Chee-Hoo Lum
Ernst Wagner
Editors

Arts Education and Cultural Diversity

Policies, Research, Practices and Critical Perspectives

Springer

Yearbook of Arts Education Research for Cultural Diversity and Sustainable Development

Volume 1

This proposed yearbook series stems from the research trajectory of the newly formed UNESCO UNITWIN international network for Arts Education Research for Cultural Diversity and Sustainable Development. The UNITWIN is essentially an Arts Education Research Think Tank that hopes to gather and leverage on research from UNITWIN members states (Australia, Canada, Colombia, Germany, Hong Kong, Kazakhstan, Kenya, Korea, Israel, New Zealand, Singapore, Taiwan, Thailand) and beyond.

Sustainable development is defined as development that meets the needs of the present, without compromising the ability of future generations to meet their own needs (World Commission on Environment and Development, 1987). According to Hawkes (2001), sustainable development requires balanced progress in four interdependent dimensions: *Social, Economic, Environmental, and Cultural*.

UNESCO's proposal to Education for Sustainable development (ESD) includes key development into teaching and learning that includes issues like climate change, disaster risk reduction, biodiversity, poverty reduction, and sustainable consumption. It requires participatory teaching and learning methods that motivate and empower learners to change their behaviours and take action for sustainable development. ESD consequently promotes competencies like critical thinking, imagining future scenarios and making decisions in a collaborative way.

The arts and arts education can be powerful tools in contributing to the work of sustainable development within each of the four (social, economic, environmental and cultural) dimensions. These can include:

(a) Bridging marginalized communities through arts education (Social dimension)
(b) Arts education as means to preserve and develop heritage and cultural diversity (Cultural dimension)
(c) Intercultural and transcultural dialogue through arts education (Cultural dimension)
(d) Building creative and adaptive workforce for the creative industries including creative processes in and through arts education (Economic dimension)
(e) Advocating new/emerging arts and arts education approaches that address environmental concerns (Environmental dimension)

The UNITWIN peer-reviewed edited Yearbook will stem from the annual meeting of the UNESCO UNITWIN network, gathering scholarly views from the UNITWIN member states and invited international expert perspectives on original research and critical commentaries based on the thematic focus for the year.

Projected research themes that will feature in upcoming yearbooks include the arts, arts education and: i) identity; ii) heritage and tradition; iii) transformation and temporality; iv) cultural changes in the digital world; v) peace/community building leading to social transformation; vi) informal/non-formal educational connections; vii) leadership and facilitation; viii) interdisciplinarity in the collaborative and multi-sectorial; ix) creativity; x) education for all; and xi) sustainable environment.

The Yearbook series serves to inform governmental agencies, international arts education organizations, arts educators and researchers, and all interested scholars, students and stakeholders on the immense possibilities of the arts and arts education towards education for sustainable development in and through the arts. Empirical research and exemplary practices in arts and arts education presented through sound theoretical and methodological frames/approaches with policy implications on a national, regional and/or global level that focuses on and cuts across the four key dimensions of sustainable development, namely social, economic, environmental, and cultural, are the key thrust to all contributions to the series.

More information about this series at http://www.springer.com/series/16093

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🦄 Springer

Editors
Chee-Hoo Lum
National Institute of Education
Nanyang Technological University
Singapore, Singapore

Ernst Wagner
UNESCO-Chair in Arts
and Culture in Education
University of Erlangen
Erlangen, Germany

Academy of Fine Arts
Munich, Germany

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UNESCO
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uniTwin
Network on Arts Education Research
for Cultural Diversity and
Sustainable Development

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Editors and Contributors

About the Editors

Chee-Hoo Lum is Associate Professor of music education with the Visual & Performing Academic Group at the National Institute of Education (NIE), Nanyang Technological University, Singapore. He is also the Coordinator of the UNESCO UNITWIN: Arts Education Research for Cultural Diversity and Sustainable Development. Chee-Hoo's research interests include issues towards identity, cultural diversity and multiculturalism, technology and globalization in music education; children's musical cultures; creativity and improvisation; and elementary music methods. e-mail: cheehoo.lum@nie.edu.sg

Dr. Ernst Wagner lecturer and researcher at the UNESCO-Chair in Arts and Culture in Education at the University of Erlangen and the Academy of Fine Arts, Munich. He studied arts and taught visual arts at secondary schools. For 8 years, he was employed by the Institute for School Quality, Munich (responsible for art, film and drama education). Graduated with a Ph.D. in art history at Ludwig Maximilian University of Munich, his research is focused on Visual Literacy, Competences, Arts Education and Education for Sustainable Development/Heritage Education/Intercultural Communication—in the context of UNESCO. He is Honorary Professor at the Hong Kong University of Education. e-mail: ernst.wagner@fau.de

Contributors

Emily Achieng' Akuno is trained as a performer-educator in Kenya, USA and UK. She is Professor of music at the Technical University of Kenya in Nairobi, Kenya while serving as Deputy Vice Chancellor (Academic Affairs) at the Co-operative University of Kenya. A past board member of the International Society for Music Education and chair of the Music in Schools and Teacher Education Commission (MISTEC), her research and publications focus on cultural relevance and its implications for music education, and music making in enhancing children's literacy skill development. Emily is past Treasurer and current President of the Internal Music Council. e-mail: e.akuno@emakmusic.org

Dr. Benjamin Bolden music educator and composer, is an Associate Professor and the UNESCO Chair of Arts and Learning in the Faculty of Education at Queen's University, Canada. His research interests include learning and teaching of composing, creativity, arts-based research, pre-service music teacher education, teacher knowledge and teachers' professional learning. As a teacher, Ben has worked with pre-school, elementary, secondary and university students in Canada, England and Taiwan. Ben is an Associate Composer of the Canadian Music Centre and his compositions have been performed by a variety of professional and amateur performing ensembles. e-mail: ben.bolden@queensu.ca

Ralph Buck is Associate Professor and an award-winning teacher and academic leader. He has collaborated with UNESCO in raising the profile in arts education around the world. He initiated, advocated for and planned UNESCO's International Arts Education Week. He is on the Council for the World Alliance for Arts Education. Ralph's research and publications focus upon dance teaching and learning and community dance. e-mail: r.buck@auckland.ac.nz

Dr. Kathryn Coleman is an artist, researcher and teacher based in Melbourne, where Kate lectures in Visual Arts and Design Teacher Education at the Melbourne Graduate School of Education, University of Melbourne. Kate's praxis includes taking aspects of her theoretical and practical work as a/r/tographer to consider how practitioners, teachers and students use site to create place in the digital and physical. As an artist and art educator, Kate is a World Council Representative for the South-East Asia Pacific Region for the International Society for Education though Art (InSEA) and Co-editor of the open access Journal of Artistic and Creative Education. e-mail: kathryn.coleman@unimelb.edu.au

Yu Jin Hong is Director of Planning and Cooperation Office at Korea Arts & Culture Education Service (KACES) under the Ministry of Culture, Sports and Tourism of Korea. She received her Ph.D. in Cultural Sociology (cultural policy) from Ewha Womans University and worked on various projects on cultural contents industry policy at Korea Creative Content Agency (KOCCA) as prior experience. Currently, she is conducting researches and projects to establish policies and strategies for the growth of arts and culture education at KACES. e-mail: yjhong@arte.or.kr

Dr. Teunis IJdens is a sociologist and policy analyst. He studied graphic design at the Academies of Art in Arnheim and Enschede and sociology at the University of Nijmegen. He has worked as a researcher at the universities of Tilburg and Rotterdam. He published numerous studies and evaluation and monitoring reports on cultural and arts policies, and a theoretical–empirical Ph.D. on the performing arts labor market. Since 2008, he was employed by the Center of Expertise for Cultural Education (Cultuurnetwerk Nederland) and its successor the National Centre of Expertise for Cultural Education and Amateur Arts (LKCA) as a researcher, head of the research department, policy analyst and editor. After his retirement (May 2018), he intends to continue his work in this field, especially comparative research. e-mail: teunisijdens1@gmail.com

Prof. Dr. Benjamin Jörissen is Chairholder of the Chair of Pedagogy with a focus on Culture and Aesthetic Education at the Friedrich-Alexander-University Erlangen-Nuremberg (FAU). The Chair's research aims are to contribute to an understanding of the role of aesthetic, arts and cultural education in a transforming world. Fields of work include the development of an educational aesthetic and media theory as well as empirical research in postdigital culture, including several large research projects on digitalization in arts education. e-mail: benjamin.joerissen@fau.de

Dr. Sunah Kim is Professor of Applied Art Education at Hanyang University. She currently serves as the world councilor of the International Society for Education through Art (InSEA), the board member of the Society for Art Education of Korea (SAEK) and the Korean Association for Multicultural Education (KAME). Her research interests include art teacher professional development, multicultural art education and qualitative research methodology. e-mail: sakim22@hanyang.ac.kr

Kenneth Kwok is Assistant Chief Executive (Planning and Engagement) at the National Arts Council, overseeing school and community programmes as well as strategic planning, international relations and research. He was formerly a Language and Literature teacher, Vice Principal and Assistant Director (Curriculum Policy) with the Ministry of Education, receiving the National Outstanding Youth in Education Award for young teachers in 2002. He holds an Ed.M in Arts in Education, and has been involved with various community arts projects over the years. Kenneth served as an Adjunct Lecturer in Educational Drama with the National Institute of Education in 2012 and 2013. e-mail: kenneth_kwok@nac.gov.sg

Prof. Bo-Wah Leung is Head of the Department of Cultural and Creative Arts and Director of Research Centre for Transmission of Cantonese opera at The Education University of Hong Kong. He received the Musical Rights Award from the International Music Council in 2011 for his leadership in a research project entitled 'Collaborative Project on Teaching Cantonese Opera in Primary and Secondary Schools'. He has developed a bilingual website titled Hong Kong Cantonese Opera to disseminate knowledge and news about the genre in Hong Kong. Professor Leung is at present Chair of Asia-Pacific Symposium for Music Education Research (APSMER). e-mail: bwleung@eduhk.hk

Mei-Chun Lin is Professor and the founding Chair for the Department of Drama Creation and Application at National University of Tainan in Taiwan. She is currently the President of Taiwan Drama Education Association (TADEA) and the Chief Editor for Journal of Drama Education and Performing Arts. She also involves in editing or reviewing several academic journals including *Research in Arts Education* (TSSCI) and *RIDE* (SSCI). She is the leading researcher and writer of the Taiwanese national guidelines on Aesthetics Education domain for the preschool curriculum. She was the overseas adviser for Drama Education research in Hong Kong and was honored as Taiwan Distinguished Professor in Arts and Humanity research during 2012–2015. Her research interests are in drama curriculum and assessment, teachers' professional development and cross-cultural study. Her recent work focuses on a comparative study of how teachers or artists transforming Western drama pedagogy into local practices in Taiwan, Hong Kong and China. e-mail: imaginelin@gmail.com

Prof. Larry O' Farrell is Professor Emeritus, Queen's University, Canada (UNESCO Chair in Arts and Learning). He is Chair, Board of Directors, Canadian Network for Arts and Learning and served as Chair, Steering Committee, INRAE. In 2010, he was instrumental in preparing The Seoul Agenda: Goals for the Development of Arts Education. Larry was Honorary Professor at the Hong Kong Institute (University) of Education and received the Campton Bell Lifetime Achievement Award presented by the American Alliance for Theatre and Education. Most recently, he was lead author of a position paper, Transformative Action on Arts Education: Re-invigorating the Seoul Agenda.
e-mail: ofarrell@queensu.ca

Dr. Charlene Rajendran is Assistant Professor at the National Institute of Education—Nanyang Technological University, Singapore. She is a theatre educator, researcher and dramaturg whose research interests include contemporary interdisciplinary performance, play-based arts pedagogies and the politics of cultural difference. She is Co-director of the Asian Dramaturgs' Network and is a member of the Internal Advisory Committee for UNESCO-NIE Centre for Arts Research in Education (CARE). She co-edited *Excavations, Interrogations, Krishen Jit and Contemporary Malaysian Theatre* (2018), and has published in a range of scholarly books and journals. e-mail: charlene.r@nie.edu.sg

Allan G. Richards As a native of Jamaica, completed postgraduate degrees in Mexico and the United States. He taught K-12, undergraduate and graduate students in art, mathematics, biology and agricultural science before joining the faculty at the University of Kentucky in Lexington. Richards has lived, worked, studied, completed research and taught in 23 countries, which continues to influence and informed his research and teaching in Art Education. The focus of his research is in multicultural education, cognitive functions, pedagogical approaches and Alzheimer's disease and dementia. His research also focused on addressing issues of individuals who are deprived of social, political and economic equality and justice. e-mail: allan.richards@uky.edu

Gloria Patricia Zapata Restrepo is a music educator with a master's in Psychopedagogy from Antioquia University (Medellin–Colombia) and a Ph.D. in Music Psychology and Education from Roehampton University (UK). Currently, she works as a researcher and coordinator of the master program in Arts, Education and Peace Studies at Fundación Universitaria Juan N. Corpas in Bogotá. She is the Chair of the Colombian Society of Researchers in Music Psychology and Education—PSICMUSE. Her research interest focuses on the relationship between musical development, cultural context and education, which has led her to undertake several research projects in vulnerable communities and educational institutions focusing in resilience in conflict situations. e-mail: glopaza@gmail.com

Dr. Shifra Schonmann is Professor Emerita and holder of the Bar-Netzer Chair of Education, Society and Theatre for Young People, University of Haifa, Israel. Areas of research include aesthetics, theatre–drama education, theatre for young people, curriculum and teacher education. She has published numerous articles as well as books, among them: Theatre as a medium for children and young people: Images and observations (Springer) and (Ed): Wisdom of the many: International yearbook for research in arts education (Waxmann). She has been a visiting professor at a number of universities, serves on editorial boards of several leading journals. e-mail: shifras@edu.haifa.ac.il

Lai Yee Soh has over 15 years' experience in growing international multi-sectoral partnerships for social inclusion. She has worked with and brought together diverse stakeholders from government officials to civil society partners to businesses to push for positive outcomes for communities. As Executive Director of the VIVA Foundation for Children with Cancer, she facilitates partnerships and support for the training of doctors and nurses, translational researches and improving medical care. Prior to this, she was Head of cultural exchange at the Singapore International Foundation where she led a team to drive an international initiative to leverage the arts for social impact. To foster a vibrant ecosystem, they started the Arts for Good Fellowship programme. e-mail: sohlaiyee@gmail.com

Dr. Lisa Unterberg is researcher at the Chair of Pedagogy with a Focus on Culture and Aesthetic Education at the Friedrich-Alexander-University Erlangen-Nuremberg. Recently, she works in the meta-research project 'Digitalization in Arts and Cultural Education'. e-mail: lisa.unterberg@fau.de

Dr. Richard G. Whitbread is a Postdoctoral Fellow within the Department of Cultural and Creative Arts at The Education University of Hong Kong. His research is concerned with the relationships that exist between Hong Kong's cultural and arts education policies and the degree to which both sectors are working together in ways that can result in mutually beneficial synergies. An essential component is the establishment of partnerships which can lead not only to more effective policy enactment, but also address critical issues such as cultural participation and consumption as well as encourage accessibility to cultural education. e-mail: grichard@eduhk.hk

Susan Wright is Honorary Professor in the Melbourne Graduate School of Education at the University of Melbourne where she was formerly the Chair of Arts Education and Director of the Melbourne UNESCO Observatory of Arts Education, called *studioFive*. Her research and teaching focuses on the semiotic affordances of various art forms and the learning, pedagogy, environmental conditions and community dynamics that support artistic endeavours. Of particular interest are the common threads that run between young children's and adult artists' participation in the arts, and the important role of the arts in sustaining culture and peace. e-mail: susan.wright@unimelb.edu.au

Chapter 1
Introduction

Chee-Hoo Lum and Ernst Wagner

Abstract Cultural diversity has emerged as a key concern at the turn of a new century…Some see cultural diversity as inherently positive…points to a sharing of the wealth embodied in each of the world's cultures and… uniting us all in processes of exchange and dialogue. For others, cultural differences… cause us to lose sight of our common humanity and are therefore at the root of numerous conflicts.

> Cultural diversity has emerged as a key concern at the turn of a new century…Some see cultural diversity as inherently positive…points to a sharing of the wealth embodied in each of the world's cultures and… uniting us all in processes of exchange and dialogue. For others, cultural differences… cause us to lose sight of our common humanity and are therefore at the root of numerous conflicts. This second diagnosis is today all the more plausible since globalization has increased the points of interaction and friction between cultures, giving rise to identity-linked tensions, withdrawals and claims, particularly of a religious nature, which can become potential sources of dispute (UNESCO, 2009, p. 1).

We live in a world where the constant is change, change that is accelerated by global and technological flows, fueling a tremendous influx of diversity into our living/geographic spaces and sociopolitical infrastructure. Cultures that make up our cities and neighborhoods are also increasingly diverse and dynamically in flux through migrant and immigrant flows. To ensure representation of diverse voices, particular mandates for acknowledging and recognizing cultural diversity have been actively set up by governments and civic organizations to assist with removing barriers for a more accessible, equitable, and inclusive society.

Under the 2005 UNESCO *Convention for the Protection and Promotion of the Diversity of Cultural Expressions* (UNESCO, 2015), cultural diversity is defined as

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C.-H. Lum (✉)
National Institute of Education, Nanyang Technological University, Singapore, Singapore
e-mail: cheehoo.lum@nie.edu.sg

E. Wagner
University of Erlangen and Academy of Fine Arts, Munich, Germany

the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used (p. 7).

The convention affirms that cultural diversity needs to,

[flourish] within a framework of democracy, tolerance, social justice and mutual respect between peoples and cultures, is indispensable for peace and security at the local, national and international levels, [take] into account that culture takes diverse form across time and space and that this diversity is embodied in the uniqueness and plurality of the identities and cultural expressions of the peoples and societies making up humanity, [be] strengthened by the free flow of ideas, and that it is nurtured by constant exchanges and interaction between cultures and that education plays a fundamental role in the protection and promotion of cultural expressions (pp. 3–4).

It has been acknowledged that learners in the twenty-first century need to equip themselves with critical skills to deal with the unpredictable demands of the twenty-first century. Key to these, are the capacity to dialogue with, understand, negotiate, and respect cultural differences across a range of boundaries. As the 2009 UNESCO world report reiterates, "cultural diversity and intercultural dialogue are key levers for strengthening the consensus on the universal foundation of human rights" (p. 27). Educators are thus tasked to engage learners in processes of reflection, interaction, and collaboration through various experiences, so that they can gain the creative capacities and socio-emotional insights and skills needed for a purposeful future (Robinson, 2001). As learners are given critical opportunities to discover themselves and their identities, they are also encouraged to develop understandings of others, of people unfamiliar to them outside their habitus, and of individuals and groups of people from a variety of cultures who live amongst them and across geographic spaces.

The Arts, defined in this edited book as music, drama, dance, and visual arts within formal, nonformal, and informal settings, which personify a splendid plethora of cultural expressions, is a testament to diversity as lived and living reality. A major outcome of the UNESCO's second world conference on arts education, which gathered 650 officials and experts in arts education from 95 countries, was the development of the *Seoul Agenda: Goals for the Development of Arts Education* (UNESCO, 2010). The Seoul Agenda was unanimously adopted by the UNESCO General Assembly in 2010 and presents definitive goals, strategies, and action items toward the utilization of arts education to contribute toward "peace, cultural diversity and intercultural understanding as well as the need for a creative and adaptive workforce in the context of post industrial economies." Importantly, the Seoul Agenda also points to how "arts education can make a direct contribution to resolving the social and cultural challenges facing the world today." Thus, arts education within formal, informal, and nonformal settings, has been identified as an appropriate space for engaging with critical pedagogies that would allow learners to have close encounters with each other, to interact, collaborate and create artistic expressions together, to

experiment and explore creative processes in a safe space where they can imagine, reflect, rethink, and come up with new and innovative ways to shape their diverse cultures and identities.

As a concrete example, efforts within the music education field looking at issues surrounding cultural diversity has started since the early 1990s with the informal establishment of the CDIME (Cultural Diversity in Music Education) conference in Amsterdam. Music education researchers/practitioners and ethnomusicologists keen on the education of diverse music gather every 2 years to exchange ideas of practice, research, and theoretical ideas on cultural diversity in music education. Proceedings and publications (e.g., Campbell et al., 2005) resulting from these gatherings served to further critical inquiry in the field.

Presentations and discussions in CDIME conferences could surround themes which can include musical practices of refugees and immigrant communities; gender and orientation; crossings between critical musicology/ethnomusicology and music education; effects of post-colonialism and politics; economic arguments in cultural diversity and other relevant topics.

The 2017 CDIME conference held in Nepal brought together international scholars that spoke and dialogue on a range of themes including notions of authenticity and representation, indigenization, and cultural appropriation, to equity pedagogy, empowerment, co-construction, collective identities, and theoretical discussions that surround globalization, habitus dislocation (Bourdieu), reinvention, and the third space (Homi Bhabha). Implications to the field were also suggested pushing for the cognizance of increasing diversities, respecting shared musical culture, the need for intercultural competence, noting tensions and gaps between community and institutional settings, the deficiencies in teacher training, and a call for more culturally responsive teaching. Similar discourses and efforts can be found across other arts forms as well.

Establishment of the UNESCO UNITWIN on Arts Education Research for Cultural Diversity and Sustainable Development

As continued efforts and practical extensions of the key proposals set out by The Seoul Agenda, in 2017, an arts education think tank was formed comprising arts/arts education experts from universities and governmental institutions of 13 nations: Australia, Canada, Colombia, Germany, Hong Kong, Israel, Kazakhstan, Kenya, Korea, New Zealand, Singapore, Taiwan, and Thailand. The think tank established as the UNESCO UNITWIN global network on arts education research for cultural diversity and sustainable development will endeavor to leverage on the expertise of arts/arts education experts in these member states and beyond to collaborate on research initiatives related to the UNESCO goals linked with cultural diversity and sustainable development.

Preceding the formation of the UNESCO UNITWIN, a set of UNESCO Arts Education Observatories were formed as a result of the 2004 Asia-Pacific Action Plan to serve as "clearing houses, collecting, analyzing, repackaging, and disseminating resources on arts education, with the objective of supporting advocacy processes and influencing policy making on Arts Education" (UNESCO, 2017). The members of these arts education observatories are now part of the UNESCO UNITWIN.

Also, an informal network, the International Network for Research in Arts Education (INRAE) was established in 2011 after the international conference on International Monitoring and Comparative Research in Arts Education in Wildbad Kreuth, Germany. The network served to "promote high quality international research in arts education (formal, non-formal and informal) and to conduct research on the implementation of UNESCO's Seoul Agenda" (INRAE, 2011). One of the key outcomes of INRAE was the publication of an annual yearbook "envisaged as a form of information sharing and discussion of research issues arising from the adoption and implementation of the Seoul Agenda, and intended as an ongoing contribution to the international debate on research in arts education" (INRAE, 2011). INRAE published a total of six yearbooks with the final yearbook published in 2018. The establishment of the UNESCO UNITWIN through a formal MOU with UNESCO Paris also signals the transition of INRAE from its informal status to a formal one with many of the members of INRAE now being part of the UNESCO UNITWIN.

The UNITWIN will serve as a bridge to continue to connect culture and education through *The Seoul Agenda* (2010), the UNESCO World Report "Towards Knowledge Societies" (2005), and "UNESCO's participation in the preparations for a post-2015 development agenda: overview of goals and targets proposed" (UNESCO, 2014a). The UNITWIN will also inform and provide directions for the dissemination of an active research agenda in arts education transforming UNESCO's goals and objectives into reality. This will include the sharing of exemplary practices and methodologies via critical dialogue, conducting meta-analyses of research, gathering feedback from local government agencies and international arts education and arts organizations, and presenting annual reports to UNESCO.

The Inaugural UNITWIN Yearbook

In the inaugural meeting of the UNITWIN held at the National Institute of Education (Singapore) from April, 26 to 28, 2017, the members presented a series of oral presentations on policies, research, pedagogies, and practices, speaking to issues surrounding cultural diversity in formal, informal and/or nonformal educational settings within their own sociocultural contexts on the first day of the meeting as a public forum to around 150 participants. The participants comprised beyond the international delegates, local artists, arts practitioners, pre-/in-teachers, students, and arts-related professionals from various private and public organizations. The oral presentations by the members were followed by dialogue sessions over the next 2 days to further develop the initial proposed areas for collaborative research.

In an effort to reach a wider international scope, the UNITWIN felt that it would be useful to share its annual meeting results through the academic publication of a yearbook that documents presentations, discussions and outcomes of its annual meetings. This first yearbook, thus, documents the contributions of the inaugural meeting in Singapore alongside additional chapters that were sourced beyond the UNITWIN members to diversify the richness of discussion that surrounds the topic of cultural diversity in the arts and arts education. As the host institution of the inaugural meeting is in Singapore, the presentations and subsequently chapter contributions do lean toward a heavier representation of perspectives from Singapore compared to other country representations (in this yearbook, four chapter contributions). This allowed for a more robust critical discussion during the UNITWIN meeting about cultural diversity in arts and arts education emanating from a local to global perspective. As each subsequent UNITWIN meeting moves from one country to the next (e.g., Second UNITWIN meeting in Germany, third UNITWIN meeting in Canada, and fourth UNITWIN meeting in Korea), we would expect a similar trend in terms of larger local representations and presentations, which the UNITWIN network hopes to harness and grow. The yearbook is chunked into three main sections, first beginning with contributions that speaks to national policies that impact on the arts and cultural diversity. This is followed by examples of research and exemplary practices that interweave the work of arts education and cultural diversity. The yearbook concludes with three critical perspective chapters, one that questions the tenuous relationship between the arts, arts education, and cultural diversity, another probing into the tensions between the national and cultural diversity, concluding with a possible mapping of all the contributions within the yearbook.

Limitations

While the UNESCO UNITWIN on Arts Education Research and Sustainable Development aim to expand its international network and reach in years to come, the annual network meeting through the auspices of committed UNITWIN members in different institutions and countries can only focus on particular agenda that pertains first to local needs while accommodating a more global UNITWIN network perspective. As such, we acknowledge that particular issues which might be deemed more current in the field of arts education and cultural diversity, may not always be at the forefront of each meeting. For instance, academics/practitioners have noted that technological developments should have a significant impact on arts education and cultural diversity but the contributions in this first edited yearbook seemed not to have given any emphasis on this. A blind spot well advised, which can be worked into the agenda of subsequent UNESCO UNITWIN meetings in the future. Of course, the type of expertise gathered by the host institution (arts education researchers, policymakers, arts practitioners, cultural and social workers, etc.) in each UNESCO UNITWIN meeting would also be a contributing factor to the slant of critical dialogue and discussion that will happen, which again will shape the form and content of each subsequent

UNITWIN Yearbook. We acknowledge the limitation that the UNITWIN Yearbooks will only be able to provide a glimpse of particular perspectives to arts education research on cultural diversity and sustainable development that are contextual to the composition of the UNITWIN network, and certainly not a definitive global perspective. Nonetheless, they are helpful critical views that come from experts in the field across various individuals, institutions, and nations.

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Part I
National Policies

Chapter 2
Anchors and Bridges: The Work of the Singapore National Arts Council in Cultural Diversity

Kenneth Kwok

Abstract   The arts have always played a vital role in nation-building in Singapore, a city state that has drawn immigrants from across many countries and cultures over the decades. In a 1991 interview, former Minister of Culture, S Rajaratnam spoke about how 'Singapore needs a harmonious, stable and evolving cultural environment … [where] the culture of the various communities can co-exist, interact with one another and eventually integrate with one another, thereby slowly and naturally evolving a distinctive national culture'.

The results of the 2017 Population Survey on the Arts conducted by the National Arts Council also show public support, with:

a.   89% of Singapore residents agreeing that the arts give us a better understanding of people of different backgrounds and cultures;
b.   78% agreeing that the arts give us a greater sense of belonging to Singapore;
c.   78% agreeing that the arts say who we are as a society and country;
d.   78% agreeing that the arts help draw Singaporeans closer as a community.

Cultural policies in Singapore have approached this in two ways. The first is the continued emphasis on not simply the preservation but also the celebration of traditional art forms. This reinforces the identity of a multicultural Singapore. In 2011, the council launched a Traditional Arts Plan to help provide more opportunities for Singaporeans to 'explore their roots and achieve a deeper connection with their communities'. This is important because our 'values and belief systems are often embedded in these art forms and passed down through generations'. This chapter will describe some of the council's initiatives and the work of traditional arts groups, but also investigate the challenges and opportunities faced, for example, in defining traditional arts as the country's cultural profile evolves beyond the historical Chinese–Malay–Indian–Others framework.

The second approach is to explore how the arts can be a platform to create more cross-cultural experiences so that people of different ethnicities learn about one

K. Kwok (✉)
National Arts Council, Singapore, Singapore
e-mail: kenneth_kwok@nac.gov.sg

another's customs and beliefs. The chapter will therefore also present how the council encourages intercultural collaborations as well as facilitate inclusive community arts and arts education projects like the Dance Talent Development Programme for students and Arts in Your Neighbourhood to foster social mixing and shared experiences. I will also discuss how the arts, especially Applied Theatre, have strengthened nation-building efforts by engaging Singaporeans in the critical discourse around national issues. Such programmes led by socially conscious arts groups expand the narrative beyond one's ethnic identity towards a larger one as a Singaporean.

The very word 'culture' is itself extremely complex, and much more so when one layers on the idea of 'diversity', and the possibilities that emerge when one further speaks about multiculturalism or interculturalism. It is within this space, however, that the arts can play a very powerful role in reflecting, expressing and therefore, shaping culture, in the case of this chapter, with specific regard to race and ethnicity.

The arts have always been a vital component of nation-building efforts in Singapore, especially as Singapore has drawn immigrants from across many countries and cultures over the years. Our nation's leaders recognised early on the capacity of the arts to bring diverse communities together by providing opportunities for shared experiences, the fostering of national pride and the creation of narratives and symbols that could articulate a common identity, experience and aspiration. This was especially, important for Singapore in our early years of independence, and a Ministry of Culture was set up in 1959 under Minister S Rajaratnam to embark on 'a conscious and deliberate effort to help shape a Malayan culture' (Wong, 2001, quoting Rajaratnam, p. 5) in the form of public exhibitions in community centres, and performances at the Singapore Conference Hall. One of the ministry's flagship programmes was the *Aneka Ragam Ra'ayat* or *People's Variety Show*. This was an outdoor event with broad-based appeal, featuring Chinese, Indian and Malay performers. The first such showcase was launched in 1959 at the Singapore Botanic Gardens, where then-Prime Minister Lee Kuan Yew expressed the hope that, 'in the course of time, out of the interaction of our rich and varied cultures, we will be able to breed a new strain of culture … Here, under open skies, Malays, Chinese, Indians will I hope, discover the materials for a national art and national culture' (Wong, 2001, p. 7).

Even in the 1990s, Rajaratnam spoke about how 'Singapore needs a harmonious, stable and evolving cultural environment … [where] the culture of the various communities can co-exist, interact with one another and eventually integrate with one another, thereby slowly and naturally evolving a distinctive national culture' (Wong, 2001, p. 4).

The capacity of the arts to draw people together was most evident when the National Theatre of Singapore was built in the early 1960s, and the public was encouraged to contribute to its funding. Despite early cynicism, 40% of the total budget eventually required, came from public contributions, with the Brick Sale in 1961 where souvenir bricks were sold for $1 each, still being talked about today.

Fifty years on, the results of the 2017 Population Survey on the Arts[1] conducted by the National Arts Council show enduring public support for the importance of the arts in city life, with:

a. 89% of Singapore residents agreeing that the arts give us a better understanding of people of different backgrounds and cultures;
b. 78% agreeing that the arts give us a greater sense of belonging to Singapore;
c. 78% agreeing that the arts say who we are as a society and country;
d. 78% agreeing that the arts help draw Singaporeans closer as a community.

Cultural policies and programmes in Singapore have continued to recognise the critical role played by the arts in our multiracial society. Continued emphasis is placed not only on the preservation, but also the celebration of traditional art forms, specifically those of Chinese, Malay, and Indian and South Asian heritage as the majority cultures in Singapore. Reinforcing Singapore's identity as a multicultural society is important so that all Singaporeans can see that there is a place for us here, that this is our home. Having active, vibrant and admired artists and arts groups within each of our main cultural groups means that we see our traditions and values being respected, our cultural icons and mythologies revered. This translates into a stronger sense of belonging.

National Arts Council's Traditional Arts Plan

"The arts help [us] realise [our] identity," says Cultural Medallion recipient Santha Bhaskar, Artistic Director of Bhaskar's Arts Academy, in a quote featured on the National Arts Council's Arts Education website. "It is important to know the great wealth of values passed on from generation to generation."

In 2010, the council launched a Traditional Arts Plan to help provide more opportunities for Singaporeans to 'explore their roots and achieve a deeper connection with their communities' through the arts, with the over 100 traditional arts groups as well as 1,400 arts activities a year (about 19% of the total arts performances a year) '[serving] as the basis for our national identity and cultural continuity'.[2] A total of $23 million (Singapore) was set aside over 5 years to support the various initiatives under the plan. A dedicated Traditional Arts Seed Grant, for example was introduced in 2011 to help traditional arts groups strengthen their organisational capabilities. Today, many of these groups such as Apsaras Arts Ltd. and Siong Leng Musical Association are now part of the council's Major Company[3] scheme, alongside their counterparts in the contemporary art forms, playing a crucial leadership role in our

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[1]National Arts Council's Research website.

[2]National Arts Council's Singapore Arts Scene: Traditional Arts website.

[3]The council provides organisational funding to identified major companies for a commitment of 3 years, as opposed to funding on an individual project basis. A major company must produce work of high quality, contribute significantly to the arts scene in Singapore and have strong administrative and organisational structures. The major companies referenced in this chapter include TheatreWorks,

local arts scene. Era Dance Theatre Ltd., for example, organises the annual *Muara* Malay dance festival at the Esplanade[4] to bring the Malay dance community together. The council's Presentation and Promotion Grant (now Presentation and Participation Grant) was also customised for traditional arts groups so that they could enjoy higher funding support of up to 50% of the costs of staging and producing works, while other arts forms were capped at 30%.[5]

The plan also prioritises advocacy and audience development as some members of the public may have preconceived ideas about the traditional arts. It is therefore important to create space for the traditional arts to be (re-)introduced to the public, and let the quality of the work convince and convert audiences. Over the years, the council has worked with various partners to provide traditional arts groups with high-profile platforms to reach new audiences. In 2016, The Mid-Autumn Festival at Gardens by the Bay,[6] for example featured 416 performers, and enjoyed a crowd of 61,000. Credit must also be given to our national arts institutions. The Esplanade, for example runs culturally specific arts festivals throughout the year—namely, Huayi, Kalaa Utsavam and Pesta Raya—which are timed with respective ethnic celebrations, and offer commissions and showcase opportunities to traditional arts groups. These artists are often invited to perform at the Esplanade's broader art form-specific festivals as well: Chowk Productions, for example, has performed at both Kalaa Utsavam, the venue's festival of Indian arts, as well its da:ns festival which is not culturally specific.

Like in many countries, however, the population demographic continues to evolve in Singapore. How do we continue to define what constitutes traditional arts in Singapore as we increasingly shift beyond our historical Chinese–Malay–Indian–Others (CMIO) framework?[7] According to the Department of Statistics (Singapore) website, there is an increasing trend of immigration and interethnic marriages, with roughly 30% of people living in Singapore now neither Singapore citizens nor Permanent Residents. Also, 20% of all marriages now involve people of different races (Choo, 2017). There is also growing recognition of internal diversity within cultural groups, for example that the Indian immigrants to Singapore are drawn from across the subcontinent. A similar situation applies to the immigrants from China. Tensions around newly naturalised Singaporeans, as well as differences in languages and social conventions, also present new challenges. They can, however, also be opportunities. What is the evolving role of the arts in terms of helping to not only mitigate such tensions, but actually draw on these differences to foster stronger, more cohesive communities?

Intercultural Theatre Institute, The Necessary Stage, Checkpoint Theatre, Wild Rice and Drama Box.

[4]The Esplanade is the national performing arts centre in Singapore.

[5]The grant cap has since been revised for all applicants from 30 to 50%.

[6]Gardens by the Bay is one of the landmark tourist attractions in Singapore.

[7]CMIO is a commonly used acronym in Singapore that even spawned a fusion folk dance back in the 1980s promoted by the People's Association—a government statutory board that oversees grassroots organisations.

Building Bridges

> "When I knew that you were Chinese, I was shocked because in my school, most of our Chinese dancers won't feel like dancing Malay Dance—because they say it's not my culture, it's not my passion," says Nur Nathalia Bte Abdullah, a Secondary 3 Malay student in MOE-NAC Dance Talent Development Programme 2015, to a fellow participant, student Nicholas Ho, who is Chinese. "But when I see you joining us in Malay Dance [sessions], I feel like we can dance."

This is why, even as we deepen support for the individual traditional art forms, we must also continue to create more points of intersection, and broaden opportunities for Singaporeans to access and understand different cultures. The council's second approach is, thus, to actively explore how the arts can provide more cross-cultural experiences. Knowledge is understanding: we believe that providing people of different ethnicities with the platforms to learn about one another's customs and beliefs helps to break down barriers. Similar to the *Aneka Ragam Ra'ayat*, free or low-cost community-oriented arts festivals, therefore, continue to be run by the council. These are designed to be accessible, and appeal to a wide range of audiences. Programming traditional artists and groups at events such as the council's Arts in Your Neighbourhood series in town centres, and the Silver Arts festival for senior citizens around Singapore, means these artists and groups have the opportunity to introduce their works not only to the usual audience supporting their performances, but also a more culturally mixed crowd. Audiences are also exposed to innovative works by artists trained in both the traditional and contemporary arts, such as Maya Dance Theatre, P7:1SMA and SA the Collective, who challenge outdated notions of what artists rooted in cultural traditions are capable of. In addition, such events, being open to all, are attended by new Singapore citizens as well as migrant and transient workers living in Singapore.

Cultivating the young is, of course, key, and so strong school programming is crucial. From humble beginnings in 1993, the council's Arts Education Programme (NAC-AEP) database now lists over 1000 arts enrichment programmes, which schools can purchase at subsidised rates, with funding from the Tote Board Arts Grant. Since 2001, the council has also run an Artist-in-School Scheme (AISS), where match-making is done between artists and schools which want to cultivate a long-term partnership. The traditional arts feature significantly in both these flagship programmes, with Ding Yi Music Company, NADI Singapura, Sri Warisan Som Said Performing Arts Ltd., the Temple of Fine Arts and the Teng Ensemble being just some of the traditional groups available to schools for NAC-AEP workshops, assembly shows and excursions. The examples of AISS projects include Sarkasi Said and Ika Zahari's batik programme at Orchid Park Secondary School, and the Chinese Dance programme by Frontier Danceland at Methodist Girls' School.

Such initiatives expand the arts offering in schools beyond what the schools' own arts teachers can provide. More recently, the council has also started a series of taster programmes specifically for preschools and kindergartens to introduce traditional art forms in a fun and accessible way to children from the Nursery 2 to Kindergarten 2 levels (4–6-year olds). Specially designed storytelling, music and dance

performances, as well as interactive workshops by ACT 3 International, Bhaskar's Arts Academy, Era Dance Theatre Ltd. and Singapore Chinese Dance Theatre, bring Indian, Malay and Chinese legends like Rama, Hero of Ramayana; Badang, The Strong Man; and Chang Er, Goddess of the Moon, to vivid life.

Another school programme worth highlighting is the Dance Talent Development Programme, a partnership between the council, the Ministry of Education and LASALLE College of the Arts, which was launched in 2013. About 150–170 Secondary 2 and 3 students who are passionate about dance, come together each year from around 50–70 secondary schools for a series of workshops by 6 dance companies covering 6 dance forms, including Indian Dance, Malay Dance and Chinese Dance. It is an opportunity for these 14- and 15-year olds to make like-minded friends from different schools, and bond over a common love for the arts. More importantly, it means students trained in Malay dance in their own school co-curricular activity, for example are now exposed to Chinese Dance and Indian Dance as well, and learning them from the leading Singapore professionals of that form. The council believes it is very important for children of all races to be introduced to—and inspired by—artists of different cultures and traditions, and to cultivate an appreciation of their creative talents.

Of course, the works themselves can also cross cultural boundaries, with the council supporting many productions which bring artists of different ethnic backgrounds and practices together to create strikingly new and original presentations. One example is *Crossing Cultures* by the Singapore Chinese Orchestra, which featured musicians of Indian (tabla performer Jatinder Singh Bedi), Malay (vocalist Taufik Batisah) and Eurasian (jazz pianist Jeremy Monteiro) backgrounds under the baton of conductor Tsung Yeh. The concert also included wayang kulit by Eyo Hock Seng and Kumpulan Sri Campuran, as well as an original composition by British expatriate and Singapore Permanent Resident Eric Watson. TheatreWorks is another company with a long tradition in intercultural works, drawing on forms and practices from across Asia. Also worth highlighting is the Intercultural Theatre Institute, a theatre school based in Singapore, which was founded by T. Sasitharan and the late Kuo Pao Kun, and emphasises intercultural learning in their training approach.

With the increased ease of subtitling, not only is access widened for non-native speakers to watch plays performed in a different language, but more theatre groups are creating works that feature multiracial casts speaking in multiple languages as part of the performance. The Necessary Stage's *Model Citizens*, for example featured three women as lead characters: an Indonesian domestic helper and her Peranakan employer, both of whom only speak English and Malay, and an immigrant from China who only speaks Mandarin. Another recent triumph was Wild Rice's ambitious *Hotel* which told the story of Singapore's history through the decades, and through characters speaking in English, Malay, Hokkien, Cantonese, Mandarin, Tamil, Urdu, Tagalog and Japanese.

Hotel which premiered at the 2015 Singapore International Festival of the Arts commissioned by the council, is also an example of how the arts can invite conversations around national identity, and what it means to be Singaporean, forging deeper understanding through reflection, dialogue and critical discourse. These works speak

powerfully to the wider Singapore public because they are contextualised within, and also address, very Singaporean experiences and concerns. Another example is Checkpoint Theatre's *Normal* which depicted the realities of student life in our local education system. Under its *Both Sides, Now* banner, Drama Box presents interactive community performances and visual art exhibitions that deal with the topic of living with dying, and brings these to open-air public squares. People from different backgrounds converge, and engage one another on issues that matter to them. The company's *Trick or Threat*, a forum theatre piece, dealt specifically with the issue of what it means to be a true 'community' when there is a terrorist scare on the Singapore underground transport system. Do you stay united as a people, or do you allow yourself to fall apart because of racial stereotypes and prejudices? Such programmes by socially conscious arts groups expand the national conversation beyond one's ethnic identity towards a larger one as a Singaporean.

Looking Ahead

The council remains committed to the Traditional Arts Plan, with $5M now set aside annually from when the first iteration of the plan concluded in 2015. One vital component is the establishment of a traditional arts digital repository housed within the National Library Board, where source materials will be digitised and compiled for ease of sharing with the wider public, and to ensure oral traditions and practices passed down from one generation to another through apprenticeship are not lost. Funding is provided by the council for up to $20,000 per group for this documentation effort. Another highlight is the setting up of a traditional arts centre with a multipurpose hall, shared studio and artist-in-residency spaces, to be launched in the first-half of 2019. Situated at the former Stamford Arts Centre, and located opposite the Sri Krishnan and Kwan Im Thong Hood Cho temples, the centre is expected to house around eight–ten tenants. These will be either traditional arts groups or artists keen to work with such groups, as the council is mindful of the need to foster partnerships, including those in the wider culturally rich Bras Basah precinct where the centre is located. 'Our vision is for traditional groups that also think about contemporisation… collaborations that may be interdisciplinary or looking at contemporary versus traditional forms', explains Elaine Ng, Senior Director, Performing Arts at the council (Martin, 2017).

The Literary Arts department of the council will also continue to increase its emphasis on supporting translation work in Singapore to bring stories from different cultures and languages to a wider pool of readers. Alongside the existing Publishing and Translation grant and new capability development opportunities for translators who aspire to upgrade their skills, literary translation has also been articulated as one of the priority areas for the council's Creation Grant, as well as its undergraduate and postgraduate scholarship schemes.

Questions remain as Singapore continues on its journey. How explicit should we be when creating opportunities for the arts to address cultural differences? We have

noted above some examples of programmes where the emphasis is on the distinctive qualities of different cultural art forms, and others where we simply want to allow the space for a more organic, shared experience to emerge. Second, if we talk about the arts as helping us to articulate a national identity, then we perhaps need to be clearer about what is uniquely Singaporean art. Is it a specific cultural identity, our own unique mix of cultures, or anything that is rooted in the Singapore experience, made by artists holding a pink Singapore identity card? What about immigrants who have lived in Singapore for many years who have been nurtured and inspired by Singapore? Finally, when we talk about being a truly inclusive society, we need to consider the role the arts can play to bring all of us together, not only in terms of race and cultural identity, but also people of different abilities and disabilities, economic and educational backgrounds and points of view.

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Chapter 3
Arts Education Policy and Cultural Diversity in South Korea

Yu Jin Hong

Abstract It was in 2005 when the Convention on Cultural Diversity was signed, which served as a momentum for the concept of cultural diversity to be fully recognized in Korea. The notion of cultural diversity was dealt with in terms of multicultural family support policies that was pushed ahead with the proliferation of immigrants within Korea. This, in turn, was expanded toward mutual understanding between immigrants and the indigenous as well as the perception of education on multicultural society, in policies for supporting settlement and social adjustment of marriage immigrants or multicultural families from 2006. Since then, the Convention on Cultural Diversity was ratified by the National Assembly in 2010, and the "Act on the Promotion and Protection of Cultural Diversity" was enacted in 2014, where a social consensus on cultural differences or multicultural society went beyond toward the viewpoint of overall cultural diversity of the society. This Act's purpose is to establish foundations for pursuing social integration, by resolving cultural conflicts embedded within the Korean society, such as "cultural differences between income groups, generations and regions", "diverse minority cultures (such as the elderly, disabled, youth, and women) and mainstream cultures of the society," or the "farming and fishing village culture and urban culture." Likewise, it can be witnessed that the concept of "cultural diversity" is set to a very broad range of subject areas and contents. In essence, cultural diversity can be regarded as accepting and recognizing differences in cultural diversity, and building minds and attitudes of acceptance with expressions to acknowledge and enjoy such differences. For realization, all individuals should be provided with equal and diverse opportunities for enjoyment and expressions on arts and culture. The arts and culture education policy related to cultural diversity can be found in "Support for Arts and Culture Education Act", enacted in 2005. It stipulates the enjoyment of art and participation in arts education from various social classes. The basic principle of arts and culture education is targeted to support "all citizens", so that various classes can enjoy arts education experiences by providing support regardless of their demographic, social, economic, physical and spatial conditions. The arts drive personal and social changes by proposing creative

Y. J. Hong (✉)
Korea Arts & Culture Education Service (KACES), Seoul, South Korea
e-mail: yjhong@arte.or.kr

and novel stimuli at the root of cultural diversity. Arts education extends empathy and understanding toward people with different arts and cultural perspectives, by learning artistic viewpoints and expanding artistic manifestations and sympathy. In this respect, arts education related to cultural diversity can contribute to all people through various and new artistic experiences to awaken and open senses toward unfamiliar and heterogeneous experiences, and to provide opportunities for intercultural exchange through arts education.

Arts education policy related to cultural diversity in Korea is based on the legal frameworks and policies of the "Framework Act on Culture," the "Act on the Protection and Promotion of Cultural Diversity," and the "Support for Arts and Culture Education Act." The "Framework Act on Culture," which stipulates fundamental cultural issues, defines the concept of cultural diversity, and the "Act on the Protection and Promotion of Cultural Diversity", which stipulates legal grounds for arts education policies in Korea, defines policy directions for arts education based on the consideration of cultural diversity. The concept of "cultural diversity" in Korea incorporates multicultural policies aimed at promoting mutual understanding between immigrants and nonimmigrants (former inhabitants, mainly Korean natives), as well as various cultural rights including a variety of minority and regional cultures.

Legal Provisions and the Notion of Cultural Diversity

The "**Framework Act on Culture**"[1] was enacted in 2013 to enhance the values and status of culture, so that it could play a significant role in the development of society and improve the overall quality of life. To that end, the basic idea expressed in Article 2 is to recognize that culture is one of the most important areas for the development of a democratic nation and an essential factor in improving the quality of life for individual citizens, protecting individuals from being discriminated against due to their cultural expressions and activities, and helping individuals harmoniously realize the principles of cultural diversity, autonomy, and creativity. In addition, it is defined in Article 4 that all citizens possess the right to freely create and participate in cultural activities, and enjoy culture without being discriminated against in terms of cultural expressions and activities, regardless of gender, religion, race, generation, region, social status, economic status, or physical condition. As such, the values and appropriateness of cultural diversity are being emphasized in Korea in its culture-related basic policies by encouraging cultural expressions and enjoyment as the major rights of all people.

The "**Act on the Protection and Promotion of Cultural Diversity**"[2] specifically clarifies the concept of "cultural diversity." It was in 2005 when the Convention on

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[1] The National Law Information Center http://www.law.go.kr

[2] Act on the Protection and Promotion of Cultural Diversity http://elaw.klri.re.kr

the Protection and Promotion of the Diversity of Cultural Expressions[3] was signed, which served as a catalyst for the concept of cultural diversity to be fully recognized in Korea. Such a notion of cultural diversity was dealt with in terms of multicultural family support policies[4] that were pushed ahead with the proliferation of immigrants within Korea. This, in turn, was expanded toward a mutual understanding between immigrants and nonimmigrant nationals, as well as the perception of the role of education in a multicultural society, in policies for supporting settlement and social adjustment of married immigrants or multicultural families from 2006. Since then, the "Act on the Protection and Promotion of Cultural Diversity" was enacted in 2014, where a social consensus on cultural differences and the acceptance of a multicultural society was expanded toward the viewpoint of overall cultural diversity of society.

To be more specific, the purpose of the Act is to establish foundations for pursuing social integration by resolving cultural conflicts embedded within Korean society, such as "cultural differences between income groups, generations, and regions," "diverse minority cultures (such as the elderly, disabled, youth, and women), and mainstream cultures of society," or the "farming and fishing village cultures and urban culture." This Act "aims at improving the quality of individual cultural lives and contributing to the creation of new cultures and social integration based on cultural diversity."

Moreover, this Act reflects the concept of "cultural diversity" as in the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which defines "cultural diversity" as "the manifold ways in which the culture of groups and societies is expressed and passed on within and among groups and societies, and is made manifest not only through the various ways in which the cultural heritage of humanity is expressed, augmented, and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, regardless of the means and technologies thereof."[5]

Policy projects related to cultural diversity include the establishment of the Cultural Diversity Committee, research on the actual conditions of cultural diversity, annual reports, designation of a Cultural Diversity Day, support for the protection and promotion of cultural diversity, protection of cultural diversity and promotion of education, and training professionals on cultural diversity.

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[3]At the 33rd UNESCO General Assembly held on October 21, 2005, an agreement was signed deeming cultural diversity a shared asset of humanity that needed to be preserved and guaranteed for the greater good of all individuals (UNESCO, 2005). http://portal.unesco.org

[4]"Multicultural family" refers to a family consisting of a native Korean national who has either been married to or is currently married to a non-Korean national who was granted his or her nationality through International Law upon marriage. In Korea, the early 2000s saw an increase in multicultural families due to the surge of labor workers from other countries who married Korean nationals. In response to issues of language and cultural barriers that arose from this trend, many language, culture, and social education programs, as well as interpretation and translation services, have been introduced (Ministry of Gender Equality and Family, 2017). Guide for multicultural family support. Retrieved from http://www.mogef.go.kr

[5]Article 2 (Definitions) in Act on the Protection and Promotion of Cultural Diversity http://elaw. klri.re.kr

The social background for establishing this Act in Korea was that it became increasingly necessary to establish the grounds for promoting cultural policies, considering the proliferation of immigrants and the growing significance of open trade at the time. Unlike the multicultural policies aimed at immigrants and naturalized citizens, this Act encompasses the disadvantaged and fringe cultures by broadening the scope of the policy. The policy targets of the Act are not confined to foreigners and multicultural families. Instead, they include those who should be taken into consideration for ensuring sociocultural rights, such as the elderly, the disabled, women, and children, along with nonmainstream traditional cultures, local cultures, independent cultures, and interdisciplinary art. Likewise, it can be seen that the concept of "cultural diversity" is set to a very broad range of subject areas and contents. In conclusion, cultural diversity can be regarded as accepting and recognizing differences in cultures, and building minds and attitudes of acceptance with expressions to acknowledge and enjoy such differences. To this end, all individuals should be provided with equal and diverse opportunities for the enjoyment and expression of arts and culture.

The arts drive personal and social changes by proposing creative and novel stimuli at the root of cultural diversity. Arts education extends empathy and understanding toward people with different artistic and cultural perspectives by fostering artistic viewpoints and expanding artistic manifestations and sympathy. In this respect, arts education related to cultural diversity can contribute to all people through various and new artistic experiences to awaken appreciation of unfamiliar and heterogeneous topics, and to provide opportunities for intercultural exchange.

The arts and culture education policy related to cultural diversity can be found in the "**Support for Arts and Culture Education Act**,"[6] which was enacted in 2005. This Act stipulates the enjoyment of art and participation in arts education from various social classes. In Article 1 of the Act, it is mentioned that "The purpose of this Act is to revitalize culture and arts education, and to contribute to improving the quality of cultural life of the people and to strengthening the cultural capability of the State by prescribing matters necessary for the support of culture and arts education." Basic principles of arts and culture education are indicated in Article 3, as a more detailed purpose. The contents are as follows: (1) Culture and arts education shall aim at education through which all people can enjoy culture and arts and build creativity; (2) All people are guaranteed equal opportunities to systematically study and receive education on culture and arts throughout their lives according to their interests and aptitude regardless of age, gender, disability, social status, economic circumstances, or place of residence. As a basic principle of arts and culture education, the aim of this Act is that all people should be supported, so that various classes within society can enjoy arts education experiences by providing support regardless of their demographic, social, economic, physical, or spatial conditions.

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[6]Support for Arts and Culture Education Act http://elaw.klri.re.kr

Policy Projects

It is based on these legal grounds that public organizations in the field of culture and arts in Korea pursue policy projects that relate cultural diversity to arts education. "Cultural Diversity" contains the meaning of various arts and culture being actively created and exchanged, and the acceptance and recognition of such different arts and culture in the process. "Arts education" is believed to be the most basic preparation process, and yet a concrete means to achieve cultural diversity. In this respect, policy projects for arts education from the viewpoint of cultural diversity can be classified as providing opportunities to understand and enjoy the arts for various classes (access), enhancing diversity of artistic expressions through artistic creation experiences (excellence), encouraging exchange among cultures through arts education, or utilizing arts education to understand and inform about cultural diversity.

First, there are policy projects for access to the arts that aim at helping various different classes in society understand and appreciate arts and at promoting the diversity of artistic expressions among people. In particular, it has been a priority to support marginalized groups and those with special needs who find it difficult to access the arts due to specific social, economic, or physical conditions. Such policy projects include arts education support to those living in social welfare organizations, as well as to those with special needs that are separated or alienated from society. These policy projects are the result of cooperation between the Ministry of Culture, Sports, and Tourism and other Ministries.

The project titled "The Arts Education for Welfare Institutions Project" targets children and youth in need of protection, the elderly with limited enjoyment in art and art activities, and those with limited access to arts due to physical difficulties. Through arts education, they are supported in ways that can enhance their understanding of the arts, connect their lives with the arts, and expand artistic expressions through social relations. After completion of the arts curriculum, many participants are more engaged and participated in arts education and cultural experiences through festivals and benefit-sharing events. Thus, such a program aims to help children in welfare facilities express themselves more positively and enhance their self-confidence through the arts, to provide opportunities for the elderly to convey their life stories through the arts, and to help the disabled, without easy access to the arts, stand independently in society by providing them with opportunities to realize their artistic needs and experiences of arts education, together with the nondisabled.

The next description highlights a case of how the Ministry of Culture, Sports, and Tourism and the Korea Arts and Culture Education Service (KACES) cooperated with other Ministries to convey the values and meanings of the arts to groups that are socially and spatially marginalized.

KACES is a government agency within the Ministry of Culture, Sports, and Tourism of Korea. It provides systematic and comprehensive support for arts and cultural education in order to enhance the nation's arts and cultural development and enrichment. KACES operates various projects and programs for arts education for schools, communities, professional development for teaching artists, policy research

for arts education, public relations, and international exchange and networking. Since 2005, KACES has supported various arts education programs including music, art, and theater, centering on culturally marginalized classes[7] among respective Ministries' policy targets, often by signing MOUs with various Ministries, including the Ministry of Defense, Ministry of Justice, Ministry of Gender Equality and Family, Ministry of Welfare, Ministry of Unification, and the Korean National Police Agency.

As an example, under consultation with the Ministry of Justice, arts education was provided to convicts and youth detention center school students who were isolated from society for a certain period of time. The program provided them with opportunities for artistic expression, which served as a catalyst for self-reflection and the process of autonomous reformation.[8] Also, in cooperation with the Ministry of Unification, opportunities were provided for North Korean defectors to find relaxation through arts and culture experience and creative activities, along with the expansion of their social relations.[9]

The following are the descriptions of support projects for bridging cultural gaps by expanding opportunities to experience arts in regions that are culturally marginalized due to spatial limitations:

The aim of the "Arts-Flower Seeds School" program (www.arte.or.kr/seedschool/) is to support small schools (those with less than 400 students in total) in rural areas by improving the infrastructure for arts education. We support this project in a long-term manner for at least 4 years of continued funding in the hope of building the communities' cultural and human resources. By doing so, we aim to connect school festivals to those of local communities, thereby expanding the artistic experiences that can be enjoyed by both students and local residents. We believe that the culture of a small village can be created and becomes richer when its schools and local communities are connected through arts education.

The "Mobile Arts Station" (www.facebook.com/artebus2013/) is an arts education program that visits local residents including children and the elderly of culturally marginalized rural areas of agricultural, mountain, and fishing villages, where access

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[7]"Culturally marginalized groups" refers to those who lack access to arts and cultural education for what could be a number of different obstacles. These include, but are not limited to, economic status (low-income families), physical disabilities, temporary separation from society (army troops, youth correction facilities), cultural reasons (refugees, immigrants), and complex reasons (elderly living alone) (Yang et al., 2010).

[8]The study involved dividing those in youth correction facilities into two groups, with one receiving arts culture education and the other not receiving it. Both groups were evaluated on 9 factors (47 sub-factors), with the education group evaluated before and after the program was completed. The results of the study showed the group that participated in the educational program showed an improvement in the initially tested factors, while the other group showed no change at all (Lim et al., 2014).

[9]A study was conducted to evaluate the satisfaction levels of North Korean defectors who participated in the arts culture education program. 82% of the participants were satisfied. Furthermore, monitoring the results of this program showed that the participants had built closer bonds with each other and were more expressive and open to sharing their own ideas than prior to the program (KACES, 2016).

to arts education programs is limited. With arts education-customized buses and boats, short yet impressive esthetic experiences with artists are provided.

Through arts education, opportunities for arts and culture exchange among countries are provided, and support for vitalization of independent national arts and culture are also being promoted. Reflecting on the fact that culture is an important factor in international cooperation, Official Development Assistance (ODAs) focusing on arts education are being conducted. Arts education ODAs are conducted with the aim of strengthening cultural exchanges between the donor country and partner country and provide opportunities to understand and experience each other's culture and arts. The Arts and Culture Education ODA, which started in 2013, is a project under which Korea's arts education experts are sent to partner countries to share experiences and examples of arts education with the aim to spread the values of arts education. Arts education ODAs were conducted through the operation of arts education for children and teenagers, training for local arts education workforce, and sharing with local residents through exhibitions on ODA results. They offer opportunities to enjoy the arts and support the preservation and development of cultural identity for future generations.

The Art Dream Camp was an arts education project promoted to strengthen cultural exchange between countries in commemoration of the 2018 PyeongChang Winter Olympic Games. By sending Korean artists to some countries (Colombia, Indonesia, Vietnam, and Malawi) where it does not snow, we encouraged the children and youth to appreciate the value of the arts through arts education in cooperation with the artists of those countries. We held camps and festivals by inviting them to PyeongChang to experience the snow directly and conduct integrated arts education with Korean teenagers under the theme of new opportunities.

The "Rainbow Bridge Project" is an arts education project, conducted from 2012 to 2013, that supports the participation of immigrants and nonimmigrant nationals in various arts and culture activities. After the enactment of the "Act on the Protection and Promotion of Cultural Diversity" in 2014, this project was transferred to the Arts and Culture Committee covering a broader range of subjects and content, with a focus put on activities for cultural communication among various groups for understanding diverse cultures and respecting each other's cultural rights. Arts education is actively utilized in the process and contents of the Rainbow Bridge Project. From the perspective of cultural diversity, we support art festivals of immigrants and aim to include education content that can enhance mutual understanding and empathy for cultural differences, so as to promote collaborative activities between immigrants and local residents and to increase the roles of immigrants as active cultural players within their communities.

Issues and Challenges

The public sector in Korea has been taking an active role in conducting the projects for arts education on cultural diversity. As one of the key institutions implementing such efforts, KACES has expanded opportunities for people from diverse backgrounds to understand and enjoy the arts, to participate in various forms of artistic expressions, and to engage in cultural exchanges through various educational programs and events.

However, further efforts in the following areas are needed in order to continue to offer effective arts education for cultural diversity. First, we need to better understand our target audiences, and design appropriate approaches and educational tools accordingly. In addition, it is necessary to provide training for arts educators that is designed to broaden their understanding of their target audiences. This will help arts educators provide adequate education that meets the needs of diverse groups. Lastly, systematic management and accumulation of the project outcomes are needed. In our previous projects, we surveyed the participants' satisfaction level and measured the positive impacts of arts education, but the research on concrete changes in the process of arts education or qualitative analysis of accomplishments has been insufficient. The feats and shortcomings shown in the previous projects should be well contemplated, and the lessons obtained should be applied to subsequent arts education projects.

Cultural diversity is a matter of values and perceptions, and arts education plays a key role in the methods of realizing them. This is why the "Vision for Future Cultural Policies (Culture Vision 2030)" announced by the Ministry of Culture, Sports, and Tourism in December 2017 presents three key values of autonomy, diversity, and creativity, with an emphasis on the diversity of communities in society. In addition, one of the eight policy agendas included in the Vision is the protection and spread of cultural diversity. Based on the Culture Vision, Korea's arts education policy will strive to establish action plans to bring the values of the arts and those of cultural diversity closer through quality and constant arts education, and to focus on the development of actual methodologies for arts education to contribute to promoting various cultural exchanges within different generations, gender, regions, classes, and minority groups within society.

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Chapter 4
Arts Educators Respond to Challenges in a Diversity-Friendly Country

Larry O'Farrell

Abstract Canadians pride themselves on living in a progressive, multicultural society where differences in religion, culture, ethnicity, ability, country of origin, sexual orientation and gender identity are not only accepted but warmly embraced. In 2011, Canada ranked first in a survey of 17 developed countries on acceptance of diversity. Notwithstanding this diversity-friendly posture, Canada continues to face challenges in living up to its ideals. Foremost among diversity issues facing Canadians are: (1) reconciliation with Canada's Indigenous peoples who have suffered from discriminatory policies for generations; and (2) the acceptance of an ambitious number of predominantly Muslim refugees, particularly from war-ravaged Syria. The federal government has shown leadership in both of these areas with the support of a majority of citizens. In 2015, the Prime Minister vowed to accept 25,000 Syrian refugees within three months of taking office. Since that time the number of arrivals has exceeded 40,000. Across the country, hundreds of community groups have mobilized to assist these arrivals to adapt to their new economic and cultural environment. Notwithstanding this encouraging response, the record is marred by recurring accounts of vandalism against Islamic community centres and attacks against individuals. On 29 January 2017, a lone gunman entered a mosque in the Sainte-Foy district of Quebec City and opened fire, killing 6 and wounding nineteen. The federal government is also taking measures to redress the legacy of residential schools programme which required Indigenous children to leave their homes for extended periods of time to reside in schools run by Christian organizations. The express intent of these schools was to deprive children of their traditional language, culture and religion in a process that has subsequently been called 'cultural genocide'. The government is committed to implementing all 94 recommendations of the final report of the Truth and Reconciliation Commission of Canada. Nevertheless, the tragic impact of the residential schools continues to be felt. Canadian arts educators have taken up the diversity challenge, developing a range of programmes and activities designed to foster intercultural understanding and acceptance of diversity. Many of these programmes were on display, recently, when the Canadian Network for Arts

L. O'Farrell (✉)
Queen's University, Kingston, ON, Canada
e-mail: ofarrell@queensu.ca

and Learning held a national conference on a theme of Diversity at the Wabano Centre for Aboriginal Health in the nation's capital, Ottawa (18–20 October 2017). This chapter will draw examples from presenters at this ground-breaking event to illustrate how arts educators are applying their work to meet these challenges.

We Canadians pride ourselves on living in a progressive, multicultural society where differences in religion, culture, ethnicity, ability, country of origin, sexual orientation and gender identity are not only accepted but warmly embraced. In 2011, Canada ranked first in a survey of 17 developed countries on acceptance of diversity (Conference Board of Canada, 2011). Notwithstanding this diversity-friendly posture, Canada continues to face challenges in living up to its ideals. This chapter will outline two outstanding barriers to achieving cultural diversity goals and will give examples of how arts educators are applying their work to meet these challenges.

Confronting the Challenges

Foremost among diversity issues facing Canadians are: (1) reconciliation with Canada's Indigenous peoples who have suffered from discriminatory policies for generations; and (2) the acceptance of an ambitious number of predominantly Muslim refugees, particularly from war-ravaged Syria.

The federal government has shown leadership in both of these areas with the support of a majority of citizens. In 2015, the Liberal Party of Canada won a general election, in part, on a promise to accept 25,000 Syrian refugees within three months of taking office. Since that time the number of arrivals has exceeded 40,000. Approximately half of these immigrants are government sponsored while the rest are either privately sponsored or accepted through another non-governmental programme. Across the country, hundreds of community groups have mobilized to assist these arrivals to adapt to their new economic and cultural environment. Clearly, Canadians have responded with overwhelming goodwill to their government's call to welcome these newcomers whose cultural and religious background is so different from that of the Canadian mainstream.

Notwithstanding this encouraging response, the record is marred by recurring accounts of vandalism against Islamic community centres and attacks against individuals. On 29 January 2017, a lone gunman entered a mosque in the Sainte-Foy district of Quebec City, at the time of evening prayers, and opened fire, killing 6 and wounding 19. In Winnipeg, a family of Syrian refugees has reported being the target of violence, school bullying and threatening graffiti (CBC News, 2017). There has been a corresponding upsurge in anti-Semitism in Canada in recent years. B'nai Brith Canada reported a 26% increase in anti-Semitic incidents in 2016 over 2015 (Canadian Press, 2017).

The federal government is also taking measures to address a longstanding social justice issue with regard to Canada's Indigenous population. In 2008, it established a

commission to examine the history and impact of the residential schools programme, which operated from 1884 to 1998. During this era, children of Indigenous families living in remote communities were required to leave their homes for extended periods of time to reside in schools run by Christian organizations. The express intent of these schools was to deprive children of their traditional language, culture and religion in a process that has subsequently been called 'cultural genocide' (Truth and Reconciliation Commission of Canada, 2015, p. 8). The government is committed to implementing all 94 recommendations of the final report of the Truth and Reconciliation Commission of Canada (2015), which are designed to 'redress the legacy of residential schools and advance the process of Canadian reconciliation' (p. 326).

Despite widespread acknowledgement of the need for reconciliation, Canada's Indigenous population continues to experience marginalization. Although Indigenous people represent only 4.3% of Canada's total population, more than 25% of prison inmates are Indigenous (CBC News, 2016). Indigenous people living in many remote communities experience inequitable access to adequate housing, safe drinking water, affordable nutrition and consistent education. A troubling history of Indigenous women who have gone missing or died violently over several years has led to the creation of a National Inquiry into Missing and Murdered Indigenous Women and Girls. Clearly, Canada's diversity ideals continue to be challenged with regard to the Indigenous population.

Arts Education and Diversity

The Seoul Agenda: Goals for the development of arts education, an international action plan that was unanimously endorsed by the UNESCO Member States in 2011, assigns an important role to arts education in the struggle to achieve acceptance of diversity. In particular, the *Seoul Agenda* exhorts stakeholders to support and enhance 'the role of arts education in the promotion of social responsibility, social cohesion, cultural diversity and intercultural dialogue' (UNESCO, 2010, p. 9).

When looking for ways in which arts education can be applied to counter xenophobia and prejudice, it is necessary to consider how complex the process of bridging cultural gaps can be. We need to recognize that cultures are neither monolithic nor static. Every person lives within a matrix of cultural identities and each of our cultural milieus is constantly evolving. Cultures are constantly evolving through contact with one another and in response to changing conditions. With this in mind, we need to make sure that our efforts to achieve intercultural understanding do not unintentionally represent any culture as a stereotype. We must also take care not to appropriate elements of a culture not our own in ways that are disrespectful or uninvited.

At the same time, it is essential that we find ways to engage young people and life-long learners in the process of sharing cultural experiences and embracing the cultural expressions of others. Arts education is uniquely positioned to facilitate this kind of exchange as the following examples will illustrate.

Canadian Arts Educators Accept the Challenge

Canadian arts educators have accepted this challenge, developing a range of programmes and activities designed to foster intercultural understanding, reconciliation and acceptance of diversity. Many of these initiatives were on display, recently, when the Canadian Network for Arts and Learning held a national conference at the Wabano Centre for Aboriginal Health in the nation's capital, Ottawa (18–20 October 2017). The guiding theme for the event was 'Celebrating Canadian Diversity: Building bridges in arts and learning'. This motif reflected a deep conviction on the part of the organizers that arts education has an important role to play in promoting the acceptance of diversity across the rich fabric of Canadian society.

The programme was built around two current projects of the network. Supported by the Ontario Trillium Foundation, the organization is in the process of building an interactive digital map that will: (a) make arts and learning programmes more readily available to the public; (b) bring together artists and educators for networking and professional development; and (c) foster an awareness of the scope and range of arts and learning programmes to inform policy decisions.

The conference also celebrated a partnership with the Canadian Commission for UNESCO and the UNESCO Chair in Arts and Learning at Queen's University to reinvigorate the *Seoul Agenda*. At the conference, the partners formally launched a position paper that calls attention to the power of arts education as a factor in sustainable development with a focus on diversity (O'Farrell & Kukkonen, 2017).

To reflect the theme of celebrating diversity, the conference featured keynote and plenary interventions by presenters representing Canada's commitment to reconciliation and diversity. Award-winning Inuk singer/songwriter Susan Aglukark testified to the capacity of the arts to empower the marginalized in society. Distinguished politician and statesman, The Honourable Bob Rae, who has focused his legal practice on working with Indigenous Communities and on human rights, validated the bridging potential of arts and learning on the day before assuming an assignment as the Prime Minister's special envoy on the Rohingya refugee crisis in Myanmar. The Honourable Carolyn Bennett MP spoke in support of the efforts of the conference to promote reconciliation as did Danika Billie Littlechild, Indigenous rights lawyer and Vice President of the Canadian Commission for UNESCO.

Representative Examples of Arts Education for Diversity Programmes and Projects

The conference programme included numerous presentations that illustrated in concrete terms how arts and learning can contribute to a culture that embraces acceptance and reconciliation.

Promoting Indigenous Education and Community Health Through Arts Education

Encouraging Indigenous school retention through arts education. Drop-out rates among Indigenous students is a serious issue, especially in remote communities where authorities are challenged to provide adequate, relevant learning opportunities. This can be seen as a symptom of a centralized curriculum governed by principles that are regarded by many as colonial and out of touch with the reality of the lives and interests of Indigenous youth. At the conference, a group of artist educators including Katie Green, David Hodges, Sabrina Bejba and Lina Morena, shared information about Mikw Chiyâm (http://mikwchiyam.com) which is an interdisciplinary arts programme designed to counter this trend. Commissioned by the Quebec Cree School Board and co-supported by the Cree Nation Government's Department of Justice and Correctional Services, this immersive programme provides alternative learning environments in which students and teachers collaborate with professional artists of Indigenous and non-Indigenous identities. The project uses project-based learning and in-school artist residencies, 'to promote student retention, accountability, empowerment, cultural connection and celebration through the Arts' (CNAL, 2017).

The programme ensured continuing relevance for the Indigenous participants through the involvement of local Cree artists and elders at each site. Considerable emphasis was placed on engaging the young participants' families, particularly when art work was ready to be shown. Furthermore, a review of visual art work produced in the project (Chiyâm, 2017), shows the influence of Indigenous models and methods. For example, many of the works reflect the influence of the Woodlands school of art founded in the 1960s by Ojibwe artist, Norval Morriseau whose use of oral history as subject matter and vivid, visionary style has influenced subsequent generations of First Nations artists.

Our dreams matter too. A community arts project designed to serve another remote Indigenous settlement (Attawapiskat, Ontario) entitled Exploring the Rights of the First Nations Child through the Arts: Our Dreams Matter Too (https://fncaringsociety.com/fncares-research), was described by Mary-Elizabeth Manley. Again, in this example, the cultural relevance of learning materials and teaching methods was central to the process. Four artist educators conducted seven educational residencies with grade school children in an exploration of ten rights granted by the United Nations Declaration on the Rights of the Child (name, nation, family, protection, play, health and wellness, education, shelter, freedom of expression, food and water). A multi-arts approach included work in dance, drama (storytelling), visual arts, and music (drumming). Organizers sought to make the experience of historical and contemporary relevance to Indigenous participants by linking a traditional Cree story (invoking knowledge of elders in the community) with a recent example of successful, youth-led activism (the building of a school in a remote settlement). The eventual outcome of the project was the performance of an original dance/theatre creation for members of the children's community.

Learning from Indigenous artists and art. While projects like those described above seek to enhance learning among Indigenous children and youth through arts education, other initiatives aim to build greater understanding and appreciation of Indigenous culture among non-Indigenous students. Tanya Senk and Mervi Salo, who have directed this kind of programming in the Toronto District School Board, Canada's largest and, arguably most complex school district (http://www.tdsb.on.ca/ Community/Aboriginal-Education/Contact-the-Aboriginal-Education-Centre), provided a framework within which intercultural education can proceed. They focused on adherence to 'the four R's' advocated by Verna Kirkness—respect, reciprocity, relevance and responsibility. Relating their approach to the United Nations Declaration on the Rights of Indigenous Peoples, The Truth and Reconciliation Commission of Canada: Calls to Action, and programmes of The Canadian Museum of Human Rights, the Art Gallery of Ontario and the Royal Ontario Museum, they explained how teachers can use visual and media arts to facilitate inquiry-based learning.

Arts Education and the Integration of Refugees

Providing culturally inclusive access to a performance. In the context of their government's admission of large numbers of refugees, notably tens of thousands from Syria, arts educators and organizations have developed a variety of approaches to help integrate newcomers into Canadian society. One priority is to provide access to arts and learning opportunities to this group of immigrants. Young People's Theatre in Toronto, one of Canada's leading theatres for young audiences (https://www. youngpeoplestheatre.ca/), took the initiative to provide more than 300 free tickets to Syrian immigrants with sponsorship from the public and private funding agencies. Recognizing that language and cultural barriers could prevent understanding of the plays, an effort was made to ensure that families were prepared in advance of performances. To achieve this end, the theatre created a website and booking system in English and Arabic along with an Arabic voicemail. In addition, a team of eight Arabic speakers were trained and employed to welcome and assist families on their visit. This presentation was given by Amber Ebert.

Arts education to facilitate language learning for refugees. Léna Kadian, Houry Dalalian and Christian Baygin presented a multidisciplinary workshop in which the teaching of French as a second language to newly arrived refugees from Syria was facilitated by the use of visual arts. The end result of these lessons is not only the acquisition of a new language but also the individual and global development of the student in a new social environment. Although this project was focused on French language learning, the multidisciplinary approach would be equally applicable to learning English, in a Canadian context. Of particular interest is the funding of the project which is entirely private. Refugee children are admitted free of charge to a full-year educational programme at Sourp Hagon School in Montreal (http://www. hayk.net/destinations/montreal-qc/schools/sourp-hagop-armenian-school) as guests of the Armenian community in that city.

Arts and Learning with Marginalized Youth in a Multi-ethnic Community

The Regent Park neighbourhood is a highly diverse, low income, inner city community within the city of Toronto. Developed in the 1940 and 1950s as a public

housing project, it is currently in the process of being re-developed as a mixed-income neighbourhood. Nevertheless, social problems continue to plague the area.

In 2013, a not-for-profit organization was founded, called Kick Start Arts Society (http://kickstartarts.com). In this workshop, Mandeq Hassan explained that a key initiative of the group is a project within Regent Park aimed at building bridges through collaborative filmmaking. A special emphasis is placed on sharing the work among young people of divergent social, religious, ethnic and economic backgrounds. Central to the guiding philosophy of the project is the view that art can be an important factor in the development of personal and social identity. The project offers young people (ages 13–27) a combination of training in acting, writing and film production, practical experience, a sense of community and a scaffold to a sense of purpose. Among their teachers are numerous professional artists who volunteer their time and knowledge. Finished episodes will be posted to a website.

Social Justice in Communities Through Arts Education

Other issues addressed at the conference included arts education for individuals with special needs, issues related to the LGBTQ community, pluralistic cultural experience through Brazilian carnival arts, facilitating youth-led initiatives, cross-cultural choral experiences, hip-hop street dancing and peace education through the arts.

Documentation, Impact and Sustainability

Sustainability is a concern for many of these projects. Some, like the Young People's Theatre offer of free tickets to Syrian refugees, were intended as one-off initiatives to meet a specific, current need. Others, like Our Dreams Matter Too, were designed as time-limited commitments. The First Nations Child and Family Caring Society of Canada that sponsored this project continues to support action research, but, this particular initiative was not intended to exceed a limited mandate. By contrast, the work of the Aboriginal Education Centre at the Toronto District School Board enjoys continuous funding although the nature of specific project work may vary. Organizers of other initiatives, however, would clearly like to continue their work indefinitely but have to secure funds from project to project or from year to year.

Funders increasingly demand evidence of social impact as a condition of their ongoing support. Organizers often comply by collecting documentation in the form of photographs, videos and participation records. In some cases, such as the Kickstarter project in Regent Park, documentation consists primarily of display of the art work produced by participants. Of the projects described above, the most thorough effort to determine impact through formal evaluation, was conducted by organizers of the Mikw Chiyâm workshops.

The 2016–17 Final Report of Mikw Chiyâm (2017) provides a description of the project in each venue, together with photographs and qualitative evidence in the form of interviews with participants who asserted that the experience helped them to overcome a range of personal difficulties including lack of confidence and

self-esteem, fears, depression and grief. They also reported gaining a sense of pride, motivation and community solidarity. Because student retention was a central goal of the project, the report provides statistics on this dimension. They show that school attendance did increase among participants in all venues and that grade levels among at-risk participants also improved.

Conclusion

These examples, although limited in number by the time and resources available for travel to this conference, offer a window into the efforts being made by Canadian arts educators to address the two, pressing diversity issues facing our country—reconciliation with Indigenous people and the integration of refugees in the Canadian mosaic, together with efforts to promote intercultural engagement more generally. Other organizations working to promote these objectives can be found among the more than two thousand entries on Canada's digital map of arts and learning.[1] Like any other country, Canada suffers from its share of intolerant individuals and systemic inequities. Nevertheless, the prevalence of good will towards others within and beyond our borders has produced a diversity-friendly environment in which arts educators have developed exemplary programmes to help overcome the persistent effects of racism and xenophobia.

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Chapter 5
Cultural Diversity in Hong Kong Arts Education: From Policy to Practice and Research

Richard G. Whitbread and Bo-Wah Leung

Abstract Hong Kong's cultural policy envisions its citizens living lives celebrated by cultural pursuit, their Chinese-grounded identity enriched by other cultures. Meanwhile, its education policy is a commitment aimed at ensuring that all students are fully prepared to meet the work and life challenges of the future. The two meet via arts education, defined as arts and cultural education and formally recognised as fostering the necessary skills of appreciation, creativity and expression, thereby enabling the cultural literacy of individuals and society to flourish. Supported through policy documents by the relevant bodies, notions of cultural diversity within Hong Kong arts education are addressed and encouraged primarily via the creation and nurturing of partnerships, among the stated emphases being the reinforcement of the existing arts curricula and the establishment of cultural and artistic links between schools and the wider community. Prominent examples include the School Culture Day Scheme, the Arts Experience Scheme for Senior Secondary Students and the Arts Ambassadors-in-School Scheme. However, policy is as much about what is enacted as what is intended. Given the similarity of their rationales, of increasing interest to researchers is the potential for cultural and arts education policies to synergise in ways that can result in the accrual of mutual benefits among the different stakeholders, in turn enabling issues such as cultural participation and consumption, as well as accessibility to cultural education, to be more effectively addressed. This chapter examines the case of Hong Kong in order to reveal the extent to which an arts education policy that suggests possibilities for implementation—as opposed to stating a mandatory approach—is both conceptualised and communicated by its policymakers, together with investigating ways that the arts curriculum is being operationalised by those tasked with its delivery. To this end, the focus is on a series of collaborative projects between The Education University of Hong Kong's Department of Cultural and Creative Arts and local primary and secondary schools, all of which have investigated the issue of cultural diversity and culturally diverse practices through the lens of initiatives aimed at introducing students to Cantonese opera. These examples are framed within the work being carried out in the broader areas of policymaking and

R. G. Whitbread (✉) · B.-W. Leung
The Education University of Hong Kong, Hong Kong, China
e-mail: grichard@eduhk.hk

practice in Hong Kong, in the process highlighting those directions that are likely to repay further investigation as the (arts) education and cultural sectors become ever more closely aligned.

Setting the Scene: Hong Kong's Global Aspirations

Hong Kong stands on the threshold of an exciting new era. This is due in equal measure to a recognition on the one hand that the Cultural and Creative Industries (CCI) represent an important growth area as the city aims to shed its image of a location economically dependent on the four industrial pillars of trading and logistics, financial services, producer and professional services, and tourism, and an ability on the other to successfully capitalise on an increasing annual allocation (a sum of US$350 million, along with an extra US$62 million over 5 years since 2010/11 for support, training and promotion, has been made available), its favourable geographical placement, a respect for freedom of speech and artistic expression, and the promotion of business-friendly policies. The result is a thriving arts and cultural scene that is allowing the city to divest itself of the long-standing sobriquets of 'desert' and 'wilderness'.

Contributing to Hong Kong's aim of successfully adopting the mantle of international cultural metropolis (Culture and Heritage Commission, 2003), the vision for both the city and the region, as officially relayed via its cultural policy, is that of lives celebrated by cultural pursuit, where citizens' Chinese-grounded identity is enriched by other cultures and creativity drives progress within the community (Home Affairs Bureau, 2008). On the opposite shore, the radical overhaul of the education system two years after its handover back to China on 1 July 1997 is encapsulated in Hong Kong's tripartite promotion of multicultural education, defined essentially as a 'no loser' principle (Kennedy, 2012) whereby the reforms should deliver new learning opportunities to every citizen, the fostering of a global mindset that enables them to contribute to the future well-being of the world at large, and an encouragement of a life-long learning philosophy which is responsive to living and working in a knowledge-based society (Education Commission of Hong Kong, 2000). To these ends, the Education Commission's (EC) unrivalled redrawing of the entire educational map (Cheng, 2000; Mok, 2003; Mok & Chan, 2002; Poon & Wong, 2004) is guided by the desire to promote equality and equity while simultaneously rectifying the problem of elitism, the changes collectively aiming to ensure that all students are more fully prepared to meet both the work and life challenges of a rapidly changing world. Forming a potential bridge between the two, arts education has been targeted by policymakers as a fundamental element of the reforms; specifically, it has been singled out for its contributions leading to the attainment of whole-person development and the delivery of quality education within the formal curriculum (Hong Kong Arts Development Council, 1999), while subsequently receiving endorsement for its

ability to nurture in students the 'generic skill' of creativity, defined as 'the ability to generate original ideas and solve problems appropriate to the contexts' (HKCDC, 2001, p. 24).

Hong Kong's Cultural and (Arts) Educational Contexts

In considering cultural diversity in Hong Kong arts education from the standpoints of policy, practice and research, the city's unique cultural context cannot be ignored. Hong Kong has traditionally suffered from a lack of long-term policy on such matters: attributable to a non-committal, colonial attitude from the government on the one hand and the absence of significant pressure on the part of the community on the other, it is only comparatively recently that Hong Kong's 'local' population (those with roots in the city, as opposed to transient first generation immigrants) has been given a cultural 'voice'. The turning point came in 1993 when issues being discussed by the cultural community—including freedom of expression, social pluralism and democratic culture—found a more receptive audience among local politicians, government officials and the general public. Since then, initially through an expressed interest in the 1990s in the economic potential of the creative industries, the reunification of Hong Kong with Mainland China and the establishment of the Government of the Hong Kong Special Administrative Region in 1997 'has signified a new era in Hong Kong's political, economic and cultural development' (Culture and Heritage Commission, 2003, p. 5) to the point that the city has signalled its intention of becoming an international cultural metropolis as part of a wider aspiration to assume 'world city' status (Kong, Gibson, Khoo, & Semple, 2006). Hong Kong's future is now firmly situated within the rapidly growing Pearl River Delta (PRD) region; to that end, its arts and cultural scene 'has thrived because of the increased governmental support for the arts and culture as well as the city's unique characteristics [including] its proximity to a rapidly growing Asia [and] its respect for freedom of speech and artistic expression' (Leong, 2013, p. 28).

Meanwhile, an across-the-board acknowledgement that the arts are a critical component of a holistic approach to human development has translated at an educational level into a recognisance that they bring both balance (Chan, 1999) and quality (Bamford, 2006; HKADC, 1999) to the table, and that through them students learn to think, react and feel in ways that are profoundly different from other subject areas (McPherson, 2005). However, whereas the phasing out of the colonial system was the impetus for a new regional identity, culminating in Hong Kong's cultural policy, to develop, its present-day music and visual arts curricula are the result of lengthy and convoluted historical backgrounds that are as much to do with the unique political situation created by the region's colonial legacy as they are about the specific disciplines themselves. Either way, Hong Kong's arts education policy is characterised by the adoption of a learning 'through' the arts (Arts in Education) approach that builds on Gardner's (1999) concept of multiple intelligences as a means of realising the aims of the overarching policy document in the form of the *Arts Education Key Learning Area*

Curriculum Guide (Primary 1–Secondary 3) (HKCDC, 2002), together with those of the supporting *Music Curriculum Guide (Primary 1–Secondary 3)* (HKCDC, 2003a) and *Visual Arts Curriculum Guide (Primary 1–Secondary 3)* (HKCDC, 2003b) publications.

Against this backdrop, and arising perhaps as a result of its philosophy of greater democratisation, both Hong Kong's cultural and arts education policies are intentionally open ended. In the case of the former, the stated emphasis is on upholding the freedom to create, together with the provision of an environment which supports cultural and artistic development; in that of the latter, it is through the process of integrative learning (defined as an approach 'that leads students to acquire a holistic understanding and deeper insights into what is being studied' (HKCDC, 2002, p. 61)) that arts education is to be delivered. Equally importantly, schools enjoy a relatively large degree of autonomy in terms of how they choose to implement the policy, with administrators and teachers alike being given the flexibility and freedom to work out the finer details amongst themselves.

Notions of Diversity Within Hong Kong's Cultural and Arts Education Policy Frameworks

Hong Kong's cultural and arts education policies have both been formulated along similar kinds of lines inasmuch as the aims of education reform are seen as aligning with the Culture and Heritage Commission's vision of cultural development (CHC, 2003), and arts education has been defined as arts and cultural education (Legislative Council Panel on Home Affairs and Panel on Education, 2011). Indeed, the point has been made that the two do not simply reinforce one another, but are irrevocably united (Whitbread, 2016). While not being afforded a working definition as such, the notion of cultural diversity is encapsulated within the assorted policy documents emanating from both sectors. One of the five stated 'Basic Principles' of Hong Kong's cultural policy is that of fostering the vibrancy and diversity of the city's culture (http://www.hab.gov.hk/en/policy_responsibilities/arts_culture_recreation_and_sport/arts.htm), while the official 'Position' on the role of arts education (as one of five essential areas in the overall aim of education) is that it exists 'to enable every person to attain all-round development in the domains of ethics, intellect, physique, social skills and aesthetics according to his/her own attributes so that he/she is capable of life-long learning, critical and exploratory thinking, innovating and adapting to change.' (http://www.edb.gov.hk/mobile/en/curriculum-development/kla/arts-edu/index.html)

Guided by the overall intention that 'enable[s] students to broaden and diversify their arts learning experiences through different channels' (HKCDC, 2002, p. 52), the relevant organisations operate under a variety of mandates, in the process aiming to ensure that arts education is both advocated and promoted beyond the boundaries of the curriculum. Among these are the HKADC's fostering of education in the arts with a view to raising the quality of life of the whole community and encouraging

interest, understanding, knowledge and skill in the arts at all levels within the formal education system, and the Leisure and Cultural Services Department (LCSD)'s provision of quality performing arts services—delivered through supporting performing arts facilities, presenting cultural programmes, and administering funding to major performing arts groups—in ways that are commensurate with Hong Kong's development as a world-class city and events capital. Cultural diversity, as interpreted within the broader Hong Kong context, then, can be said to refer both to the wide variety of cultural pursuits that are to be made available, as well as to their accessibility to people from different cultural backgrounds. In terms of the main messages that are being relayed, it is that the arts are not the privilege of a talented few, i.e. that artistic activities exist strictly for 'artists', or that practices within the realm of arts education, while tangentially involved with development in the domain of aesthetics, are essentially concerned with the fostering and nurturing of those individuals with arts career-related aspirations. Rather, regardless of perceived ability levels, the arts and arts education exist for, and should be enjoyed by, everyone.

Hong Kong Arts Education: From the 'Conceptualisation' of Policy to the 'Operationalisation' of Practice

As an area of 'public policy', arts education is most strongly influenced by the political context in which it operates (Wimmer, 2013). To put it more bluntly, talking about arts education is meaningless 'without adding who provides arts education, and for whom, and in which political … circumstances it is provided' (p. 38). However, as Ball (1994) elaborates, 'Policy is both text and action, words and deeds, it is what is enacted as well as what is intended … Policies are crude and simple. Practice is sophisticated, contingent, complex and unstable' (p. 10). In other words, the policymaking process involves complexities in relation to the interpretation, negotiation and refinement of proposals. At the same time, the notion of ideologies (defined here as 'a framework of values, ideas and beliefs about the way society is and should be organised … [which] acts as a guide and a justification for behaviour' (Hartley, 1983, pp. 26–27)), whether pertaining to those that drive policymakers or to the individuals tasked with putting policy into practice, also need to be considered. In relation to education, two sets of ideological forces—political and educational—are at work. The former may be an amalgam of neo-liberalism and neo-conservatism; the latter might be concerned with traditionalism, progressivism and social reconstructionism. Either way, policy needs to be regarded as something that is constantly changing; that is in equal measure text and discourse; that is almost always a compromise in terms of its encoding and decoding processes; that is reinterpreted as it is put into effect, and; whose conditioning and implementation are ideologically and culturally influenced.

Bearing these points in mind, an investigation into the Hong Kong approach is considered here to be a worthwhile exercise in order to obtain a clearer idea of

each of the 'conceptualisation', 'communication' and 'operationalisation' stages as they collectively constitute its arts education policy. In other words, what are the philosophies and rationales that stand behind and underpin the policy documents, which are the assorted means and methods by which that policy is subsequently being communicated to, and received by, the various stakeholders, and how is the policy subsequently being delivered and implemented by the relevant practitioners? Of particular interest within the third, 'operationalisation', stage is the extent to which Hong Kong's arts education policy is being 'lived'. To that end, the chapter's focus is on a series of collaborative projects between The Education University of Hong Kong's Department of Cultural and Creative Arts and local primary and secondary schools, all of which have approached the issue of cultural diversity and culturally diverse practices through the lens of initiatives aimed at introducing students to Cantonese opera.

Conceptualisation: Imagining an Arts Education Policy

The point has previously been made that Hong Kong's arts education policy needs to be viewed from the perspective of a wider, collective response on the part of teaching and learning to the challenges posed by the constantly shifting global landscape. As such, arts education has been singled out as having a special place in the overall curriculum, since it is identified as the means to achieving quality education and of helping students to develop their creativity. These come together in a framework that advocates a cross-disciplinary and integrative learning approach. Just as importantly, by suggesting possibilities for implementation (as opposed to stating a mandatory integration policy), and by handing over the reins of responsibility to individual schools' administrators and teachers, a prescriptive approach is essentially eschewed in favour of one that is descriptive.

That being said, there are important fundamental contradictions in the rationales being given for Music and the Visual Arts in the supporting *Key Learning Area Curriculum Guides*: in the case of the former, it is the channelling of something ubiquitous to simultaneously cultivate a more aesthetic mindset, the instillation of certain values, and the articulation of emotions that transcend language (HKCDC, 2003a, pp. 3–4); in that of the latter, it is the passing on of a set of skills in order that students are able to understand and manipulate aesthetic expressions, coding systems and visual structures (HKCDC, 2003b, p. 2). In practical terms, however, these inconsistencies have effectively been glossed over on the part of the Hong Kong Government through a combination of binding and non-binding 'soft' policy methods via both 'regulative' and 'allocative' implementation measures, backed up by a range of 'redistributive' support mechanisms (Ahonen, 2001), in order to help schools coordinate the decision-making process, thereby ensuring that many of the reforms outlined in the official documents are taken up and acted upon. Otherwise, taken as a whole, Hong Kong's arts education policy has been conceptualised based on the three foci of contributing to holistic development, nurturing balanced,

i.e. less narrowly specialised, individuals, and cultivating positive values and attitudes, including creativity, within an overall orientation of preparing well-rounded individuals equipped with the necessary skills to take their place in the workplace of the future. Moreover, there is an emphasis on the development of students' generic competencies in the form of study, collaboration and communication skills, while at the same time providing them with rich learning experiences in order to allow the connection of knowledge, values and attitudes across Key Learning Areas. Within this ethos, adherence to general teaching principles is encouraged, while integrative learning practices in the arts are to be nurtured through collaborations between various stakeholders, from other subject teachers (curriculum planning) to government and non-government organisations and different sectors of the community (life-wide learning). Networks are also seen as fundamental to the facilitation of information exchange and the sharing of arts experiences.

Communication: Means, Methods and Messages

When considering how policy is passed on to and received by the various stakeholders, it is not enough simply to enumerate the methods. Other important questions need to be asked: What does the means chosen for that transmission convey about the status such a document is believed to occupy in the minds of its creators? What is the main message, or messages, that the policy is trying to get across? In the case of Hong Kong's arts education policy, the (governmental) channels of communication are well established, inasmuch as a series of official, standard publications are supported by the deployment of various resources, including written guidelines, textbooks, and exemplars of teaching and learning strategies, as well as resources provided to schools in the form of partnership schemes, self-developed school-based projects funded through the schools' own applications to the Quality Education Fund (QEF) of the Education Bureau (EDB), and direct funding allocations known as Capacity Enhancement Grants (CEGs). Findings have also revealed that the main message Hong Kong's arts education policy is believed to be communicating is that the arts can contribute to whole-person development (Whitbread, 2016).

Operationalisation: Partnerships at Inter- and Intra-sectoral Levels

In the sense that the aims of the education reforms in Hong Kong and its vision of cultural development represent a meeting of minds, both sectors have recognised the vital role that partnerships have to play. The Cultural and Heritage Commission's *Policy Recommendation Report*, in sowing the seeds of a policy for culture *and* arts education, suggests as its main foci 'the development of a coherent, continuous

and diversified curriculum, the provision of quality support, and the promotion of partnership and community involvement' (2003, p. 15), together with proposing family-centred inducements that can tie in with school-based extra-curricular arts activities and be supplemented by closer collaboration between government departments and cultural institutions. For its part, one of the three long-term goals of the Education Bureau (EDB) in formulating Hong Kong's (arts) education policy is 'to work continuously in partnership with schools and other concerned parties to develop school-based arts curricula' (HKCDC, 2002, p. 17).

Undertaken properly, of course, partnerships represent ideal opportunities for providing students with a wide range of culturally diverse experiences. From the standpoint of Hong Kong arts education, these have typically involved collaborations between the Education Bureau (EDB) and different government bureaus/departments and non-government organisations, e.g. the Home Affairs Bureau (HAB), the Leisure and Cultural Services Department (LCSD) and the Hong Kong Arts Development Council (HKADC), as a means of providing students with arts learning opportunities in a variety of school and wider community contexts. Of these, the 'School Performing Arts in Practice Scheme' (initiated in 1996), the 'School Culture Day Scheme' (2000), the 'Arts Experience Scheme for Senior Secondary Students' (2008/09), the 'Arts Ambassadors-in-School Scheme' (2008) and the 'Community Cultural Ambassador Scheme' (1999) represent perhaps some of the best-known examples. While distinct from one another in that the focus of the first four is on arts education outside the school curriculum and the fifth arts promotion among the wider general public, their two target areas are seen as interrelated in the sense that the starting point for both is the nurturing of future cultural participants.

'Living' Culturally Diverse Arts Practices: The View from a Series of Cantonese Opera Projects

Attention was drawn earlier to the importance being given to partnerships within the Hong Kong arts education policy context as a primary means of reflecting the notion of cultural diversity and encouraging culturally diverse practices. Collaborations—whether at a cross-sectoral level, or within a particular sector—not only have the potential to equip students with the skills they need to meet the challenges of the knowledge economy while also allowing a location to realise its cultural aspirations, but can also lead to the more effective enactment of policies, in turn enabling critical issues such as cultural participation, consumption and accessibility to be addressed. Many of those that presently exist are in the nature of schemes that are offered to schools in general (as opposed to partnerships nurtured with specific institutions over a number of years), delivered without the benefit of an in-built mechanism to fully monitor and evaluate their long-term efficacy, impact and sustainability. However, a number of projects that give different arts communities new opportunities to engage with their audiences, primarily by opening up and developing new spaces,

while simultaneously taking the long-term view by considering how they can best be maintained, are taking shape. Cantonese opera is a prominent example of Hong Kong's Intangible Cultural Heritage (ICH) that has had to grapple with issues of inheritance, transmission and audience building in order to try and successfully safeguard its future.

Of the more than 400 operatic genres popularised in south China, Cantonese opera has been one of the most representative local art forms in Hong Kong since the late nineteenth century. Requiring performers to immerse themselves in learning at an early age the four skills of singing, reciting, acting and movement, and fighting, transmission of the necessary artistry has traditionally relied on an apprenticeship model in which a close relationship is forged with a master within informal settings (Leung, 2015). During the early and mid-twentieth century, Cantonese opera was the major form of entertainment in Hong Kong, with many youngsters eager to learn and enrol in the profession. After World War II, however, it faced challenges from overseas competitors, including movies and popular songs from the West and Taiwan, as well as the free broadcasting of TV during the 1960s and 1970s (Lai, 2010).

Since returning to China in 1997, one of the main issues facing school education in Hong Kong has been the creation of a Chinese national identity. At the same time, its arts education policy has been designed with greater access and participation in mind, while simultaneously aiming to enable students to fulfil their individual ethical, intellectual, physical, social and aesthetic potential. In 2001, the Education Bureau published its vision for curriculum reform (HKCDC, 2001), a specific guide for Music covering Primary 1–Secondary 3 being released two years later (HKCDC, 2003a). This was the first time that Cantonese opera had been included in the formal Hong Kong music curriculum. However, while the inclusion of elements of local music and local culture are encouraged, teaching Cantonese opera is not a mandatory requirement. Moreover, the background of most teachers is largely Western music based, meaning that the art form is, in fact, rarely taught (Leung, 2014).

In order to strengthen those elements related to students' culture and cultural values (including identity, context, beliefs and expectations), along with expanding their authentic musical experiences and challenging existing preferences, an important feature of Hong Kong's arts education policy is its promotion of collaborations, e.g. between professional artists and school teachers. As a means of specifically helping to develop instructors' competence and confidence in teaching Cantonese opera, the second author applied for a grant from the Quality Education Fund in 2008 to implement a project linking up professional Cantonese opera artists with teachers in a school teaching partnership. A total of 54 primary and secondary schools with 180 music teachers and more than 6,000 students participated in this 3-year project from 2009 to 2012 (Leung, 2018). The objectives of the project were fourfold:

1. To develop students' skills in singing, reciting and learning the movements of Cantonese opera;
2. To develop students' competence in the performance and appraisal of Cantonese opera;
3. To raise learning motivation and interest of students in Cantonese opera; and

4. To develop students' national identity through understanding the genre and Chinese culture.

The learning content, schemes and lesson plans were a collaborative effort on the part of the artists and teachers, the implementation of the project itself being preceded by approximately 18 hours of Cantonese opera workshops which focused on the areas of knowledge, theory, singing and recitation skills.

In terms of findings, one of the project's main discoveries was that of four teacher–artist collaborative modes:

1. Teacher-centred, with the artist as an assistant: The teacher tends to dominate the content and pace, the artist operating as a secondary instructional figure;
2. Artist-centred, with the teacher as an assistant: The teacher relies heavily on the artist's skills, regarding him/herself as someone who provides a supporting role;
3. Collaborative mode, with parallel participation: There is evidence of mutual understanding and communication between the teacher and artists, whereby both parties supplement each other's inadequacies; and
4. Teacher-as-student mode: Due to a self-recognised inadequacy within the field of Cantonese opera, the teacher tends to learn with the artist and models/demonstrates in class for the students' benefit.

These modes not only served to vary the internal dynamic of the lessons themselves, but also led some of the participating teachers to reflect on their own perceptions and preferences with regard to Cantonese opera, in the process challenging their previous (negative) assumptions. At the same time, however, the project also served to highlight a number of issues. The first was that of sustainability, i.e. whether school teachers were able to continue to teach the art form without the assistance of the artist. In addition, some teachers failed to embrace the concept of transmitting local culture through teaching traditional art forms; instead, they returned to teaching what they considered to be their personal strength, i.e. Western art music. During the collaboration period itself, some teachers relied completely on the artists, without really developing their own knowledge of the genre, while some of the artists found difficulties familiarising themselves with classroom pedagogy, including classroom management and student assessment. Moreover, artists were, in general, more welcomed by the students since they were inclined to teach in a 'friendly' manner, while teachers tended to manage classes in a stricter way. According to the findings from another study, teachers may only really 'transform', i.e. feel ready to leave their comfort zone to learn and teach the new genre, when a disorienting dilemma, such as strong advocacy on the part of the principal or the process of education reform, appears (Leung, 2014). On the students' side, higher levels of motivation have been found among primary pupils, who generally welcome the genre and find Cantonese opera interesting; secondary students tend to dislike the genre due to its perceived 'old-fashioned' outlook (Leung & Leung, 2010).

Overall, then, it may be said that artist–teacher collaborations can help in providing opportunities for school teachers to develop their knowledge and skills in the delivery of Cantonese opera, provided that the teachers themselves are ready and

eager to learn. To this end, any potential partnerships should be accompanied by some revisions at an educational policy level, such as mandating Cantonese opera as a core component that all teachers are required to provide.

Hong Kong Arts Education Research: Present Concerns and Future Directions

Research carried out to date on the areas of policymaking and practice within the Hong Kong arts education and cultural policy contexts, e.g. Whitbread (2016), has tended to adopt an ecological perspective characterised by a focus on the layers of interconnectedness and interrelatedness among the various stakeholders within and across the two sectors, the methodology utilising salient features of the 'ecological worldview' and 'interdisciplinary and transdisciplinary' types (Peterat, 2008) in order to more fully understand perceptions as they relate to the way policies are conceived, transmitted and actioned. Within this general framework, the underlying focus has been on the extent to which such policies are 'embodied' or 'lived' on the part of those individuals tasked with their delivery.

On the arts education policy side, while it has been discovered that culturally diverse practices are present, and also that there is an emphasis on the development of students' generic competencies (particularly in the form of collaboration and communication skills), the provision of rich learning experiences (leading to the connection of knowledge) and the nurturing of integrative learning practices (supported by a variety of internal collaborations), all of which are specifically targeted as desirable policy outcomes, there is simultaneously a frequent lack of awareness of the existence of the policy itself. (While perhaps surprising at first glance, it should be noted that many of the international schools within Hong Kong are free to follow their own curriculum—typically the International Baccalaureate (IB)—without outside interference from the EDB). This has led to the current situation whereby, without the benefit of a 'concrete' definition of arts education that can serve to relay more precisely how the policymakers' vision is to be realised, an independent ecology has arisen. This situation has been exacerbated by a perception on the part of stakeholders that there is a focus on the practical, utilitarian benefits of arts education at the expense of getting to grips with the fundamental values that lie at its heart. Despite the explicit statement that the values to be cultivated are those of reflection (upon students' own lives, communities, societies and cultures), understanding (how the arts relate to the political and economic environment of society and how they interact with one another) and respect and appreciation (in terms of demonstrating an open-mindedness towards different art expressions) (HKCDC, 2002, p. 45), the claim has been made that the arts are being valued for practical reasons, e.g. economic benefits, instead of for their life-enriching qualities. Communication, whether between the kinds of practices being undertaken among Hong Kong's local and international schools, or simply in terms of familiarity with the policy on the part of

its respective audiences (roughly equal numbers in the aforementioned study were aware that Hong Kong had an arts education policy but not a cultural policy, and vice versa), has emerged as another area of concern.

Looking ahead, one future direction that has the potential to yield valuable data lies through a further, more thorough investigation into how Hong Kong's arts education policy is being interpreted, embodied and enacted. One of the study's key findings was the degree to which an arts education policy could be said to be 'lived' when many of the participants were essentially unaware of its existence. Similarly, if a gap exists between what people think about a policy and what they are doing at a practical level, what does this have to say about the *relevance* of the legislation under consideration? As it stands, while information is present regarding perceptions about the strategies stakeholders employ, there is an absence of data that clearly *demonstrates* the ecology of Hong Kong's arts education policy. To that end, carefully selected case studies, e.g. based on some of the initiatives being undertaken by the LCSD, the HKADC and the EDB, could provide future researchers with additional layers, as well as serving to further authenticate the experiences of those voices already being represented. Examples whose primary foci are knowledge transfer, impact assessment, and sustainability would undoubtedly make an excellent starting point.

Within the context of exposing students to different cultural experiences and providing them with opportunities to expand their range of culturally diverse practices, Hong Kong's arts education policy encourages links between schools and the wider community, along with reinforcement of the existing arts curriculum through different initiatives. As such, one of the positive aspects to emerge from the Cantonese opera project was the fact that some of the artists also involved themselves in teaching co-curricular activities. Similarly, given that teaching traditional ethnic music is considered to be an effective method of ensuring cultural transmission (Clark, 2005; Sheridan & Byrne, 2008), such teacher–artist partnership collaborations have the potential to explore in more detail students' motivational changes as they relate to learning indigenous musical genres, as well as wider, transformative issues as they affect teachers' self-perceptions based on their particular knowledge and skill sets. The dilemma currently facing policymakers, students and teachers, and researchers alike, is the growing realisation that Hong Kong's arts education reforms have essentially shifted the emphasis away from teaching and learning as ends in themselves to their roles as tools within the understanding of broader cultural perspectives. The effective transmission of Chinese culture now requires a fundamental shift 'from imparting musical knowledge and drilling skills to developing students' cultural cognition and recognition' (Leung, 2014, p. 129). The extent to which the parties concerned are able to generate new meanings from their experiences, in the process creating a shift in their expectations so that transformation as development occurs, is just one of a number of critical issues to be resolved. Time will tell if the opportunities being opened up by the kinds of approaches outlined within these pages prove to serve as the catalyst.

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Chapter 6
Diversity of Arts and their Status in Public Education in Kenya

Emily Achieng' Akuno

Abstract The arts are an experience-based body of knowledge widely acknowledged as being pertinent to wholesome development. Elsewhere referred to as expressive arts, performing and creative arts or/and cultural expressions, these are subjects in school that allow learners a glimpse into another world of verbal and non-verbal communication, a field where imagination and expression take the upper hand. Kenyan art forms are traditionally practices in combinations, with an artistic performance often engaging multiple senses and utilising multiple media of expressions. These allow a participant (and learners) an opportunity to experience a multiplicity of symbols, and to use the same to convey selected messages. Education in public schools in Kenya is the mandate of central government, with curricula developed, teaching monitored and evaluated and learning assessed nationally from and through a state agency under the ministry in charge of education. This provides opportunity for either a nationwide success of arts education, or conversely, a national crisis in arts education, depending on how the process of teaching and learning is conducted. In teaching the arts, the curriculum has often presented them as separate entities, unlike most indigenous practices that ensured a combination of expressions for each artistic presentation. And so, whereas education provides for the learning of, for example music, dance and drama as separate entities, the indigenous practice merged these, alongside poetry and elocution, as comprising the musical experience. It is this multi-modal nature of the expression that has led to the use of the term musical arts, in recognition of the various artistic elements that go into its formation, something that education may be embracing in current planning. This chapter considers Kenya's current provisions for arts education and, through comparison with past trends, articulates the place that the diverse art forms of the country's people occupy in education at primary, secondary and tertiary levels of education. In so doing, the chapter examines policy provisions and UNESCO recommendations for arts in education, and the country's response to the same. The chapter purposes to recommend modalities of enhancing the place of

E. A. Akuno (✉)
The Technical University of Kenya, Nairobi, Kenya
e-mail: e.akuno@emakmusic.org

the creative and performing arts in learners' development while ensuring cultural and educational relevance. The chapter interrogates the nature of learning experiences that have to date characterised arts education in both classroom and out-of-class arts activities in school. This should lead to a statement on the status of arts education.

Introduction

The arts are an experience-based body of knowledge widely acknowledged as being pertinent to wholesome development. Elsewhere referred to as expressive arts, performing and creative arts or/and cultural expressions, these are subjects in school that allow learners a glimpse into a world of verbal and non-verbal communication, a field where imagination, creativity and expression take the upper hand. Kenyan art forms are traditionally practised in combinations, with an artistic performance often engaging multiple senses and utilising multiple media of expressions. These allow an opportunity to experience a multiplicity of symbols, and to use the same to decipher and convey selected messages.

Education in public schools in Kenya is the mandate of the national government. Curriculum development, monitoring and evaluation of teaching and assessment of learning are conducted centrally by the national government. The implementation of relevant processes happens in and through specific state agencies under the ministry in charge of education. The programmes and activities of the Kenya Institute of Curriculum Development (KICD), the Directorate of Quality Assurance and Standards and the Kenya National Examinations Council (KNEC) towards setting what is to be learnt, monitoring how it is learnt and assessing what has been learnt respectively, provide opportunity for either a nationwide success of arts education, or conversely, a national crisis in arts education, depending on how the planning for and implementation of teaching and learning are carried out.

Whereas education provides for the learning of, for example music and dance as separate entities (Kenya Institute of Education, 2002, 2012), cultural practices merge them with poetry, drama, elocution and costume towards the musical experience. It is this multi-modal nature of the expression that has led to the use of the term musical arts (Herbst, Nzewi, & Agawu, 2003) in recognition of the various artistic elements that go into its composition. A glance at the new syllabus (KICD, 2017a, b) reveals that this is something that education may be embracing in the current planning. The new curriculum provides for the teaching of varied cultural elements that should allow a learner to connect related expressions towards a common communication goal.

This chapter highlights the place that the diverse art forms of the country's people occupy in learning at primary, secondary and tertiary levels of education. It articulates the variety of art forms and practices in Kenya, providing a conceptual grounding for arts as cultural expressions in education for a multicultural region like Kenya. It further provides an overview of the proposed curriculum's objectives and provisions

for arts education. The challenges that face the implementation of this curriculum are articulated as a pointer to the need for clear concepts of both teaching/learning and the subject matter content of teaching and learning. The chapter recognises that there are diverse art forms and practices in institutions of learning, and that learners engage with these at core- and co-curriculum levels. The context of artistic expressions is instrumental in defining/articulating the form of the art work. The diversity of culture is the precursor to the diversity of arts in the community. It leads to diverse ways of engaging with the arts. Education provides another platform for engaging with the arts.

Context

In January 2018, Kenya embarked on the pilot of a new system of education. The curriculum, methodology, philosophy and structure are based on and capitalise on the principles of discovering and nurturing a child's innate talents and skills (KICD, 2017a). Starting with a focus on getting learners to explore in the early childhood years, which form the first phase, the last section of the secondary school phase allows learners to go for either arts and physical education, social sciences or science, technology, engineering and mathematics as the core of what they learn.[1] The first of four sets of subject groups, arts and physical education, opens avenues for formal cultivation of knowledge and skills in the expressive and cultural arts. This subject group allows pupils to develop skills in performing arts and sports, two areas in which many Kenyans excel internationally[2] and that provide livelihood to many young individuals.

This move in curricular provisions validates and provides regulation and a structural framework for skills development. It points to a recognition of the value of the arts. It further appreciates the quasi formal status of the creative and cultural industries in the country. It ultimately responds to the need to engage the youth who resort to music, theatre and fine art with or without systematic or formal training in any discipline. The curriculum change provides scope for cultural revival because the 'human science' of expression is revived. This is the highest recognition the arts have received in education in Kenya since the adoption of formal (Western) education, a move that predates independence (1963).

The curriculum to be replaced has been in place since 1985 with the launch of the 8-4-4-system of education. The 8-4-4-system provided for 8 years of primary (elementary) school, 4 years of secondary school education and 4 years for the basic degree programme at university. Despite the revision in the year 2002 that saw some disciplines dropped off the list of examinable subjects at the end of the primary school level (Standard 8, an examination referred to as the Kenya Certificate of Primary Education—KCPE), the syllabus still allowed learners an opportunity to

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[1]The content of this phase is yet to be articulated.

[2]Kenyan long-distance runners are known world over for skill and tact, as is the Rugby 7s team.

engage in formal learning of music and other arts in primary school. At secondary school, the arts were offered in a few of the public schools as an option that students could select for examination. Due to perceived high costs associated with equipment and the scarcity of well-prepared teachers, not many candidates were presented for the Kenya Certificate of Secondary Education (KCSE) examination. At university, teacher education was the main avenue to engaging with the arts, until the year 2000 when non-education programmes were developed and offered.

Despite this confined presence in the teaching and learning curriculum, there have been significant activities that support the practice of the arts in schools. Institutions of learning have choirs, clubs and associations that give learners an opportunity for co-curricular involvement in artistic expressions.

Checkpoint

As expected, there have been criticisms on the banding or delineation of subjects, and the categorisation of subject groups. This has happened without much attention to the content of what is to be learnt or offered to learners in each subject group. I take it that there is room for multidisciplinarity, and so learners should be able to explore other or supporting subjects. This would ensure that learners are not confined to one area of learning, but that they acquire diverse types of knowledge, thereby developing different skills that will help them negotiate diverse situations. After all, knowledge and skills are transferable across types and forms of learning.

A nagging suspicion is that 'talent-based' courses are designed for people of lower intellectual capacity. There is a notion that those who cannot perform in the sciences should be taken to the arts, and especially 'singing' and 'drawing', which are areas of knowledge that have not traditionally been recognised as being intellectually demanding. The issue is exacerbated by high schools where, when students select subjects to present for examination, the 'bright' ones are discouraged from studying the creative and performing arts. Yet, the ones perceived by teachers as non- or low-achievers, are relegated to music and art, because these are perceived to be simply singing and drawing.

A challenge that is real is the existing and anticipated disparity in the provision of resources that support teaching and learning. Digolo (1997) revealed the disparate resourcing situation of secondary school music departments in the country. Some schools inherited the culture of formal classroom fine art and music teaching with relevant equipment, instruments and music scores and recordings. Such schools were previously colonial or missionary schools, and include Alliance Girls High School, Alliance High School, The Kenya High School for Girls, Limuru Girls High School, Lenana School, Nairobi School and (the former) Highlands Girls High School (now Moi Girls High School, Eldoret). They have built a tradition of arts education. There is a crop of relatively newer schools that have shown an interest in the arts subjects and subsequently invested in providing relevant resources. The successful institutions are

often private ones, such as Kabarak and Riara schools, and church-based institutions, such as St. Mary's and Kianda schools among others. These are realities that service providers, from national government to the classroom teacher, will need to tackle if learner and parental attitude is to be prevented from discrediting the arts education programme.

Art Forms and Practices

The cultural expressions that constitute art forms in Kenya reflect a wide range of activities, often combined in one work of art. With works of art created and developed to fulfil specific roles, the forms of these works of art are often a reflection of the occasions at which they are performed. Suffice to say that the context of the manifestation of a work of art influences its form. A number of (music) performances, for example involve many people, and so the art forms provide scope for many people to actively participate in the music making/performance. In song, the organisation of parts allows for (a) leader(s) and follower(s), the call-and-response design that is shared by communities in other parts of the world. It is not only the design or structure that reflects the context of performance. The content, in terms of subject matter, the theme, is a further outcome of the reason for the creation of the work of art. Music and dance provide useful illustrations in this case, aptly covered in the translated phrase, 'music sings the person who is present'.[3] This existentialist tendency, where that which is present occupies not only the mind, but also takes a central position in what we do, explains how the works of art are created not just for a moment, but also for a purpose. They serve moments and functions of social and cultural significance. Thus, the issues addressed in, by and through the art work are those that are appropriate to express through that function. Often, they also help advance the activities of the occasion of their presentation. A hymn, for example being a religious congregational song, is designed for specified segments of a worship service. Similarly, Musungu and Ogama (2015) describe a number of features that make songs effective carriers of the complete set of activities and rituals that make up traditional Samia ceremonies. This nature of the works of art makes them repositories of a people's history. The arts contain information that is often a documentation of the history of a people, both as a chronicle of events, and also as an embodiment of the philosophy and worldview of a period and its maker.

Our communities provide for the experience of art for all cadres of its members. Song and dance exist for young and old, with forms and works for all age groups (Zake, 1986). This is to be expected since they are generated for and serve various functions. The arts are significant because they serve different socialisation needs. The symbols used in the expression communicate social values and norms,

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[3]Thum wero ng'at ma nitiere.

allowing participants to understand and assimilate the reality of their existence. There are categories of arts expressions that are more suited to childhood, youth or adult activities. Where there are rites of passage, for example the music—both song and dance—drives the celebrations that mark the events. In terms of art forms, the children's art does not significantly deviate from that made by adults. Simako (2009) confirms that Tswana Children's songs are similar in form (and other attributes) to those of adults. As agents of socialisation, this attribute of songs qualifies them to serve the educational role of socialising young ones. Through them, children are initiated in the art forms of their community.

The arts are practised in diverse contexts. Informal, often undocumented, and usually incidental engagement with the arts are as numerous as are the various social activities in which individuals, families and communities participate. The more formally organised, documented and planned events do not reach as many people as the former mode of engagement with the arts. I have often felt that in my community, music is so present that it is almost taken for granted. Its abundance, due to the many roles it serves, ensures its availability for multiple functions, and contexts of performance.

The events that provide scope for arts practice are experienced in and out of school by children. For the children in school, both in- and out-of-class arts activities allow learners an experience of the arts, in events of formal and informal nature. Classroom music making, the school choir, singing, dance and drama within the school are some of the more formal arts experiences that the school provides for learners. Informally, children and youth in school take on the role of student artists on a daily basis. The various ensembles, especially vocal groups, afford opportunities for non-formal arts practice. These are common in secondary and tertiary education institutions, where Monte (2009) identifies student musicians, as opposed to music students.

It is safe to say that all academic institutions, that is, schools and colleges, have at least music activities that offer learners an opportunity to experience the arts. Student artists are involved in out-of-class activities, usually under the patronage of an interested member of staff. The most common clubs are choir and drama. Where resources allow, bands and film clubs also exist.

Visual arts, unfortunately, are not thus served. They are found as core curricular activities in relatively few institutions. The number is small in the government sponsored schools. Among the private schools offering the national curriculum, there are a few schools that support visual arts because of costs. Visual arts also tend to suffer from a dearth of expertise, despite the university-trained graduates with education/teaching qualifications.

The Arts in the Curriculum

Kenya's traditional expressive arts have found space in the national curriculum in the past as arts subjects. These included fine art, dance, music, drama, elocution and poetry (solo and choral verse). The study of literature often encompasses drama and poetry to some extent. More recently, technology has expanded the scope of

these offerings. Trends in the cultural industries have further helped somewhat, so that film, animation, photography and cinematography now find space in tertiary education programmes. Photography is often included in the advertising and journalism programmes. The term 'crafts' is used to cover the more utilitarian arts such as weaving, embroidery, tie and dye, basket making and pottery. They have more recently found home in several design programmes, such as courses under jewellery, ceramics, fashion, etc. As expected, they are not all perceived as arts education. This highlights the recognition of the diversity of cultural expressions, an outgrowth of the diversity of cultures, as a major challenge to the curriculum development and implementation. It is also an indication that the product of arts education plays diverse roles in society and industry.

Educational programmes vary in organisation and location. Those organised in learning institutions as part of a recognised, approved school curriculum make up the core curriculum. This is formal in terms of arrangement of content, timing and venue of delivery with set expectations at different times. Within the school programme, one also finds opportunities and activities that facilitate knowledge and skills acquisition for learners through participation in the arts at club or association level. This happens mostly with music, dance, theatre and elocution, under clubs that are relevant for school and out-of-school activities. Monte (2009) aptly speaks of 'music students' and 'student musicians' in reference to the two main categories of learners, distinguished by the nature of their involvement in the arts. Whereas some learners take formal lessons in the arts, others practice art forms outside of the class/learning. Their engagement with arts disciplines make them student artists, while those taking instruction form the arts students category. The core and co-curricula therefore offer ample opportunity for learners, especially at post-secondary education level, to assimilate and develop knowledge and skills, making the school an appropriate environment for the development of artistry.

Other quasi formal arrangements have emerged in the form of social corporate responsibility and NGO interventions. While the former, associated mostly with multinational companies, may be more elitist and require auditions to get into, the latter is a social transformation or youth empowerment intervention that embeds social benefits into its aims. The former includes, and finds the best example in, programmes like the Safaricom Youth Orchestra, a programme for talented youth in Nairobi who joined by audition, sponsored by the mobile telephone provider, Safaricom. The latter includes Ghetto Classics (www.artofmusic.co.ke) and similar programmes that target children with limited opportunities, either at school or in their communities that are most likely informal settlements in low-income regions. This is non-formal because of its out-of-school nature, yet formal because of the planning, consistency, supervision and clearly expected progression path.

New Provisions

Access to Cultural Diversity—Cultural Experience

Arts education therefore exists in many formats and spaces in Kenya. Access is however limited to those who are in the right school, can afford it, or are fortunate enough to know that a programme has been introduced in their neighbourhood. In the new curriculum, attention to music as an area of knowledge and way of knowing is captured in the Early Childhood Education curriculum (KICD, 2017a) where learners get much time for music and movement activities. At primary school, part 4 of the syllabus contains art and craft, music and movement (KICD, 2017b). The inclusion of 'movement' in this curriculum is not confined to response to sound, or dance. It includes physical education, where the country purposes to tap and train sports-related talent at an early age. In this segment, the arts as we know them are covered in diverse topics, but closely tied to activities. The challenge will be for teachers to ensure that learners do not copy notes but engage in activities that exercise and develop skills through experiencing and working with music (art) materials.

The new provisions as outlined in the curriculum documents (KICD 2017a, b) present guidelines that a sensitive (and sensible) educator can interpret in ways that restore the multidisciplinary nature of the arts as traditionally practised in Kenyan communities. Song goes with dance and the playing of instruments. These expressions may exist and be studied in isolation, but their cultural significance is appreciated when viewed and experienced as a composite expression. The context of their experience further demands application of and regard for other artistic expressions, further introducing other aesthetic experiences for the learner.

The diversity of Kenya's culture is demonstrated in her people's expressions. The costumes, décor, formations and gestures speak to the total, holistic experience of music within a social and cultural context. They use symbols whose reading contributes to the meaning that a learner should develop for a useful and effective comprehension of music and other subjects. For music study, the diversity of artefacts gives us the range of music instruments. The drums in Kenya, for example are of cylindrical as well as conical shapes, single- or double-headed, hit on the membrane or frame, struck by the hand or with sticks or rubbed with fingers, held in the hand or under the arm, strapped across a shoulder or the waist and even placed on the ground or on a wooden frame.

Cultural diversity further contributes to different tonal configurations in song lyrics that impact on the melodies of the songs. Both the stress and intonation of syllables in a word contribute to the overall rhythmic and melodic patterns in songs. They further shape the general rhythmic and interval idioms of a community's music. Linguistic groups with strong song traditions, as prevalent in Kenya, have music that is generally aligned rhythmically and tonally to the spoken word. Omolo-Ongati (2000) points this out while articulating challenges of hymn translation into local dialects from original English text. If education is to contribute to the retention of these cultural peculiarities and their preservation towards sustenance of the nation's

cultural diversity, the learning of the cultural expressions that contain and use them will need to be conducted through activities that ensure learner involvement in the expressions.

In view of this multi-sensorial nature of the experience of the arts, education needs to provide for the training of multiple senses in learners, so that they can decipher, discriminate, interpret and gain meaning from the various symbols making up an artistic production. The new curriculum has potential for this but will depend on the teacher in whose hands the provisions are placed for implementation through interpretation of the philosophical and conceptual provisions.

Continuity and Progressions—Cultural Development

The stated expected general learning outcomes for early childhood (KICD, 2017a) indicate that by the end of early years education, the learner should be able to:

1. Communicate appropriately using verbal and/or non-verbal modes in a variety of contexts,
2. Demonstrate basic literacy and numeracy skills for learning,
3. Apply digital literacy skills for learning and enjoyment,
4. Apply creative and critical thinking skills in problem solving,
5. Practice hygiene, nutrition, sanitation, safety and nutrition to promote health and well being,
6. Practice appropriate etiquette for interpersonal relationships,
7. Explore the immediate environment for learning and enjoyment,
8. Demonstrate acquisition of emotional, physical, spiritual, aesthetic and moral development,
9. Demonstrate appreciation of the country and its rich, diverse cultural heritage for harmonious living for balanced living.

For lower primary school (the first four years of primary school), the curriculum (KICD, 2017b) includes movement and creative activities. At this level, the learner should be able to:

1. Demonstrate basic literacy and numeracy skills for learning,
2. Communicate appropriately using verbal and/or non-verbal modes in a variety of contexts,
3. Demonstrate appropriate etiquette in social relationship,
4. Apply creativity and critical thinking skills in problem solving,
5. Explore the immediate environment for learning and enjoyment,
6. Practice hygiene, nutrition, sanitation, safety skills to promote health and well-being,
7. Demonstrate the acquisition of emotional, physical, spiritual, aesthetic and moral development for balanced living,

8. Demonstrate appreciation of the country's rich and diverse cultural heritage for harmonious co-existence,
9. Apply digital literacy skills for learning and enjoyment.

The two syllabi demonstrate continuity and progression in the expected learning outcomes. There are objectives that can be met through the use of the arts—as disciplines for subject-specific content knowledge and skill development, and as tools for facilitating knowledge transfer in general education. The curriculum at these early years of human development bears in mind the learner's relatively limited capacity and prior exposure and experience. It however does not limit the learner's growth to what they may or may not have learnt already. In interpreting these provisions, one finds learning outcomes that focus on skills development verbalised as demonstration of the country's rich and varied cultural environment. When explored, they lead to the development of professional musicians, even as they contribute to a musical literacy for the general population. Though this is tagged to harmonious living, there are knowledge and skills to be developed. Learning outcomes relating to communication using 'verbal and non-verbal' modes, and varieties of contexts, very clearly speak to the cultural expressions, the expressive arts, of both visual and sonic nature. The syllabus at both levels expects learners to delve into creativity, over and above the application of critical thinking. Both creativity and critical thinking are cultivated effectively through participation in the arts, which are recognised as both a body of knowledge and way of knowing (Akuno, 2011).

The new curriculum therefore provides scope for a more culturally resonant application of the arts in school. It further provides scope for learners' interaction with the arts from early childhood. It however demands clarity of purpose and relevant exposure to and comfort with working in and with the arts to implement effectively. It requires teachers who will provide an experience of the arts first and foremost to learners and allow them to learn from this experience.

Implementation—Key Issues

In tackling the implementation of teaching and learning towards this propagation of Kenya's cultural diversity, a few challenges are acknowledged with respect to this new curriculum. The pivotal question is about the concept or an understanding of what teaching and learning is. Equally important is an understanding of the content of the subject being taught. What does one teach? Close to this is the matter of the context of learning, to which cling the processes of teaching and learning, i.e. the way information is transmitted and assimilated.

The diverse cultural expressions embody elements that, when understood within the context of their practice, provide modalities of relating to the arts for appropriate understanding. The ways in which people engage with the arts include how they derive meaning from the arts experience. The challenge of conceptualisation arises from cultural diversity. One person's art is not necessarily another person's. Teaching

and learning will have to provide tools for perception and conceptualisation of (cultural) phenomena as art. The best senses for negotiating this task are culturally sensitised ones—senses that can draw relationships and meanings in apparently unrelated abstract occurrences. The best resources for expressing the perceived concepts are symbols understood by the users. Learners will need to be equipped with the requisite vocabulary for noting and decoding such symbols. This is a process of arts literacy education.

Since an appropriate understanding of these symbols may depend on the context of their use, the context of artistic expression will need to be considered as a learning environment. Learning in the course of practice, experiential learning, allows the learner to focus on specific tasks and may therefore be quite efficient. This will augur well for competency-based learning towards which Kenya is now leaning.

The concept of teaching and learning in the arts is as much a philosophical question as it is a pedagogical challenge. Knowing what teaching is emanates from a clear grasp of why learning should occur. These relate to the rationale for knowledge and skill impartation and development. There is a need for a clear statement of a philosophy for arts education that bears in mind the broad national goals of education and the place of culture in the national development agenda. For Kenya, culture is stated as the foundation of the constitution. That is a rationale for an education that provides access to cultural expressions.

The implementation of education in the arts can happen successfully when the diverse arts, taken as cultural expressions, are kept alive in the learners' immediate environment. Learner involvement in practice ensures the development of competence for the execution of requisite tasks. This facilitates skills development.

Conclusion

In considering the arts as cultural expressions, one notes that there is a variety of forms and genres practised by the people of Kenya, at formal, professional and informal, amateur, community, self-entertainment levels. The distinction between the art forms may be useful for formal education. It is, however, foreign to indigenous practices that incorporate several expressions in one spectacle or event, thus obliterating the dividing walls that may exist between the various cultural expressions otherwise referred to as the arts. It is no wonder then, that a number of traditional artists are relatively comfortable in more than one art form, being dancers and singers, instrumentalists and poets. This is replicated in the entertainment industry, which hosts many multitalented individuals. There are singers and spoken word artists, instrumentalists and actors, creators and performers of poetry and other forms of artistic expressions. Indeed, the informal class, the experiential learning platform, is closer in learning processes to the Kenyan practices than the formal modes so far employed in schools and colleges.

The diverse arts are not static. With educators, especially at tertiary levels of education, keen on meeting the needs of the industry through education and training,

the gap between the different art forms is set to reduce. This will happen when learning programmes move away from the single-subject option to embrace a more multidisciplinary approach, or where learners are allowed major–minor subject combinations. A bold move would be to expose learners to a creative arts programme, where they acquire knowledge in the arts and develop skills in a variety of art forms. This is the direction that the primary school syllabus has taken. Its challenge will be to find teachers versed in the different genres of the creative arts, due to previous specialisation at both high school and teacher education programmes.

Kenya's youth spend much of their time in the arts—as makers and consumers. The entertainment industry boasts many individuals between 18 and 35 years, for whom the arts are the main employment. Their education and training are necessary if they are to find meaning and economic value in what they do.

Public education as planned for in Kenya is not limited to the formal years of schooling. Through vocational training, out-of-school activities for learners and post-school courses and opportunities, these arts, in their diversity, can be brought to life and made to continue being relevant and important in the lives of Kenyans.

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Part II
Research

Chapter 7
Intercultural Understanding Through the Intervention of a Culture Bearer: A Case Study

Benjamin Bolden and Larry O'Farrell

Abstract Global music experts such as Campbell (Teaching music globally. Oxford University Press, Oxford, England, 2004) suggest a "culture-bearer" may be helpful in negotiating the challenges associated with learning and engaging with music from unfamiliar musical cultures and traditions. Burton (World musics and music education: Facing the issues. MENC, Reston, VA, pp. 161–186, 2002) describes a culture bearer as "one raised within the culture who is a recognized practitioner of the culture's music" (p. 178). The culture bearer approach makes sense, but also raises concerns (Vaugeois in Exploring social justice: How music education might matter. Canadian Music Educators' Association/L'Association canadienne des musiciens éducateurs, Toronto, pp. 2–22, 2009). Will the culture bearer be able to effectively communicate with the musicians, and enable them to gain meaningful understanding of the music? Is it possible for one person, in a protracted period of time, to reasonably provide adequate knowledge of an entire musical tradition, let alone adequate knowledge of the entire culture in which the musical tradition developed? An Ontario adult community choir was recently visited by a guest conductor who taught and conducted music from the African-American Gospel tradition. This qualitative case study examines the impact on choir members of working with a culture bearer (the guest conductor) on repertoire from a particular musical tradition. Of primary interest is the intercultural understanding that choir members developed through their music making and learning in this context, and how any such development of intercultural understanding was facilitated. Qualitative data were collected through a focus group discussion and interviews with the choristers, and interviews with the guest conductor and regular conductor. Grounded theory practices informed data analysis: open coding followed by axial coding of emergent themes (Strauss and Corbin in Basics of qualitative research: Grounded theory procedures and techniques. Sage, Newbury Park, CA, 1990). Two broad categories of findings are presented: the understandings that choir members gained, including musical understandings, social-historical understandings and understandings of self, and details of the culture bearer's "cultural

B. Bolden (✉) · L. O'Farrell
Queen's University, Kingston, ON, Canada
e-mail: ben.bolden@queensu.ca

immersion experience" approach that helped the choir members achieve those under-standings.

Arts Education as a Catalyst for Intercultural Understanding[1]

The tragic results of intolerance confront us daily in the disturbing headlines presented by the news media. The need to combat intolerance is self-evident if we are ever to achieve any level of peace, stability, or respect for human rights across the globe. The antithesis of intolerance has sometimes been articulated as intercultural understanding and we have adopted this terminology for purposes of the current study.

We were guided in our approach to the concept of intercultural understanding by an action plan for arts education that was unanimously endorsed in 2011 by the General Conference of UNESCO—the United Nations Educational, Scientific, and Cultural Organization. The Seoul Agenda: Goals for the Development of Arts Education was a major outcome of the 2010 UNESCO World Conference on Arts Education held in the Republic of Korea. Among other goals, it calls on governments and educators around the world to "apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world." In specific action items, it proposes expanding "multi-cultural dimensions in the practice of arts education" and increasing "intercultural mobility of students and teachers to foster global citizenship" (UNESCO, 2010). Our study examined choral singing as a venue for fostering intercultural understanding through artistic learning.

Situating Intercultural Understanding

The general field to which intercultural understanding is related is that of intercultural communication. Much of the literature on this subject reflects an interest in overcoming cultural boundaries for the sake of trade or diplomacy. For example, Pruvli (2014) is interested in the culture of Estonian managers with a view to developing strategies that will persuade them to participate in intercultural business dealings. A non-profit foundation (Diplo), that aims to improve diplomatic capacity, especially in small and developing states, explains the importance of effective intercultural communication from a diplomatic perspective:

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[1] This chapter includes some material also presented in Bolden, B. and O'Farrell, L. (Forthcoming). The impact of a culture-bearer on intercultural understanding: A case study, in Cohen A. (Ed.) (Forthcoming) *Routledge companion to interdisciplinary studies in singing: Vol. 3, Well-being.* London: Routledge.

> Lack of knowledge of another culture can lead, at the best, to embarrassing or amusing mistakes in communication. At the worst, such mistakes may confuse or even offend the people we wish to communicate with, making the conclusion of business deals or international agreements difficult or impossible (Diplo, n.d.).

While the search for a practical approach to facilitating trade and diplomacy between cultures is undoubtedly important, it is clear that the kind of intercultural competency envisioned in the Seoul Agenda goes beyond clarity of communication and extends into the affective domain. This places our study within a subset of intercultural communication known as intercultural empathy. This field is not without its own conceptual challenges. Definitions of intercultural empathy have been difficult to achieve and, as DeTurka points out, "The very notion of intercultural competence … has been criticized by postcolonial scholars as having inherent ethnocentric biases" (DeTurka, 2001, p. 374). For purposes of this study, we accept the INCA (International Competence Assessment) definition cited in Sinicrope, Norris, and Watanabe (2007), which holds that empathy is "the ability to intuitively understand what other people think and how they feel in concrete situations" (p. 7).

Notwithstanding the complexity of the issues surrounding intercultural communication, the determination of the Member States of UNESCO to pursue a goal of intercultural competency (specifically through an education in the arts) despite the ever-present conceptual and ethical dilemmas, is supported by literature related to intercultural empathy. Calloway-Thomas (2010) sees empathy as the "bedrock" of intercultural communication, taking into account how empathy functions in decision-making, how the media communicate it and how it impacts the kind of global problems that also concern UNESCO.

Bennett (2001) proposes three conditions needed to ensure that cross-cultural contact is constructive. These are: (1) an "intercultural mindset in which individuals approach cultural differences with a positive attitude; (2) an "intercultural skillset" that enables them to choose appropriate behavior; and (3) a capacity for "intercultural sensitivity" (Bennett, 2001, p. 1).

Trevisani (2005) identifies four dimensions of intercultural empathy: (1) Behavioral empathy involves understanding behaviors within a different culture; (2) Emotional empathy allows people to feel the emotions experienced by others including those living in cultures different from one's own; (3) Relational empathy refers to understanding relationships held by the other in the context of that person's own culture; and (4) Cognitive empathy can be understood as understanding the mental, ideological and value-based lenses through which the other views the world.

It is the development of a multidimensional, empathetic understanding of people in other cultures that this study sought to explore in the experiences of an adult choir, through the agency of a culture bearer.

The Potential Impact of a Culture Bearer

Many music ensembles engage in the learning and performing of repertoire from diverse musical cultures and traditions. However, in working with such repertoire, directors and ensemble members encounter multiple challenges (Reimer, 2002). To enhance understanding of musical works musicians seek to learn about tradition-specific musical idioms and performance practices, cultural contexts, and much more. Musicians must grapple with issues of trustworthiness of musical sources, authenticity of interaction with the music, cultural appropriation, and political correctness (Klinger, 2002). Associated ethical questions are ubiquitous, complex, and troubling (Countryman, 2009). Hess (2010), for example, identifies the potential of world music education to essentialize cultures, or to result in a self-congratulatory construction of self as "civilized" through encounters with the "other."

As a means of guiding engagement with unfamiliar musics, and negotiating some of the issues, many educators recommend drawing on the expertise of a culture bearer (e.g., Abril, 2006; Campbell, 2004; Erwin, Edwards, Kerchner, & Knight, 2003; Howard, Swanson, & Campbell, 2014; Joseph, 2010; Joseph & Southcott, 2013). A culture bearer is an individual "raised within the culture who is a recognized practitioner of the culture's music" (Burton, 2002, p. 178). Ideally, the culture bearer knows intimately and can share the musical and cultural knowledge necessary to support the "respectful representation" of a music tradition (Szego, 2005, p. 212). A culture bearer can provide a first hand "'insider's view' of a culture" (Erwin et al., 2003, p. 135), and so share information and insights about music and contextual factors beyond what is available through listening or researching (Joseph & Southcott, 2013). In addition, "the chance to meet with and talk to a guest artist can help dispel stereotypes and provide correct information quickly" (Erwin et al., 2003, p. 135). The practice of bringing a culture bearer into schools to work with teachers and students is common in the state of Victoria, Australia, where 75% of 100 music teacher survey respondents indicated that employing an expert/artist, if they have the expertise, is the best approach for teaching a particular type of music (Nethsinghe, 2012). Through working with artists from diverse musical traditions, educators have the opportunity to expand both repertoire and pedagogical approaches (Howard et al., 2014).

Empirical Research Focusing on the Culture Bearer Approach

While there is considerable literature that addresses the notion of a culture bearer, the majority of that literature addresses the approach theoretically. Very little literature reports empirical research that examines the work of a culture bearer as guide for global music education. In one of the few research studies that does address the phenomenon, Joseph (2011) interviewed a black South African culture bearer who worked in schools in Victoria, Australia as a visiting artist, performer, and composer.

The culture bearer described teaching through performance as well as storytelling; making use of call and response, imitation and rote teaching in his pedagogy; and stressing the need for cultural context: "I tell them the history and meaning of the songs and the fact that music is part of an oral tradition" (p. 50). The culture bearer also claimed: "I impart knowledge of Africa and I also think it breaks down racial barriers … kids may have stereotypical understandings from someone else" (p. 72). Examining the influence of a native American culture bearer working with children in Arizona schools, Edwards (1996) found that a guest artist "can significantly affect student perceptions of American Indian music and culture—and may be more powerful than lessons directed by a trained music teacher" (p. 13). Marsh (2000) studied the perceptions of University of Western Sydney students who worked with an Aboriginal performer in residence and found "a significant change in cultural awareness, cultural sensitivity, and … in developing intercultural understanding" (p. 65).

Contributing New Research

Existing empirical research only provides a cursory and preliminary sense of the impact that a culture bearer can have on intercultural engagement with global music. Many questions concerning the nature and outcomes of such encounters remain unanswered. What new understandings do musicians take away? What factors and dispositions enhance or diminish the experience? How does the encounter affect intercultural understanding? What effect, if any, does the involvement of the culture bearer have on the potential challenges or issues associated with intercultural music encounters? Our research was designed to address these questions and others, and so contribute to an evidence-based understanding of the culture bearer phenomenon.

Specifically, we examined the case of an African-American gospel music expert who spent a week as guest conductor with an Ontario adult community choir, and, at the end of the week, conducted the choir in a concert of African-American gospel music. The culture bearer was a renowned African-American gospel music composer, arranger, choir director and educator from the southern United States, raised and steeped within the traditions of the culture and art form. The choir consisted of approximately 60 women and 40 men, the vast majority of whom were Canadians of European background.

We focused our inquiry to discover how choir members experienced their encounter with the culture bearer, guided by the following research questions:

- How did choir members perceive their experience with the culture bearer?
- How, if at all, did the choir members perceive the experience contributed to their understanding of the represented culture?
- What, if any, factors did choir members perceive as contributing to the effectiveness of the experience?

Study Design and Methods

The study was guided by a qualitative case study approach. Case study methods enable the exploration of an issue of general interest by examining particular cases (Stake, 1995). A case is an "integrated system" (p. 2). The Ontario community choir's involvement with a culture bearer from the African-American gospel music tradition constituted our particular case: a unique integrated system. Although this particular integrated system is unique, we believe that findings from this case can serve to enhance a general understanding of the broader phenomenon: a guest culture bearer working with a music ensemble.

Data Collection

Following approval by our university's ethical review board we collected data through one focus group discussion and a series of one-on-one semi-structured interviews. The focus group consisted of four choir members. Throughout the session the facilitators verbally summarized the main issues discussed for verification purposes. The data elicited informed the design of questions posed in subsequent one-on-one interviews with five different choir members. While the focus of this study was the perceptions and experiences of choir members, we also interviewed the guest conductor (culture bearer) and the choir's regular conductor to provide complementary data sources and to triangulate the data. Following the interviews, each one-on-one interview participant was emailed the transcript of his or her interview and invited to add, edit, or delete material so that the transcript effectively represented what the participant wished to communicate.

Data Analysis

Qualitative thematic analysis of the focus group and interview data involved the systematic coding and sorting of data according to topics, themes, and issues important to the study (Stake, 2010). Preliminary themes were derived from relevant literature, while additional themes emerged from the data (Miles & Huberman, 1994). Both investigators read the transcripts closely and repeatedly and subsequently compared their readings. Codes were assigned to relevant segments of text that described the participants' interpretations and perceptions of their experiences of the culture bearer's work with the choir. Next, the codes and associated data were organized into related categories (axial coding) through repeated comparison and contrast of codes and concepts (the constant comparison method) and a theoretical model was developed (Strauss & Corbin 1990).

Findings

We have organized our findings concerning participants' perceptions of the cultural exchange into two broad categories: "Impacts" and "Enabling Factors."

Impacts

We identified a variety of ways in which choristers were impacted by their involvement with the culture bearer. We focused on the impacts that related to choristers' cultural understandings, and identified three types: musical understandings, social-historical understandings, and understandings of self (in relation to the guest culture). In presenting these findings, we have replaced participants' names with pseudonyms.

Musical understandings. Choir members developed various musical understandings through their work with the culture bearer. On a general level, choristers gained versatility, that is, an openness to new kinds of music and new ways of singing. Darryl explained:

> It was great to be stretched, not just musically, but in terms of singing with energy, singing with passion, singing off-book … that was a good cultural experience for our choir, to kind of push those boundaries a bit.

On a specific level, the singers developed understandings of African-American Gospel music performance practices. For example, Brian learned that

> you hold a note a different length of time, or you trail off a phrase a different way … [The culture bearer would say], "We don't just let the phrase die, we add emphasis toward the end of it more and pull it out a bit longer, and this is what happens when we do it." And we'd try it and kind of get the idea of what he was talking about.

In describing their understanding of the music, different choir members identified different levels of understanding. Some, like Giselle, gained a capacity to find hidden or unexpected richness within the music: "I remember those two songs particularly, staying with me for a long, long, long, long, time. The text was very simple. A very simple text, but so powerful. And he really brought that out." Some gained sufficient familiarity with the music tradition that, as the regular conductor explained, they began "taking some personal responsibility for it, rather than me having to demonstrate every phrase and give them details of phrasing, articulation, style note by note." Finally, some singers reached a point where they actually felt musically enculturated; Brian expressed,

> I think what happened was that we all got another image that surrounded us, rather than looking at it and trying to emulate it. He brought us right into it. Rather than having us perform it from another aspect. That's what I felt. I really felt that.

For others, however, this was a bridge too far; while feeling that they had moved a little closer, they still felt a distance between the culture and its music and themselves. Darryl clarified:

I guess the point I'm trying to make, is he didn't turn me into a spiritual chorister from the south. You know what I mean? He can never turn me into a black man who sings. So I always feel a bit of a disconnect there.

Social-historical understandings. In addition to musical understandings, through their work with the culture bearer, choir members developed social-historical understandings of the culture that produced and produces African-American gospel music. For instance, singers developed understandings with regard to slavery within African-American culture. Carla acknowledged, "Obviously I was familiar with the history of African-American slavery, but my greater awareness came from his connection to the emotions of it … He brought the emotion. He brought the stories behind those historical facts." Choir members also learned about the role of singing within African-American culture: "How, basically, slaves were sharing their experience with one another [through singing]. Giving each other hope, right? So I think he gave us a sense of the breadth of that" (Frank). Frank also explained that the experience gave him more of a general sense of African-American culture:

I think for us in Canada … we often don't have much opportunity to have African-American friends, right? Or maybe just a very few. Most of our exposure to African-American culture is television. Which relies on some pretty narrow stereotypes, right? This is sort of a first-person opportunity to have an insight into the culture.

Understandings of self. In addition to gaining musical and social-historical understandings, choristers also developed understandings of self in relation to African-American culture. For some choristers, their experiences with the culture bearer enabled them to recognize and examine points of intersection. Choir member Archie described noticing that: "Very often the music expresses the same kinds of wishes and desires … which are at root, not so very different from ours." Brian perceived his involvement with the culture bearer as a valuable opportunity to broaden personal experience—to make his world a little bigger, and his experiences of it a little more varied, and richer: "As a cultural experience it becomes part of our lives and that's very important to me … It broadens my boundaries." An extension of broadening personal experience is confronting personal prejudice. For Archie, the experience of working with the culture bearer provided the opportunity to grapple with the vestiges of childhood prejudice:

I constantly catch myself thinking the way that my grandfather did, because he was my caregiver from when I was six until the age of eleven. And so many of his attitudes, which were grossly prejudiced, slip into my mind, and I'm constantly trying to push them out. Why did I give you this preamble? Because I had one of my reactions, one of my grandfather's thoughts [about the guest conductor], a 'those black bastards' sort of remark, and it diminished him before he'd ever opened his mouth. It's so hard to get rid of. This is confession, this. But it's hard. For years I had to drive those thoughts out of my mind. Fortunately, where I worked, there were typically people from all over the world, and you just forget about it, and it goes away, simply because people are people. You work with them every day. But every now and then, it comes back and bites me. And I'm listening to my grandfather talking about that person who he's pointing to at the other side of the street, and referring to as 'that black bastard.' I can't believe it, you know? And I had that reaction with the guest conductor. He managed obviously within minutes to make it go away and I was ashamed of myself. I don't know how to talk about this. I don't talk about it.

Enabling Factors

Our analysis enabled us to identify a number of enabling factors—aspects of the guest conductor's (culture bearer's) work with the choristers that enhanced their experience of the cultural exchange.

Culture bearer self-identification as teacher. An umbrella enabling factor, which seems to have governed all others, was the guest conductor's self-identification as a teacher, and his conscious intent to view and treat the exchange as an opportunity for the host choristers to learn richly and deeply about the African-American gospel music tradition. The guest conductor told us of this orientation himself, and the choristers recognized it as well. We identified two broad categories of data representative of the culture bearer's deliberate educative intent. First, he actively sought to "reach out" to the host choir. Second, he strove to provide the choristers with what he described to us as a "cultural immersion experience."

Reaching out to host choir. The choristers described the guest conductor putting them at ease with a welcoming, warm persona. Choir members also identified that as the guest conductor worked with them, they felt as though he was not so much imposing a way of performing the music on them, but rather seeking to create an interpretation *with* them. Further, the guest conductor was able to facilitate the entire process by having "a foot in both worlds"; he not only brought to the choir a rich knowledge of African-American Gospel Music, but also a rich knowledge of western choral music and its associated traditions and practices, with which the choir was more familiar. As a result, the culture bearer was able to reach out to the choir by identifying points of commonality and difference between the genres, and discuss the music and performance practices in terms that connected to the choristers' musical knowledge and expertise.

Cultural immersion experience. In addition to actively "reaching out" to the host choir, the guest conductor's educative intent was evident in his deliberate efforts to provide the choristers with what he described as a "cultural immersion experience." As a strategy to achieve this experience, the guest conductor narrated stories. All of the choir members we interviewed commented on their appreciation of the stories that the culture bearer told. Most commonly, the stories provided context for the pieces that the choir was working on, thereby offering insights into both the music and the culture from which it sprung. Another strategy the culture bearer employed was to embody his culture and present his own authentic personal perspective; as one of our participants explained, the guest conductor gave a strong impression that

> "this is what I'm made of" and "this is where I came from" and he just carried that like a bouquet of beautiful flowers … You didn't have to go and look at YouTube excerpts, because he was able to embody that and *give* it to us.

Finally, the ultimate goal of the cultural immersion experience was for the choristers to sing differently—to gather together their new insights and understandings of the African-American gospel music tradition and to represent them in voice and song. As the culture bearer himself explained:

I have to challenge the singers in front of me to step out of their comfort zone, or at least step out of what they know, or the performance style that they have known all their lives, and begin to take on a different perspective … I have to get the singers to experience the music in a very different way.

Our analysis of the data indicated a variety of ways that the guest conductor worked toward this goal. He activated different singing through:

(a) Enabling the singers to feel they had "permission" to enter into and engage with the music of the tradition. Carla explained:

> You can only go so far when you're working with someone whose tradition it's not … [in contrast, with] someone who claims that identity, you're like, "Okay, I respect you, you're the expert in this area and we can do this work now."

(b) Encouraging interpretation of the music in line with genre-specific performance practices. The culture bearer provided an example:

> In the African-American community, snapping is considered a percussive gesture in secular forms of music making. And clapping is really more of a sacred form. And so just something like that, being able to share that little nugget about the way we operate within our culture, gave the singers a perspective that will enable them to go forward with other pieces of African-American music.

(c) Vocal modeling. As Brian informed us, "He was a very good singer. I mean, being able to voice it himself, too, was a big help. Instead of just having to imagine it, you would hear it. His embodiment of it was thorough."

(d) Encouraging the choir to "let loose." Giselle explained that the culture bearer communicated to them "to just let go musically, as well. Because as a group, we tend to be, not quite rigid, but well, you've seen us on stage. It's just a matter of letting go. Of feeling the music."

(e) Encouraging chorister engagement of the body. "We were struggling with rhythm and things, and he had us symbolically or imaginatively bouncing a tennis ball for rhythm, so we would feel the rhythm inside and not be so concerned about the actual rhythm on the page" (Carla).

(f) Making use of his own body. A focus group participant offered:

> He'd move in different ways. Move rhythmically. And sometimes his body movement was different than his conducting … when we needed to do that syncopation stuff. Through his gestures, he got us to engage in, and through his body language; he drew us into it. And it took us to yet a higher level.

Discussion

Relating Findings to Global Music Literature

This case study illustrates in some detail the potential, asserted in the literature, of bridging cultural divides through engagement with global music and, more specifically, a culture bearer. Writing in 2006, Abril identified the potential of global music

education as a means for individuals to gain self-knowledge about themselves and their relationships with the musical and cultural contexts they encounter. For the choir members who participated in the study reported here, the culture bearer curated their encounter with the African-American gospel music tradition, enhancing the knowledge they gained about the music culture but also about their own relationships with that culture, illustrated most poignantly in the case of Archie and his recognition of negotiating an ongoing personal struggle with deep-seeded racial prejudice inherited from his grandfather.

In addition, as Erwin and colleagues wrote, "The culture bearer provides a first hand "'insider's view' of a culture" (2003, p. 135). Many of the participants echoed this perception of their experience of the culture bearer, as someone with deep embodied knowledge of the African-American gospel music tradition, and who was therefore able to imbue them with confidence in engaging with the music through techniques and idioms beyond their usual experience. Joseph and Southcott (2013) identified that a culture bearer can provide information and insights about music and contextual factors beyond what is available through listening or researching. This capacity was also illustrated in the encounter we examined, evident in choir members' appreciation of all that the culture bearer imparted through stories of his culture, and in particular that he gave them a sense of the "emotion" behind the historical facts.

Marsh (2000), examining the perceptions of university students who worked with an Aboriginal performer in residence, identified "a significant change in cultural awareness, cultural sensitivity, and … in developing intercultural understanding" (p. 65). In the study reported here, advances in intercultural understanding were evident in the participants' articulation of the various musical understandings, social-historical understandings and understandings of self that they gained. However, the participants in this study also articulated clear limits to the intercultural understanding they developed. The choir's regular conductor, for example, admitted,

> We don't spend a whole lot of time talking about the cultural differences. Except that any form of art is going to give you a brief window into other people's cultures, or society. I think that's all we can kind of hope for over two or three days. I'd like to think it is much broader reaching than that, you know? But I'm not sure it's as far-reaching as we'd like.

Choir members also described limits to the extent to which they felt connected to the source culture, and corresponding limits to their ability to authentically perform the music. As Darryl offered:

> So he helps me intellectually to connect more with the music—[but] I still don't feel like I'm able to sing that music with, you know, as authentic a sensibility as, say, the Moses Hogan Chorale can sing it. Because that's *their* culture. Because I don't feel they're my stories, you know? And there's nothing wrong with that. I mean, that's the essence of having respect for another culture … [recognizing] the differences and the commonalities. And you do get so much of a richer experience of that when you bring in a culture bearer. And even if you can't bridge the gap between your culture and theirs totally, their presence there for a few days really helps your understanding of where he's coming from, where the tradition is coming from, and kind of where it's going too.

Darryl's comments suggest an insightful conception of intercultural understanding: that it involves not only coming to mutual understandings, but also realizing that some cultural knowledge, experiences, and understandings will always remain inaccessible to those outside the culture.

Considering Findings Through the Lens of Intercultural Empathy

At the heart of our inquiry was our second research question: How, if at all, did the choir members perceive the experience contributed to their understanding of the represented culture? Bennett's first condition for a constructive cross-cultural encounter is that "individuals approach cultural differences with a positive attitude" (2001, p. 1). The tone of the participant comments in this study indicates that such a positive attitude was in place. However, of particular note was the recognition by participants of the ways the culture bearer *enhanced* their attitude, and opened them up to cultural difference, for example, by reaching out to the host choir and recognizing what they brought and where they were at; by putting them at ease with a welcoming, warm persona; and by enabling the singers to feel they had "permission" to enter into and engage with the music of the tradition. Bennett's second condition is that individuals possess an "intercultural skillset" that enables them to choose appropriate behavior. Our inquiry did not examine whether the choir members possessed this skillset at the outset, but found that the culture bearer worked deliberately to enhance their intercultural skillset through his self-identified teacher orientation (exemplified in his powerful use of storytelling to build understanding of his culture, and more directly, teaching of the difference in his culture between snapping and clapping as musical accompaniment), and through his stated intention to provide the choir with a "cultural immersion experience." Bennett's third condition for a constructive cross-cultural encounter is a capacity for "intercultural sensitivity." This capacity was illustrated by a variety of participant responses, such as Carla's articulation of her fear of appropriating African-American gospel music idioms, and by Darryl's recognition that aspects of the culture, in particular in relation to the experience of slavery, would remain on some levels beyond his understanding.

With regard to Trevisani's (2005) four dimensions of intercultural empathy, the encounter between the culture bearer and choir most significantly impacted the first and second dimensions. The first dimension concerns behavioral empathy—understanding behaviors within a different culture. Our research found that choir members gained understanding of musical behaviors, such as culturally specific vocal timbres, rhythmic emphases, and other performance practices, that related to the evolution of gospel singing as a direct response to African-American slavery. Trevisani's second dimension of intercultural empathy involves people feeling the emotions experienced by others in a different culture. In this research a number of participants spoke of gaining understanding at an emotional level through their work with the culture

bearer. Giselle, for example, explained that the culture bearer brought out the power in the simple text they were singing, so that it stayed with her "a long, long, long, long, time." Carla told us that in the culture bearer's teaching about the history of African-American slavery, "He brought the emotion."

Conclusion

Within limitations, choir members perceived that the experience with the culture bearer contributed in a variety of ways to their understanding of the represented culture. Of particular interest to us were explanations from choir members, from the regular conductor of the choir and from the culture bearer himself of the many factors, including quite deliberate strategies, through which the culture bearer contributed to the effectiveness of the cultural exchange. We believe such strategies may help to mitigate some of the concerns that have been raised about the culture bearer approach, such as the fear that the encounter may contribute to an essentialization of the culture (Hess, 2013; Vaugeois, 2009). We hope that our research will be informative and perhaps inspiring to other musicians and culture bearers who take the initiative to explore intercultural understanding through making music together.

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Chapter 8
Living in the World of Displacement: Social Integration in Diversity Through Art Education

Sunah Kim

Abstract During the past 15 years, there has been an explosion of cross-border mobility of people at the global level. In 2015, the number of forcibly displaced people around the world was 65.3 million, an "unprecedented" (The UN Refugee Agency. http://www.unhcr.org/figures-at-a-glance.html). Thus, diversity has become inevitable in society because of mobility, migration, and economical competitions among nations. In this respect, it is important to note that UNESCO's Universal Declaration on Cultural Diversity has emphasized cultural diversity as the essential and fundamental factor for humankind as much as biodiversity is necessary for nature (UNESCO in Universal declaration on cultural diversity. Retrieved from http://unesdoc.unesco.org/images/0012/001246/124687e.pdf#page=67, 2001). Cultural diversity equally respects the distinctive features of each culture, its symbolism, values, and phenomena, while it also has the universal value that humanity must pursue as a fundamental right to thrive (UNESCO in The 2005 convention on the protection and promotion of the diversity of cultural expressions. Retrieved from , 2005). Therefore, protecting and promoting cultural diversity in society starts with the premise that self-identity is a changeable and unstable concept. This study attempts to conceptualize social integration in diversity in the Korean context. The purpose of this study is to develop vocabularies and themes of social integration based on the meta-analysis of literatures and to draw the implications for cultural diversity through art education. Text mining techniques are used to analyze the abstracts and keywords of articles published during the period of 2002–2017. In the first stage, raw data was constructed by collecting the keywords and abstracts of 549 journal articles. The articles were categorized into three groups with a 5-year term, so as to analyze the overall research trends. After the filtering process, the total number of 1697 key words were generated and used for the social network analysis. As a result of social network analysis, three clusters were developed. Cluster 1 represents the marginalized groups of "others" or "new comers" in Korean society. Cluster 2 sums up the current situation in Korea perfectly with the keywords such as conflict, recognition, and polarization. Cluster 3 gave some insight regarding the future direction of social

S. Kim (✉)
Hanyang University, Seoul, South Korea
e-mail: sakim22@hanyang.ac.kr

integration; participation, safe environment, diversity, and sustainability. Through topic modeling, five topics were generated. The overarching meaning of each topic is interpreted based on the co-occurring keywords in each topic. The significant terms are selected so as to differentiate and highlight the main idea of each topic. As a result, three core values emerged; "integration" (topic 1), "ideology" (topic 2), and "identity" (topic 3). These topics can be viewed as the important concepts that should be investigated and pursued for social integration. In addition, two support systems were found; "education" (topic 4), and "policy" (topic 5). It is noteworthy that policy and education should be connected and aligned based on multiculturalism, citizenship, network, recognition, and human rights. The significance of this study can be found in its attempt to construct the theoretical foundation of social integration from the interdisciplinary standpoint. It would provide the concepts and vocabularies to be used in art education practices that would be more widely applicable in the discourse of social integration and cultural diversity.

Introduction

During the past 15 years, there has been an explosion of cross-border mobility of people at the global level. The American Consensus Bureau labeled the decade from 2000 to 2010 as "a record-setting decade of immigration" with the highest number of new immigrants arriving in the U.S. (Center for Immigration Studies, 2017). In 2015, the number of forcibly displaced people around the world was an "unprecedented" 65.3 million people (The UN Refugee Agency, 2017). It has now become legitimate to say that mobility and migration drive the phenomenon of globalization. A nomadic life has now become inevitable given the increase in political, economic, and environmental turmoil around the world.

It is important to note that mobility often occurs because of a myriad of complex reasons, intertwined politically, economically, and demographically. For instance, throughout the rise of migration in Korea, sociocultural and psychological walls against immigrants in private and public realms have been elevated as unemployment rates, social disparities, and instabilities have increased. This has made social integration increasingly difficult as the notion of "diversity" no longer simply means celebrating variety, but requires the social transformation through which equity, justice, and human rights can become accessible to all people.

Korea has also been greatly affected by growing migration with the number of foreigners residing in Korea having tripled since 2006, initiating a heated discourse of multiculturalism in academic, social, and political sectors. The term "multicultural" is directly translated "damunwha (多文化)" in Korean, denoting the coexistence of various (da) cultures (munwha) in a society. Now "the Multicultural Turn" describes the cultural changes at the beginning of the 21st century in Korea, which has followed national economic and social expansion. What resulted from this is the interest in multiculturalism, which has caught on almost like a fever, rapidly, and unexpectedly amplifying throughout the country (Kim, 2010). However, Korean multiculturalism

has often been criticized for not moving beyond an assimilative approach due to the deep-rooted patriarchal culture and homogeneous nationalism (Cho, 2014). It is now time to understand the basis for pursuing increased diversity and social integration in the midst of this homogeneous society.

Art education has met ongoing issues with important factors such as self-expression, cultural understanding, and diversity education. Rather than repeating the arguments about art education in previous literature, this study intends to address how art education can respond to advent social changes today. This study intends to tackle the problem of conceptualizing social integration in various disciplines and where art education lies in this spectrum of diversity education. Thus, this study purports to develop vocabularies and themes of social integration based on the meta-analysis of literatures and to understand the implications for cultural diversity through art education. What are the keywords that frequently appeared in relation to social integration? What kinds of themes can be generated from the previous literature on social integration? What are the main topics in which art educational research can be framed in response to the broad discourse of social integration? In order to limit the breath of discussion, art education in this study refers to visual art education both inside and outside of school. The significance of this study can be found in its attempt to construct the theoretical foundation from an interdisciplinary standpoint. It would provide the concepts and language to be used in art education practices that would be more widely applicable in Korean multicultural situations.

The Multicultural Turn in Korea

Unlike some Western countries, multiculturalism in Korea has been an unfamiliar or unnoticed term until the end of the twentieth century. The notion of a single-race nation speaking a single language has been an important and almost presumed part of the national identity. This idea of homogeneity, however, began to be challenged by the following social changes. First, the influx of foreign workers due to economic globalization since the 1980s has triggered extended awareness toward multicultural policies and regulations in Korea. Second, international marriages have become more popular in the past 15 years as many Southeast Asian women have immigrated to marry Korean men. It has brought up several social and cultural issues such as language, identity and citizenship, which has pushed the government to launch over 150 Multicultural Family Support Centers to provide support and educational programs. Last but not least, North Korean defectors add another dimension to the formation of a multicultural society. Since the mid-1990s, the unstable political situation of North Korea has led to a sharp increase in the number of defectors. Adapting to South Korean society has been without a doubt a complicated task, which has led North Korean defectors to increasingly experience depression and stress. (Cho, 2009; Um, 2006). In addition, the high dropout rate among North Korean adolescents also

demonstrates the urgent need to establish a public support system. These emerging issues serve to show that understanding social integration and cultural diversity within Korean society has become more imperative than ever.

The Challenges

Recently there has been a school of researchers who have critically reflected upon the previous 20 years of multicultural policies and discourses in Korea. The characteristics of the Korean multiculturalism can be characterized in the following two phenomena. First, minority groups have been persistently labeled as "the others", resulting in alienation and marginalization (Yang, 2015). For example, there are newly coined terms used to indicate a specific group of immigrants such as "Danunwha Gajeong (Multicultural Families)" or "Saetomin (New Settlers)". As the term "Danunwha Gajeong" has spread, the "Multicultural (Danunwha)" issues have become only associated with those who came to marry Korean men and their children, neglecting many other problems of various marginalized groups in Korean society. Although more attention has been given to the international marriages and families, there has been little structural effort to transform our society toward equality and acceptance. Furthermore, the term "Saetomin (New Settlers)" which refers to North Korean defectors, de-politicizes the ideological cleavage between North Korea and South Korea by describing those who desperately crossed over the border of North Korea as entirely different people who have now moved into a new settlement.

These terms symbolically manifest "the politics of naming" in the sense that they distinguish "them" from "us", further establishing the normalcy of the majority (Han, 2012). As a result, the challenges of adjustment are solely imposed on the shoulders of minorities. Multicultural policies have focused too much on supporting the others to assimilate to the mainstream society instead of changing the societal system by which the status quo is sustained. Cha, Kim, and Kim (2011) argues that this approach confines the effectiveness of multicultural education for children of immigrant parents, as it constantly labels them as culturally different students. In this respect, multicultural education in Korea should focus less on teaching the others to be Korean, and take a more critical and transformative standpoint in accordance with the definition of multicultural education as "a process of comprehensive school reform and basic education for all students" (Nieto & Bode, 2011, p. 42). Korean society now faces the challenge of reconceptualizing multicultural education as a transformative movement that attempts to understand and support the cultural diversity, human rights, and multicultural qualities of all students.

Another characteristic that has been criticized in Korean multiculturalism is the assimilative approach (Hwang, 2010; Min, 2010). The educational support systems implemented under the multicultural policies have been geared mostly toward adaptation to Korean society through the Korean language and traditional culture. Interestingly, however, multicultural policies in Korea have not been consistently guided

by this approach. S. Won (2008) points out that migrant workers and their children face discriminatory policies that prevent them from receiving minimum health and educational support. As a result, schooling has become a place of exclusion for the migrant workers rather than the intended assimilation for multicultural families.

This inconsistency represents the long standing belief of a single nation-state and "pure blood" in Korean culture. It is not an easy task to shift from the entrenched belief and to accept a new cultural identity. The process of transforming from a homogeneous nation-state to a multicultural society requires ample time and effort to reflect critically upon the past and reconstruct a transnational identity.

The Meaning of Cultural Diversity

In recent years, the concept of cultural diversity in Korea has been discussed in association with social integration and global citizenship (Lee, Joo, & Kim, 2013; Lim, Kim, Choi, & Kim, 2013). There has been increasing attention in assessing the ways in which people with different cultural backgrounds can coexist by recognizing each other's cultural values and identities. Cultural diversity has become a significant factor that promotes the resolution of conflict and discord. In this context, the discourse of cultural diversity in Korea mostly focuses on multicultural competency and identity.

UNESCO (2001) explains that cultural diversity is essential and fundamental for humankind as much as biodiversity is necessary for nature. Cultural diversity equally respects the distinctive features of each culture, its symbolism, values and phenomena, and is the universal value that humanity must pursue as a fundamental right to thrive (UNESCO, 2005). Living with difference, however, is not common in Korean society, which has long held a belief in homogeneity.

While multiculturalism has been a social, historical, and political phenomenon and point of discourse since the late 20th century, cultural diversity is a rather new concept that refers to the essential and universal attributes of culture. Due to this recent development, "cultural diversity" has been mistakenly used interchangeably with the concept of "multiculturalism" due to a lack of solid theoretical understanding (Jang, 2016). According to G. S. Han (2011), cultural diversity emphasizes the diversity within cultures, which can be overlooked in multiculturalism. It focuses on cultural integration and sometimes assimilation, as well as the intrinsic characteristics and internal diversity that unite a lot of humanity. Although conceptual clarification requires further research, these accounts show how close and intertwined the relationship between cultural diversity and multicultural education is in the era of pluralism.

The discussion on pluralism may go beyond the limits of this study; however J. Y. Kim (2006) succinctly explains what pluralism means in art.

> If one argues that there is only one way in art criticizing other artists who walk on different paths; if one proclaims that a certain form is correct in this era and other forms are degenerated; if one believes that there is only one answer to what art is and other answers are all

wrong, it can be termed as monist aesthetics. On the other hand, if there are multiple ways of art creation, especially if any form cannot be unrivalled, and if there should exist diverse answers to what art is, that is pluralistic aesthetics (Kim, 2006, p. 178, author translation).

As the excerpt above shows, pluralism requires the recognition of differences and is built on coexistence of diverse expressions and cultures.

Therefore, protecting and promoting cultural diversity in society starts with the premise that self-identity is a malleable and ever-changing concept. The notion of self in the global era is no longer understood as a single or innate entity. With the escalated level of heterogeneity and hybridity, "selves" have become continuously reconstructed to form multiple identities as people relocate themselves in various social, political, and cultural contexts (Lee, Kim, & Hwang, 2012). By acknowledging the multiplicity of cultural identity, it becomes necessary to reject the hierarchical perception of difference and start democratic dialogue between cultures. Furthermore, it is important to note that cultural diversity has persistently been a significant part of arts educational discourse (Kim, 2017). The nature of arts has expansive components of expression, communication, empathy, and identity representation, and learning through the arts can be a transformative experience by which students can explore diversity.

Research Methods

This study began with the understanding that it is necessary to reconceptualize social integration in multicultural society to generate a clearer direction of cultural diversity education through art. In addition, it aimed to construct the theoretical map that would guide the practice of art education for social integration. The emphasis was given to gain an interdisciplinary understanding in regard to social integration by examining the key concepts that appeared on research spanning various fields. The following section explains the text mining techniques used in the collection of data and analysis in this study.

Text Mining

Text mining is a type of big data analysis that has emerged from information technology. According to Franks (2012), big data does not simply refer to its size, but also the explosive increase in velocity, complexity, and variety of data in the information age. The ability to handle and manipulate the big data becomes significant in order to overcome the limitations of the traditional process and system of data analysis.

Text mining refers to the technique that generates, manipulates, and analyses meaningful information from unstructured text data via the application of Natural Language Processing (NLP). The unstructured data encompasses texts, recorded

documents, voice records, text messages et al., which all have different attributes from numerical data. This technique has been used to study word frequency distribution, pattern recognition, visualization, and predictive analysis. By retrieving meaningful information from massive texts and finding the relations among different information, it is possible to find the clusters of underlying meanings and to visualize the composition of related terms (Dörre, Gerstl, & Seiffert, 1999). As a whole, text mining is the holistic process of text collection, text processing, term extraction, and term analysis. In this study R packages were used for statistical computing and graphics of text mining.

Data Collection and Analysis

In this study, the abstracts and keywords from journal articles published during 2002–2017 were collected using the Research Information Sharing Service (RISS), provided by the Korea Education and Research Information Service affiliated with the Ministry of Education. The papers for this study were selected from the 5,518 search results of the term "social integration."As discussed above, the term "social integration" was chosen in order to generate a conceptual map of the current shift toward a multicultural society occurring in Korea. The primary goal of doing so was to understand the issue of diversity in the broad discourse of social integration and draw its implications for art education.

The process of this research consisted of five phases: (1) data collection, (2) data filtering, (3) term frequency matrix generation, (4) social network analysis of terms, and (5) topic modeling. In the first stage, raw data was constructed by collecting the keywords and abstracts of 549 journal articles. The articles were categorized into three groups with 5-year terms, in order to analyze the general research trends as well. After the filtering process, a total number of 1,697 key words were generated and used for the social network analysis.

In this study, the 20 keywords with high connection centrality were selected by using R packages in the data analysis process, and the connection centrality and the frequency of major keywords were further examined. The major keywords were selected based on the degree of connectivity (Degree Centrality), which is mainly used in text mining. As a method of quantitatively analyzing the link structure within a social network between terms, the link centrality measures how many terms are associated with the number of links per node.

Based on the network analysis among major keywords, the central topics were analyzed by using topic modeling, which is an effective technique to grasp trends of research topics over time. Topic modeling is a technique that allows independent topics to coexist or be shared in closely related studies and to analyze partial topics in the whole set through the connection between them (Kim & Rhee, 2016). In this study, the Latent Dirichlet Allocation (LDA) based topic modeling algorithm provided by the R package was used. The purpose of topic modeling was to extract

meaningful sets of topics. This would enable further analysis of what categories of themes emerged in research regarding social integration and what kinds of keywords appeared in association with each topic.

Findings

The purpose of this study was to shed light on the role of art education from the perspective of the interdisciplinary discourse of social integration. Thus, the main focus was formulating an interpretive web of concepts that relate to social integration from the focus of art education. The result of text mining analysis of 549 journal articles was examined in three aspects. First, the changes in keywords appearing from articles across 15 years were analyzed in order to see the overall research trend regarding social integration. Second, social network analysis was executed to draw clusters of the research themes and illustrate the main focus of research about Korean society. Last but not least, a topic map was generated based on the interpretation of the topic modeling.

Keywords Analysis

Based on the frequency of terms, the research trend during the period of 2002–2017 can be illustrated by Fig. 8.1. As the top 20 terms show, "multicultural" appeared in relation with social integration at a high rate over the 15 years. It is also important to note that the frequency of "participation" has continuously increased. On the other hand, the term "disability" declines in its frequency as the discourse of social integration has expanded to deal with a larger variety of subgroups in Korea.
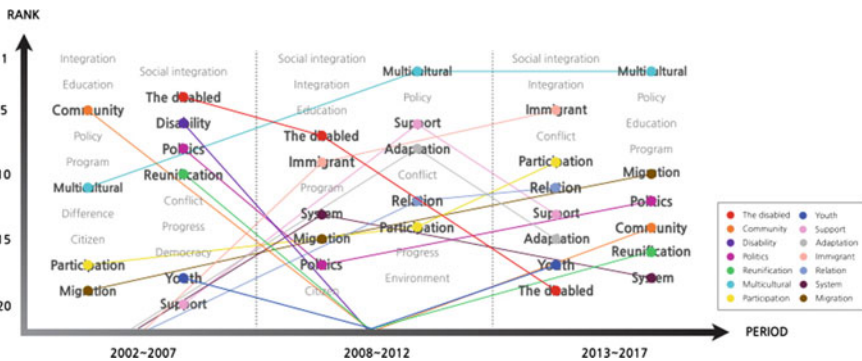
Fig. 8.1 Research trends in top 20 frequency keywords

The result shows that the discourse of social integration has shifted from the inclusion of disabled people to the support for immigrants because Korean society has undergone many multicultural changes. It is also noteworthy that terms such as "participation", "relation", and "adaptation" appear with a higher frequency whereas terms like "system" or "politics" appear less. The expansion of social integration has pushed efforts beyond just general policy and acts for immigration foundations. Recent research acknowledges that the transformation of Korean society through multiculturalism requires a multifaceted approach at legislative, cultural, and civic levels. This result supports H. J. Kim and H. S. Kim's (2013) argument that sociocultural integration can be considered just as important as systemic integration in providing cultural contact points where diverse cultures and identities can be represented. Given that integration involves these cultural approaches, the role of art education as one of the "contact points" needs to be further discussed in order to empower minority groups to explore and communicate cultural differences through their own voices and creativity.

Social Network Analysis

Using social network analysis, three clusters were developed. It is possible to interpret what the clusters imply in regard to the research themes of social integration by looking at the co-occurring keywords in each cluster. Cluster 1 represents the support system for culturally different people focused on the marginalized groups of "others" or "new comers" in Korean society (Fig. 8.2). The high- frequency terms in this cluster are "multicultural", "policy", "education", "program", "immigrants", "the disabled", "support", "adaptation", "multicultural family", and so on. This cluster manifests that many articles deal with the specific needs and difficulties of these people in an effort to provide applicable solutions for "multicultural" problems. However, it is clear that this approach has many limitations as it defines social integration as the job of the newcomers to adapt to our society, rather than the job of society to promote diversity.

Second, cluster 2 sums up the exigent agendas that should be addressed in order to deal with the challenges that Korean society is currently facing, such as conflict, discrimination, and polarization. The high-frequency terms in this cluster are "conflict", "politics", "relationship", "citizen", "difference", "community", "recognition", "polarization", and "co-existence" (Fig. 8.3). Whereas, cluster 1 illustrates the remedial approach incorporated so far to cope with the multicultural turn in Korea, cluster 2 shows the compelling issues that might move Korea a step further to multiculturalism.

This cluster demonstrates the tension between crisis and possibility. Conflict, difference, and polarization are interconnected with recognition, relationship, and coexistence. In this respect, social integration cannot be achieved in a vacuum without any conflict or difference. Instead, social integration should be understood as a process through which the tension between diversity and unity serves as the impetus for building a new sense of community and citizenship.

Fig. 8.2 Cluster #1 support for culturally different people

Fig. 8.3 Cluster #2 exigent agendas

This result suggests that not only is conflict inevitable, but also a space for dealing with these creative differences is necessary. As Arai (2013) explains, art can be a means for "orchestrating a holistic social experience that creates a deeply humanizing social space in which individuals and communities affected by conflict use their symbolic representations to gradually come to terms with their identities, histories, and future possibilities" (p. 149). In the same vein, creative expression can generate "empathy with the shadow" by providing the courage to face and interact beyond conflict.

> Where argument and political advocacy are generally based on one side striving to prevail over another, creative expression can help us suspend points of view, establish empathy with adversaries, embrace the unknown, take risks by opening to what is feared and despised, step outside established identities, and experience how partnerships with the most unlikely figures can generate surprising and insightful outcomes (McNiff, 2007, p. 393).

If social integration cannot be achieved by eliminating conflict and diversity, it can be visualized through the image of art making in which harmony comes with a variety of colors, shapes, and texture. In this process, tension and contesting forces make the painting more pleasurable and unique.

Finally, cluster 3 sheds light on the future direction of social integration even though the cluster is not big in size and has selective terms. The high- frequency terms in this cluster are "integration", "participation", "development", "environment", "social capital", "mediation", "sustainability", "diversity", and so on (Fig. 8.4). These terms can be labeled as the "thresholds for transformation," meaning that these key concepts might open an avenue for reconstructing our society more toward social integration.

In his renowned book, "Education through Art", Hebert Read (1958) asserts that "education must be a process, not only of individuation, but also integration, which is the reconciliation of individual uniqueness with social unity" (p. 5). In his view, art is the happy medium with which individuals can relate action to feeling, and reality to ideals by utilizing creative abilities and sensations. Art education can be an intermediary space where self-expression and mutual communication are fostered by improving access to cultural participation. Diversity can be reinforced as symbolic expressions that are recognized and celebrated at the public level. This point might not be a new finding considering the fact that numerous literatures have already dealt with the significance of art education in the context of cultural understanding. However, the result of this cluster analysis provides the rationale for advocating art education as the primary factor in the sphere of social integration.

Topic Mapping

In this study, the "topic models" provided by the R package were used in order to generate main topics enclosed in the span of 15 years of research. Through these models, five topics were generated. The overarching meaning of each topic was
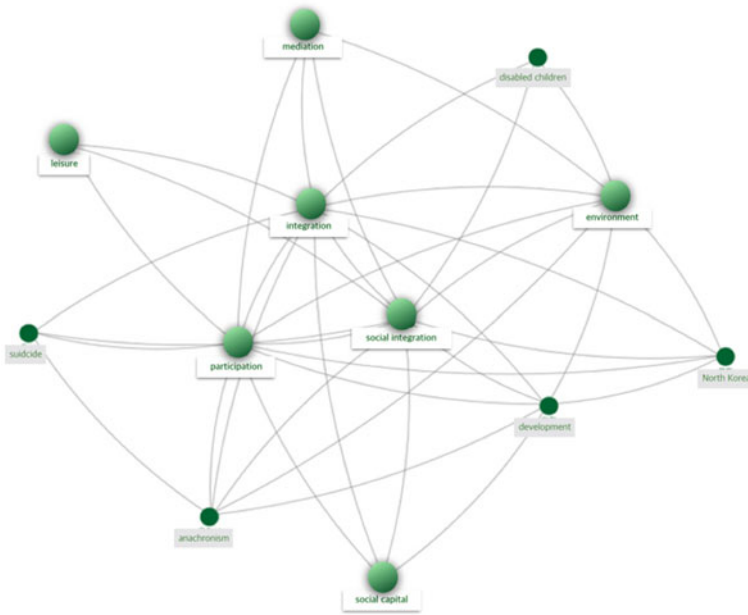
Fig. 8.4 Cluster #3 thresholds toward transformation

interpreted based on the co-occurring keywords in each topic. The significant terms that would highlight and represent the main idea of the topic were selected and used as the title of each topic. The study focused on investigating the relationships between the keywords in each topic in order to generate implications for art education. The top 20 high-frequency terms are listed in Tables 8.1 and 8.2.

The five topics can be categorized into two parts. On the one hand, Topics 1, 2 and 3 can be viewed as the core values that should be further investigated and elaborated through theoretical research on social integration. The list of keywords of these topics includes the significant concepts that are both to be pursued and to be overcome. For example, Topic 2 consists of terms that have to do with ideology, including "unification", "democracy", "citizen", and "peace". However, it also shows that the notion of "conflict" needs to be taken into account to address the varying ideologies even within social integration.

Table 8.1 Data collection

	2002–2007	2008–2012	2013–2017
Articles	78	137	334
Keywords	314	514	1,061
Terms in abstracts	1,700	3,266	6,387

Table 8.2 Keywords in topic modeling

	Topic 1	Topic 2	Topic 3	Topic 4	Topic 5
1	integration	social integration	immigrant	education	policy
2	the disabled	conflict	Germany	program	multicultural
3	community	North Korea	integration	multicultural	social integration
4	social integration	integration	participation	support	migration
5	disablity	unification	exclusion	adolescent	integration
6	relationship	politics	Korea	adaptation	Korea
7	participation	South & North Korea	social integration	immigrant	immigrant
8	age	nation	religion	participation	assimilation
9	sports	constitution	migration	system	migrant
10	rehabilitation	development	the aged	defector	foreigner
11	environment	unification education	polarization	citizen	conflict
12	social welfare	identity	France	network	Korean society
13	handicapped students	communication	labor market	multicultural family	immigration
14	support	democracy	relationship	local government	system
15	discrimination	citizen	Korean society	integration	citizen
16	chaos	Korea	children	foreigner	suicide
17	difference	ideology	discrimination	North Korean adolescent	adaptation
18	program	system	identity	North Korean adolescent	community
19	handicapped	relationship	employment	system	rights
20	welfare	peace	U.S.A	educational policy	recognition

On the other hand, "education" (Topic 4) and "policy" (Topic 5) can be categorized as the support systems by which the three core values can be achieved. It is noteworthy that education and policy should be connected and aligned based on multiculturalism, citizenship, network, recognition, and human rights. As discussed above, education plays a central role in transforming Korea into a multicultural society. The topics and co-occurring keywords are illustrated as shown in Fig. 8.5.

The intention of topic mapping as proposed in Fig. 8.5 is to place the role of art education within the interdisciplinary discourse of social integration. The intertwined concepts of integration, ideology, and identity broaden the understanding of social integration in Korea; this can result in bolstering the practice of art education in the context of integration. The topic map should not serve as a definite guideline, but rather as an informative framework that elicits the relationship between social integration and art education.

Reflection

Can art education become an integral part of fostering diversity with social integration becoming an imperative agenda in Korean society? While one may easily answer, "yes", the main question of how necessitates further discussion. This study explored how the future of art education can be positioned in order to comprehensively
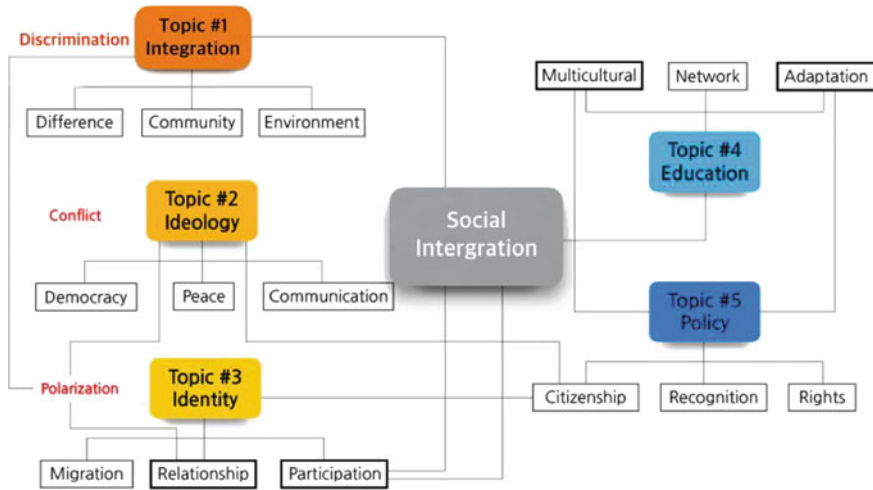
Fig. 8.5 Topic mapping

advocate social integration. The research opted for an interdisciplinary approach as the issue of social integration cannot be limited to any specific field. Thus, as a way of accumulating and studying the concepts of social integration in various disciplines, text mining techniques were used to analyze the abstracts and keywords of articles published throughout the period of 2002–2017 in Korea. As a result, five main topics, "integration", "ideology", "identity", "education", and "policy" were derived along with related keywords that ultimately form recent discourse on social integration.

Based on the meta-analysis of literatures, this study sought to explain how and why art education should take part in social change throughout this era of globalization and pluralism. Using text mining techniques, the social networks of keywords and central topics were investigated to develop the language and framework that would guide future art education for cultural diversity. Although the topic map proposed in this study might not reveal an entirely new set of ideas, it highlights and reinforces the central factors that further research on social integration should be based on. This study should serve as the stepping point through which more practical and concrete action in art education is developed to promote cultural diversity in Korea.

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Chapter 9
Dancing Diversity

Ralph Buck

Abstract The United Nations Education, Scientific and Cultural Organization (UNESCO) has identified key global challenges for the twenty-first century, and sought ways of responding to them. These challenges include How can people around the world feel safer and healthier, and be provided with learning that stimulates, emancipates and cultivates their lives? How might addressing issues of security, health and education resolve many ecological, political and economic problems facing humanity? These are not the questions, or the key challenges, that people might generally associate with dance, or studying dance at a university. Perceptions of studying dance are often limited to the practice and performance of classical and contemporary styles of dance. Within innumerable diverse cultures and subcultures around the world, however, dance provides a central way of understanding and communicating ideas about the body, about relationships with other bodies, and about the surrounding physical, political and intellectual landscape. Recognising that diversity matters in every society, and that dance offers opportunities for understanding and responding to issues facing humanity lies at the heart of my research. This chapter will focus on how dance pedagogy research at Dance Studies, University of Auckland values diverse dance practices in diverse community contexts, and in so doing accepting and responding to UNESCO's challenges.

Introduction

At the heart of my research is the recognition that diversity matters in every society, and that dance offers opportunities for understanding and responding to issues facing humanity. This chapter will focus on my research that values diverse dance practices in diverse community contexts.

The United Nations Education, Scientific and Cultural Organization (UNESCO) has identified several key global challenges for the twenty-first century, and sought

R. Buck (✉)
University of Auckland, Auckland, New Zealand
e-mail: r.buck@auckland.ac.nz

ways of responding to them. Some of these challenges include How can people around the world feel safer and healthier, and be provided with learning that stimulates, emancipates and cultivates their lives? How might addressing issues of security, health and education resolve many ecological, political and economic problems facing humanity? (https://en.unesco.org/sdgs) What role does arts education and more specifically dance education play in meeting these challenges?

These are not the questions, or the key challenges, that people might generally associate with dance, or studying dance at a university. Perceptions of studying dance are often limited to the practice and performance of classical and contemporary styles of dance. Within innumerable diverse cultures and subcultures around the world, however, dance provides a central way of understanding and communicating ideas about the body, about relationships with other bodies, and about the surrounding physical, political and intellectual landscape. This chapter will focus on how dance pedagogy research at the University of Auckland values diverse dance practices in diverse community contexts, and in so doing accepts and responds to UNESCO's challenges.

Relationships

My research interest resonates around the questions: how do dance educators nurture and reveal human experiences; and, how can the process and product of dance education be valued for social transformation. In pursuing these questions my research initially turned to dance education in the primary school classroom (Buck, 2003). In this research, I found that teachers' meanings of dance, teachers' meanings of who is a dancer and teachers' meanings of a dance lesson underpinned the multiple reasons why they did NOT teach dance. My research found, however, that when the teachers critically reflected on their core beliefs about why they teach and who they teach, concerns about dance began to disappear (Buck, 2006). At the axis of teachers' practice is a genuine valuing of each and every child and recognition that children are individuals who learn in different ways (Eisner, 1998). The teachers valued dance and had no concerns regarding the rationale for including dance in the curriculum, they just did not have a sense of how to integrate dance into their already crowded timetable.

Analysing teachers' meanings of teaching dance and my own practice within a constructivist epistemology (Eisner, 1998; Fosnot, 2005) focused my attention on the values that drive my work and especially my pedagogy. These values include democracy, diversity, tolerance and above all the centrality of humanity as teachers and learners rub-up against each other and interact in every moment of every day (Salazar, 2013). Within every dance lesson and every teaching and learning situation it is the relationship between the teacher and learner that lies at the heart of education. The teacher in valuing the building and fostering of relationships, must see and respond to the diversity of humanity in the classroom . As within most

classrooms in New Zealand, this means the careful negotiation of 25–30 dialogic relationships let alone the polylogic relationships amongst small and ever-shifting groups of learners.

My pedagogy foregrounds the importance of nurturing and manipulating diverse relationships between teachers and learners, learners and learners, learner and dance, teachers and dance, teachers and curriculum and learners and curriculum. Relationships are made manifest through dance in multiple ways. These include dialogic teacher–learner exchange; teamwork in choreographic activities; the critiquing of peers work; acceptance that dance has multiple meanings that are ever shifting and held by diverse bodies doing the dance; and, movement communicates meaning and is able to be read and interpreted.

Community

The best way that I can describe the ever-shifting, constructed, de-constructed and amorphous teaching and learning complexity is to use the word *community*. Within any teaching and learning context, my aim is to make a community of learners.

Community has multiple meanings (Clarke, 1973). Often, community means amateurish or an indication of low quality. Conversely, community also means coherence, ownership, belonging, identity and collective power. When I advocate for the sense of community in the classroom, I advocate for a social environment in which individuals feel a sense of belonging. Where students and teachers feel a sense of significance within and a sense of solidarity for a group of people (Clarke, 1973).

Post-national theories recognise the socially constructed nature of a community, positing that all communities are ultimately 'imagined' by the people who are part of them (Anderson, 1991). Rowe, Buck, and Martin (2015) note that from a community dance perspective it is through the enactment of shared dance practices that the imagined bonds of community are perpetuated (Buck & Barbour, 2007; Buck & Plummer, 2004). These practices can require appropriation, invention and reinvention of traditions that might define and redefine boundaries of the community, especially when such communities are being drawn into alignment with a larger polity, such as a nation (Chatterjee, 1993;). Within dance scholarship, critical research into imagined communities has considered how folk dances have been gathered and used to construct national identities, often in ways that disempower the minority groups that previously engaged in the dances as social practices (Desmond, 1993–1994; Jordan & Grau, 2000; Kaschl, 2003; Maners 2005; Rowe 2011; Shay, 1999).

Rowe, Buck, and Martin (2015) continue, noting that postmodern academic discourse on the cultural borders formed by communities are arising as a result of increasing global migration, social mobility and technological development . Moreover, the boundaries of communities are increasingly amorphous and transient, and that individuals find themselves belonging to multiple, overlapping communities at different stages of their lives and at different times in their days (Bhabha, 1994; Foley, 1995). As a more fluid concept, the term community no longer means a fixed

place that individuals remain within and are defined by, but instead, suggests *a way of being* that individuals construct within the different environments and amongst the different people that they find themselves engaging with. To navigate their way through these different communities, individuals adapt their behaviour as they shift between communities, and inevitably shift the culture of the communities as they do so (Chang, 1997; Lugo, 1997).

Community Dance

In this context community dance may be seen as an attitude; it is learning how to re-examine and value both the intrinsic and instrumental roles of dance. Community dance places emphasis upon participation, process and product, diversity, dialogue, social engagement, pleasure and fun. Ken Bartlett (2009), former Creative Director of the Foundation for Community Dance (now known as People Dancing), documented the evolution of community dance over 30 years, noting that the overriding aims of community dance have remained constant:

To increase access to and widen participation in dance… based on a fairly consistent set of values about the practice:

- Placing the participant at the centre of the activity;
- Respect for difference;
- Dance as an empowering tool for participants in the dance and the rest of their lives;
- Being inclusive rather than exclusive (p. 32).

Engaging participants in action requires that people feel they have agency. That is, that they feel that they have a voice and that they will be listened to. Sociologist D. B. Clarke (1973) argues that humans seek community and community happens best when we have a sense of solidarity and significance. Solidarity acknowledges the sense of belonging, of unity within a larger entity; significance recognises the individual, that everyone brings something unique and that each person feels that they are relevant. I add another dimension—security—a feeling of safety to speak and contribute, to be different and critical.

Community dance is about activating people through dance, and focuses on how we may use or apply dance for multiple purposes. Our educational focus and practice is centred upon valuing dance in a way that enables the making of community: making communities in a classroom, in a street, in a park, in a hospital, in a retirement village, in a refugee camp, in a university and so on.

John Dewey (1934), Elliot Eisner (1998), Paulo Freire (1972) and Maxine Greene (1995) argued that community cannot exist without ideals. They also argued that our arts—dance, music, poetry, and visual arts—are at the heart of understanding community, providing some of the greatest means of building and reclaiming community. A community's ideas, stories, ambitions may be enlivened by the artistic practices of that community. I argue, however, that you cannot wave some magical wand and have

meaningful artistic expression or similarly have a community, but that arts education holds the potential to help people create community. Dewey (1902) stated:

> No educational system can be regarded as complete until it adopts into itself the various ways by which social and intellectual intercourse may be promoted, and employs them systematically, not only to counteract dangers which these same agencies are bringing with them, but so as to make them positive causes in raising the whole level of life (p. 78).

Not only does Dewey note the necessity and value of the arts in education, he also alerts us to how the arts may disturb the norms of society. The arts may be likened to a double-edged sword, one of arts education that wields an implicit risk or frisson that ideally informs arts pedagogy. Dewey goes on to highlight how schools in 1902 were letting down society by not adequately addressing the arts. More recently, Sir Ken Robinson in his Foreword in the book, Dance Education Around the World (Svendler Nielsen, & Burridge, 2015), reiterated Dewey's comments regarding the inadequacy of the school system in providing for young people's future and bemoaning the rise of schooling factories.

Community Dance Action

Rather than focus on talking about community dance and dance pedagogies that nurture and reveal personal human experience, I get my students to DO community dance. In my capacity as a lecturer of undergraduate and postgraduate students studying Dance Studies at the University of Auckland, I focus on students having the experience of working in community dance settings. Gaining experience in diverse community contexts is followed up with reflection. This is then discussed in relation to key literature, and then we go back out into the community. This cycle of action and reflection is repeated in several different contexts. By the end of the 12-week semester, the students have a felt and philosophical understanding of community dance. Again, as stated at the outset, a constructivist epistemology and pedagogy guides the design, delivery and assessment of these community dance courses.

Over the course of 12 weeks the students in the capstone course of DANCE 231: Community Dance, work in four distinct community settings. First, we go into a Secondary School and work with adolescent children with special needs. Second, we go into a Psychiatric unit of a Children's Hospital and dance with young people and their caregivers. Then, we are in a bus and travel to a retirement village where we teach the elderly residents dance and they also teach us to dance. Finally, we catch a boat to an island and we consider environmental concerns. Within a pristine environment we ask, how can dance and the arts, help protect or advocate for that environment? In each location, we focus on:

- Building partnerships with institutions, environments, individuals and with peers.
- Building meanings actively together within each context.
- Focusing on who is the learner, and recognising their interests and needs.

- Recognising the sociocultural contexts of ourselves and the learners, accepting that this informs how we see and experience dance and the wider world.
- Providing a supportive and challenging teaching and learning environment.

At the postgraduate level students focus on researching specific communities and specific issues. By way of example, Carlene Newall, a doctoral student, is researching dance and dementia. Her qualitative research is asking, how do we engage the elderly with dementia in dance activities? There is considerable research that reveals that dance has an impact on the well-being of the elderly with dementia, (Coubard, Duretz, Lefebvre, Lapalus, & Ferrufino, 2011; Eyigor, Karapolat, Durmaz, Ibisoglu, & Cakir, 2009; Kosmat & Vranic, 2016), however, little that explores the dance pedagogy considerations for achieving the desired outcomes for this community of dancers. This qualitative research values interviewing and observation techniques as a means for gathering data and developing coding methods for analysing pedagogy. The research relies on the researcher being part of the research community and as such a constructivist epistemology and pedagogy drives the community-making process. A community dance approach is revealing new insights into how we can connect with this community and improve quality of life.

Other research projects focus on identifying characteristics of successful community dance organisations; meanings of community dance in China; and intergenerational pedagogies with community contexts such as families and churches. The diversity of research projects speaks to the desire to understand the nature and role of dance in these contexts. What is apparent is that the intrinsic and instrumental roles of dance are increasingly valued and increasingly seen as being integrated. That is, the applied value of dance, say as a means to slow dementia, is most effective when the dances' intrinsic aesthetic qualities are owned and valued by the dancers, irrespective of their age and ability. Nearly all the research projects outlined above value qualitative methodologies, however, as the student cohort increases and projects grow, quantitative research methods are being utilised as well.

In Sum

The research and teaching I have noted above, value community dance as a means for building and connecting with communities of people. We are using dance to empower, to develop well-being and understand how to improve quality of life for diverse people. We are attending to UNESCO challenges and purposefully exploring and examining the role of dance in fostering, and hopefully transforming society.

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Chapter 10
Engaging with Fusion in Music Education: Perspectives from Local Musicians in Singapore

Chee-Hoo Lum

Abstract Immersing in the sounds of the local contemporary music scene in Singapore, it is not hard to pick out the plethora of fused musical influences that musicians and music groups engage with to distinguish their musical identities. Oftentimes, one would find glimpses of Malay, Chinese, and Indian traditional musical elements splattered across rock, pop, jazz, and/or experimental music possibilities, as musicians play and improvise with their own bands or across other musical collaborative ventures. A number of local musicians are also actively involved in school education programs where they are being tasked to present from short assembly performances to teaching modular music courses in general music classes or even longer term residency consultations with music students. These programs can sometimes stem from specific needs of the schools and may or may not be based on consultative processes with artists. Presenting findings from a research project that investigated the musical processes and engagements of local contemporary music groups, this chapter will highlight issues and tensions that surface in the lived realities of musicians toggling between their musician and educator selves. Essentialized notions and stereotypical visual/aural images of musical cultures presented within many school-based musical curriculums and programs set against an oftentimes fused, globalized and informal way with which music emerges in the lives of musicians will be critically reflected and discussed, with implications for an expanded view of cultural diversity in music education within the local and international sphere.

Introduction

This chapter stems from a larger research project that aims to examine local musicians' views of their contemporary identity within the globalized space of Singapore and their interpretations/translations within historical, social, cultural, and musical

C.-H. Lum (✉)
National Institute of Education, Nanyang Technological University, Singapore, Singapore
e-mail: cheehoo.lum@nie.edu.sg

contexts. Of key interest were also the musicians' creative collaborative frameworks and their extensions of community as contemporary local artists.

The qualitative study was mainly conducted via extensive interviews with self-identified musicians in Singapore who approached their art in contemporary ways. The research team also attended and observed rehearsals and performances, which were followed by in-depth interviews with the musicians.

In early 2017, a series of forum sessions was also organized where selected musicians performed their works and engaged with audience in dialogue with regards to their creative processes. These forums have been recorded and can be web accessed publicly (UNESCO NIE CARE, 2018). A 30-min documentary film was also made in tandem with the research project showcasing the journey of four of the contemporary groups being studied (NADI, SA, Ragha, Flame of the Forest) (UNESCO NIE CARE, 2018).

Defining Fusion

> Musicians involved in fusion are responding to the cultural circumstances in which they are situated—circumstances characterized by cultures in contact, with cultural and artistic power and meaning constantly being negotiated (Sutton, 2011, p. 20).

In the interactions with the musicians, notions of "fusion" often came up as a topic of discussion as the researchers would aurally pick up varied musical genre mixings and extensions as they sit through rehearsals and performances, being curious about how the musicians would define and identify with their collaborative creative works and compositions. Fusion music, in this instance, takes on Sutton's (2011) definition of "whatever styles and genres …[that] involve mixture—intentional and perceptible mixture" (p. 4). There is also recognition that any musical genre or style under careful analysis will "reveal multiple origins, blends, syncretisms, hybridities that are the inevitable result of human contact" (Sutton, 2011, p. 5).

Some musicians like to work with other musicians of different genres to dialogue, jam, and come up with eclectic performances that blend and interweave their mutual musical specializations and interests. There were composers that dabbled in Chinese, Malay, Indian, Jazz, and/or Western classical music genres, putting various musical elements and concepts into their compositions for esthetic, political and/or economic reasons. Some musicians would add varied musical ideas into their existing traditional repertoire, suggesting new takes on the tradition while others who do not feel the need to adhere to any musical lineage, mix-and-match musical ideas from different styles and genres quite freely or venture into sound improvisation and experimentation.

The narrative for this chapter stems from an analysis of the interview transcripts of musicians involved in the research study. The transcripts were scanned through and words, phrases, or entire quotes related to ideas surrounding "fusion" were selected out and coded in relation to: (i) how musicians defined their repertoire; (ii) their use of different terms to articulate their fusion work; and (iii) their reasons for venturing into fusion work.

Fusion Interpretations

The TENG Ensemble

The musical director of The TENG ensemble, Samuel Wong identifies their repertoire as fusion, defined specifically as "East-West-Traditional-Contemporary" (Wong, personal interview, September 26, 2016). The fusion combines Chinese and Western instruments, and Samuel described this as follows: "In terms of the East, we were represented very much heavily by the Chinese influences. The West was represented by, for example, the cello… and the voice. And [in relation to] contemporary influences we had the electronics and the guitar" (Wong, personal interview, September 26, 2016). The repertoire for the TENG ensemble are commissioned and composed by local composers to fit within the four quadrants of "East-West-Traditional-Contemporary." According to Samuel, the repertoire should first "resonate with [the] local Singaporean… to change the perception of what our instruments [Chinese instruments] can do," to also "make the past alive in the present and we model what the present actually can be through the vision of the past" (Wong, personal interview, September 26, 2016). Thus, the playing of fusion repertoire by the TENG Ensemble in this configuration serves two primary purposes: (i) an attempt to change perceptions of local and international audience that Chinese instruments and instrumentalists do not just play traditional Chinese repertoire but can be versatile in playing contemporary and popular music alongside Western and contemporary instruments (e.g., electronics); and (ii) demonstrating that Chinese instruments and instrumentalists are well and alive in the present, having the capability to contemporize and fit within the ever-changing globalized and technologized context of multicultural/multiracial Singapore.

Sa (仨)

For SA, like some of the other musicians, particular types of fusion are out of bounds,

> We do not want the Indian fusion thing that has been going on since the 60s. So having the ethnic instruments come in and play fusion or rather jazz licks is not something we want to pursue (Tse, personal interview, September 7, 2015).

> Or playing pop…taking Chinese instruments, Indian instruments, Malay instruments and play "Fly Me to the Moon" (Ong, personal interview, September 7, 2015).

SA's exploration of sounds eventually led them toward creations that are more experimental in nature with the additions of electronics and extended techniques on their Chinese instruments, allowing the outcome to be "a little more blurred, in terms of genre" (Chia, personal interview, September 7, 2015).

SA has moved toward a more improvisatory response, a creative collaborative process which at times evokes particular musical styles dependent on the interaction between the musicians and of course, the musical influences that they might be examining at the time.

Raghavendran Rajasekaran (Ragha)

The encounter with fusion came out of a necessity for Ragha when he ventured into the world of jazz from his Indian Carnatic music background. Without any Western musical background, Ragha had a lot of difficulty figuring out the theoretical aspects of jazz so "I tried to blend Indian classical ragas with the jazz language." Ragha was also disappointed in the fusion-type of music that he was constantly hearing over the media and social platforms coming out of India, "putting a keyboard, putting a flute together, but there's like no real understanding between the musicians. So I felt like the music was coming out very cheesy." Ragha did not feel that the music in these fusion pieces carefully considered the musical idioms involved. Ragha saw the need to create "compositions that is led by harmony and Indian classical ragas together, instead of just putting something together for the sake of a new sound" (Rajasekaran, personal interview, June 28, 2016).

For a number of local musicians who has keen interest or passion in creating or performing fusion pieces, they had music teachers/mentors in their earlier learning experiences that often encouraged the coming together of musicians from varied musical backgrounds to jam and experiment. Ragha related his experience as a music undergraduate through the guidance of his music mentor to play in a "super huge fusion band…it's like gamelan fusion with rock guitars, all kinds of things come into one place" (Rajasekaran, personal interview, June 28, 2016). Ragha also spoke about his Indian Carnatic music guru, Ghana, as a source of inspiration as Ragha witnessed Ghana playing with a range of musicians in different settings and also composed fusion pieces allowing "people of different races to appreciate Indian music like in a new way" (Rajasekaran, personal interview, June 28, 2016). To top it off, Ragha had musician peers that constantly inspire him to venture deeper into the fusion process, "like you see Andy [flute player from SA] starting with jazz and playing blues and fusion and stuff, and then he went to experiment. Now Andy is like this embodiment of fusion on his own, he can create a one-man band kind of thing" (Rajasekaran, personal interview, June 28, 2016).

Fusion in this instance, functions as a conduit to bridge the learning of a new musical language (jazz) through a familiar genre (Indian Carnatic music). The process also results in the furthering of possibilities, encouraging Ragha to deepen and broaden his musical knowledge in both jazz and Indian Carnatic as he creates new fusion compositions that respects the integrity of both genres.

Zubir Abdullah

The prolific composer-singer, Mr Zubir Abdullah, is a known figure within the traditional Malay music industry in Singapore. Zubir's take on fusion begins on a historical note. He recognized that the emergence of Malay traditional music came about because of the syncretism of migrant musical influences that filtered through

the Malay Archipelago region over a long period of time. The gradual acceptance by local culture transformed these migrated forms into what is accepted as Malay traditional music. Zubir values syncretism in music as a historical transformation which according to him, is different from musical fusion which oftentimes does not consider many intricate factors. As he jokingly commented, "I think the world is now changing with all fusion… it is all fused until the work becomes confused. It is not fusion. It is just confused!" (Abdullah, personal interview, January 24, 2017).

Just as Zubir cautioned about the importance of jiwa in the transmission of Malay traditional music, Zubir is also concerned about the loss of *jiwa*[1] (the soul of Malay traditional music) if one wishes to create good fusion. He spoke about *kompang* (traditional Malay hand drum) performances that he has heard which included Latin musical elements to the point of not recognizing the Malay traditional sound beyond the use of the instrument. Zubir stressed that, "the master musician has to be carefully aware of it", that in some ways, Malay traditional musicians need to be gatekeepers and be guarded about the extent of external musical elements they want to incorporate into their repertoire (Abdullah, personal interview, January 24, 2017). As articulated by Weiss (2014), there seems to be a sense that "old familiar cultural patterns are receding, perhaps threatened by new cultural production", generating "a desire in the observer to describe those patterns as permanent or fixed" (p. 510). This also implies that value and hierarchy is being placed on the "traditional" set against new fusion possibilities.

Because there is very little documentation and resources about Malay traditional music, Zubir feels that the inclusion of fusion possibilities might further dilute what is already a vulnerable music tradition, "Because I think sooner or later changes can become very dangerous, nobody knows how to stop" (Abdullah, personal interview, January 24, 2017). Zubir advocates for fusion work to be explored "within the origin of our culture", that is, experimenting with music that are historically linked with Malay music such as Arabic, Indian, or Portuguese music. In this way, Zubir feels that there are better musical links melodically and rhythmically which ties in with his consideration of sound as key to fusion work alongside the embodiment of jiwa.

Fusion, in the eyes of Zubir, has to take into consideration historical significance, not a mere inclusion to entertain a younger audience. It has to be considered as a path toward syncretism, guided and guarded by master musicians and carefully thought through in soul (jiwa) and sound.

Wang Chenwei

For composer and audio engineer, Wang Chenwei, creating fusion works is first about a digestion of different musical genres, i.e., understanding a particular music well enough before any attempt at including its musical elements into a composition.

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[1]Jiwa is a Behasa Melayu term that has equivalence with the soul.

He is of the view that simply putting musicians of varied traditions and instruments together to play a musical piece is superficial,

> First you have to really digest the music of that culture… What I mean by superficial is like let's say I have a performance with one sitar, one gambus, one violin, and one drum set, and they play, you know, jazz standard, that's… I find that quite superficial… it's not the fusion of the musical style, it's a fusion of… like presentation elements. Yeah, I mean like you know you just gather four musicians of different races and play together (Wang, personal interview, January 23, 2017).

It is about the fusion of varied musical styles and not just the use of varied presentation elements. Similarly, Sutton (2011) in his examination of Korean fusion music, also highlighted some of these "presentation elements" claims by musicians who would identify their works as "Korean" simply because of the addition of the timbre of plucked *kayagam* strings in their Western classical work.

Chenwei explained further with his Chinese orchestra composition, *Confluence* (融),

> By the time I wrote Confluence I had digested quite a bit of Malay and Indian music and gamelan music. So… that Indian style melody… just came to me naturally… I didn't try to imitate a particular player or particular folk song or whatever…I think that was quite successful like… combination and it didn't sound like… at least I didn't feel that it was sounding gimmicky… I felt that it was quite an organic blend of the elements (Wang, personal interview, January 23, 2017).

On the YouTube link to the composition, the description reads, "Confluence is a composition representing the vibrancy and harmony of Singapore's multiracial society. Indian and Malay-Indonesian musical styles are fused with Western compositional techniques of counterpoint and fugue, and performed on Chinese instruments". 融 (in Chinese) means to be in harmony, to blend or to fuse.

Chenwei would use the term "mixed blood music" to describe his creative work. As he remarked, "I'm not aiming to like create replicas of Indian music but to create something of my own that is a combination of all the influences that I have been exposed to" (Wang, personal interview, January 23, 2017). He further detailed,

> I mean it (Confluence) sounds Indian in some ways but it isn't Indian classical music. I mean, if you ask an Indian classical musician to listen to it then he says, okay, actually most of the elements aren't what you'll find in sitar performance or you know traditional flute performance but… it does… I think it does sound Indian in some ways but not in the way that an Indian classical musician will approach it (Wang, personal interview, January 23, 2017).

Working on fusion works also allows Chenwei to showcase what is unique about his musical voice,

> For me will be hybrid because… that is something unique that I can do and not many people would like to do…Also that there's so many pieces in the world, why would someone listen to yours? Yeah. And so if I just compose in a straightforward tradition like Chinese tradition, I mean… the classical Chinese pieces there are thousands of them, why would someone listen to mine, be interested in mine if I don't have something special to say that is different from the others (Wang, personal interview, January 23, 2017).

Chen Wei feels pretty much at ease to create fusion works coming from a space like Singapore. He does not feel burdened by any historical baggage, of ensuring preservation of musical tradition that comes from particular lineage or the need to represent his racial background in the music that he creates,

> If there's an Indian musician whose ancestors have been musicians every generation… then probably let's say he's the last in the line of a musical tradition, then I will say, okay, it's a good thing that he can preserve that tradition and not mix it with anything else… that is what he is the best at doing and in his position it's the best for him to do. But like for me, I mean Singapore I don't need to like serve some Chinese culture or any particular culture. When I compose Chinese music I don't need to… care whether… I mean Singapore is like sort of we don't have the culture or historical baggage of like what you should or should not do and then I think it doesn't really matter. So I just pick whatever that interests me and right now it's multiculturalism, but, maybe, who knows after ten years what I might be doing. Yeah. Maybe Arabic music or African music. I don't know. So I'm open to any possibilities (Wang, personal interview, January 23, 2017).

Chenwei was keen on creating fusion compositions that has multicultural elements (Chinese, Malay and Indian, more specifically) and this stems from the environmental and musical influences that surround him in the Singapore soundscape. But as he keenly pointed out, "I mean, just happens that… Indian and Malay music were more accessible to me in Singapore… if let's say I live in Middle East for five years, then maybe I might…incorporating Middle Eastern music too… so it just depends on my environment also, what I absorb from it" (Wang, personal interview, January 23, 2017).

Before attempting to compose fusion works, one needs to be familiar enough with the musical systems of the varied genres involved. It is about the fusion of musical styles and not just variation in visual or even timbral presentation elements. Chenwei thus coined his creations "mixed blood music." Creating fusion works is also a way to showcase the composer's unique musical voice within traditional genres like the Chinese orchestra where thousands of works have already been composed in similar styles. Being Singaporean Chinese also played a part in allowing Chenwei to be at ease with composing fusion works, as he feels he is free from any historical or racial baggage or any other considerations about preservation of traditions due to lineage ties.

Discussion

> All cultures are involved with one another; none [are] single and pure, all are hybrid, heterogeneous, extraordinarily differentiated and unmonolithic (Said, 1995, p. 15).

The Singapore contemporary musicians examined in this study are keen in exploring new sound worlds, venturing into various instruments and musical genres. Their musical/cultural exposure and learning are often incorporated into their collaborative music making or the creation of new compositions. Fusion is seen as a coming

together of a community of eclectic musicians to collaborate and interact with each other, which serves four key functions.

First, because fusion is an organic process of learning, sharing and creation, it functions as a conduit to bridge the learning of a new musical language, mapping a musical genre that the musician is familiar with onto the vocabularies of the new musical style/genre as beginning points of reference. Second, some musician groups create fusion works in an attempt to capture the interest of younger audience and change their negative perceptions that traditional instruments and repertoire are "boring" and not keeping up with the times. Third, musicians viewed their creative fusion works as harnessing the timbres and nuances of varied instruments and musical styles, interweaving them to create a rich and new tapestry of sounds. Finally, fusion work, in the eyes of some musicians, can be an emblematic representation of the harmony of different people living within a multicultural and multiracial space like Singapore. The listener can interpret these works as simply enjoyable in esthetic terms or consider them to be political and propagandistic. Whatever their interpretation, these fusion works has created the critical reflective opportunity to "keep cultural history alive and help it to adapt to the needs of the next generation, including the desire for identity and belonging" (Hirji, 2015, p. 320).

Musicians who dabble in fusion possibilities are often concerned about the combination of different musical genres and instrumentation sounding "cheesy" "superficial" or "contrived" if not put together well (these words were articulated in conversations with some of the musicians interviewed). The musicians articulated a number of factors why some fusion works are considered unsatisfactory, and strive in their collaboration and compositions to produce "quality" fusion.

This need to justify their fusion creation stemmed from themselves as listeners to fusion works and also their concern about listeners' perception of their works. As Sutton (2011) explained,

> fusion music very often presents its listeners with the challenge to find meaning in music that is partly familiar and partly unfamiliar, drawing on music that may sound fresh and original to some listeners (those not familiar with it) but hackneyed and cliché to others (who are very familiar with it) (p. 8).

Furthering the argument, listeners and musicians are also critical of fusion music in varied forms for a list of other reasons,

> Those who subscribe to notions of cultural purity denigrate fusion as impure, as inauthentic. Those who value music for its noble and uplifting values denigrate fusion as crass and commercial. Those who value musical sophistication and originality denigrate fusion as cliché, formulaic, easy-listening (Sutton, 2011, p. 20).

It is thus not hard to imagine why "fusion artists faced challenges in gaining acceptance" (Hirji, 2015, p. 329) both within their musical communities and in the general public spheres.

If an attempt in fusion is seen as a transitioning from the traditional to modern adaptations/additions to a musical genre, then careful guidance by the gatekeepers (master musicians) of the tradition is deemed necessary so that the sounds of the tradition can still be recognized amidst the additions of new musical elements. In

line with this argument, creation of fusion should also consider historical links to the musical genre involved. This would involve thinking about the musical influences that first brought about the musical genre in question through a process of syncretism. New inclusions and explorations of fusion should then consider first, the musical genres that brought about the emergence of the musical genre in question as there would be good connections in melodic and rhythmic terms. Musicians dabbling into fusion creation thus require a deep understanding of each musical tradition involved and respect the need to be in accordance with these musical traditions to make use of these musical elements in their work. A superficial attempt will easily be identified by master musicians and not looked upon favorably within the musical community. This does, however, represent only one particular nuanced interpretation of caution for musicians venturing into fusion creation.

Fusion creations are platforms that can also allow musicians an opportunity to articulate and identify their unique voices within the soundscapes they inhabit or are situated in. It would seem that these Singaporean contemporary musicians and composers have the option to toggle between postmodernism, multiculturalism and globalization as they play and experiment with fusion. As Katz and Katz (2015) articulated,

> In postmodernism, we are different selves as often as we please… Multiculturalism, on the other hand, attributes more stability, more coherence, and more stringent boundaries to cultural groups. In globalism, we are freer to mix and match, or, better, to mismatch. We are allowed not only to borrow from each other, but also to toss these borrowings into a new cultural melting-pot (p. 158).

Living in a globalized, multicultural, and multiracial space like Singapore, there are opportunities for musicians and composers to experiment and play with all kinds of musical styles and genres. Perhaps, some feel fusion experiments should be curtailed or restricted because of particular historical insecurity, lineage and baggage, but there are also others who are free to mix and match, however and whatever they want to. Interestingly, many of the musicians in this study, have teachers and mentors who encourage them to dabble in collaborative work with varied musicians or compose across different musical genres, which certainly propel and fuel their interest and motivation in venturing further into fusion possibilities. The key is to keep an open mind and engage enthusiastically with the wonderful world of music that surrounds us, allowing them to enter and interweave into the fold of our daily and professional musical encounters.

Applying to the General Music Classroom

As a music educator and researcher who is always keen to challenge and advocate for a diverse range of music to be included into the formal space of the school curriculum, I was struck by four glaring observations as I conversed with the musicians and thought about the current state of music repertoire inclusions in the general music classroom in Singapore schools.

First, within school music textbooks and many school music programs, world music genres (in this instance, Chinese, Malay and Indian music) are often portrayed as distinct and insular, i.e., having specific instruments and "basic/fundamental" characteristics of melodic and rhythmic structures.

Second, music teachers introducing these music in the general music classroom often tap on these "basic/fundamentals" in superficial ways, where students listen and experience the music devoid of the musicians who embody the music in its current (and historic) contexts and manifestations.

Third, even when particular musicians are invited to perform and workshop with students, music teachers or school authorities often dictate what they want the musicians to play and do, which oftentimes mean a stereotypical showcase of "representative" repertoire (for example, Jasmine Flower (Mo Li Hua) for Chinese music; or perhaps Arirang or Doraji for Korean music) and getting musicians to talk to students about the "ethnic" instruments they play.

Fourth, rarely do school music programs steer toward an interest or even a cursory glance at the musicians themselves, their original repertoire, what and where they play as musicians in the local scene, or their creative processes. It is as if the musicians only exist in a music box, waiting to be wound up to play these representative repertoires over and over again.

Musicians I have spoken with seem used to these "school gigs" and the expectations required of them. They would talk about how these engagements bring in the money, but the schools don't take the time to ask about what the musicians do and play. Yet, they feel that these school programs are still useful as students at least get to see and hear traditional instruments and tunes despite the fact that these same musicians do not in their musical contexts play or resonate with this stereotypical imaging.

What is being proposed here, as recommendations for improving school-based programs for both the teachers and the musicians are the following three suggestions:

> Music educators and musicians should talk to students about musical fusion and the real work that these world musicians do in their professional lives.

> Music educators and musicians should get past the "basics and fundamentals" when introducing new musical genres of the world to students, rather than presenting these genres as "exotic" and trapped in some representative bubble, and

> Music educators and musicians should initiate social/cultural/historical/economic/political dialogues and discussions with students that surround world music genres and musical fusion.

In our work as music educators, we need to caution against a "silo" mentality. We need to bring in the ambiguous—the fusion that is happening in the current contexts of musicians. We need to provide lived and living examples of music and the musicians and engage deeply with what they do, perhaps even bringing students into the musicians' living, rehearsal and performing spaces to further their musical and contextual understanding. Music educators should also work collaboratively (not unilaterally) with musicians to come up with helpful guides and facilitative possibilities that would encourage active listening and music making with students

in the classroom. This will then truly begin a process of bridging the great divide between the fictional world of world music that exists only within the four walls of the music classroom and the lived realities of practicing musicians.

Note

Parts of this chapter is extracted from:

   Lum, C. H. (2018). Fusion through the gaze of Singapore Contemporary musicians: Confluence, syncretism, hybridity or mere confusion. In J. Y. Lizeray, & C. H. Lum, (Eds.), *Semionauts of tradition: Music, culture and identity in Contemporary Singapore*. Singapore: Springer.

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Chapter 11
studioFive—A Site for Teaching, Research and Engagement in Australian Arts Education

Susan Wright and Kathryn Coleman

Abstract This chapter explores arts education in Australia through the S.P.A.C.E. ontology. Using studioFive within the Melbourne UNESCO Observatory of Arts Education at the University of Melbourne as a case study, this chapter foregrounds a multidisciplinary facility that offers numerous semiotic affordances, research-oriented processes, and ways to extend into intercultural research. Through such research capacity building, a broad aim of studioFive is to provide mentoring of next generation of arts-based educational researchers, to establish partnerships for further theory development, and to push the boundaries of research methodologies through which to surface and share the power of the arts in education and culture. studioFive is a purpose-built site for multi-modalities and cross- and interdisciplinary teaching, learning and research in arts education at the University of Melbourne. This chapter extends on this and advocates for an education-based approach, which considers the enactment of the Australian Curriculum, arts-based initial teacher education, the continued professional learning of teachers and the potential for intercultural, international research in, through and across the arts.

Introduction

> Over centuries, the arts have helped generations of people to express profound truths and to create and communicate socio-cultural and spiritual lineage across the ages. The arts honour the significance of symbols and the important role that these symbols play in reflecting the ideologies of communities. They also highlight the fluidity of time through generations, where individuals are bound together by cultural processes, such as belief systems, traditions, institutions, customs and values. This is why the arts and creativity deserve a preeminent place in education and culture (Wright, 2018, p. 108).

This chapter is written at a time in Australia when we are repositioning ourselves in arts education, as a result of continued educational reform, digital shifts and turns

S. Wright · K. Coleman (✉)
Melbourne Graduate School of Education, University of Melbourne, Melbourne, Australia
e-mail: kathryn.coleman@unimelb.edu.au

across educational sectors, and debates surrounding cultural practices, intercultural scholarship and policy development. At the Melbourne UNESCO Observatory of Arts Education, we have embraced such repositioning through the scope of the University of Melbourne's Triple Helix—teaching, research, and engagement. Additionally, through the design of *studioFive,* a purpose-built site for multi-modalities and cross- and interdisciplinary teaching, learning and research in arts education, we inhabit a space of innovative and energetic artistic and creative work. We will highlight how *studioFive* emerged as a concrete option in the larger context of arts education in Australia, and how it provides a unique set of options, particularly in relation to intercultural arts education research as practice. The chapter will describe how the space was collaboratively co-designed to encourage and provoke cross- and interdisciplinary approaches that are possible, but rarely allowed to flourish in and across initial and professional teacher education.

If we believe that living, working and learning in/through rich cultural exchanges and digitally diverse communities enriches and benefits our society, then we likely embrace bell hooks' concept that 'art does not simply depict the familiar aspects of life—another function of art is that of defamiliarization' (hooks, 1994). The arts can propel people to look at things in new ways—they invite us to see, hear, perform, embody and know, as makers and doers in materialisms that are critical to social change (Fox & Alldred, 2014). One guiding document[1] that addresses cultural issues such as these is a legally binding international agreement that ensures that artists, cultural professionals, practitioners and citizens worldwide can create, produce, disseminate and enjoy a broad range of cultural goods, services and activities, including their own. Within this UNESCO 2005 Convention, 'diversity' is considered to be a central domain of culture and society (not on the peripheral to an otherwise monocultural centre). Diversity increases the range of choice for people and communities, nurturing creativity and innovation; it promotes world peace through cultural exchange, and boosts the potential for creative dialogues resulting from both interactions and intra-actions (Barad, 1996). These actions are best served when intercultural, intersocial and interconnected global partnerships are established, built upon and sustained through work that traverses spaces and boundaries as intra-actions, pursuing future relations that are inseparable and intertwined.

Mar and Ang's (2015) Australia Council report, 'Promoting Diversity of Cultural Expression in the Arts in Australia' featured a range of innovative artistic and cultural projects, showcasing the wide variety of initiatives that contribute to the dynamism and vibrancy of Australia's diversity of cultural expressions. These projects became models for a discussion about the development of 'best practice' in the promotion and protection of diversity of cultural expressions, not just in Australia, but internationally.

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[1]The Convention on the Protection and Promotion of the Diversity of Cultural Expression was adopted by UNESCO in 2005.

Three distinct approaches (with interrelated objectives) were featured in the report:

1. Community-based approaches: To support minority groups, under-represented in the arts, to participate in cultural life—the goal is to enhance cultural democracy;
2. Artist-mediated approaches: To support the creativity of the artist in the generation of innovative work—the goal is to foster cultural innovation and extend the diversity of cultural expression; and
3. Industry-based approaches: To promote diversity of cultural expressions through advocacy, networking and capacity building—the goal is to ascertain cultural sustainability.

There is little doubt that community-, artistic- and industry-based approaches to promoting cultural diversity are highly important to the arts, society, diversity and cultural sustainability. Yet, extending on from the Mar and Ang report, an additional and highly pertinent perspective would be a focus on *Education*-based approaches that promote cultural diversity and sustainability *through* the arts, *with* the arts and *in* Arts Education (Wright & Leung, 2017). To do this sort of work, the following research-oriented questions might be considered in relation to the case study of one Arts Education tertiary context, *studioFive* (https://bit.ly/2LmID8H) (described in more detail below):

- How is *studioFive* a key site for the transmission of culture and for preserving and continuing core cultural beliefs?
- What role might *studioFive* have in researching, documenting and advocating for diversity and sustainability through arts education?
- How might ontological perspectives mediate arts praxis within *studioFive*?

This chapter begins with a brief description of how the Melbourne UNESCO Observatory of Arts Education is embracing the mandatory positioning of five interconnected and intertwined art strands within 'The Australian Curriculum: The Arts'.[2] The chapter illustrates this through an exemplar that takes place within the custombuilt, designed and award-winning *studioFive* within the Observatory, which models an ontological perspective to address initial teacher training and professional development of teachers, and engagement with the inter/cross/multi and transdisciplinary arts community. The Mar and Ang (2015) report is revisited to locate *studioFive* within an education-based approach as 'best practice' in the promotion and protection of the diversity of cultural expression, not just in Australia via the Melbourne UNESCO Observatory of Arts Education but more broadly, internationally. It fosters research and knowledge generation through digital ethnography by documenting 'evidence', to support knowledge claims about the significance of arts education in promoting intercultural diversity.

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[2]In the Victorian Curriculum F–10, 'The Arts' include Dance, Drama, Media Arts, Music, Visual Arts and Visual Communication Design. http://victoriancurriculum.vcaa.vic.edu.au/the-arts/introduction/about-the-arts.

studioFive: **An Exemplar of Integrated Praxis**

Designed in collaboration with the architecture firm PTID, *studioFive* offers a seamless flow between five studio spaces on one large floor. Dance, drama, media, music and visual arts studios surround a large central piazza and are flanked by informal meeting spaces along some edges of the facility. Planning of *studioFive* took place at a retreat in February 2015 and, subsequently, a 14-month collaboration developed with Ben Lornie (the architect), academics in Arts Education and lighting, acoustic and sound specialists. This team collaborated to create a facility that would address the triple helix of teaching, research and engagement. The following two sections describe: (a) the physical and psychological affordances of *studioFive* as a teaching and engagement facility and (b) the affordances of digital technology that make *studioFive* a research hub. This is followed by a discussion of how ontological perspectives might help frame and substantiate knowledge claims stemming from the arts-based research undertaken in *studioFive*.

Affordances for Teaching and Engagement

Participants engaging in *studioFive*, regardless of their age, often experience learner-driven investment that involves them in being and making as creative practitioners through practices and processes such as creating, exploring, doing, looking, listening, being, presenting and performing their work publicly. *studioFive* offers multiple spaces that double as galleries and performance areas, where the furniture and resources are flexibly adapted to transform the affordances of the space (see Fig. 11.1). These transformative spaces offer more than open or closed teaching opportunities; they serve as physical, digital and artful interfaces for doing and making, researching and creating, performing and presenting as artist and audience.

Fundamentally, flexible possibilities liberate artistic processes; the kind of processes that involve transmediation across multiple modes—visual, digital, spatial, bodily kinesthetic, social-emotional (Deans & Wright, 2018; Wright, 2010). As such, poetry, art, music, dance, drama and digital media can be used to transform thinking through metaphor and analogy (Leavy, 2015). Crossing from the visual to the musical, or from a dance to the graphic mode, for instance, liberates our understanding of something—it makes the familiar seem strange, it troubles the norms.

In addition to transformative work, *studioFive* provides a sense of the familiar. The environment is an aesthetic, inviting, compelling magnet for learning. It provokes serious work and invites inspiration. Stemming from Reggio Emilia, an underpinning principle is that the environment of *studioFive* serves is a 'third teacher' (Gandini, 2011)—a fundamental concept that has always lived in early childhood, linked to the particular care and attention given to the settings in which children learn. In *studioFive,* the environment provides numerous open-ended opportunities for teacher candidates, graduates, educators and visitors to participate

Fig. 11.1   'Gallery' affordances: the art room and the piazza

as practitioners without necessarily being told how to do so. You know, for instance, that you've entered the visual arts studio by the curatorial display of artworks on the walls and in the 'viewing window' (see Fig. 11.2), and by the large worktables and clearly displayed art resources. Like giving a 3-year old child a blank piece of paper and felt pens, which generally encourages them to autonomously draw something, a sense of intuitive response to creating, making, doing and socialising is implicitly communicated within the visual arts studio environment. The wide display of art resources (pens, paper, paint, scissors, easels…) invites participation.

Through personal imagination, or through provocations offered by others, these resources become 'tools' for creating and sharing thoughts, feelings and actions. They are 'semiotic tools'—they provide opportunities to work with signs—to engage in semiotic meaning making (semiosis) and to use signs to communicate messages to others. As a 'third teacher', *studioFive* itself—a floor of integrated arts studios—functions as a semiotic tool for making meaning through signs (e.g. sound, image, movement) and through sociocultural approaches to learning and development (John-Steiner & Holbrook, 1996).

As an example of visually based semiosis, Fig. 11.3 shows a montage created by one small group of students. Figure 11.3(a–d) provides an example of students' work that crosses modalities and, as a result, liberates a metaphoric, nuanced means of communicating as researcher–practitioner. It illustrates students' processing of

Fig. 11.2 The viewing window and a moveable trolley of art supplies

Fig. 11.3 Examples of student transmediation across visual, verbal and embodied modes

transformative work while participating in the Master of Teaching (Capstone) subject 'Arts Integration: Creative Pedagogies in SPACE'.

After listening to Australian artist and the University of Melbourne Professor Patricia Piccinini showing her hyperrealist art and describing the philosophical underpinnings of her anthropocentric and trans-human messages, the students participated in a 3 hr embodied workshop centred on Possible-Probable-Preferable 'Future(s)'. The students' transformation went from individual exploration of ideas using a sketchbook, through to a collaged visualisation of a collective idea, obtained through the interview as a method; through to a transformative performative response as a team, performing as dead trans-humans lying on the floor of the elevator (3d).

This student group's depiction of a fatalistic future of dead trans-humans, using the floor of the elevator (lift) to *studioFive* as the visual pallet, introduced a sense of shock. The image was presented for only 5 s—the time it took to open and close the

elevator doors. The dinging of the bell as the doors opened added an additional layer of anachronistic symbolism.

That these students selected the elevator as a performance/display space is partly inspired by the realisation that all areas of *studioFive* offer opportunities for semi-otic meaning making. The symbolic affordances of each of the studio and general learning spaces within *studioFive* elicit different forms of interaction and trigger a variety of aesthetic responses. Although the studios are labelled traditionally—-Music, Visual Arts, Drama/Dance and Media—the open-ended nature of the spaces and their resources are used in multiple ways. As a result, students and staff have capitalised on the affordances of the acoustics, lighting and psychological qualities within various areas of *studioFive* to enhance a range of aesthetic, symbolic encounters (Fig. 11.4).

For instance, the drama studio offers acoustics that are live, which is conducive to acapella singing; and the possibility of blocking out all light holds numerous prospects for imagination. The music studio offers a warm acoustic and soft light, which supports intimate sound/movement/dance dialogues. The prospect of dancing in the Piazza is supported by open access to the grand piano within a large 'living room' environment, with a huge skylight flooding the space (Fig. 11.4).

In the Future(s) themed workshop described above, another small group of students elected to use the photograph/darkroom to depict futures-based concepts of domination by machines/computers. Five of us at a time were crammed unto the small dark space, along with the student provocateurs who emulated 'Siri' in a slow countdown to the end of the world. With its small red light and the 'Siri' voices closely spoken on our necks, the claustrophobic, dark environment enhanced a sense of isolation within a crowded world.

As with the visual arts studio, each of the discipline-specific areas in *studioFive* are stocked with professional quality resources and materials (e.g. musical instruments, dramatic props) (Fig. 11.5). These are displayed and accessed through moveable storage units and instruments/equipment on wheels so that these resources can be flexibly shifted to alternative spaces within *studioFive*. For instance, a large number of musical instruments were easily shifted out of the music studio into the art studio for a group of children from a local primary school to make soundscapes to accompany their 3D skyscraper sculptures they had just created, in response to the concept of inner city living.
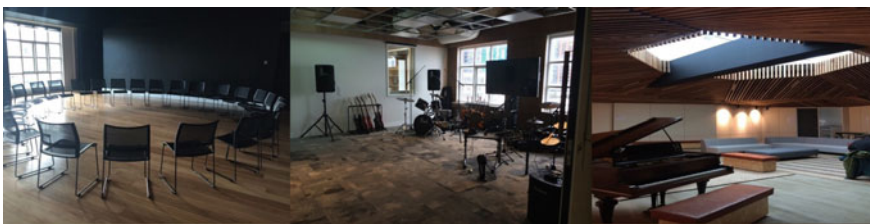
Fig. 11.4 Acoustic, lighting and psychological qualities of various learning spaces

Fig. 11.5 *studioFive* music pods and drama resource unit

Fig. 11.6 Computers on wheels (COWs) in the round in the visual arts studio

Like the tables and chairs that collapse and stack to maximise mobility, the computers and monitors are on wheels that can be reconfigured in multiple ways and for various functions to enable a fully immersive digital learning environment (Fig. 11.6).

The drama theatre has collapsible seating so that it can function as a workshop, rehearsal, performance or lecture space and leads into the piazza, where the piano is regularly played for personal enjoyment, social functions or musical rehearsal/performance (see Fig. 11.7). Although the specialised arts-specific studios are locked when not in use, the general Piazza and core of *studioFive* are accessible 24/7 as a hangout space for anyone from the university and community to relax, study or socialise. This habitas supports lifewide learning—formal, non-formal and informal learning, experienced contemporaneously (e.g. work, leisure, social networks).

Fig. 11.7 The drama theatre which spills into the piazza

Table 11.1 Affordances of, and engagement in, *studioFive*

Multiple affordances of *studioFive*	Types of engagement offered by these affordances
Doing and showcasing—Many places to display, present or perform artistic and creative processes, products and practices	Making/workshopping, displaying/performing, describing/presenting, critiquing/curating
Somatic immersion (body, mind, spirit)—Sprung wooden floors, full-wall mirrors for viewing visual and movement effects	Embodied encounters through, for instance, drama, dance, movement or music
Sound/music making—acoustic treatment in all spaces for varied effects Unrestricted sights of the cityscape—physical aspects of the city as a site/sight (see Fig. 11.8)	Creating music and engaging in sound/audio explorations Elevated viewpoints of the cityscape are framed by the windows for seeing and creating in visual arts and design

Because of the flexibility of spaces and resources, rather than restricting the use of the studio spaces to discipline-specific encounters, the various regions of *studioFive* are selectively used to enrich and inform a variety of learning–teaching and social-engagement encounters, and provide multiple semiotic affordances, such as those described in Table 11.1 and Fig. 11.8.

A significant goal of *studioFive* is to foreground the facility as more than a space for teaching and engagement, but also a unique research facility for the documentation of learning, interaction and artistry. In line with the media orientation of art forms and artistic praxis, *studioFive* offers exceptional possibilities for digital ethnographic documentation of arts-based processes that may serve as a research resource that features integrated, interdisciplinary, interactive participation in arts education.
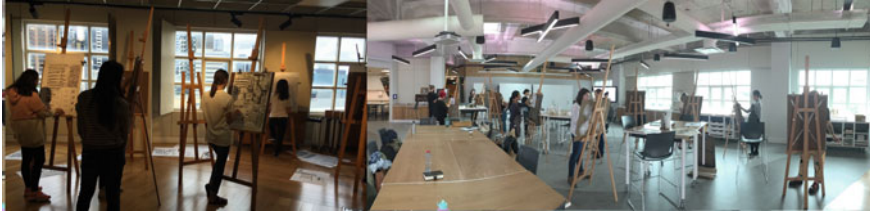
Fig. 11.8 Students drawing the city through the windows

Digital Affordances to Curate and Research Arts-Based Processes and Learning

Despite global support for arts education, and research findings that show the benefits of arts education in shaping culture, there is currently a lack of research that makes arts education visible to parents, teachers, the broader community and policy developers, to share exemplars of diverse praxis that can be reflexively critiqued. A key principle from the Mar and Ang (2015) recommendations is the important role of dialogical curatorial processes to enhance the diversity of cultural processes. Curation details the practices and beliefs that drive arts-led work. It provides exemplars to describe learning, and philosophical perspectives that frame, explain and justify what is meant by diverse experiences in and through the arts. Consequently, a mission of *studioFive* is to focus on curating applied research in the arts, which foregrounds:

- embodied thinking and relating,
- socio-material engagement,
- interdisciplinary learning,
- participatory practices and
- co-constructed knowledge building.

Utilising high-end technology to capture embodied, interactive learning, *studioFive* interfaces with the Australian Research Council funded Science of Learning Lab (SoL), (https://bit.ly/2syQuJd) located on the floor below. Together, *studioFive* and SoL utilise high-end technology to naturalistically document in situ learning and teaching, through the use of up to 16 channels of video and 32 channels of audio capture. Digital data arising from video–audio documentation is analysed through video-based, research platforms such as Studio Code.

The aim of these interfaced technical platforms is to provide research training and to facilitate on-site data gathering/analysis through digital and multi-sensorial ethnographic methods. Particularly in fields such as the visual and performing arts—where embodied, social practice, process-oriented, materiality-based participation are fundamental—techniques such as photo elicitation and digital video ethnography are common tools for capturing arts praxis (theory + practice), along with other traditional methods such as observation, interview, and critical reflection. Taking a qualitative and post-qualitative approach and interpretivist view, the multimodal

software of Studio Code is being used to capture, document, analyse, theorise and share the nuanced, dialogic engagement that occurs through arts participation (e.g. gesture, vocalisms, movement through space). Data, for instance, might include:

- a drama improvisation;
- a group of singers rehearsing;
- the evolution of a painting over time;
- collaborative practices of shared making;
- a dance ensembles' performance;
- a music therapy session;
- an artist showing and describing their work;
- an academic debate (e.g. on arts-based methodologies);
- social practices in research communities;
- viewers' responses to an artwork; and
- interviews with participants, ranging from novices to professional artists and leading academics.

To reposition the site in post-qualitative inquiry within arts-based educational research, these socio-community practice-based activities, including the participants' engagement with material objects in time and space, become the da(r)ta (i.e. arts-based data produced as/in practice-based research). We envisage these openings as event assemblages (Fox & Alldred, 2014) where the human and non-human are positioned as equal in a flat onto-epistemology (Barad, 2003) (i.e. a combined theory of knowing and theory of being). Therefore, it is important to see the material engagement as '*assemblages* of form' produced (Hurdley & Dicks, 2011, p. 280), and to consider these assemblages to be the object of analysis. David MacDougall, a renowned ethnographic filmmaker, sees films as the direct means of studying the 'human sensorium, in part because of the senses they address and the fact that they address them simultaneously' (2006, pp. 56–57). We see the connections between the human and non-human important in *studioFive*, because they are always relational, material, and conceptual. This shifts peoples' experience-based ways of knowing, as practitioners. Because of the way that the site is designed, our interactions and responses to the space are multifaceted. The physical site serves a purpose. The site offers reciprocity. It becomes an enacted, interconnected space influenced by acoustics, lighting, psychological feel and the human relations that occur as a result of these design features.

Film ethnographies give attention to 'visual, auditory and tactile dimensions of experience' or what Hurdley and Dicks term, the 'multisensory' (2011, p. 284). The whole organism (i.e. mind, body) is inseparable from the environment. Film *habitus* includes 'time, space, material objects and social activities' within the environment (Bourdieu, 1990, p. 60). Digital video methods of documenting, analysing, editing and presentation are a way of practicing post-qualitative research, and offer new social understandings of arts education praxis. Digital ethnographic research in *studioFive* is available through 'an ensemble of technologies for visual and audio documentation, editing, and presentation' (Shrum, Duque, & Brown, 2005). Digital video ethnography seeks to tell 'the story of how people, through collaborative and

indirectly interdependent behaviour, create the ongoing character of particular social places and practices' (Katz, 1997, p. 414).

Filmic ethnography opens opportunities for multisensory social encounters to be investigated, to reify human modes, such as proxemics, posture, head movement, gestures, gaze, spoken language, layout, print, music, among others (Norris, 2004, p. 11) in relation to the material. These video da(rta) artefacts can be reflected upon, analysed and storied so that practitioners can 'see' their own and others' practice in situ. Seeing/observing, feeling/affect and knowing/doing, as an onto-epistemic methodology, changes the way we practice as educators—it helps us in understanding our 'hidden pedagogies' (why we do what we do, when) as we *see* ourselves in relation to others and materials.

These digital artefacts also highlight how the selection of materials is effected by the design features (acoustics, lighting…). Filmic recordings provide the da(r)ta for reflexive and reflective practice, which has 'crucial advantages over note-making in the field' (Shrum, Duque, & Brown, 2005, NPN). A key advantage of the methodology is that multiple observers and practitioners may observe and reflect on these events, even though they may not have been present when the recordings were captured. As a research practice, digital video ethnography liberates and informs collaborative knowledge production in arts-based educational research. A key advantage of the methodology is that multiple observers and practitioners may observe and reflect on these events, even though they may not have been present when the recordings were captured. As a research practice, digital video ethnography liberates and informs collaborative knowledge production in arts-based educational research.

Cameras with wide-angle lenses, mounted in the top corners of each studio space in *studioFive*, have the affordances of hidden filming (always with the participants' knowledge and consent), which is a less intrusive technology than a camcorder in situ. Using these cameras, a filmmaker makes a range of decisions, such as the choice of frame angle (wide, two-shot or close-up). Editing digital video involves working in three dimensions (sound, images, and text), and creating a coherent moving portrait of selected events (Shrum, Duque, & Brown, 2005). Nonlinear editing packages such as *Avid, Final Cut Pro* and *Adobe Premier* support the use of digital video as research practice (Secrist, Koeyer, Bell, & Fogel, 2002).

Gradually, a focused database is being compiled to showcase such data and to feature visible in situ arts-based learning. The streaming capabilities of *studioFive* offer remote demonstrations and exhibitions, to enrich and enhance this database. For instance, during the UNESCO International Arts Education week in 2018, we streamed two cameras from the front and back of one studio space to capture a round-table discussion, audience participation and presentation images. These three digital sources were edited in the SoL and uploaded to the web. As *studioFive's* stock of camcorders increases, there will be the capacity to film using at least four Points of View (POVs) in each of the art, dance, drama, media and music studios and to simultaneously capture multiple events occurring in *studioFive* at the same time.

This offers significant affordances for curating large events, such as integrated arts conferences, and editing these presentations, performances, workshops, seminars and exhibitions in a short turnaround, and sharing some of these at the closing of the conference.

Through the longitudinal curation of learning, teaching and community dynamics within *studioFive*, there will be a large digital database that can be used to feature and deconstruct many of the principles of 'what the arts teach' (Eisner, ND), such as:

- Unique *forms of cognition.*
- Thinking through and within a *material.*
- *Symbolising* what is important to the creator.
- Making good *judgments about qualitative relationships.*
- Reaching into *poetic capacities* to create and describe meaning.
- Understanding that problems can have *more than one solution.*
- Surrendering to the *unanticipated* as the work unfolds.
- Discovering the range and variety of what we are *capable of feeling.*

studioFive's brief is to focus on the development of arts education through the dissemination of research, the promotion of debates around quality research and the showcasing of exemplary practices. This brief aligns with the UNESCO domains and goals of heritage, peace building, sustainability and creativity. Three objectives that feature research-oriented processes are provided in Table 11.2, along with examples of how these are applied in *studioFive*.

As this study of *studioFive* seeks to demonstrate, we are focused on promoting diversity through modalities (e.g. visual, oral/aural, physical, spiritual), mediations (i.e. environment and resources as semiotic tools for collaboration) and semiotics (i.e. creating, curating and sharing meaning through the use of culturally interpreted signs). These three interrelated approaches are not exclusive—they overlap and intertwine across spaces, projects, practices, communities and art forms. They inform our ontological viewpoints and methodologies in a site committed to diverse social and cultural expression. In other words, the processes of text-making or semiosis (Peirce, 1931–1936) 'shifts the attention from the output itself to the sign-maker' (Hurdley & Dicks, 2011, p. 280) who works with meaning-making resources (i.e. semiotic tools) to communicate, such as creating a musical work, a drawing or a dance. As a site *of* and *for* arts education, we aim to increase awareness of, and engagement in, diverse relationships and encounters that focus on arts, education and cultural sustainability to address the types of research questions raised in the introduction to this chapter.

Such research will be achieved through a deep immersion into exploring theories about knowledge surrounding the domain of arts education—if you like, the generation of arts-based epistemology, ontology and onto-epistemologies. These terms and their application are described in greater detail in the next section.

Table 11.2 Research-oriented processes and *studioFive* practices in relation to these

Research-oriented processes	Research-oriented practices in *studioFive*
Promote an integrated system of research, training, information and documentation activities on arts education and cultural policies	*studioFive* provides opportunities to curate, digital ethnographic research and share digitised exemplars of praxis to foster and build awareness of diversity and cultural sustainability. Such digital documentation of learning in action enhances research prospects through processes of curating, analysing and critiquing. The term curating is used here as a loose metaphor for the mediation that is central to cultural and artistic interchanges, which gives a sort of alphabet for reading and interpreting meaning with/for others. Curation joins the dots between artists, cultural institutions, art works and interpretive strategies (Mar & Ang, 2015). Curation might well be an apt description of an *education*-based approach that extends our collective understanding of intercultural arts education
Construct and share knowledge in arts education for cultural diversity and sustainable development	Academics in *studioFive* are actively working across the faculty and university to promote culturally diverse opportunities in arts education. The Australian Curriculum and Victorian Curriculum and Assessment Authority have explicit outcomes for teaching and learning the arts in culturally inclusive and responsive global classrooms. The 'Australian Curriculum: The Arts' states specific outcomes for teacher's designing learning with embedded Aboriginal and Torres Strait Islander Histories and Cultures. 'Students' exploration of traditional and contemporary artworks by Aboriginal and Torres Strait Islander Peoples provides insight into the way the relationships between People, Culture and Country/Place for Aboriginal and Torres Strait Islander Peoples can be conveyed through the arts, their expression in living communities, and the way these build Identity' (ACARA, ND). As a site for both initial teacher training and professional learning of educators, *studioFive* academics are continually revising their practices and pedagogies in arts education to more explicitly locate their work at the intersection between non-Indigenous and Indigenous ways of knowing, being and doing
Continue and expand the dialogue on current and emerging issues in arts education among researchers, academics, policy makers, artists, teachers, arts education professionals, students and community stakeholders internationally	*studioFive* is designed to sustainably support both arts diversity and cultural expression through an integrated approach to arts domains and strands, while expanding the dialogue on current and emerging issues in arts education. *StudioFive* explores intercultural beliefs and values associated with how the arts, culture and education are enacted. This requires unpacking the meaning of key concepts surrounding the arts, culture and education and delving into *truth, belief* and *justification* and the *sources* of our knowledge development (i.e. epistemology). Might we be able to validate the purpose, value and significance of arts-based encounters, the meanings that arise from these encounters and practices, and the perceptions, truths or 'evidence' that confirm our assertions about arts education? If this is possible, such 'evidence' would require exploring issues such as how we believe knowledge is 'obtained' in and through arts education in our preferred 21st C Future(s), for learners of all ages, within and across a variety of social–cultural conditions

An Ontology to Support Knowledge Claims

Ontology is the philosophical study of concepts in a subject area or domain, such as Arts Education, and the properties of these concepts and the relations between them. Ontology deals with how ideas or entities are related, and how they can be grouped and subdivided according to similarities and differences. For instance, we probably would all agree that there are underpinning constructs that are applicable to all disciplines within the field of education, such as Learning, Pedagogy, Environment and Community Dynamics (see Seidel, Tishman, Winner, Hetland, & Palmer, 2009; Wright, Watkins, & Grant, 2017). How do these terms resonate in disciplines such as the visual arts, dance, drama, media and music, and how might they be defined, described and practiced? Does learning and pedagogy look similar or different in music compared with dance? Are there some commonalities in these disciplines?

Drilling down further into one construct by way of example, Pedagogy would likely include the sub-construct of establishing *trust*, so that participants are comfortable with processes such as the suspension of disbelief in drama, engaging in musical improvisation or movement choreography or singing in front of peers. Trust is established through a range of things, such as how the environment is arranged, inter- and intrapersonal relationships between participants, and deep immersion into meaningful experiences.

> How do we capture and document trust and similar properties within Pedagogy in relation to other key concepts, such as Learning, Environment and Community dynamics within our work in Arts Education? And what is the role of documentation in capturing and articulating our ontologies?

We believe the value of ontology in arts education is that it defines terms and provides a common vocabulary for teachers/practitioners and researchers who want to share information in a domain, or who want to aspire to similar goals. Ontology emphasises the value of multi- and intercultural perspectives, as well as discourse that is culturally sensitive. It provides a theoretical lens through which key constructs can be understood and the prospect for collaborative work can be enhanced. An ontological approach can contribute to engender understanding of the importance of cultural diversity, reinforce behaviour patterns underlying social cohesion, and foreground how context-specific practices, values and beliefs impact arts, education and culture. We believe the field of arts education would benefit from undergoing such ontological work, where practitioners, teachers and researchers might more deeply theorise their praxis and make it more accessible to the general public.

Way back in 2015, when Arts Education colleagues in the Melbourne Graduate School of Education at the University of Melbourne first met with the architect and the sound/lighting specialists to co-design *studioFive*, we discussed the potential form and function of the integrated arts facility and how we might collaborate to enact a vision that would feature our teaching, research and engagement within the Melbourne UNESCO Observatory of Arts Education. At that time, we identified five key constructs that we thought encapsulated the essence of our work—the top tier

of the ontology, if you like. These constructs quite suitably spell SPACE and stand for: Space, Pedagogy, Artistry, Community and Engagement.

S.P.A.C.E. constructs are general and applicable to arts and practice-based and practice-led education globally, but each of these constructs might be interpreted differently in various cultures and diverse sites, disciplines and learning spaces. In the ensuing years of inhabiting *studioFive*, these constructs have surfaced a range of sub-constructs, some which we share, in common, while others remain somewhat contentious. Nonetheless, SPACE has stimulated our students to undertake their own ontological work with regards to the arts, education and culture. Working ontologically expands our dialogue about matters within practice-based and practice-led research, such as multi-modalities (e.g. visual, embodied, musical), transmediation (i.e. understanding a concept more deeply when working in a different but complementary mode, such as painting a poem) and semiotics (i.e. working with signs and sign systems to create, communicate and understanding meaning). Figure 11.9 illustrates an example of artist-teacher candidates working through the constructs of the ontology as a community of artist/researcher/teachers developing a shared understanding through embodied and active learning on-site. This embodied drawing was the result of exploring space, pedagogy, artistry/artful thinking, community and collaboration as engaged artist-teacher practitioners (Imms, Coleman, Healy, & Toscano, 2017).

Co-constructing ontological meaning requires taking time to slow down and engage in deep social experiences that build strong bonds through speculating, theorising and philosophising about ourselves, others, our world(s), our Future(s). Through collaboration and the use of curated video excerpts of arts education praxis, we will have ever-increasing opportunities to systematically explore particular constructs (e.g. Pedagogy or Artistry) and their diverse meanings for different people and contexts. What might various perspectives look like on matters such as quality artistic experiences, accomplished teaching, student voice, or collaboration occurring within a diverse educational context and with diverse participants? How might we capture and document these diverse perspectives so that they may be shared outside *studioFive*? How might the SPACE ontology lead this curatorial work?
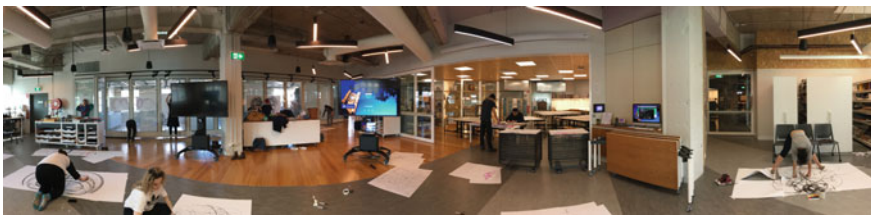

Fig. 11.9 Artist-teacher candidates exploring S.P.A.C.E through dance and drawing

Summary and Conclusion

Globally, the arts in education continue to reposition themselves as a result of educational reform, digital shifts and turns, and debates surrounding cultural practices, intercultural scholarship and policy development. The promotion of diversity of cultural expression in the arts in Australia, as researched by Mar and Ang (2015), identified three distinct approaches: community-based, artist-mediated and industry-based approaches. This chapter extends on this and advocates for an education-based approach, which takes into account the enactment of the Australian Curriculum, the initial teacher education, the continued professional learning of teachers and the potential for intercultural, international research.

Using *studioFive* within the Melbourne UNESCO Observatory of Arts Education at the University of Melbourne as a case study, exemplars foregrounded a multi-discipline facility that offers numerous semiotic affordances, research-oriented processes, and ways to extend into intercultural research, internationally. The research within *studioFive* is focused and specialised, to engage a range of diverse partners in the co-construction, curation and dissemination of practice-based knowledge. Through such research capacity building, a broad aim is to provide mentoring of the next generation of arts-based educational researchers, to establish partnerships for further theory development, and to push the boundaries of research methodologies through which to surface and share the power of the arts in education and culture. This might include other disciplines, with mutual research foci, such as:

- Engineers and Architects (e.g. the impact of acoustics, lighting, structures, spaces and resources on learning, interaction and well-being).
- Medical practitioners (e.g. the development of observational skills through focused viewing and critiquing of artworks and performances).
- Linguists (e.g. the awareness of non-verbal, interactive communication through experiences such as dramatic or musical improvisation).

Research goals and methods that were recommended in this chapter could well lead to intercultural knowledge generation, including the documentation of intercultural praxis, based on a common ontology. The overarching aim would be to evidence knowledge claims about the importance of the arts, education and culture in supporting diversity and cultural expression for now and into the future. We believe such work is important to advocate for the preeminent place of the arts in education and culture, throughout the world.

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Part III
Practices

Chapter 12
Dialogues on Difference Through Youth Theatre: M1 Peer Pleasure Engages *The Other* in Singapore

Check for updates

Charlene Rajendran

Abstract Theatre education in Singapore has occurred primarily through non-formal processes of 'learning by doing' in theatre productions and co-curricular activity in schools. Drama educators and youth theatre practitioners engage young people in a range of improvisatory and devising processes that draw from their experiences, interests and contextual knowledges to develop spaces for critical dialogue and reflective practice. These are largely propelled by a desire to enhance the capacity of young people to express different views, articulate questions and create performances that prod review and inspire change. So how do young people deal with difference and what is their approach to staging issues of difference in multicultural Singapore? The work of dealing with cultural difference has been a significant part of contemporary theatre making since the 1980s, and continues to impact the development of local performance styles and forms. This has included dealing with diversities of language, religion, ethnicity and sexuality as part of the cultural fabric in this small but complex nation. Pioneering director and playwright Kuo Pao Kun proposed 'Open Culture' in the 1990s as a framework for grappling with difference, tradition and modernity in a postcolonial, urban and technologically driven city. His proposition advanced the need to experiment and work with the dynamics of difference, rather than revert to stipulated and inherited norms of Selves and Others. Does this approach still resonate in twenty-first century Singapore? This chapter considers some ways the youth theatre stage has provided potent proposals for diversity and inclusion that warrant research and study for theatre education and learning in the twenty-first century. It focuses on some platforms that have been created for youth theatre, and the performance vocabularies that emerge in the process of staging these original works. In particular, it examines the work of the M1 Peer Pleasure Youth Theatre Festival, produced by ArtsWok Collaborative, as a case study of how cultural difference is performed, by and for young people in the Singapore context. Analysing the curation of the festival , recorded dialogues with young people involved in the

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C. Rajendran (✉)
Visual and Performing Arts Academic Group, National Institute of Education - Nanyang Technological University, Singapore, Singapore
e-mail: charlene.r@nie.edu.sg

festival and the performances themselves, the chapter will articulate some key features that emerge and interrogate whether an 'Open Culture' frame remains feasible in twenty-first century Singapore.

Diversity and Inclusion in Youth Culture

Creating opportunities for youth to engage openly and deeply across different boundaries is a complex task. Societies have become increasingly segregated according to economic status, education, ethnicity, language, and belief systems. This persists even as the rhetoric on harmony and unity is used to present notions of strong national identity, particularly in democratic and multicultural societies striving to sustain ideals of liberty and equity. Yet questions about what it means to 'integrate', 'cooperate' and 'collaborate' across sociocultural boundaries are rarely dug into, despite these terms being used to mark key approaches to building social cohesion where difference is felt to be divisive. What enables the youth to look beyond the limits of sociocultural difference and how can they relate meaningfully to others if their educational and social experience tends to be focused on narrow spheres of interaction and connection?

In a recent survey on social capital conducted by the Institute of Policy Studies (IPS) in Singapore, evidence points to class as the main marker of social division, although race, language and religion have been associated as primary hurdles to social integration (Lim, 2018). Based on the responses of 3000 Singapore citizens and permanent residents, the study revealed that individuals and families tend to have limited social networks, as they often remain cloistered within their neighbourhoods, schools or professions. This is hardly surprising, given that wealth inequality has grown in recent years, and while social mobility is also reasonably high, the social divide is significant (Teo, 2018). As a small but thriving city state, the Singapore government takes seriously the need to improve social cohesion and national unity, particularly among the youth who will provide future leadership and growth for the country. The IPS study, supported by the Ministry of Culture, Community and Youth, is an attempt to understand how Singapore's social networks affect notions of identity, trust and pride. In her response to the results, Grace Fu, Minister for Culture, Community and Youth, acknowledged the state's 'concern' about social dividedness, but underlined that this was not yet cause for 'alarm' (Toh, 2018). Instead she highlighted a range of accomplishments such as the formation of the SG Cares movement to promote volunteerism, as well as the participation of youth in varied activities such as Youth Corps Singapore, the Outward Bound School and the performing arts, as positive markers of change. As the IPS study also identified those involved in volunteerism, sports and the arts as more likely to interact across class boundaries, these areas of work gain interest as important spaces for bridging the gaps in society. But what makes these processes effective?

Sociologist Tan Ern Ser, one of the lead researchers for the IPS study, highlights that in order for people from varied backgrounds to interact meaningfully, it is crucial

that these activities 'be collaborative and geared towards a mutual goal', as well as 'non-hierarchical' and thereby conducive to interactions that exceed otherwise limiting social boundaries (Ng, 2018). This explains why students interviewed for a survey-related article in the *Straits Times*, the major Singapore daily, reflected that despite the annual co-curricular activity (CCA) competitions or camps that are organized to allow students to interact across different schools, these 'do not have much lasting impact' (ibid.). This is understandable, given the focus on competitive engagement, rather than collaborative interaction in the activity referred to.

While tracing what does have 'lasting impact' on Singapore youth will require more systematic and longitudinal research, we can look at how youth theatre serves as a platform that contributes to the wellbeing of young people.[1]

It is evident that youth theatre is growing and more young people are involved in expressing their views on sensitive topics of identity and culture through performance.[2] Here, difficult issues that are often avoided in everyday life, such as racial prejudice, social bias and emotional wellbeing, are explored and interrogated with candour, indicating theatre provides a conducive space for these conversations. Through the imaginative space of storytelling and the creative process of developing alternative choices that are not limited to, but no less based on, reality, young theatre makers and viewers can engage in critical dialogue about what it means to live and work with difference.

This chapter examines how the M1 Peer Pleasure (M1PP) youth theatre festival provides Singapore youth with a space for artistic expression and collaborative interaction across different boundaries. Drawing from frameworks of youth theatre as socially focused, collaborative and hopeful, the chapter discusses how the M1PP programme in 2017, themed *The Other*, produced critical opportunities for youth to discuss perspectives, listen to each other and learn about what it means to negotiate difference. It also raises questions about what it means to evaluate such programmes, and understand their capacity to embody positive outcomes for social cohesion. Given that this is a growing area of need for youth in Singapore and elsewhere, such initiatives are crucial efforts in the battle against fear of difference and threat of dispossession.

Youth Theatre and the Politics of Imaginative Engagement

Youth theatre is essentially theatre that is created about young people, for young people, and most often by young people. It focuses on issues that are relevant to youth, in their time and space, giving agency to those who participate and make decisions about content, form and style. As such it can motivate young people to look deeply

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[1]For research studies conducted in Australia and England that examine the impact of youth theatre on their well-being, see Hughes and Wilson (2004), Williams and Boyce (2017).

[2]For articles on the increased involvement of young people in theatre, and their willingness to engage issues often avoided, see Lee (2016) and Tan (2016).

and critically at their stories, and question ideas that perplex or disturb them. Using the imaginative medium of theatre, they are prodded to envisage alternative frames for understanding and interpreting these issues, and posit ways of revising normative beliefs and attitudes through performing stories that reconfigure how reality is perceived and apprehended. Difference as divisive can then be reinterpreted and reframed in relation to these options for change.

When young people develop their own theatre and make choices about what to say and how to stage this, they effectively articulate and embody the perspectives and anxieties that prevail in their world. They also engage in taking responsibility for their actions and interpretations, negotiating differences of opinion in relation to the sociopolitical and aesthetic issues that emerge. In his book entitled *Youth Theatre: Drama for Life*, Michael Richardson (2015), outlines an ethos for youth theatre that is focused on giving young people a space to develop their voices and skills through collaborative and creative processes that are facilitated by adult practitioners or youth leaders who take on this work. While adult facilitators may guide and provide important references, the key questions and ideas performed are meant to reflect what the participants feel, believe and think about in relation to their topic. As such Richardson posits that 'youth theatre delivers creative freedom for young people' and functions to 'support the development of personal, social, learning and creative skills' (p. 5). These are not just relevant to the performance they make, but to everyday choices that affect their reality.

What makes this imaginative engagement conducive to 'creative freedom' and why does it take on the responsibility of 'support' for young people? In describing and explaining what is involved, Richardson emphasizes the environment in which this work takes place, and points to how the practices draw from the 'techniques of youth work, non-formal education, and theatre' (p. 13), highlighting the complexity of the work, which he positions on a continuum between informal and formal learning. With its learner-led and task oriented focus, participants are engaged in the effective accomplishment of meaningful tasks, and not just the fulfilment of prescribed ways of doing or replicating what has already been done and known. There is a spirit of critical inquiry and imaginative invention that is central to the investment of participants and subsequent ownership of the work that is shared between those involved. The freedom to invent stories, develop characters, propose staging ideas and design sonic and visual languages for performance, comes with responsibility and discipline, as young people navigate decision-making and independent thinking in the work that is done with, for and by them.

Richardson observes that young people today have highly structured experiences, due to increasing hours of formal education or their own 'retreat into worlds of new technology' such as gaming (p. 4). This results in 'insufficient exposure to a range of social opportunities to allow for their appropriate personal development' and their learning skills becoming limited to 'a series of pre-determined outcomes, taught by rote' (ibid.). One consequence is their 'creativity and collaborative skills, so prized by employers, are limited' (ibid.). The lack of free play and an excess of pressure and personal stress that stems from the demands of high-stakes examinations and a consumerist society that expects teenagers to fit in, and be able to afford what it

takes to do so, are identified as major causes. Youth theatre then helps bridge the gap in formal education systems that are burdened with fulfilling the demands of an overloaded curriculum, by providing learning spaces in which youth can actively acquire crucial skills for their future wellbeing, as well as participate in dynamic and hopeful processes that confront difficult issues. Creative freedom in this regard is not mere indulgence in self-centred expression or the liberty to say anything without taking responsibility. It is a collaborative and reflective process that entails much negotiation and critical thinking, to understand what matters and then decide what needs to be done together. Voices emerge through this process because time and space are allocated to allowing for difference.

Youth theatre is committed to engaging voices that posit alternative lenses through which to view conflicts and predicaments. Like much applied theatre, that occurs in non-conventional theatre spaces and involves a community of participants who contribute to the shaping of the performance, youth theatre is not just focused on the issue but the people who become collaborators in the process. Towards this end devised theatre, in which a performance text is created through a process of improvisation, dialogue and playbuilding, is often the chosen mode of collaboration. Here participants co-create a drama on a topic they select and research together, generating their own stories, characters and vocabularies of performance. This allows for a less hierarchical process in which multiple voices contribute ideas and opinions, and choices are made through a framework that is developed in relation to the shared goals of participants and the project.[3] Negotiations of difference are key to ongoing dialogue about what matters, why so, how to resolve problems and what else needs to be done. The work of the adult facilitator is then to mediate and guide, rather than steer and prescribe. As there are no prescribed rules in devised work for what constitutes a good theatre performance, the content, style and form are generated through the process, and this increases ownership of the work by the participants. It includes imagining and embodying what can be hoped for and what remains to be feared, as perceived, understood and researched by the young people involved.

Monica Prendergast (2011) draws on the work of theatre scholar Jill Dolan and philosopher Charles Taylor, to suggest that 'dramatic explorations of utopias and their opposites are centrally interested in the idea and practice of *hope* as enactive processes that arise from the articulation of desires for a better world' (p. 63). She argues for a 'new philosophy of drama/theater education' that uses the 'tools of drama/theater' to explore and enact the dystopias and utopias that prevail in 'both dramatic and real-world settings' (p. 62) as these relate to social and moral dilemmas that pervade the lives of young people. This leads to 'empathic intelligence', which she defines as 'a way of using various intelligences and sensitivities to engage effectively with others' (ibid.), being generated to deal with difference and disagreement in the creative and learning process. Working through the aesthetic to create awareness of the social is less didactic and more open to multiple interpretations and affective responses. The symbolic nature of the arts means becoming literate in languages and vocabularies which are suggestive and associative rather than prescriptive and didactic.

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[3]For further discussion on devising theatre frames and processes, see Oddey (1994).

While this process is rarely straightforward, and the path to agency and empowerment for young people is rarely smooth, the opportunity to be involved in creative work that harnesses and builds 'empathic intelligence' is much needed in urban twenty-first century society. This means taking on the difficult questions of what is 'right', and why something is 'good', without necessarily coming to a singular conclusion. James Thompson (2012) reminds us that youth theatre is not simply a site to 'challenge young people's antisocial attitudes'' and transform them into ideal persons, but a space where the 'unexpected, surprising and radically disturbing' can emerge as well (p. 25). While these may not be fully accounted for, it is in the interstitial spaces, where the meeting of what is known, and to be known, that learning occurs affectively to produce new awareness. The complexities of confronting tough issues, such as questioning injustice, resisting prejudice and challenging power, are encountered in the improvisatory and dialogical processes that occur in devising and rehearsing. These lead to reflective questions about what constitutes crucial meaning in relation to the story being staged. In rethinking the norm through dialogue and multimodal participation, the option to explore change and shift attitudes about difference are experienced through more than words. Action and interaction, in the process of making and viewing performance, become the basis for reflection and bridging the gaps with others. Participants negotiate varied levels of understanding and knowledge in order to realize their vision on stage, thus learning to listen and watch carefully so as to be able to respond intelligently and sensitively to difference.

Bridging the Gaps and Engaging *The Other* in M1PP

The M1 Peer Pleasure (M1PP) youth theatre festival was created in 2015 by ArtsWok Collaborative (an arts-based community development organization), and theatre director Alvin Tan, to address a critical gap in the Singapore arts landscape, namely a lack of platforms for youth, aged between 13 and 25, to create theatre and perform their work for other young people and the public.[4] A primary goal of the M1PP festival is

> to develop and showcase more original works by young people so that they can communicate their unique perspectives on relevant social issues and contribute to a richer understanding of the world we live in ('The Festival', 2017).

These 'unique perspectives', which become evident through the stories told and performed, are wide ranging and deal with diverse questions relevant to their lives. Audiences, consisting primarily groups of young people from varied schools,

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[4]M1 Peer Pleasure has its roots in the M1 Youth Connection (M1YC) festival that began in 1998 and was organized by The Necessary Stage, a Singapore theatre company that was founded by Alvin Tan. When the M1YC festival was replaced by the M1 Singapore Fringe Festival in 2005, the youth dimension was lost. In 2014, Alvin Tan approached ArtsWok Collaborative, an arts-based community development organization, to revive the festival and restore a focus on youth theatre. Tan then served as the M1PP Artistic Director for 3 years.

then watch and talk about these plays, as post-show dialogues are held after each performance to allow the youth participants to discuss their work and respond to comments. As one reviewer notes, these dialogues make a difference for those 'not usually exposed to theatre' and 'wishing to understand the youth of today better' (Bakchormeeboy, 2017). Hence a critical part of M1PP is hearing the voices of young people both on stage and off, encouraging the participants to interact with each other across the different groups, and with the public. While young people in schools often create and perform short plays for their peers as part of school activity that ranges from CCA competitions to special occasions such as Teachers' Day, these are rarely performed for the public or for young people from other schools. Thus the opportunity to share these ideas beyond one's immediate circle is rare. To do so is to enlarge the dialogue precipitated by performance and encounter multiple views that challenge one's own perspectives, particularly when working on a shared theme.

In 2017, M1PP chose to focus on the predicament of the Other in its attempt to engage young people in reviewing divisive relationships between individuals and communities. There were two theatre programmes presented:

 (i) *Triple Bill* held at the Esplanade Recital Studio from 1st till 4th August 2017, in which three short plays were performed. The plays were *Nonsense* (devised and performed by participants from the Down Syndrome Association [DSA], directed by Jean Ng and Julius Foo), *The Box* (devised and performed by students from St Anthony's Canossian Secondary School, directed by Dwayne Lau), and *How Did I Mess Up This Bad: An Analysis* (staged by UNSAID and directed by Serena Ho).

(ii) *Without Reason*, a full-length play, performed from 2nd till 4th August at the Esplanade Theatre Studio, written by Sim Yan Ying and directed by Adib Kosnan.[5]

Each of the plays presented a lens on the tensions of difference, but with a particular focus. The topics ranged from racial bias and religious prejudice in *Without Reason*, to the stigma of mental illness in *How Did I Mess Up*, the pressure of social media and non-conformity in *The Box,* to the pain of personal displacement and political dispossession in *Nonsense*. Performing diverse perspectives about how the Other is often excluded, misunderstood and disenfranchised, participants expressed multiple ideas about how to deal with these problems and rethink reductive norms. At times they pointed to glimpses of a utopian future, but more often they enacted the frustration, and at times confusion, of having to steer through paradox and contradiction when thinking about the human condition. The purpose was not to fully resolve these questions but work towards imaginative engagement with complex issues, in the hope that they become less daunting and more comprehensible through the process of dialogue and performance.

Otherness does not stem from a straightforward line of who is outside the boundary, but pertains to context and the dynamics of culture that determine belonging

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[5]The play was originally written and devised under the mentorship of Buds Youth Theatre, and received development support from Centre 42, a theatre development space committed to the creation, promotion and documentation of texts and writings for the Singapore stage.

and acceptance. While diversity in Singapore's multicultural society, namely racial, religious and linguistic plurality is declared in official rhetoric and encountered daily, the intricacies of navigating through disagreement, conflict and antagonism, are less attended to. Difference that exceeds these categories is also less acknowledged, such as disability, political ideology and sexual preference. Prejudice and discrimination prevail, as outbursts of bigotry and aggression do occur, even if rarely. Hence, the struggle to deepen respect for the Other persists, and many efforts are made by the state to try and deal with this. Schools celebrate Racial Harmony Day, the nation stages its culturally diverse population in National Day Parades, and multiple programmes in the media are held to address how difference can be better understood and negotiated. Yet these do not suffice.

A recent television series entitled *The House Guest*, in which three youths who seldom interact with those of different ethnic backgrounds became guests of a family from another ethnicity, created much discussion (Paulo, 2017). The episodes demonstrated the difficulties of dealing with cultural divides when blatant disregard for the feelings of Others was evident in some of the comments made by the participants. This pointed to a lack of critical awareness about difference, discernible in the responses of guests and hosts, adults and youths. The programme was propelled by the idea that 'the younger generation is identifying less with the cultures of others', as revealed in a survey on racial integration, also conducted by the IPS. Since the opportunities to do this are shrinking, as socio-economic and cultural polarization become more prevalent, the task of becoming an inclusive society is increasingly difficult.

The challenge to overcome ignorance and encourage respect for Others demands informed and skillful approaches that acknowledge the difficulties of crossing boundaries. As M1PP Artistic Director Alvin Tan stresses,

> Difference is hard work. People break away because difference appears in their relationships. The audacity of choosing inclusivity, diving headlong into the embrace of difference is therefore a goal that some may call naïve. So what does it mean and how do we unpack this? (Tan, 2017).

Tan highlights the need for 'inclusivity', and not just acceptance or tolerance, as a means of changing how difference is experienced or perceived, charting an ambitious, or 'naïve' goal that is tough to achieve. This means transforming the perception of Otherness as undesirable and difficult, and recognizing more diversity within the construct of Selves. In his notes for the festival, he points to how the Other is largely perceived as 'our detractors or enemies' and yet there is difference within the individual that is often overlooked, and thus denied in the perception of identity (ibid.). Hence when the spotlight is shone on those unlike Us, the opportunity arises to reflect on how we respond, and positively 'embrace' these differences 'to redeem ourselves from ignorance, prejudice and hopefully discrimination against those we do not agree with' (ibid.).

Chantal Mouffe (2005) asserts the value of critical artistic practice that 'foments dissensus' and 'makes visible what the dominant consensus tends to obscure and obliterate' within her 'agonistic' model of democratic politics, that allows for

adversarial views to co-exist (p. 5). The antagonistic dimension, in which disagreement is not just rationally admitted but passionately felt, is accommodated within a larger frame of 'shared adhesion to the ethico-political principles of liberal democracy: liberty and equality' (Mouffe, 2000, p. 15). Here difference as disagreement is negotiated with respect, as it affirms a democratic ideal of agency through engagement. The artistic process and artwork cultivate spaces for developing these capacities and practicing democratic ideals through imaginative interaction and critical participation. In M1PP this occurs most effectively when participants develop their own work, and then watch each other at work, talk about their choices, and realize the different approaches to theatre making. They recognize that ideas about the Other are not only varied, but opinions about what matters in performance can be at odds with each other. They engage in critical play that incorporates the dynamics of difference in their multicultural society, and put away old habits of bias to review how equity can be achieved through openness (Rajendran, 2016). By being part of a shared platform, they participate in an inclusive, and perhaps utopian, process that allows for dissensus, and thus advances their respect for multiplicity by being attentive to what is divergent, not just convergent.

Grappling with the conflicts and tensions that surface in creating and developing theatre, the youth navigate through complex questions. How do I make sense of this character, story and context? What is a suitable style and design for this performance? Where can I learn about alternative views regarding this issue in society? What does it take to improve my technical skills? How do we deal with difficult people ethically and intelligently? They engage with these problems dialogically, and the education gained is related to becoming more skilled in theatre as well as learning how to develop empathy, self-awareness, critical reflection, interpersonal capacities, and thus navigate difference. Choices made towards a mutual goal then deepen trust, instill egalitarian pride and propel a sense of shared ownership, giving agency and hope for Selves and Others.

The curation of plays and programmes for the festival is tied to the objective of bringing together difference and forging links between 'skills in the CRAFT of theatre' and the importance of having a 'platform to give VOICE to their [the youth's] social concerns' (Ngiam & Ko, 2017). Some of the work is sourced from other platforms, such as the Singapore Youth Festival programme, which is organized by the Ministry of Education for secondary schools and junior colleges (pre-university institutions).[6] Others are commissioned in collaboration with individuals and groups who share the aspirations of M1PP and are already engaged in working with youth, such as Buds Youth Theatre and UNSAID (a student-led, socially minded arts collective that seeks to give voice to unheard stories).

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[6]The Singapore Youth Festival (SYF) focuses on the Co-Curricular Activities of Singapore schools, to provide a platform where students can perform in a range of disciplines that include theatre, dance, visual art and music. This is a very large endeavour, and hundreds of performances are created every year for this event. In 2016, SYF celebrated its 50th anniversary and 'over 700 presentations by almost 25,000 students' were featured in a month-long event (Ministry of Education, 2016). While termed a festival, the event is effectively a competition, as the presentations are judged and certificates of distinction, accomplishment or commendation are awarded accordingly.

Apart from the staging of plays, there are engagement programmes such as a devising theatre workshop and community dialogues, to enlarge the scope of understanding and involvement.[7] These dialogues, open to the public and moderated by skilled facilitators, prod the youth to articulate, analyse and interrogate the process and purpose of the work done, thus unpacking some of the key learning outcomes. By talking about what was experienced and describing certain processes, young people and their collaborators reveal particular aspects of the work not readily apparent in the performance. They raise questions about the tough choices that have to be made in relation to ethics and aesthetics, connecting art and social consciousness, creativity and equity. Issues explicated on stage are purposefully connected to what happens off-stage, to prod a consciousness that their involvement as theatre makers and viewers is meant to inform their actions as citizens.

Another key dimension is the M1 Theatre Ninja Programme, which provides youths with training and mentorship in theatre production work. Here they work with theatre professionals to learn practical skills in stage management and production prior to the festival, and put these to work during the festival week. The youth take on responsibility as stage crew, lighting or sound operators during the shows, gaining practical experience and learning to cope with technical demands in theatre. Thus, the 'peer pleasure' of the festival includes the less glamorous aspects of calling cues, moving props and hanging lights, as these are no less important in the ecosystem of theatre making. In addition the festival provides opportunity for young people to stage productions in a professional theatre venue, Esplanade—Theatres on the Bay, who are festival collaborators and provide venue support.

Challenges and Questions for Evaluating Youth Theatre

It is challenging to evaluate the success of this work as the work on stage tends to garner the most attention, even though the most enriching work occurs behind the scenes. Writing about the *Triple Bill*, reviewer Eugene Koh (2017) noted that the three short plays presented different issues 'that are all extremely timely' and he highlights how each one 'contends with an issue that people try to avoid', making them 'a bold step in inviting an audience to confront these issues: an effort that must surely be applauded, first and foremost.' While he goes on to observe that the performances 'reveal some hints of inexperience' he commends the leadership of the directors who 'allowed the pieces to come to terms with the issues' and reminds the reader that 'for a festival that targets mainly the youth as audience, the exposure to these issues are (sic) in fact enough to strike deeper reflections' (ibid.). Hence despite the rough edges in performance, the exploration of these issues by the youth is underlined as a key aspect of the work, even if it remains behind closed doors. What is performed on stage is understood as part of a larger dialogic frame, rather than an end in itself. Thus, the 'success' of the work is its capacity to engage in these

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[7]For details, see M1 Peer Pleasure (2017) website with details of specific engagement programmes.

interactions and questions, rather than merely impress audiences with artistry. Yet, this is a concern that needs to be examined as the artistry is a significant aspect of the work and how it is valued is a critical dimension of the festival.

The 'hints of inexperience' that Koh points to can be expected, as most of the performers have not performed in public prior to this event. However, as Koh (2017) also notes, the social issue becomes a bigger focus and the intent to confront audiences with difficult questions surrounding these issues, is most 'applauded'. This is a 'bold step' because it accepts the challenge of engaging with difficult questions within the artistic process. As a young audience member remarked, the value of the *Triple Bill* was how it 'confronted a lot of social issues that many Singaporeans are growing up with but are not facing' and how the different works 'integrated youth and people with special needs' in bringing these questions to the surface (Ang, 2017). Nonetheless, the capacity to then link this with the theatre craft and skills that have been gained is perhaps what needs more attention. Since the social issues evoke strong responses, the artistic questions can sometimes be overlooked and thus more work in this realm could sharpen the imbrication of the social with the aesthetic.

As an audience member and one of the facilitators for the dialogue sessions in M1PP, I have noticed how audiences, young and old, are curious about the experiences of participants, and how these have shaped their perceptions of the issues dealt with through the theatre-making processes. There is less curiosity about what the participants learn about theatre, or how they feel about the art form in relation to the social issue. From the perspective of participants, there is clear interest to articulate how they were challenged to develop their own stories and social perspectives, and they had to learn skills not only in acting and staging, but collaborating and conversing. The latter were crucial in ensuring group dynamics remained strong, and teamwork was a key element in ensuring the work could be enhanced through the process. For them too, the socio-emotional dimension is central to their experience, as these pertain more readily to everyday life. Since theatre is rarely encountered on a daily basis, compared to film, television and other virtual media, it is understandable that it serves more as a vehicle or means to an end, rather than as an end in itself.

As youth theatre is primarily learner-oriented and process driven, the final production is not the main focus of the work. It is the collaborative, reflective and creative practice of making performance that is the primary focus, and thus the audience that watches the show, or attends the dialogue, is privy to a very small part of the process. In addition the frame for youth theatre is largely geared towards ensemble building rather than 'star' appearances, as performers of varying ability take to the stage. This means making space for young people to perform, even if they are not always accomplished or skilled. For *Nonsense*, performers with intellectual differences presented responses to a complex topic: the dispossession of refugees in today's world. Director Jean Ng, who has worked with the DSA (Down Syndrome Association, Singapore) for 15 years, explained that even though this was not a topic the performers had explored in the past, they were able to build their own connections to the ideas that emerged in the devising process, and perform what was within each one's capacity (Ng, 2017). Ng, and assistant director Julius Foo, spent months exploring the research material with the performers, and culling physical, spoken and

visual vocabularies that were created collaboratively through improvisation and varied forms of storytelling. This was one way for the performers to enlarge the sphere of their experience and engage in questions they are usually excluded from. After listening to the participants and attending to their responses, the directors shaped a work that collaged material used in the exploration process (such as video footage of displaced persons drawn from international media that was projected onto screens) with stories emerging from those who performed live on stage. Audiences were then tasked to make sense of the work according to their own interpretation and understanding. They had to navigate their own views of Otherness and what it means to watch performers who are rarely heard and seen on stage, grapple with an issue that is filled with multiple paradoxes of what is right and what is good. To assess the aesthetics of this work is difficult, as one's tastes and artistic judgments have to be revised in relation to the context and the frame deployed.

So how do we read the value of such a programme in relation to the participants? As the participants' involvement in M1PP is varied, spanning those who act on stage, write scripts, make sets, design costumes and serve as crew, the work is multifarious in its approach and impact. The adult practitioners who guide the process attempt to fulfil the goals of the festival by ensuring the youth have time and space to reflect on the work, as much as they learn about theatre and enjoy the playful process. Hence when Danielle Yeo from *The Box* articulated how much she enjoyed playing the role of a manipulative social influencer, it was underpinned by a growing awareness of the dangers of social media and how it can affect behaviour and attitudes, including her own (M1 Peer Pleasure Community Dialogues, 2017). She revealed that the process of developing the play, which included many discussions and improvisations around the topic of social media use and abuse, led her to examine how social media had negative implications on her sense of body image and self-worth, prodding her to become discerning about how to resist these attacks on her wellbeing. By developing the character she played, she had to embody qualities such as being power-hungry and self-absorbed, gaining awareness and sensitivity to these traits in her observations of Self and Others. This is not evident when she plays the role on stage, but comes through in the dialogues which enable peers and audiences to listen to and gain insight about what the participants encounter through the programme. The extent to which she recognizes the importance of theatre making as crucial to gaining this awareness can only be ascertained through more rigorous research and study. However it is clear that the work of performance making is pivotal to the process of her becoming more savvy about her image and presence on social media in this instance.

Likewise participants in the Theatre Ninja Programme expressed not only how they gain technical know-how, but a range of social skills by working with peers from other schools (M1 Theatre Ninja Programme, 2017). They develop a sense of community through difference, when they have to coordinate their efforts and overcome social barriers to support the performance. One of them identifies this as 'synergy' (ibid.) across the production, suggesting how persons of diverse capacities can work together when the links and cross-connections are made clear. Creative freedom is made possible only with the support of a range of others, who have intelligences and skills, empathic as well as technical, in reading, contributing to

and working in this complex ecosystem. What becomes evident is the opportunity in youth theatre to learn about how these often unseen processes play a part in the whole, and imbue the programme with a wider purpose in education.

To assess this work more comprehensively is to examine the way the programme impacts participants and audiences using longitudinal studies that trace how the youth theatre festival informs ongoing and subsequent choices about future lifestyles, careers, beliefs and value systems, and whether attitudes and perceptions are transformed through exposure to and participation in the creative and training processes. This would entail looking at a range of participants and facilitators who engage with this work, and understanding their ethos and motivations for developing this sphere in Singapore. As each context has different demands and challenges for youth work, education and theatre, this requires making connections between the context and the cause. This will also reveal further gaps in the landscape to suggest possible strategies for future iterations. As it is, the festival has plans to enable more young people to take leadership of the performances and thus reduce the reliance on adult facilitators, keeping an eye on the Other within.

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Chapter 13
"Who is the True Man?" Exploring Cultural Identity and Diversity Through an Educational Drama Project in the Taiwanese History Museum

Mei-Chun Lin

Abstract   Drama educators in Asia have been keen to tackle local issues with their practices in different places, communities and educational settings in an increasingly globalized Asia. This chapter reflects on the design and development of a nationally funded drama education project with the Taiwanese History Museum on a special exhibition "Wusha" event—a historical revolutionary event that pitted an aboriginal tribe Seedig Bale against the Japanese during their occupation in Taiwan in 1929. The theme of the special exhibition was tackled from the perspective of different voices of people in history. The purpose of the drama project was to provide a different lens to increase the participants' experiences and critical thinking through a drama treasure box and three drama lesson plans involving teachers and children from six local elementary schools. The focus of this chapter will discuss how the drama expert designed and developed the lessons to achieve the educational goal from the cultural diversity perspective. The collaboration among the three groups—museum, schools, and university program design team, demonstrated a model for the development of museum theater in school and in the governmental institution. The program also improved children's grasp of the personal stories associated with the museum collections and displays, and created strong and memorable resonances still evident several months after the visit.

In 2007, when I was chairperson of the Department of Drama Creation and Application, National Tainan University, I was involved and in charge of several museum exhibitions and performance plans intended for the opening ceremony of the National Museum of Taiwan History (NMTH). Subsequently, these exhibition and performance plans inspired the application of drama and theater for museum education, and we began the task of drama and theater education design and promotion. I was deeply influenced by British and American training methods in experiential drama education designs, and my interest propelled me to consider how to integrate museum exhibition themes into school education curricula. Based on drama interaction

M.-C. Lin (✉)
National University of Tainan, Tainan, Taiwan
e-mail: imaginelin@gmail.com

strategies and situational props, I developed the "Drama Treasure Chest", an experiential drama teaching model. The model enabled the museum exhibition to enter classrooms, combining formal school education with informal museum education. This combination also constituted a new medium for exploring multiculturalism.

Before discussing the integration of museum education into school, introducing the key medium, namely drama education, is essential. People who have watched or participated in drama might not know how drama can be integrated into school courses or museum programs. The following section introduces how drama enters schools and museums.

Drama Activities that have Entered School and Museum Education Courses

In the United Kingdom and United States, the history of integrating drama education into school curricula dates back almost a century. Drama education development in the United States was affected by the progressivist scholar John Dewey. Dewey maintained that education should be aimed at inspiring holism in learners and suggested that students should be encouraged to learn from practices and practice from learning to develop their understanding of life. Dewey placed a particular emphasis on the combination of art and experiences, believing that through the processes of practice and reception in relation to art, children could better learn to explore problems concerning themselves and their lives. Because drama provides students with hypothetical situations through which they can explore interpersonal relationships, it is considered a means of conducting holistic education. American drama scholar Winifred Ward adopted this ideal and launched a series of experiential creative drama courses in elementary schools, employing drama games and improvisation to enable students to imagine, explore, and reflect on humans' life experiences through simulated theatrical interactions.

Drama education in the United Kingdom has exhibited a similar course of development. Since the 1920s, drama has been adopted as a teaching medium in various educational courses. This approach focuses on the process of exploring the interrelationships between the self, society, and democracy, and employs diverse drama conventions to guide students in discussing life and social issues in the classroom. In recent years, such experiential drama activity has entered communities and become connected with public life; as a medium for discussing democracy and diverse issues, such activity is broadly referred to as applied drama or applied theater (Lin, 2006).

The development of drama education (DE) in the United Kingdom and United States has involved the expansion of its application from schools to communities, educational facilities, and museums, which are often considered the most suitable location for combining DE and school education. The developmental course of DE in Taiwan has been similar to that in the United Kingdom and United States. In Taiwan, DE was introduced to universities by me and two other scholars in

the teacher's training programs. Beginning in the 1990s, Taiwan's Educational Reform has included Performing Arts (drama and dance) in the formal junior high school, elementary school, and preschool curricula thereby demonstrating the diverse features of DE. In recent years, such interactive drama experiential activities have been increasingly integrated into museum education, thereby constituting a new method for exploring historical and cultural topics. In this chapter, I will detail a previous cooperation project at NMTH to conduct multicultural investigation through the design of the Drama Treasure Chest.

Before I introduce the aforementioned project, the characteristics of DE that enable it to be combined with school and museum education and serve as an educational medium for exploring human and societal life experiences must be understood.

Interrelationships Between DE, School Education, and Museum Education

Focusing on Human Life Experiences to Compensate for the Lack of Such Focus in Conventional Academic Teaching in Schools.

First, DE is conducted by instructors who guide participants in imagining, experiencing, and reflecting on human life experiences, which constitute the main content of dramatic creations. DE specifically investigates these individualized, real, concrete aspects of life in depth. In contrast to the conventional school practice of delivering facts or information to students, DE mainly adopts human experience as its content. The leader usually uses various drama strategies to guide the participants, leading them into situations constructed through drama. Participants use their five senses and dramatic imaginations to become aware of situations, feel the struggles and conflicts faced by protagonists through interaction, and consolidate their personal experiences to face new predicaments, thereby finally achieving the goal of consolidating and internalizing their experiences.

Creating Virtual Dramatic Situations: Practicing Museum Education through the Investigation of Object Meanings as Perceived by Humans.

DE is an improvisational spontaneous activity. Its main point of development is the process of participants' experience reconstruction and their spontaneous movements and verbal expressions. In a natural and open classroom atmosphere, a leader asks questions, tells stories, and employs props to motivate participants. Through various drama activities including eurhythmics, impromptu mime, perceptions of the five senses, and situational dialogues, participants are encouraged to adopt their game instincts to pretend and imagine, and to use their bodies and voices for expression. In group interactions, each participant must face, explore, and solve problems and situations faced by characters or him or herself. Such activities enable participants to experience life; understand relationships between the self and others; establish

confidence; and become free creators, problem solvers, experience consolidators, and societal participants (Lin, 2005).

The aforementioned DE characteristics are similar to trends in museum education in recent years. DE and museum education both hope to actualize learning from its passive state, including focusing on objects and experiencing and understanding people and events. In other words, an ideal museum serves as a space not only for preservation and display but also for the public to explore, learn, and conduct and form meaningful and valuable investigations and interpretations. DE involves the design of theatrical activities and implementation of interactive strategies and props to create a virtual drama context that facilitates participants' imaginations and enables them to enter a societal microcosm for active and deep learning.

Generally, the purpose of museums is for visitors to view exhibitions and participate in educational activities presented in exhibition halls. However, most museum education plans require teachers and students to physically enter the museum: a requirement to which some schools are unable to fulfill due to logistical difficulties; to make the traffic, route, and time arrangements required to transport a large group of students to a museum can be problematic. Therefore, designing an educational program on museum themes that enables museum exhibitions to enter schools at all levels and enables teachers and students to investigate related exhibits or themes during school hours is a worthwhile challenge. Therefore, a substitute project for the design of engaging situational activities that integrate museum exhibition themes or objects with school courses and can be directly implemented by teachers in classrooms must be developed. Such a project could match school teaching hours, enhance the content of school courses, and enable teachers and students to access museum education and exhibitions, thereby motivating students to explore and participate. Furthermore, such a project could achieve the goal of making museums more active spaces by integrating exhibition spaces into school classrooms without burdening either party.

Drama Treasure Chest and Museum Special Exhibitions

Drama Treasure Chest is a model that combines drama, museum education, and school education and enables museum exhibitions to be transferred into classrooms or other spaces for museum education. The main aspect of the model is the use of an object-collection chest combined with DE strategies to establish a virtual situation and directly or indirectly link the people, events, and objects inherent in a museum's exhibition themes to enable participants to experience and reflect on the meanings and values involved. An object-collection chest is a type of pseudo-luggage full of props and teaching aids that is easy to carry around. Whether in a museum's educational space or a school classroom or community space, interactive dramatic experiences related to an exhibition theme can immediately be produced by using the chest. Similar to imagery related to mobility symbolized by luggage, the Drama Treasure Chest is sometimes called a mobile treasure chest.

The Drama Treasure Chest implies a departure from a museum's location to embark on a journey. In other words, in addition to the museum entering the school education system, people in schools, namely teachers and students, have the opportunity to understand museum exhibitions. The chest may even provide future opportunities for people to visit and appreciate museum exhibitions.

The two main design purposes of the Drama Treasure Chest are: (i) to bring museum exhibition themes to schools and communities to promote and activate exhibitions; and (ii) to enable museums to serve as an extension of school education and provide deeper learning experiences.

The following subsection adopts the Wusha Incident 80th Anniversary Special Exhibition at NMTH as an example to illustrate how to adopt the Drama Treasure Chest model to unveil multiple perspectives of historical events and discuss multi-cultural issues.

Background of the Wusha Incident 80th Anniversary Special Exhibition

The Wusha Incident, which occurred in 1930, was a major historical event during the period when Taiwan was under Japanese rule. The incident involved an armed anti-Japanese demonstration organized by the Seediq Bale people, an indigenous tribe of Taiwan, in response to dissatisfaction over aspects of Japanese rule. Now, approximately 80 years later, in addition to files left over from that period, oral information from descendants of Seediqs involved in the incident have been made available. In the late 2010 and early 2011, NMTH launched "Hear the Voices of Different People: Wusha Incident 80th Anniversary Special Exhibition," in hopes that the rich historical data presented could assist the audience in reexamining this historical incident from multiple perspectives.

The Wusha Incident is controversial and has been debated extensively. However, overly simplified descriptions provided by history textbooks have resulted in stereotypical impressions of the incident such as it being an anti-Japanese demonstration, it being a tragic battle, or Mona Rudao[1] being an anti-Japanese hero. Being of Han Chinese descent, the museum curators have difficulty forming interpretations of the incident based on identification with the Seediq people or with the indigenous people of Taiwan in general. To induce empathy in the audience and encourage them to reflect on history, the NMTH curators adopted an open attitude of "Let people speak and let the audience make their own interpretations. There is no correct answer," and offered "presentations from multiple perspectives" as the basis for the tone of the exhibition, in the hope that this complex historical event may be understood by the public or even the descendants of the Seediq Bale people in multiple ways. Such a perspective is rare and unique for a national history museum and an exhibition; many natural history museums control the right of speech to interpret history. On

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[1]Mona Rudao was the son of a chief of the Seediq tribe.

this occasion, NMTH provided a platform for conversation, handing over the right to interpret history to the audience. As exhibition curators Chen Yi-Hong and Chao Hsiao-Ching stated,

> Most previous exhibitions on the Wusha Incident have been approached from a single, linear perspective. Consequently, the complex dimensions of history have been easily overlooked. Because the Wusha Incident was an armed protest against Japanese rule, historically, it has mainly been interpreted from a political perspective. However, a historical event has complex dimensions, and parties compete for the right to interpret history. When the incident broke out, the official interpretation and various media interpretations held different stances. After the Second World War had ended, the Taiwanese Government interpreted the incident from a nationalist perspective. In recent years, the voice of the Seediq Bale tribe has started to emerge; however, even among the Seediqs, groups speaking different dialects held different stances when the incident occurred. The unique nature of the Wusha Incident has made it a topic that has attracted several cultural creators to adopt various media for interpretation. Regarding what these various interpretations symbolize, the NMTH exhibition attempted to present views from various perspectives (Chen & Chao, 2010).

The main features of the NMTH exhibition were its multiple perspectives concerning the following story lines:

Unit 1. Truth Jigsaw Puzzle: The audience was invited to interpret and tell the story based on a series of black and white historical pictures without captions. Variation may have existed between what the images delivered and what the eyes of the audience saw.

Unit 2. The Real Seediqs: The remote causes of the Wusha Incident were presented through the society and cultural background of the protagonists of the story, namely the Seediq people. Especially when the Japanese brought with them modern culture and high-pressure colonial policies that challenged the Seediq people's conventional cultural systems.

Unit 3. Controversies: After the outbreak of the incident, the Japanese Government, Taiwan, and China competed in reporting and interpreting it from different perspectives. Which was the most reliable is questionable.

Unit 4. Voices from the Tribe: Among the various voices, that of the Seediq Bale people was lacking. This exhibition adopted oral history recordings to present the voices and stances of the survivors of the incident, Seediqs who did not participate in the revolt, female Seediqs, and Seediq Bale descendants.

Course Design for the Drama Treasure Chest

This project adopted DE strategies for course design, attempting to make the content of the Wusha Incident 80th Anniversary Special Exhibition experiential, concrete, and interactive. The participants were fifth- and sixth-grade students. The content from the exhibition was combined with content materials of the Wusha Incident as presented in Japanese Occupation period history in the school social science

curriculum. Teachers and volunteers adopted the drama projects and props in the Drama Treasure Chest to guide the students to interact and experiment with the historical background and related characters, events, and objects before visiting the special exhibition, thereby increasing the students' connection with the meanings of the exhibition themes and achieving the teaching goals of diverse thinking, reflection, and criticism in social science.

The main tribe in the Wusha Incident covered in the special exhibition theme was the Seediq tribe. When applying to rectify their tribe name, the Seediq people used "Sediq Balay/Sejiq Balay/Seediq Bale," all of which are phrases meaning "real people." One of the educational goals of the Treasure Chest was to compare what constitutes a real person with values in different cultures, and another was to investigate the meaning of multiculturalism. This project was named "Real People." Activity design started from the Seediqs involved in the Wusha Incident. Through objects in the Treasure Chest, the students first experienced life as a tribe member and discussed the meanings of the tribe's daily activities. Subsequently, by adopting various drama strategies such as meetings and interviews, the students experienced the process of encountering different cultures. Through this process, the museum's goal of empowerment through education by enabling students to construct historical views and interpretations of multiculturalism and enhancing understanding of and respect for different cultures was achieved.

The Treasure Chest teaching plan included three teaching activity units, each of which took up 40 min of a class period. During the planning stage, the historical accuracy of the lesson plan was verified and the selection of drama strategies considered teachers and students' use of hobbies and experiences to employ drama as a means of learning for the first time. Drama strategies that could work smoothly were selected, such as sculpture, still images, group discussions, meetings, and perspectives.

Unit 1 was titled "Real People." This unit introduced Seediq culture and Japanese culture. The aim was to present the cultures of these two ethnic groups to the students to enable the students to understand the thoughts of people from different backgrounds and lead them to consider the causes of the Wusha Incident. The teaching aids in the Treasure Chest included objects to represent the cultural contrast between the Seediq people and the Japanese. For example, the lined needles[2] for facial tattoos, a traditional aspect of culture banned by the Japanese that the Seediqs had insisted on maintaining, was included as a contrast to toothbrushes introduced by the Japanese to promote a modernized lifestyle and improve public health. Lined needles and toothbrushes represented different concepts, and even different esthetic views, held by two cultures in relation to lifestyle. Another pair of examples in the Treasure Chest was the prey traps the Seediqs employed during hunting and the bull rings introduced by the Japanese, which were essential for farming. These objects resembled the markedly different life choices and cultures—hunting and

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[2]Lined needles are tools adopted by the Seediqs to create facial tattoos. They were used to prick open the skin to enable coal powder to enter the skin. Facial tattoos are a notable tradition of the Seediqs, particularly during coming-of-age ceremonies. Therefore, lined needles are representative and have symbolic meaning.

agriculture—of these two groups. After the objects had been categorized and compared, the teacher adopted other strategies including freeze frame, still images, and cross-cutting. Alongside the objects in the Treasure Chest, the teacher utilized mime and visual images to create a concrete contrast between the living situations of the Seediqs and the Japanese, and to guide the students in experiencing and understanding the differences between different groups' interpretations of what a "real person" is and between the life beliefs of different people.

Unit 2 was titled "Encountering Other Cultures." In this unit, the living background of the Seediqs was constructed and the students assumed the role of the Seediqs. Through role-playing activities such as Japanese police officers announcing policies and Seediq tribe meetings, the students were inspired to consider and make choices regarding lifestyle by experiencing conflict, tolerance, and adaptation between cultures to produce a deeper understanding of conflict following the Wusha Incident. The main drama strategy in Unit 2 was referred to as "Teachers and Students in the Moment." The props in the Treasure Chest included Japanese police officer caps and a tribe leader robe to enable the teacher to play the parts of Japanese officers and the Seediq opinion leader. Props also included weaved headgear to enable each student to play a tribe member to discuss related issues.

Unit 3 was titled "Time Tunnel—Journal of the Wusha Incident." In this unit, students played the role of textbook editors and interviewed individuals related to the Wusha Incident. During these interviews, students were provided with more information related to the Wusha Incident. Subsequently, with the new information acquired from the interviews, students were asked to retell this piece of history. In groups, the students adopted title creation and still pictures in drama to represent new perspectives regarding this historical event. Props in the Treasure Chest for this unit included glasses for the teacher to assume the role of editor-in-chief, character cards with background information for students to assume the role of people related to the Wusha Incident, and props for students to play the role of reporters.

Teacher Training, Program Promotion, and Feedback Regarding the Drama Treasure Chest

After the aforementioned developments had been completed, the second stage of this program, namely teacher training, began. School sociology or history teachers and volunteer guides at museums were recruited. Through hands-on workshops and trial teaching, teachers and volunteers went to classrooms to conduct Drama Treasure Chest teaching activities. Subsequently, teachers were invited to lead students to the museum to tour the Wusha Incident 80th Anniversary Special Exhibition to enable the students to apply what they had heard, learned, and experienced in class to understand the complexity of the multicultural themes in the exhibition and reinterpret the information.

Questionnaire feedback from teachers and students revealed that objects and costume props in the Treasure Chest effectively assisted the teacher in livening up

discussions on multicultural themes. Some teachers reported that physical expressions and sensual feelings generated through drama enabled abstract concepts to be more concrete and accessible. Some teachers discovered that drama strategies deepened classroom discussions and students' experiences. Some teachers further acknowledged the benefit of drama in multicultural learning. Through dramatic presentations, abstract concepts were adopted for concrete examination and criticism. For example, in Unit 2, when the students played the roles of the Seediq people, from a strategic drama perspective, the students required dramatic actions to express and explain their opinions and adjust to other cultures or clarify their own culture's values. One student reported, "This experience is very real. Compared with the descriptive words in textbooks, we deeply felt people's experiences on the day of the Wusha Incident and the paradoxical feelings held by the Seediqs in terms of cultural identification and conflict." Another student reported, "Playing the role of reporter, reading journals from that time, and interviewing surviving Seediq people from the Wusha Incident enabled me to feel a special personal connection to the incident and further understand the relationship between history and myself." Most notably, when the teacher led the students to the museum for the exhibition, the students had already acquired a profound understanding of multiculturalism. For the students, the exhibition was not merely an inaccessible description in words; through drama, the students were able to appreciate the exhibition, interact with tour guides, and participate in discussions. This deeply profound learning activity constitutes the main function of DE: to recreate human stories and cultural values through drama and conduct interactions. DE helps "to make sense of the time when these stories occurred," (Lepp, 2002, p. 3) and "to feel and relate to human aspects—the indecision, fear, and unpredictability of events" (Gorvine, 1970).

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Chapter 14
Artistic Practices and Cultural Diversity for Peacebuilding in Colombia

Gloria Patricia Zapata Restrepo

Abstract The complexity of the Colombian conflict has multiple origins in such issues as socio-economic inequality, social injustice, the fight for land, the use of violence and dispossession as a means to obtain individual wealth. This shows how the current peace agreement will require a long and sustainable process that involves combined strategies from academia, civil society and the government that allow sustainable peace to be built across the country. Besides, following the peace agreement between the Revolutionary Armed Forces of Colombia (FARC) and the Colombian government (post-agreement stage), strategies for reincorporating ex-combatants into civil society are crucial for the process. In fact, academic communities and Colombian society in general have known very few aspects of ex-combatants' cultural identities, their uses of culture, the role of arts in everyday life and, especially, their artistic experience, interactions and practices. Consequently, basic elements useful for understanding the role of arts in their identities are largely unknown. This chapter aims to describe the artistic and cultural practices of ex-combatants based on a study of interviews carried out in Colombia. This text will present a literature review and the initial findings from this work. As the ex-combatants come from different cultural backgrounds, it will conclude with a reflection on arts and cultural diversity for peace building.

Background to Ex-Combatants' Situations

As a starting point, it should be mentioned that, due to understandable difficulties of access, it has been extremely challenging to approach and characterize the populations among members of armed groups within the Colombian internal conflict. This is the case for those who were part of the Revolutionary Armed Forces of Colombia (FARC). In this respect, the present chapter brings something new to the analysis of aspects related to the identity and culture of this people. Acknowledging this

G. P. Zapata Restrepo (✉)
Fundación Universitaria Juan N. Corpas, Bogotá, Colombia
e-mail: glopaza@gmail.com

population, which requires cooperative actions and support from national and international institutions, is essential and represents an urgent challenge for the proper implementation of sustainable actions for peace. This also reflects the recognition that the country has to facilitate what has been agreed between the government and the FARC, in order to create a sustainable and lasting peace that meets the needs, demands and expectations of the ex-combatants who must now recover and restructure their lives in a society, some sectors of which reject, stigmatize and ignore them.

As proposed by Mejía (2014, p. 12),

> Reintegrating an ex-combatant involves rebuilding his or her personal life, restoring values, ideologies and interests, readapting to his or her family and social environment, abandoning his or her own subversive armed political vision and rebuilding his or her confidence in the government (…) Focusing on the ex-combatant implies tackling the different areas of his or her personal life and sociocultural context that makes it possible to understand why he or she came to be part of illegal armed organizations.

This is essential if we consider that combined strategies between government and civil society are necessary to allow these citizens to be reintegrated into the daily life of civil society.

Considering that, in more than 50 years of armed conflict between the government and the FARC, there have been very few studies in Colombia (examples include Lara & Delgado, 2010; Luján, 2016; Pinto, 2010) that research artistic practices of ex-combatants while pointing out several issues about ex-combatants' reintegration and the role that arts can play. It is necessary to investigate the role of arts and cultural practices in this process, in order to redefine ourselves as a society, and take advantage of the cultural diversity of the country and the opportunity offered by the peace agreement. For this task, we need to bear in mind Lederach's (2006) contribution about finding creative strategies for conflict transformation.

As previously mentioned, over more than half a century of Colombian internal conflict, the possibility of approaching the members of the armed movements were practically non-existent. With the exception of some prominent Colombian sociologists and political scientists who, with a risky and privileged access to the sources, achieved some investigations on the dynamics of organization and coexistence of the combatants (Alape, 1989, 1994; Molano 1985, 1994, 2009). Very little has been revealed about the constituent elements of their identities, their daily activities, their habits and cultural practices, and the ways in which they interact with each other in exchanging information. For this reason, the elements that make it possible to understand the role of arts and culture in the development of the identity of members of the guerrilla movement, in this case the FARC, are widely disregarded.

In the context of armed mobilization, and now in the incorporation of these groups into civil society, identity-building processes have been developed, not only politically but in a way that is relevant to this study in an emotional, sensitive and physical sense, where the expression of feelings comes out from multiple cultural influences based on the experiences of each of the members. Their origins, their cultural background, their artistic and cultural family practices, their personal interests in terms of culture as an activity to be enjoyed and a mode of expression, broadened and

diversified these artistic and cultural practices as a factor of subjective, intersubjective and identity building.

Lara and Delgado (2010) point out that when the war is over, the points of reference of personal and collective identity go through a tough period, but eventually these aspects are reconfigured in the attempt to find new identities resulting from the changes experienced by the subjects when affective, collective and social bonds break down. They also point out that in the transition to civilian life the subject feels unprotected and helpless, since the values previously shared in the armed group now disappear and a new world of social meanings arises and invade them (Lara & Delgado, 2010).

On the other hand, these researchers point out the importance of artistic expressions in redefining the subjective experience and in the development of memory that allows young people, '… to make ethical and political commitments by changing the meaning of their struggles for dignity within the framework of a State of Law built with others from civil society' (Lara & Delgado, 2010, p. 49). Therefore, one of the key aspects is related to the redefinition of subjectivity in terms of identities transitioning from combatants to ex-combatants, from armed mobilization to civil society, which inaugurates new contexts and ways of being and living in the social world, for which new identities necessarily arise. Some studies have been able to briefly identify some of the artistic practices carried out by them, but very little are known in this regard.

Taking this framework into account, certain approaches have been made between academics and ex-combatants in some of the Territorial Training and Reintegration Spaces (ETCR in Spanish) in which we can find relevant populations of this group. These gatherings have revealed significant groups of ex-combatant artists who have developed different artistic and cultural practices. Therefore, from reflection on their own experiences and stories, this chapter aims to reflect on the role of artistic and cultural practices in peacebuilding centred on the Colombian post-agreement situation.

As mentioned above, in a paper about social and economic reintegration of ex-combatants, Mejía (2014) suggests that reinsertion studies in El Salvador have shown that there is a lack of trust and on many occasions rejection between ex-combatants and society. The government has failed to create programmes to improve the living conditions of ex-combatants into society, as a guarantee to those who decommission weapons as part of the process of the development of a life project within the legal framework (Mejía, 2014).

For this reason, the reintegration of ex-combatants implies considering complex variables that are related to the conditions leading to their being actively integrated into society. These variables challenge the ex-combatant with difficulties such as unemployment, poverty, the urgency of economic needs, social disparities, delinquency and the constant offer from those who dissented and pulled out of the peace agreement, and others from organized crime gangs to join their activities.

Artistic Practices and Peace Building

The enrichment provided by artistic practices in peacebuilding is diverse and crucial; the different artistic languages use different symbolic and expressive resources, which are based on Cassirer's (1976) approach to symbolic processes and their representative, expressive and symbolic function. It should be noted here that a large proportion of artistic experiences make sense, but they do not have an explicit meaning, which means that there is an ambiguity in the exact interpretation, meaning and definition (Cross, 2006; Elliot, 1995). Actually, the inherent ambiguity of music, its *floating nature*, allows it to act as a vehicle in which people can experience behaviours simultaneously associated with a variety of different meanings, helping to build and sustain an underlying metaphoric capacity in the control of general intellectual skills (Cross, 2006 p. 9).

Similarly, Cross (2006) points out that our musicality is intrinsically linked to our flexible social skills. As evidenced by our unique ability to share intentionality; we can act together with others in ways that demonstrate that we can not only understand the motivations and intentions of others with respect to shared goals, but also understand and represent the roles that each can play in carrying out that joint action. Therefore, the ambiguous element of the musical experience is important in dealing with changing and complex situations that can be associated with experiences in the social world and, specifically, in this case, with peacebuilding.

In this way, artistic experience becomes an element of construction for the subject as well as the appropriation and expression of the musical, physical, visual and general language of art. This element makes it possible for all the expressions of the subjects involved in an artistic practice (especially those of a non-verbal nature); to be equally valuable and important; since they show the diversity and richness of the forms of communication and interaction; but above all they constitute an essential part of subjectivity and identity, whereby emotion and sensitivity become fundamental elements. Furthermore, they make it possible to express the deepest feelings without the definition and precision required by words, which sometimes fail to provide adequate mediation. Therefore, in reference to musicality Cross (2006) points out that,

> …language's manipulative aspect, evident in its ability to be employed and interpreted as imperative and directive, is likely to impose constraints on each participant's interpretation of others' roles in the overall interaction. Music's capacity to guarantee the success of social interaction makes it an excellently adapted framework for interaction in situations that are on the edge, situations where outcomes are neither clear beforehand nor retrospectively (easily) definable (p. 8).

This leads us to consider the metaphorical element present in all the arts, as a crucial aspect that makes possible more flexible and open social interactions, sustained above all by the experience of sharing and interacting in other spaces and with other languages.

In the same way, in a study that explores artistic activities, focusing on songs performed by ex-combatants and victims, Pinto (2010) points out that music was

an important element in rebuilding the historical memory of both victims and ex-combatants, as well as a key element in expressing feelings, emotions and promoting reconciliation. Furthermore, this author suggests that music as a personal experience broadened the vision of both ex-combatants and victims, giving them a new perspective on life and opening up the possibility of a new beginning.

Furthermore, in a work about the scars of war on ex-combatants' bodies, Aranguren (2011) explains that dance and theatre, '… can therefore make a split with the logics of war, since their intentions are creative actions and not related to chaos and destruction; even if they require the use of aesthetic and movement patterns, they can always refer to those memories from war as well as from periods of peace' (p. 25).

We should also mention some other works that have studied the role of music in peacebuilding from different angles, since they show progress in identifying the trends in question. Luján (2016) suggests that it is necessary to analyse conflicts and discover their complexity in order to find solutions. This author states that music is a possible scenario for peacebuilding. Based on a literature review of several researchers who discuss the role of music in peacebuilding, Luján suggests that it would help to recognize various aspects of music that: '… promote cooperation between diverse groups at different levels; musical, identity, economic, ethnic (intercultural), by finding joint purposes that aim to create proposals regarding the resolution of various social tensions' (p. 3). Luján's text is particularly coherent when reviewing the effect of music on collective activities that promote social cohesion and intra-group solidarity.

From a different perspective, Zapata Restrepo and Hargreaves (2017) worked with musical improvisations of displaced children between six and eight years old to analyse the effect of musical experience on their socio-affective development. The results of this research show that creative musical experiences (*vocal play* and improvisation) improve self-esteem, especially on cognitive aspects and therefore the socio-affective development of children from these communities.

Rodríguez and Cabedo conducted an extensive bibliographical review of collective musical spaces (EMC, by its initials in Spanish) and their role in peacebuilding. This review points out that artistic activities, because of their capacity to promote communication and expression in people, can enrich the activities carried out with victims, as they work with non-verbal materials. In this regard, they also state that the arts play a key role in integrating the internal world of people and the external social world. It fulfils an important function as an area of transition, in addition to allowing people to be recognized for their capacities, not for their lack of resources, which is why, according to these authors, the arts have an important impact on transforming the conditions for peace (Rodríguez & Cabedo, 2017).

It is important to mention the work that has been done by women from the *Memory Seamstresses* group at the Bogotá Centre for Historical Memory, and point out that this group of women has demonstrated the importance of meeting and 'cheer up' when doing cultural activities as well as to find economic resources through cultural knowledge. This is especially important for people who have been affected by the war and need to find livelihoods in large cities. Hence, many groups affected by the

conflict gather in many places around the country, to share several cultural traditions and support them in dealing with the effects of violence.

Therefore, we consider that the artistic experience has a hermeneutic dimension that makes possible different interpretations of the same event. In peacebuilding, these resources become crucial tools by allowing the subjects who interact to be able, for example, to express all kinds of emotions (Zapata Restrepo, 2017). The following are some of the expressive resources through which artistic practices become relevant instruments in peacebuilding:

Metaphor and Metonymy

This resource allows us to use different images from experiences to express, represent or symbolize, rename or make available an idea, thought, emotion, feeling or sensation and thus manifest through different languages the subjects' deep feelings. An important aspect of metaphor and metonymy is that they give poetic meaning to the experience (Durand, 1987) and, thus, interactions contribute to constructing scenarios that open up more diversified dialogues, and allow inclusive communication with anyone who shares a similar experience.

Performance

The performance aspect of artistic experiences is relevant, because it transforms an idea into an artistic action. This often allows ruptures with everyday life, fixing the spectators' attention on aspects of life that seem usual and which, in cases of violent behaviour, may have become normalized. This characteristic is fundamental in peacebuilding, since it allows appropriation and at the same time communication and socialization in diverse meaningful spaces of the memory or history of violence, which dynamizes, transforms, includes and groups the subjects (whether actively or passively) that at some point in their lives were affected by the conflict.

Embodiment or Corporeity

Artistic experiences imply an embodiment—a 'doing' from life and body—of the experience and its communication. Without a body, every emotional matter becomes impossible, and when left unconsidered, one loses the possibility of understanding crucial aspects of the subjective and biographical order, but also of the interaction and social life as part of one's general identity. The embodiment helps to make one's own the experiences of others, to place oneself in their shoes and vice versa.

Staging Events

The majority of artistic actions in relation to peacebuilding include staging events, such as concerts, plays, performances etc., which have been the most frequently used means for denunciation, confrontation and the call to solidarity with a given cause.

An essential element of staging an event is that it gathers an audience, which implies the recognition and visibility of a subject by others through an artistic practice. These become the '*other representative*' for the subject in conditions of exclusion, and in many cases, provide a distinction that improves self-esteem and helps in developing resilience (Cohen, Gutiérrez, & Walker, 2011; Zapata Restrepo & Hargreaves, 2017).

Creation and Improvisation

Creation is one of the most relevant elements in peacebuilding, as it promotes play, knowledge and communication, using other languages. It is a fundamental element in the construction of identities and self-esteem. According to Zapata Restrepo and Hargreaves (2017), the use and enjoyment of expression with another type of language allow children to develop self-esteem and confidence.

Finally, an important element of the relationship between art and peacebuilding is the *humanization of conflicts.* Therefore, a fundamental aspect in these processes is the emotional or affective partner. Investigations that have studied the role of the arts in social–emotional and emotional development show that artistic practices have a significant role in the subject's development and therefore in the development of self-esteem, self-knowledge, self-growth, enjoyment and identity and socialization processes (Elliot, 1995; Zapata Restrepo & Hargreaves, 2017).

Rodríguez and Cabedo (2017) suggest that EMCs facilitate group contact and a sense of belonging to the collective, which contributes to the reconstruction of identity. Success in transforming conflicts requires the acceptance of different cultural identities or the creation of a new shared cultural identity. Therefore, like Lara and Delgado (2010), Rodríguez and Cabedo (2017) suggest that identities are transformed in the process of peacebuilding; therefore, reconstructing identity and turning it into a non-violent entity is an ongoing and necessary task if sustainable transformation is to be achieved.

Ex-Combatants' Identities and Cultural Diversity

As this chapter shows, cultural identities are a crucial issue, we might think that ex-combatants are likely to change their identity, but what we have found so far in the interview process with FARC ex-combatants is a very different thing. It seems

(at least at this stage of the implementation of the peace process) that cultural practices and ideology give shape to their identities. This is contrary to what other researchers have claimed, namely that the ex-combatants would wish to maintain their identity and the nickname (alias) that was given to them when they joined the FARC group. Indeed, many of them have already changed on their identity card their real name, asking the register office to modify their name for their nickname.

At first glance, this situation appears shocking but if we think deeply, it could be related to their need to keep alive their memories and the reasons that lead them to join the armed conflict; it is something in which they believe and has been part of them for many years. The awareness of who they really are and how the armed group changed their life during their time in it [the group] is somehow linked to their artistic and cultural practices, which has shaped not only their cultural identities, but also the view of themselves in relation to the society. From the interview data, it seems that this identity is a combination of their cultural background and their political ideology; this combination could be linked to the Colombian geographical regions where they come from, but we need to dig deeper into this. In fact, in their musical groups they play traditional Colombian music from their region or origin, i.e. ex-combatants from the Caribbean coast play *vallenato*, while people from the plains play *llanero* music.

It is interesting to note that in the interviews, they say having each week a space of few hours for recreation and cultural activities while they were in the bush camps. In these cultural spaces they used to organize several artistic and cultural activities; out of those activities they created their current artistic groups, which are comprised of several music and dance traditions, and also drama performances, i.e. some of them are of popular arts traditions and Colombian traditional music such as *vallenato*, *llanero or rap*; or others are joining theatre, circus and dance groups, or making handicrafts.

Furthermore, these artistic activities in several ETCRs are linked to the cultural traditions of the surrounding areas. That is why ex-combatants have artistic groups in the different musical traditions: *vallenato*, *cumbia, llanero* and even indigenous music. These practices show in some way that they have retained both their cultural roots and the cultural diversity of the rural populations of our country. But there is a need for more research that explores the ways in which these artistic and cultural practices can give them economical support through which they can have a decent job and reincorporate into society, in order to allow the country to achieve sustainable peace. However, this is a difficult task bearing in mind the actual political situation of the country with an actual government that rejects the treatment between the former president and the FARC.

In conclusion, we can look back at how Elliot (1995) argued that one of the most relevant aspects in this area is the contribution that the arts and culture make to the subject's development in the recognition of himself and the other as a living, sensitive and cognitive being—in other words, as a human being. Artistic practices, when linked to what is vital (Zapata Restrepo, 2017), are aimed at recovering one's own humanity and that of others, lead to discovering the other in a more integral dimension, as a human being who feels, who suffers, who rejoices, who enjoys and

plays; that is, as a being who lives. In a word, they generate the opportunity to see the other not as an object, but as a person. This aspect is crucial in peacebuilding, since it is about the recognition of the other who, although different and in many cases antagonistic, has feelings, emotions, difficulties and enjoys the right to a life like that of any human being, in other words, recognizing the other as a human being on an equal basis.

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Chapter 15
Harnessing the Transformative Power of Arts and Culture for Social Impact

Lai Yee Soh

Abstract Sustainable development is complex, requiring multi-disciplinary thinking and creative solutions. Cultural understanding is a key to differentiating, uniting and innovating in a globalised world, and it is an important factor when devising and evaluating approaches towards people-centred sustainable development strategies. An observation is that the arts and culture, while central to sustainable development, is often regarded as a less immediate priority in practice. There is clearly untapped potential in leveraging the arts and culture for social impact. This chapter presents the Singapore International Foundation's 'Arts for Good' initiative as a case study on the transformative power of the arts and culture for social impact since 2016. Through selected examples, it highlights the successes, as well as the challenges in leveraging cultural wisdom for arts-based activities in programming and adopting a multi-tiered partnership approach to add to growing an ecosystem. The Singapore International Foundation is a not-for-profit organisation with a mission to uplift lives and create greater understanding between Singaporeans and world communities. Its work is founded on the belief that cross-cultural interactions provide insights that strengthen understanding towards a better world. Its programmes bring people together to share ideas, skills and experiences in areas such as healthcare, education, the environment, arts and culture, as well as livelihood and business.

Introduction

A Journey of 'Making Friends for a Better World'

The Singapore International Foundation (SIF), incepted in 1991 as a non-profit organisation, was established to help Singaporeans become more international in outlook while remaining Singaporean at heart. The SIF served to encourage Singaporeans to

L. Y. Soh (✉)
Singapore International Foundation, Singapore, Singapore
e-mail: sohlaiyee@gmail.com

become active global citizens who would contribute to the international community (National Library Board, Singapore, 2014).

The growth of the SIF can be charted alongside global and domestic trends. The rapidly globalising markets set a stage where peoples and cultures are encountering and connecting at an unprecedented pace, and development in information technology has also advanced new platforms for engagement. A hallmark of SIF's modus operandi is partnerships, across sectors and cultures. Global affirmation for the significant role of partnerships came in the form of the final and number 17th United Nations' (UN) Sustainable Development Goal on "revitalising the global partnership for sustainable development" (United Nations, 2015).

Singapore's foreign policies are founded upon and continue to be on a basis where "our relationship with other countries must be mutually beneficial and multi-dimensional and based on mutual respect" (Goh, 2001). This has an influence on how Singaporean organisations including the SIF and its citizens interact with the international communities. Sustained institutionalised efforts towards an arts and cultural ecosystem since 1989, has allowed a relatively nascent cultural scene and identities to flourish today (National Arts Council, Singapore, 2012). Such conditions enable Singapore and its citizens to leverage cultural assets as part of its engagement with the international community.

Two and a half decades on, the SIF today has grown to bring Singaporeans, at home and abroad together with international communities for the sharing of ideas, skills and resources to effect positive change in areas such as healthcare, education, the environment, arts and culture, as well as livelihood and business. Initiatives and programmes are consolidated under four domains: Cultural Exchange, Good Business, Volunteer Cooperation and Our Better World (Goh, 2016).

This chapter outlines the SIF's latest programmatic focus under the Cultural Exchange domain—Arts for Good initiative which was launched in 2016 with a vision statement to connect communities, and to leverage cross-cultural wisdom and arts-based initiatives for positive social change.

Culture: The Pervasive and Cross-cutting Enabler and Driver of Sustainable Development

There is growing recognition for the pervasive and cross-cutting role of culture in sustainable development. Resilient, inclusive and pluralistic societies are founded on strong and continuous commitment to fostering intercultural understanding and connections, while heritage offers a sense of identity and cohesion for communities disrupted by today's rapidly-changing world. Culture can therefore be an important driver of the economic, social and environmental dimensions of sustainable development in areas such as poverty eradication, quality education, sustainable environmental management, sustainable cities and social cohesion and inclusion (United Nations, 2014).

Juxtaposing a growing global recognition for the role of the arts and culture for sustainable development with consideration of the strengths and challenges for Singapore and the SIF, it was timely to devote resources towards harnessing the potential of the transformative power of the arts and culture for social impact, hence creating the SIF's Arts for Good initiative. In particular, we distilled what we envisaged as possible positive social change into three pillars of this initiative, namely, fostering social inclusion, promoting sustainable urban living and enabling livelihood.

At the heart of fostering social inclusion is a commitment to leaving no one behind, by improving access to opportunities, access to employment and income, and participation in political, civic and cultural life (United Nations, 2016). In the context of arts and culture for greater social inclusion in Singapore, its National Arts Council (NAC) has been developing national-level initiatives including the Silver Arts to advocate for the meaningful possibilities seniors have in the arts since 2012, and the Arts & Disability Forum since 2015. SIF participated in that year's Arts & Disability Forum, and grew to be involved as a partner in subsequent years.

According to statistics published by the World Bank, Singapore's urban population stood at 100% in 2016. This means every Singaporean or resident is an urban dweller, where living sustainably in the urban context is a key to greater quality of life. Cultural considerations are central to ensuring that sustainable development remains people-centred, where on one hand local identities and knowledge are considered and incorporated, and on the other, creativity and cultural diversity are promoted and celebrated (United Nations Educational, Scientific and Cultural Organisation, 2016).

Culture as a means of livelihood provides employment for the individual and serves as a source of creative energy that in turn grows the cultural industry and fuels economic growth (Centre for Liveable Cities, 2017). Efforts to enable livelihood through culture in Singapore cut across government agencies such as the Singapore Tourism Board and National Design Council et al., as well as designers and social entrepreneurs such as MATTER.

As a practical complement to literary review and research, the SIF had worked with leading organisations and individuals on nine Arts for Good projects in 2015 and 2016. This included establishing complementary partnerships with organisations such as NAC and British Council, Singapore (BC) on the Arts & Disability Forum series, the latter of which will be discussed as an example here.

Insights gained from such partnerships were distilled into five distinct ways where the SIF could be a catalyst and enabler towards leveraging the arts and culture for good. They are namely to promote understanding, build capacity, provide direct services, create content and raise funds (Fig. 15.1). These set a foundation towards immediate, as well as mid- to long-term measurement and evaluation of the initiative.

Two examples that best demonstrate the SIF's Arts for Good initiative are presented in the next section.
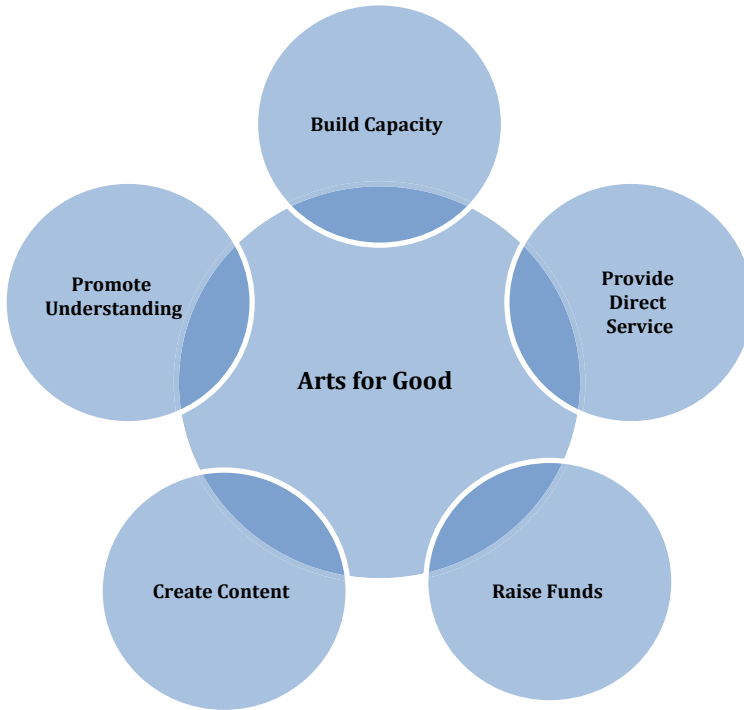
Fig. 15.1 Arts for good

Example #1: Leveraging Partnerships Through the Arts & Disability Forum

The inaugural arts and disability forum was initiated in 2015 by the NAC, in the context of national arts funding that emphasised community engagement and participation. The annual forum brought together healthcare professionals, artists and policy-makers to raise awareness about the gaps and provide insights into opportunities between the arts and disability sectors in Singapore. It highlighted a critical lack of formal training and understanding of contemporary best practices amongst those who used arts-based activities in educational or social welfare organisations for the disabled. It also surfaced a growing interest in the arts sector in intersecting with the disability sector, whose enthusiasm was often curbed by social workers who saw the need to play gatekeeper for and protector of their beneficiaries, as well as arts practitioners' lack of understanding in working with and empowering those with disabilities. This set the stage for the next two years' fora on topics surrounding the themes of inclusiveness, empowerment and collaboration.

First, in recognition that the cross-cultural exchange of best practices could spur the development and collaboration of the arts and disability sectors in Singapore, the

NAC, the BC and the SIF co-organised the annual forum in 2016 and 2017. The partnership introduced local, regional and international contexts on the intersection of the arts and disability sectors, and galvanised cross-sectoral interactions among arts practitioners, administrators from social welfare organisations and arts institutions, and policy-makers. The partnership among three organisations, albeit complementary, would necessitate creative tension, itself exemplary of the merits of diversity. A collaboration like this anchored the need for much on-going dialogue amongst the programming teams reviewing and aligning definitions, linguistic representation, and differing notions of physical accessibility.

Second, the pooling of resources from three organisations also precipitated a four-fold growth of the forum, from some 50 in 2015 to some 200 in the next two years. In addition to thought leadership exchanges, the forum series included notable output such as an inaugural national-level multi-sectoral roundtable and a post-programme publication in 2016 to extend the reach of perspectives and discussions; and focus group discussions led and facilitated by organisations representing diverse sectors at the forum in 2017 (See Annex A for a list of organisations).

One marker of success for the forum series is to have enabled or empowered those involved to lead in leveraging the arts for social change. In particular, two independent endeavours are directly associated as resultant of the forum series. The Asia-Europe Foundation commissioned a study on the policies and practices in Asia and Europe on Cultural & Disability, adding to more literature in this field by "show[ing] the diverse range of areas in which measures can be adopted, so as to provide inspiration to stakeholders across Asia and Europe and beyond" (Portoles, 2016, p. 8). Commissioned by UK's Unlimited programme, UK's Katie O'Reilly collaborating with Singapore's Peter Sau on Singapore 'd' Monologue[1] in an unprecedented "multilingual, intercultural, disability-led theatre project created between the UK and Singapore". In addition to these two endeavours, thought leadership through Dr. Justin Lee, who has been participating or speaking at the Forum series, has called for greater interdisciplinary research to inform policies and serve as an avenue to educate the next generation in diversity and inclusion, where an inclusive society of the future must not just be one that is multi-cultural and multiracial, but also multi-abled (Zhuang & Lee, 2017).

Riding on the momentum of the series from 2015 to 2017, the NAC has collaborated with Very Special Arts (VSA) for an Arts & Disability International Conference[2] for over 400 attendees in 2018. VSA is one of the few voluntary organisations that has consistently supported and promoted artists with disabilities in Singapore since 1993. VSA organises art programmes, workshops, competitions and art exhibitions for the special needs community to promote the educational, social, rehabilitative and therapeutic benefits of the arts, as well as integrating and assisting with financial independence through the arts and arts creation.[3] For the arts and disability sectors, this is a significant milestone, where the helm of the forum series is co-shared

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[1]http://weareunlimited.org.uk/commission/kaite-oreilly-singapore-d-monologues.

[2]http://adic2018.sg.

[3]http://www.vsa.org.sg/.

with an organisation that has been and will continue to be at the cross section of the arts and disability sectors. It augurs well for continuity and leadership from the two sectors, and in this context, the BC and the SIF could contribute by focusing on its core business of cross-cultural connections and collaborations.

Example #2: Fostering an Ecosystem Through the Arts for Good Fellowship

As we developed our understanding of arts-based projects for positive social change, one key observation was that boundaries of disciplines and geographies needed to be further removed.

Boundaries of discipline limit us to pigeonholes and solutions not satisfactorily geared towards what the community needs. Arts practitioners and administrators at social welfare organisations need more opportunities to interact and work with each other, gaining first-hand understanding on what are each other's concerns and motivations. Another key group would be administrators at arts and cultural institutions who are gatekeepers of resources. Strengthening their awareness and understanding of the extent of the arts to do good who would be more disposed to support arts for good projects with greater contact and appreciation of the sensibilities on such projects.

Boundaries of geographies impede learning opportunities and growth, rather than pooling and distributing resources to address existing social challenges. The SIF, by virtue of its mission to connect Singaporeans and world communities to do good, is naturally placed to harness the potential of interdisciplinary thinking across borders and beyond other markers of social differentiation.

With the above in mind, we envisaged a vibrant networked community of practice centred on commonalities rather than differences. We mapped out a pilot run of a fellowship programme—Artist for a Better World—centred on building networks and capacity for those who are leveraging the arts and culture to enable positive change. Inclusiveness was an overarching factor, as we developed an assessment framework, the emphasis of which was to replicate as much as possible a real ecosystem. Over the course of a few months, we spoke with over 30 representatives from diverse sectors including government, corporate, social welfare, arts and cultural, as well as freelance artists and arts educators whose feedback validated that an Arts for Good fellowship could provide the much-needed impetus for greater connections and collaborations, resulting in greater impact for the communities. Taking into consideration tight schedules and opportunity costs, the year-long programme was conducted over three junctures—first online, then a study visit in Singapore, and followed by a study visit in Kuala Lumpur after two months. The lapse between each of the junctures were part of the programmatic consideration, allowing for reflections, and importantly, for the germination of collaborative ideas.

Released in June 2017, the call for applications for the inaugural programme were open to any nationality and all ages. A key criteria was demonstrated interest and record in working on arts-based activities with, for or by people with disabilities, which was the theme of the year. The cross-section of the arts & disability sectors were picked to be the topic for the pilot run given our relative familiarity with considerations around it, having been consistently involved in two prior forum series. We received 172 applications, which exceeded our expectations by threefold, and together with an advisory panel comprising leaders from diverse industries, 38 were selected to join us on the inaugural programme. The final count was 29, the drop was mostly due to eventual conflicting schedules or the inability to find sponsors for co-payment of travel-related costs (See Annex B for a list of participants).

Immediate outcomes of the fellowship saw at least three participant-led collaborative projects taking place in Kuala Lumpur. For example, Indian Fellow Partho Bhowick conducted a photography workshop with the visually impaired associated by the Malaysian Association for the Blind (MAB) in Kuala Lumpur. In addition to the direct participants, some 120 stakeholders from the social welfare and cultural sectors in both Singapore and Malaysia were involved.

The potential of a network is the multiplicity of connections. We intend to enable regular touchpoints within each cohort, and subsequently across cohorts as the Fellowship develops. In order to support further participants- or community-led projects, we are currently focusing our longstanding programme—Singapore Internationale[4]—to do that.

Conclusion

Much of SIF's experience in formulating an Arts for Good initiative, articulating the potential of the transformative powers of the arts and culture for social impact, and setting the stage for assessment and evaluation remains a work-in-progress. Initial successes since 2016 would confirm the potential of such an initiative. Further engagement would be needed to convince stakeholders of the need for greater commitment of resources—time and financial support—to prioritise the arts and culture, and to foster the environment and an ecosystem founded on trust, shared vision and collaboration for a sustainable future for all.

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[4]http://www.sif.org.sg/singaporeinternationale.

Annex A

Multi-stakeholder Focus Group Discussions at the Arts & Disability Forum 2017

On Identifying Resources

1. **How to activate new funding sources for arts and disability?**
   Lee Tze Hao, Deputy Director, Strategy and Analysis, Office for Citizen Engagement, Ministry of Culture, Community and Youth
2. **Where to go, what to train for arts and disability programmes?**
   Kimberly Cham, Assistant Manager, Disability, Service Planning and Development, National Council for Social Services

   Communicating the Value of the Arts

3. **What other ways can we view the value of the arts and disability?**
   Audrey Wong, Programme Leader, MA Arts & Cultural Management, LASALLE College of Arts
4. **How and who to measure impact of arts and disability?**
   Justin Lee, Research Fellow, Institute of Policy Studies

   Activating Spaces & People

5. **How to motivate people to be involved in arts and disability? Who else should be involved?**
   Lai Yee Soh, Head, Cultural Exchange, Singapore International Foundation
6. **How to prepare venues/institutions to be inclusive?**
   Jennifer Quong, Deputy Director, Museum Roundtable and Retail & Merchandising, National Heritage Board

   Conceptualising and Designing Programmes

7. **What are the ethical considerations?**
   Hoe Su Fern, Assistant Professor and Assistant Programme Lead of Arts and Culture Management, Singapore Management University
8. **How to design and conceptualise programmes?**
   Pedro Aguirre, Change Agent, Make the Change

Annex B

1. Mr. Abhishek Kumar (India)
   Educationist, Humana People to People India
2. Ms. Angely Pamila M. Chi (Philippines)
   Co-director and Community Coordinator,
   The Unifiedfield Nomadic Artist-in-Residency Programme

3. Ms. anGie seah (Singapore)
   Visual Artist
4. Ms. Bethany Nette (Australia)
   Teaching Assistant and Coordinator, Professional Integration
   Yong Siew Toh Conservatory of Music, National University of Singapore
5. Mr. Christos Papamichael (Cyprus)
   Theatre Practitioner
6. Ms. Chua Ying Qing (Singapore)
   Curator
7. Ms. Gillian Ong (Singapore)
   Art Therapist, Dover Park Hospice
8. Ms. Ira-Iliana Papadopoulou (Greece)
   Appointed Member, Working Group on the Management, Coordination and
   Monitoring of Refugee Education, Ministry of Education, Research and Reli-
   gious Affairs
9. Ms. Janet Moo Tein Ni (Malaysia)
   Dance Movement Psychotherapist
10. Mr. Javed Hussain (Pakistan)
    Executive Director, Sindh Community Foundation
11. Mr. Joseph Nair (Singapore)
    Producer
12. Ms. Jovin Ng (Singapore)
    Facilitator, Community Engagement, The Esplanade Co. Ltd.
13. Ms. Jun Lee Jun Shan (Singapore)
    Freelance Art Psychotherapist
14. Ms. Karen Koh (Singapore)
    Art Therapist/Artist/Art Educator, Independent
15. Ms. Loh Sau Kuen (Singapore)
    Visual Artist
16. Ms. Mariska Febriyani (Indonesia)
    Founder and Executive Director, Ballet Indonesia Foundation
17. Mr. Michael Cheng (Singapore)
    Applied Drama Practitioner
18. Ms. Misouda Heuangsoukkhoun (Laos)
    Secretary General, Association for Autism
19. Ms. Nattanan Sornpeng (Thailand)
    Art Therapist for Alzheimer, Cognitive Fitness Centre, Chulalongkorn Hospital
20. Mr. Parasuram Ramamoorthi (India)
    Founder and Director, Velvi
21. Mr. Partho Bhowmick (India)
    Founder, Blind with Camera
22. Mr. Ralph Eya (Philippines)
    Multi-disciplinary Artist
23. Ms. Samantha Teo Huixin (Singapore)
    Dance Practitioner

24. Ms. Sherry Soon (Singapore)
   Founder, Be Kind SG
25. Ms. Siti Marliza (Singapore)
   Senior Teacher, Arts, Rainbow Centre
26. Mr. Sriram Venkatanarayanan (India)
   Founder and Director, NalandaWay
27. Ms. Suha Khufash (Palestine)
   Arts Programmer
28. Ms. Sushila Kukathas (Malaysia)
   Creative Producer
29. Mr. To Loeurt (Cambodia)
   Monitoring and Evaluation and Programme Manager, Phare Ponleu Selpak Association

Source http://edm.sif.org.sg/edm/CE/CE/2017/CE_ABW_2017ParticipantProfile.pdf.

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Chapter 16
Cultural Diversity, Conceptual Pedagogy, and Educating Students for Their Futures

Allan G. Richards

Abstract This chapter focuses on cultural diversity, its conflicts, and its possibilities. Cultural diversity is the bringing together of individuals with different cultures. Immigrants bring cultural diversity to our country, communities, and classrooms. Conflicts are created in our country, communities and classrooms with the presence of cultural diversity. On the other hand, cultural diversity can boost the creative and innovative energy of a country, rejuvenate a lackluster community, and enable world-class education in the classroom. Young people are the future of our country and communities and minimizing the conflicts and promoting the possibilities that come with cultural diversity will not happen by itself. These young people must be educated for their future in a global community dominated by cultural diversity. Multicultural education provides what students need to be successful in the future. Preparing students for this future requires an education that is culturally sensitive and what might this culturally sensitive education look like and how might it be delivered? The knowledge and skills students need to successfully interact with diverse populations are the "what" and the practical experiences students receive by interaction and collaboration are the "how" multicultural education might be delivered. The what and the how of multicultural education are discussed in more detail in this chapter, but it is worthwhile to mention that the delivery mechanism for this multicultural education is the conceptual pedagogy in visual arts through project-based activities. Cultural diversity can be present in schools, but multicultural education is not promoted because of the lack of support from the community and the archaic systems and structures of the education enterprise can be a barrier to promoting multicultural education as well. The rationale for developing the pedagogical approach is not only to promote multicultural education directly but to encourage the community, as a stakeholder, to buy into the idea of multicultural education and to reimage the education enterprise systems making them responsive to the advancement of various tenets of multicultural education. If this pedagogical approach and strategy are successful, students will receive a multicultural education that enable them to be successful in the global community.

A. G. Richards (✉)
University of Kentucky, Lexington, KY, USA
e-mail: allan.richards@uky.edu

From the perspective of human beings, we are all similar in our biology but from a cultural perspective, we are different. Our experiences shape each of us into a unique individual. These experiences also shape our cultures and vice versa. The bringing together of different cultures constitutes "cultural diversity." Cultural diversity and the differences in our experiences determine the degree of similarity or differences in our customs, traditions, ideas, perspectives, worldview and/or our perceptions of the world around us. Immigrants bring cultural diversity to many United States communities and reactions to this cultural diversity can oftentimes result in conflicts among people. On the other hand, cultural diversity can be a source of strength, creativity, and innovation and even change communities for the better. Multicultural education has the possibilities to ameliorate the conflicts raised from reactions to people from culturally diverse backgrounds and at the same time, promote knowledge and skills necessary to be successful in the global community. Conceptual pedagogy in visual arts through project-based activities have the tools to engage cultural diversity, even among skeptical students and other stakeholders of public schools, to promote multicultural education.

Impact of Cultural Diversity

Conflicts between people from different cultures have dotted the landscape throughout the history of the United States. African-Americans were enslaved and even after slavery, Jim Crow laws continue to subjugate them and other people of color to a life of inequality and injustice. President Roosevelt, in 1942, ordered the deportation and incarceration of Japanese Americans after Japan attacked Pearl Harbor during World War II. World War II had a similar impact for Italian and German Americans because they were opponents of the United States, then. In recent years, we have seen the escalation of conflicts. Newspapers, television, and other Internet and social media platforms have reported indiscriminate killing of people of color, in particular African-American men at the hands of mainly White police officers. The revocation of voting rights, lack of equal opportunities for a good education, housing, and job prospects all seem to be deliberate attempts to deny human rights to principally people of color (Richards & Willis, 2018). Added to this list of human rights violations are the separation of children from their parents and the detention of them by the federal government at the Southern border of the United States.

When channeled effectively, cultural diversity can be a force for good. From the earliest cities in Mesopotamia to Greece, to the Roman Empire, to the countries of Europe; immigrants, through cultural diversity, rejuvenated communities and built them into larger and more successful "modern" civilizations. The Greeks are the founders of western civilizations. In his book, "A Brief History of the Western World," Greer (1987) argues that the Greeks borrowed liberally from the older civilizations in North Africa, now known as the Middle East. He states, "Especially through their contacts [chiefly commercial] with the Persian Empire, they [the Greeks] absorbed much of the cultural heritage of both Mesopotamia and Egypt" (p. 43). This cultural

heritage includes techniques in writing, forms of literature, styles of art and architecture, elements of mathematics and medicine, and methods of conducting trade.

How can we channel cultural diversity to build a society in the United States that fosters social, political, economic, religious, and environmental equality and justice for all? We must first acknowledge that the United States has made progress from the days of slavery and Jim Crow laws but much more needs to be done to perfect its union. To move closer to perfecting this union, we must fully recognize that young people are our future, they will determine the future of the United States, and what this future looks like will depend on how we educate them today for their tomorrow. The idea is that if we can change the perceptions of students about cultural diversity, this can change communities and the negative reactions they might have to people of different cultural backgrounds. The obvious question is, what is new, why has education not addressed these issues in the past? From the evolution of the United States, it is evident that education has worked in the past, but the renewed impact cultural diversity is having on our lives and our communities is a new challenge.

To design an effective pedagogical approach to engage cultural diversity in public schools, we must be cognizant that as human beings we fear the unknown and this fear can bring out the worst human impulses in us. Cultural diversity scares many people because it is unknown therefore the goal is to familiarize students to it. The pedagogical approach and strategies that is going to familiarize students to cultural diversity must facilitate genuine communication, collaboration, interaction, creativity and innovation. In one of his many speeches, President John F. Kennedy, USA, said "…we … do things, not because they are easy, but because they are hard…" Educating students in, through and about cultural diversity is challenging and as art education practitioners, we should not be afraid of this challenge but be bold, tactical and resolute in our pedagogical responses.

Conceptual Pedagogy in Visual Arts Through Project-Based Activities

The design of the conceptual pedagogical approach in visual arts through project-based activities is a vehicle through which to ameliorate conflicts and harness the power of cultural diversity to build knowledge and skills in communication, collaboration, interaction, creativity, and innovation. This pedagogical approach derived from "conceptual art." Conceptual art is about producing artworks that the concept(s) or idea(s) involved in the making of art takes precedence over traditional aesthetic, technical, and material concerns (Alberro & Stinson, 1999). While idea(s) or concept(s) for the conceptual pedagogical approach do not take precedence over the actual education intent and processes, it provides students the freedom to imagine idea(s) and concept(s) from their experiences, stories, narratives, literature, etc., and execute them through visual arts and project-based activities. This freedom to image

and to express one's self provides opportunities for cultural exploration among students, particularly when collaborating on projects. This experience becomes more meaningful when applied through the visual arts.

Why Visual Arts

Research suggests one reason is that visual arts are multifaceted and multimodal and can show us the way to learning in and through cultural diversity. Visual arts are multifaceted because they can provide novel, challenging, and complex learning experiences through prescribed combinations of traditional and nontraditional visual arts activities. These traditional and nontraditional visual arts activities can manifest themselves in design, art production, paper and canvas work, photography, drawing, illustration, painting (visual arts); costume design, make-up, lighting, props, scenery (theater); video stories, visualizing, printmaking, shooting pictures, editing, and computer-based graphics design (filmmaking); architecture, visual thinking, graphic organizer, mind maps, exploratoriums, and galleries (Jensen, 2001). In addition, elements of contemporary visual arts activities do find their way into music, performance, theater, and dance as part of visual arts productions. Works in visual arts, however, typically use art elements (line, tone, color, space, texture, form, value, and shape) and design principles (contrast, balance, harmony, rhythm, exaggeration, movement, emphasis, depth, generalization, pattern, and repetition) as the fundamental structure for the making of images and expressions. Moreover, it is the use of these art elements and design principles in both the process of making these images and expressions and the satisfaction derived from them that maximize the effects of learning in and through cultural diversity.

The multimodal nature of the visual arts is the other key ingredient that maximizes the effects of learning. It manifests itself through the many purposes they can accomplish. Visual arts as used in an educational context are multimodal because they access multiple areas of cognitive functions, even areas that seem not to remotely relate, like well-being. According to Steiner (1996), learning in the visual arts fosters three activities: thinking, feeling, and willing or doing. Participation in visual art activities may involve mental functions, emotions, and motor functions all at the same time. In addition, the visual arts can tap into unique dimensions of our individuality and sense of self. Work in the visual arts fosters a sense of identity, increases feelings of personal power and integrity, encourages thoughts of possibility and abundance, fosters a sense of connection and compassion for others, increases joy and deepens a sense of faith in life (Cameron, 1992). Further, the visual arts seem to have the strongest effect on cognition when used as a tool for academic learning and cognition in the visual arts because it involves all areas of the brain (Jensen, 2001). Cultural diversity determines the way we respond to different situations and thus, the above functions seem to be directly or indirectly influenced by cultural diversity. This influence by cultural diversity is more dynamic through project-based activities.

Why Project-Based Activities

Project-based activities provide students experiences in problem-based solutions in real work-like settings. The intention was to challenge students to engage in finding solutions to real-world problems. In examining the efficacy of the conceptual pedagogical approach in visual arts through project-based activities, student in my art class were assigned a water project. The water project reflected a real-world problem affecting real people. Some parts of the Commonwealth of Kentucky, USA, are coal-producing regions and there are concerns about clean drinking water for the residents. This project provided students a real-world problem that needs resolving and students now had an issue around which all students, regardless of cultural background, could coalesce. Some 600 million people lack access to safe drinking water and this emphasizes the importance of the topic (https://www.essentialneed.org/water-poverty-facts). Technology is ubiquitous, and this internet site was used for students to have easy access to some quick facts about the subject at hand.

In this class assignment, students were required to select the best medium through which to convey the message of best-practices-to-preserve-and-conserve-clean-drinking water to their communities. The goal was to reenergize students about school by making learning authentic/relevant/meaningful to them. This authentic/relevant/meaningful learning experience intended to capture the imagination of students, engaged them through their own cultures without making their cultural diversity the focus of the project. Once the focus is on cultural diversity, in some classrooms, students tend to withdraw from the learning process. Engaging students through the different arguments and observations surrounding the water project created a learning environment where they felt free to express their ideas, no matter how quirky they were, without recrimination and that other students had the freedom to examine these ideas on their merits as they relate to advancing the class project without divisiveness. This type of interaction deepened the discussion around cultural diversity naturally.

Eisner (2002) believed that education through art enables students to be creative, communicate ideas and enable them to express themselves using different materials, processes, and tools. Education through art can also facilitate students' exploration of their cultural identities, cultures of others, develop collaborative skills, use different technologies, and combine knowledge from different disciplines to resolve complex problems (Richards, 2003; Richards, Kimweli, & Morris, 2004). Likewise, education through art can help us imagine a culturally diverse world where political, social, economic, spiritual and environmental justice prevail (Richards & Willis, 2018; Wachowiak & Clements, 2006). My sentiment was, if students can imagine it, they can someday create it.

Applying the Conceptual Pedagogy

There were approximately 20 preservice education students in my class—approximately 99.9% were females. One of the tenets of the conceptual pedagogical approach was to get students in class to communicate and collaborate naturally. To this end, a project-based activity, a water project, was assigned to the class. The class began with open-ended questions: "What is water?" "What are the uses of water?" These questions started a conversation among students. Everybody had some knowledge about water and contributed to the conversation. What they said at this point in the process, while important was not as important as their participation in the class conversation.

It was through this participation that students seemed to start feeling a part of the conversation and ultimately, they felt an integral part of the project. Some students at the beginning were reluctant to participate but as the practitioner, my job is to bring them into the conversation and give value to what they had to say. This readied students for the assignment that awaited them. The assignment was for students individually to research the processes of conserving and preserving clean drinking water and their best practices for the follow-up class conversation. More back-and-forth interactions took place between students as they discussed their research enthusiastically in the follow-up classes.

Executing the Water Project

To accomplish this project-based activity, ads, emails, Facebook posts, and posters were all suggestions made by students about how to disseminate the best-practices-to-conserve-and-preserve-the-clean-drinking-water results to their communities. With further class discussion, it was decided that the best medium to promote best-practices-to-conserve-and-preserve-the-clean-drinking-water results to communities was to produce a play. It was argued that the play would be more appealing to the community to see their own youngsters coming back home to perform on stage. Once this decision was made, the class elected various groups of students for different roles and responsibilities. The class selected a director and an assistant director to oversee the total production of the play. The director and assistant director worked with the class to assign responsibilities. Students self-selected the duties they wanted to perform. Several rehearsals took place, and the play was performed in front of a live audience of other students and relatives of students and it was very effective in communicating the message intended. After the production of the play, students attended debriefing sessions to register their thoughts and discuss their experiences. These debriefing sessions were also used as teaching opportunities for students to realize the importance of cultural diversity in the creative and innovative process of the production of the play and in the enrichment of their education.

Executing Individual Projects

Before the class project was assigned students were assigned a series of individual projects. The goal for assigning students these individual projects are twofold: (1) to develop their artistic skills and (2) to acclimate them to the issues of cultural diversity. Readings about current events relating to cultural diversity were assigned to students for examination, analysis, and interpretation. It is from students' interpretations that they produce their artworks and comments associated with them. These artworks were presented in class and each student described the piece, the motivation behind it, and what it is intended to reflect. In this way, the whole class discussed everybody's works and learned from them. After this session, students uploaded their images with accompanying comments to Canvas. Canvas is like an electronic portfolio and a pedagogy delivery tool for instructor to track students' progress in a class. "Global Consciousness through the Arts: A Passport for Students and Teachers" is the class textbook that provided students with readings on current events.

Students' Comments and Analysis

Students' comments reflect a barometer of what they are thinking, feeling, and more importantly what they are learning. The following students' comments reflect what they are thinking, feeling, and more importantly what they have learned about multicultural education from the water project and my class as a whole. The analysis of these comments inform us of the efficacy of the conceptual pedagogy to harness the potential of cultural diversity and ameliorate the conflicts it engenders among individuals. Harnessing the potential of cultural diversity means exposing students to the different customs, traditions, perspectives, and ideas through student-to-student and student-to-teacher interactions. Exposing students to the different customs, traditions, perspectives, and ideas in a culturally diverse setting like the classroom will foster multicultural education. Selected names are used in association with students' comments, where necessary, to protect their identities.

Multicultural Education and Cultural Diversity

Elizabeth's comment:

> Spirituality is cultivated through the study of humanities to expose the similarities of the human condition throughout people of all backgrounds. This spirituality through humanities creates an understanding and a level of connectedness to other human beings that will prevent the perpetuation of "othering" that plagues our society and instills each student with a responsibility to take care of themselves, others, and the environment. The chapter also defines human rights and focuses heavily on current cultural events that shape our society including terrorism, police brutality, poverty, education, and the environment.

After reading the textbook for class and after collaborating and communicating with students who are culturally different from her through the water project, Elizabeth wrote the above comment in which she focused on spirituality. Spirituality in this context is not about religious dogma, it is about taking care of self, fellow human beings, and the environment (Richards & Willis, 2018). This much is clear because it is how this term is defined in the textbook. Why did Elizabeth chose to address spirituality in this way? It could be that she remembered what she read from the textbook. But spirituality is not the only subject matter mentioned in the textbook, she could have chosen some other subject matter on which to comment. The other possibility is that after working with her classmates on the water project, the subject matter of spirituality was the most appropriate subject matter she recognized that would express her thoughts and ideas best about the issue of cultural diversity.

To recognize cultural diversity and the ramifications it has on individuals and communities is to experience it. The water project provided Elizabeth the opportunity to collaborate and communicate with individuals from different backgrounds and experience cultural diversity. This experience in cultural diversity allowed her to recognize that there are similarities that exist in the human condition of individuals from different backgrounds. She also recognized this when she said: "…creating an understanding and a level of connectedness to other human beings [can] prevent…" the othering of those who may be different from us. "Othering" is a term used to divide us—letting some individuals know that they do not belong or they are less than worthy of a particular association. This suggests that Elizabeth was conscious about her choice of words in her comment reflecting on her fellow students. In addition, a focus on human rights and current cultural events are further evidence that she was conscious about the reality of her environment and the world around her. Her ideas represent the very tenets of multicultural education.

Cultural diversity is central to multicultural education and multicultural education is paramount to preparing students for their futures. Multicultural education is about exposing students to different perspectives, ideas, concepts, and expanding their understanding of the world around them, and what is taking place in it. Understanding the world around her and what is taking place in it, reflect a student who is grappling with the reality of cultural diversity that is now starting to seep into her consciousness. "Global Consciousness through the Arts: A Passport for Students and Teachers" (Richards & Willis, 2018) appears to have given Elizabeth a voice or the language to express her thoughts and to tell her story about how she felt and thought about the experience she went through and how it changed her. The conceptual pedagogy in visual arts through project-based activities and the water project provided Elizabeth the environment in which to experience collaboration and communication with individuals who speak and look different from her. These manifestations are a reflection of a student using multicultural education to express an emerging consciousness of cultural diversity and its ramifications in society.

Elizabeth is not the only student who had something to say about multicultural education and cultural diversity. Ester said:

> The early civilizations in Africa, India, China and South America modeled …spirituality, and their ideas and advancements are still recognized today. If we instill cultural diversity in our education, our youth would be more open minded, and would be more likely to abide by human rights for themselves and their community. With that said, as educators, we should set high expectations for our students academically, socially and personally. We should teach them to respect themselves and others as well as encourage them to work with other people to build communication and problem-solving skills. Most importantly, we should teach them critical thinking skills that they will use for the rest of their lives.

This comment touches on spirituality, cultural diversity, open mindedness, human rights, respect for all, and building communication and problem-solving skills. These ideas are the central tenets of multicultural education but it is fascinating that Ester made the connection between spirituality and the early civilizations in Africa, India, China, and South America. She seems to be thinking about different cultures and how they fit into the greater world community. More importantly, Ester is thinking about how spirituality could open the minds of youths, so they respect themselves, the human rights of others, and that of the community. Furthermore, this student seems to be thinking of the future and as an educator, how she might want to educate her students. This is reflected in part of her comment "… set high expectations for our students academically, socially and personally." In a culturally diverse classroom, this setting of high expectations and standards create a cross-fertilization in education where multiple centers of learning are made possible. This is the very essence of what multicultural education through cultural diversity implores that we learn from one another.

Speaking about cross-fertilization in education, a vivid example of this is captured in one of the debriefing sessions with students speaking about their experiences from the water project. Martha, an elementary education major, noted: "I have made new friends and potential colleagues I can call if I have questions about a math problem, interpreting a piece of artwork, or even just to talk." Joy, another student, said, "I was not expecting to learn these many things in art class." Students working together on different facets of the water project and interacting reminds me that each student has her/his unique culture and the cultural diversity that assembles in the classroom is essential for multicultural education. This also suggests that different ideas and perceptions made available from student-to-student interactions had favorable indirect impact on the education of students. These students seemed to have recognized the abilities of their colleagues. Why is this important? It changes how students speak and interact with one another and it builds confidence so they can interact on an equal level. It also dispels the negative stereotyping that takes place when you do not know someone. In other words, this working together can change our perceptions about others in a good way and this is how the building of trust begins. Building trust can ameliorate conflicts between individuals who are not familiar with each other and this is what multicultural education portends.

Traveling is another component of receiving a multicultural education and Hyacienth raised the issue in her comment:

I have heard about doctors without borders and the things they are doing in different countries on TV. I never believed that I would want to leave my hometown but after researching the water problems that people are having in different countries and what different people are doing to solve these problems, I want to get to know these places and hear directly from the people involved…

Multicultural education does not derive only from cultural diversity in the classroom, it has different facets to it and traveling is one other area. Traveling is an education within itself. It exposes us to different cultures and it forces us to respond to them in real time. Students in the class who I assigned the water project were mainly from rural communities in the state of Kentucky. At the beginning of my classes, I inquired where students came from and would they go back to teach in their hometowns, how many wanted to travel, and how many have traveled outside of their state. From the debriefing sessions, students who were not excited about teaching away from their hometowns, let alone traveling outside of the state of Kentucky, now wanted to travel outside of the United States to other countries to experience some of what they found in their research about people in other countries and their cultures. Hyacienth is one of these students. Extrapolating from students' comments, China, India, and South America are prime locations that seem to spark their interests. I often wonder how much influence the literature in the textbook had. On the other hand, we should realize what we teach in the classroom has an influence on students and we should consider the ramifications carefully.

This caught my attention. Why would students who did not want to leave their hometown now want to travel outside of the United States? In thinking about it, I should have realized that while discussions were taking place about the production of the play for the water–project–class assignment, informal conversations about traveling and other issues were also taking place or at least being contemplated. This suggests to me that the influence of cultural diversity does not have to be in a formal setting. However, to encourage this type of informal interaction in a constructive way, which is essential in multicultural education, the practitioner must structure the classroom-learning environment so that easy communication and collaboration among students can take place.

Privilege in society can obscure our vision from what is taking place around us. This is a sentiment expressed by a student I named Jason and I am paraphrasing parts of his total comment:

Jason in one of the debriefing sessions stated that he did not realize that African American in the United States were so badly treated. When he heard about some of the atrocities police are committing, like the killing of Black men, he thought it was "fake news" and this was happening in other countries not here. He said that in some of his classes African Americans seem content and he did not pay much attention to these matters. "How come I did not learn about this in the other classes I have taken, he asked." "This was a class I took because it was required for my degree, not because I like art or anything like that." He acknowledged that now he does more research and he finds himself asking more questions.

This revealed a situation that one hears about quite often. The plight of African-American and other minorities is not new, it has been going on for a long time but few people wanted to believe it until the ubiquity of cell phone and pictorial proofs. Even

with pictorial proofs, many people still do not want to believe in what their eyes are telling them. There is another factor as well, a sense of privilege. Privilege inoculate us from parts of our communities and parts of the world so we only recognize and care about what happens in our social spheres of influence. Jason has realized that there is another world outside of his social sphere and everything is not copasetic as they appear in his world.

This is what multicultural education is about. It raises your conscious to what is happening in the global community. I would trust that if most people know what was happening around them, they would do something about it. We are often reminded by those who are wiser and more informed that if we see bad things happening and we do nothing about it we are as culpable as those who are involved. My students have shown that once they learn about the injustices and inequities and have to work with student colleagues who might be cultural different from them, there is a change in how they speak about issues and an emerging sensitivity and empathy are visible in the classroom. This is why multicultural education is about preparing students for their future. A future in which cultural diversity will be dominant in the workplace and in the social square.

The conceptual pedagogy approach has two goals: to encourage students to have conversations (discuss issues, present their points of view forcefully but respect different perspectives presented by their colleagues) and collaborate (work with others to figure out the best solutions to the problem they encountered). Producing the play on preserving and conserving clean drinking water for their communities demanded students communicate and collaborate. While students did not directly speak about the impact cultural diversity have on them personally, in their debriefing sessions, their comments stated otherwise. Students spoke about becoming an engineer—putting things together, others said that they have found what they want to do—become an architect, and yet for others, their experiences doing the water project only convinced them of where their talents lie—becoming a teacher. An art education major said, "I have found my calling to become an art teacher…" This is also what multicultural education is about, finding yourself.

Communication and collaboration through the conceptual pedagogy facilitate ideas laced with cultural perspectives. Each student is culturally different, the way they perceive things and the way they comport themselves reflect their customs, traditions, and perspectives. From the debriefing session, it appears that the conceptual pedagogical approach was successful in bringing preservice education students together and through their interactions; they naturally transmitted various aspects of their own cultures to their classmates. This interaction provided students opportunities to learn about the different cultures among students assembled in the classroom, themselves, otherness, and privilege. "I thought everybody did things the way I do them…" said one student. This suggests that some students were paying keen attention to how different their colleagues did things and that is an important component of multicultural education.

Students' comments suggest that the conceptual pedagogical approach in visual arts through project-based activities does promote multicultural education in various forms through cultural diversity. Since K-12 public schools is a targeted population

for the conceptual pedagogical approach and since the reactions to the conceptual pedagogical approach came from my preservice elementary education students, I wonder how might students in K-12 public schools react to this pedagogical approach if administered to them? How might this be accommodated in a public school system where testing seems to be the only focus of a rigid curriculum? In addition, how might practitioners secure the support of communities to promote multicultural education for students? These questions deserve responses.

Multicultural Education and the Community

Communities must support multicultural education to promote it successfully in public schools. What can art education practitioners do for communities to support multicultural education? Some individuals might argue that because cultural diversity among students in public schools is becoming more prominent, multicultural education is inevitable. This might not be the case. Richards and Willis (2018) argued that you are recognized as worthwhile through the contributions your people make to society. Since the dawn of civilization, people of color have made contributions to the advancement of societies, but these contributions are rarely mentioned in the media, except for mostly negative stereotypes. This is particularly evident in the United States where the contributions of Caucasians who form the majority are promoted everyday through the media and businesses and even in classrooms across the country. The majority dominates media and businesses and the minority rarely gets to tell their own stories. Why is this? The answer to this question is found elsewhere but what I do know is that multicultural education, if effectively promoted, is when both the majority and minority populations have similar opportunities to tell their own stories so both sides can learn from each other.

In an increasingly consumer-driven education system, communities determine the value of multicultural education. What this means is that students' and their parents' demands are likely to be granted or they could withdraw their support from schools. Withdrawing support from schools could mean the loss of financial resources that could affect the quality of education students receive. The capitalist economic model teaches us that we are all creatures of a unique instinct, we support or fund goods and services that satisfy our needs and wants (Morgenson, 2009). Take for example, visual arts, they must satisfy the needs of the stakeholders of schools and their communities to continue to receive funding in schools. As we witness in many schools, administrators customarily see visual arts programs in their schools as expendable. This is an indication that they do not believe visual arts are worthwhile in the education of students—they do not see the contributions visual arts are making to the education of students.

Perhaps multicultural education is not currently central to the K-12 curriculum in many public schools in the United States because communities do not see it as worthwhile, even though cultural diversity exists in these schools. Employ cultural diversity to promote multicultural education in ways that the community perceives

it as worthwhile to a successful education of their young people, and it will get the support of schools and communities. The conceptual pedagogical approach in visual arts through project-based activities promotes multicultural education in a way that it connects the community to schools. The water project addressed a real problem that is occurring in some communities and at the same time, it brings students together to advance multicultural education through communication, interaction, and collaboration. This experience to students engages the community in a way that it would support the school, its visual arts programs and multicultural education.

The conceptual pedagogy in visual arts through project-based activities promote multicultural education through engaging cultural diversity in the classroom. Community engagement allows for cultural diversity initiatives in schools when they are relevant to the preparations of students. This engagement is possible through the intervention of the conceptual pedagogy. Since the active engagement of cultural diversity in the classroom is central to multicultural education, every possibility in the community, school, classroom, and the curriculum should engage cultural diversity to provide high-quality knowledge and skills building for the global community.

Making Cultural Diversity Relevant

Cultural diversity is essential to multicultural education but for students and the community to support it, it must be relevant to the education students receive. As schools become more culturally diverse, there is a sense of desperation among students. Between kindergarten and third-grade, there is a high level of enthusiasm among students to go to school. Students in the upper grades just do not want to go to school as much. The dropout rate of students in the higher grades tends to support this thesis (Orfield, 2004). Why are so many students in the upper grades who do not want to attend school? With the cultural-diverse nature of students, they see different experiences as relevant to their interest and preparation for their future and others are not. These students like to explore, investigate the world around them, they want to be active, want to participate in something that will make a difference in people's lives. With a curriculum outfitted for the Agrarian and Industrial Ages in the United States, a teacher-centered instruction, and a test-driven curriculum, schools are not providing students the opportunities they need to connect with what is happening in schools.

The conceptual pedagogy made the classroom relevant for all students as evident in the water project where students actively communicated and collaborated. All students, regardless of their cultural backgrounds or their experiences, connected to the water project. This connection is evident through the enthusiasm of students to work on the project. "I really enjoyed this class." "I liked this course", two students acknowledged. Students organized themselves in teams, they did research, they designed and painted the backdrop for the set, they designed lights and music for the set, and they physically design and build the set for the play. With this type of connection, my students did not miss one day of class while they were working on this

project. They worked on weekends and other times outside of the regular class time connecting with one another through technology tools. Students working together for the good of a project make multicultural education possible thus making cultural diversity relevant.

Cultural Diversity, Knowledge and Skills

In one of my classes, a student asked me, why do we have to concern ourselves about cultural diversity if we have the knowledge and skills needed for the job? My response to this student was that immigration, migration, and technology are diversifying our communities and are creating a new global community. In this new global community, we must not only be culturally literate, we must have a fundamental knowledge base that facilitates understanding the issues and parameters surrounding cultural diversity. Trilling and Fadel (2009) suggest that students must master the kind of skills that would allow them to innovate, acquire knowledge that provide them a background from which to reason and formulate hypotheses, and be literate in technologies to enable acute awareness of their immediate surroundings. The skills that afford individuals to be innovative are critical thinking, creativity, communication, and collaboration.

The renaissance period provides us an idea of what having critical thinking, creativity, communication, and collaboration skills can do for us individually and collectively as a community. During the fifteenth century a rich family, the Medicis, and others in Florence, Italy, brought together sculptors, scientists, poets, philosophers, financiers, painters, and architects who communicated and collaborated. Art history tells us this was one of the most innovative times, we come to know it as the renaissance period. Individuals who led this burst of creativity and innovation were from different disciplines suggesting that diversity in knowledge through academic disciplines can lead to creative and innovative ideas and concepts. Johansson (2006) refers to the intersections that create these ideas and concepts in his book as the Medici Effect. The Medici Effect, he argues, is "…an intersection of fields, disciplines, or cultures, you can combine existing concepts into a large number of extraordinary new ideas" (p. 2). Like cultural diversity, knowledge derive from diversity of academic disciplines provided the impetus for creative and innovative impulses.

Among some of the first observations I made in my class were how well students worked together and how they pulled information from different disciplines to respond to issues as they worked on the water project. In their debriefing sessions when I asked students about my observations, they agreed. Some students said that they were surprised how seamlessly and effortlessly they applied knowledge from different disciplines as they worked on the class project. The disciplines students mentioned were English language, arts, mathematics, economics, science, geography, history, government, and so on and so forth. Trilling and Fadel (2009) listed some of these as disciplines necessary for educating students for the twenty-first century. Cloaked in each discipline is its own culture—language and ways of doing and

articulating things—I call them microcultures. Perhaps, Trilling and Fadel (2009) knew that disciplines serve as microcultures, and if students were exposed to them, they would have a rich background in different perspectives and points of view.

The observation and acknowledgement of how students seamlessly apply knowledge gained from different academic disciplines are instructive when the renaissance period in Florence is examined more closely. Cultural diversity does not only stem from ethnic and racial differences, it comes from training in different disciplines as well. This is not to suggest that microcultural diversity that emanates from training in different academic disciplines is a substitute for ethnic and racial diversity but mainly to point out that cultural diversity should be employed in its full complement to enrich the education students need to prepare them for their future. It is not enough to have the basic knowledge derive from different disciplines, students must be able to apply this knowledge to resolve real-world problems. The conceptual pedagogical approach in visual arts through project-based activities is essential in the education of students for their future because it makes available to them different types of culturally diverse experiences as evident from students' interactions and their spontaneous use of different disciplines in the water project. This enrichment in education that the water project provided is essential for success in a global community that is transient.

Connecting Students to the Global Community

A critical part of providing students a multicultural education is to expose them to the global community. The global community is culturally diverse and students, regardless of their backgrounds, is a source for meaningful learning experiences. Connecting students to the global community is a way of encouraging excitement and high-quality learning. Public schools are currently grappling with the widening of the academic achievement gap among students (Duncan & Murnane, 2011; Lee, 2002). The cultural diversity of students is a factor in this academic achievement gap. We know that students come to each class with different experiences and with cultural diversity; these experiences are more distinct and diverse. So, if we as practitioners are going to close the achievement gap, we must find ways to make all students' experiences relevant to the proceedings in class.

Creating a learning environment that maximizes learning will help to close this achievement gap between students in the public schools by connecting them to the global community in a meaningful way to address the issues of diversity; different learning styles, and making each lesson culturally relevant. Making students' cultures relevant in the classroom is the key because it is through their cultural portal that these students connect to what is taught in the classroom and without this connection, learning will not be at its apex for these students. Therefore, it is important to connect students to the global community because it is within the global community that their identities and experiences are reflected.

Another way of connecting students to the global community is for them to learn about themselves and others. With technology, this global community is at our

fingertips. A teacher-centered pedagogical approach will not be effective in creating this global community in the classroom simply because a single teacher cannot represent the life stories of each of her students and this should not be the intent, less she be perceived as a demagogue and loses the respect of her students. Each student is at their best telling their own story, who they are and what is their cultural affiliations, and should be given the opportunity to do so. A student-centered pedagogy is the approach to connect students to the global community. The conceptual pedagogical approach in visual arts through project-based activities is a student-centered approach. Within the water project, it afforded students the opportunity and the freedom to explore. This exploration allowed students to use technology to bring the world into the classroom thus connecting them to the global community.

Cultural Diversity and the Silo Effect

Since cultural diversity is central to multicultural education, anything that impedes the promotion of cultural diversity is in effect depriving students a multicultural education. Cultural diversity has its greatest impact when learning is not compartmentalized. We must change or work around systematic structures that facilitate compartmentalization in the education of students. The silo effect is about the compartmentalization of student learning by academic disciplines. When given an opportunity to interact, students, especially the younger ones, will find ways to communicate with one another even if they do not speak the same language. Because of migration, immigration, and refugee settlement, we find that multiple languages are spoken in today's K-12 classrooms. The practice of compartmentalizing students' learning takes away the possibility for collaboration, interaction, and communication among students. The impact of cultural diversity becomes limited. Students do not get exposed to different concepts, ideas and perspectives and thus, limit the quality of the educational experience students receive in this type of classroom environment.

A discipline-centered model drives the education enterprise. This discipline-centered model compartmentalizes student learning by academic disciplines. Take for example a typical day in class in most public schools in the United States, students are taught the content of mathematics, language arts, science, social studies, and so on and so forth in isolation. This isolation goes even further, these disciplines are taught at specific times. Perhaps this is the most convenient organizing principle around what is required for the practitioner to teach. However, there seems not to be a similar organizing principle around how students can use the knowledge and skills derive from learning in various disciplines to resolve real-world problems. Could it be that when students encounter a real-world problem their first tendency is to look to their experience derived from a single discipline for the solution rather than draw from their knowledge across disciplines to come up with the best possible solution? Could it be that the compartmentalization of learning by disciplines locks students out of the creative thinking process and the creative problem-solving model instinctively?

Richards and Willis (2018) pondered these questions in their recent book, *Global Consciousness through the Visual Arts: A Passport for Students and Teachers*. Mentally locking students into the compartmentalization of a discipline automatically locks them out of the influence of cultural diversity. Bringing students with different experiences to work together on the water project reminds me of the fifteenth century in Florence, Italy, when sculptors, scientists, poets, philosophers, financiers, painters, and architects were brought together, and the result was the beginning of a tremendous creativity and innovation period called the renaissance period as mentioned prior. Communication and collaboration, the focus of the conceptual pedagogy strategy, break down barriers between disciplines and cultures and free up students to explore through their imagination and creativity in producing a play that was meaningful to learners because it was relevant and it required them to find solutions to a real-world problem.

Based on student-debriefing sessions, the conceptual pedagogical approach in the visual arts through project-based activities provides opportunities for the influence of cultural diversity across the boundaries of disciplines. John, a student from my class, said: "I was exposed to many kinds of materials and the use of knowledge from different disciplines was exciting and meaningful to me." This quote suggests that while students did not mention it, the silo effect may be antithetical to the natural impact of cultural diversity. Cultural diversity influences high-quality learning in and across disciplines to make them compliant with global awareness. Global awareness is about informing students about political, social, and economic issues that affect them and are essential to a high-quality education.

Cultural Diversity and Three-Dimensional Learning

Cultural diversity influences three-dimensional learning and thus, influences the possibility for students to receive high-quality multicultural education. Gardner's (1993) research on multiple intelligences suggests that students have different aptitudes and these aptitudes seem to foretell students' interests. Likewise, students have different cultures that foretell how they might perceive the world around them. Why is it that students learn more deeply in an area where they have a vested interest or where it relates to their cultures? Students can naturally make connections to these areas of interest and learning is more meaningful. Furthermore, with this vested interest, students are more likely to venture into other areas because they find some connections between their areas of interest and cultures and these other areas. Making these connections across the boundaries of disciplines and cultures are regarded as three-dimensional learning. Chances are that you walk into a K-12 school in the United States and the most likely areas to be encouraging three-dimensional learning are the arts.

Students are more likely to draw from their spectrum of knowledge to find creative solutions to problems as they work on projects through the arts. However, this could become more effective if structures were put in place to make visual arts central

to the education process. Cultural diversity may also encourage three-dimensional learning. It is clear from the water project that the conceptual pedagogy approach provided students the freedom and opportunities to make connections across cultures and disciplines through communication and collaboration among themselves and the art educator.

Cultural Diversity and the Hierarchical Structure

The hierarchical structure of disciplines in the education enterprise tends to negate opportunities for interactions and the advancement of cultural diversity. Most schools in the United States and around the world present a hierarchical structure of the disciplines in their curricula. This hierarchy tends to have mathematics, languages and science at the top of the list and the arts at the bottom of the list. Even among the arts, most schools have visual arts and music at the top of the list, dance and theater are at the very bottom of this list. The twenty-first century global economy is transient, and we cannot accurately predict what jobs or careers will be there from one year to the next. While mathematics, languages and science are important, visual arts, music, dance and theater are important as well and should be given equal status in the curriculum along with creativity and innovation (Robinson, 2011). More importantly, the hierarchical structure of disciplines in schools stifles cultural diversity.

Cultural diversity indicates the diverse capabilities of students. That means that the aptitudes of students are different and that their interests are different. The hierarchical structure of disciplines in public schools limits opportunities for students to pursue their interests by forcing them into disciplines that they may see little relevance. In other words, students have no interest in connecting to what is being taught and this can only mute their enthusiasm for learning and deny them the opportunity for preparing themselves for their future. Students in the water project were excited about being involved in the production of the play because each student, regardless of cultural background and interest, found some task for which they had at least an interest to pursue.

In one of the debriefing sessions, Rodney stated that: "I look forward coming to this class because it feels like I know what I am doing and I enjoy what I am doing." This excitement came from doing things that were relevant to students and it provided a niche for each one of them to perform within their capabilities and aptitudes. The water project embraced both cultural diversity and visual arts in the conceptual pedagogical approach and gave students equal status in the education process. This is what is necessary for students from diverse backgrounds to feel fully integrated in the classroom experience and participate fully in it. When students are fully integrated in the classroom experience and participate fully in it, all students benefit because of the exchange of diverse ideas, perspectives and knowledge.

Cultural Diversity and Learning Styles

Students have different learning styles naturally, but cultural diversity makes these learning styles more distinct and obvious in the classroom. One of the greatest challenges in the public school classroom is to deliver a lesson successfully to a diverse group of learners. Assigning students a project and allowing them the freedom to be creative and imaginative will give them the space to learn at their own pace and style. This will also facilitate the differences in learning and attribute to cultural diversity. The conceptual pedagogy in visual arts encouraged students to be creative and imaginative and the addition of a class project provided a wide range of latitude for different learners to connect to what is being taught in the classroom. Perhaps this is why the preservice education students were so enthusiastic about working on the water project. They found their experiences relevant and the project provided them an opportunity to find their own niche. In other words, their cultural diversity did not limit their ability to connect with other students and what was being taught in the classroom. When the classroom caters to the different learning styles of students, it improves the quality of learning. While this might be considered subjective, my students' grades for the water project were significantly higher than previous years and they seemed to be happier.

Reflections

As I reflected on the dichotomy of cultural diversity, conceptual pedagogy and preparing students for their future through visual arts and project-based activities, the classroom as a microcosm of the larger society and education as a change agent occupied my thoughts. How might these factors influence the education of students for their future? Will they facilitate or prevent the changes necessary to improve the human condition over time? In the words of Robinson (2011) and Hamid (2017), I cannot but conclude that if the conceptual pedagogy is strategically applied this could create a renaissance in our schools and society. A school and a society where political, social, economic, education and environmental equality and justice prevail for all people regardless of their cultural heritage.

The Classroom is a Microcosm of the Larger Society

The public school classrooms are the most consequential learning environment. In and through them, students prepare for their future. Society has a tremendous influence on public schools and their classrooms. The tensions that exist between people in the larger society find their way on a micro level in schools and certainly, in the classroom. This may take different forms: behavioral difficulties, poor attitude

toward schools, learning difficulties, and even open hostility to authority. To provide all students an excellent education, practitioners must understand the cultural diversity of their students. It is not enough just to understand the cultural diversity of the students in the classroom, while it is important, the practitioner must understand the impact cultural diversity is having on students and to do this, the practitioner must understand what is taking place in the larger society. This puts practitioners in a better position to facilitate change in the classroom and in society when considering that students are the future and the future depends on how we educate students today.

In recent years, technology, immigration, migration, and the relocation of refugees have increased cultural diversity in our communities (Richards & Willis, 2018). With the metamorphosis of our communities, the majority culture seems to be concerned and individuals are reacting in a negative way. We hear and see police brutality, the interment of children in cages, the denial of basic human rights, and government directed violence against its own people. What is most troubling in these cases is that they appear to be more prevalent and focused against people of color, which leads me to speculate that it is an issue about race and cultural diversity. For example, we see and hear in the media the horrible treatment of people at the southern border of the United States with Mexico but the same is not true for the northern border with Canada. Could this be because of the cultural diversity nature of the people crossing at the southern border? There might be an explanation for why this is the case, but the perception is still striking. It is often said that your perception is your reality and the reality is what most people perceive taking place at the southern border of the United States.

Cultural diversity is what makes each of us unique and we perceive the world differently, we speak differently, we look differently, and we do things differently. It is because of these differences we tend to have conflicts when one or more people are interacting. Take for example spouses or friends, they have conflicts, they know each other or one another and are supposed to have compatible interests. The difference here is that these conflicts, often, do not lead to violence or inhumane treatments. The more different the cultures of individuals are the more intense the conflicts between them. Human beings are naturally afraid of the unknown and therefore the more different we are from one another the more likely individuals will be fearful of one another. Fear is a very strong emotional response that can drive human beings to do socially unacceptable acts to other human beings. Despite the micro conflicts that they have, spouses and friends remain close associates and advance in relative harmony because they know one another. Cultural diversity emphases our dramatic differences and, if we get to know one another, a more harmonious way of life could overtake the more uncivilized ones.

Nostalgia perpetuates the widening of the cultural diversity gap between people. In the eighteenth and nineteenth centuries, Thomas Jefferson became governor of Virginia and later became President of the United States and he owned slaves (Cogliano, 2012). The association with slavery is disquieting especially knowing that in those days the common belief was that slaves were inferior human beings, they were dangerous, and they were treated as such by people in power. This experience runs deep in the American psyche and unfortunately has deleterious effects that

still linger in some segments of society and this feeds into the social, economic, political, religious, and judicial constructs of many American communities through the press and businesses. Negative images of minorities disproportionately publicized in the press continue to shape how they are perceived by the majority. The perception of minorities continues to influence unfair business hiring and promotion practices. These experiences seem to have cemented the perception of privilege in the minds of many Caucasians and subservience in the minds of too many African-Americans. We may not fully comprehend the psychological impact that these experiences are causing but some of them do tend to manifest themselves in society in different ways. The segregation of neighborhoods and schools and the lack of opportunities for education and advancement for minorities are just a few examples of obvious consequences.

As our communities become more globally connected, the issues of cultural diversity and its impact are not going away. This poses an existential threat to civilized-democratic societies. Hamid (2017) argued that this existential threat is the lack of insight and creativity to image the future. Through our ideas, beliefs, and values of human imagination and culture, we can recreate a world in which all our human rights and democratic principles are preserved (Robinson, 2011). This will require educating students for a future we do not know. What we do know, however, is that cultural diversity must play a major role in this education. Older individuals are already set in their ways and very little will change, but young people are our greatest hope for the future and for change. The education we provide them now will determine what the future will bring for them and future generations.

Education as a Change Agent

"All I really need to know I learned in kindergarten…" Robert Fulghum (2003) in his book muses us with uncommon thoughts on common things. While we always strive to bring unique thoughts to our common understandings, I cannot say that all I needed to know I learned in kindergarten. However, I can say that the most consequential periods of learning I have had, so far, came from traveling to different countries (24) and interacting with different people and the seminars I had in my doctoral program. In my doctoral program, there were students from Jamaica, Egypt, Korea, Thailand, and the United States (North, East, South, and West). Class time was a treat; we heard the different accents representing the cultural diversity assembled in the classroom. The debates were equally fascinating, hearing genuine perspectives expressed that were different from my own. This not only made me more aware that there were many different arguments to any issue, but it helped me see the value of cultural diversity to a quality multicultural education.

Continuing to learn from these experiences years after graduation, as a practitioner, one of the things I realized is that you can have cultural diversity in the classroom, but it might not influence how and what students learn. Most of the learning of students takes place outside of the classroom with like-minded individuals. This is

why students must be engaged in collaborative work in the classroom for cultural diversity to have an impact on their learning. In other words, you do not get to know a stranger if you do not engage him/her, you must exchange conversations with that person to get to know them. This conversation must be meaningful and constructive. Knowing is vital to cultural understanding. This knowing is less likely to occur when innocent people who are seeking asylum are brutalized and locked away, when toddlers and older children are ripped away from their parents and locked up in cages like animals, and when race and religions drive the furor and focus of some people. "To ignore evil is to become accomplice to it"—Martin Luther King. Practitioners in the classroom are in a critical position to ameliorate these effects by educating students for their future and cultural diversity must be at the center of this education.

It is the nature of visual arts to allow for exploration, discussion, the creating of artworks, and even improving academic achievement in other disciplines (Richards, 2003; Richards, Kimweli, & Morris, 2004). Allowing for exploration, discussion, and production are major components of instructional strategies that unleash the influence of cultural diversity to propagate internationalized perspectives in a discipline. Conceptual pedagogical approach in visual arts through project-based learning can facilitate this endeavor.

Summary/Conclusion

We are on the same ship traveling to the future and if it sinks, we are all in peril. Cultural diversity is ubiquitous in our communities. We can allow it to advance us or destroy us. The way we educated students for their future will determine the former or the latter. Conceptual pedagogy in visual arts through project-based activities designed to employ authentic learning to harness cultural diversity in the learning experiences and to advance its positive attributes and ameliorate the negative ones. These positive attributes must filter through the different facets of the education processes in the classroom to create change. Change in how we communicate and collaborate on a daily basis with those who do not look like us or do not speak like us. During 1861–1865, the American Civil War fought over long-standing controversy about slavery; on one side, people were fighting to maintain the status quo. The status quo was to subjugate people who were different, as slaves. The side that embraced equality for all won and the United States advanced to be a better union. Of late, this union seems to be fracturing—there have been setbacks. Since the dawn of civilization, cultural diversity has been changing people and societies. We can recreate societies and build a different future where otherness is an asset rather than a liability. Through cultural diversity, students can obtain multicultural education and we in the United States can recreate a better society for all. "We are stronger together than when we are apart."

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Chapter 17
Diversity and Museums in Germany

Ernst Wagner

Abstract The chapter will reflect on the historical development of migration in Germany after the World War II up to the so called refugee crisis in 2015/16 and its influence on cultural institutions like museums. (A museum is understood as a nonprofit institution open to the public. Germany has a rich museum landscape with more than 6,000 museums, 400 exhibition halls, and more than 100 million visitors per year with increasing numbers.) Different phases of migration have led to different concepts not only in collecting and curating but also in the way of thinking about mediation and art (or cultural) education. This has happened within the broader range of human resources development, audience development, transcultural mainstreaming in museums, and whole-institution approaches. The various concepts will be discussed in respect to different scenarios with different kind of audiences. This leads to a typology built on the given base. In the next step, the specific strengths of museums will be explored and patterns of arts education will be recognized. The results of these considerations offer the chance to develop distinct models referring to two main dimensions, appreciation (power) and openness (self-concept). Referring to John W. Berry's theory in acculturation and his kind of modeling, a concept is proposed that can be used to develop research in arts education in the field of cultural diversity, mainly in regards to two research approaches, case studies as well as evaluation of programs and measures—based on an epistemological model that avoids the trap of essentialism.

This paper focuses on museums dedicated to cultural heritage and contemporary culture including fine arts.

E. Wagner (✉)
University of Erlangen and Academy of Fine Arts, Munich, Germany
e-mail: ernst.wagner@fau.de

Diversity in Germany

Germany has about 82 million inhabitants, a number that promises a wide array of diverse lifestyles. Diversity exists between rural and urban areas, between the eastern (formerly communist) and the western part, between Catholics and Protestants, between people who speak various dialects and minority indigenous languages, between educational backgrounds, and between social statuses. To make a long story short, diversity exists between a plethora of different milieus (Tippelt, 2015). Amongst all these factors, cultural diversity is also rooted in a long and lasting history of immigration (MacGregor, 2016).

Towards the end and in the immediate aftermath of World War II, 12 million refugees from the former German (at that time occupied) territories in the east arrived in the new Germany shaped by the allied powers. Between 1955 and 1973, German governments invited altogether 14 million "guest workers" (Gastarbeiter) to migrate to Germany for jobs. These immigrants—most of them from Turkey, Italy, Spain, and Portugal—contributed to an increasing cultural diversification in Germany. Since 1987, around 3 million ethnic Germans, mainly from Russia, have emigrated to Germany. In 2015, the number of asylum seekers and refugees, especially from Afghanistan, Syria, and Africa, increased rapidly, peaking in 2016.

"The Federal Statistical Office reports that a good 10 million people holding only foreign citizenship were registered at the end of 2016" (Statistisches Bundesamt, 2017). This means, 12% of the country's population did not have German citizenship. Additionally, 22.5% of the country's residents have immigrant backgrounds (i.e., at least one parent settling here after 1955). The majority of migrants live in western Germany, particularly in urban areas (see Fig. 17.1). To sum up, diversity has always existed in Germany and we experience an ongoing process of diversification. In an era of globalization, more and more people from faraway regions of the world arrive. Thus, differences become more visible. Needless to say migrant inhabitants form a very heterogeneous group whose variety increases the cultural diversity of the receiving society. This development has impact on education and culture, in our case especially cultural institutions that work at the intersection of both domains like museums. In what follows, I will further explore the challenges and opportunities museums face in an era of rapid cultural diversification.

Museums in Germany and Migration

The Berlin based *Institute for Museum Research* annually reports on visitor attendance in all museums in Germany. Of the 6,712 German museums that were asked for their attendance data, 4, 699 (70%) were able to report back. The total number of visits counted was 111,877,085 (see Fig. 17.2). Of course, we can find a few museums that attract a huge audience and many others that remain nearly empty. We do not have exact numbers about who is visiting the museums and from which

unter 3,5

3,5 bis unter 5,8

5,8 bis unter 7,9

7,9 bis unter 10,1

10,1 bis unter 13,3

13,3 und mehr

keine Daten *
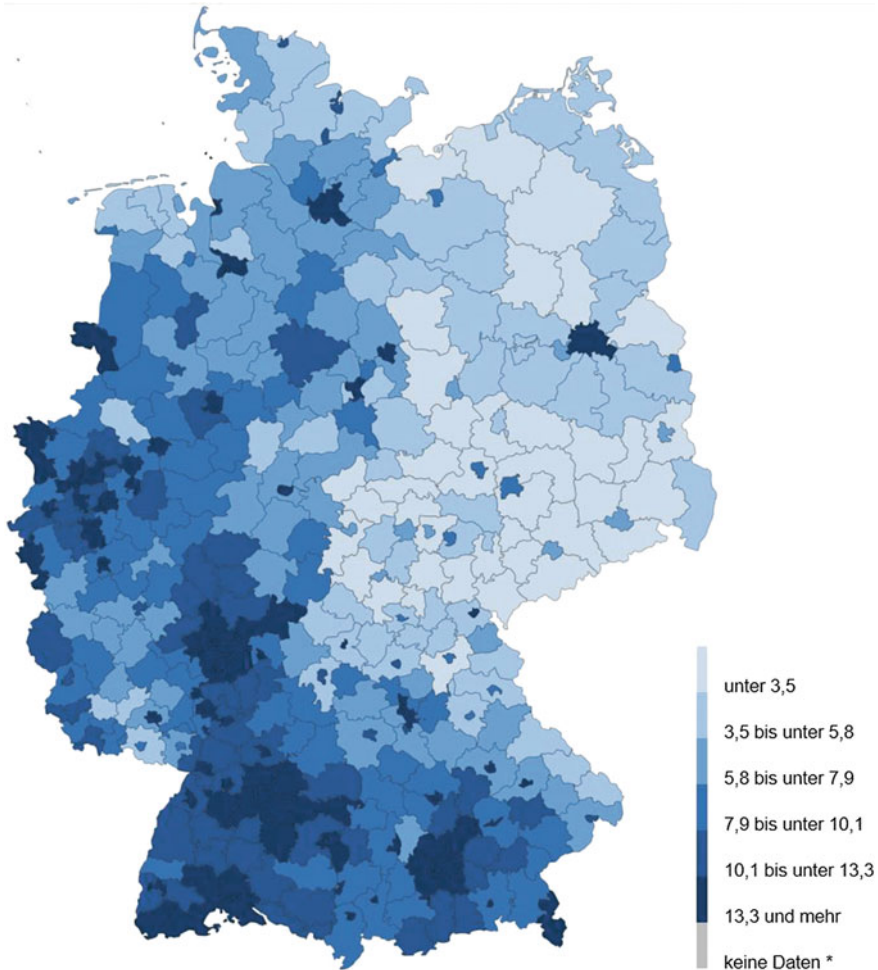
Fig. 17.1 Share of foreigners (no German passport) in Germany 2016 (Statistisches Bundesamt, 2016)

milieus they are coming from, but we can speculate that people with a migration background participate in cultural measures, use cultural offers much less often than people without a migration background (Senatsverwaltung für Kultur und Europa, Berlin, 2017). Data from the USA in 2010 (see Fig. 17.3) show a trend that we can also observe in other countries: in spite of the ongoing social diversification, members of minority groups only make up a very small percentage of the museum goers. This constellation demonstrates a problem many museums confront. If the share of the migrant population is growing and museums are not an attractive place for this increasing part of our societies, institutions that define their identity through access for all, will face a problem of legitimization in the future.

Fig. 17.2 Number of museum visits in Germany (Staatliche Museen zu Berlin, 2017)

Fig. 17.3 Relation between share of minority population in the USA and its representation in the number of museum visits (American Alliance of Museums, 2010)

In order to get a better idea of how museums can approach this gap, we have to take the basic conditions of museum work into account. "A museum is a non-profit, permanent institution in the service of society 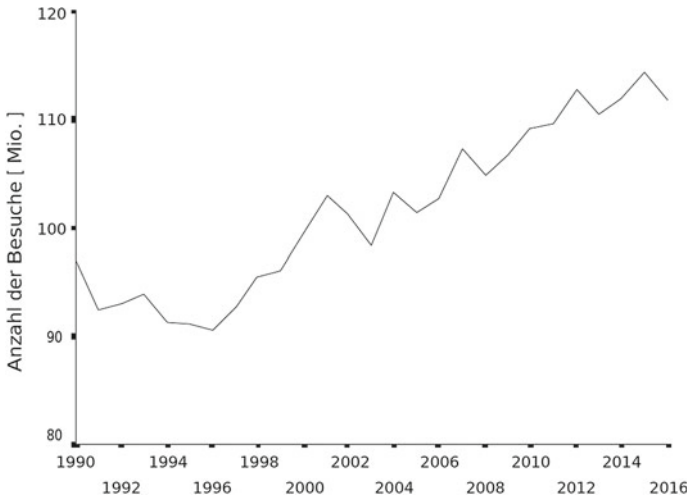and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment" (International Council of Museums, 2018).[1] We can learn from the museum's history how the classic tasks of a museum (collecting, preserving, exploring, exhibiting and educating/communicating) are always linked to each other under the umbrella of guiding ideas. These guiding ideas respond to the key questions of their time.

In today's world, the demographic shifts and the increasing cultural diversity pose central questions to which museums have to react. Their responses are developed on the four management levels at a museum (International Council of Museums, 2004): program development, personnel development, audience development and organizational development (see Fig. 17.4). **Program development** refers to the development of concepts; it starts with curating exhibitions and includes the design of the presentation as well as the design of the mediation or education measures. The focus is on the development of narrations and narratives, i.e., the stories that the museum wants to tell. As Burcu Dogramaci suggests, the stories of today deal with migration. Dogramaci requests that these new narratives require not only new forms of selection and presentation but also a rewriting of art history as such (Dogramaci, 2017). By contrast, **personnel or staff development** considerations are reflected in the increased efforts to find and hire people with a migrant background in all areas, from senior management to curators and mediators, from cashiers to guards. In times of changing societies, the target group description[2] and visitor orientation of museums, form another important aspect, which, in turn, is handled by those who are responsible for the **audience development**. Finally, **organizational development** is the most comprehensive level; ideally, it is here that a transcultural mainstreaming of all areas of a museum, in the sense of a "whole-institution approach", is achieved.

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[1] The explanation, given by ICOM, the *International Council of Museums*, proclaims itself as universal: "This definition is a reference in the international community" (International Council of Museums, 2018). I wish to take this opportunity for adding a side note: This claim to universality is interesting in the context of this book and—more generally—in times that discuss cultural concepts, as for instance, the definition of arts education given by UNESCO quite controversially (IJdens, Bolden, & Wagner, 2018). We all know that the concept *museum* is deeply rooted in the European intellectual history.

[2] The question of how to describe the target group is of fundamental importance, since it has a massive influence on the design of the respective measure. Various criteria, visible or invisible ones, are available, e.g., culture, value orientation, ethnicity/skin color, country of origin/ language, religion, educational level, age, gender/ sexual orientation, handicaps/disability, social class, etc.

Levels	Acquisition	Conservation	Research	Communication Education	Exhibition	Strategies
Program Development						Thematise the diversity of collection and narratives.
Personnel Development						Recruit staff representing the diversity of the society.
Audience Development						Approach different target groups, milieus.
Organizational Development						Implement diversity mainstreaming in the whole institution.

Fig. 17.4 Factors of a museum that are influenced by diversity issues and possible strategic answers

The Specific Potentials of Museums in the Context of Increasing Diversity

Before we start to develop a model for discussing museum work in the context of diversity, we have to ask for the specific potentials a museum offers in this context. In the following part, I will focus on the program development aspect of a museum, as this is central for arts education—having in mind that organizational, audience and personnel development are always involved. As mentioned above, all levels are interlinked and influence each other.

A museum offers many pragmatic advantages for the development of programs for diversity-oriented education. This includes the direct, sensual encounter with (mostly) nonlinguistic objects that help for instance to overcome language barriers. It also includes the differentiation of ways of access through combined mediation programs that bring together creative-practical and receptive-reflective parts. These strategies enable museums to cope flexibly with the increasing diversity of addressees. The special role of the museum as a "third space"[3] also is noteworthy here, since the museum is and offers a protected space and, usually, constitutes a socially appreciated cultural location.

In addition to all these obvious and pragmatic advantages, however, a very different aspect that is often forgotten in our discourses seems to be of vital importance: no other cultural institution is so closely linked to the creation or construction of collective identities. The history of the museum, especially since its invention in

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[3]"It is that Third Space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized, and read anew" (Bhabha, 1994, p. 37).

the eighteenth and nineteenth centuries, shows this quite clearly. The museum has always been understood as an institution committed to specific educational ideas. Some examples for the affiliation of museums and cultural identity are: the idea of "nation building" in the nineteenth century through National Museums; the demonstration of ethnic superiority (or its critical questioning) in ethnological museums; the issue of local identity addressed in city and regional museums; the issue of national collective memory in memorials that are often accompanied by museum exhibits.

Looking for the potentials of museums, we also have to take into account that all the respective museum collections themselves went through transformations and that all of them also bear stories of migration. Objects are sold, given away, stolen, conquered, transferred, returned or restituted. In this respect, they do not only function as space-related, one-dimensional identity constructs but they also offer a set of meanings that can serve as material or even as a blueprint for hybrid and transcultural identities. This aspect of identity, woven into the institution of the museum, develops a special significance with respect to the cultural diversity in today's societies. The objects show their multifaceted, multilayered, and at the same time unique individuality, bearing their own transformational history. Therefore, they can provide a model for the visitors for reflecting their own global identities, their own cultural differences and translations (Bhabha, 2012). A possible example of how this could happen will be discussed in the last part of this chapter.

Patterns and a First Typology of Situations

Given the proximity of museums to topics such as diversity, migration and identity construction, given the potential of museums to explore these topics, it is useful to specify the role museums can play for new target groups. In recent publications, such as the anthology "Refugees and Cultural Education" (Ziese & Gritschke, 2016), we find a distinction that is of central importance for our further considerations: what do we see when we look at people with minority backgrounds, histories of flight or migration: potentials or deficits? Often these groups are considered as problematic. But, a shift from deficit-orientation to potential-orientation turns target groups into serious partners at eye level, who can bring new qualities into shared learning processes.

The 27 practical examples that are presented in the German publication mentioned above focus on the most vulnerable minority groups in Germany; newly arrived refugees from different regions of the world, mainly from Africa or Syria. Dealing with these specific groups helps us to be more precise, as many relevant aspects come together in a condensed way. Interestingly, the examples in this book take into account both approaches. The deficit-oriented approach which, in theory, often appears as paternalization (see below), remains relevant with respect to participation and prevention. Potential-orientation, by contrast, leads to other possibilities. An analysis of the measures and projects presented in "Refugees and Cultural Education"

delivers a typology of recurrent situations in arts education. Four types of situations can be distinguished as follows:

a. **Learning to know the foreign culture**: refugees (or people with a migrant background) learn to know the culture/the language of the receiving society in the museum. But they also deal critically with the customs, traditions, ways of behavior, and lifestyles of the new or foreign environment. They project their own (cultural) experiences on the museum objects in order to recognize commonalities and differences. This allows them to perceive the majority society more realistically and helps them to handle the new situation.

b. **Experiencing an inspiring space**: The museum serves as a place that provides a change from everyday life (such as everyday life in refugee camps). It provides alternative and culturally "enriched" experiences that contrast the daily routine. The museum can also constitute a safe place for vulnerable target groups.

c. **Working with and shaping the museum space**: People with a migrant background or refugees bring their own knowledge (for example about cultural practices in their country of origin) into the museum. In individual projects, they can work as a guide for different audiences, e.g., for people who have been here for a long time or for newly arriving people. Sometimes, they develop audio guides, they write for publications, or they plan a presentation, or an event. They use these opportunities to express their own point of view. This happens in a team with the museum staff, who, in turn, understand themselves as learners. Contributions or stays of experts or scientists from abroad for the development of multi-perspectival ways of seeing belong to this category as well.

d. **Learning to know their own culture**: The fourth category of activities is based on examples that start from exhibitions in a museum. Here, a cultural–historical presentation can either focus on migration (immigration and/or emigration of people and/or objects) or on the cultural constructions of identity. Such an exhibition can, for instance, address stories of cultural encounters or conflicts. Provenance research and reception history can make important contributions here. These approaches require a special focus on the mediation process that guides the way in which visitors perceive the exhibits. While formats that address intercultural constellations are aimed at all visitor groups, they can show people with a migrant background that their questions form relevant issues for museums.

The Terms

Before proposing a model that helps to approach the concepts that define museum work in a more analytical way, we first need to approach the concept of diversity itself. Diversity, in the context of arts education, is understood as diversity of the arts and of educational concepts. Both of these areas are embedded within the broader concept of "culture". "Culture", here, is considered as a collective term, meaning all social practices (common forms of everyday routines, forms of contact, symbolizations,

habitus, etc.), and, on the other hand, the attribution of these phenomena to a particular group (milieu, society, ethnicity, civilization, a group belonging to a religion or living in a geographic space, having the same mother tongue or using the same language, etc.). Culture "is that complex whole which includes knowledge, beliefs, arts, morals, laws, customs, and any other capabilities and habits acquired by [a human] as a member of society" (UNESCO, 2018).

Diversity is important when it comes to interaction between (diverse) people. Three terms or categories can be used to describe and distinguish possible relationships or interactions among different cultures. Briefly, **Multiculturalism** is predominantly a concept referring to different cultures as self-contained units, like containers existing side by side on a ship (see Fig. 17.5). The concept of **Interculturalism** follows the notion of (again largely closed) units, whose constellations are however similar to billiard balls: the interaction among the various units resembles the movements on a pool table, they influence each other without changing their inner structure. But the interplay among cultures can assume different dynamics.[4] **Transculturalism**, the third concept, rejects the idea that cultures are distinguishable units and instead views them as constructs without clear boundaries. According to this concept, cultures are already mixed in themselves and are interwoven into an indissoluble network of influences, adoptions, mutual transformations, etc., like in the case of rhizomes. The three terms introduced here are not positioned in a hierarchical way (in this respect they differ from the differentiation between deficit- and potential-orientation introduced above). They are equally useful (and used) to describe particular social and cultural contexts and to find ways of engaging with them.

In the wider context, we also have to take two other concepts into account. The first one is **world culture**. It addresses phenomena such as transnational trends in youth cultures on the one hand or the world of consumption and lifestyles on the other. It is shaped by global brands with transnational economic power, like Samsung, Adidas, Google, or Coca Cola, aiming at promoting standardized production.
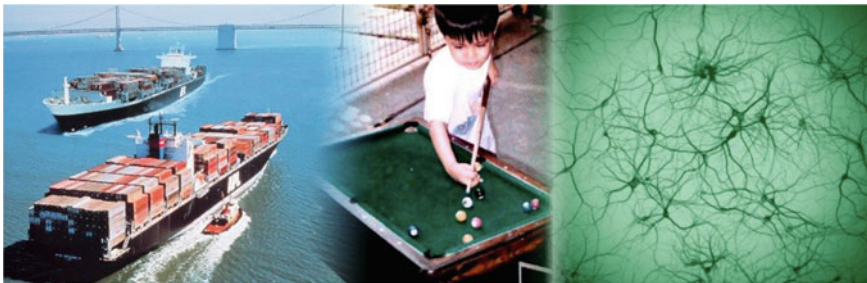
Fig. 17.5   Container—Billiard—Rhizome (Montage by the author)

[4]The concept of interculturality was developed for describing communication between people from different countries in international business. Intercultural communication is related to communication across different cultures (religious, social, ethnic, and educational backgrounds) within an organization or between organizations. In the last century, this concept was transferred to society.

The second one is **monoculture**, reflecting a (still) growing tendency in many communities or countries all over the world. Here we can find an increasing number of political, ideological discourses that aim at enhancing cultural homogenization by emphasizing an exclusive (national or social or ethnic or religious) identity within closed "borders" and enforcing the cultural construction of the roots of those identities. Monoculture encompasses the risk of promoting cultural purity, the racist belief in the superiority of one culture and the ideological definition of features that determine the "adequate" cultural background. Monoculture is, hence, counterproductive in respect to human rights or the specific understanding of arts education, as defined by the universal, normative framework of UNESCO (2010).

Neither global culture nor monocultures are based on the concept of cultural difference—and difference is a condition for diversity. Global culture, in the sense mentioned above, ignores and covers up differences, whereas monoculture seeks to erase diversity and cultivates an internal disposition that privileges an exclusive (national) culture or society. Difference—as the crucial condition for diversity—means that something is "different from the *other*". Without difference, the concept of heterogeneity or diversity is not conceivable. Multi-, inter- and transculturality are concepts that deal with difference. We find them in our everyday experiences. We all know the experience of belonging to something on the one hand—and the experience of strangeness or alienation on the other.

For example, in everyday life, **Multiculturalism** is equivalent to what happens when crossing a crowded railway station in a city (see Fig. 17.6), you see that there are many different people in the same space, you are aware of this, sometimes you focus on conspicuous people—but you do not get in touch. Furthermore, the term also refers to the relation between newly arrived refugee groups and the receiving society and is therefore relevant for forms of education that respond to the challenges and opportunities of today.

Interculturalism, in turn, corresponds to the situation in many classrooms in today's schools, especially in bigger cities, where pupils from different cultures come together. The respective backgrounds influence their way of communication. Interculturalism, here, defines the relationship between teachers and pupils, and among pupils.

Fig. 17.6 Railway station—classroom—portrait (Collage of the author)

Transculturalism, by contrast, reflects the multilayered constitution of individuals, the hybrid construction of identity or the self on the micro level—similar to cultural regions or nations on the meso or macro level.

Categories for Strategies in Museum Education—A Model

For this next step we will use an approach that we can learn from psychology. Here we find methods that link phenomenological observations of human behavior with underlying attitudes, behavioral patterns and dispositions, as for instance in educational science (parenting styles, see Maccoby and Martin, 1983)[5] or in theories on intercultural development (acculturation strategies, see Berry, 1990[6]). Usually, these behavioral patterns are not reflected by the observed person, most times they are unconscious. This is an important aspect in education, as in regard to competencies that can be acquired in arts education, we have to look not only at the concepts introduced and discussed above (mono–multi–inter–trans) and conscious aims, but also at (unconscious) attitudes.

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

I suggest a typology (see table) of four different categories of attitudes that involve combinations of two dimensions:

(1) the conviction that one's own work in museums that own practice has to be developed by integrating/absorbing/appropriating influences from other cultures versus the belief that this is not necessary or desirable;
(2) the appreciation or the rejection of the idea that "the other" is an equal to oneself.

The first dimension is related to one's self-conceptualization. It refers to the **understanding of one's "own culture" as open or closed**. In this case we focus on the self-image or self-conception of the museum or the measures that are carried out.

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[5]Maccoby and Martin distinguish the following categories: responsiveness versus unresponsiveness (similar to appreciation in the model below—see table) and demanding versus undemanding (similar to openness in the model below). With these distinctions four parenting styles are defined: indulgent (permissive), neglectful, authoritative (propagative), and authoritarian (totalitarian) (Maccoby & Martin, 1983, pp. 1–102).

[6]Berry, in his model of acculturation (developed in the 1990s for migration research), shapes four (conscious or unconscious) strategies of minority groups, like people with migration background, in a specific society. He asks whether members of these groups wish to continue with 'the own culture' or not and whether they wish to get in touch with the majority, the dominant culture. His categories are Assimilation, Separation, Integration, and Marginalization (Berry, 1990, pp. 232–253).

This dimension is covered by the question of whether a change or further development of one's "own culture" (focused on the institution "museum") is intended by including new perspectives coming from new influences, from "the other" culture. In the second dimension, we have the relation to the other, an attitude best described as the "**appreciation of the other culture**". Here, the focus is no longer on the perception of culture-specific practices or one's own culture; instead we are looking at the perception of the other culture. This dimension is addressed by the following questions: Is the recognition and appreciation of "the other" (people, culture) relevant, important, significant for the development of the measure—or is it not? To what extent are the other culture and the own culture considered as equivalent? Is none of them superior or inferior? (Table 17.1)

The comparison of the model proposed here with that of Berry's model of acculturation (Berry, 1990) shows two key differences:

- The focus is not on the attitudes of immigrants or refugees, but on the profiles that are developed in education programs of museums for these same groups or the attitudes that come into play.
- With this change of perspective, an important aspect can be addressed, the aspect of power (articulated here in the dimension of appreciation), which plays no role in Berry's concept.

Table 17.1 Cultural diversity—analytical matrix: **Type of learning (methodology)**/Goal of learning/*Underlying concept of cultural interaction*

| | | Can we find an attitude of acknowledgement and appreciation of and respect for "the other"? Is "the other" considered equal? *(Appreciation of "the other")* | |
		Yes	No
Can we find a consciousness and willingness to develop our own institution, our "own culture" by cultural interaction? (*Openness towards* "*the other*")	Yes	Co-constructive learning—from and with "the other" Participation, Mutual enrichment Global citizenship *Transculturality*	Relating "the other" to oneself through our "own culture" Sensitization *Interculturality*
	No	Doing something for others, helping them Compensation, but also Empowerment *Multiculturality*	Connecting and aligning "the deficient other" to our own culture Prevention *One dominating culture*

Humboldt Forum

The (coming) museum *Humboldt Forum* is an excellent example that can show how a museum seeks to deal with diversity today. There is a passionate public (and controversial) discourse about it in Germany. The *Humboldt Forum* is a large-scale museum project in the center of Berlin, founded in 2009. It will open with an exhibition area of 44,000 m^2 in late 2019, presenting a unique collection of everyday items, spiritual objects and works of art. The complex incorporates several already existing cultural institutions in Berlin, like the Ethnological Museum and the Museum of Asian Art, the Humboldt Library and others. The project aims to be a "world center for culture". For us it is of interest because, it explicitly reflects postcolonial debates, diversity and globalization discussions and by this will—perhaps—lead to the development of a new type of museum. Its profile shows some very specific characteristics.[7]

Overcoming the Western Concept of Boundaries Between Domains—The Kunstkammer Principle

The Humboldt Forum will rekindle some ideas like the "*Kunstkammer and Wunderkammer*" or "cabinet of art and marvels"—it is conceptualized as a place of inquiry into the world where art and science creatively intertwine. The "cabinet of art and marvels" arose in Europe in the sixteenth century as a new phenomenon. It aimed to unite all elements of the world in the microcosm of a collection. Objects from local and foreign cultures were divided into the categories of nature (*naturalia*), science (*scientifica*), and art (*artificialia*), but were presented in creative arrangements that were not necessarily determined by those categories. It was hoped that visitors would gain a deeper understanding of the world as a whole by being able to view, arrange, and handle the various objects gathered there. By this, the collection became simultaneously an archive and a space for ideas. Crucial to this philosophy was the idea of a "theatre of knowledge" (Bredekamp, 2000). The cabinet of art, laboratory-like in character, offered near-utopian possibilities for generating and disseminating knowledge. In order to transform this idea into our times, the material nature of the individual objects of the Humboldt Forum will be supplemented with performances of dance, film, readings, music and theater. The museum aims at a process of establishing links and blurring boundaries between genres.

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[7]The following paragraphs are based on the explanations given on the website of the project (Humboldt Forum, 2018).

Overcoming the Western Concept of the Museum as a White Cube for Celebrating the Purity of Art

The Humboldt Forum's intention from the very beginning is to be a gateway to a journey around the world. It intends to bring together diverse cultures and viewpoints and to provide new insights into "key issues affecting the world both now and in the future, such as migration, religion, climate change and globalization. However, understanding and exploring this kaleidoscope of the world as a whole requires signposting to show us the right way on our journey." For this task, the curators will be paired with museum experts or scholars from other continents.

The exhibitions will ask questions that cover a variety of cultural areas: How could an Islamic tomb become a "motif for kitsch postcards that would be reproduced billions of times over? How did people in pre-Hispanic times adapt to the harsh environment of the Pacific coast of South America? And what does chinoiserie painting in Berlin tell us about Prussia's economically daring attempt to break China's monopoly on silk production by importing silkworms? The very different perspectives on highly idiosyncratic processes of cultural transformation will hopefully provide insights into a deeper understanding of cultural processes."

Overcoming the Western Distinction Between Collecting/Curating and Educating/Communicating

The website of the coming Humboldt Forum stresses that education is an "important building block for protecting children from poverty and ensuring their futures." It asks what education means and envisions a form of education that is able to protect individuals, while also helping to create a free society. Wilhelm von Humboldt, regarded as the founding father of the German university and educational system, viewed the independent formation of the mind and character as a key to this form of education. His ideal for educating the individual not only promotes the greatest freedom for each person, but also protects free societies by focusing on each person's unique powers of judgment and self-reliance. The choice to use Humboldt's name is inspired by these convictions: it is meant as a strong statement and an educational message.

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Chapter 18
Diversity Education Through Artistic Means in Germany

Benjamin Jörissen and Lisa Unterberg

Abstract This chapter shows two examples for nonformal diversity education through music with their underlying concepts and draws some conclusions in respect to the consequences for research in arts education. Starting from a brief introduction into the current and historic situation in Germany (e.g., refugee crisis, political situation, and experience of totalitarianism), the text develops a broad perspective on the examples given, as well as the question of diversity in Germany. The first example is a project at the theater Freiburg (a city in southern Germany), where German and refugee musicians between the ages of 16 and 37 play in the "Heimat und Flucht Orchester" (home and escape orchestra). They create music which incorporates components from their different cultural backgrounds. As a part of the theater, the ensemble accompanies professional productions and encourages diversity. The project "Ethno Germany" is the second example. As part of a worldwide movement of Ethno-Projects, young musicians with different cultural backgrounds meet to present and play the traditional music of their homeland. Every participant brings one piece from his country and teaches it to the group. Essential for this project are the principles of peer education and oral lore. The music is not played by notes but handed down by listening, feeling and fellowship. Connecting to this example, the authors work the underlying concepts of diversity education in Germany out and expose the uncertainties and open questions in the field. Finally, consequences for research in arts education will be addressed and an outlook on further research will be made.

In the following chapter, we examine the contextual backdrop against which diversity education in Germany undergoes conceptual consideration. To begin, we focus on current problems and, via a historical review, describe certain key moments that have shaped the current understanding and construction of diversity in Germany. Following which, we present national projects and initiatives which focus on diversity in the context of cultural education. In particular, we introduce two specific projects

B. Jörissen (✉) · L. Unterberg
Friedrich-Alexander-University Erlangen-Nuremberg (FAU), Erlangen, Germany
e-mail: benjamin.joerissen@fau.de

from the context of music education and reflect upon them through the prism of the opened historical perspective. Finally, we indicate possible consequences for research on arts education taking into account cultural diversity.

The Various Constructions of Diversity and Otherness in Germany

Due to its very particular history, issues of diversity play a crucial, albeit specific, role for current German self-concepts and self-images, with a significant proportion of the German population appreciating diversity as part of the modern understanding of Germany's role within Europe and the globalized world. The past five years, however, have given rise to a struggle between sincere hospitality and open hostility toward migrants (especially refugees). The present tensions are revealed on one hand through the emergence of right-wing movements such as "Pegida" and new right-wing parties such as "Alternative für Deutschland" (Alternative for Germany, roughly comparable to the British UKIP or the French Front National) and on the other hand, through strongly worded utterances made and significant measures taken toward cultural diversity, integration, and inclusion of people who have migrated to Germany.

Matters of diversity, however, have proven extremely complex even prior to these emergent events. In fact, a broad array of constructions of otherness have been established (and of course, transformed) throughout the postwar history of the Federal Republic of Germany. We shall elaborate on this diverse construction in order to demonstrate how complex the *basis of all efforts in diversity education (historic and present)* may prove to be. This may offer the insight that there is no "one" variety of diversity education, given the vastly different kinds of "diversities". Cultural diversity in Germany includes (but is surely not limited to) several historical reference points:

(1) The central historical trauma presented by the Holocaust has led to an intense and broad incorporation of Nazi history and crimes in all German school curricula (not limited to history lessons). Through this kind of political education, Nazi racism and their ways of constructing (inferior) otherness, often linked to popularized race or cultural stereotypes, are a well-known fact acknowledged by the majority.

(2) Since the 1950s, and in the wake of the Second World War, there followed a history of immigration by foreign workers (deemed "Gastarbeiter", i.e., "guest workers") and their families, mostly from Southern European countries (Italy, Portugal, Spain, Greece) and especially Turkey. Initially, and for quite a long time, foreign workers were conceptualized as temporary immigrants (throughout the 1950 and 1960s), and were not acknowledged nor recognized as immigrants, but as "Ausländer" (the German word for "foreigners", which more literally translates to "outlanders"). This label served as a constant

reminder that someone came from the "outside" and should depart again at some point in time, (just as the word "guest" historically refers to the Latin word "hostis", meaning stranger and even enemy; in any case, someone who might enjoy hospitality, but is also foreign, potentially dangerous, and should leave in the near future). At the same time, as the economy in postwar Germany quickly recovered and rallied throughout the "Wirtschaftswunder" period ("economic miracle"), a broad public discussion of "foreign" culture emerged in German popular culture, thereby intermingling romanticized fantasies with the actual realities experienced by the "Gastarbeiter" in Germany, who often settled in rather cut-off (cheaper) neighborhoods, thus frequently leading, or at least contributing, to cultural segregation. German "Heimatfilme" (nostalgic homeland films, which saw their acme between the 1930 and 1960s) were supplanted by films featuring German families going on vacation in Southern European countries, especially Italy, which of course is iconic in German culture through the idealistic depictions by Goethe, Nietzsche, and others. Popular songs in 1950/60s era Germany began to express a yearning for "a journey to the Mediterranean Sea", relating stories about "two little Italian guys" appreciating the "fishermen of Capri" and their ships glowing in the southern sunset. Later on, in the 1960 and 1970s, all these vastly subcomplex constructions of a cozy Southern European otherness shifted, at least to some degree, in favor of acknowledging the situations experienced by foreigners and guest workers in Germany. These constructs were always melancholic manner and sometimes employed topics as a projection for their own escapist fantasies. For example, songs about the "white roses of Athens" or "Greek wine" as a metaphor for far-away homelands.

(3) The "Gastarbeiter", however, have become an integral part of everyday German culture. Not only in popular music, but also through, for example, the popularization of foreign food culture. At the same time, the Gastarbeiter retained their special status for a long time until concepts of multiculturalism, transculturalism, and hybrid identities (e.g., dual citizenship) led to the acknowledgment and normalization of (former) migrants in the diverse migrant or even post-migrant German society of today. Currently, more than 21% of the population in Germany has a migrant background, 11.5% of which is accounted for by German citizens and 9.5% by non-Germans. It may come as no surprise that, again, popular media and arts shows play a major role in the processes of achieving diverse identities. Popular television shows and the rise of a multitude of self-confident and successful hip hop artists, have broadly established cultural changes such as the subculture slang of Turkish–German young people (referred to "Kanak Sprak").

(4) Adding to the complexity of the cultural situation, in the course of the Second World War, many parts of (prewar) Germany had been lost, thus provoking the displacement of 12.3 million people. The ensuing refugees, referred to as "Heimatvertriebene" (homeland-displaced people), are traditionally oriented toward constructions of national (German) identity, meaning that their respective advocacy groups tend to associate more with conservative political parties and movements. Assuming an identity based on national(istic)

identification with constructions of a German "Volk" (people) has always been in contrast with the self-image of major portions of the German public and their modernist self-image. This issue has once again come to the forefront due to the immigration of some 2.3 million "Russian Germans" since the opening-up of the USSR in the 1980s, who had a constitutional right (laid out in a refugee law from 1953) to return to their "historic homeland". Obviously, the mass re-immigration of families having left Germany mostly in the 18th century would be at odds with the "Gastarbeiter" immigrants, (in the 1980s and 1990s) having been born and raised in Germany, while not necessarily being Germans.

(5) The German "reunification", which actually did not reunite both German states, but rather consisted of the accession of the former German Democratic Republic (GDR) to the Federal Republic of Germany (FRG), gave rise to new complexities. This lay first in the distinct "East German" identity which had been systematically formed by the Socialistic Union Party of the GDR (through education and policy). After reunification, the ensuing dual mentality led to a differentiation between "Wessis" ("Westerners") and "Ossis" ("Easterners"), more often than not being used derogatorily by one "side" to refer to the other. As reunification was undertaken asymmetrically, with far-reaching effects on the East German economy as well on the established ways of living and overcoming the adversities of everyday life in a totalitarian regime, a kind of "victor's historiography" surely must have resulted in the perception of many. Perhaps the following approximate narrative: The GDR was a failed state, and the FRG generously rescued the East German people, who bravely and successfully revolted against their state. Within this sequence of events, specialties developed in East German culture survived, again, primarily in popular culture. For example, through the preservation of the production of particular East German products such as chocolates which had come to be loved, despite being judged as inferior by West Germans. This was due to the fact that the manufacture of such products was associated with shortages and scarcities of basic materials. Therefore, reunification led to the persistence of a cultural difference—perhaps frequently more perceived and "felt" than real—of East versus West (Germany). That said, efforts to conceive an inner-German diversity education have proven rare, as this would have been detrimental to the formal equality of all German federal states and their inhabitants.

(6) The GDR had its own immigration policies, very narrowly focusing on guest workers from Vietnam (about 60,000 people) and Mozambique (15,000 migrants, referred to as "Madgermanes"). Due to political decisions, these people had not been integrated, but separated. Thus, presenting very few opportunities for a socialistic "diversity education"—with the exception of Russian language and culture instruction—despite the "Socialist International" ideology. This, however, led to rather crude constructions of otherness, as it had been widely accepted and normalized to publicly refer to the Vietnamese derogatorily and showing blatant racism, as the "Fidschis" (the "Fijis", in reference to the country Fiji) and blacks as "Neger" (a colonialist, racist term for black people of any origin). Given the fact that amongst the some 17 million

people of the GDR, only a very small portion of the population stemmed from foreign parts of the world, this society exhibited a huge difference in perception, experience, and attitudes toward "otherness" compared to the already established immigration culture in West Germany in the early 1990s. This caused much confusion and trouble with regard to the question of what a "German identity" might refer to and signify.

(7) Due to the fact that the recent refugee crisis (involving refugees from the Middle East and Africa) and its impact on European, especially German, politics and discourses have been widely recognized, it suffices to sum up the quite extreme complexities of this chapter by merely referring to the phenomenon in question and affirming that the refugee crisis, as may be evident, constitutes a very particular form of migration. This type of migration is often associated with severe traumatization, the loss of family members, and entering foreign and basically unknown social systems and cultural environments with barely sufficient language skills and orientational resources. At the same time, the refugee phenomenon intersects in unclear ways with established migrant narratives in that, for instance, refugees and Germans with a migration background are often identified by means of superficial characteristics such as skin color or an allegedly "typical" appearance. The very unresolved question as to what an "identity" might refer to or signify within the German migrant society is now being brought to the forefront via such processes, especially when they relate to xenophobia. Literally in every form of social encounter, this primarily pertains to (always socially/culturally constructed) "physical properties" as an indicator of identity. Against this background, it comes as little surprise that questions of Turkish-German identity and its relation to—however construed—"German mainstream" or the "core/guiding culture" have emerged just recently on the occasion of—but hardly on account of—the recent Turkish–German and Turkish–European political conflicts and debates.

(8) Finally, after all these complexities pertaining to constructions of otherness and diversity, we have thus far glossed over the historically precedent issue relating to the last point of this list. Namely, the colonial constructions of otherness in the German discourse. While Germany played not the greatest, but indeed quite a major role in colonialism, its colonial history has been superimposed with the "paradigmatic evil" of German fascism. Germany's role during colonial times is given little emphasis in school history lessons, and many Germans may barely be able to name the former German colonies properly or demonstrate detailed knowledge of key persons and events of this history. It is no coincidence that the Herero and Namaqua genocide (1904–1907) was brought into the German public consciousness only recently. The German government denied responsibility for it until 2012, and only recently, in 2015, was it acknowledged by the German Foreign Office. This syndrome, which suggests a significant lack of accountability for Germany's colonial past, is accompanied by other symptoms as well. In that same year of 2015, the Bavarian Minister of the Interior referred to a very popular black Brazilian–German entertainer, with no deliberate willingness to insult, a "wunderbarer Neger" ("wonderful negro"), "who most Germans were

incredibly fond of". While this utterance is undoubtedly objectively racist, the fact that a top-ranking politician used it publicly in the most naïve manner, even in an attempt to praise the person in question, clearly demonstrates how, in modern German society, the attitude toward colonial constructions of race and otherness differs extremely from that of? Nazi constructions of race and otherness, even if the two are intrinsically connected historically. Had this Bavarian minister called a Jewish–German entertainer "a wonderful Jew who most Germans were incredibly fond of", he would undoubtedly have ended his career immediately, inflicting major damage upon his administration and party.

As this account above shows, the agenda of "diversity education" (not exclusively, but certainly in Germany) is confronted with, and challenged by, very historically routed layers of constructions of otherness, as well as histories of (im)migration, histories of conceptual and political constructions, and histories of handling and dealing with (perceived) otherness and foreignness. As previously stated, the question is, what can and shall indeed be—precisely, tangibly, and specifically—taken to be the "otherness" that underlies "diversity education". One should resist the dangerously naïve assumption that "diversity" might, in practice, exhibit the openness of the theoretical term. As an organizational encounter, every measure of diversity education needs to define its target groups and its didactic objectives and objects. That said, every measure of diversity education must *first of all* inevitably undertake precise reflection upon the underlying principles of its own construction of "diversity" against the backdrop of its own historical points and blind spots. *Second*, it must take into account the fact that every decision to define diversity in a (practically) meaningful way implies the exclusion of other modes regarding perspectives on diversity.

We shall now proceed with two topical examples of diversity-oriented projects in Germany, and shall conclude our considerations with another reminder of cultural constructions, this time relating to the culturality of scientific constructions of "arts education".

Diversity Education in Arts Education in Germany: Two Examples

The described historical relationships and structures not only affect the construction and understanding of diversity, but also have an impact on the co-existence and social challenges in Germany. Thus, it cannot be denied that certain groups of people have much more difficulty accessing education, art, and culture in Germany, that certain groups of people and their issues in traditional cultural institutions are not represented and that the awareness of diversity in many contexts of culture, arts, and education is only slowly being raised.

The issue of diversity in the context of cultural education plays a role in German public promotion in two respects. On the one hand, there is the question of the role

of cultural education amidst a diverse society. On the other hand, the possibility of and necessity for developing and modifying structures and institutions is subject to discussion so that social diversity can also be reflected in art and culture.

Since 2013, the Germany-wide funding program "Kultur macht stark" ("Empowerment through Culture") has been sponsoring extracurricular education in the areas of the arts and cultural education with over a hundred million euros with the objective to increase equality in education. It is a fact that educationally disadvantaged children also have a much more difficult time accessing extracurricular leisure-time activities in the field of arts and culture. Cultural education, according to its formulated aspiration, enables disadvantaged children and young people to participate in cultural life and opens up new educational opportunities.

The question of developing institutional structures and individual means to take action is addressed within the Germany-wide KIWit Competence Network for cultural integration and knowledge transfer (Kompetenzverbund Kulturelle Integration und Wissenstransfer). In addition to enabling as many social groups as possible to participate in art and culture, it also fosters diversity-conscious action by individual actors and institutions. The Competence Network discusses these questions with different stakeholder groups and links together good practice examples. The objective is to increase awareness of diversity and initiate knowledge transfer and structural development. The arts are understood to be a central and connecting element. In addition to KIWit, there are other groups and networks focusing on diversity awareness in cultural education both in terms of practice and research.

When examining national initiatives and structures, it must be borne in mind that at the local level, there have been many years of practical experience in carrying out projects that address various social structures and their use in artistic work as well as in the context of arts education. The diversity of these projects will be illustrated by means of two examples from the field of music education.

In 2012, the public Theatre of Freiburg initiated a project entitled "*Heim und Flucht Orchester*". This project provides a venue for young musicians to meet once a week and make music together. *Heim* can mean home or homeland. In German, this word connotes a feeling of comfort, safety, and calmness. In contrast to this, the word *Flucht* means flight (in the sense of fleeing). This term infers movement, dynamics, and fear. The members of the orchestra include young Freiburg natives as well as young refugees. In their everyday life, the orchestra members have no points of contact. The refugees are from Africa, Iraq, Serbia, or Syria and live in refugee shelters. They are obliged to learn German and struggle with the legal aspects of their asylum. Contrastingly, the young German musicians concentrate on graduating from school, friends, and holidays—that is to say the preoccupations of young people living in safe conditions. The musical approaches of these two groups are in stark contrast. While the German members learn classical orchestra instruments in nonformal music schools with a focus on classical European music, members of other cultural backgrounds learn their instruments without sheet music by means of oral tradition. They are familiar with improvisation, complicated rhythms, and scales little-known to Europeans.

In the *"Heim and Flucht Orchester"*, members share their backgrounds and notions of music and create new ways of making music which incorporate components from their different cultures, whether it be rhythms from Africa, classical European music, Balkan beats, or Arabian melodies, to name a few. As the accompaniment to professional theater productions, this music is incorporated in municipal theatrical works.

The second project we wish to share is part of a worldwide movement. *Ethno* is a program by Jeunesses Musicales International pursuing intercultural understanding in order to enable exchanges between European, Middle Eastern, African, Asian, and American regions. *Ethno* invites young people from different countries and cultures to make music based upon the traditional music of their individual cultural backgrounds. At camping retreats, combining workshops, jam sessions, and performances, the participants become acquainted with a variety of musical styles, learn different tunes and lore, and invent new tunes on their own. *Ethno* camps regularly take place once a year in Australia, Belgium, Croatia, Denmark, Estonia, France, Norway, Portugal, Slovenia, Sweden, India, Uganda, and Cyprus, and since 2013, also in Germany. The program has a unique approach. For one week the participants live and learn together at a camp. Everyone contributes one song from their background culture and teaches it to the other participants. The music is taught through oral transmission directly from person to person and without sheet music. Additionally, the program adheres to a peer-learning approach: More experienced Ethno participants act as lead musicians, supporting their fellow participants with learning and creating. The result is a very lively and authentic musical experience. *Ethno* appeals to young musicians of the traditional folk and jazz scene as well as musicians with a classical background. Currently, a work group is developing a program entitled "Ethno Education" whose aim is to implement these ideas involving oral tradition and peer learning in music teaching and diversity education in schools.

Upon consideration of the two examples indicated above, we may notice that both projects operate based on different imaginations of cultural otherness and inter-/transcultural esthetic encounters. The *Heim und Flucht Orchester* pursues a mode of fostering community by means of uniting diverse forms of musical (cultural) vocabularies, thereby creating a kind of third musical space. The *Ethno* program adheres to a logic of a deep examination and involvement of "the other" according to, first, oral culture and teaching as a mode of cultural encounter, and second, not "confounding" those forms, but rather working through the otherness of, say, unknown and perceived unfamiliar sounds, meter, scales, and harmonies. This process entails encountering and acquiring what appears "foreign" through one's own musical personality, inevitably forming a new habitus—much like Wilhelm von Humboldt's thought of the acquisition of a foreign language (in his case, the idealized antique Greek language and culture) as a way to truly immerse oneself in a foreign culture, in order to return from this immersion enriched and with a broader, evolved personality.

Both projects may pursue their approaches to "culturality" in a naively naturalized manner. Indeed, the question might be raised as to whether the *most significant* set of differences in the two projects *might* not be cultural in nature, given the fact that technology-related differences or milieu-specific aspects, for instance, might have

possibly more closely bonded together a younger generation of musicians (having grown up in the context of a global musical discourse), despite the presupposed cultural differences, contrary to older musicians and their traditional concepts (irrespective of their origins). Therefore, both projects presuppose a particular notion of cultural heritage from the start and are both oriented, within this framework, toward classical European forms of music and making music. Both seem—more or less—to tie "cultural difference" to geographical distance, such that, given the enumeration of diversities indicated above, only the seventh mode (refugee migration) is taken into account, thus excluding other, equally relevant, forms of diversity. This is not to say that these two projects are ill-defined or badly constructed in any way, but it perhaps suggests a lack of consideration in addressing other modes of diversity which should undergo closer examination and assessment in the future.

The Culturality of Constructions in "Arts Education" in Arts Education Research

As researchers, we must not only reflect upon the implicit cultural constructions of our subjects within our fields, but also upon our own contributions to such constructions. After all, cultural blind spots may all too easily be perpetuated, and thereby affirmed and deepened (instead of criticized) if research does not reflect its own relations on these cultural (and also political, policy-defined) constructions (cf. Akuno et al. 2015).

In contemplating international research, we must address a further level of diversity (Jörissen et al. 2018; Jörissen and Unterberg 2018): We, as researchers participating in this discourse are diverse as well. As we have shown in the first part of this chapter, the concept of diversity in Germany is based on specific social, historical, and cultural backgrounds. Also, the concepts of "arts" vary historically as well as globally. Likewise, the term "arts education" and its associated concepts have quite "diverse" meanings in an international context. This diversity is accounted for, among other things, by:

  (i) different *histories* of artistic practice and educational discourses, resulting in different heritages of "arts education" which are quite complex in and of themselves
 (ii) different basic concepts of "*arts*"
(iii) different understandings of the very process of "*education*" as a matter of scientific reflection and research
 (iv) different conceptions regarding the "*person to be educated*"—normative ideas aiming to bring those respective persons "into being"—which leads to the last point:
  (v) different ideas about the *goals* to be achieved by arts education.

In part, these differences may stem from different cultural traditions, values, and world views. In a globalized, and to some degree, transculturalized world, other

dimensions must be taken into account regarding our very discursive space of arts education research. For example, we consider the "speaker position" in the field: research perspectives from trained artist educators may differ significantly from research perspectives of pedagogical researchers, and both might differ even more significantly from educational research perspectives, e.g., of learning psychologists, and so on.

If we examine agenda-setting concerning arts and education comparatively in terms of topical construction, significant differences are revealed, particularly when it comes to understanding the term "arts". In Anglo-American and European interpretations, the word is a fixed umbrella term for the established arts such as music, dance, fine arts, visual arts, theater/drama, and literature/poetry and is found as a topical construction about twice as often as in texts from other countries. Furthermore, in terms of methodology, the authors from Anglo-American and European countries mentioned in Bresler (2007) make twice as many "programmatic" contributions, meaning those based on theoretical positions with normative implications, rather than on empirical studies.

What we have briefly demonstrated with regard to the term "arts" certainly also applies to a complex term such as diversity. In the context of the UNITWIN network, we as researchers have the unique opportunity to engage in critical discourse regarding our own terms and concepts and help each other to establish transparency and draw each other's attention to our blind spots. We are constantly challenged to grant visibility and a platform to the disadvantaged in less of a position to speak for themselves, to cast light upon marginalized concepts, and to pose each other questions.

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Part IV
Critical Perspectives

Chapter 19
Reclaiming the Arts: Thoughts on Arts Education and Cultural Diversity

Shifra Schonmann

Abstract This chapter is an attempt to wrestle with terms and concepts of arts education and cultural diversity. It seeks both to ask questions and to provide direction. It revolves around five topics: Arts and Appreciation; Arts and Education; Arts Education and Cultural Diversity; Range of Research; and Reclaiming the Arts as a Building Block in Cultural Diversity for the sake of Arts Education. The growing tendency to find 'one language' by clarifying and defining terms and concepts is replaced here with *questions*. *Questions as tools to serve the conceptual basis for understanding, analysng and designing ways to investigate and work with an idea*. A 'research guide' consisting of three key questions, followed by ten questions asking what and how, is proposed here to equip its user with open options to stimulate the mind. The main effort in this chapter tends towards finding an answer to one profound question: Why is it that the arts have a major role in cultivating culture and education, and yet, at the same time, amongst the four fields, The Arts, Education, Culture and Diversity, arts receive the smallest consideration? The answer is anchored in understanding that arts in education must rest upon their capacity to develop a better and more joyful life which brings into being humanity, and not necessarily their possible usefulness. The spirit of arts meets ideas of tolerance in the intersection of education and diversity, in the playground where thought should be translated into practice. Reclaiming the arts into arts education and cultural diversity is a quest for humanizing and thus improving the quality of our lives.

> The point is that simply being in the presence of art forms is not sufficient to occasion an aesthetic experience or to change a life.
>
> Greene (1995, p. 125)

Ecclesiastes' observation that 'there is nothing new under the sun' is repeatedly confirmed as I often realize that *Education, Culture* and *The Arts* are being constantly discussed and that *Diversity* is the DNA of these fields of human constructs. Yet,

S. Schonmann (✉)
University of Haifa, Haifa, Israel
e-mail: shifras@edu.haifa.ac.il

despite being aware that most of the important aspects of these fields have already been discussed, I should like to examine a question that frequently comes to my mind: Why is it that the arts have a major role in cultivating culture and education and yet, at the same time, among the four fields of *The Arts, Education, Culture and Diversity*, the arts receive the least consideration?

In this chapter, I wish to share some concerns, questions, wonderings and tentative conclusions on reclaiming the arts as a building block in cultural diversity for the sake of arts education.

With this intention in mind, the thoughts in the chapter revolve around the following five topics:

1. Arts and Appreciation.
2. Arts and Education.
3. Arts Education and Cultural Diversity.
4. Range of Research.
5. Reclaiming the Arts as a Building Block in Cultural Diversity for the sake of Arts Education.

Arts and Appreciation

The arts have been in existence together with the earliest humans; they are essential elements of all cultures, and are a major domain of human experience. The broad definitions and the extensive functions of the arts across cultures is a source of great perplexity among educators and policymakers. The confusion is both productive and destructive. It creates ambiguity and complexity that feeds the elusiveness of the field. This reflection is the essence of recurrent attempts to understand how to deal with arts appreciation which is a major goal in *arts education* and, as such, deserves our careful consideration.

In this context Yurka's (1959) note is stimulating: '*Long ago, I picked up a volume of critical essays, The Scenic Art, by Henry James, in which he describes his impressions of the Paris stage in the late eighties. He speaks of a young actress of limited talent… "her only asset her charming voice… all personality, little or no technique… Will not go far". The name of this young actress was Mlle Sara Bernhardt'* (p. 120). As Sara Bernhardt became one of the greatest actresses in the history of theatre, this anecdote demonstrates the very essence of the problem of appreciating art in general and theatrical performances in particular.

Discussions about making artistic and aesthetic judgments deal with one of the most difficult issues in the history of culture because they seek to define the essence of a creative entity and our attitude towards it as a cultural product. Every artistic period, movement and philosophy has attempted to formulate the artistic ideal. Yet the eternal question, 'What makes a work of art great?' remains unanswered. The reemergence of several criteria for judgment throughout the history of art and culture serves to substantiate their validity. I refer to the *communicative ability* of a work of art, its ability to *arouse emotions*, to impart a *sense of meaningfulness*, its *complexity*,

its *technical aspects*, the *relevance* of the themes of the work of art and its *sources*. These criteria, as I have already argued (see: Schonmann, 2007), serve as a focus for thought when establishing principles for appreciating the aesthetic and artistic components of an art work.

In the history of aesthetic appreciation there has been a preference for *order, symmetry, balance and harmony* yet, the same history emphasizes that **a**symmetry and **dis**harmony may also be viewed positively. Each period adds innovations to the aesthetic regulations, and there is diversity between periods and between cultures. Despite all changes, some elements remain constant; for example, we consider whether a work portrays order or lack of order, harmony or disharmony. Certain plays, for example withstand the shifts of time and remain consistently appealing (i.e. those by Shakespeare) because there are some elements in the text that render it inherently relevant. In other words, there is an overall rule, order, or way of observing things that is appealing to everyone, regardless of time, place or culture, and this rule or principle is not determined arbitrarily. A statement that one particular work of art is better or of greater artistic value than another assumes that there are criteria by which one can arrive at such a conclusion. The method for determining criteria may stem from a positivistic approach, which seeks to establish absolute universal standards, or from a relativistic approach, according to which standards may be conceived as an individual's value preferences. Although it appears that these are conflicting approaches, I believe that they *complement* each other, as long as the universal criteria have withstood the test of time and the individual preferences are not based on an arbitrary 'I like it' type of statement.[1]

Since no objective and definitive standards exist (Eisner, 2002; Greene, 2001), our judgment of a work of art relies not on a set standard but on an appealing type of rationalization that seeks a match between 'form' and 'meaning,' the significance is derived from signs and symbols of an art work, and the way it is interpreted by viewers or listeners. This measure has to take into consideration the degree of **pleasure** that work of art produces, which is, I assume, the ultimate objective of any art form.

It reminds me of the poetic words of Taha Muhammad Ali, a Palestinian poet who wrote:

> And so
> it has taken me
> all of sixty years
> to understand
> that **water** is the finest drink,
> and **bread** the most delicious food,
> and that **art** is worthless
> unless it plants
> a measure of **splendor** in people's hearts.
> Excerpt from the poem '*Twigs*' in '*So What: New and Selected Poems*' 1971–2005

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[1]Parts of this section are excerpts from my chapter, *Appreciation: The Weakest Link in Drama/theatre Education*, see: Schonmann (2007).

A poem, a painting and a piano sonata may literally and metaphorically exemplify the forms and the feelings that affect our senses. Such 'worldmaking' is a primary concern of Nelson Goodman's thesis on ways of worldmaking: '…*arts must be taken* **no less seriously than the sciences** *as modes of discovery, creation and enlargement of knowledge in the broad sense of advancement of the understanding, and thus that the philosophy of art should be conceived as an integral part of* **metaphysics** *and* **epistemology**' (Goodman, 1978, p. 102).

The arts expand our humanity and connect us to the world in so many puzzling ways; abstract and concrete, immediate and delayed, clear and vague, many forms of riddle. It is an enigmatic cultural construct without which we would be empty and blind.

When trying to understand what makes a work of art great, we learn that answers should acknowledge audiences' relationships with the work of art, their experiences and the sort of pleasure they can extract. These criteria among others can be learned; experiences can be accumulated and interpreted. Understanding and appreciating the arts can be achieved by a constant search throughout our education. Thus, examining what an appropriate *arts education* comprises is crucial and it leads me to the next issue.

Arts and Education

Arts Education is a concept which is hard to pin down. What are the advantages and what are the disadvantages in trying to define it?

To my mind came Toni Morrison's words that *definitions belong to the definers not the defined* (from *Beloved*). Other thoughts continue to bother me, perhaps 'defining' is a human tendency to gain power over the issue under discussion. However, this musing does not stop me in an extended search for a clarification of terms and concepts.

In clarifying what is meant by the term *arts education* we need to recall the hotly debated issue from the 1990s which differentiates between education **for** arts and education **through** arts. Education **for** arts refers to any art medium as an art form, as an end in itself; it functions as an aesthetic power. Education **through** arts refers mainly to arts as a means to achieve educational and social objectives, such as improving learning skills, social skills and one's self-image. In this respect, the arts function as an instrument, helping individuals to improve in those areas that are outside the artistic–aesthetic medium. The contentious debated issue of learning through the arts as opposed to learning art forms for their own sake still prevails whereas it should be stopped, assuming that the two options are essentially complementary: there is no need to choose between them, they can be regarded as existing on the same continuum.

Since there is no standard definition of *arts education* that is accepted by arts education professionals worldwide, and since the Seoul Agenda, *Goals for the Development of Arts Education,* used the term but leaving it open for different interpretations,

the Monitoring National Arts Education Systems (MONAES) research project,[2] tries to look for definitions and descriptions in searching for a better understanding of the *arts education* phenomenon. The main question in this respect was: How is the term *arts education* understood by arts experts all over the world? The participants were asked to indicate whether they prefer to use the term *arts education* or an alternative term, and how they, themselves, would define their preferred term. Most experts (85%) generally use the term *arts education* and do not insist on using an alternative term. Nearly all experts (over 95%) understood *arts education* to occur in formal education settings from early childhood to secondary education, including extracurricular arts and cultural activities at school. These are examples that I have chosen from among many others to demonstrate the high degree of consensus among arts education experts around the world, indicating clearly that the MONAES findings can rightly point to a global professional community of arts education experts, sharing many ideas on what arts education is or what it should be. It resonates well with the Seoul Agenda in assuming that *arts education* is a concept broad enough to be accepted all over the world, but specific enough to prevent confusion about its purpose. The importance of the MONAES survey in this regard is that it provides **evidence** that there is a phenomenon worldwide which can be termed *arts education* and it embraces a global professional community. I may add that the invigorating potential of *arts education* does not depend on any definition.[3]

In Western countries tradition implies that the term *arts education* is primarily used in activities which involve people in learning settings and not in theoretical reflections on the arts. The main assertion is usually that arts education refers to fields of learning in which people, young and old, can express themselves via manifold aesthetic ways. This orientation predominates since the arts entered educational settings in the early twentieth century and became stronger in the 1970s in which there were movements that demanded 'Culture for all'. A strong wind of new cultural policy demanded a proper place for arts as a tool to democratize cultural activities. However, the mantra 'No Child Left Behind' since its founding in 2001, raised test scores in basic reading and math but has reduced classroom time devoted to the arts.[4] Arts education has been decreasing in many school systems around the globe, even though so many admitted its power gains in math, reading, cognitive ability, critical thinking and more.

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[2]Monitoring National Arts Education Systems (MONAES): Some Results of Two Surveys among Arts Education Experts around the World Research Group Monitoring National Arts Education Systems (MONAES) Author: Teunis IJdens Netherlands Center of Expertise for Cultural Education. For information about the MONAES project: see www.lkca.nl/monaes.

[3]Parts of this section are excerpts from my chapter (submitted): *Reflections on Understandings of Arts Education: A Comparative Perspective*, see references below.

[4]The No Child Left Behind Act of 2001 (NCLB) was a U.S. Act of Congress that reauthorized the Elementary and Secondary Education Act. It supported standards-based education reform based on the premise that setting high standards and establishing measurable goals could improve individual outcomes in education. The Act required states to develop assessments in basic skills.

By clearing up this point I approach the main claim of this chapter: intentional involvement of the arts in education as associated with gains **ex**trinsic to the arts, throws a big shadow on the **in**trinsic values of the arts per se, and thus leads to arts deterioration in educational systems.

The assumption underlying many arts education projects all around the globe is that the potential contribution of arts education to high quality renewal in general education is one of its benefits beyond its immediate impact on learners' skills and competencies in doing, making, enjoying, appreciating and understanding cultural expressions and activities, as we have learnt, among other sources, from the Seoul Agenda and MONAES project. My claim begs to differ: as much as I would like to endorse this notion I am afraid that such an overwhelming expression of wholeness reflects a complacent tone, a tendency to overreach transformational power of arts education that instead of exposing strength they are actually exposing weakness. Why is this so? For the reason that such expressions suggest a safe zone of an **an**esthetic which dulls the senses. Such expressions belittle the focal point of the essence of the arts (as discussed above in Arts and Appreciation). Instead, they place the focus on external aims that are not unique accomplishments by means of arts. My basic claim now becomes more profound by arguing that arts have entered the educational field for the wrong reasons. They were certified into educational systems not because of the right reasons that Nelson Goodman has advocated, but because they serve as a tool for external arts goals. They serve as tools for enhancing learning skills, social and personal achievements on one hand, and serve as a decorative frill on the other, reflecting the taste of the public i.e. a sense that arts are attractive but not essential.

Arts were accepted into education at the expense of the wrong passport and thus carry an 'original sin' that prevents their true development in the educational field. I am aware that a view such as this can be interpreted as a strong accusation towards policymakers and educators, but it is important to encounter this problem in an effort to understand why the arts have received the least consideration from among the four fields *of The Arts, Education, Culture and Diversity*.

These musings will continue to reverberate throughout the chapter with further clarifications, such as Wagner's notion that 'Aesthetic sensitivity does not produce a humanistic attitude but it can support it' (Wagner, 2015, p. 28). And such as Eisner's understanding: '*We do the arts **no** service when we try to make their case by touting their contributions to other fields […] when such contributions become priorities the arts become handmaidens to ends that are not distinctively artistic and in the process undermine the value of arts unique contribution to the education of the young*' (Eisner, 1998, p. 100).

I perceive education as an act of design rather than an accidental phenomenon. The role of educators and researchers is to intervene and influence the person's development. This intervention entails use of knowledge (Whitehead, 1916/1967). Accessible and applicable knowledge of *Art* for art's sake is a faded element within the extensive discourse about Arts and Diversity. The reasons should be looked at in the arguments stated earlier, i.e. the two options of arts in education (**for** and **through**) are essentially complementary; there is no need to choose between them. What is needed is bridging the gap between these two positions and luring them into

continua of related concerns (McFee, 1991, p. 73). With this in mind we shall look into the main issue of this chapter that wishes to understand the idea of diversity in the context of arts education.

Arts Education and Cultural Diversity

What is it in the ideas of *arts education* and *cultural diversity* that connects them so strongly? Eisner gives us a thread to hold by saying: '*All art is part of a culture. […] To understand culture, one needs to understand its manifestations in art, and to understand art, one needs to understand how culture is expressed through its content and form. […] Just as culture shapes art, art shapes culture*' (Eisner, 1988, p. 20).

Cultural diversity, as a concept, has very many definitions. *Culture* as a concept has more than four hundred definitions. *Diversity* has endless dimensions.

It is almost impossible to define the above concept, unless one defines what he or she chooses to speak about. My endeavor leads me to a simple definition, which I believe can be used by many: ***Cultural diversity** is the range of different value systems existing in a multicultural society*. It relies on Berger's understanding that **culture** in its conventional social scientific sense is '*the beliefs, values, and lifestyles of **ordinary** people in their everyday existence*' (Berger & Huntington, 2002, p. 2).

Cultural diversity here refers to having different people and cultures respect one another's differences. It speaks to the quality of diverse cultures as opposed to a monoculture. The concept of *'plurality'* as existing within and between societies, as well as within and between individuals in societies is one of the most important values to cherish in this context. As stated in the UNESCO declaration on cultural diversity (2002): …*each individual must acknowledge not only otherness in all its forms but also the **plurality** of his or her own identity, within societies that are themselves* plural.[5]

Cultural diversity is a term that is diverse in itself. Sometimes it is spoken of as requiring preservation or protection, especially when 'world culture' becomes threatened by the spread of globalization. But it is also used to refer to the range of different cultures that need to learn to co-exist in peaceful respectful ways.[6]

Israeli society, for example is characterized by its multi-ethnicity and, as such, deals constantly with problems of acceptance and tolerance among diverse cultural groups. Diversity is not a new challenge for the Israeli society that never has been homogeneous.

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[5]Cited from the UNESCO (2002) Universal declaration on cultural diversity (Paris: UNESCO). From the preamble, director general Koichiro Matsuura's statement.

[6]*Cultural Diversity and the Arts: Language and Meanings.* Pamphlet. Edited version of Chapter Four of *Cultural Diversity and the Arts*, a section of the research report commissioned by the Irish Arts Council in partnership with the office of the Minister for Integration/National Action Plan against Racism (NPAR). The report was authored by Dr. Daniel Jewesbury, Jagtar Singh and Sara Tuck (2006–2010). www.artscouncil.ie.

The use of the arts as a tool for *cultural education* was used in the first thirty years of the new born state (established in 1948), mostly for *cultural assimilation*. It was believed that an assimilationist approach in which minority groups should adopt the values and culture of the majority would be best for developing shared values of the nascent state.

Only later was it understood that the *melting pot* idea was not the right path to take, and that the concept of *cultural diversity* as against *cultural assimilation* could lead to a better charter for education, with a watchful eye to keep on building a shared core identity.

Thus, in Israel, the concept of *cultural diversity* and the concept of *cultural assimilation* via *arts education*, created a multifaceted approach, which is still struggling to find the right way to create culturally diverse interactions and collaboration among the different groups.

Challenges and possibilities of cultural diversity in arts education are enormous. An interesting pamphlet, issued by the Irish Arts Council in partnership with the office of the Minister for Integration, *Cultural Diversity and the Arts: Language and Meanings*[7] intends to give a sense of direction to the arts sector and the diverse sectors of the public with which it wishes to work. The terms proposed for consideration were: multiculturalism, inter-culturalism, racism, discrimination, assimilation and integration. All these terms are taken from the jargon of social studies; none is taken from the Humanities or the Arts which is a point to reflect on.

However, instead of the growing tendency to find 'one language' by clarifying and defining terms and concepts, I propose to use *questions*. **Questions here are tools to serve as the conceptual basis for understanding, analysing and designing ways to investigate and work with an idea.** They provide scaffolding that helps build knowledge within and across disciplines over time.[8]

A list of questions can point at, and can clarify the many complex variations of any issue. I propose herewith to ask some questions as a **'research guide'** to equip its user with open options to stimulate the mind.

Three *key* questions are proposed as a means to be examined anew in each context, followed by ten questions of *what* and *how*:

First: ***How have approaches incorporating cultural diversity produced new knowledge about arts education?***

By asking this question we seek examples that will contribute to the understanding of the strengths and weaknesses of cultural diversity for examining the complex realities of arts education.

Second: ***How have scholars, practitioners and researchers used cultural diversity approaches to address complex arts educational problems and promote interventions that foster equity and social justice?***

By asking this question we want critical explorations, and assessments of the use of cultural diversity 'on the ground' in diverse educational projects and settings.

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[7]See footnote 6.

[8]Parts of this section are excerpts from my video lecture, *Cultural Diversity and Arts Education*, the Inaugural UNITWIN meeting, 26–28 April 2017, in Singapore.

Third: ***What are the methodological implications of cultural diversity within the field of arts education?***

By asking this question we explore methodological challenges associated with cultural diversity, such as: What would be a cultural diversity analysis? (methods, strategies and techniques).

With these three questions in mind I have tried to gather a more detailed cluster of questions. Henceforth are ten questions to help frame our thinking. The letters C.D. refer to Cultural Diversity.

What questions

– What is the contemporary role of C.D. in arts education?
– What are innovative ways of devising original works and/or teaching C.D. using various aesthetic forms, media and/or technology?
– What are innovative strategies for using C.D. to stimulate dialogue, interaction and change?
– What ethical questions should the artist/educator/researcher consider in their work? What are the major tensions?
– In what ways are aesthetics important in work of C.D?

How questions

– How can C.D. provide a platform to explore ideas?
– How does C.D. in arts education contribute to lifelong learning?
– How can we (researchers/educators/artists) ensure that the process and the product of C.D. will work?
– How do we assess participants' understandings in a C.D. project?
– How do we assess people's aesthetic understanding and awareness when we work with the concept of C.D. in arts education?

Questions, as a framework, can offer researchers, teachers and students of arts, in this case, a convenient tool for thinking. Classifications by questioning should function simultaneously rather than by stages and they should lay a proper emphasis on the diversity of conditions that affect arts education as well as a cultural and diverse network of ideas.

All art traditions have social value, argues June King McFee (1991), and claims that:'*What we describe in western culture as 'art for art's sake', usually functions in many social and individual ways…teaching about 'art for art's sake', as a part of particular culture helps students comprehend the functions of art in culture generally*' (p. 72). In the 'many globalizations' we live in, as Berger and Huntington (2002) would claim, comprehending the functions of art in culture generally is hard to achieve. Anderson (2014) rightly asserted that in the contemporary world students require skills and understanding to confront the contradictions, chaos and complexities of the future. He based this on Sardar's (2010) way of seeing the world: '*A complex, networked world, with countless competing interests and ideologies, designs and desires, behaving chaotically*' (p. 439). Sardar argues that the only way to transition from post-normality to new normality is through imagination and creativity (ibid, p. 444). Maxine Greene was preaching throughout her life that imagination

is the main tool which takes us from simple reasoned analysis to a higher synthesis (Greene, 1995). Elliot Eisner spoke of how imagination shapes our reality (Eisner, 2002). It goes all the way back to Dewey and philosophers before him.

Beyond the certainties of arts education qualifications around the world, we should ask ourselves how arts education can be engaged with the **un**certainties prevailing in our world. Now more than ever, it is up to us to teach our children the importance of *tolerance*. **Tolerance** should be at the core of any educational system. Along with Helen Keller I believe that the highest result of education is tolerance. Social and political challenges must be rated high in education. Arts education in its broad sense is a political education, and access to arts education for everyone is a political stand for which we should strive. The spirit of the arts meets the idea of tolerance in the intersection of education and diversity, in the playground where thought should be translated into practice.

Can we trace the above reflections and see if they find an echo in the research literature?

Range of Research

The weight of the accumulated research in arts education is now overwhelming. In this regard, it is enough to mention Bresler's *International Handbook of Research in Arts Education* (2007), and the series of *Landscapes: The Arts, Aesthetics and Education*, which she is editing. The *International Yearbook for Research in Arts Education*, edited each year by various experts. The OECD book *Arts for Art's Sake?* edited by Winner, Goldstein & Vincent-Lancrin (2013), which is an intriguing example of research looking at the impact of arts education. Anne Bamford (2006) defining the WOW factor, global research compendium on the impact of the arts in education. All these and more, have been published in journals; and conferences also provide a wide ranging and substantial base of evidence, showing arts education as an influential power to know and understand the world we live in.

What is my point in mentioning the above list? It is to say that the field is saturated with great ideas, case studies and research projects. Relevant knowledge is constantly being constructed and yet the reality is disappointing. I can only quote the observation of Seymour Sarason (1996) who used to say, *The more schools change the more they stay the same*. How is it that the arts are slipping behind the prosperity of research innovations in education?

The common expectation written in various curricular goals, and in various governmental declarations is that Arts learning practice, refers to children, young people and adults learning how to make and do art, how to enjoy, understand and appreciate art, and how to communicate their experiences in this. But in real life in schools, reality speaks quite differently. Tight budgets, a timetable loaded with the sciences, computers and technical subjects, a dearth of understanding of the value of the arts are overruling the initial goals of arts in education.

This picture is not based on rigorous research. Rather, it is based on the many declarations of UNESCO as well as other national pamphlets such as the Irish one mentioned above, the MONAES project and others. It came to my mind during my early work, and became more intense recently while working on the *Wisdom of the Many* project (Schonmann, 2015) in which 104 researchers from all over the world presented a blending of many kinds of knowledge involving arts education. The tendency was clearly towards the arts as a contributing learning element in education for all (O'Farrell, 2015), and the arts as a means to raise consciousness about identity (Lum, 2015).

We have now reached a stage in which musings should be developed into theoretical, historical and practical results in order to increase the arts in education for the right reasons. The arts in education for the sake of art as the major request goes together with (but not at the expense of) arts through education for the purpose of tolerance, as well as, for other important values. My point is that advocating an approach to arts education that looks for arts' sake, does not deny the necessity of using arts education for social action; it is a matter of **right proportions**. Actually, art criticism, art history, art production and aesthetics can help schoolteachers in coping with problems such as alienation, violence, racism and apathy (Chalmers, 1996, p. 10).

Furthermore, perhaps we should stop concentrating on advocating giving the *center* stage to arts in education. Rather we should concentrate on learning and understanding what we really have in our hands. Understanding symbol systems, developing and cherishing the languages of art, as Goodman (1976) proposed: '*Systematic inquiry into the varieties and functions of symbols*' (p. xi). The 'forgotten language' of arts is again claiming here to be situated in the core of the discussions about *arts education* and *cultural diversity*.

At the other extreme of the research spectrum, it would be good to consider that there are rich possibilities in creating research collaborations, as Anderson (2014) points out in the context of drama education and applied theatre:

> New research alliances with our colleagues in fields such as computer simulations, criminology, psychology, sociology, cultural studies and the alike will force us to reshape and refine our methodological traditions for the changes we see in our communities. As we create these collaborations, we become open to new methodological traditions that can infuse and ignite our own practice (cited from the online journal).

Constructing new knowledge while continually searching for new modes of encountering arts with education and thus building its enormous influence on society brings me to reveal my interest in the arts along with my interest in theory of knowledge. It leads me to reclaim the constructivist approaches to issues of arts education, in which knowledge is not passively received. As a philosophy of learning, constructivism can be traced back at least to the eighteenth century and the work of the Neapolitan philosopher, Giambattista Vico, who maintained that humans can clearly understand only what they have themselves constructed. Constructivist theory reached high popularity in education, in the middle of the twentieth century; however, the idea of constructivism is not new. Aspects of the constructivist theory

can be found in the works of Socrates, Plato and Aristotle, all of whom speak of the formation of knowledge (Crowther, 1997). My philosophical view goes along with Von Glassersfeld (1990) who argues that *knowledge is not a commodity which can be communicated*. It fits well with the currently developing *Arts Based Knowledge* that Barone and Eisner (2012) so well articulated. This is a paradigm in which students are playing an active role in applying the knowledge learned in school to the knowledge learned in the real world.

Reclaiming the Arts as a Building Block in Cultural Diversity for the Sake of Arts Education

Recognizing and celebrating diversity in arts within our pluralistic societies has become almost imperative. I am interested in reclaiming the classic role of the arts in human society, in waving the banner that Goodman waved. Building strong arts for the sake of art into our multicultural societies around the globe is reclaiming the arts into education and cultural composition for humanizing and thus improving the quality of our lives.

The answer to the question that opened this chapter: *Why is it that the arts have a major role in cultivating culture and education, and yet, at the same time, amongst the four arenas of Arts, Education, Culture and Diversity, **arts** receive the least consideration?* now comes to its conclusion.

The answer as I have tried so far to build here relates to the thought that many of the approaches that are being advocated in arts education seem connected more with social issues than with art, as we have learnt from pamphlets, research and the many projects that celebrate the applied versions of arts. It relates to the understanding that arts have entered educational systems for the wrong reasons. On the way to place them at the heart of education, the instrumental function almost enclosed the artistic–aesthetic values of the arts. The case for the arts in education must rest upon their capacity to develop a better and joyful life which brings into being humanity, and not upon their possible usefulness. To awaken arts towards cultural diversity is actually to awaken the very essence of the art per se. Good works of art, by definition, would encourage correct personal and social values.

Concluding Note

I wish to close by saying that these deliberations are about issues that matter. The awareness of constant and rapid changes in society should serve as a yardstick for any assumption and argument we shall continue to carry. New circumstances are presenting themselves in a rapid manner. They are complex, ambiguous and difficult to follow. Thus, in this concluding note, it is right to applaud the spirit of innovation

and determination expressed by George Bernard Shaw in the second act of *Mrs. Warren's Profession*, which he wrote in 1883: ***People are always blaming their circumstances for what they are. I don't believe in circumstances. The people who get on in this world are the people who get up and look for the circumstances they want, and, if they can't find them, make them***.

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Chapter 20
Promoting National Awareness and Appreciation of Cultural Diversity Through Arts Education: Compatible Goals?

Teunis IJdens

Abstract Can arts education promote national awareness and appreciation of cultural diversity at the same time, or is the concept of national identity fundamentally at odds with the concepts of cultural diversity and pluralism? This controversial topic is explored from the perspective of arts education experts, using data from two worldwide surveys among experts as part of the Monitoring Arts Education Systems project in 2016 (MONAES), and from an additional survey held among European arts education experts in 2018. Expected benefits of arts education for the appreciation of cultural diversity seem to have been incorporated in the value system of the international arts education community. In contrast, promoting national awareness is not highly valued by most arts education experts. Further analysis identified differences in the experts' personal understandings across global regions and selected countries. Results of the additional survey indicated that European experts think very favorably of cultural diversity but that they disagree among themselves about the compatibility of promoting appreciation of cultural diversity and national awareness. Two opposing strategies are suggested to cope with the challenges of cultural diversity and national identity in arts education practice: one inspired by liberal nationalism, the other by postcolonial theory.

T. IJdens (✉)
Independent researcher, Vught, The Netherlands
e-mail: teunisijdens@xs4all.nl

Introduction

The *UNESCO Universal Declaration on Cultural Diversity* (UNESCO, 2001)[1] states that cultural diversity should firstly be "recognized and affirmed for the benefit of present and future generations" as "the common heritage of humanity" and "a source of exchange, innovation and creativity". Second, as our societies are increasingly diverse, "it is essential to ensure harmonious interaction among people and groups with plural, varied and dynamic cultural identities as well as their willingness to live together". Therefore, "policies for the inclusion and participation of all citizens are guarantees of social cohesion, the vitality of civil society and peace", and "cultural pluralism is the policy expression of cultural diversity". Finally, the Declaration emphasizes that cultural diversity "implies a commitment to human rights and fundamental freedoms, in particular the rights of persons belonging to minorities and those of indigenous peoples."

After these positive affirmations about the value of cultural diversity, the continuing sentence refers to a possibly problematic aspect: "No one may invoke cultural diversity to infringe upon human rights guaranteed by international law, nor to limit their scope." This appears to be a very diplomatic way to say that preserving cultural diversity is sometimes used to install and defend policies of discrimination and segregation.

The global political and cultural challenges of increasing ethno-cultural diversity within and across societies were addressed even more directly by the (then) Director-General of UNESCO, Koïchiro Matsuura, in his foreword, referring to the "unusual context" of the adoption of the Declaration at the 31st UNESCO General Conference, "in the wake of the events of 11 September 2001". To Mr. Matsuura, it "was an opportunity for States to reaffirm their conviction that intercultural dialogue is the best guarantee of peace", and—referring to Samuel Huntington's *The Clash of Civilizations* (1996) but not mentioning it—"to reject outright the theory of the inevitable clash of cultures and civilizations." In his view, the Declaration "aims both to preserve cultural diversity as a living, and thus renewable treasure [...] and to prevent segregation and fundamentalism which, in the name of cultural differences, would sanctify those differences and so counter the message of the Universal Declaration of Human Rights".

The UNESCO Declaration on Cultural Diversity clearly upholds an inclusive, fluid and universal approach to cultural diversity, against exclusionary, divisive and nationalistic understandings. Throughout the Declaration, the term "national" refers to a limitation, a challenge to its international and universalistic claims. For instance, (p. 11): "in a world without borders, cultural diversity cannot be confined to national

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[1] The *Universal Declaration on Cultural Diversity* (2001) was the first official UNESCO document on cultural diversity. It laid the general policy foundations for the UNESCO *Convention for the Protection and Promotion of the Diversity of Cultural Expressions* (2005). UNESCO declarations are a "means of defining norms, which are not subject to ratification" by Member States. Conventions "are subject to ratification, acceptance or accession by States. They define rules with which the States undertake to comply." (General introduction to the standard-setting instruments of UNESCO).

or local limitations but must profit from cross-border dialogue. Such dialogue […] cannot operate strictly within national boundaries and must profit from the dialogue between societies, much as market-based globalization profits from commerce across national borders." Yet, the Declaration does not completely neglect problematic aspects to the challenges of globalization. Under Line of action 18 (p. 54), it says that "[i]n a world marked by the increasing interaction of cultures […], it is crucial to have policies for safeguarding and encouraging pluralism within societies, *while at the same time enabling their members to share a sense of belonging to the same nation.*" [italics TIJ] Yet under Line of action 7, regarding cultural diversity in and through education, the Declaration states (p. 30):

> Formal and informal education systems must embrace perceptions and expressions of cultural diversity as soon as possible in order to meet the new challenges facing our increasingly pluralistic societies. It will involve an extensive overhaul of curricula and methods of teaching, training and communication within every education system designed to promote the construction of a national identity based on that of a dominant group. Every area of such systems (teacher training, curricula and textbooks, teaching methods and aids) needs to be reconsidered from a broader perspective, making way for the crucial inputs of cultural diversity and enabling the latter to be held up as a model in the countries and regions concerned.

Looking at today's world one can hardly conclude that peace, justice, and respect for cultural diversity *and* for universal human rights have prospered in the first 18 years of the twenty-first century. The negative aspect of cultural diversity—from protecting oppressive social and cultural conventions to preaching and practicing violence against women and against religious and sexual minorities—has shown its ugly face often enough, as did the "sense of belonging to the same nation" in its radical perversion into xenophobia, racism and aggressive nationalism.

The UNESCO *Seoul Agenda: Goals for the Development of Arts Education* (UNESCO, 2010), a document that was endorsed unanimously by the General Assembly in 2011, 10 years after the Declaration on Cultural Diversity, strongly emphasizes that arts education should contribute to the appreciation of cultural diversity and dialogue among cultures. The catalogue of arts education's potential benefits for individuals and society does not include the promotion of national awareness or national identity, although this is undeniably an important value attached to education and culture in many countries. Was the issue of national identity and its relation to cultural diversity and cultural pluralism raised at all during the meetings of the International Advisory Committee (IAC) that drew up the draft Agenda, and at the Second World Conference that discussed and determined it? Or was it raised by some members and participants but dismissed by most? There are no detailed proceedings of the IAC and the Conference meetings, but according to Larry O'Farrell, Chairman of the IAC, the issue did not come up at all:

> I can definitely confirm that the concept of promoting national awareness was not rejected at the 2010 conference or in the writing of the Seoul Agenda. To the best of my memory, the specific term 'national awareness' was not used. In any event, there was no formal rejection of the idea. As you rightly note, a great deal of interest was expressed in bridging cultural differences through arts education. This is evident throughout the Seoul Agenda. On the other hand, there was a balancing concern with respecting local priorities and circumstances, developing identity in a social context and honouring one's heritage (which in my

interpretation could be seen to include an awareness of one's identity within a national or regional context). […] However, because the term 'national identity' is not mentioned in the Seoul Agenda, we are inevitably left in the realm of interpretation and, perhaps, speculation. So, not such a simple question after all (Larry O'Farrell, personal communication, August 22, 2018).

The central question that motivated this chapter concerns the seemingly contradictory benefits of arts education related to cultural diversity and national awareness.[2] Can arts education promote national awareness and appreciation of cultural diversity at the same time, or is the concept of national identity fundamentally at odds with the concepts of cultural diversity and pluralism?

This question will be explored from the perspective of arts education experts, using data from three surveys. Two worldwide surveys were held among 381 experts in total from 61 countries as part of the Monitoring National Arts Education Systems (MONAES) in February and May 2016, and one additional survey held among 89 European arts education experts in January 2018. Both MONAES questionnaires covered several issues, and contained only a few items regarding cultural diversity and national awareness. The additional European survey focused exclusively on the topic of cultural diversity (and national awareness) and contained predominantly open-ended questions.

Findings from the MONAES Project

In the worldwide survey held in February 2016, arts education experts were asked about the relevance of various items for assessing the benefits of arts education in their own opinion (IJdens, 2018). The experts who participated in the survey generally found cultural diversity and related items to be highly relevant. Appreciating cultural diversity was one of the highest rated items (4.6 on average on a scale from 1 to 5) of a list of 50 benefits, ranking in fourth place after critical thinking, reflective skills in arts and personal development (Fig. 1).

Related items like dialogue among cultures and transcultural awareness were also rated highly (4.4 and 4.3), equal to other items such as appreciation and knowledge of the arts, skills in making and performing arts, social skills, cultural identity, and innovation in (general education). In contrast, national awareness was rated comparably low (3.3), along with various other non-arts benefits (IJdens, 2018).

Acknowledging and appreciating cultural diversity is often considered to be at odds with promoting national awareness. For instance in some European countries multiculturalist policy approaches have met with strong populist movements claiming that immigration and especially "Islamization" through an increasing number of Muslim immigrants threaten national identity. Are national awareness and national

[2]This article is an extended and substantially revised version of an article by IJdens and Zernitz that was published in the first Yearbook of the European Network of Observatories in the Field of Arts and Cultural Education (ENO), edited by Lígia Ferro, Ernst Wagner et al. (2019).
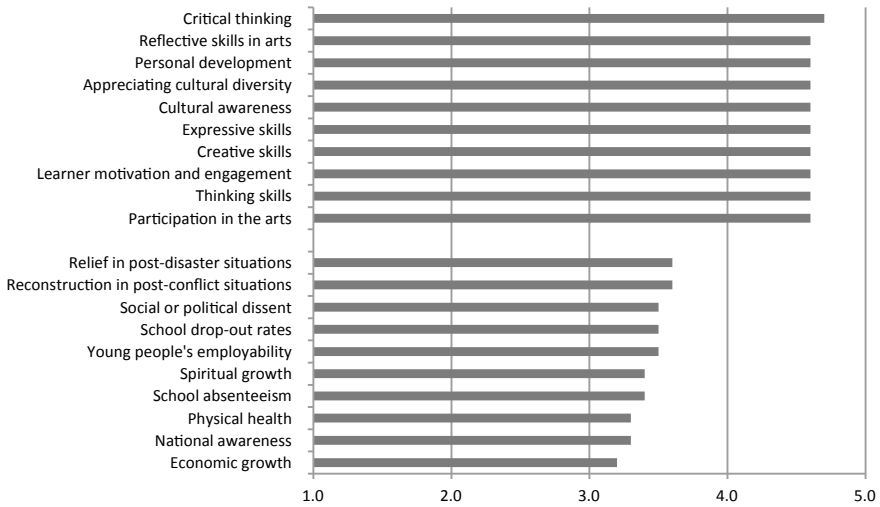
Fig. 1 "In your opinion, how relevant are the following items for assessing the benefits, impacts or outcomes of arts education?" Ten highest and ten lowest rated items. MONAES-A, valid response: $N = 312$ respondents. Average ratings on scale from 1 (very low) to 5 (very high). Ten highest and ten lowest rated items

identity compatible with the predominantly universalist or cosmopolitan UNESCO discourse documented in for example, the *Universal Declaration on Cultural Diversity*?

Unlike the seemingly global consensus among experts about the benefits of arts education for the appreciation of cultural diversity, intercultural dialogue, and transcultural awareness, their personal ratings of *national* awareness show significant differences across regions. Firstly, experts from Western Europe place significantly less value on national awareness (2.8 on average) than their colleagues from other regions, especially non-Anglophone Asia-Pacific (3.9), Eastern Europe (3.8), Latin America (3.8), and Africa (3.7). The contrast between experts from Western and Eastern Europe is particularly striking (Fig. 2).

A closer look (Fig. 3) shows that the low ratings of national awareness among Western European experts are determined by the experts from Germany, Spain, and the Netherlands, while their colleagues from Finland and the United Kingdom tend to appreciate this more. The difference between ratings of national awareness and the cultural diversity items is particularly large among experts from the former countries.

These personal understandings of the potential benefits of arts education do not indicate differences between the regions and countries but between the experts *from* these regions and countries. Experts from Western Europe, especially Germany, Spain and the Netherlands, attach much less value to national awareness as a potential arts education benefit than experts from non-Anglophone Asia-Pacific and Eastern European countries. From the available MONAES data, we cannot tell why this is, but
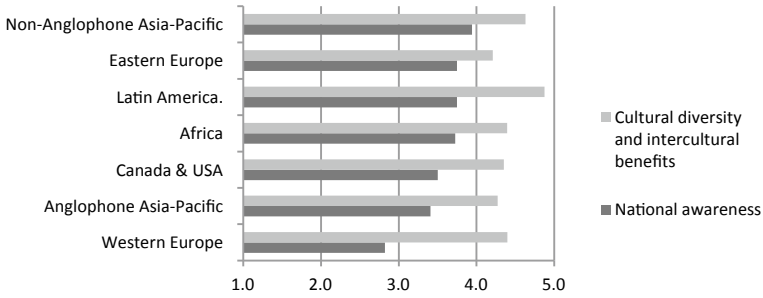
Fig. 2 Relevance of arts education benefits in experts' personal understanding, across global regions. MONAES-A, valid response: $N = 309$ respondents. Average ratings on scale from 1 (very low) to 5 (very high). Regions ranked by average rating of national awareness. Analysis of variance: statistical significance: Transcultural, etc., $p = 0.07$; National awareness $p = 0.00$

Fig. 3 Relevance of arts education benefits in experts' personal understanding, across selected countries. MONAES-A, valid response: $N = 184$ respondents. Average ratings on scale 1 (very low) to 5 (very high). Selected countries ranked by average rating of national awareness. Analysis of variance: statistical significance: Transcultural, etc., $p = 0.05$; National awareness $p = 0.00$
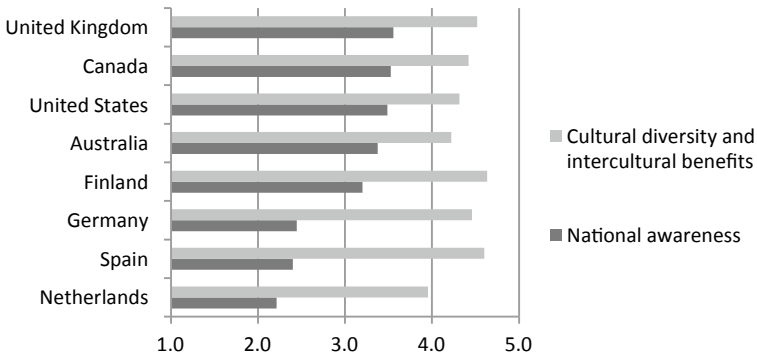
we can hypothesize that experts' personal understandings partly reflect their general professional values as members of the international arts education community and partly their political values as citizens. Appreciation of cultural diversity apparently is a general, universal value shared at large by arts education professionals worldwide, but their opinions on the contribution of arts education to national awareness may depend more on the national political context. In other words: the experts are members of an international professional community who share similar values wherever they live, but they are also citizens of a particular country whose political beliefs relate to their specific national context. Therefore, they will more easily agree on professional issues in arts education, and have different opinions on issues that are more political in nature.

In the second MONAES survey, experts were also asked to indicate how much they disagreed or agreed with the following statement: "In my country the following
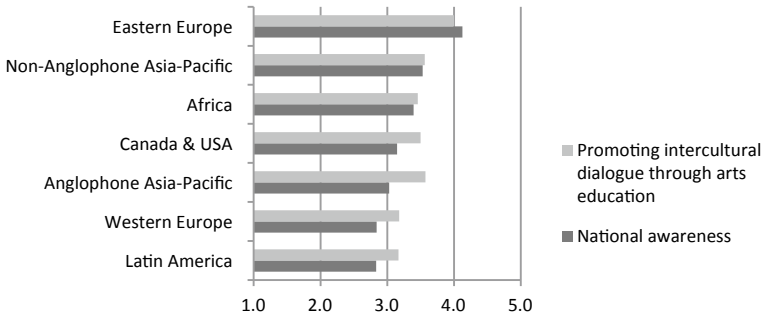
Fig. 4 Value of arts education benefits in experts' countries, across global regions. MONAES-B, aggregate data: $N = 43$ countries. Average ratings on scale 1 (strongly disagree) to 5 (strongly agree). Regions ranked by average rating of national awareness. Analysis of variance: statistical significance: Intercultural dialogue n.s ($p = 0.41$); National awareness $p = 0.02$

benefits of arts education and its potential contribution to resolving educational, cultural and social challenges are highly valued in public and professional discourse." The list of benefits counted 46 items, including national awareness and intercultural dialogue. In the experts' perception, promoting appreciation of cultural diversity and related benefits through arts education is not valued highly as a potential benefit in their countries, but the same applies to various other benefits. Experts generally tend to neither agree nor disagree with statements about the value attached to these benefits. Skills in making and performing arts were perceived to be valued highest (3.8 on average in their countries, promoting intercultural dialogue ranked 14th (3.3) and national awareness 28th (3.0). The value of national awareness was perceived to be not much lower than in their personal understanding (3.3), but while it ranks at the bottom of their personal preferences, it ranks just below the midpoint on the list of benefits in their countries. In contrast, intercultural dialogue is valued much lower in their country than in their personal understanding. Apparently there is a big gap between the value attached to appreciating cultural diversity and related benefits in their country and how they value this personally, while they do not think that differently about the value of national awareness.

Experts' perceptions of the value placed on promoting intercultural dialogue through arts education in their countries do not vary significantly across global regions, as shown in Fig. 4. Aggregate averages vary from 3.2 (Western Europe and Latin America) to 4.0 (Eastern Europe). In contrast, differences between regions are bigger and statistically significant for the value placed on national awareness, which is (again) valued highest in Eastern Europe (4.1) and lowest in Western Europe and Latin America (2.8), as perceived by the experts. Except the experts from Eastern Europe, experts generally perceive that promoting intercultural dialogue is valued slightly higher than promoting national awareness.

Comparison between selected countries (Fig. 5) shows a reverse pattern: minor and not statistically significant differences for national awareness but (marginally) significant differences for intercultural dialogue. Experts from the three
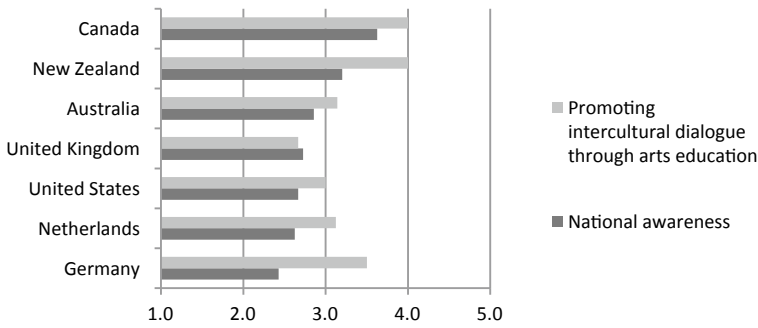
Fig. 5 Value of arts education benefits in experts' countries, across selected countries. MONAES-B, valid response: $N = 65$ individual respondents (intercultural dialogue) and $N = 66$ respondents (national awareness). Average ratings on scale 1 (strongly disagree) to 5 (strongly agree). Analysis of variance: statistical significance: Intercultural dialogue $p = 0.07$; National awareness n.s. (0.23)

European countries included in this comparison (Germany, United Kingdom, and the Netherlands) perceive national awareness to be valued rather low (2.4–2.7), especially compared to Canada (3.6). While national awareness is valued differently across global regions, with Western European and Anglophone non-European countries generally placing less value on this than Eastern European countries and non-Anglophone Asian countries, intercultural dialogue is apparently valued differently among the selected Western European and Anglophone countries. The contrast between New Zealand (4.0) and Canada (4.0) and Germany (3.5) on the one hand, and the other countries, especially the United Kingdom (2.7), on the other, is striking. In 2016, experts from the United Kingdom seem to be worried most about the value placed on intercultural dialogue in their country.

As regards the gap between the value that experts place on benefits in their personal understanding and how they perceive them to be valued in their countries, there is hardly a difference for national awareness overall, as mentioned before. But this gap varies across regions and selected countries. Latin American experts and experts from the United States and the United Kingdom personally valued national awareness higher than they perceived it to be valued in their countries, while only experts from the Netherlands rated the value of national awareness in their country higher than in their personal understanding. The gap is generally much bigger for cultural diversity benefits, as reported, and there is considerable variation in this across regions and countries. If we may interpret the difference between both ratings as a measure of the critical distance between experts and the situation in their countries, Latin American and British experts are much less in agreement with the situation in their countries than Eastern European and Canadian experts (Fig. 6).

One has to take into account that the second MONAES survey was held in May 2016, before the political conflict over refugee policies and the rise of nationalist and populist movements reached their heights, in Europe and especially in Germany. Arts education experts' *personal* views on cultural diversity and national awareness
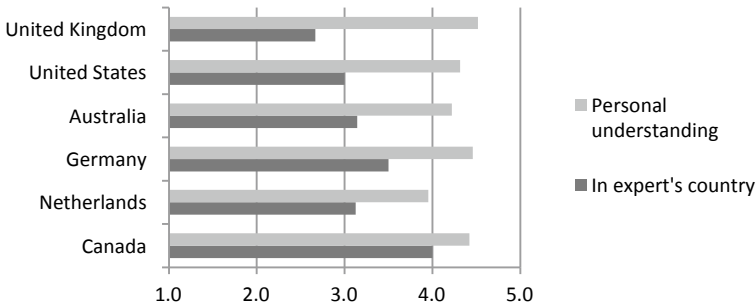
Fig. 6 Difference between experts' personal understanding and their perception of the situation in their country with regard to benefits of arts education for appreciating cultural diversity (etc.). Personal understanding: MONAES-A, valid response: $N = 154$ respondents. In experts' country: MONAES-B, valid response: $N = 61$ respondents

may not be affected by the changing political climate, but it is likely that they have witnessed how public discourse on these issues in their countries gravitated toward nationalism and away from multiculturalism. The gap between their personal views and the situation in their country has probably grown wider since 2016. In the next section, we will look at the qualitative information from the additional survey about the views of arts education experts on cultural diversity and national awareness.

An Additional Survey of European Experts

The MONAES surveys showed that experts personally value intercultural dialogue, appreciation of cultural diversity, etc., higher than national awareness as a potential benefit of arts education. But we did not find a negative statistical correlation between experts' personal appreciation of cultural diversity benefits and national awareness, because appreciation of cultural diversity is valued highly by nearly everyone. We also did not find a negative correlation between their perceptions of the value attached to both types of benefits in their countries, because most of them tended to rate these neither high nor low. The MONAES surveys did not ask respondents to explain their ratings.

In an additional and predominantly qualitative survey we tried to learn more about European arts education experts' views on these matters.[3] For this short survey we drew on a database of experts in several European countries. As in the MONAES project, we defined arts education experts as persons who have professional experience and knowledge in the field of arts education, for example working as qualified practitioners, trainers of arts teachers, leaders of arts organizations, advisors, researchers or civil servants. Names of these persons were collected in two ways.

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[3]Part of the data from this additional survey was presented in IJdens and Zernitz (2019): see footnote 2.

First, members of the European Network of Observatories in the Field of Arts and Cultural Education (ENO) were asked to provide a list of between 20 and 50 arts education experts in their country. ENO members from eleven countries submitted lists, containing a total of 354 persons. A selection of European experts who took part in the first MONAES survey was added to the ENO list. These were 146 MONAES respondents who had indicated that they were very closely involved with cultural diversity/intercultural arts education or had expressed a strong interest in this issue in their answers to other questions concerning their understanding of arts education and the benefits they expect from it, or who considered national awareness to be an important benefit of arts education. After removing double counts of experts who were included both on the ENO list and in the MONAES selection, the resulting database contained the names and email addresses of 493 experts from 28 European countries. They were all invited to take part in the survey, which ran from January 15 to February 9, 2018.

The questionnaire was completed by 89 respondents. Most of them were researchers (59%); many were practitioners (arts teachers, teaching artists, artists, etc., (43%), and a few were policy makers or policy officials (10%). Nearly a fifth self-identified as researchers *and* practitioners. The vast majority (64%) came from a Western European country, 13% from a Northern European country, 11% from an Eastern European country, and 11% from a Southern European country.[4] Although the response from most countries was too small to facilitate comparisons between all countries, the data indicates some differences in the experts' opinions and perceptions across the four regions and across separate countries referred to by at least five respondents.

Most respondents said they were involved to some degree with cultural diversity in or through arts education, or with intercultural, transcultural or multicultural arts education in their work, only 15% hardly or not at all. The survey confirmed the high value placed on cultural diversity and related concepts by experts in the first MONAES survey. Nearly, all of them (93%) generally agreed, and 70% even very strongly, that "arts and cultural education can and must contribute to appreciation of cultural diversity, dialogue among cultures, intercultural learning, multicultural education, and transcultural awareness" (Fig. 7).

However, experts' perceptions of the importance of promoting appreciation of cultural diversity in arts and education practice and policy in their countries were considerably different. While nearly half agreed that it is very important in arts education practice *and* policy in their country, 34% disagreed that it is important in practice, and 26% disagreed that it is important in policy. While most experts from Western and Northern European countries agreed that this is an important issue in practice and policy, a majority of the experts from Southern and Eastern Europe

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[4]Northern European countries: Denmark, Finland, Norway, Sweden. Western European countries: Austria, Belgium, France, Germany, Ireland, Luxembourg, the Netherlands, Switzerland, United Kingdom. Eastern Europe countries: Bulgaria, Estonia, Hungary, Latvia, Poland, Slovenia. Southern European countries: Portugal, Spain.
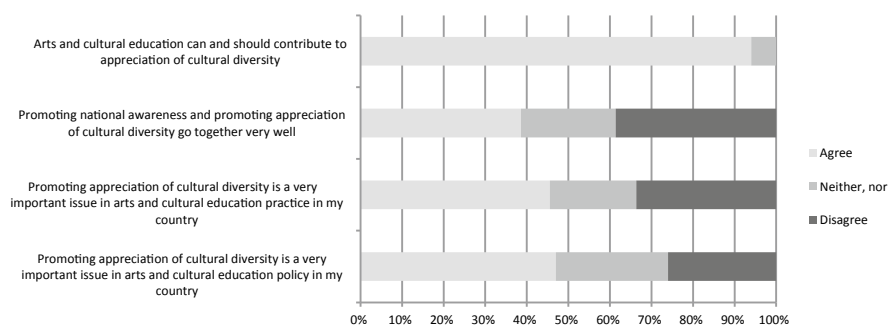
Fig. 7 Experts' opinions and perceptions with regard to promoting appreciation of cultural diversity and national awareness. Additional European survey, valid response: $N = 89$

disagreed that it is important in practice and half of them disagreed that it is important in policy.[5]

Experts mentioned various obstacles for intercultural, multicultural, or transcultural arts education practice and policy in reply to subsequent open questions about this. The main obstacles for arts education policies to promote appreciation of cultural diversity, etc., are lack of know-how, lack of cooperation and strategic action among stakeholders, lack of political interest in cultural education in general, and anti-immigration and national identity politics.

Some respondents from Eastern Europe explained that cultural diversity is not an issue in arts education practice because their societies are quite homogeneous. Experts from Southern European countries tended to deplore a lack of political and public attention for arts education in general, including multicultural arts education. Other respondents mentioned obstacles such as a lack of teacher training in intercultural or multicultural arts education, the lack of cultural diversity among teachers and arts educators in schools and cultural organizations, and a lack of funding for arts education projects that are concerned with cultural diversity. Several Western and Northern European respondents also referred to Western and/or elitist understandings of arts, blindness to white privilege, xenophobia and an anti-immigrant political climate as major obstacles. One respondent wrote: "We will not reach any of these goals if we are unwilling to place people with diverse backgrounds, narratives and perspectives in positions of power." Another respondent surmised that "nationalist repertoires and school cultures" interfere with the implementation of multicultural arts education. One (Dutch) expert blamed the ignorance of policy makers who "still operate from the position that art education is complementary to the really important issues in school and at most creates a sense of well-being and fun. The dialogical power of art education is denied". Another Dutch expert, referring to an article by

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[5]Disagreement that it is important in practice: 15/56 Western Europe, 2/11 Northern Europe, 6/10 Southern Europe, 7/10 Eastern Europe. Disagreement that it is important in policy: 13/56 Western, 1/11 Northern, 5/10 Southern, 5/10 Eastern Europe.

Alba & Duyvendak (2017), points out that the political climate prevents the development of policies to promote intercultural and multicultural education: "assimilation in fact has become the dominant view in politics and policy. Multiculturalism has been ousted since the beginning of this century". An Eastern European expert fiercely criticizes the present government: "For political interest the government of this country is actually propagating fear and hatred. Hatred of everyone different from us, everyone with a different religion or culture. What is more: everyone with a different opinion."

Many of these arguments clearly relate to the "nationalism versus multiculturalism" topic that was explicitly addressed in the final question about the compatibility of promoting national awareness and appreciation of cultural diversity, in the expert's personal view. This is a controversial topic, as shown in Fig. 7: 41% of the experts agreed, 37% disagreed and only 23% neither agree nor disagree. The opinions of experts on this are not purely their individual preferences, because disagreement is much higher among experts from Northern Europe (7 out of 11) and much lower among experts from Eastern Europe (3 out of 11), while pro and contra are in balance among the experts from Western and Southern Europe. However, looking more closely at the Western European countries, experts from the Netherlands (like their Northern European colleagues) agree considerably less that both goals are compatible than experts from Belgium (Flanders) and Spain. Apart from individual preferences, experts' opinions may partly reflect the general political climate and partly the political views of the professional community in their countries.

Experts were subsequently asked to explain why they agreed or disagreed, and their answers to this open question provide insights into arguments pro and contra the compatibility of promoting national awareness and appreciation of cultural diversity.

The arts education experts who disagreed that promoting national awareness and multiculturalism are compatible usually blame national awareness for this, while they see cultural diversity and multicultural society as a matter of fact that needs to be acknowledged or even applauded. Some clearly state that nationalism and multiculturalism are fundamentally irreconcilable: "nationalism is nearly always divisive" (United Kingdom); "[t]he awareness of the particular importance of your identity automatically causes other identities to be suspect" (Poland); "nationalism exacerbates intolerance"; "national interests are becoming obsolete in a globalized world. They strengthen differences and conflicts" (Austria); "promoting national awareness most often implies normative thinking and further marginalizes those who do not fit within the norm" (Finland); "I think they are conflicting, and I also do not wish to work for national awareness. This is a dangerous tendency growing in Europe today, and I wish to contribute to less nationalism" (Norway). Others refer to the negative political context. For instance one British expert says that "these goals are in conflict: we are seeking to identify what is special about being British, and therefore risk seeking to identify what is not special about the 'Other'", and another British respondent asserts that "in today's climate, national awareness gets compounded—and tangled up—often with nationalism and populism". Likewise a Dutch expert contended that "it is only compatible if diversity is a fundamental part of national identity. If we want to appreciate different cultures, we need to deconstruct

national awareness. That's why in this case transcultural awareness would be a good term. Instead of diversity in cultures we need to look at diversity in people." A Finnish expert: "Nationality should be a term under negotiation, but nowadays it is used as a fixed and permanent quality, as an opposite term to cultural diversity (which polarizes things)." And a German expert contended that "in German political or societal discourses transcultural awareness is the opposite to national awareness. National awareness is a slogan of the far right wing groups in Germany and thus [a] no-go-area".

Most respondents who neither agreed nor disagreed that promoting national awareness and appreciation of cultural diversity go together very well explained that "it depends", first on the definition of national awareness and second on how both goals are combined in specific contexts, strategies and practices. But in both cases, the concept and promotion of national awareness seems to need specification, not appreciation of cultural diversity, etc.. In other words, national awareness is perceived as problematic, not cultural diversity. For instance (United Kingdom): "I'm not sure how you are defining 'national awareness'. I can see scenarios where an educational focus on national cultural heritage/identity might lead the curriculum down a narrow, culturally homogenous path and others where it could include diversity, cultural exchange and cross-fertilization." Or (Netherlands): "It all depends on how you define national awareness and who defines it and for what purpose. National awareness may mean awareness of diversity, but may also be part of nationalist and populist rhetoric." Apart from definitions, it also depends on how both goals are combined in practice. An Austrian expert: "Promoting national awareness and promoting appreciation of cultural diversity should be compatible but only if you do it wisely without promoting the national identity as superior and enhancing negative prejudices against other nationalities, if this wisdom can be achieved." There is also a political, strategic argument against dismissing national awareness and identity, as a German respondent points out: "To me the only 'national awareness' worth striving for is a diverse, fluid one. […]. I think we need to try to re-define the notion of 'national awareness' instead of (out of an uneasiness with the term 'national') completely leaving it up to people who might reclaim it in the opposite way."

Those who strongly agreed that promoting national awareness and appreciation of cultural diversity go together well have similar arguments. For instance, an expert from Hungary noted:

> Hungarian national identity is culturally based identity which is based on the language. We may understand our own culture better by getting to know and appreciate other cultures as well. There is an old Hungarian saying: 'You are as many person as many languages you speak.' That is the more cultures you know the more worthy you are. At times it is difficult to make people understand that cultural diversity makes us richer and in no way threatens our own identity. Mixing of cultures, the dialogue between cultures was always present in history, a natural process, a way of learning, developing.

Or (Germany): "The awareness of [one's] own nationality is important for the approach to one's own identity. I think that the differentiated preoccupation with [one's] own identity goes along with the awareness of other cultures, nationalities,

identities and diversity in general." Or (a Portuguese respondent): "Countries, especially in Europe, are made of cultural diversity. Promoting national awareness implies to include all the actors and realities in the process, so it needs to include cultural diversity."

Some of the arguments that were put forward by the experts who agreed that both values are compatible or who neither agree nor disagree are in line with a moderate, liberal type of nationalism advocated by the British political theorist David Miller (1995, 2000) and other philosophers, whose writings have been summarized in an excellent entry by Nenad Miskevic in the *Stanford Encyclopedia of Philosophy* (Miskevic, 2018). Miller contends that citizens of a country have greater ethical duties among themselves than to nationals of other states. He "accepts multicultural diversity within a society but stresses an overarching national identity" and demands an "inclusive" national identity that is accessible to all cultural groups. "Such identity is necessary for basic social solidarity, and it goes far beyond simple constitutional patriotism."

For many experts who disagreed that promoting national awareness is compatible with promoting appreciation of cultural diversity, the concept of national identity is opposed to the values of global citizenship and universal human rights. As expressed by a Spanish expert: "Arts education is not always based on universal values and can be a dangerous pedagogy in terms of cultural exclusion. Quality arts education requires a human rights approach, cosmopolitanism and universal values as well as understanding of the complex and global world we live in." These experts indicate that there is an ideological and political struggle between cosmopolitanism versus nationalism, and they are clearly on the side of cosmopolitanism: "we are global citizens rather than subjects of a national state". Or, as defined by Miskevic (2018): "Cosmopolitanism is the view that one's primary moral obligations are directed to all human beings (regardless of geographical or cultural distance), and political arrangements should faithfully reflect this universal moral obligation (in the form of supra-statist arrangements that take precedence over nation-states)."

None of the respondents adhered to promoting national awareness at the cost of appreciation of cultural diversity. The strongest pro-national awareness statement is from an (untypical) German respondent who believes that "national awareness in a positive sense forges identity and thereby anchors society giving it the possibility of foresight" but also agreed that it goes very well together with appreciation of cultural diversity. However, most respondents who agree that both goals are compatible indicate that nationalism is the problematic part, as a concept and in a political sense. Like Miller and other liberal nationalist philosophers they reject "old", narrow and static concepts of national identity—often claimed as a superior identity—and adhere to "inclusive", multicultural conceptions of patriotism and national citizenship.

Conclusions and Discussion

The arts education experts who participated in the MONAES surveys may be considered as members of an international professional community that shares similar ideas

about what arts education is, how it should be done, and what benefits it should have for individuals and society. They place high value on expected and desired benefits such as critical thinking, reflective skills in arts and personal development. Appreciation of cultural diversity, dialogue among cultures, and transcultural awareness, are also among the highly valued benefits, and seem to have been incorporated in the value system of the international arts education community. The emphasis on these topics in the Seoul Agenda is testimony to this. In contrast, promoting national awareness is not highly valued by most arts education experts, and it is not included in the catalogue of arts education benefits referred to in the Seoul Agenda.

The high value attached to cultural diversity and related benefits in the experts' personal understanding varies slightly across global regions. There are bigger and significant differences in the value attached to national awareness. Western European experts tend to find this less relevant than experts from all other regions. However, national awareness is also valued significantly differently *within* Western Europe: below average among German, Spanish and Dutch experts, above average by British experts. It seems that the relevance attached to national awareness depends on the experts' views as citizens in connection with their national or regional political context, whereas cultural diversity benefits are acclaimed widely by the experts, more or less regardless of the regional and national contexts.

The fact that experts personally value cultural diversity benefits much higher than they perceive these to be valued in their countries may point to another general feature of the arts education community in relation to their regional and national contexts. This also applies to several other expected and desired benefits. It may indicate that arts education experts, like professionals in any other field, often value the benefits of their field higher than politicians and the general public. This gap between personal and "country" ratings for cultural diversity benefits is particularly big among Latin American and Western European experts, and small among Eastern European experts; within Western Europe, British experts showed a greater critical distance to the situation in their country than German and Dutch experts. Assuming that for instance German experts will not change their personal opinion about the value of arts education for the appreciation of cultural diversity, intercultural dialogue and transcultural awareness, the distance between their personal opinion and their perception of the situation in their country will grow if they feel that the political climate gets worse due to the growing influence of nationalist anti-immigration movements.

The findings from the additional European survey gave rich qualitative evidence of the experts' personal views on the topics of national awareness and cultural diversity in and through arts education. They confirmed the high value placed on cultural diversity, intercultural dialogue and transcultural awareness in experts' personal understandings of the value of arts education. They also showed considerable controversy among experts about the compatibility of promoting national awareness and appreciation of cultural diversity. In explaining their answers, experts who agreed that these go together well and those who disagreed indicated that national awareness is the problematic element, not cultural diversity. This also applies to the Eastern European experts who generally feel that both goals are very well compatible but who also emphasized that it depends on conceptions of national awareness and identity.

Some Eastern European experts severely criticized their government for its exclusive nationalistic and anti-liberal cultural and media policies. The qualitative findings of the additional survey indicate that experts' arguments with regard to national awareness are largely based on their political views as individuals, and partly reflect their national context.

How do these findings and conclusions from the surveys relate to arts education practice and policy with regard to cultural diversity and national awareness?

Should educators and arts education policy makers choose a cosmopolitan, multicultural and anti-nationalist approach to transform an education system "designed to promote the construction of a national identity based on that of a dominant group", as suggested quite firmly in the UNESCO Declaration on Cultural Diversity for school curricula? In a broader context this strategy would include exposing and criticizing the everyday and institutional racism that is considered to be part of white nationalism. This position implies a complete rejection of concepts such as national identity and national awareness, as indicated by some citations from the additional survey. For arts education practice this means developing positive pedagogies of cosmopolitanism and post-colonialism (cf. Spivak, 1987), and of resistance against cultural nationalism, assimilationism and racism.

Or is it advisable to merge both values—cultural diversity and belonging to a nation—in the same arts education projects, programs and curricula, assuming that they go together very well? Some experts have given examples of such projects. This strategy claims that national identity and national awareness are relevant to many people all over the world, that they are grounded in living history and tradition and cannot be discarded by universalist abstractions. It also claims that these concepts should not be left to conservative, anti-immigration, segregationist or assimilationist interpretations but rather given a convincing liberal and inclusive meaning that fully acknowledges the value of cultural diversity and incorporates multiculturalism. This strategy can find inspiration in the work of political theorists of liberal nationalism, such as David Miller. For arts education practice, this means developing and applying pedagogies that focus, for example, on the sense and symbolizations of belonging to a nation and to various groups.

A third strategy—promoting national awareness through arts education as an antidote to supposed negative consequences of ethno-cultural diversity—will probably find no support at all in the global and European arts education community that clearly adheres to a positive conception of cultural diversity and to principles of intercultural learning and dialogue among cultures.

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Chapter 21
A Mapping Conclusion

Ernst Wagner and Chee-Hoo Lum

Abstract This chapter provides an overview of the contributions of this edited year-book and analyses how the topic of "cultural diversity and arts education" has been discussed by the contributing authors.

Patterns in Diversity-Oriented Arts Education

This chapter provides an overview of the contributions of this edited yearbook and analyses how the topic of "cultural diversity and arts education" has been discussed by the contributing authors. In some cases, informal comments given by the contributors to a preliminary survey on the book's concept are also included (UNITWIN, 2017). The book has 19 contributions in total, from Singapore, Hong Kong, Taiwan, Korea, New Zealand, Australia, Kenya, Israel, Canada, Colombia, USA, the Netherlands, and Germany. The large number of eight Asian contributions can be explained by the fact that the yearbook mainly reflects the contributions to the UNITWIN network's inaugural meeting, which took place in April 2017 in Singapore.

The 19 chapters focus on one or more areas, given in the call: research, pedagogy, practice, and policy. Most of them address a combination of areas. The observed similarities and differences between the approaches used have to be understood through the conditions and circumstances the respective authors are working in. Each contribution has, for instance, specific social or cultural target groups that determine the respective discourses on diversity, and they deal with specific challenges within different policy frameworks. These conditions have always to be taken into account. Despite of this, the contributions to this book can be compared by using a set of criteria, in order to find specific patterns.

E. Wagner (✉)
University of Erlangen and Academy of Fine Arts, Munich, Germany
e-mail: ernst.wagner@fau.de

C.-H. Lum
National Institute of Education, Nanyang Technological University, Singapore, Singapore

How is Diversity Understood?

One of the findings, that seems surprising at first, is the very broad understanding of the concept of diversity, a fact that can only partly be explained by the respective situation in the individual countries (see Table 2). For example, the topic "flight and immigration", which is currently very relevant in German politics, is addressed only in two other countries (Korea and Canada). Whereas in the contributions from four other countries (Taiwan, Australia, Kenya, and Canada), indigenous people, i.e., groups that have experienced immigration through a now dominating culture, are at the center. The ethnic-cultural differentiation is addressed, e.g., in Singapore in another way, a state that is defined by its multicultural mix of majority Chinese, Malays, and Indians ("multicultural and multiracial space of Singapore"—Kwok/Chap. 2). In Singapore, this unique mix then organically emerges the formation of an eclectic, fused identity that links in particular ways to the nation, a "local […] contemporary identity within the globalized space of Singapore".

It is interesting that in another example from Singapore, the focus shifts toward people with disabilities, similar to the contributions from Korea, Australia, and New Zealand. This suggests the concept of diversity is also mapped onto any kind of differentiation, such as age, gender or social class, i.e., not primarily cultural. A particularly interesting case in this context is the report on the Colombian project, in which the reconciliation with the ex-guerrillas is at the center and diversity is thought differently again (Restrepo/Chap. 14). Finally, a few authors apply the notion of diversity to the researchers' own communities. In summary, there are five very different types of cultural diversity experiences that limit the chance to make them comparable:

1. Newcomers as (mostly visible) minority groups in a receiving or host society, that perceives the newcomers as "different" (e.g., Korea, Colombia, Canada, Germany, and USA).
2. Indigenous groups in a majority society that have been marginalized in their history by immigration, colonization, conquest or oppression (e.g., Canada, Taiwan, Australia, and Kenya).
3. Ethnically defined and distinguished groups within a more or less multicultural society (Singapore, USA).
4. People with disabilities (e.g., Korea, Singapore, Australia, and New Zealand), different age groups (New Zealand, Korea), different gender (Australia, Korea) or social class.
5. Members in globalized communities and networks. This type is a special case that focuses on milieus or communities defined by specific cultural expressions or scientific concepts.

In summary, except for the widest possible differentiation by age, gender, or social class (type 4) and the situation in multicultural societies (type 3), in all other cases, diversity is understood as a *majority–minority relation* of different groups, which *differ culturally* (e.g., in respect to different forms of artistic expressions, language,

beliefs, values, or lifestyles). This difference is always felt to be a *challenge* to which arts education should respond with its resources leading to increased social cohesion by recognizing diversity as a positive value. The ways that are suggested are—as one might expect—manifold.

Who is the Target Audience?

The paths taken differ, e.g., through their different target groups. In principle, two basic categories can be distinguished. The first focuses on the majority group that has lived in the respective region for a long time and understands itself as "legal inhabitants" or "owners" of the country or region. The second focuses on minority groups, e.g., as newly arrived immigrants or as long-existing minority groups with a fragile status.

First Category: The Majority

Chapter 7 from Canada (Bolden & O'Farrell) is a good example of the majority category. The majority society is represented here by an "Ontario adult community choir", a group not further differentiated by the authors. It is described by three characteristics: age (adults), art form practiced (choir), and region of origin (Ontario). Throughout the chapter, its members are always addressed by the group term "choristers", so, they are perceived and represented in the text as a homogeneous group.

In the given example, this group purposefully acquires intercultural understanding through active engagement with a different musical culture. The aim of the project is to open up members of the existing majority society to the "other". "To broaden personal experience—to make their world a little bigger." This active opening to allow for an engagement with different and varied musical repertoire is based on appropriation at first. It leads to an extension of their own repertoire of artistic expression. (So, reception and production are equally addressed.) Moreover, the approach constitutes the hope for a fundamental opening of the attitudes of the choir members, not only toward the other in musical experience. It tries to influence the general attitude—toward understanding and respecting the unfamiliar, alterity.

In a similar way, this kind of basic pattern is present in another example, now from Taiwan (Lin/Chap. 13). Here, Taiwanese school classes (again undifferentiated and thus considered as homogenous) expand their cultural knowledge and experience by dealing with a *topic that is alien to the classes*, the culture of the Seediq, an indigenous group in Taiwan. With this *extension of the repertoire of topics* ("make the world a little bigger"), the hope for a more *open and tolerant attitude of the majority society* toward others or "the other" again is connected.

Second Category: Minorities

An exemplary practice for the second category, which focuses on *minorities*, also comes from Canada (O'Farrell/Chap. 4). It offers arts education programs for indigenous Canadian communities, i.e., minorities. These activities are carried out by "artist educators" coming from the majority culture and they are funded by the majority society. The example should, according to the commentary of the author, show the "capacity of the arts to *empower the marginalized*". The Canadian project, and this is characteristic, is led by a basic sense of solidarity and the idea of reparation for an oppressed group, of *reconciliation*.

Such a project, that addresses deep-seated and long-existing lines of conflict within a society, needs a long-term perspective. On the other hand, the example from Colombia (Restrepo/Chap. 14) points out a more immediate concern toward a social need for pacification—but under different conditions. After the peace agreement in 2017, it was the intention of the last government, to integrate the members of the former FARC guerrillas into the mainstream society, to prevent a resurgence of military conflicts and civil war-like conditions. In this instance, the *program is targeted for a minority group* with the goal of *integration*. Integration of minorities is a familiar strategy toward assimilation (integration) with the majority society.

Back to the Canadian example, this chapter points to the intention of arts education as a means to reduce drop-out rate among indigenous students. The same chapter also spoke to refugees from Syria being given access to cultural facilities through free tickets. Thus the goals include: "prevention from drop-out", "integration of refugees" and "reconciliation with the indigenous people".

The examples pointed out by the author (O'Farrell/Chap. 4) are meant to illustrate efforts being made "by Canadian arts educators to address the two pressing diversity issues facing our country". Obviously, *diversity-oriented arts education is linked to contextual situations that are felt to be conflictual and urgent*, triggering the desire *for action*. Social problems are perceived, and arts education is considered as a possible contribution to the regulation and attempts at alleviation of those problems.

For or with? Deficit or Potential Orientation?

Regardless of the majority/minority categories, it is common in all the examples that these are almost always understood as "target groups" *for whom* something should be done or *for whom* something is offered. Approaches conceived in this way may be interpreted as being paternalistic. Differently conceived examples try to avoid this latently paternalistic orientation, emphasizing that the project should be developed *with the respective target group as a participative process.* Two practical examples can be found in Chap. 18 (Jörissen, Unterberg), for example, in which musicians from different contexts work together to "create a new way of making music". In these

approaches, focusing on the coexistence of different groups, the question of defining the target group becomes superfluous, since target groups and initiating actors have similar intercultural experiences, engaging in co-creation processes.

Deficit

The question of whether a project is conceived for or with people conveys a latent meaning, which has already been mentioned above. Paternalism as a pattern of attitudes is only possible if the respective actor considers the respective target group as *defective* and the actor wants to do something *for* this group. This is a pattern often underlying the treatment of refugees, for instance in Germany. To be able to compensate their shortcomings, one has to do something *for them*: to make offers to learn the language (which they cannot speak), to become familiar with manners (which they don't understand) or to adopt the rules of the new social order (e.g., acceptable social norms within the host society).

Potential

In addition to these deficit-oriented approaches, there are those that are more *potential oriented*. The contributions from Australia (Wright & Coleman/Chap. 11) or Kenya (Akuno/Chap. 6) focus on diversity as richness or wealth, especially in the cultural-artistic field. The decisive premise here is that diversity is a necessary basic condition of the projects: only through diversity can the *richness of artistic experiences* be learnt; without diversity, the projects would lose their basic idea, their "grammar".

Through the Arts or in the Arts?

The question of the role of the arts in such projects is an important issue, though it is addressed only in one contribution explicitly (Schonmann/Chap. 19). It defends the *intrinsic value* of the arts against any *functionalization* for goals beyond. This chapter emphasizes the need for the art-immanent experience, which per se leads to a well-developed personality and thus to respect for plurality and in this way to humanity.

How this could happen can probably be clarified in one of the examples from Singapore (Lum/Chap. 10). Musicians produce fusion music, and by doing so, they produce "new sound worlds", interweaving different musical systems (including styles, compositional techniques). Perhaps, this approach could be understood as a prototype for transcultural encounter (see typology in Wagner/Chap. 17). Coming from the ethnic groups in Singapore but also from globalized musical forms such as jazz, Lum emphasizes that this reflects, more or less by coincidence, the ethnic-cultural situation in Singapore. In the Singaporean society, ideally, every member

of the population absorbs influences and combines them into their own specific mixtures, and this is what happens in fusion music also. The musical style represents the (desired) socio-political and sociocultural situation or orientation. In addition, it supports this vision through opening up of perception, initially for other sound and music worlds, in the hope that this will then also have an effect on social cohesion. This is a welcome outcome, but it is a *side effect*, not the actual concern, which is primarily about pursuing musical interests.

An interesting compromise model is addressed in a quotation from another contribution from Singapore. It makes clear the specific meaning of the artistic experience in most projects discussed in the book. "Working through the aesthetic to create awareness of the social is less didactic and more open to multiple interpretations and affective responses, as the symbolic nature of the arts means becoming literate and developing vocabulary that are suggestive and associative rather than prescriptive and instructive" (Rajendran/Chap. 12).

Aims

The bulk of the contributions accentuates approaches in which the arts are clearly seen as a *means to achieve social goals* (through the arts). For a peaceful, socially inclusive, and participatory society, it is believed that open perception and curiosity are needed as well as empathy, understanding as well as respect for others or for the other. This can be seen in the analysis of the key words from the chapters. Inclusion, empathy, understanding, openness and respect are the terms that are most commonly used to articulate the attitudes of the participants (as outcome of learning processes in respect to the intended social and societal goals). And, these attitudes are deemed to be possibly nurtured through the arts. This is particularly and very clearly formulated in an example from Singapore (Kwok/Chap. 2). The heading and the first sentences are:

> The Singapore Story: Bridging Cultural Differences through the Arts. Arts and culture have always played a vital role in nation-building in Singapore […]. Our nation's leaders recognized early on that the arts bring diverse communities together by offering opportunities for shared experiences, the fostering of national pride, and the creation of narratives and symbols that can articulate a common identity, experience and aspiration.

National Versus International

All contributions to this book examine approaches in their respective country of origin. There is no reflection on inter- or transnational approaches. The respective national level is obviously the first, central level of action and reflection, as it seems to be the most relevant one. This means that in all cases, arts education is not seen in the context of international cooperation (exception Jörissen, Unterberg/Chap. 18).

Reception or Production? Communication or Critique? Competencies to be Developed

In each case in this book, specific competencies are addressed as the educational outcome. These can be grouped according to four dimensions. (Statistical accumulations are highlighted in gray.)

- **Receptive Competencies**: Experience; Perceive; Enjoy; Discover; Explore Diversity; Describe; Examine; Deconstruct; See own traditions; Learn something about; Involving the other; Understand; Reinterpret; Knowledge; Thinking;
- **Productive competencies**: Imagine; Express; Formulate own identity; Embody; Decide; Create (co-create); Demonstrate; Construct worldview; Symbolize; Work together;
- **Criticism**: Judge
- **Communicative competencies**: Listen; Communicate; Exchange; Negotiate

A more precise word statistics was not yet possible in the analysis, since the final texts were not yet available in the stage of writing. But, even if a clear empirical finding cannot be delivered, this shows nevertheless trends.

These trends clearly emphasize receptive competencies with two dominant aspects, experience in the sense of the open, unprejudiced perception of the other, which leads to an understanding. This is obvious in terms of the goals that are associated with the programs (see above, section on Aims). Furthermore, many projects combine understanding with creative, productive competencies. Both areas are therefore often intertwined. The fact that communicative competencies also appear, shows that the acquisition of receptive and productive skills is often embedded in the social context. At first glance the limited significance placed on critical judgment seems surprising. But, if empathy and understanding are the primary goals, criticism is obviously not at the focus, a finding that has to be discussed.

Concepts and Understandings of Cultural Diversity in Arts Education

The analysis of the book chapters shows that diversity-oriented arts education can follow many different ways, depending on the diversity of the respective conditions and concepts of the target groups or group constellations (for or with, deficit- or potential-oriented, addressed competencies, goals, etc.). Not to lose its own specificity, its own profile, in comparison with other equally justifiable approaches such as civic education or for global citizenship education (UNESCO, 2015), there must be something that makes arts education specific. The following section tries to draw some conclusions that can be learnt from the book in regard to characteristic features of diversity-oriented arts education (Fig. 1).
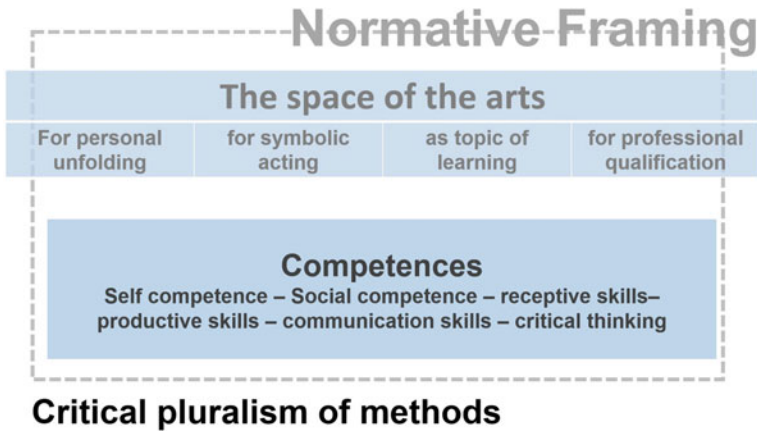
Fig. 1 Toward normative framing

Toward Normative Framing

The question of diversity in education always has a socio-political dimension, and measures in this area automatically and inevitably request a corresponding positioning. This aspect is of course not specific for arts education but part of a general understanding of education that is value driven. Thus, here, we can find a close correlation to the above mentioned concepts of "civic education" or "global citizenship education" (UNESCO, 2015). This means that we have to bear normative principles of education in mind, in order to address shared democratic values. The German "Beutelsbacher Konsens" can deliver an interesting set of only three, simple and quite formal principles for this discussion (Bundeszentrale für Politische Bildung, 2018). This policy paper from 1976 has to be understood as a reflection of the experience of totalitarianism in Germany in the twentieth century. It represents the broad consensus of all stakeholders in the field, from governmental bodies to NGOs. The "Beutelsbacher Konsens" claims

1. to prohibit overwhelming or indoctrination in education,
2. to give attention to controversial positions,
3. to empower the learners to be able to recognize their own interests in their respective contexts.

This means above all that the socio-political ideas or values associated with the respective measures must not lead to indoctrination. To this end, the second principle presents a balanced counteraction by not succumbing to power but relativizing positions and ensuring transparency. A deliberate and balanced reflection on controversial topics—in science, politics, and culture.

The need to include a reflective, ethical-normative approach in diversity-oriented arts education makes it clear that an increased self-reflection of one's own work is

required. Having a reflexivity stand should be—and this is specific to arts education—in balance with the open and playful character. In practice, arts education, if executed well, can prevent indoctrination through its immediate sensual experience and creative design. The necessary condition is that principles like openness, unpredictability, plurality of ways and contextualization are relevant. By this, projects are (hopefully) "immunized" toward an ideological influence as long as they are related to norms founded in the Declaration of Human Rights in its final justification.

This democratic orientation is of paramount importance because people obviously perceive diversity differently in various domains. To give an example from another domain, in the natural ecosystems the currently observable loss of diversity appears immediately as a problem to most people, whereas in the sociocultural space, the increase of diversity is often deemed as a problem.[1]

Potentials of Arts Education

The broad spectrum of approaches makes it worthwhile to examine more closely the role of the arts in the projects. Within the normative embedding just outlined, the arts offer specific potentials for space- and place-making. The following aspects can be stressed as being particularly relevant.

The Space of the Arts as a Place of Job-Oriented Qualification

To begin with, in a few examples in this book, we can find a concrete benefit for participants in arts education programs in terms of their social or professional development. Qualifications are acquired for a later or current vocation, where in a more and more globalized world inter- and transcultural competencies are needed. Thus, the respective activities in the arts "make sense" for the participants in a very practical way, which leads to higher motivation and more sustainable learning outcomes. This effect can certainly support also the more general objectives of arts education.

Arts Education as a Safe Space for Experiments

As mentioned above (section on "Towards normative framing") it is inherent within a non-indoctrinating arts education to have a playful and open character. Plurality of ways and appreciation for the unexpected are essential for this kind of understanding.

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[1]Right now, and for that very reason, in the identitarian, nationalistic, or populist movements in the world, we are seeing an intensified, ideologically based suppression of diversity through identity constructs that are factually false and normatively problematic, since they fall back on inadequate concepts of purity and demarcation. Ultimately, these ideas are also cultural constructs. For instance, 'purity', 'nations' or 'boarders' are historical concepts. Therefore, these phenomena must be deconstructed with the help and the means of arts education.

In almost all examples in this book, arts education is understood in this sense. It offers a space that allows experiments in a more free way than in "reality", in the "real world". This space shapes creative opportunities, which are defined in each case by the rules and means of the respective art form, and these rules follow a different order than the rules of daily living. Arts education, therefore, opens up spaces for freedom of exploratory and experimental possibilities.

The idea of the arts as a space for free experiments is strongly correlated to the idea that one of the potentials of arts education is to create the secure, protected and non-hazardous spaces that are needed in formal and nonformal education. Only within such a safe environment the freedom to experiment is possible.

Ralph Buck summarizes these aspects succinctly from the perspective of a program developer: "From my own experience I have learnt that the best thing is to keep inviting people to speak and therefore providing a safe classroom environment for diverse views to be expressed and examined. Once each person feels significant then the group of learners begins to feel a solidarity, and ironically it is a solidarity based upon difference" (UNITWIN, 2017).

Arts Education as a Space for the Development of One's Own Open and Tolerant Personality

Based on this idea, safe spaces also give the chance to transform existing attitudes and to question one's own identity in relation to others. In respect to diversity-oriented education, the following aspects can be considered as decisive for personal development:

- Space for encountering "other" cultural expressions.
- Space for developing an understanding of others.
- Space for the articulation and expression of ideas that represent and present one's own ideas and (self-) concepts.
- Space for critical review of cultural constructs of the self and the other.
- Space for imaginative and real overcoming of boundaries.
- Space for testing, designing, shaping, and creating new attitudes.

The Space of the Arts as a Place of Meaning Making, Symbolic Action, and Interaction (Production)

The experts in this book repeatedly highlight that all art forms offer suitable, specific means to address social questions and conflicts in a domain that is different from social reality outside the studio or the classroom, an alternative social reality with its own rules. Perhaps, theater in particular (understood as a multimodal "gesamtkunst-werk", integrating potentially all other art forms) is the most obvious way not only to artistically express existing cultural, religious, or social conflicts or attractions, but also to shape them in interaction, to give them a symbolic form and by this transform

them. Thus, theater education seems to offer the widest opportunities within a protected space. These conflicts can not only be articulated, expressed, negotiated, interacted and processed, but also alternatives can be experimentally tested—with less risks.

The Space of the Arts as a Reservoir for Diversity and for Dealing with Diversity (Reception)

The "Fusion Music" example from Singapore has suggested that the subject of arts education, i.e., arts (and culture), in itself can be transculturally defined. Thus, arts education has the potential to take a leading function in general diversity-oriented education. In this example, every music group absorbs influences and connects them to their own, specific mixtures. This corresponds to the currently relevant transcultural understanding in cultural sciences (Welsch, 2017).

Accordingly, works of art, artistic styles, and all forms of cultural expression always carry traces of transcultural interactions (see Wagner/Chap. 17). They can be understood and interpreted as transculturally defined objects that are (as topics of learning) appreciated in arts education in a positive way. They can be, e.g., objects in a museum that are visibly valuable, precious and therefore treated with the utmost care.[2]

In the context of education, such items serve as reference points that can be used to design and develop educational content and topics of learning. There are extremely diverse narratives about how "cultural encounter" and "interaction with the other" can be told, from destruction to worship (just to name two extremes). Those narratives must be emphasized in learning processes, as the history of cultural encounters shows the controversies as well—and these controversies should be made a subject of discussion, projected onto the respective socio-political reality.

Of course, this specific potential of the arts becomes more evident when the creative dimension of arts education comes into play. Every person knows intuitively how much his own creative ideas or his taste are fed from different, diverse roots. He also knows that in creating he will use a broad repertoire of existing possibilities coming from all directions, and that surprising concoctions will lead to the most interesting results. The projects presented in this book show possibilities, including the conscious immersion in foreign expressions (for example in Bolden & O'Farrell/Chap. 7).

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[2]This in turn privileges the visual arts, in contrast to theater above. What has to be done in a follow-up to this book is to look deeper into the specific structures and potentials of all kinds of art forms with respect to the topic.

Competencies

Looking at the examples in the book (see above and Table 1, "Analysis of contributions: the role of arts education"), aspects emerge that can be seen as partial modules of a competence model. They can be ordered along the lines of basic dimensions (according to Weinert, 1999).

Transversal, interdisciplinary competencies	
Self-competencies	• Self-awareness and confidence • Critical self-reflection • Withstand complexity, inconsistency and uncertainty • Dare to be different
Social competencies	• Empathy, Recognize and value the other • Learning, creating and collaborating with others • Communication skills
Methodological competencies	• Being able to compare (see differences and similarities) • Transfer and translate • Ability to take different points of view and change perspectives
Domain-specific competencies	
Receptive competencies	• Perceiving, discovering, exploring • Examining, describing, interpreting, recognizing, understanding
Productive competencies	• Imagining • Experimental and creative testing, creating • Symbolizing, constructing • Expressing oneself
Communicative competencies	• Working together, creating connections, establishing interactions at eye level, creating common values • Demonstrating, listening, communicating, exchanging, negotiating
Critical faculties	• Justified Criticizing • Justified judging • Deciding
Attitudes	
Willingness to experiment with alternatives; Ability to enjoy; Acknowledging the "other(s)"; Being respectful; Willingness to engage in "other" issues and to change perspective; Openness and curiosity; Willingness to discover and avoid stereotypes and generalizations in oneself, to observe and reflect oneself	
Knowledge	
Knowledge about oneself and the other	

Conclusion—Critical Pluralism of Methods

In the book we can find a wide variety of methods and approaches tailored to the respective local challenges and putting the goals into practice adequately. From this, it can be concluded that there is not just one right method. Even approaches that are based on paternalistic principles for prevention or integration, are not automatically dismissed. It always depends on the situation and the intention that will lead to a specific approach. To deal with diversity means methodological pluralism. The broad spectrum of approaches is wealth, here as well. This will be particularly relevant once again if arts education is reflected in an international context like the UNITWIN network. Why a particular form of arts education exists in a given country depends on many conditions that have to be understood by the community of scholars, especially as the topic and term "arts" in itself is culture specific. Non-Western views of art, for example, lead to completely different forms and above all, understandings of arts education. Decolonization of arts education also means applying the repeatedly demanded principle of openness to one's own positions.

Of course, criticisms cannot be neglected. For this reason, the demand for a critical methodological pluralism, which reflects the conditions of one's own ideas as well as being open to the approaches of others, seems quite adequate in our context. In this light, this book can be the starting point for future research that focuses on international, transcultural cooperation. MONAES, a preceding project (IJdens, Bolden, & Wagner, 2017; IJdens/Chap. 20), has been not only an interesting experience in respect to this, but can also deliver a base for the reflection requested (see Jörissen, Unterberg/Chap. 18).

Appendix

See Tables 1 and 2.

Table 1 Analysis of contributions: the role of arts education

Chapters	Country	Addressed aspects in the learning process (competencies)	Main goals (attitudes)	Main methodological approach	In, for or through the arts?
2	Singapore, Kenneth Kwok	Examining one's own traditions Coexist, get to know, respect, interact, mix, integrate "other" art forms	Creating a Singaporean national identity through a cultural (pluralistic, multicultural) identity (nation building) to foster stronger, more cohesive communities	The arts invite conversation between different (traditional) art forms	Through
3	Korea, Yujin Hong	Understand artistic viewpoints Appreciate unfamiliar	Social integration through empathy, sympathy and understanding Accept and enjoy differences	Offer art programs to be experienced	Through
4	Canada, Larry O'Farrell	Experience Understand, accept, respect Enjoy Engage, act responsibly	Openness Reconciliation Integration Empowerment	Develop art offers and deliver them to marginalized groups Empowerment by shaping an own identity	Through
5	Hong Kong, Richard Whitbread & Bo-Wah Leung	Study Collaborate Communicate	Chinese identity Creativity, meeting the work challenges of the future Access for all Well rounded, balanced person	Cooperation between Cantonese opera artists and teachers	Through—for

(continued)

Table 1 (continued)

Chapters	Country	Addressed aspects in the learning process (competencies)	Main goals (attitudes)	Main methodological approach	In, for or through the arts?
6	Kenya, Emily Achieng Akuno	Develop skills in indigenous and western concepts	Appreciation of the country's rich and diverse cultural heritage for harmonious coexistence	Expose learners to indigenous and western art forms	In
7	Canada, Ben Bolden & Larry O'Farrell	Immerse in an alien culture, experience Practice Understand Explain the contexts	Tolerance Understanding the other culture/music by practicing it	Deliver art by a person from the "other" background Exemplary experience	In—through
8	Korea, Sunah Kim	Explore diversity Represent identity Express, communicate	Empathy Resolution of conflicts, cultural and social integration, reconciliation Transformation of the self-concept of the Korean society and global citizenship	n/a	Through
9	New Zealand, Ralph Buck	Experience the relation to one's body	Wellbeing, improve quality of life Respect for difference Social transformation of the communities	Deliver art experiences to the target group Use dance to empower people	In—through

Table 1 (continued)

Chapters	Country	Addressed aspects in the learning process (competencies)	Main goals (attitudes)	Main methodological approach	In, for or through the arts?
10	Singapore, Chee-Hoo Lum	Listen with open ears Understand Explore Create	Openness toward what is really happening The content of what is taught in classrooms must be transformed, modernized	Offer experiences Use musical fusion as a model, blueprint	In
11	Australia, Kathryn Coleman and Susan Wright	Perceive, discover Describe Think, know, understand Judge (Co-)create, perform, embody, symbolize	Participation, creativity, exchange Explore and promote the potentials of diversity Revise concepts in arts education	Share experience Potential orientation Co-creation in an (idealized) space, free of power relations	In—for—through
12	Singapore, Charlene Rajendran	Listen to, learn about, understand, look critically, reflect, envisage, reinterpret, negotiate, collaborate, decide, co-create, express, engage with others, navigate difference	Transformation of attitudes, empathy Social cohesion, national unity Self-awareness, critical reflection	Create opportunities Deal with difference through self-reflection; keeping an eye on the "Other" within. Deepen trust, instill egalitarian pride and propel a sense of shared ownership	Through
13	Taiwan, Mei-Chun Lin	Explore the clash of cultures in conflict Compare two cultures	Empathy Understanding Multiple perspectives	Offer a problem that has to be explored Reenactment	Through

(continued)

Table 1 (continued)

Chapters	Country	Addressed aspects in the learning process (competencies)	Main goals (attitudes)	Main methodological approach	In, for or through the arts?
14	Colombia, Gloria Zapata Restrepo	Construct a new identity respect the other	Peacebuilding Reintegrating (reconciliation)	Create opportunities for transformation of the self-concept (identity) of the ex-combatants	In—through
15	Singapore, Lai Yee Soh	n/a	Foster an inclusive, multicultural multiracial and multi-abled society Cultural identity in a globalized world	Activities with, for or by people with disabilities	Through
16	USA, Allan G. Richards	Realize what is happening in the world Image and express one's self	Ameliorate existing conflicts Change of perceptions Global consciousness through the arts	Transdisciplinary approaches	
17	Germany, Ernst Wagner	n/a	Overcome western concepts	Understand the profiles of activities	In—through
18	Germany Benjamin Jörissen & Lisa Unterberg	Learn the "other" Create something together, a third space Discover and deconstruct different understandings of basic concepts Criticize	Transformation of the individual Understanding of art Awareness of blind spots, own cultural constructions	Give space	In—through

Table 1 (continued)

Chapters	Country	Addressed aspects in the learning process (competencies)	Main goals (attitudes)	Main methodological approach	In, for or through the arts?
19	Israel Shifra Schonmann	Experience and create/construct one's world view Respect differences Skills to deal with complexities and symbol systems; Develop and cherish the languages of art	Respect plurality Humanity Coexistence in peaceful respectful ways versus assimilation Equity and social justice	Transformation of research in arts education	In—for

Table 2 Analysis of contributions: defining diversity

Chapters	Country	Existing (minority/*majority*) groups in the respective society/country						International cooperation
		Newly arrived immigrants	Ethnic-cultural	Social[a]	Occupational[b]	Biological	Abilities	
2	Singapore, Kenneth Wok		*Chinese, Malay, Indian*	Social status				
3	Korea, Yujin Hong	Immigrants				*Elderly, youth and women*	Disabled	
4	Canada, Larry O'Farrell	Refugees from Syria	Indigenous peoples					
5	Hong Kong, Bo-Wah Leung & Richard Whitbread				Occupational groups			
6	Kenya, Emily Achieng Akuno		*Indigenous people*					
7	Canada, Ben Bolden & Larry O'Farrell		Cultural bearer of "another" culture					
8	Korea, Sunah Kim	North Korean defectors, women from Southeast Asia						
9	New Zealand, Ralph Buck					*Elderly people, children*	Children in hospitals	
10	Singapore, Chee-Hoo Lum		*Chinese, Malay, Indian*	Social				

(continued)

Table 2 (continued)

Chapters	Country	Newly arrived immigrants	Existing (minority/*majority*) groups in the respective society/country					International cooperation
			Ethnic-cultural	Social[a]	Occupational[b]	Biological	Abilities	
11	Australia, Susan Wright, Kathryn Coleman		Ethnicities, languages—indigenous people	Classes		*Gender*	Abilities	UINTWIN members
12	Singapore, Charlene Rajendran		*Racial, religious and linguistic groups*	Social				
13	Taiwan, Mei-Chun Lin		Indigenous people					
14	Colombia, Gloria Zapata Restrepo				Ex-combatants			
15	Singapore, Lai Yee Soh						Disabled people	
16	USA, Allan G. Richards	Immigrants	*People of color—white people*					
17	Germany, Ernst Wagner	Different groups of immigrants						

(continued)

Table 2 (continued)

Chapters	Country	Newly arrived immigrants	Existing (minority/*majority*) groups in the respective society/country					International cooperation
			Ethnic-cultural	Social[a]	Occupational[b]	Biological	Abilities	
18	Germany, Benjamin Jörissen & Lisa Unterberg	Musicians from Germany and refugees, immigrants						International musicians. UINTWIN members
19	Israel, Shifra Schonmann		*Groups of different beliefs, values, and lifestyles*					Research communities

[a]Grouped according to their social (economic, educational …) status
[b]E.g. teachers—artists—researchers—policy makers

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