Yearbook of Arts Education Research for
Cultural Diversity and Sustainable Development 3

Benjamin Bolden
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Visions of Sustainability for Arts Education

Value, Challenge and Potential

Springer

Yearbook of Arts Education Research for Cultural Diversity and Sustainable Development

Volume 3

Series Editor

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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 developmentis 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 https://link.springer.com/bookseries/16093

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Chapter 1
Visions of Sustainability for Arts Education: Value, Challenge and Potential

Benjamin Bolden, Neryl Jeanneret, and Tiina Kukkonen

Abstract This chapter provides a thematic overview of the book content, which represents the research and theorizing of 27 international authors from Australia, Canada, China, Germany, Kenya, Korea, New Zealand, Singapore, and the United States. Themes identified across the contributions include (a) cultural sustainability, (b) community, (c) honoring voices, and (d) accessibility. Arts education as a vehicle for cultural sustainability was evident in cultural learning supported through artist residencies in educational contexts, culturally informed arts experiences for babies, intercultural collaborations amongst professional and classroom musicians, and through the negotiation of cultural differences in dance studios. Authors addressed the significant role of digitalization, both in sustaining culture and supporting its expression. Authors also addressed community arts learning and engagement: community and studio dance, an after-school music program, and international online creative coding "learning ecologies." The theme of honoring voices manifested in research methods emphasizing participant experiences. Authors also described arts pedagogies and practices that honored student and artist voices, such as participatory music making and a focus on learner self-expression through improvising. The theme of accessibility emerged in relation to challenges and possibilities for arts education in rural contexts, for students with physical disabilities, and business and technical skills training for artisans.

This edited peer-reviewed academic yearbook stems from the October, 2019 meeting of the UNESCO UNITWIN international network Arts Education Research for Cultural Diversity and Sustainable Development, held in Winnipeg, Manitoba, Canada. The UNITWIN is an Arts Education Research think tank that supports

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UNESCO's *Seoul Agenda: Goals for the Development of Arts Education* while gathering and leveraging original research and critical commentaries about the arts and sustainable development from UNITWIN members states (China, Australia, Canada, Colombia, Germany, Hong Kong, Kazakhstan, Kenya, Korea, Israel, New Zealand, Singapore, Taiwan) and beyond. Academics from these member states gathered to mobilize research that addressed the question, *What is a sustainable vision for the future of arts education?*

Building on the themes presented in the UNITWIN's first and second yearbooks, this third yearbook presents scholarly international perspectives on issues pertaining to arts education and sustainability that address the following questions: *What value can the arts add to the education of citizens of the twenty-first century?* and *What are the challenges and ways forward to realize the potential of arts education in diverse contexts?* The chapters represent the research and theorizing of 27 international authors from Australia, Canada, China, Germany, Kenya, Korea, New Zealand, Singapore, and the United States. In this opening chapter, we briefly discuss key emergent themes identified across the contributions, including (a) cultural sustainability, (b) community, (c) honoring voices, and (d) accessibility.

Cultural Sustainability

The role of arts education as a vehicle for cultural sustainability is prevalent amongst the chapters. Jeanneret and colleagues (Chap. 5) address artist residencies in Australian teacher education as a means to support artistic cultural learning, with artists offering teachers "new ways of seeing and experiencing the arts." Tse (Chap. 16) reports a case study in Singapore detailing the development of a sonic arts experience for babies informed by Confucian ideas of harmonic attunement with nature and the concept of "listening inward" from Nada yoga. Lum (Chap. 9) considers how music cultures are sustained and represented in his case study description of the intercultural collaborative processes within a professional Singapore performing ensemble. Luo and Lau (Chap. 10) detail a reform initiative in China designed to support diverse indigenous cultural heritage in rural and ethnic minority areas through the teaching of local artistic traditions.

Authors also address the significant role of digitalization, both in sustaining culture by allowing and supporting its expression—for example, amongst Greek migrant youth in Australia (Mallos, Chap. 11)—and in shaping culture and cultural products such as the Japanese virtual "Vocaloid" performer Hatsune Miku (Möller et al., Chap. 12). Reporting an ethnographic study, Mortimer (Chap. 13) explores not only how culture can be sustained but how cultural differences can be negotiated within small town New Zealand dance studios, recognizing that teachers' ethnocentric biases can work against meaningful inclusion of culturally diverse students.

Community

A number of chapters—like Mortimer's focusing on small-town dance studios—address community arts learning and engagement, that is, arts education outside of schools, in non-formal and informal contexts. Yu and Buck (Chap. 18) describe community dance in China as a growing phenomenon, particularly amongst older women. Through interviews and observations, they identified the factors contributing to its growing popularity, such as counteracting isolation and giving the dancers "a chance to be young again." Corcoran (Chap. 4) takes us into an after-school strings music program and describes how a supportive environment and opportunities of expression through improvisation contribute to learners' sense of belonging and resilience. He argues for ways in which this community-based approach coupled with heritage preservation can contribute to cultural sustainability.

Wilson (Chap. 17) reports an ethnographic investigation of the adoption of community music practices that originated in out-of-school contexts but are in this case used to invite culturally diverse students into an inclusive, immersive, and engaging music experience within an Australian secondary music classroom. Community can also be experienced online, as described in Möller and colleagues' investigation of web-based "learning ecologies" where members "can learn about creative coding, pose questions and solve problems, present their work, collaborate on projects, or interact in a community building approach" (Chap. 12).

Offering a U.S. perspective, Cameron (Chap. 2) contends that the way forward for contemporary arts education—the way to sustain its cultural relevance—is to reach out and enter *in* to communities, for arts education to "roll up its sleeves" and take on new, larger, civically and socially engaged roles in society.

Honoring Voices

The theme of honoring voices also sang out from these chapters, often manifested in the research methods that authors employed. Mallos (Chap. 11) combined a/r/tographic approaches with participatory narrative inquiry and heteroglossia to emphasize participant voices in her study of Greek migrant youth in Australia using new media to represent and explore identity. Sajadi (Chap. 14) adopted an a/r/tographic lens to discuss the value of arts-based practices in building and representing understandings of self. Sills (Chap. 15) explored the drama education experiences of students with a physical disability through a narrative research design that included inviting her participants to compose dramatic monologues that she performed.

Authors also described arts pedagogies and practices that honored student and artist voices, such as participatory music making in an Australian classroom (Wilson, Chap. 17), a focus on learner self-expression through improvising in a Canadian after-school strings program (Corcoran, Chap. 4) and inviting diverse cultural and personal expressions within a Singapore music performance collective (Lum, Chap. 9).

Accessibility

Finally, the theme of accessibility emerged in relation to challenges and possibilities for arts education described in a number of chapters. In rural Canada, access to arts education opportunities can be limited. Kukkonen (Chap. 8) examines through case study methods the role of "intermediary organizations" in facilitating artist-in-residence programs that serve rural schools and communities, focussing on their function of brokering arts education partnerships that generate mutual benefit for all stakeholders. Luo and Lau (Chap. 10) also address access to rural arts education. The authors present an example of university experts supporting local teachers in providing rural school children with opportunities to retain and celebrate their Yao cultural heritage through arts experiences. Sills (Chap. 15) explores accessibility challenges and opportunities in Canadian drama education, arguing that inclusivity needs to be a priority so that all students with diverse backgrounds, needs, abilities, and potential—including those with physical and other disabilities—are accommodated. Kidenda (Chap. 6) addresses the need for the many artisans in Kenya's Jua Kali sector to access training in technical and business skills. Through action research, Kidenda developed a competency-based design training framework to meet this need and support economic development within the sector. Cheng and Lee (Chap. 3) explore the efforts of Hong Kong grassroots arts and cultural initiatives to offer residents access to artistic expressions and opportunities that are not unduly controlled by the increasingly authoritarian HKSAR government. The authors emphasize the need for the development of a multimodal and distributed network to sustain such initiatives that should also include working with the government sector to balance "farsighted policymaking from the top down and spontaneous civil society initiatives from the bottom up." Cheng and Lee suggest that the support provided by the non-government sector may enable greater innovation on the part of artists and practitioners who can work outside political agendas. In Chap. 7, Kim and Kim describe their development of a tool to quantitatively and qualitatively measure how well arts education in given jurisdictions is meeting the goals of the Seoul Agenda, examining in particular cultural impact, quality, and accessibility.

Conclusion

Looking across the chapters presented in this book, we see enormous potential for the arts to add value to quality education for citizens of the twenty-first century, particularly in the wake of the global pandemic that has interrupted many traditional ways of teaching and learning. As noted by the Director-General of UNESCO, Azoulay (2020), "Bringing people together, inspiring, soothing and sharing: these are the powers of art, the importance of which has been made emphatically clear during the COVID-19 pandemic." We have highlighted here specific examples of what arts education can offer: the potential of the arts to sustain culture, to build and support and be supported by communities, and to enable the honoring of voices. Through these themes and others that we have not rendered explicit here, the chapters suggest many ways that learning in, through, and about the arts can support the United Nations (2015) sustainable development goals, such as Quality Education (goal 4), Good Health and Well-Being (goal 3), Gender Equality (goal 5), Decent Work and Economic Growth (goal 8), Reduced Inequalities (goal 10), and Sustainable Cities and Communities (goal 11). But we also recognize very real challenges in realizing the value and potential of arts education, most notably the challenge of accessibility—of bringing arts experiences and all they offer to those who need them most.

We welcome and invite you to consider these themes and all the others that may emerge and resonate for you in the following 17 chapters, as they present and explore visions of sustainability for arts education.

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Chapter 2
Arts Education in a Changing World

Ben Cameron

Abstract Studies have shown the importance of the arts in education within the United States, examining the promotion of various benefits from increased self-esteem to greater complexity of thinking to higher graduation rates. And yet, schools and universities are slashing arts budgets and eliminating programs. The author proposes that to claim a place in the future, arts education must look outward at the enormous changes currently experienced by societies around the world, including demographic shifts, the rise of technology, and a decrease in attention spans. He urges artists and arts educators to respond to these developments with a fundamental reorganization, branching outwards to undertake a three-part mission that continues to embrace the art while also addressing a civic dimension and an explicit ethical dimension. The author argues that this new, larger, civically, and socially engaged role is the growth sector in the arts as artists, art educators, and organizations attune themselves to the potential civic impact of their work. He explains that this shift is transforming pedagogy, transforming interest in the arts, transforming public conviction that the arts are increasingly essential in these difficult times and that indeed the arts are not part of the need, but part of the solution.

As the assumption about the common good of the arts has eroded in the United States, we have by necessity become more adept at quantifying the value of the arts in the educational arena, through national study after national study proving that engagement with the arts promotes self-confidence, self-esteem, cooperation, and effective problem solving, improves cognitive skills, promotes greater literacy, greater complexity of thinking and greater grasp of ambiguity.[1] We trumpet the

[1]These findings span decades, from Champions of Change: The Impact of Arts on Learning, published by the President's Committee on Arts and Humanities in 1999, to 2009's report on the Johns Hopkins Summit Neuroeducation: Learning, Arts and the Brain by Barbara Rich and Johanna Glodberg, to a variety of studies from Americans for the Arts.

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achievements of our students in earning better grades, performing more community service, watching fewer hours of television, reporting less boredom in school, and graduating at higher rates—an especially important achievement when we remember that the single likeliest indicator in the United States of incarceration is failure to earn a high school degree.

And yet, even with this arsenal of information—whether quantifiable or anecdotal—many schools and universities are slashing arts budgets, freezing or reducing faculty lines, and eliminating degree programs entirely. Resources are increasingly apportioned based on objective test scores, predicted post-graduate salaries, and numbers games—often tying departmental legitimacy to the number of students enrolled in a class—criteria that flummox teachers whose work cannot be taught in large lecture halls but by its very nature is individualized or oriented to small groups to allow individual attention, teachers who are most motivated by promoting the intrinsic values of the arts, e.g., delight, contemplation, curiosity, wonder—all of which defies objective standardized measurement. And many teachers report rising distrust, both from parents and from students who believe that they should not be exposed to ideas or experiences with which they disagree or that might cause offense, even as our own educations have been deliberately structured to hone our ideas by encountering the uncomfortable.

How can we respond to such developments?

At its simplest level, the world in which our institutions were created and in which many of us were trained is not the world in which we live today. If we want to claim a place in the future, I think we must begin by looking outward at the enormous global changes we are experiencing, at least three of which deserve our particular attention today.

In many nations, demographic shifts are changing our national sense of who we are as a nation. The United States where I live will be a plurality nation without a dominant race by 2041 or possibly sooner, with special proportionate growth in Latinx communities, immigrant communities, and Asian descent communities. On the one hand, these changes are bringing fantastic new forms, new collaborations, new voices, and perspectives, especially as we enter long overdue conversations about which works comprise the literary canon, which dance and music forms are worthy of attention, who in the theatrical world decides whose stories get told and by whom. Even those of us who have specialized in traditional Western aesthetics must recognize that a refusal to expand our vision and embrace perspectives beyond the Western, however nourishing they may have been in the past, is to collude with forces of oppression, suppress the value our students of color can find in their own lives, and deny our collective educational charge of promoting fullest self-realization. But these changes are upending traditional assumptions about consumer patterns of behavior and loyalty, challenging the falsely assumed supremacy of Eurocentric forms, and undermining the presumed authority of traditional arts and educational institutions to set the cultural agenda.

Secondly, technology is radically changing the way we interact. Clearly, there is much that technology has to offer that we should rightly celebrate—the ability of anyone to be a witness and broadcast to the world, the potential to link us together

across borders and thousands of miles, the unprecedented access we have to information, even the role of video games in promoting faster decision making and greater eye to hand coordination—important skills for surgeons and pilots and military, however, we may feel about that, and the democratization of art making, placing affordable creative and distributive tools in the hands of anyone who wants to make and share a work of art.

But technology also poses enormous challenges to education and to the professional/vocational arts as we have known them. A decade ago, at a TED gathering in Calgary, I described these challenges in three dimensions: competition, consumer expectation, and cultural economics (Cameron, 2010). In the decade since I gave that speech, these challenges have only intensified, and the competition has grown: there are now almost 2 billion websites (although fewer than 400 million are active) (Ch, 2021) and more than 600 million blogs worldwide (Byers, 2021), producing more than 2 million blog posts and 500 million tweets per day (Smith, 2020); social media now requires presence in a dizzying number of platforms and more than 1.1 million video games, roughly 90% of which are rated for levels of violence (Sobolev, n.d.); and the rise of streaming apps, cable channels, and home entertainment systems all compete for our time and attention. And while a decade ago, it was estimated that we were all exposed to 5000 different marketing messages every day and that young people spent 20,000 h online before college graduation, those numbers have more than doubled: we now encounter 10,000 marketing messages per day (Carr, 2021) and young people are spending 7 h every day online not counting time spent on homework or in classes (Rogers, 2019). And yes, people increasingly resist limiting arts consumption to set venues and times arts organizations have defined: in fact, people are less interested in only attending. Coming from crowd sourcing, Wiki participation, and social media, they increasingly expect to co-curate, co-create, and at times even assume full and total authority in creating the artistic event. And yes, we continue to convince people that the symphony, opera, or ballet ticket is worth $100 or more when they are used to downloading culture on demand 24/7 for $1.29 a song or for free.

And the very way we think is changing. Discussions most obviously reference attention spans, which are clearly shrinking for us all, not merely for the young: how many of us find it more difficult to read for two hours at a stretch without taking a break to check email, frequently pause our streaming devices to reload plates or read something new, or at performances breathe a sigh of relief at seeing in a program that "Tonight's program will be 80 min without an intermission" and groan inwardly at "Tonight's performance will be two hours and 45 min with one break"?

Attention spans are only the tip of the iceberg, however. Gary Small MD, Director of UCLA Memory and Aging, has observed that video games and technology are impacting frontal lobe skills and face to face communications (Small & Vorgan, 2008)—an interesting observation in a context where the most common way romantic couples now meet is online (Rosenfield et al., 2019). Indeed, the "generation gap" in today's world is cognitive: the gap between digital immigrants who were raised to value hierarchy, authority and whose perceptual frameworks were set before the advent of computers, PCs, cell phones, and the like and were taught in a vertical

teacher-student dynamic to think in linear/narrative constructs, and digital natives—including X, Y, Z gens and millennials whose distrust of hierarchy and belief in their own authority may be the logical outgrowth of having been the ones at age three to teach their parents how to program the VCR, open a file or load an app—who learn laterally from one another in a style my teachers would have called cheating, and who have been trained, not primarily in the linear but in the visual associative—the kind of logic promoted by the nonlinearity of Sesame Street, MTV, web surfing, and constant IM-ing.

Is the constant bombardment of visual stimulation and the speed with which these stimuli shift suppressing the development of capacities for reflective thinking? A shift which can be felt in our call-out-and-cancel culture which demonizes in record time based on a single act or opinion, in the speed to which we rush to judgment through the constant injunction to like or dislike everything we see, and an increasing collective willingness to accept even the most outrageous falsehood at the moment as fact without deeper investigation or quantification—a willingness exploited in elections and media manipulation? And, remembering that ethics are not a snap judgment of right versus wrong—that's the realm of morals—but the choice between two rights, what will be our future capacity for ethical action, given that ethics require reflection—often deep, extended reflection—before an ethical choice can be made?

In essence, our students have changed, we have changed, our world has changed. In today's context of faster and faster change with less and less time to learn and adapt and in which, per Friedman (2016), constant disruption is rising, the traditional arts as we have taught them—with insistence on patience, reiterative construction, on reflection, on deep listening and delayed gratification—is increasingly out of step. If, as one corporation's internal mantra states, "Life has never been this fast before but will never be this slow again," (Trudeau, 2018) what claim on the future do we have?

Walker and Scott (2006) who study systems and resilience note that industries caught in uncertainty rarely falter because of lack of efficiency or skill but because of disruption by outside forces—a disruption that requires a fundamental choice.

We can stop—a choice that, in the arts world, we do not celebrate frequently enough. If a dance company has been created to foster the work of a specific founding choreographer for example, why must that organization continue when that dance maker is finished? Can we celebrate our good fortune in encountering that work even as we say farewell—an especially important question in a landscape where the number of arts organizations and academic arts departments far exceed the ability of the philanthropic community—whether government, private or corporate—to support them?

Alternately, we can hunker down and dig in, we can persevere in our former behavior, even as our industries contract, the competition for resources grows more fractious and our stronghold on cultural behavior is weakened. We can continue to focus on the value of the traditional artistic event and promote technique, expression, and the canon in our teaching. In the educational curriculum in the United States

where core skills are called STEM—science, technology, engineering, and mathematics—we can argue for the transformation of STEM to STEAM by inserting the arts into the core curriculum as a fifth discrete discipline, worthy of study. And absolutely, the world will, I believe, always need traditional arts instruction and arts experiences—the spiritual reflection promoted by the wave of symphonic sound that washes over us during a live orchestral concert, the visceral delight in standing before a major painting, the mental jolt of self-recognition occasioned by a great poem. Like the Catholic Church—which has remained relatively unchanged for the last 700 years despite the massive Religious Reformation around it, many of our institutions today may similarly well survive, essentially unchanged and operating as they do today. We need arts educators to train the artists, managers, and technicians that can lead these major institutions—they are the logical homes where works of a certain scale can be produced and are currently our best opportunities for certain kinds of artists to find a life, not of riches but of simple economic dignity. There is enormous value in the core mission in many arts departments that revolve around artistic excellence, whatever you may define that to mean.

Or, especially in the world in which we live today, we can choose to fundamentally reorganize.

In 2014, I heard President Scott Cowen of Tulane University share his experience on returning to a devastated New Orleans after Hurricane Katrina—a city decimated physically, socially, spiritually (Cowen, 2014). His University—long a leader in higher education in general and in theatre in particular—longed to reunite, to reconnect to its past, to re-form, and move forward in its long-standing mission of being a center for learning and reflection. At the same time, he realized, nothing in that mission required Tulane to go beyond its own walls, to reach out to its surrounding community, to roll up its sleeves, get its arms dirty, to strain in the mud and the muck to move things forward, as Marge Piercy would say.

And so, Cowen chose to go beyond the mission—to require without debate every student, every course, every department and facet of the university to add a public service component to rebuild the city. Business students counseled start-ups, engineers tackled construction, philosophy majors worked to rebuild education, recognizing their ability to debate complex ideas and starting debate clubs in every surrounding high school. Some resistant faculty moved on, others frankly were marginalized, but in the wake of this new purpose, applications grew, retention rates grew, graduation rates grew, contributions grew, the sense of community grew, Tulane grew.

Both within our walls—and beyond our walls in our communities from whom we all too often shield ourselves—there are enormous groups of people, begging us to roll up our sleeves.

In today's world, arts organizations and universities are being asked to go beyond the artistic and adopt a three part mission—one that still embraces the artistic—it is after all why people come by and large—but one that now also embraces a civic mission—one that measures the impact of our work on the greater world around us—and values an explicit ethical mission as well.

This new larger civically and socially engaged role is the growth sector in the arts as artists and organizations attune themselves more and more to the potential civic impact of their work. Communities of color have long seen the arts as crucial to formulating collective identity and animating labor movements, just as arts organizations targeting children have long recognized the link between the arts and cognitive development. In this new version, we are less likely to argue for the change from STEM to STEAM than to argue for STEM raised to the A power—the role of thinking and behavior as infused and transformed by the arts—a shift seen at university campuses that have increasingly been attuned to new visions of impact: a movement where musicians teach doctors how to listen at the University of Michigan Medical school, attuning them to issues of tempo, volume, shading—not to grow audiences at symphony concerts, but to better doctor-patient relationships and better medical care; where chamber ensembles teach consensual leadership models to executives at Federal Express in Memphis Tennessee not to increase appreciation of Beethoven but to promote more inclusive, even innovative cultures; where at Dartmouth College playwright/performer Anne Galjour recreated interviews with area citizens losing their homes to rising taxes as the centerpiece of a campus wide sociology and political science symposium on class and money as a prelude to public policy reform; where choreographers at Wesleyan University team-teach global warming with scientists; and where Anna Deveare Smith joined the law school faculty at NYU to teach listening and narrative as a way of helping lawyers not only learn to gather evidence but to construct stories for jury understanding. This shift is transforming pedagogy, transforming interest in the arts, transforming public conviction that the arts are increasingly essential in these difficult times and that indeed the arts are not part of the need, they are part of the solution.

Artists and administrators dedicated to this path need a very different set of skills. At the very least, inter-cultural fluency, technological facility, policy articulation, grasp of political process, donor psychology, and community organizing will be baseline skills not only in the management of organizations but in artistic practice for the civically engaged artist.

Teaching these new skills, embracing them in the curriculum, will be enormously challenging. It will beg the question, not of what we will add, but what we will let go of, what we will STOP doing to give space, time, and energy to the study and development of these new essential skills.

For many arts educators, this represents a profound, seismic shift for departments and institutions—and I hope you have heard throughout my remarks an affirmation of both/and—the need in our larger world for both traditional training and the traditional artistic mission focus, and for this socially engaged artist—and this latter work may not be for everyone. But forward-thinking departments are at least asking themselves, what if the value of the arts is not only in producing artworks but in social orchestration? What if the role of the artist is not just to make products to be consumed but to create experiences that will be springboards to their audience's own creativity? What would happen if we thought of ourselves less as arts departments and more as platforms designed to aggregate creative energy? Indeed, if—as MIT says, innovation is useful knowledge for solving problems, and if the arts, as many

of us believe, are a way of knowing, what is the useful knowledge that we have, and what is the problem we are trying to solve?

Whatever road you choose, the world needs us to find ways to have hard conversations that we are avoiding both within the academy but in our larger world as well, to model vulnerability even at personal and potentially professional risk, to admit to uncertainty, and to lead the larger community towards paths of forgiveness that we will need as we try to reach one another across the fractious and acrimonious social and political divides that now separate us. Our effectiveness will rely on each of us being intentional in our paths, courageous in aligning our actions to our beliefs, and crystal clear—scathingly, rigorously clear—about the deepest values we promote. Service? Financial success? Expertise? Justice? Autonomy? In addition to articulating why doing our work at all is important, how do we lead our students to clarity in what they want their lives to stand for?

Even as you promote—as I hope you will—these conversations about the values of your departments, I hope you will ask them of yourselves. Especially as you are asked to do more and more, the potential not only for exhaustion but for burnout looms. Work 18 h a day on something that you deeply care about, and you remain pumped and beg for more: two hours in something that does not nourish the core leads to depletion, exhaustion, and despair. Physical exhaustion while real is not burnout: burnout is disconnect from core values, and if you do not know what your own values are, how can you possibly keep your life on track, renew yourself in an ongoing way, and find the energy and strength to continue especially in these most difficult of times? It is terrible when someone burns out and leaves. It is worse when they burn out and stay.

I am deeply optimistic about the future of the arts, no matter how much I may not have sounded so until this moment.

I am cheered that, even as live arts attendance erodes, arts participation—not only people accessing the arts through technology, but people writing their own songs, creating their own dances, making their own movies—is exploding at an exponential rate.

I am cheered by the eloquence of the Harvard Task Force on the Arts (2008) in its cry that the arts "enable students to become citizens of the world, prepared to apprehend what at first may seem only strange and participate in a human creativity that is not hemmed in by fear and suspicion or tightly bound by time and space"—a cry that has led Harvard to launch its first arts major sequences for undergraduates.

I am cheered by the research of the Metropolitan Group in their Public Will Building effort that indicates that those who are most passionate about the social power of the arts to connect us to one another are people under the age of 40 and people of color—the world that we in the United States at least are increasingly becoming, rather than the world we have been.

And, let me say as I round proverbial third and head for home for all you baseball fans, I am convinced that our role in the world is more important than it has ever been.

Six years ago, I read Peter Coleman's The Five Percent: Finding Solutions to Seemingly Intractable Problems—a book examining those situations like the Middle

East or the abortions right divide or the antagonism between fundamentalism and secular society. Coleman argues that such situations are fed by over-simplification of issues and lack of nuance; by a competitive "win/lose" rather than a cooperative dynamic; and by dependence on self-reinforcing feedback loops that entrench beliefs and disqualify alternative perspectives—a dynamic of dysfunction that describes the current Congress of the United States as aptly as any I have read to date.

I believe that the arts are an alternative to intractability—we offer nuance in the face of simplification, cooperation in the face of competition, and in the face of reinforcing disqualifying loops, we gather people unlike one another to view their fellow human beings with generosity and curiosity.

God knows if we have ever needed this capacity in human history, we need it now.

Whatever choices we make about our aesthetics, our disciplines, and our goals, it is this capacity that makes us all inherently social activists.

In a time of race baiting and onerous immigration laws, of mounting hate crimes and appalling rise in teen suicides, especially in the LGBTQ community, instilling respect for those with different heritages or beliefs or lives is social activism.

In an age when video games offer instant gratification through dehumanization and proclaim victory through virtual body count, redefining our social time signature, promoting digestion of human experience, the reawakening of human feeling, contemplation, and internalization of the consequences of human actions on others is social activism.

In a time when where we can demonize, reject and ruin one another for a single belief or action—even one in a distant past—or even for our choice of friends, yes we must call out injustice and insist upon reform, but we must also call in—reconciling accountability with openness, true curiosity, grace, empathy, and imagination—and call together—bringing together people just to laugh together, or cry together, cheer together or sit in stunned silence together, to conspire or "breathe together" an important step towards repairing our social fabric which is increasingly frayed—all a sign of social activism.

I charge you to tackle the work ahead: To work in the arts is to have a platform—however many or however few come to bear witness to our work—we have a platform. But it is not a platform to be taken for granted any longer. In a world of polarization, of increased competition, of fear, we must seize it, we must own it, we must earn it.

I salute you all not only as educators but as social activists, pledged to a world of inclusion, compassion, empathy, and hope.

And I thank you for your kindness and patience in listening to me. Thank you and God speed.

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Chapter 3
Arts and Culture Without Policy: Spontaneous Initiatives by Non-governmental and Civil Society Groups in Hong Kong

Lee Cheng and Hiu Yan Lee

Abstract Positive non-interventionism was the economic policy of the British colonial government, and a similar laissez-faire cultural policy governed the development of the arts and cultural sector in Hong Kong. Policy-informed cultural governance emerged after the handover of Hong Kong to China, centralizing power over cultural governance and advocating the use of arts and culture to strengthen citizens' sense of belonging to their homeland. Approaches including new public management and creative industries have been introduced that instrumentalize culture for economic and governance purposes; at the same time, the government began to withdraw financial support and attention from local arts and culture. While government policies have been limited to macro-level management and economic contribution, the non-government sector and broader civil society have spontaneously proposed arts and cultural initiatives to meet citizens' needs for leisure, enjoyment, and cultural experiences. Such initiatives are unbounded by any conventional frameworks of policy studies, or by arts education curricula, and seek to develop a multimodal and distributed network to sustain the bottom-up development of local arts and culture. This chapter examines the contextual backdrop of the arts and culture ecosystem in Hong Kong civil society, and how spontaneous initiatives by non-governmental and civil society groups are possible without top-down policy and planning.

Arts and Cultural Policy in Hong Kong

At the beginning of the colonial period, which started in 1842, a cultural policy of "no cultural policy" was imposed by the British colonial government in keeping with its general laissez-faire policy approach (Ooi, 1995). In the late nineteenth century,

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the government adopted an "arm's length principle" inherited from Britain to guide cultural governance in response to the increasing demands of citizens for leisure and cultural enjoyment resulting from economic growth and rising living standards (Chen, 2008). Passive cultural governance mechanisms, such as the entrustment and execution of public organizations and responsive funding and venue support through consultation, were implemented as an indirect management approach by the colonial government under a "reactive arts policy" (Ho, 2017, p. 60). Quasi-autonomous governmental and non-governmental organizations, such as the Urban Council and the Hong Kong Arts Development Council (HKADC), were established as middlemen through which the government could oversee arts affairs and implement short-term measures for the development of arts and culture in the city.

After the handover of Hong Kong to China in 1997, the Hong Kong Special Administrative Region (HKSAR) government took an active, hands-on, and centralized role in formulating arts and cultural policies, which went beyond the provision of infrastructures as practiced by the colonial government. This included the disbanding of the publicly elected Urban Council and its replacement with the Leisure and Cultural Services Department (LCSD), operating as part of the central government, the formation of a Culture and Heritage Commission (CHC) to advise on cultural policy and funding priorities, and investment in large-scale infrastructure, in particular the West Kowloon Cultural District (WKCD) cultural hub. Early policy addresses defined Hong Kong culture in association with that of China to enhance citizens' sense of belonging to their homeland (e.g., HKSAR Government, 1997, 1999), which marked the instrumentalization of arts and cultural policies to serve the authorities' political agenda.

The commodification of arts and cultural policies emerged around the same time as the handover and the series of financial crises that occurred just before and just after the turn of the millennium. Perhaps in response to financial needs and emerging global trends in governance, the HKSAR government introduced neo-liberalist approaches, such as new public management (NPM) and centralized market orientation, for the governance of the arts and cultural sectors, and proposed the formation of "creative industries" intended to mix and manipulate culture and creativity for economic purposes (Chen, 2017). However, despite some infrastructural and educational support from the HKSAR government (Whitbread & Leung, 2019), no long-term view on the development of arts and culture in Hong Kong has been envisioned, while the related public policies have been segregated and their objectives and responsibilities fragmented (Leong, 2013).

Increasing public demand for arts and culture and the growing complexity of cultural governance structures have led to the consensus in the arts and cultural sector that a Cultural Affairs Bureau would be an effective body to formulate, centralize and apply arts and cultural policies with a unified vision (Forster, 2015). However, practitioners and the general public have lost trust and hope in the ability of the HKSAR government to lead the development of the arts and cultural sector, because its policymaking mirrors that of mainland China in seeking to centralize control of the arts for the promotion of state ideology (Luk, 2000). At the same time, the HKSAR government has also begun to withdraw direct financial subsidies to frontline artists

and practitioners as part of the neo-liberalist governance approach, which has created a sense of insecurity over their financial dependence on the government (Lee et al., 2013). This perhaps explains why the proposed establishment of a Cultural Affairs Bureau by the Chief Executive was not well supported in cultural and arts circles, who are concerned about the paternalistic and authoritarian style of governance being practiced by the HKSAR government (Ho, 2017). However, without relying on government leadership, the non-governmental sector and broader civil society have spontaneously launched arts and cultural initiatives to meet citizens' needs for leisure, enjoyment, and cultural experiences. Such initiatives are unbounded by conventional frameworks of policy studies and arts education curricula and seek to develop a multimodal and distributed network to sustain the bottom-up development of local arts and culture.

Spontaneous Arts and Cultural Initiatives by Non-government and Civil Society Groups

The sphere of non-governmental bodies that contribute to arts and culture development comprises a wide spectrum of private organizations from various domains, including charity institutions, trust fund foundations from the banking and business sectors, individuals, and independent organizations. The relationship between these entities and government-affiliated bodies is not one of conflict; instead, they rely on each other to compensate for their weaknesses and limitations and combine their efforts for the sustainable development of arts and culture (Baron, 1997). For example, the Hong Kong Jockey Club Charities Trust (hereafter, "the Trust") set up the Hong Kong Jockey Club Music and Dance Fund (hereafter, "the Fund") in 1979, to be governed by a board of independent trustees and governmental representatives. The internal policies of the Fund were set by the Cultural Services Branch of the Broadcasting, Culture and Sport Bureau during the colonial period, and later by the Leisure and Cultural Services Department after the handover, with the latter body also providing administrative support and clerical assistance for the daily operation of the Fund.

The Hong Kong Jockey Club is a non-profit organization that has provided gambling services in Hong Kong since 1884 and is the largest taxpayer and community benefactor in the region. It holds a government-granted monopoly for the provision of gambling services and operates independently through a membership structure. Through the Fund, the Trust provides macro- and micro-level funding support to the local arts scene, including infrastructure, such as the building costs of the Hong Kong Academy for Performing Arts (HKAPA), sponsorship of major arts and cultural events, and hundreds of scholarships for elite young musicianship and dancers to further their studies. Other charity foundations and trusts from the private sector that provide considerable donations or are dedicated to the development of the arts and cultural sectors include the Hongkong Bank Foundation, the Swire Group

Charitable Trust, and the K11 Art Foundation. However, the private sector only contributes a small portion of the overall funding of the arts compared to other countries, as citizens' sense of honor in their home culture and notions of corporate social responsibility have yet to be fully established in Hong Kong (Chen, 2008).

Although the HKSAR government allocates billions of dollars to the arts and cultural sectors, around three quarters of this funding goes to nine major performing arts groups[1]; the rest is distributed among small and medium-sized arts organizations and individual artists through the Hong Kong Arts Development Council (Ho, 2015). Without sufficient financial support from the government to cover their high operating costs, the majority of operators in the arts and cultural sectors have to raise funds from non-government sources. It is not uncommon for arts organizations to have multiple patrons or project-based title sponsorship to sustain their daily operations and the cost of holding events. Apart from private sector benefactors, other common types of non-governmental funding sources include family foundations, charities and non-profit organizations, district councils, and donations from individual art lovers.

Recent advancements in information and communication technology have introduced crowdfunding over the Internet as an emerging trend in fundraising, which offers a new approach for arts and cultural sectors to seek financial support from civil society. Early successful crowdfunding platforms include *MusicBee*, launched in 2015, which focused on fundraising for independent Cantopop music from Hong Kong. Working in a similar way to other crowdfunding platforms such as *Kickstarter*, the general public could "back" a campaign proposed by independent artists and be rewarded once the campaign reached its target amount. Rewards could take various forms, such as concert tickets, physical music products, merchandise, or nothing, the latter being equivalent to a donation. In response to the recent coronavirus pandemic, more than 60 local arts organizations co-launched *ART Power HK*, a crowdfunding project that makes a virtual platform available for local arts events to take place within the online community (Ng, 2020). Using the question "How much is the arts worth to you?" as its fundraising theme, the project addresses the long-standing problem of the sustainability of arts and cultural development in Hong Kong. While the project is currently a one-off kickstarting initiative, it demonstrates the potential of online crowdfunding as a sustainable way forward for arts and cultural development that does not rely on government funding.

Towards a Sustainable Future

This chapter examines the contextual backdrop of the arts and cultural ecosystem in Hong Kong, and how the spontaneous initiatives of non-governmental and civil society groups can be successful without top-down policy and governance. As arts

[1] These include the Hong Kong Philharmonic Orchestra, Hong Kong Chinese Orchestra, Hong Kong Ballet, Hong Kong Repertory Theatre, Hong Kong Dance Company, Hong Kong Sinfonietta, City Contemporary Dance Company, Chung Ying Theatre Company and Zuni Icosahedron.

and cultural policies have been instrumentalized and commodified to serve economic and patriotic purposes, an ecosystem that is more financially independent from the government could ensure that artists and practitioners are able to innovate beyond the comfort zone of the conservative bureaucracy and free of the political agenda of the authorities (Chen, 2008). However, merely relying on either effort from within the industry or top-down governance from the government is insufficient to sustain the arts and cultural sector. For a sustainable and secure future, governments, the private sector, civil society, and practitioners need to work together to synergize their efforts and compensate for their individual weaknesses and limitations (UNESCO, 2017).

As Forster (2015) has argued, the current short-sighted mentality of the government means that having no official institution at all would be better than the one that is in place; nonetheless, a set of concrete arts and cultural policies would be beneficial to guide the development of the cultural ecosystem. Instead of concentrating only on building large-scale infrastructure, filling seats in theatres, developing eye-catching marketing plans, subsidizing large-scale cultural events and arts festivals, celebrating high culture, and training professional arts administrators for those purposes, the government should also formulate long-term arts and cultural policies for the ecosystem to endure. These include trust-building between the government and the creative industries, the nurturing of citizens' cultural literacy alongside quality audience building, the achievement of a high-standard arts education curriculum, and the development of social relationships and networks within the arts and cultural sector (Kong, 2005; Leong, 2013; Whitbread & Leung, 2019). To develop enduring arts and cultural ecosystem, a juxtaposition is needed between farsighted policy-making from the top down and spontaneous civil society initiatives from the bottom up.

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Chapter 4
Improvisation, Community Music, and Cultural Sustainability: An Action Research Study

Sean Corcoran

Abstract Community music organizations across the globe are epicenters of culture, presenting and preserving many cultural traditions. These programs offer communities space to engage with musical traditions as practitioners, educators, and audience members. Many cultural traditions face unique challenges to sustainability, and research is needed into how they can be supported. Many scholars agree that improvisation can facilitate a sense of belonging and foster collaborative creativity. These are key elements of cultural sustainability, allowing participants to bring their perspectives to the community context through creation and expression. In my own practice, I strive to include improvisation in all areas of teaching and performing. In an action-research study, I explored how I incorporated improvisation into a strings-based community music education program. This paper outlines the processes and reflections of my facilitation of the improvisation project and outlines the findings into themes of feeling comfortable, and collaborative creativity, which contributed to a sense of belonging and resilience. The implications of the findings suggest that these themes could contribute to musical sustainability in community music groups.

Background

Many artistic and cultural traditions are considered endangered of vanishing from existence and there have been calls of action to make cultural sustainability a priority of culture and heritage organizations across the globe (Schippers, 2016; Titon, 2009), as distinct and unique cultural practice is important for human development (UNESCO ICH, 2016). Organizations have addressed the need to preserve traditions through initiatives such as music festivals or masterpiece presentations that, while valuable, may inadvertently stifle cultural and artistic innovation (Schippers, 2016; Kagan & Kirchberg, 2016). If cultural traditions are left "behind glass," it is possible that community members disengage with the tradition and lose interest.

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Further, by taking a preservationist approach to cultural sustainability, there is a risk that certain artifacts and forms become more valued than others, creating a hierarchy of culture. Some researchers contend that cultural sustainability must include action that includes community outreach (Simon, 2010), and fosters new creative work (Dieleman, 2012). This community-based approach, combined with heritage preservation, might be a viable path to cultural sustainability.

Music is a cultural phenomenon that extends to all corners of the globe. Titon (2009) proposes that music sustainability be approached by positioning culture workers in a collaborative manner: both as students of community music practitioners, and as teachers who share their skills and networking abilities to help improve the musical community. Small's (1998) term *musicking* refers to the participatory and social acts of music—what music *does* rather than what it *is*. Musicking creates a web of relationships between and among musical sounds and people situated in the physical and cultural space of musicking (Small, 1998).

If music sustainability is our objective, it is worth looking at it through a musicking lens. Certain forms of collective musical practice, such as improvisation, show especially strong potential in terms of promoting cultures of sustainability (Kagan & Kirchberg, 2016). Musical improvisation can be broadly defined as the real-time creative performance of music (Bailey, 1980). Group improvisation is a form of collaborative creativity (Burnard & Boynack, 2017) where "all members contribute, and their interactional dynamics result in performance." (Sawyer, 2006, p. 148).

Resilience—the capacity to evolve through crises—is a key element to fostering sustainability, culturally or otherwise. Kagan and Kirchberg (2016) conceptualizes resilience as "neither resistance nor adaptation, but involv[ing] elements of both, without losing sight of the ethical goals of sustainability" (p. 1490). The improvisation process neither resists nor adapts as well: it "is a dynamic process in which musical roles constantly switch among members according to the needs of the moment" (Martin, 2009, p. 171). Sustainability in music, then, can be considered in terms of the musicking practice of improvisation, which nurtures resilience through the interconnected actions of a musical community.

According to Schippers (2016), "it is hard to imagine a music practice being sustainable without being embedded in a supportive environment" (p. 8). Music educators who create a supportive environment in their classrooms could facilitate broader musical sustainability in the community, as students potentially develop lifelong musical learning and appreciation. These supportive musical environments have been shown to emerge in musical settings that encourage student-focused pedagogy (John et al., 2016), and where creativity is developed through improvisation (Hickey, 2015).

Schippers (2010) outlines a framework of five domains for music sustainability: *systems of learning music*, *musicians and communities*, *contexts and constructs*, *infrastructure and regulations*, and *media and the music industry*. These domains overlap and interact to support an environment where music can flourish. For this paper, I will focus on the first of Schippers' pillars: *systems of learning music*, which "assesses the transmission processes that are central to the sustainability of most music cultures" (Schippers, 2010, p. 180). Improvisation is the system of learning

music that was the focus of an action research study described in this chapter. In this study, I taught an improvisation workshop to a community music group geared toward economically and socially disadvantaged students in grades 3–6. The implications of the study will then be discussed with regard to sustainability and resilience.

Action Research Study

The purpose of this study was to investigate how students experienced improvisation. As I worked to infuse improvisation into my own teaching, I was guided by the research question: *how does musical improvisation function in my classroom*?

I took concepts and practices learned from a previous study (Corcoran, 2020) and applied them to my teaching in a strings-based (violin, viola, cello) community music program for participants aged 8–12, based in a small city in Ontario, Canada. I was an active teacher in the program, and chose this group because the aim of this action research was practice-based, located in a particular social setting, that strove for beneficial change for the people whose lives and work was affected by the research (Mills, 2011). As my teacher colleagues were affected by this research, it was necessary that they be a source of data. I was the instructor for this workshop, and I sought their input and observations. The teacher participants taught other subject areas within the program, such as orchestral and choral ensembles.

The student participants were recruited through the community music group and were existing members that I had previously taught. The surrounding neighborhood was a low-socioeconomic area, and mission of the music group was to provide social support to students through music education. The duration of the improvisation unit was three weeks, including three hours of instructional time each week. The weeks were not consecutive and took place over a period of three months. Participants ($N = 22$) included myself, as researcher and instructor of improvisation; my teacher colleagues ($n = 3$), and the students ($n = 18$). Using a cyclical, action research method (Mills, 2011) of taking action, reflecting on this action, and collecting data from the action, I applied collected data to new teaching in the improvisation unit.

Data were collected using observations, informal interviews, and focus groups. There were three observation periods, one for each session, for a total of nine hours. To help orient observation, I focused on my improvisation teaching, observing for sensitizing concepts (Patton, 2002) of engagement, student leadership and pro-activeness, and musical growth. Observations were recorded with field notes, written at the conclusion of each workshop session and staff meeting, and included personal reflections to contextualize my observations within my experience as an educator. Informal interviews were designed as guided discussions with the students about what they liked and did not like about our improvisation sessions, performed throughout the classes. The unstructured focus groups took place during weekly staff meetings, guided by two broad questions: *How do you think the workshop went* and *how have you observed the students engaging in the material?* The responses were summarized and included in my field journals. The journals were analyzed at the end of each of

the three weeks of teaching, using a general inductive approach that identified key themes (Patton, 2002).

I presented the analysis informally during weekly staff meetings to the focus group, where participatory analysis occurred. This simple inductive analysis (Patton, 2002) materialized as comments and suggestions for action. Overall, the focus group analysis was casual and conversational. I made general notes from the focus group and analyzed the notes using the same inductive approach. The analysis that emerged was applied to the action (my teaching) the following instructional session. This process was repeated for each week of the action research study.

Findings

The findings of this study are reported under two themes: Feeling comfortable, and collaborative creativity. These themes contributed to a sense of belonging among student and teacher participants, who also demonstrated resilience in learning. I will outline my initial reflection, then describe my actions and my post-action reflections in the classroom, known as Our Workshop.

Feeling Comfortable

In my experience, students who are just learning a musical instrument may find improvisation overwhelming, but I believe that this is a crucial time to introduce the concept. Musical improvisation is a process that should be developed early in music education (Burnard & Boynack, 2017). A major challenge for new improvisers is deciding on appropriate melodic contributions to improvisation, and I have observed in my own teaching that this uncertainty can lead to anxiety over making mistakes and feeling uncomfortable.

Teacher participants thought it was important to include improvisation into teaching, however, they indicated that student participants were extremely timid. My intention was to foster a culture of improvisation early on in Our Workshop and to do so, I decided to improvise with students in all lessons. A common way to navigate the students' reluctance to improvise is by placing parameters on their playing. This can take the form of rhythmic constraints (e.g., only playing quarter notes), phrasing (e.g., bar numbers), or melodic constraints (e.g., limiting notes to play). Using the blues scale and blues form is a popular starting point for students to improvise within parameters, and I also contextualized the music in popular songs. I began by teaching the student participants the minor pentatonic scale, which the blues scale is based upon. To contextualize the form, I played examples from early rock n roll, including Little Richard (*Tutti Frutti*, *Good Golly Miss Molly*) and The Beatles (*Roll Over Beethoven*). As a listening exercise to learn the blues form, I asked them to raise their hands when the "turnaround" (the last four bars of the form) was

heard. Before long, all students knew where the turnaround occurred in the form and had gained an idea of the shape of the music.

As the students become comfortable with the scale, I accompanied them on guitar and asked students to first play the scale, then to improvise with it. I hoped that by knowing the form, or at least the turnaround, students might feel more secure in their improvisation. I placed parameters (e.g., to only use half notes) at first, and then asked for longer interpretations. The students generally remained engaged and were enthusiastic about each other's creations, though I did not feel that they were listening for the turnaround, and the form, when they were improvising. It was noted by a colleague that they seemed to be more comfortable performing, however.

Collaborative Creativity

Some students were not very enthusiastic about improvising. They played quietly, and very little. In one instance, a student, Nicole (pseudonym), came to our session very upset, moody, and would not engage with their classmates. Nicole had a turbulent home life and presented a number of behavior challenges. When I asked how she was feeling, she responded that she was sad, angry, and frustrated all at the same time. I asked Nicole what she thought that feeling would sound like on her violin. After thinking only for a moment, she dug into the open G string, with a slow, grating scratch of the bow. The rest of the class laughed. It was perfect, and I told her so. Nicole replied, grumpily, "this is how I'm going to play from now on!" I asked her to continue to play in that way, slow and grating, but to also try and incorporate the D blues scale we had been practicing. When I joined her on my guitar with a 2-bar repeated minor chord progression, instead of the blues chords we had been playing, Nicole immediately fell into a moody, feverish improvisation that left her classmates astounded. Nicole's mood for the rest of the class was upbeat and proud, and she encouraged others to expand their own improvisation in "an angry way."

After this experience with the student, I abandoned the parameter of the blues form. Rather than force a concept on the class, it was decided at a focus group that I follow the musical direction of the students. I found that if I played single-chord harmony, or repeated chords in certain rhythmic and harmonic styles (or moods) students engaged much more meaningfully. Often, I asked students to suggest the mood ("let's be hyper!"), colors ("play orange!") or scenarios ("what would basketball sound like?"). I continued to ask that they focus their note choices on the blues scale as a parameter, which helped students feel confident in being able to contribute to the creative music making in class.

Final Reflection

Our Workshop continued to include improvising throughout the rest of the year, and students were engaged and supportive of each other. A colleague remarked how they noticed that students were offering feedback on some of their classmates' playing, which was not observed in previous classes. Overall, I felt a sense of belonging emerged through collaborative and creative improvisation activities, and through our comfortable and supportive learning community. It seemed that students and teachers demonstrated resilience through actions of adaptability and tenacity. My willingness to follow students' input, and to improvise in response to student needs created an atmosphere of support where musicking could potentially flourish.

Discussion

In this study, resilience through improvisation was found to contribute to both the student and teacher participants' sense of belonging, which led to potentially nurturing the music community's sustainability.

Student Resilience

When Nicole engaged in improvisation despite her mood, it showed a mature degree of resilience. Rather than shut down and disengage from the music group, Nicole chose to alter the sound and feel of the music through her improvisation, and the rest of the group responded accordingly. Turino (2008) emphasizes that participatory music creates social cohesion (community and collective identity) among even the most diverse people. Collaborative creativity through improvisation has been shown to foster a deep sense of belonging (Hickey, 2015), and Nicole's experience in this study seemed to support this. It was important, though, for the teacher to make space for this creative exploration, and required me to be resilient as well.

Teacher Resilience

Stewart (2016) recounts his experience of leading an improvisation workshop for marginalized participants. A finding was that teaching improvisation to marginalized individuals required him to improvise pedagogy on the fly, as some of his musical toolkits were pote, initially harmful to his students. For example, a Pauline Oliveros piece that required individuals to form mental images of their peers was overwhelmingly stressful for a student with schizoaffective disorder. Stewart was

willing to adjust the parameters of his workshop (adapting, being resilient) based on the lived experiences of the participants, which in turn created a sense of belonging and community. Much like my own experience with Our Workshop, this adaptability and showing compassion to the group allowed for greater engagement and potential for fostering sustainability of workshop.

Conclusion

By adopting participatory approaches to our teaching, particularly in the systems of transmission of music learning, we may contribute to the sustainability of musical culture. Improvisation is a particular system of transmission that lends itself to participatory and collaborative creativity—a key characteristic of cultural sustainability. The development of resilience, both by teachers and students, can support these creative collaborations. Creating space for improvisation and other forms of collaborative creativity seems to contribute to the overall sustainability of a music class, and it would be worth considering how collaborative creativity can manifest at an institutional or broad community level. Cultural organizations can take a cue from our young musicking students and include more participatory approaches to cultural sustainability.

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Chapter 5
The Artist-in-Residence in Teacher Education: What is Sustainable?

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Abstract Artist-in-Residence (AiR) programs are a valuable component of the arts and education landscape with the capacity to connect participants with the broader artistic community and engaging them in intercultural dialogue to build an appreciation of cultural diversity (SDG 4, UNESCO, UNESCO, 2017). Exposing initial teacher education students to such programs can have an ongoing effect in that these students become more inclined to introduce AiR experiences in their future schools and classrooms. The financial obligations on the part of the hosting institution whether large or small, however, make these programs difficult to establish and/or sustain without ongoing government or benefactor support, or significant marketing know-how in order to generate income for such a program. These obstacles can be difficult to overcome in a sustainable way within the education sector, both in the school and the tertiary teacher education contexts. This chapter considers a number of artists who have worked in *studioFive*, the arts education space in the University of Melbourne's School of Graduate Education during 2018–2019 with its mission to establish an environment that invites and fosters collaboration with communities and cultures. Both the enablers and obstacles for such AiR events in teacher education are considered.

Arts Education at the University of Melbourne

At the University of Melbourne, studioFive sits atop a five-story building on the corner of Queensberry Street, two kilometers from Melbourne's CBD in the Graduate School of Education. When the lift doors open, you are transported from the rather tired, lower floors of a many times re-purposed building into a light-filled and inviting piazza surrounded by enticing drama, music, visual arts and design studios, a small theatre, a computer lab with dedicated media arts software, and lounge space for students and staff to congregate, which they do. The glass doors to the studios

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and theatre slide away creating a seamless movement from an art exhibition to a student band performing to tableaus morphing from one to another in the theatre. The possibilities for teaching, research, and community engagement are endless in such an environment. In fact, S.P.A.C.E. (Healy & Coleman, 2020; Wright & Coleman, 2019) is at the core of studioFive's mission, function, and potential (Fig. 5.1), and connecting with communities features in this mission.

The opening of this purpose-built arts education space in May 2016 has provided the arts education team with an extraordinary venue with possibilities not previously experienced. It incorporates the UNESCO Arts Observatory and UNITWIN network, with a focus on research, cultural diversity, and sustainable development through arts education. Our vision was to support the goals of the UNITWIN network as a think tank for 'Arts Education Research for Cultural Diversity and Sustainable Development'. Our strategies aim to be responsive to the needs of practice (Coleman et al., 2017) and our extended community supporting accessible and sustainable global practice and research in arts education. We have been consolidating and building connections with the community at large since our work transferred to this new space and exploring ways to connect artists and the community with the students and staff across the MGSE (Watkins & Coleman, 2019; Watkins et al., 2019).

This chapter focuses on this exploration and how we could support artists working with our teacher education students in what we loosely call an Artist-in-Residence (AiR) Program. We were eager to develop a system of artist visits that would benefit both the Master of Teaching and the Master of Education students and present them with first-hand experiences that provide a sense of the capabilities of artists acting as a

Fig. 5.1 The five domains encompassed in *studioFive*

Space: an environment that is innovative, flexible, safe and dialogic, in which all manner of experiential encounters with and learning in the arts can take place.

Pedagogy: an environment in which artful and innovative approaches to teaching are practised, reflected upon, and flourish.

Artistry: an environment that fosters the artful manipulation of aesthetic elements, and the practice and reflection on skills and craft knowledge across artforms.

Communities: an environment that invites and fosters collaboration with communities and cultures.

Engagement: a safe environment that inspires, motivates and challenges, fostering creative interaction with ideas, materials, and communities.

support for teachers and offering new ways of seeing and experiencing the arts. We are also mindful of our Community's mission statement in establishing an environment that invites and fosters collaboration with communities and cultures, by connecting our students with the broader artistic community and engaging them in intercultural dialogue to build an appreciation of cultural diversity (SDG 4, UNESCO, 2017). We acknowledge the financial obligations on the part of the institution, whether large or small, make these programs difficult to establish and/or sustain without ongoing government, institution or benefactor support, or significant marketing know-how in order to generate income for such a program but we were keen "to give it a go".

Background

The benefits of artists working with children, young people, and teachers are well-documented (Baker et al., 2017; Catterall & Waldorf, 1999; Galton, 2008; Hunter, 2011; Jeanneret et al., 2017). AiR programs are vibrant in schools around this country and elsewhere where it is recognized that students should be provided with excellent, authentic artistic experiences (Seidel et al., 2001), that artists present first-hand knowledge (Joseph, 2010) and they "share their passion and expertise with students and teachers" (Hanley, 2003, p. 12). In Australia, as elsewhere, AiR programs are not new in school education but they are rare in preservice teacher education (Bernstein Engelmann et al., 2018). We are proposing that the AiR encounters could enhance and extend our preservice teachers' arts experiences in the same way as they do in schools and point to the potential of these collaborations when our graduates enter schools. We are not alone in this aspiration. Bernstein Engelmann et al. (2018) describe a 10-week teaching artist residency for early childhood and special needs educators with the dual purpose of giving these preservice teachers very practical arts experiences with an artist that would also lay a foundation and inspire them to include art experiences in their future classrooms. The overwhelmingly positive outcomes of this project led them to" urge teacher educators and teaching artists to incorporate artist residencies into teacher education programs to prepare future teachers to integrate the arts into the classrooms of tomorrow" (p. 5).

These positive outcomes for tertiary AiRs have also been recognized in the past by government investment. In a commitment to increase youth participation in the arts, the 2008 Labor Federal budget ensured the Australia Council for the Arts would receive AU$5.2 million to fund professional artist's residencies in schools and universities over the following four years (Gardiner-Garden, 2009). In their review of these AiR programs, Hunter et al. (2014) suggest these residencies are "an ideal opportunity for collaboration between teachers and artists" and "offer an interesting and sustainable means to address the significant issue of the marginalization of the arts within many teacher education programs" (p. 76). They go on to suggest these AiR programs "may be of benefit in teacher pre-service as well as in-service education" (p. 86). This sentiment is echoed by Joseph and Southcott (2012). Reflecting on their

study of preservice teachers working with intercultural artists they note the challenge "for teacher educators to find ways in which to incorporate deep immersion experiences in music of other cultures for student teachers so that they will become more inclined to include such experiences in their own teaching" (p. 246). From a broader University of Melbourne perspective, the principle of artists working with our students sits well with the Engagement policy (University of Melbourne, 2015) that includes creating "an environment that supports, recognizes, and values engagement as a distinctive and esteemed quality of our institutional character" (p. 17), contributing "distinctively to the cultural life of Melbourne and our regions" (p. 10), enriching "the learning experience and deepen our public relevance and impact" (p. 13) and facilitating "rich exchanges with our communities" (p. 18).

There are various opportunities and models in place in Victoria for artists working in education settings but this is largely confined to schools. For example, Creative Victoria works with the Victorian Department of Education and Training to provide a series of grants to support artists working in primary and secondary schools on a project nominated by the school (Creative Victoria, 2020). A number of cultural organizations provide education programs of school incursions that include residencies (e.g., Musical Viva, 2020). There are also examples of organizations with dedicated spaces that support artists working with children and young people in community settings. For example, ArtPlay, funded and supported by the City of Melbourne Council, has a dedicated building on the banks of the Yarra River in Melbourne (City of Melbourne, 2020). It offers free and subscribed workshops for families as well as artist learning programs that provide opportunities for artists to try out new ideas with the support of the organizational staff.

Artists Working in StudioFive

We must say at the outset that while our aspirations were to establish some kind of AiR program, serendipity played a huge part in how many of the events to date have come about. There was an element of "too good to be missed" at play. The following pages recount a range of selected events with performing artists we have hosted over the last two years and what we've learned. The five events were selected because of the authors' close involvement with and facilitation of them. With each example, we will describe the impetus, the artist, the event, the audience, and our reflections.

No Fixed Address

Andrew's (music academic staff member) connections with community music in Melbourne brought about the possibility of a performance by the Indigenous band, *No Fixed Address*. Australian First Nation's history and cultures have become a significant priority in the national curriculum (Australian Curriculum & Assessment

Authority, 2014) and we feel strongly that arts education is in a unique position to contribute to a deeper understanding and appreciation of Aboriginal and Torres Strait Islander histories and cultures. Contemporary Indigenous music powerfully communicates the stories, aspirations and dreams of Indigenous Australians and serves as a vehicle for these communities to address critical social issues, such as the Stolen Generation and land rights. This music is culturally rich, musically significant, and has been influential in shaping broader Australian popular music. *No Fixed Address,* formed in 1979, is one of the landmark Aboriginal rock bands with a strong list of "firsts" to their name. The band members met as students at the newly founded Centre for Aboriginal Studies in Music[1] (CASM) in Adelaide and were one of the first contemporary Aboriginal bands to be recorded, their song *We Have Survived* (1982) becoming an unofficial anthem for many of Australia's Indigenous peoples. They were the first Aboriginal band to travel overseas, touring Great Britain in 1984 and eastern bloc countries in 1987. They disbanded and reformed several times after Bart Willoughby joined other significant Aboriginal bands such as *Coloured Stone* and Yothu Yindi. The original band members had reformed, were touring the country and Andrew suggested they perform at MGSE. This opportunity could not be missed.

The session took place on March 22, 2018, when *No Fixed Address* performed their music and participated in a Q&A session. We video and audio recorded the session which was then broadcast by Radio 3CR, a community radio station in Melbourne, again through Andrew's connections. We advertised by creating an Eventbrite page distributed widely through MGSE and our music networks. We were in something of a dilemma about monies. Mindful of the long history of struggle and exploitation Aboriginal musicians have experienced in the music industry, we were committed to paying the band and drew on staff consultancy income to do so. This event was very well-attended with almost 70 participants (the music studio capacity), and the audience was largely made up of members of the general public and teachers but few of our students. One of the most powerful moments was during the Q&A session when one of the teachers articulated the elephant in the room—"How do we, as non-indigenous teachers, bring indigenous music and culture into our classrooms when we're afraid of appropriation and being disrespectful?" The response was warm and helpful with a number of the band members offering advice.

The Good Girl Song Project and Voyage

In October 2018 another opportunity presented itself, again through Andrew's community music connections. *The Good Girl Song Project and Voyage* represented a powerful intersection of music, drama, and social history which we felt would appeal to a wider audience with its relevance for students across the humanities and

[1] CASM was founded in 1972 through partnership between by the ethnomusicologist, Catherine Ellis, and the acclaimed Ngarrindjeri poet, Leila Rankine. It is the only devoted university-based (Adelaide University) centre for studies in Australian Indigenous music.

the arts. The performance recounted the little-known history of Australian female migration during the 1830s, the story taking place aboard a ship as it travels between the pier at Gravesend and the pier at Port Jackson in Sydney in 1833. It was based on the academic writings of Dr. Liz Rushen, Senior Research Associate National Centre for Australian Studies and Chair of the History Council of Victoria, and included eyewitness accounts that captured everyday life aboard the ship. The songs were in the folk music tradition were performed by some of Australia's finest folk musicians. The 100 seat theatre was almost full and the Q&A at the end was a lively discussion with the performers and Dr. Rushen. Again, we were conscious of the portfolio careers of musicians and while there was no payment, we provided the MGSE film team to make a recording they could use for promotion. One of the humanities' staff was invested and promoted the event with his students. While he attended and was enthusiastic in his response, there were few history or music students.

Alison Lester/Michelle Scully

As with many academics in the field, we are often approached by artists with well-meaning ambitions to promote their works in the education sector and looking for endorsement by academics in the field. This is how we met Michelle Scully, a musician who had a series of recordings she felt would work well in early childhood music based on the experience with her own children. She had set a number of Alison Lester[2] books to music using the unabridged text. We embraced the opportunity to have Alison Lester, one of Australia's best loved authors in attendance with a musical rendition of her recent books and set the date for April 2019. Again, we felt the combination of Alison Lester, music, and literacy for young children would have a broad appeal. Michelle introduced a selection of her compositions through a live performance of *Kissed By The Moon*, *The Journey Home*, and *Tricky's Bad Day*. A discussion followed led by a panel that included Alison Lester, Michelle, and the Victorian Branch President of the Children's Book Council of Australia, Christine Oughtred, who discussed the synergy between picture books, musical composition, and the creative experience of a story. Just prior to the evening, *Tricky's Bad Day* was shortlisted for the 2019 Children's Book Council of Australia's Children's Book of the Year Award: Early Childhood, which it subsequently won. The presentation attracted parents, their young children, early childhood educators, and a few students, but not many. We know the audience was attracted by the presence of Alison Lester who signed and sold books. The nature of the performance, originally for a trio, became an ensemble of eight on the night without warning, meaning we were stretched to make this work in the drama theatre that is not well-equipped to support music performances. Our music technician hours came out of our general teaching budget and a music academic invested a lot of time to "make it work".

[2] Alison Lester is an award-winning Australian children's book author and illustrator who has published worldwide and particularly well-known for *Imagine*.

Lorraine Milne

In September 2019 we attempted our most ambitious effort to date which was carefully planned in the months leading to the event. We tried a week-long music "residency" with a series of four workshops over four days. We directly targeted our Master of Teaching students, especially the Primary and Early Childhood cohorts who only receive 12 h of music instruction in their two-year degree. We would build on and enrich what had taken place in class. We also hoped to attract teachers, both classroom and studio piano. Lorraine Milne has delivered guest lectures in MGSE over a number of years and was willing to join the experiment. She is well-placed to offer an enrichment program as a leader in music education and a well-known composer of piano music and songs. She has worked extensively as a composer, arranger, and musical director, and a writer of curriculum materials and professional development courses for the likes of the Melbourne Symphony Orchestra, Opera Australia, and the National Gallery of Victoria. In August 2015 she was nationally recognized with an award for sustained excellence in Music Education and has subsequently become a national Patron for the Australian Society for Music Education (ASME). We know from experience that she creates exciting music that is engaging and accessible for young people.

The first workshop, a secondary music methods class was a normal session for Lorraine where she presented a number of teaching kits focussed on Australian contemporary music we have developed for the Australian Music Centre.[3] She was paid as a guest lecturer out of the faculty's sessional teaching funds. The Wednesday workshop focused on understanding the elements of music through a plethora of listening examples from a broad range of styles and genres. The Thursday workshops concentrated on composition for the novice with a focus on improvising with modes. These two workshops were funded out of the ever-diminishing consultancy income at the guest lecturer rate. We tried to offset the amount of work Lorraine did to prepare for this event by providing a venue and publicity for the launch of her newly revamped website on Tuesday evening. Again, our publicity (Eventbrite pages for each event) went out via our arts subjects LMS sites, Music Education at Melbourne Facebook page (1375 likes), the MGSE publicity machine, and various music education professional associations.

The Monday session, with 32, was the Master of Teaching (Secondary methods), a "captive" audience but three of these students then came to the Thursday workshop. At the Tuesday website launch, Lorraine brought in a primary-aged student who played some of the pieces she was promoting through the website, which was a huge success and brought about a number of sales she wasn't expecting. The audience found Lorraine's music which is heavily jazz influenced appealing. Over the four workshops, there was a total of 93 attendees where we attracted 24 early childhood and primary generalist preservice teachers outside the Monday "captive" audience, and 14 teachers.

[3] For further information see Australian Music Centre, https://www.australianmusiccentre.com.au/shop/education.

Arts and Artistry

The one area where we have managed to develop a sustainable AiR that is housed within an elective subject in the Master of Teaching, *Arts, and Artistry,* that is open to all streams: early childhood, primary and secondary. It is a long-standing subject that focuses on a cross arts immersive experience for both the preservice teachers and local primary aged children, culminating in a student designed "Arts Day" for the children. The teaching team involves lecturing staff and a community artist who begin the semester by immersing the preservice students in their own artistic expressions in and across drama, music, and visual arts as well as observing and participating in AiR work with children from a local Catholic primary school. The "Arts Day" brings children into studioFive from a small community primary school that is committed to building connections with the wider community into studioFive. The artist involved is a highly respected local director, writer, researcher, and drama educator. He also has a PhD in education which meets the Australian Qualification Framework standard required to teach at the Masters level. We will elaborate on this later. The artist is paid a lecturer rate for the hours involved and there has been scope for refinement over the years. There have also been opportunities for research and publications (e.g., Jeanneret & Stevens-Ballenger, 2013; Kelman et al., 2017). In one particular subject iteration there was a reference to the subject including an 'artist in residence' written into the Learning Overview, and the Faculty continued to honor this commitment.

Reflection

Clearly, there are a number of issues in trying to implement an AiR program within a university teacher education course. While there are opportunities for AiRs at universities, they are not generally associated with education although there are exceptions (Bernstein Engelmann et al., 2018; Joseph & Southcott, 2012).

Funding

Can we make this work without dedicated funding in the current climate? The answer is no. The majority of the financial support came from consultancy income generated by two of the music staff. This has become less viable because of changes in recent years to the University's consultancy payment policy. As of 2018, MGSE retains 80% of any consultancy funds generated by staff, leaving little incentive to firstly, engage in consultancy, and secondly, to view consultancy as a genuine funds generator for collective projects.

Should we charge an entry fee to events? The University of Melbourne is considered one of Australia's Ivy League universities and ranked number one in the country

and most recently, number 38 by the QS World University Rankings 2020. It is a wealthy university, relatively speaking, and we felt that we should try to make our events free to participants as part of our commitment to accessibility for students, teachers, and the general public and honoring the University's Engagement policy. The University has an extensive and well-managed philanthropic network through the Advancement Program. While the members of this team are enthusiastic about arts education having the capacity to attract funding, part of the prerequisite for approaching potential donors is demonstrating a "track record" that is worthy of investment. It has always been an ambition of the arts team is to employ a permanent curator in the studioFive space. This person would have an academic background to capitalize on research possibilities, and knowledge of the arts and arts education to oversee the space and the ad hoc nature of the opportunities that arise. The drawback is that this requires a significant amount of work to broker an ongoing relationship with the Advancement Program with an arts education team who are already stretched with teaching and research responsibilities and expectations.

Resorting to the reciprocity idea of in-kind support as an alternative to direct payment has become more about what the artists gain from the event(s) than the benefits for MGSE. In trying to establish this program, the school has provided money and time for the artists, both directly and indirectly but at great expense. Of course, payment to the artist is a major issue and the in-kind support we've outlined has only limited appeal. We can offer branding with the University of Melbourne and UNESCO connections, we can offer a venue and an audience but we are clearly not reaching our target audience, the students, in any great numbers. We have been able to offer both film and audio recordings but this has only been enabled through the drawing on our teaching support hours, which is also not sustainable.

There is small scope for drawing on faculty funds to pay the artists when their work is embedded in an existing subject and they are classified as a sessional lecturer. The artist involved with *Arts and Artistry* has a PhD in education and therefore meets the Australian Qualifications Framework (Australian Qualifications Framework Council, 2013) standard for teaching at a Masters level. This is a grey area in tertiary education in Australia. The government mandate is that a teacher/lecturer has a qualification above the level they are supervising or teaching. As a post graduate school and according to policy nobody should be teaching into the Master of Teaching without a Ph.D. This is something of a problem for arts education. Technically any artist paid to teach should have a Ph.D. Clearly, there is an absurdity in this. The Law Faculty, for example, technically couldn't engage a supreme court judge without a Ph.D. for anything classified as teaching and we shouldn't be employing Lorraine Milne.

The one-off nature of a number of the events raises another issue. While she is aware of the positive effects of AiR programs in schools, Hanley (2003) points out the occurrence of what we cynically term the "parachute effect". The artist's visit is short and the focus tends to be on an exhibition or performance outcome. She also notes that once the funding finishes, these programs are rarely sustainable. The problems that can affect schools in the form of budgetary constraints and staffing also affect tertiary arts educators as "we are frequently faced with similar issues

of crowded curricula and funding shortfalls" (Southcott & Joseph, 2012, p. 252). There is this ever-present issue of sustainability across the sector. Unfortunately, the Australia Council's Artists in Residence in schools' program that included tertiary settings referred to by Hunter et al. (2014) was reduced and finally discontinued following the Liberal/National Party 2015–16 Budget measure *Arts and Cultural Programmes—efficiencies*. Chapelle's (2015) account of the Ottawa Roman Catholic Separate School Board's artist in residence program, however, makes the point that the artists were not renumerated and they were not expected to assume a teaching role. In exchange for unlimited access to a studio space for a year, they would "…occupy the space for a minimum of two school days per week, …make themselves available to students and teachers, and … preserve their 'identity as artists' by not engaging in 'a formal teaching program' (p.10). The artist became a resource, a role model, and a facilitator engaging students in arts activities outside the classroom teaching programs (pp. 14–15). This is worthy of exploration but there are limitations such as a single artist for the year.

Environment

We have a well-resourced venue, but it also has certain limitations. The maximum seating in the drama theatre is 102 but it is a drama theatre with a sprung, wooden floor that is not acoustically ideal for musical performances with larger audiences. The music studio has wonderful acoustics but the seating capacity is only 70, with everyone sitting at the same level. A portable stage to elevate the performers would assist this to be an ongoing option.

Promotion

We have publicity via our networks and, to a degree, via the University's marketing team but we still aren't reaching enough people and we aren't attracting many students beyond scheduled class time.

Planning

We do need a clear idea and articulated rationale for what we are trying to do. Obviously, any way to a future needs much more forward planning to make such a program sustainable with a very real allocation of roles and responsibilities. Because of the ad hoc nature of the program, there has been no consistent way planned to measure the success outside audience feedback and attendance. It is obvious that in all the events there has been an element of success in that we have a small group

of return users and the anecdotal feedback has been positive. The staff is supportive of the AiR concept and enthusiastic in principle. However, time pressures within the institution have meant that in reality people who are supporting the program only attend particular sessions rather than a series. The serendipitous nature of our offerings to date is also a two-edged sword. We have been able to offer interactions with significant artists but at a cost. Sustainability in this case needs the investment in a systematic, curated yearly program with a dedicated position that can capitalize on opportunities presented.

If we are to embed an AiR into an existing subject, we need considerable lead time to match the artist with our courses and subjects. In the case of our foundational early childhood and primary arts subjects, we currently have 36 h to cover three arts forms. To add an AiR would require significant changes to the current curricula. At the moment we are facing yet another course restructure where the arts in the early childhood and primary courses are to be reduced from 36 to 24 h which leaves little time for "enrichment".

Towards Sustainability

Artist-in-Residence programs are encouraged by the Australia Council for the Arts and clearly valued by the State of Victoria's Department of Education and Training's partnership with Creative Victoria to provide an AiR program for schools. AiRs are also valued in some tertiary arts institutions but artists are seen to be the province of the faculties that offer degrees in the creative industries such as music, visual arts, drama, and so forth. Within tertiary institutions in Australia, education is traditionally seen as one of the low priorities in the system for many reasons that are beyond the scope of this chapter to explain. Added to this is the low priority arts education has within education faculties across the country. Despite MGSE having one of the largest teams of full-time arts educators in the country in a "wealthy" university, we have struggled to realize our ambitions for integrating a sustainable visual and performing artist-in-residence program that connects our students with a community of artists.

Ironically, in the potential post-COVID landscape, education is well-placed to actually grow within universities thanks to a recently introduced Commonwealth policy that appears to privilege teacher education (albeit via lower student fees as opposed to fee increases for other areas such as the traditional Arts faculty) where there is clearly a greater likelihood of employment at the end of the degree. If we want to develop sustainable AiR programs, we can only work with the tools and resources we have and cannot look to government and/or university support. The recent decimation of the arts industry needs imaginative and creative ways of bringing it back to life and many artists have been and are exploring new ways of connecting with the community. As teacher educators, we need to work on new ways of collaborating with artists and developing partnership models that can flow into schools via our

graduates. Integrated and embedded cross-sectoral residency program models could be but one contribution to the sustainability of the arts in a post-COVID world.

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Chapter 6
Tooling Kenya's Jua Kali Sector: Artistic Learning for Enhanced Design Practice and Planning Using Reflective Practice

Mary Clare Akinyi Kidenda

Abstract The multi-sectorial, informal sector in Kenya is commonly referred to as the Jua Kali Sector and consists of micro and small enterprises. The manufacturing subsector of the Jua Kali Sector is a crucial source of employment and livelihood for many people in Kenya, East Africa. The sub-sector's potential to impact social and economic development is inhibited by a lack of technical and business skills in design practice and planning. The need for skills development in the informal sector is a recurrent theme in the Kenya Vision 2030 and UNESCO's Sustainable Development Goal (4) regarding quality education, inclusive and equitable education, and the promotion of lifelong learning opportunities for all. This chapter reports the use of an action research cycle to develop a competency-based design training framework for developing skills and knowledge to address the rapidly changing needs of artisans in the Jua Kali sector. The model will ensure equal access to affordable and quality education, enabling artisans to acquire relevant employment and entrepreneurship skills for the labor market.

Introduction

The informal sector in Kenya or Jua Kali Sector consists of micro and small enterprises. The sector has the potential to become a seedbed of innovation, on-the-job training, and entrepreneurship while contributing to sustainable economic growth and creating employment opportunities for the semi-skilled labor force (Mang'unyi et al., 2018). Of the country's 19 million workforce, the sector employs 14.9 million yet contributes to only 18% of the Gross Domestic Product (Kenya National Bureau of Statistics, 2018). The term "Jua Kali" means "hot sun" in Kiswahili, which reflects the semi-organized, small-scale activities by artisans who are unregistered, and unregulated (Juepner et al., 2018; Maina et al., 2017). Unlike formal businesses, Jua

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Kali Sector enterprises lack infrastructural facilities, access to credit (Magambo & Omwenga, 2015), training and technologies (Kanana, 2019), and use unconventional operations and transactions (Nyakamba et al., 2017). The sector has evolved into four sub-sectors: manufacturing, services, trade, and agri-business (Ndung'u et al., 2011). One of the key challenges facing artisans in the manufacturing sub-sector is the lack of access to affordable structured and flexible design training for enhancing the skills they acquired through traditional apprenticeships (TA) (Ngure, 2018). Consequently, most artisans develop design practice and planning skills outside the formal education sector, mostly on-the-job and from fellow semi-skilled or unskilled artisans. This chapter focuses on skills development in the manufacturing subsector of the Jua Kali Sector, the existing design skills gaps and/or mismatch, and a proposed framework for bridging the gaps.

Skills Development in the Jua Kali Sector

The skills inadequacy or mismatch amongst the artisans in the subsector is mainly attributed to the education system that has focused on developing graduates for the shrinking formal labor market. The artisans, therefore, lack technical and business skills, which they need to create competitive and sustainable products. The need for upscaling the artisans' skills has received significant attention both globally and locally. Globally, UNESCO's Sustainable Development Goal 4, Education (UNESCO, 2020), aims at ensuring inclusive and equitable quality education and promoting lifelong learning opportunities for all. Sustainable Development Goal 4 also seeks to increase and diversify learning opportunities, by offering learners a wide range of education and training modalities to acquire relevant knowledge, skills, and competencies for decent work and life.

Locally, the need for enhancing the Jua Kali Sector artisans' skills is captured in the Kenya Vision 2030, which aims to transform Kenya into an "industrialized middle-income country providing a high-quality life to all its citizens in a clean and secure environment" (Republic of Kenya, 2008, p. 16) and to substantially increase skilled workers in both technical and vocational aspects by 2030. The Vision was launched in 2008 and is based on three pillars: the economic, social, and political. Skills development in the Jua Kali Sector is factored under the social pillar of the Kenya Vision 2030, which outlines the need for providing the sector's players with education and training to increase their productivity. The Vision seeks to have more youth and adults with relevant skills, which include vocational and technical skills for entrepreneurship and/or acquiring decent employment by 2030 (Kenya Vision 2030 Secretariat, 2007).

The skills enhancement need is also reflected in Kenyan government documents which recommend reformation of education and training sectors to provide for the development of learners' potentials in a holistic and integrated manner while producing intellectually, emotionally, and physically balanced citizens. It is also recommended that education be based on a competency-based curriculum, which

would promote individual development and self-fulfillment and provide opportunities for learners to develop to their fullest potential. Furthermore, the education ministry in Kenya is also charged with the implementation of the Technical, Vocational Education and Training infrastructure, and to oversee various aspects of the education sector, including providing complementary education for gaining technical skills in the form of on-the-job training, capacity building, and life-long employability of graduates. The Government also launched the new curriculum in 2018, aiming to shift the focus from a subject-based approach to a competency-based one (Owino, 2018). The Government seeks to reduce unemployment by nurturing every learner to acquire competencies capable of promoting national values and inspiring individual innovation and lifelong learning. However, exploitation of the Jua Kali Sector's full potential requires government interventions for funding, infrastructural expansion, and more importantly, skills development. These developments are essential considering the artisans' challenges such as lack of training in design practice planning and because their education is often limited to narrowly-focused traditional apprenticeships. This chapter focuses on addressing the limitations of the apprenticeship system, through enhancing skills development in design education.

Both global and local perspectives emphasize the need to develop human capacities in terms of skills and competencies for socio-economic development. This is occasioned by the rapidly changing labor markets, growing unemployment, immigration, technological advancement, and changing demographics characterized by an aging workforce, particularly in western countries (United Nations, 2020). In many countries, education and training policies are also expected to address rapidly changing needs for youth and adults to improve their skills and learn new ones (OECD, 2020). Consequently, it is imperative to increase and diversify learning opportunities, using a wide range of education and training modalities to acquire relevant knowledge, skills, and competencies. With Kenya being no exception, equitable access needs to be expanded while quality is ensured. Technical, Vocational Education and Training systems must recognize and value skills acquired through experience or in non-formal and informal settings, including in the workplace. In Kenya, the responsibility for the implementation of Sustainable Development Goal 4, Education, lies at the national level.

Artistic Learning in the Jua Kali Sector

As apprentices, the artisans learn from the master craftspeople by continuously developing tacit and tactile design competencies through practical experiences that involve observing, imitating, and interacting with the master craftsperson, with few theoretical explanations. The tacit knowledge is acquired and absorbed experientially and is transferred when the artisans touch, feel, reflect, and become engaged through face-to-face interactions with the master craftsperson. The apprentice self-evaluates by reflecting on acquired competencies before proceeding to the next level. Hall and Simeral (2017) identify that reflective practice in design emphasizes

reflection-in-action; thinking and doing are complementary, with each feeding the other while undertaking a design task. Therefore, reflective practice is an inevitable ingredient of traditional apprenticeships considering the practical nature of the learning and the apprentices' interactions with the master craftspeople.

The development of the Design Training Framework (DTF) described in this chapter aimed at enhancing the artisans' capacity by looking back at the knowledge and skills they had acquired and by proposing ways of enhancing them. The DTF was designed to complement the traditional apprenticeships because it provides learner-centered, simplified, modularised well-structured content that can support training through artisans reflecting and building on their tactile performance.

Methodology

The study adopted a combination of qualitative research methods and the Action Research Cycle (ARC) to develop the Design Training Framework (DTF). The qualitative research methods were used to provide perspectives of design practices and planning across similar clusters in the different JKAs, thereby acquiring an in-depth understanding of the artisans' tacit skills. A sample of 86 participants was purposively sampled from 18 Jua Kali Associations. As indicated in Table 6.1, the data from this

Table 6.1 Distribution of data collection tools and respondents (from author's fieldwork)

Data collection tool	Category of respondents	No. of respondents/groups
Semi-structured interviews	Artisans • Handicraft (28) • Woodwork (14) • Metalwork (22) • Ceramics (18)	• Nairobi County (29) • Kisumu County (35) • Siaya County (10) • Homa Bay County (14) • Kisii County (5) Total Respondents (86) Total Jua Kali Associations (18)
Focus group discussions	Artisans • Woodwork	• Kibuye Jua Kali Association
	• Handicraft • Metalwork	• Nairobi Handicraft (8) • Kamukunji Jua Kali Association (7)
Non-participant observation	Recorded all participants in their workshop	

sample were collected using semi-structured interviews, focus group discussions, and non-participant observations.

The Action Research Cycle (ARC) was used to develop the Design Training Framework (DTF). Crouch and Pearce (2012) note that the ARC is a participatory design that mainly focuses on empowering individuals through democratic design processes and aims at broader social and systematic change. Such flexibility was appropriate because of the artisans' education level, the diversity of the products they make, and their location. The ARC enabled the artisans to focus on design problems that were most relevant to them; its iterative process allowed successive phases to build on previous phases through asking questions, shooting videos and audio recording and making any necessary refinements (Coghlan, & Shani, 2018). The processes granted ownership and control to the Jua Kali artisans, improved the understanding of the traditional apprenticeship skills development process, and the master craftsperson/apprentice relationship in the manufacturing sub-sector.

This research adopted the observation and reflection stages of the ARC (Crouch & Pearce, 2012) for the content development of the DTF. It brought on board Jua Kali artisans with various levels of education and educationists who are subject experts and government officials to support the development of the DTF through a collaborative problem-solving process (Coghlan & Shani, 2018). The DTF is expected to enable artisans to manage and consolidate their design practice.

Observation and Findings

The observation stage involved a situational analysis of the Jua Kali sector, to identify where the design skills and skills gaps of the artisans were. The observation involved the identification of unique characteristics of skills development during traditional apprenticeships and provided insight into the master craftsperson/apprentice relationship (Coghlan & Shani, 2018). The findings from the observation phase revealed that Jua Kali artisans resort to acquiring tacit knowledge and skills through traditional apprenticeships, with eligibility based on social networks, rather than pre-identified skill needs. Traditional apprenticeships have resulted in a cycle of poor skills development in the sector, with the artisans insufficiently prepared for the labor market.

The artisans create products with minimal or no prior knowledge of how to identify and define the design problem through market research. They lack skills for undertaking the complex processes of market research; their products, therefore, are not determined by market demands, pricing, functionality, and aesthetics to make them competitive. Conducting such market research will enable the artisans to create briefs that help evaluate and articulate customer needs and specify requirements for suitable products (Erickson, 2017).

Briefs would allow the artisans to generate good ideas and then capture them with proper guidelines—whether they be verbal, written, sketches or models—and include the requirements of the client about a particular product. It is vital to have some

kind of documentation of ideas, to facilitate the generation of good ideas through developing concepts, visualizing, clarifying, and testing their thoughts. Traditional apprenticeships do not train the artisans on the importance of developing a brief that has sufficient information about which methods artisans could use for idea generation. Idea generation requires collaborative and divergent thinking for the idea to be wholesome and relevant to the design problem. A significant number of artisans do not go through the concept development stage to synthesize findings into a solution by addressing the brief. This gap is attributed mainly to traditional apprenticeships, which do not encourage creativity, explanation, and discussion.

The findings also indicated that the artisans' production processes were unstructured, with a lot of trial and error. The artisans do not follow through a series of steps in the actual manufacturing process; artisans source material and go straight into production. In traditional apprenticeships, their acquisition of knowledge starts with an informal agreement with the master craftsperson, who they observe and imitate to acquire tacit skills and knowledge. Though some products may require prototypes, the majority of artisans do not make prototypes because they feel it wastes time and money.

The findings showed that most of the artisans had challenges in creating and building a strong customer relationship and connecting with markets due to inadequate marketing knowledge. They depend on word-of-mouth and product exhibitions for walk-in customers. They also lack the information and communication technology skills to enable them to market their products online. These issues disconnect Jua Kali artisans from markets and mean they cannot get feedback on their products. Their markets risk saturation due to intense competition occasioned by the similarity of their products. The artisans also lack proper organizational structures that can ensure success in their design planning, and the majority operate their enterprises from hand to mouth.

Reflection

The second stage of the ARC consisted of reflecting on the challenges the artisans face and proposing ways of enhancing their existing skills. It involved thinking through the identified challenges as an academician. The challenges formed the basis of the content for the Occupational Standards of the General Areas of Competencies for the competency-based DTF to teach design knowledge and skills (Haralambie, 2016).

The findings from observation informed the choice of Competency-Based Education and Training (CBET) as a framework for training the artisans. CBET was selected to complement traditional apprenticeships because it is learner-centered, self-paced, practically oriented learning with measurable learning objectives. It contains theory to provide the learner with the underpinning knowledge to supplement their practical design knowledge and competencies. CBET focuses on metacognitive awareness in an experimental learning process that sustains the transfer of learning outside the classroom environment. In CBET, all learners can master the

required competencies provided they are given sufficient time, and the appropriate training methods are applied. It develops the learner's ability to choose and apply skills and knowledge in realizing a task or work function within a particular domain. Accordingly, the DTF can provide second-chance education opportunities for artisans with limited schooling and inadequate design practice and business skills, by enabling them to pursue studies they deem relevant.

The DTF was developed using CBET's functional analysis methodology. The critical tasks were identified, and their complex functions were derived. The complex processes were further broken down into smaller components and parts to define the outcomes of an activity, without necessarily specifying the context of the action (Haralambie, 2016). This resulted in basic or simple tasks that were derived from the complex functions, making up the design of the competence standard.

The development of the Occupational Standards began with the identification of all the occupations in a particular sector. In the Jua Kali Sector, it started with the profiling of occupations. The evaluations highlighted a lack of Occupational Standards in the Jua Kali sector, and CBET provided the framework through which to instill such standards by describing the best practices, principles, and values to be achieved at different levels of design process planning. The Occupational Standards guided the generation of the General Areas of Competencies or modules. General Areas of Competencies represent the key competencies that artisans must learn to become accomplished craftspeople. Modularised content is provided for learning in the workplace of the Jua Kali artisans by educating the apprentices on how to build on their existing knowledge and skills through understanding theoretical concepts, and systematically demonstrating the design process (Dadi, 2014).

Each module contains a broad scope of knowledge and incorporates the application of the varied skills acquired, and activities to help the learner understand the design concepts and make the learning process simpler and enjoyable. The General Areas of Competencies were further broken down to determine functional units or thresholds because the structured design knowledge is relatively new to the Jua Kali sector and can be troublesome to the artisans since it is conceptual, difficult, unfamiliar, inert, and tacit. Functional units have learning unit specifications, where the artisans are expected to demonstrate knowledge and skills, after which they are taken to the liminal space. The functional units were further divided into sub-skills or elements with learning outcomes that enable artisans to demonstrate that they have reached the required threshold. The units and sub-units serve as ladders or miniature catalysts for change, as shown in Table 6.2.

The DTF proposes to build strong intellectual connections amongst the Jua Kali artisans, which, according to Mantell and Scragg (2018) would help them reflect and make inquiries about relevant design processes both as learners and teachers. Its modularized framework aims at prompting the artisans to identify their design needs and select the appropriate modules. Crotty (2012) states that this happens whenever the learner is actively engaged in the learning process through interpretation and interaction. The DTF was designed to nurture and develop relationships in which learning is a social function facilitated by a teacher.

Table 6.2 Framework with general areas of competencies for the design training framework

General areas of competencies	Functional skills or units	Sub-skills or elements of competencies (learning outcomes)
1. Design (concept development)	1.1 Market strategy and analysis	1.1.1 Opportunity analysis—finding your market 1.1.2 Competitive analysis—identify your customers 1.1.3 Target market selection—targeting customers
	1.2 Creation of briefs	1.2.1 Functionality 1.2.2 Aesthetic consideration 1.2.3 Economic viability of the product 1.2.4 Product effects on the environment 1.2.5 Understand current market trends
	1.3 Generation of ideas	1.3.1 Design solutions 1.3.2 Conception development 1.3.3 Functionality—choose the right material
2. Production	2.1 Production design specifications	2.1.1 Choose material 2.1.2 Machines for the manufacture 2.1.3 Transportation
	2.2 Prototyping	2.2.1 Visual notes/sketches/models 2.2.2 Functionality 2.2.3 Aesthetics 2.2.4 Materials 2.2.5 Safe for use 2.2.6 Economics 2.2.7 Environment
	2.3 Manufacture/production	2.3.1 Occupational health and safety act 2.3.2 Machinery and tools 2.3.3 Workshop
	2.4 Finishing	2.4.1 Aesthetics 2.4.2 Packaging
	2.5 Operating/working condition	2.5.1 Skilled workers 2.5.2 Environment
3. Marketing	3.1 Packaging and branding	3.1.1 Define product identity 3.1.2 Provide product information 3.1.3 Express product benefits and features 3.1.4 Ensure product safe for use

(continued)

Table 6.2 (continued)

General areas of competencies	Functional skills or units	Sub-skills or elements of competencies (learning outcomes)
	3.2 Influencing the demand for the product. The marketing mix	3.2.1 Product variety 3.2.2 Product price 3.2.3 Place—good advertising 3.2.4 Promotion—distribution of the product
	3.3 Sales and marketing	3.3.1 Know your market 3.3.2 Know your competition 3.3.3 Distribution and supply chains
	3.4 Customer care	3.4.1 Accessibility 3.4.2 Effective communication 3.4.3 Assurance
4. Management	4.1 Management	4.1.1 Planning 4.1.2 Organization 4.1.3 Directing/controlling 4.1.4 Monitoring
	4.2 Planning finances	4.2.1 Setting financial goals 4.2.2 Budgeting 4.2.3 Investing 4.24 Insurance cover 4.2.5 Income tax consideration 4.2.6 Estate planning
	4.3 Business analysis	4.3.1 People 4.3.2 Process
	4.4 Entrepreneurship skills	4.4.1 Capital 4.4.2 Labour 4.4.3 Resources
	4.5 Procurement process	4.5.1 Buying through Imprest 4.5.2 Buying through quotation 4.5.3 Buying through tenders 4.5.4 Financial limits
	4.6 Legal and regulatory requirements	4.6.1 Procedures and requirements for establishing a business

Conclusion

As an artistic learning tool, the DTF seeks to promote intellectual engagement between the learners and their instructor, thereby enabling learners to acquire necessary explicit content to build on their tacit knowledge. The DTF focuses on developing the visual literacy of the artisan by leveraging their ability to interpret, appreciate, gather, and create images, clarify decision-making, and strengthen communication. It also adopts visual representation to communicate and accurately present specific

design knowledge sets that will address the unique needs of the artisans as the end-users receiving the content. The information will be delivered to the artisans to progressively improve their existing skills and develop new ones at their pace and convenience. The Design Training Framework will enable the artisans to take more control over their own design practice and planning process through being aware of their own personal development, by taking stock of the skills they have and those they need to develop to increase understanding of their own employability and enhance the quality and sales of their products.

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Chapter 7
How Do We Know What We Have Achieved After the *Seoul Agenda*?: Constructing Qualitative Indicators for Sustainable Development for Arts Education

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Abstract The purpose of this study is to introduce a process for developing a qualitative indicator index based on the *Seoul Agenda: Goals for the Development of Arts Education.* The index, named *Sustainable development for Arts Education Index (SAEI)*, was designed to both quantitatively and qualitatively measure (1) Accessibility, (2) Quality Assurance, and (3) Social and Cultural Impact of arts education based on the three goals and 13 strategies of the Seoul Agenda. This chapter solely focuses on outlining the qualitative component of the SAEI for evaluating the performance of the Seoul Agenda. The framework of SAEI, as well as each core and sub indicators' definition and concept, were rigorously reviewed by domestic experts (n = 20) in the field of social science, arts education, and policy in S. Korea. As a next step, a Delphi survey was applied to test the Content Validity Ratio (CVR). As a result, a total number of 39 qualitative indicators were selected. Lastly, the two sets of pilot surveys were executed to test the applicability of the developed qualitative indicators. We believe that the findings of this study may contribute to the future design and evaluation of effective arts education programs and policies.

The partial finding of this study is also published in Korean in Kim, I., M. Kim, L. Suh, and Y. Kim (2020). Developing Qualitative Indicators for Evaluating the Performance of the Seoul Agenda: Goals for the Development of Arts Education*, Journal of Education & Culture, 26*(3), 25–52.

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Introduction

Numerous research projects, government reports, and academic papers have reported on the role that arts education may have in building societies that are more diverse, tolerant, and peaceful. Arts education can also contribute to the development of more creative, compassionate, and resilient communities; as well as nourish freedom of artistic expression and diversity in cultural expression. The benefits of arts education were reported in the Monitoring Arts Education Systems (MONAES) that aimed "to understand arts education around the world through comparative research, using *the Seoul Agenda: Goals for the Development of Arts Education* (2010) as a frame of reference" (IdJeens 2018, p. 232). The Seoul Agenda is the statement of principles and action that emerged from the 2010 World Conference on Arts Education in Korea and has since been unanimously ratified by the UNESCO General Conference. Ironically, the agenda itself was rarely researched in Korea until 2018. Since then, the Korea Arts & Culture Education Service (KACES) has initiated a series of research projects to measure the implementation of the Seoul Agenda (Kim et al., 2018, 2019). Through these projects, the *Sustainable Development for Arts Education Index (SAEI)*, was designed to both quantitatively and qualitatively measure (1) Accessibility, (2) Quality Assurance, and (3) Social and Cultural Impact of arts education, based on the three goals and 13 strategies of the Seoul Agenda. This chapter presents the process for developing the SAEI qualitative indicators, outlines what these indicators look like, and what the researchers found after testing the indicators with a group of experts.

Research Methods

Data Collection Process

To validate the SAEI's qualitative indicators, we began with a focus group and conducted personal in-depth interviews with a small number of experts. For the interviews, six meetings were conducted from October to December 2018. The group of experts was arts educators and professionals ($n = 6$), cultural policy researchers ($n = 4$), and experts in statistics and index ($n = 3$). By triangulating across different types of experts we hoped to enhance the validity of the results and limit bias.

During the series of interviews, the experts were consulted on the design of the SAEI and its quantitative and qualitative indicators; methods for verifying the validity of the study; and, applicability of the developed Delphi survey. The experts were selected based on two conditions: (1) their fundamental knowledge of the Seoul Agenda, and (2) their keen understanding of Korea's arts education policy and system. The interviewees helped clarify and confirm the concepts and terms used in the qualitative indicators. The collected data through the interview sessions were analyzed in order to develop a framework for and questionnaires to support the process of

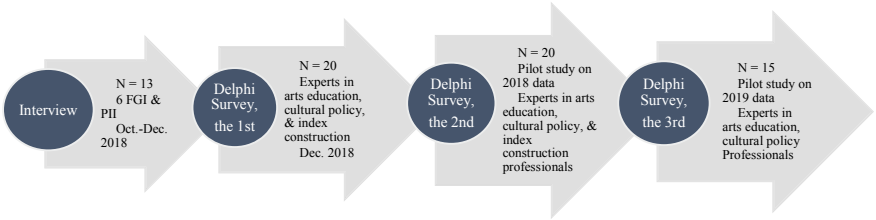

Fig. 7.1 Data collection process

verifying the indicators and three sets of Delphi surveys were followed to refine the outcome of the research process (see Fig. 7.1).

Delphi Survey for Validating Qualitative Indicators

The Delphi technique is a research method used for eliciting and analyzing collective opinions of recruited groups of knowledgeable people. Participants' knowledge and understandings of the issue is considered critical in the Delphi exercise because it engages with statistical aggregation of the obtained opinions from the participants (Dalkey, 1969). This is in contrast to research methods that consider the importance of having more participants which may be regarded as increasing the credibility of research (Anderson, 1997; Ziglio, 1996).

As a part of the systematic Delphi exercise, three sets of survey questionnaires were distributed to the group of experts (See Fig. 7.1). In December 2018, the first Delphi survey was conducted and three groups of the selected experts ($n = 20$), from arts education, cultural policy, and statistics participated in this round. By using the 5-Likert scale, validity of the developed measurement indicators compared the values of mean and standard deviation to calculate the Content Validity Ratio (CVR).[1] In the case of a survey answered by 20 experts, if 14 individuals respond as 'very high,' or 'high' about the validity of questions, its CVR value turns out as 0.4 and if 15 individuals answer positively, the CVR is 0.5. When CVR is 0.42, it implies that 14–15 individuals endorse the questions as being valid. As a result of conducting the first Delphi survey, 39 questions (refer to Tables 7.2, 7.4, 7.6) out of 48 (refer to Tables 7.1, 7.3 and 7.5) in total turned out to be valid enough to adopt as the SAEI's qualitative indicators.

Followed by this verification process, two sets of pilot surveys were conducted in Korea to test the applicability of the SAEI's qualitative indicators. The first pilot test

[1] CVR indicates the instrument's degree of validity in numeric values and the instrument, in this context, is the collected experts' opinions (Frey, 2018). CVR is based on the premise that the more experts indicate an item as essential, the higher validity ratio of the item will appear. Therefore, "CVR values range between −1 (perfect disagreement) and +1 (perfect agreement) with CVR values above zero indicating that over half of panel members agree an item essential" (Ayre & Scally, 2014, p. 79).

Table 7.1 Verification result: qualitative indicators for 'accessibility to arts education'

Sub-index (seoul agenda strategies)	Key concepts of qualitative indicators	Statistics experts		Arts educators		Cultural policy experts		Sum		CVR
		M	SD	M	SD	M	SD	M	SD	
[1–1] holistic inclusiveness	Have secured resources and systems to protect the rights of people's arts education participation in and out of the school system	4.00	1.22	3.80	1.03	4.00	0.71	3.90	0.97	0.6 Modified
	Degree of availability to participate in integrated arts education that covers various art genres including contemporary/digital arts	3.60	1.14	3.60	1.07	*3.40*	0.55	3.55	0.94	0.1 Modified
	Have pursued the arts education which promotes holistic education to develop various aspects (creative, cognitive, emotional, esthetic, and social) of learners	3.60	1.14	3.70	0.48	4.20	0.45	3.80	0.70	0.5 Modified
	Degree of equipping an assessment procedure to measure the effects of holistic education through arts education	3.60	1.14	3.80	0.92	4.00	0.71	3.80	0.89	0.4 Deleted

(continued)

Table 7.1 (continued)

Sub-index (seoul agenda strategies)	Key concepts of qualitative indicators	Statistics experts		Arts educators		Cultural policy experts		Sum		CVR
		M	SD	M	SD	M	SD	M	SD	
[1–2] improving educational system and implementation	Have provided integrated arts education at schools	3.60	1.14	3.70	0.67	3.80	0.84	3.70	0.80	0.4 Modified
	Have built trust between school teachers and education administrators through arts education	3.80	0.45	3.50	0.85	3.80	0.84	3.65	0.75	0.2 Modified
	Have applied arts education as a mean of innovative improvement for curricula and teaching and learning methods at schools	*3.40*	0.89	*3.40*	0.97	4.20	0.84	3.60	0.94	0.2 Modified
[1–3] arts education as life-long learning	Have increased accessibilities to arts education for diverse groups of learners in different regions and organizations	4.20	0.84	*3.40*	0.70	4.00	1.00	3.75	0.85	0.2 Modified
	Have provided opportunities for various age groups to participate in arts education	4.60	0.55	4.40	0.52	4.40	0.55	4.45	0.51	1.0 Adopted
	Have offered arts education programs to preserve traditional arts and promote intergenerational understanding	4.50	0.84	3.90	0.88	3.80	0.84	3.95	0.83	0.4 Modified

(continued)

Table 7.1 (continued)

Sub-index (seoul agenda strategies)	Key concepts of qualitative indicators	Statistics experts		Arts educators		Cultural policy experts		Sum		CVR
		M	SD	M	SD	M	SD	M	SD	
[1–4] capacity building for arts education policy	Have officers of the related government agencies and policymakers recognized the role of arts education and the importance of arts education policy development	4.40	0.89	4.00	1.05	4.00	1.00	4.10	0.97	0.4 Modified
	Have provided opportunities for practitioners and researchers to build their capacities in order to improve arts education policies	4.60	0.55	4.20	0.79	4.40	0.55	4.35	0.67	0.8 Adopted
	Have employed knowledge information media, IT, and networking systems etc. to expand communications and supports for national/regional policies	3.80	1.10	*3.30*	0.82	3.80	0.45	3.55	0.83	0.3 Deleted
	Have promoted the importance of arts education for citizens and organizations	4.20	1.30	3.50	0.97	4.00	0.71	3.80	1.01	0.4 Modified

Table 7.2 Final version of qualitative indicators for 'accessibility of arts education'

Sub-index (Seoul agenda strategies)	Qualitative indicators	2018	2019	Average range	Increase/decrease rate (%)
[1–1] holistic inclusiveness	① Are there institutions and resources to protect the rights of people's arts education participation?	3.79	3.80	3.54 < 3.80	+7.34
	② Are opportunities provided for participation in integrated arts education that covers various art genres including contemporary arts?	3.26	3.53		
	③ Does arts education pursue holistic education that promotes development in various aspects (creative, cognitive, emotional, esthetic, and social) of learners?	3.58	4.07		
[1–2] improving educational system and implementation	① Is convergence connecting arts to school subjects actively pursued in education programs within schools?	3.11	3.21	2.77 < 3.18	+14.8%
	② Are relationships among teaching artists, school teachers, and education administrators horizontal and democratic in arts education?	2.68	3.07		
	③ Are principles of arts education affecting programs for other subjects and teaching and learning methods in schools?	2.53	3.27		
[1–3] arts education as life-long learning	① Are opportunities provided for diverse groups of learners to have access to arts education in each region and organization?	3.32	3.87	3.12 < 3.56	+1.41
	② Are opportunities provided for various age groups to participate in arts education together?	3.32	3.60		

(continued)

Table 7.2 (continued)

Sub-index (Seoul agenda strategies)	Qualitative indicators	2018	2019	Average range	Increase/decrease rate (%)
	③ Are there arts education programs for promoting traditional arts and intergenerational understanding?	2.74	3.20		
[1–4] capacity building for arts education policy	① Do related government agencies and policymakers recognize the role of arts education and the importance of policy development?	3.21	3.40	3.14 < 3.27	+4.14
	② Are opportunities provided for practitioners and researchers to build their capacities in order to improve arts education policies?	3.21	3.40		
	③ Are the importance of and participation in arts education socially encouraged for citizens and organizations?	3.00	3.00		

Table 7.3 Verification result: qualitative indicators for 'quality assurance of arts education'

Sub-index (Seoul agenda strategies)	Key concepts of qualitative indicators	Statistics experts		Arts education		Cultural policy experts		Sum		CVR
		M	SD	M	SD	M	SD	M	SD	
[2–1] decentralization of arts education	Have established policies and system to execute arts education	3.60	1.34	3.90	0.88	3.80	1.64	3.80	1.15	0.4 Deleted
	Have surveyed local needs and requests to execute arts education	4.20	0.45	3.90	0.88	*3.40*	1.52	3.85	0.99	0.6 Modified
	Have organized interim committees to execute arts education	3.60	0.55	4.00	0.82	*3.20*	1.30	3.70	0.92	0.3 Modified
	Have developed arts education standards regarding policy and curricula	3.80	0.45	*3.20*	1.03	3.60	0.89	*3.45*	0.89	0.0 Deleted
	Have applied the arts education standards regarding policy and curricula	*3.20*	0.84	*2.90*	1.37	*3.20*	1.10	*3.05*	1.15	−0.4 Deleted
	Availability of facilities and resources for arts education in proportion to local needs and requests	4.20	0.45	3.90	0.99	3.80	0.84	3.95	0.83	0.5 Modified

(continued)

Table 7.3 (continued)

Sub-index (Seoul agenda strategies)	Key concepts of qualitative indicators	Statistics experts		Arts education		Cultural policy experts		Sum		CVR
		M	SD	M	SD	M	SD	M	SD	
[2–2] specialization of arts education	Have provided learning programs for teachers to promote sustainable growth of arts education	4.60	0.55	3.90	0.99	4.20	0.84	4.15	0.88	0.6 Modified
	Have provided training programs for teaching artists (TAs) to promote sustainable growth of arts education	4.60	0.55	4.00	1.05	4.40	0.89	4.25	0.91	0.6 Modified
	Have implemented performance management systems such as mentorship and supervision to maintain a good quality of education	3.80	0.84	3.90	0.74	4.00	0.71	3.90	0.72	0.4 Modified
	Have implemented assessment and feedback system for arts education	3.60	1.67	3.70	1.06	*3.40*	1.52	3.60	1.27	0.1 Deleted

(continued)

Table 7.3 (continued)

Sub-index (Seoul agenda strategies)	Key concepts of qualitative indicators	Statistics experts		Arts education		Cultural policy experts		Sum		CVR
		M	SD	M	SD	M	SD	M	SD	
[2–3] practical research	Have encouraged research on arts education that connects theoretical and practical aspects	3.60	1.34	3.70	0.95	4.00	1.00	3.75	1.02	0.1 Modified
	Have promoted sharing exemplary cases of arts education practices and research	4.60	0.55	3.90	1.10	4.00	0.71	4.10	0.91	0.5 Modified
	Have encouraged to present exemplary arts education cases and research at international meetings, journals, and networks, etc	4.00	1.22	3.60	0.97	*3.00*	1.22	3.55	1.10	0.1 Modified
	Degree of contribution of the arts education related research to development of arts education in general	3.60	1.14	*3.10*	0.88	*3.20*	1.48	*3.25*	1.07	−0.3 Deleted
[2–4] mutual cooperation/collaboration	Have artists and teachers cooperated or collaborated to execute arts education	4.20	1.30	3.90	0.88	4.20	0.84	4.05	0.94	0.6 Modified

(continued)

Table 7.3 (continued)

Sub-index (Seoul agenda strategies)	Key concepts of qualitative indicators	Statistics experts		Arts education		Cultural policy experts		Sum		CVR
		M	SD	M	SD	M	SD	M	SD	
	Have schools actively supported to execute arts education	4.60	0.55	*3.40*	0.97	3.60	1.14	3.75	1.02	0.3 Modified
	Have various arts education institutions in communities worked with parents and various community members	4.40	0.89	3.60	0.84	*3.40*	0.89	3.75	0.91	0.3 Modified
[2–5] education support partnership	Have developed cooperative relationships among governments, public agencies, private institutions, and civic organizations, etc. for arts education support and practice	4.40	0.55	3.80	0.92	3.80	1.10	3.95	0.89	0.6 Modified
	Have built horizontal relationships among different stakeholders regarding arts education	3.80	1.30	3.50	0.97	*3.40*	0.89	3.55	1.00	0.3 Modified

(continued)

Table 7.3 (continued)

Sub-index (Seoul agenda strategies)	Key concepts of qualitative indicators	Statistics experts		Arts education		Cultural policy experts		Sum		CVR
		M	SD	M	SD	M	SD	M	SD	
	Have public–private partnerships contributed to development of arts education	4.20	0.84	*2.80*	1.14	3.80	1.64	3.40	1.31	0.1 Modified

Table 7.4 Final version of qualitative indicators for 'quality assurance of arts education'

Sub-index (Seoul agenda strategies)	Qualitative indicators	2018	2019	Average range	Increase/decrease rate (%)
[2–1] decentralization of arts education	① Are there processes for studying local needs and requests to execute arts education?	3.11	2.67	3.02 > 2.80	−7.56
	② Are there committees between local governments and related institutions to execute arts education?	3.11	3.00		
	③ Are human and material resources, as well as facilities for arts education, provided in accordance with local needs and requests?	2.84	2.73		
[2–2] specialization of arts education	① Are learning processes and systems for supporting the respective specialties of arts teachers and artists sustainable and sufficient?	3.00	3.07	2.91 < 3.02	+3.78
	② Are there sufficient training programs for teaching artists (TAs) to promote sustainable growth of arts education?	3.05	3.13		
	③ Have evaluation and performance management systems for managing education quality been developed and implemented?	2.68	2.87		
[2–3] practical research	① Does current arts and culture research make practical and significant contributions to arts education?	3.00	3.40	3.00 > 2.93	−2.33
	② Are exemplary cases of arts education practices and research actively shared in your country?	3.32	2.80		

(continued)

Table 7.4 (continued)

Sub-index (Seoul agenda strategies)	Qualitative indicators	2018	2019	Average range	Increase/decrease rate (%)
	③ Are exemplary arts education cases and research in your country being actively shared in order to contribute to global arts education development?	2.68	2.60		
[2–4] mutual cooperation/collaboration	① Are artists and teachers in schools actively cooperating or collaborating for high-quality education?	2.58	3.07	2.68 < 2.93	+9.33
	② Are schools, local institutions, and organizations actively cooperating or collaborating to ensure that arts education is provided in various learning environments?	2.95	2.93		
	③ Are various arts education institutions in communities attracting participation from various community members including parents?	2.53	2.80		
[2–5] education support partnership	① Are cooperative relationships well developed among government agencies, public institutions, private organizations, research institutions, and civic groups for arts education support and practice?	2.74	2.87	2.53 < 2.76	−9.09
	② Are relationships horizontal among private, public, and academic institutions in regard to arts education?	2.37	2.40		

(continued)

Table 7.4 (continued)

Sub-index (Seoul agenda strategies)	Qualitative indicators	2018	2019	Average range	Increase/decrease rate (%)
	③ Are cooperative relationships among private, public, and academic institutions in regard to arts and culture education substantially contributing to quality development of arts education?	2.47	3.00		

Table 7.5 Verification result: qualitative indicators for 'cultural and social impact of arts education'

Sub-index (Seoul agenda strategies)	Key concepts of qualitative indicators	Statistics experts		Arts education		Cultural policy experts		Sum		CVR
		M	SD	M	SD	M	SD	M	SD	
[3–1] spreading culture of innovation	Have various activities of arts education contributed to cultivating creativity of future generations	3.80	1.10	3.60	1.07	3.60	1.52	3.65	1.14	0.2 Modified
	Degree of arts education's contributions to developing creativity of individuals and innovative capacities of society	*3.20*	1.64	*3.10*	1.37	*3.20*	1.30	*3.15*	1.35	0.0 Modified
	May arts education affect creative (technical skills, manpower, and inclusivity) and innovative thinking capacities of society	3.60	1.34	*3.40*	1.26	3.80	1.64	3.55	1.32	0.1 Modified
[3–2] recognition of social role of arts	May arts education positively affect enhancement of the quality of one's life	3.80	0.84	3.70	0.82	3.80	1.79	3.75	1.07	0.3 Modified
	Degree of arts education's therapeutic (restorative) role in the aftermath of a social conflict or disaster	4.00	0.71	4.00	0.67	3.80	1.64	3.95	0.94	0.6 Modified

(continued)

Table 7.5 (continued)

Sub-index (Seoul agenda strategies)	Key concepts of qualitative indicators	Statistics experts		Arts education		Cultural policy experts		Sum		CVR
		M	SD	M	SD	M	SD	M	SD	
	May the importance and shared value of arts education among members of your society positively affect social, cultural 'well-being'	4.40	0.89	*3.40*	1.26	*3.40*	1.52	3.65	1.27	0.2 Modified
[3–3] cultural diversity	May there be cultural diversity education to promote mutual understanding between different social groups and individuals	4.60	0.55	3.60	1.35	4.00	1.73	3.95	1.32	0.5 Modified
	May there be supports for education specified for marginalized groups (e.g., low-income class, people with disabilities, immigrants, etc.) by recognizing their differences	*3.40*	0.89	3.50	0.85	3.60	1.52	3.50	1.00	0.2 Deleted

(continued)

Table 7.5 (continued)

Sub-index (Seoul agenda strategies)	Key concepts of qualitative indicators	Statistics experts		Arts education		Cultural policy experts		Sum		CVR
		M	SD	M	SD	M	SD	M	SD	
	Degree of conducting arts education that acknowledges and respects different forms of cultural and artistic expressions	4.60	0.55	4.20	0.63	4.40	0.55	4.35	0.59	0.9 Modified
	Enable to learn communication skills and teaching methods to be used in the culturally diverse circumstances during arts education professional training programs	4.20	0.45	4.00	0.67	3.80	0.45	4.00	0.56	0.7 Modified
[3–4] global citizenship	May arts education contribute to empowering learners to tackle major global issues (e.g., pollution, world peace, sustainable development, etc.)	3.80	1.10	3.60	0.97	3.80	1.10	3.70	0.98	0.3 Modified

(continued)

Table 7.5 (continued)

Sub-index (Seoul agenda strategies)	Key concepts of qualitative indicators	Statistics experts		Arts education		Cultural policy experts		Sum		CVR
		M	SD	M	SD	M	SD	M	SD	
	Degree of concerning social issues of the current time (environment, immigrations, etc.) in arts education	3.60	1.14	3.60	1.26	4.40	0.55	3.80	1.11	0.5 Deleted
	May arts education contribute to enhancing global citizenship	3.60	1.14	3.60	1.26	3.80	1.10	3.65	1.14	0.4 Modified
	Has arts education contributed to building a conflict-free society through the efforts of promoting democracy and world peace	4.40	0.55	3.50	1.27	3.80	1.10	3.80	1.11	0.5 Deleted

Table 7.6 Final version of qualitative indicators for 'cultural and social impact of arts education'

Sub-index (Seoul agenda strategies)	Qualitative indicators	2018	2019	Average range	Increase/decrease rate (%)
[3–1] spreading culture of innovation	① Is arts education exercised in a way that contributes to cultivating creative and innovative thinking?	3.21	3.60	3.02 < 3.62	+19.9
	② Has arts education sufficiently contributed to strengthening creative and innovative capacities of overall society?	2.79	3.60		
	③ Is arts education considered a major factor when pursuing to strengthen creative and innovative capacities of society?	3.05	3.67		
[3–2] recognition of social role of arts	① Does arts education take an important part in education for social and cultural well-being?	3.42	3.87	3.21 < 3.56	+10.9
	② Does arts education play a therapeutic (restorative) role after a social conflict or disaster?	3.16	3.33		
	③ Has the importance and shared value of arts education among members of your society positively affected the society?	3.05	3.47		
[3–3] cultural diversity	① Is there support for arts education considering special circumstances of learners (e.g., low income, disabilities, immigration, etc.)?	3.37	3.33	3.25 > 3.15	−3.08
	② Does arts education conduct practices that acknowledge and respect different forms of cultural and artistic expressions?	3.37	3.33		

(continued)

Table 7.6 (continued)

Sub-index (Seoul agenda strategies)	Qualitative indicators	2018	2019	Average range	Increase/decrease rate (%)
	③ Are arts education professional training programs being operated to ensure communication skills and teaching methods for enhancing cultural diversity?	3.00	2.80		
[3–4] global citizenship	① Does arts education contribute to raising awareness of major global issues (e.g., pollution, wars, human rights, etc.)?	2.63	3.00	2.81 < 3.20	+13.9
	② Does arts education help people from other cultures understand and communicate with each other?	3.26	3.53		
	③ Does arts education help people recognize their roles and responsibilities as global citizens?	2.53	3.07		

was conducted with those who participated in the first Delphi survey. The second pilot test was conducted with a new group of experts ($n = 15$) involved in arts education and cultural policy. This new group of experts took a Delphi survey using the same 39 items on the checklist (i.e., SAEI's qualitative indicators) in order to note any difference between the year 2018 and 2019.

Data Analysis

Validity of the Qualitative Indicators

Three different groups of experts trialed the SAEI's. The group of statistics experts scored 3.5 or higher compared to the two other groups. It appeared that the experts in arts education and cultural policy provided lower scores because they are likely to have more critical views on the subject matters. Additionally, they tended to provide more substantial reasons to support their responses and some suggested recommendations for modifying the indicators. Two stages were engaged with the indicators modification process. First, if the CVR value is below 0.42, the indicators were supposed to be deleted. However, when panels had indicated 'ambiguity of meanings' and 'revising text is required' as the reason for marking lower scales, despite the CVR value under 0.42, related qualitative indicators were saved and revised, instead of discarded.

The Qualitative Indicators for the Accessibility of Arts Education

For the 'Accessibility of Arts Education,' two indicators out of 14 were deleted as a result of the Delphi survey (See Table 7.1). The other valid indicators were modified in accordance with the written opinions of experts, except one indicator which had no comments. Written opinions made by the panels for this sub-index included that key concepts of arts education like 'holistic,' and 'interdisciplinary' used in the indicators should be further elaborated. In addition, the experts from arts education and cultural policy urged to modify or update those indicators that were loosely related to the SAEI's core indicators and arts education, such as digitalization, information technology (IT), and so on to reflect the current digital environment.

Table 7.2 shows the finalized version of the qualitative indicators as checklists that focus on the Accessibility of Arts Education, which refers to the first goal of the Seoul Agenda. As aforementioned, we tested the indicators to see their adaptability and compared the results of the year 2018 and 2019. However, it is important that these results were only for tests and need to construct a more reliable survey panel by increasing sample numbers with a fair regional allocation. Nonetheless, the score of

Accessibility of Arts Education seems to be increasing in comparison to the previous year (Table 7.2).

The Qualitative Indicators for the Quality Improvement of Arts Education

The experts' comments regarding the 'Quality Improvement of Arts Education' indicators can be briefly summed up as per the following (see Table 7.3). Firstly, with respect to quality improvement of arts education, the indicators reflected measures of diversity within local and/or national demands. Secondly, the panels also suggested that indicators need to be modified to emphasize qualitative impact of arts education instead of assessing quantifiable outcomes. Thirdly, they pointed out that the drafted indicators should be improved by clearly demonstrating a purpose of each indicator so that the index can be adequately used and applied to measure the performance of arts education practice. For example, regarding the sub-index 2–4 'Mutual Cooperation/Collaboration,' what is essential to assess would not be a degree of cooperation or collaboration between artists and teachers. Rather, evaluating whether there are collaborating efforts to provide high quality arts education can increase its relevancy with the sub-index, according to the panels' comments.

Table 7.4 shows the finalized version of the qualitative indicators as checklists that speak to 'the Quality Assurance of Arts Education,' which refers to the second goal of the Seoul Agenda. In general, the scores seem to decrease, especially when it comes to Decentralization of Arts Education (2–1), Practical Research (2–3), and Education Support Partnership (2–5), which reflect the weak parts of arts education environment of Korea.

The Qualitative Indicators for Cultural and Social Impact of Arts Education

According to the survey result about the 'Cultural and Social Impact of Arts Education,' 3 out of 14 indicators were deleted because of the weak relevance to the issue and redundancy among the indicators (Table 7.5). The experts had pointed out that many indicators were not fully executed in the actual field of arts education in Korea. These results led us to believe that the importance of arts education may have been fully recognized, yet not been fully applied in the field. Thus, in order to make the indicators more useful, we need to measure if topics such as 'cultural diversity and global citizenship,' have been considered and/or reflected during the process of developing and implementing arts education programs, rather than asking whether arts education programs are directly contributing as an 'impact' or 'outcome.'

Table 7.6 shows the finalized version of the qualitative indicators as checklists that speak to the Cultural and Social Impact of Arts Education, which refers to the third goal of the Seoul Agenda. In general, the score of Cultural and Social Impact of Arts Education seems to be increasing compared to the previous year. However, the results should be viewed cautiously due to the small size of the sample.

Conclusion

The researchers understand that statistics can be deceiving and misleading with half-truths. In this light, thirty-nine checklists (i.e., qualitative indicators) were developed to supplement and interpret the total score of the SAEI's quantitative indicators which were designed to be constructed based on national statistical data. The final version of SAEI's qualitative indicators can be useful when it comes to evaluating or reflecting upon a case from small local to national-level based on the philosophy of the Seoul Agenda. However, the SAEI's qualitative indicators may only be used in a cautious setting, which means that people who participate in the evaluation process should have reliable and profound understanding of their case: the education settings of arts and culture, policy environment, research, and so on. We tried our best to reflect the original concept and philosophy of the Seoul Agenda within the SAEI's qualitative indicators. We hope that some may find these proposed indicators useful.

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Chapter 8
Supporting Arts Engagement in Rural Ontario: Mapping the Organizational Landscape

Tiina Kukkonen

Abstract Arts and culture have become focus areas of development in rural areas to address economic, social, and cultural sustainability. To grow an active arts community, rural residents need access to formal and informal learning opportunities that promote "arts in everyday life," as well as supportive infrastructure and networks that help integrate the arts into the larger community. Mobilizing resources to support community arts engagement in this way requires strategic planning and collaboration among diverse stakeholders. Research has identified the need for *intermediary organizations* (IOs) whose job is to aid these partnering entities in developing visions and sustaining joint activities. This chapter provides an overview of the types of organizations that exist with the potential to support arts engagement in rural Ontario and presents a case study of how one organization operates to facilitate artist-in-residence initiatives involving multiple partners.

Rural communities across Canada and the world are increasingly turning to arts and culture as a means to promote local sustainability in the face of changing economies, populations, and environments (Balfour et al., 2016; Duxbury & Campbell, 2009). Zhang (2012), for instance, describes how a women's craft group and local arts festival was established in the rural town of Chevery, Quebec to promote an alternative form of economy. Community participation in an artist-in-residence program in a rural town in East Timor helped affirm and preserve the regional culture (Howell & Dunphy, 2012). Building "arts-active" rural communities, in this sense, requires collaboration among diverse stakeholders, including those within and outside the arts, and at local and broad levels (Balfour et al., 2016; Donovan & Brown, 2017; Fullerton, 2017; Miller, 2008). However, partners may be unfamiliar with each other, possess differing views and interests, or may even perceive each other as competitors (Fullerton, 2017). Hence, research promotes the use of an intermediary organization

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(IO) whose job it is to broker, guide, support, and evaluate partnership initiatives (Cooper, 2014; Donovan & Brown, 2017; Honig, 2004).

Several organizations exist across Canada that bring together arts and culture stakeholders through partnership initiatives. Given the potential of such organizations to contribute to community arts engagement in rural areas, my research aimed to (a) identify the types of organizations that exist with the potential to support rural arts engagement, education, and development, and (b) examine their role in brokering partnerships among key stakeholders. I use the term arts *education* rather than arts *engagement* to refer to all types of artistic learning encounters (e.g., school- and community-based, self-directed learning), as proposed by UNESCO's International Standard Classification of Education (2012). However, for the purpose of this chapter, I will continue to use the term *arts engagement* to encompass the potential of diverse artistic opportunities to engage and grow communities, as well as to acknowledge the contributions of community groups, businesses, and non-profits in local capacity-building in and through the arts. This chapter describes how I identified IOs across the province of Ontario with the potential to support rural arts engagement using an environmental scan method. It also summarizes how one case study organization functions to support artist-in-residence partnerships in rural communities.

Environmental Scan Method

Donovan and Brown (2017) posit that IOs may be difficult to identify within rural contexts and can take on many different forms, including local arts agencies, national networks, corporations, and regional councils, to name a few. By identifying the types of organizations with the potential to support rural arts engagement in the province of Ontario, Canada, I hope to illuminate the rural IO possibilities that might exist in other provinces, territories, and countries. Following the environmental scan method outlined in Cooper et al. (2018), I conducted a systematic search for organizations through Google using combinations of key terms corresponding to the categories of *arts, organization, education, population*, and *province* (see Table 8.1). Example of a keyword search string: (arts and culture) AND (organization) OR (network) OR (initiative) AND (education) OR (learning) AND (rural) OR (remote) AND (Ontario). Keywords and search strings were developed and refined through a pilot search to emphasize the most relevant and useful terms.

Table 8.1 Examples of search categories and corresponding keywords

Arts	Organization	Education	Population	Province
Arts and Culture	Organization	Education	Rural	Ontario
	Network	Learning	Remote	

Table 8.2 Intermediary organization partnership brokering roles

• Providing valuable personnel and resources
• Assembling key stakeholders
• Guiding vision and strategy
• Supporting aligned partner activities
• Promoting quality and accountability
• Coordinating community outreach and engagement
• Advocating for policy changes

Inclusion Criteria and Analysis

Organizations were identified as having the potential to support rural arts engagement if their mandates and activities broadly or specifically promoted the interests and development of arts and culture, learning, and/or rural populations. Organizations fitting these parameters were categorized into organizational types and subtypes. Organizational types and subtypes were then analyzed for their potential to act as IOs as defined by this study, that is, *third-party entities that exist between two or more parties to broker mutually beneficial partnerships in support of arts engagement in rural communities*. This conceptualization of an IO was constructed from the literature on social innovation, policy and research implementation, and organizational arts interventions (e.g., Berthoin Antal, 2012; Cooper, 2014; Honig, 2004; Turner et al., 2012). According to this research, IOs take on distinct partnership brokering roles (summarized in Table 8.2). The organizational types were analyzed for their ability to take on these seven intermediary roles as third-party entities based on the missions and activities listed on their websites.

Findings

The scan revealed five major organizational types: (1) membership networks, (2) funders and foundations, (3) mentorship and capacity-building organizations, (4) research and knowledge mobilization entities, and (5) organizations with arts engagement outreach. Table 8.3 summarizes each organizational type and subtype (where applicable).

Each type of organization performs select intermediary roles (e.g., mobilizing funds, assembling stakeholders, promoting public knowledge and awareness). Analysis of each organizational type and subtype, however, revealed that certain organizational types are better positioned than others to act as third-party partnership brokers in support of community arts engagement in rural areas. In particular, artist-in-residence outreach organizations emerged as the most explicit examples of intermediaries, as defined by the study, since their primary function is to broker arts education partnerships that generate mutual benefit for all stakeholders involved.

Table 8.3 Organizational types and subtypes with the potential to support rural arts engagement in Ontario

Organizational types and subtypes	
1. Membership networks Networks for arts, education, and rural professionals/stakeholders. They offer professional tools and resources, advocacy support, and opportunities for networking and exchange	*1a. Discipline-Specific* Networks promoting the standards, practices, and interests of a particular arts discipline (e.g., visual arts or music)
	1b. Interdisciplinary and Cross-Sector Networks serving the interests of multiple disciplines within the same sector (interdisciplinary) or encourage exchange among different public and private sectors with common interests (cross-sector)
2. Funders and foundations Public and private entities offering grants, awards, services, and programs to support social development in the realms of arts and culture, education, economic prosperity, and community wellbeing	
3. Research and knowledge mobilization entities Organizations, networks, exchange forums, and think tanks devoted to researching and disseminating information to the public with the aim of educating, encouraging dialogue, and/or informing policy	
4. Mentorship and capacity-building organizations Organizations providing professional coaching, mentoring, and capacity-building services for individuals and communities	
5. Arts engagement outreach Organizations serving rural communities through arts outreach initiatives that include performances and festivals, educational programming, and professional development	*5a. Performing arts outreach* Professional dance and theatre companies with community outreach programs
	5b. Institutional outreach Renowned arts and cultural institutions with educational outreach and distance learning programs
	5c. Regional arts outreach Local community arts councils and organizations working to develop arts and culture in specific regions through arts festivals and events, on-site arts workshops, and studio tours, among others
	5d. Artist-in-residence outreach Third-party organizations that facilitate artist-in-residence educational programs with schools and communities across wide geographic regions

Case Study Example

I reached out to one Ontario-based organization to further explore IO roles and functions in catalyzing rural artist-in-residence partnerships. I interviewed the co-executive director of the organization, as well as one artist and one community partner who was involved in a rural artist-in-residence initiative through the IO. Interviews were analyzed deductively for general intermediary functions and inductively for specific roles and strategies (Patton, 2015). See Table 8.4 for a summary of the findings.

The case study organization took on four general intermediary functions: offering distinct and valuable personnel, identifying and recruiting key partners,

Table 8.4 Intermediary functions of one ontario organization supporting rural artist-in-residence partnership initiatives

Organizational context	General intermediary functions	Specific examples
A charitable organization providing access to the arts for underserved communities by bringing professional artists and experiences to the people. The organization is located in a major city in Ontario with outreach initiatives in rural communities in the surrounding region	***Offering distinct and valuable personnel and resources*** that might not otherwise be available to partners	– Providing a roster of high-quality professional artists – Having an experienced team behind each initiative – Providing funding to partners
	Identifying and recruiting key partners that can potentially contribute to arts initiatives in meaningful ways	– Leveraging existing networks of contacts to find partners – Limiting the scope of work required from partners to encourage buy-in
	Supporting the aligned activities of partners as they work towards a common goal (e.g., community arts festival, community engagement) by guiding vision and strategy for the initiative, following up with partners, and coordinating public outreach and awareness of the initiative	– Meeting in person and over the phone to discuss direction for the project – Spreading awareness of the process and outcomes through social media and a culminating showcase event
	Promoting quality and accountability for the partnership initiative by vetting artists, engaging in program evaluation, and managing organizational growth	– Auditioning artists – Working with similar organizations to develop evaluation strategies and tools – Making sure equal attention is given to different program offerings as the organization grows

supporting the aligned activities of partners, and promoting quality and accountability. Other intermediary functions (i.e., guiding vision and strategy, coordinating public outreach) were merged into the category of supporting aligned activities. The IO presented practical examples of these general functions in action, such as providing a roster of high-quality artists, leveraging existing networks to identify and recruit partners, and working with other organizations to develop evaluation tools. Advocating for policy changes was the only general function that did not emerge from the interviews.

Findings: Benefits and Challenges

Working within rural contexts presents certain benefits and challenges, as observed through the case study. Identifying and recruiting partners in rural communities, for example, is more difficult in cases where no previous relationship with the IO exists or where experience with the arts is limited. In such instances, IOs may need to put more thought into partner recruitment strategies, such as flexible timelines for projects and limiting the scope of work required from partners. Encouraging prospective partners to see the mutual benefit of engaging in the initiative might also facilitate buy-in efforts. Some of the benefits of community arts engagement, as described by the case study participants, include promotion and community involvement for local partners (e.g., businesses, libraries, schools), encouraging dialogue around pressing community issues, and exposure to diverse art forms and cultural experiences.

The capacity of IOs to facilitate partnership initiatives may also depend on their location and the types of funding they receive. The case study organization, for instance, operates out of a major city with the majority of their programming focused within urban neighborhoods and some outreach into rural areas. Their funding sources each year dictate whether or not they can initiate rural projects, meaning the sustainability of their rural outreach is continuously at risk.

Ensuring the continuity of artist partnerships is a general concern for those who have experienced the benefits and wish to have more (e.g., Eckhoff, 2011; Woywod & Deal, 2016). Due to budgeting and other restrictions, visiting artist programs are often relegated to one-off or short-term workshops, raising questions around the lasting effects of these initiatives (Hanley, 2003). Thus, IOs can help facilitate partnership projects when they have the ability to do so, but those projects should also include capacity-building aspects (e.g., hiring and training local interns, helping partners with grant writing) so that local partners can continue the work if or when the IO steps away.

Conclusion

Growing an active arts sector has the potential to positively influence the economic, social, environmental, and cultural sustainability of rural communities (Balfour et al., 2016; Duxbury & Campbell, 2009). That said, communities seeking development in and through the arts may require intermediary assistance to form and sustain key partnerships (e.g., with artists, local businesses), as well as gain access to vital resources (e.g., funding, capacity-building). The environmental scan identified five organizational types that have the potential to help rural communities achieve greater community arts engagement. Artist-in-residence outreach organizations surfaced as a leading example of third-party intermediaries that broker mutually beneficial partnerships among rural arts stakeholders. A case study of one such organization revealed that they can and/or do take on the general roles of an IO, as outlined in the literature and offer many useful resources and strategies to facilitate partnership initiatives. However, partnerships and projects facilitated through IOs are still limited by budgetary restrictions year-to-year. Focusing on local capacity-building efforts is therefore key to sustaining arts-related growth and community engagement across rural regions.

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Chapter 9
Jamming in the Intercultural Space: Collaborative Creative Processes of an Experimental Music Group in Singapore

Chee-Hoo Lum

Abstract Latching onto UNESCO's prompt on promoting intercultural dialogue through the arts and sharing good practices, this research narrative focuses on the collaborative creative processes of a Singapore experimental music group made up of five musicians (instrumentation: dizi, didgeridoo, guzheng, table, cello, vocals, drum kit, percussion) in preparation for an album recording. One of the key issues explored in their collaborative gathering and musical improvisations was making sense of the intercultural amongst the musicians' personal and geographical contexts. The qualitative case study traced the music jam sessions of the music group in their working studio, gathering data through audio and video-recorded focus-group interviews with the musicians and field notes written by the researchers during the music sessions. The collaborative creative processes which emerged spoke to various avenues the musicians followed to actively sound out their intercultural selves and contexts, some of which included: jamming to thematic emotive keywords to evoke particular soundscapes; taking on melodic scales and/or rhythmic grooves of particular music genres as improvisatory starting points to identify what would work for the collective; manipulating and playing on timbral uniqueness of ethnic instruments through technological means; hinging on personal impactful stories that speak to intercultural issues as sources of collective improvisation.

Introduction

> Singapore has reached a point where its people, especially the younger generations, should develop a more profound interculturality and not rest on their laurels and merely perform superficial racial harmony. (Lizeray, 2018, p. 25)

This chapter takes on the intercultural space as an encouragement of critical dialogue, consultation and negotiation among cultures to enable "a meta-culture

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created cooperatively through the efforts of the co-existing groups... to work towards a new ideal... a cultural environment in which none of the participants can claim a home field advantage" (Walser, 2000, p. 32). As Wren (2015) highlighted, "In tracking global trends of musical engagement, it is clear that in many quarters there is an awareness of the value of intercultural dialogue and a genuine desire for understanding, learning, and communication across cultures" (p. 39). Intercultural interactions should lead to deeper sensing and reflexivity of one's own culture as well as that of others. As Pollmann (2016) articulates further,

> Direct *in situ* intercultural experiences can offer particularly "context-intensive" opportunities for intercultural learning. When based on physical rather than virtual movement across cultures, such personal experiences can lead to insights into what it feels to be (perceived as) the "Other" that may—especially in cases where they coincide with changes in the relative currency value of hitherto embodied capital resources—challenge and gradually modify existing receptive, memorial, processual, and generative psychosomatic structures. (p. 6)

The effort in developing intercultural competencies not just across distanced cultures but of cultures embedded in the everyday practices of communities will thus help people to better negotiate living together in this growing interconnected world. To this end, UNESCO states, "What determines the success of intercultural dialogue is the basic ability to listen, cognitive flexibility, empathy, humility, and hospitality... The arts and creativity, in particular, testify to the depths and plasticity of intercultural relations and the forms of mutual enrichment they embody" (UNESCO World Report, 2009, p. 10).

Latching onto UNESCO's prompt on promoting intercultural dialogue through the arts and sharing good practices, this chapter will focus on the collaborative creative processes of INTERARTS (pseudonym), a performing arts company in Singapore that seeks to collaborate with like-minded artists to create interdisciplinary and intercultural works. It is hoped that the close examination of a collaborative creativity journey of the musicians from INTERARTS into the intercultural space will shed some light on conditions necessary for encouraging more critical intercultural dialogue within the arts. This study on INTERARTS is part of a larger research study examining collective flow and collaborative creativity of accomplished adult musical ensembles in Singapore.

Methodology

This qualitative case study traced the music sessions of INTERARTS in their working studio, gathering data through four audio-recorded focus-group interviews with the musicians, 12 video recordings of their music sessions, and field notes written by the researchers during the music sessions. Analysis of the data began by coding the data with initial codes guided by considerations of definitions and approaches towards the intercultural and collaborative creative processes employed by the group. A collection of coding methods, such as descriptive, narrative, and in vivo coding

and possible filters drawn from Saldana's (2009) coding manual for qualitative arts researchers was used. All consent forms, observation, and interview protocols were cleared by the Institutional Review Board of the *Nanyang Technological University*, Singapore under the reference number of IRB-2018–09-007.

Background and Context of the Musicians

At the point of observation for the study, a group of five musicians from INTERARTS was in preparation for an upcoming album recording. The professional musicians (pseudonyms used) include Stan (cello/electronics), Ganesh (tabla/percussions), James (drum kit/percussion), Amy (guzheng/electronics), Dylan (dizi/didgeridoo/vocals /electronics), and Bill (sound engineer). One of the key issues explored in their collaborative gathering and musical improvisations was in making sense of the intercultural space within their personal and geographical contexts.

As the musicians experienced different types of music through their travels or listening and learning encounters, they tended to pick up the nuances of these music in varied ways. These musicians imbibe the notion of inner musicality where they "sometimes import specific practices and nuances from one style or performance context to other styles or performance contexts. This idea lends itself to an understanding of multiple practices and conceptions of music within an integrated experiential plane" (O'Flynn, 2005, pp. 198–199). Amy, for instance, has accumulated different types of zithers over the years from different musical cultures and likes to explore the timbres of these instruments and their associated musical elements within the experimental process work of the collective. With the advance of technology, the musicians in the group suggested to Amy that perhaps "she can streamline into using one instrument" (Observation notes, 14/2/19) through sampling the different zithers and "use the pedals [effects units] to find the different kinds of sounds to simulate" (Observation notes, 14/2/19) for what she wants to explore. Similar approaches on the dizi (Dylan), tabla (Ganesh), and cello (Stan) have been keenly experimented with and continue to be explored by the musicians in the collective.

Interestingly, a listening repertoire was also prepared for the group prior to their jamming sessions which included a varied repertoire that resonated with each musician. The intention was to allow the musicians to get a better sense of the musical influences of their counterparts, listening to "different atmospheres, ambiances" (Observation notes, Amy, 14/2/19) in order to "find commonality" (Observation notes, Dylan, 14/2/19).

Findings

> Improvisation is key to our understanding of the ways that musicians negotiate culture in performance. (Wren, 2015, p. 23)

Jamming to Figure Out the Intercultural Colour Palette

While the musicians had played in different settings with each other before, they had not worked specifically in this configuration as a unified group. Thus, the collaborative creative process began by just allowing the musicians to figure each other out through some open improvisatory jamming sessions. Dylan, the artistic director articulated, "We just go with the flow... we experiment in terms of the sounds... building our colour palette" (Observation notes, Dylan, 14/2/19). The open jamming sessions thus allowed the musicians opportunities to listen intently to each other, to understand what are the sound possibilities within the group, the "colour palette" as it were, also in figuring out particular sound relationships and roles between the musicians like balance, support or lead, by actively improvising with each other. The statements below from individual musicians after their open jam session provide a glimpse into how their sound relationships and roles were negotiated as they moved along:

> Dylan: *We got to figure each other out, find the balance, find the pockets, cause I realize like some of the frequencies . . . might clash a bit.*
>
> Ganesh: *It would help if we look at each other? Then we can also hear each other, then sooner or later we can understand what our gestures mean, and we would know if we want to go down or want to go up, then we can indicate how to end.*
>
> Amy: *Based on our strengths and interest, I tend to like to play sound effects or sounds which could float on top of the melody. Like similar with Stan. So I think our function and role is more of that.*
>
> Bill: *Sometimes you all set up so much space right and if someone drops out, then it is very awkward. Like you would notice once person dropping out. So once you know you are going out, then another person needs to pick up.*
>
> Stan: *This is how experimental music is, we don't really know what's really coming up …. If the drop is not what we intended, I feel our approach should be like, do the jamming and then after that we pick out the parts [we like] and then after that compose . . . then you [Dylan] will lead and then you go to the next part and then we figure out.*
>
> James: *What we need to do is like just not be afraid and like if we want to do down, we should go all the way!* (Observation notes, 14/2/19)

After numerous times the group jammed together, Stan summed it up nicely by saying,

> *It's not like Dylan is the only one that is always shining [taking on the lead]. Because sometimes when Dylan goes out, then the percussionists take the lead. Then the whole space and the atmosphere will change. And that will become the focus of the listening…I felt that everyone had a focus…so it's not just the melody, but how the band works together to bring out the focal point.* (Interview, Stan, 16/5/19)

The openness in communicating with each other musically was also aided by conversations that the musicians constantly share together which is not commonplace in other musical ensembles that some of the musicians have been involved in. As James remarked, "[This is] a group that honestly open themselves to each other. It's not just the music, but also like, who we are, what we think, what we feel. Which I think is quite personal... which I think contributes to the sound" (Interview, James, 11/4/19).

Processing the Intercultural

In conversations during the music sessions, the musicians exchanged ideas about their perceptions of the intercultural and how they might approach an intercultural dialogue in their collaborative music making. Because of the distinct sounds of some of the instruments utilized by the musicians in the group such as the *tabla*, normally associated with Indian Hindustani classical music, or the *guzheng*, with Chinese classical music, the sheer visual and aural presence of these unique timbres in the group seemed to suggest for some musicians a sense of surface entry into the intercultural space. As Amy noted, "We are already intercultural because of the nature of our instruments (Observation notes, Amy, 14/2/19). A deeper intercultural musical interaction would then be about how to engage meaningfully with these unique sounds and other instrumental sounds within the group's existing color palette. As Amy suggests to the group, "Is there a specific theme in terms of feel or mood... are we looking at something that is stylistic, spiritual... specific emotions or soundscapes?" (Observation notes, Amy, 14/2/19). Or, as Ganesh and Dylan discussed below,

> Ganesh: *When we talk about intercultural, are we going to talk about like maybe Chinese, Malay and Indian [music] use different sounds [melodic and rhythmic elements] from them and do different stuff with those so that the sounds are present, the timbre, and do we want that segregation?* (Observation notes, Ganesh, 14/2/19)

> Dylan*: I think it might be interesting for us to explore in terms of Chinese, Malay, Indian, Arabic or whatever and then we could potentially jam on those. From there we can then take out different sounds and grooves or remix certain things but at the end of the day we don't want to have songs that are like primarily Indian or Chinese in the album itself.* (Observation notes, Dylan, 14/2/19)

The discussion suggests a number of possibilities for the group, beginning with jam sessions on familiar music cultural elements to the group, stylistically hinting and exploring through specific "iconic" scales, melodies, and rhythmic motifs to create different sound possibilities. A cumulation of the re-mixing or original sound

ideas or grooves established in these jam sessions could then be identified as possible new material for the album. This is akin to Walser's (2000) earlier description of the intercultural in cooperatively creating "a new ideal" where all members of the group contributed to the process. There is a consciousness amongst this group of musicians to embrace the intercultural as "a very widely varied mix" rather than "segregating ourselves into the Chinese, Malay, Indian" (Observation notes, Dylan, 14/2/19).

A different perspective was mooted by James in thinking about the intercultural as more of a sharing and exchange of personal experiences (musical or otherwise) between the group members and then identifying ideas and notions of convergences that speak to the entire group in musical ways:

> James: *So intercultural, not taking in any pre-existing culture but who we are in our experiences.*
>
> Dylan: *We are ethnically all Chinese but how much of that Chinese cultural roots we embrace is dependent on each individual person.*
>
> James: *Maybe over the next few sessions we can figure out something original here and what everyone perceives and then see.* (Observation notes, James and Dylan, 14/2/19)

Through these various ways of probing into the intercultural musical space for the group, the lead up to the album recording was then segmented into three distinct phases. In phase one, the musicians, as already described, jammed according to the ideas proposed. The jam sessions, to reiterate, were meant to be open and experimental: "This is where we make mistakes and if we fuck up, we fuck up. If this [idea] does not work, we can just stop and start up another point. The failures will lead us to where we need to succeed as well" (Observation notes, Dylan, 14/2/19). As each jam session was recorded by the sound engineer, the musicians would then have dialogues after each jam where they could choose to listen to particular extracts and make musical decisions about what to keep and what to let go of. In phase two, the composition and reflection stage, the musicians would then piece together different fragments of their jam sessions, to make concrete decisions about what to keep, add, or strip musically. This could range from structural to melodic/rhythmic elements, to instrumental combinations or thematic decisions. Finally, in phase three, the musicians would practice on what was solidified in phase two and proceed to record the album.

Stories that Bind

After a number of jam sessions, the musicians started to question their initial thinking about the intercultural, particularly about their intentionality of jamming and mixing impressions of Chinese, Indian, and/or Malay musical elements to uncover new musical ideas that resonated with the group. The musicians started to reflect deeper about the notion of culture as a group and the intention of the album:

James: *This whole cultural identity thing is a little shady. At the end of the day, it's just who we are… who we are coming together.*

Ganesh: *The big question is this group here, how do we want to portray culture with what we have. And can this culture be passed on?*

Stan: *[What we create should be] reflective of the community... It is difficult if we try to create "a culture" 'cause it is very big.* (Observation notes, 11/4/19)

The musicians seem to suggest that what they have been exploring thus far was perhaps more "surface culture" with tendencies to "perpetuate fixed ideas about other ethnicities that sooner or later become hazardous stereotypes... rather than seeing the individualities of the people that conform a group" (Rodriguez, 2015, p. 45). The group's direction then shifted towards a more "context-intensive" experience (Pollmann, 2016) in the hope of yielding deeper critical intercultural learning.

James suggested to the group that perhaps sharing individual cultural narratives might be a better way forward, "find out stories we actually experience, maybe talk about the story… that could be our song writing" (Observation notes, 11/4/19). This triggered Dylan's recollection of the work, *Toughen Up* (pseudonym), which he composed for INTERARTS as a reaction to the Little India riot[1] in Singapore in 2013. Stories that are meaningful to the individual and to the group, shared messages, and reflections about cultural life in Singapore that the group would like to portray through their music felt like the right way forward.

Ganesh: *Maybe we can find the different energy level within the story. Portray that idea in the sound.*

Dylan: *The story triggers us…Let's look at stories before we start jamming it out. Whoever shares it will have the strongest and first hand connection with it. And then the rest of the four will have a second layer [of interpretation] to it. How can we connect that together. When we tell the story together, that will be a third iteration to the audience… If everyone believes in that story super strongly, that emotion, that realness gets more. Empathy.* (Observation notes, 11/4/19)

The plight of migrant workers in Singapore became a topic of interest for the group as they exchanged stories before jamming again.

They [Migrant workers in Singapore] are always the underdogs, they are always the ones that have to leave their place, their home, to be in a foreign land to be working. And it's not an easy thing for them. At the same time, the treatment that is given to them is more often than not, unfair. And that becomes the emotion that we think they feel. (Interview, Dylan, 16/5/19)

The group "felt quite comfortable" (Interview, James, 16/5/19) using "stories as a tool to create for like the past two to three rehearsals." And because the group dialogued usually right after each jamming session, they were able to clarify each

[1] For details of the Little Indian riot, please refer to: https://eresources.nlb.gov.sg/infopedia/articles/SIP_2015-02-18_104923.html.

other's intentions and interpretations, "it helped to create a nice flow for what we were playing" (Interview, James, 16/5/19).

> James: *It's like watching theatre but like only one character. . . in this case it is five aspects of the story . . . they are all telling you the story.*
>
> Amy: *There are essences of this story that reflects the society.* (Observation note, James and Amy, 11/4/19)
>
> Stan: *So the migrant workers [stories], there was something that resonated with all of us…these things happen in Singapore but we don't really talk about it . . . its kind of like an underlying problem that we feel, as artists, we should use our music to raise it up.* (Interview, Stan, 16052019)
>
> Dylan: *Today we shine the light on one particular aspect of our society. It is very meaningful. It is for everyone to discuss* (Observation notes, 11/4/19).

Dylan clarified the collaborative creative process further:

> *It started with one story, and then the last rehearsal, we added a second story to it. And then we took away the stories. The narrative of the story is gone but we retained the essence of it, of how we felt. Because we found overlapping emotions and energies that fit within these storylines… desperation, feeling of hope, sadness of a human being, disadvantaged… and the struggle.* (Interview, Dylan, 16/5/19)

In critical multiculturalism, one speaks to questioning of "irregular and unjust issues of race, gender, class, ideologies, politics, and power of a cultural group" (Rodriguez, 2015, p. 47). It would seem the direction of the stories that the group eventually chose to portray was very much aligned with this critical stance. The group has activated their musical intercultural communicative competence (Byram, 1997) to advocate for critical cultural awareness, to "appreciate, evaluate and examine critically the similarities and differences of their own and the target culture" (Rodiguez, 2015). The result of the album creation was thus a deeper plunge into the intercultural space than what the group originally envisaged.

Discussion

In an earlier study on collaborative creativity with a trio of experimental musicians and two other musical trios (Lum, 2018), key issues that surfaced with the collaboration during the creative improvisational process included the need for musicians to have adequate time and space (Kenny, 2014) to better understand the social dynamics of the group through more open musical interactions/jamming and critical dialogues in order to work towards emphatic attunement[2] (Seddon, 2005).

[2] Emphatic attunement according to Seddon (2005) suggests a growth of new musical ideas beyond musicians responding supportively to each other, arriving at a point of collaborative communication and aesthetic judgment. Emphatic attunement also suggests a great deal of trust, care and respect between musicians during performance as they take on musical risks (Seddon, 2005).

There was also a need to work out the dynamic balance of instruments, and functional roles of leadership and support so that collaborative emergence (Sawyer & DeZutter, 2009) can surface more readily.

> Stan: *When you put us together, we kind of cover each other in a certain way. And even though we are not exactly using the same vocab, but we communicate on stage, like we have conversations* (Interview, Stan, 16/5/19).

> Ganesh: *We are constantly listening to each other very intently… trying to understand what's the intention of each other*. (Interview, Ganesh, 16/5/19)

It was evident through the collaborative creative process of INTERARTS that the good amount of time and space provided for the group to jam and dialogue were indeed helpful in allowing the musicians to listen closely to each other, work out the sound palette possibilities within the group, and sort out roles and relationships between the musicians through the active improvisation process. This was also aided by the openness of communication of the group in really allowing not just conversations that surround the music-making after each jam session but a sharing of each other's personal worldviews, beliefs, and values that helped to deepen their journey together into the intercultural space.

Wren (2015) in his study on the production of intercultural music of musicians from different cultural backgrounds has articulated that, "the method that makes much intercultural exchange possible is improvisation. In improvisation, we hear the archive of experiences of the performer, established through enculturation and preference-building within cultural forms" (p. 182). In examining the collaborative creative processes of the INTERARTS group, it was evident that the improvisatory jam sessions allowed the musicians through intensive listening to and dialoguing with each other over a number of sessions, an unpeeling for themselves the type of intercultural work that resonated with them towards their album recording.

"We want to make sure that even though it's kind of like an experimental thing [referring to the improvisatory nature of the group], the message really brings across… the relatability" (Interview, Stan, 16/5/19). The message that resonated with the musicians was that of the plight of migrant workers in Singapore and as articulated in an earlier quote by Stan, the intent was to raise the injustices of this issue to the audience/public through the improvised intercultural collaborative musical creation. There is certainly an activist ethos among the musicians in this intercultural space, an ethos.

> that emerges organically from within the very communities and institutions we are part of . . . the first step is to go back to the basics—social justice; human, civic, and labor rights; empathy and compassion for others. From these basics, we can begin to raise the fundamental questions, the obvious ones, from the global to the personal. (Gómez-Peña, 2001, p. 29)

As Dylan articulated, "If we are all able to have the intention in every single sound, or note that we make, then it becomes very powerful" (Interview, Dylan, 16/5/19). The migrant worker stories while providing the initial impetus to their improvisation, translated in musical terms for these musicians into synergistic energies and emotions

as the sessions progressed, of "desperation, feeling of hope, sadness of a human being, disadvantage… and the struggle" (Interview, Dylan, 16/5/19) that formed the basis of the intercultural work.

The album was eventually recorded a couple of months after the data collection period of the study. The essence of what came out of the migrant worker stories that transformed to the situated energies and emotions for the musicians were retained in abstract ways within some of the musical tracks. "It's a reflection of the current stage we are going through [referencing the COVID-19 outbreak in Singapore]. People are mass consuming, huge wastage, migrant workers are overworked and put in [dismal] situations because of our hunger for commercialism" (Personal communication, Dylan, 28/5/20).

In the second quarter of 2020, the COVID-19 outbreak in Singapore brought the plight of migrant workers from the margins to the center of focus, with tens of thousands being infected and isolated within dormitories and community-care facilities. The continual spike in COVID-19 cases among the migrant workers highlighted the dismal and cramped working and living conditions of these workers which have been sounded out by welfare organizations like TWC2 (http://twc2.org.sg) and MWC (http://www.mwc.org.sg/wps/portal/mwc/home) over a period of time. The INTERARTS' intercultural work created just a couple of months before the outbreak still resonates strongly with the current plight of the migrant workers in this COVID pandemic and serves as a reminder and a call to the injustices and inequalities that need to be addressed.

Limitations

This chapter's description of INTERARTS' collaborative creative process was primarily based on observations of their music sessions and interviews with the group. More specific critical insights into the intercultural could have been gathered if musical analysis of some of the jam sessions and the final recorded pieces were done.

It would also have been interesting if responses from listeners of the album could have been gathered to close the loop on how the creative work was received and if it made any impressions in terms of the intercultural and activist intentions.

A Concluding Note

As evident through the INTERARTS example, intercultural work in and through the arts can range from the superficial to a fully embodied experience that allows the artists involved to develop critically in their intercultural competencies and become more reflexive as a practitioner and a concerned citizen of the world. There are also possibilities through the intercultural work for artists to call to attention issues

that are pertinent to highlight within their communities, institutions, or society that speaks to UN's sustainable development goals (UN, 2020b). In this particular instance of intercultural work of the INTERARTS, Goal 10: Reduced Inequalities (UN(a), 2020a) is highlighted through the plight of the migrant workers in Singapore. The extent of activism and advocacy is of course dependent on the will and capacities of the artists but suffice to say that the arts through intercultural dialogue can contribute to highlighting global challenges in order to project a more sustainable future for all.

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Chapter 10
Building Partnerships for Cultural Sustainability in Rural Schools: Action Plan for Arts Immersion in China

Ning Luo and Chung-Yim Lau

Abstract In recent years, arts education for cultural diversity and sustainability has been promoted in mainland China. This chapter reflects on the most recent policy, the Action Plan for Arts Immersion (APAI), a reform initiative in arts education that was enacted nationally in 2019. China is a multi-ethnic country where about half of the population are rural residents and many are ethnic minorities. The diverse indigenous cultural heritage in rural and ethnic minority areas is under threat because of the pervasive influence of modern culture. In view of this looming cultural crisis, the Ministry of Education enacted the APAI, highlighting the core principles of community-based action and partnership-building. The purpose of the APAI is to enable collaborative arts education projects that foster constructive partnerships between urban research universities and rural primary and secondary schools. Fostering such partnerships is vital to securing urban universities' endorsement for rural and ethnic minority arts education, bridging the gap between rural and urban areas, developing cultural heritage through arts education, and facilitating intercultural and transcultural dialogue among ethnic groups. The multi-pronged strategy of partnership under the APAI is the cornerstone of the programs and is vital for the reform to be successful. This chapter discusses how the APAI was envisioned and is put into practice, focusing on the case of the Dandelion Action Project in Guangdong province. It also reflects on challenges posed by the power dynamics and cultural differences between the urban and rural populations, and between the Han majority and Yao minority.

Introduction

In the domain of arts education, sustainability in its cultural dimension refers to the preservation and development of heritage and cultural diversity through arts learning (UNESCO, 2010). It is fundamental to the quality of life of local people, as it

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emphasizes the cultural rights of indigenous people and their capability to participate in and defend their cultural heritage (Soini & Birkeland, 2014). Culturally sustainable arts education takes the diversity of society and individuals' cultural identity into account. By maintaining, appreciating, and celebrating local culture in arts learning, can ensure inclusive and quality arts education and build a sustainable community.

Cultural diversity and sustainability have always been vital components of arts education policies in mainland China. Owing to the different cultures, histories, and customs of more than fifty ethnic groups across the country, the National Standards (Ministry of Education of PRC, 2011) highlight the importance of a community-based approach to arts education (Luo & Lau, 2020). However, due to the economic imbalance between rural and urban development, concerns have been raised that the diverse indigenous cultural practices in rural areas might be marginalized, or even lost in the near future (Ministry of Education of PRC, 2017, 2019). In this context, the Ministry of Education (2019) enacted the Action Plan for Arts Immersion (APAI) to promote indigenous cultural inheritance and transmission through community-based arts teaching and learning.

The aim of the APAI is threefold: (1) to build long-term partnerships between urban research universities and rural primary and secondary schools, through which the schools can receive support to develop arts reform strategies and design community-based arts curricula; (2) to fund school arts projects that transmit indigenous culture and the arts in rural communities; and (3) to promote service-learning in universities and improve the quality of rural arts education (Ministry of Education of PRC, 2019). The APAI, in combination with the National Standards (Ministry of Education of PRC, 2011), guides arts teaching in rural schools. Therefore, the APAI is not only an essential strategy for building partnerships between urban research universities and rural schools to promote cultural sustainability. It is also an ideal, practical, and constructive action plan that supports and integrates the national art curriculum in rural schools.

Cultural Sustainability and Community-Based Arts Education

Theories regarding the relationship between culture and sustainability fall into three main categories: culture *in* sustainability, culture *for* sustainability, and culture *as* sustainability (Dessein et al., 2015; Soini & Birkeland, 2014). All approaches are based on the four-pillar framework in sustainability theory, which views sustainability as having cultural, ecological, economic, and social dimensions. The 'culture in' approach views culture as having a role to play in sustainability that is independent of the other three dimensions (Hawkes, 2001). The 'culture for' approach considers culture to have the ability to bridge the ecological, economic, and social pillars (Dessein et al., 2015). The 'culture as' approach sees culture at the core of sustainable development and recognizes culture as the foundation of human behavior (Dessein

et al., 2015). In this approach, culture is valued as a way of transforming society, and culture and sustainability are seen as being intertwined. In other words, without acknowledging the cultural perspective, the pursuit of sustainability fails (Dessein et al., 2015).

In the context of arts education, the relationship between culture and sustainability in community-based teaching follows the 'culture as' approach. It is mainly concerned with the crisis in local culture resulting from globalization, and it is motivated by a commitment to protect and develop indigenous or local knowledge. It uses arts pedagogies to raise young people's awareness of their culture by revisiting the traditional aspects of their lives (Kagan, 2011). Arts teaching thus emphasizes the culture of the community that the students inhabit, and strives to make connections between their community and larger society (Barnhardt, 2014). Partnerships allow such community-based school arts programs to engage students, teachers, local residents, and other potential stakeholders (Carlisle, 2011). This approach offers additional perspectives, resources, and support; it has positive effects on curriculum development, community collaboration, teaching skills, and the school climate (Catterall & Waldorf, 1999).

Problems Facing Rural Arts Education in Mainland China

In mainland China, there has been growing interest among arts education policymakers and arts educators in viewing culture as a basis for sustainable development, especially in the discourse surrounding rural arts education. Cultural identity is central to rural students' whole-person development because it provides not only a sense of place but also a basis for intercultural communication, a critical competence that contributes to personal fulfillment and social harmony (UNESCO, 2013). Previous studies on rural primary and secondary schools have indicated three main problems that resulted in low-quality arts education: the conflict between indigenous knowledge and official knowledge in the arts curriculum, a lack of teachers who have an arts background and are sufficiently motivated to teach the arts, and the neglect of context in schools' practice of local arts (Luo & Lau, 2020).

The conflict between official knowledge and indigenous knowledge is the major challenge to culturally relevant arts teaching in rural schools (Gao, 2012). Although the National Standards (2011) advocate for a community-based approach to arts education, arts textbooks in China are produced under a centralized system. This makes it difficult for rural teachers to use community-based approaches, and the burden of developing culturally appropriate arts curricula rests on their own shoulders. A lack of teachers with arts backgrounds and high motivation for teaching is another obstacle to rural arts education. According to surveys in rural schools, many arts classes (e.g., visual arts, music) are led by teachers who have had little training in the arts, resulting in low-quality learning experiences for pupils (Xie, 2014). Moreover, an examination-oriented education ideology persists in rural areas, and many parents consider the arts to be the least important subject in schools.

Amidst such a learning culture, arts teachers lack the motivation to improve their teaching (Xie, 2014). The neglect of context in schools' practice of local arts also presents a dilemma for arts teachers who are interested in the community-based approach. Context matters greatly to the culturally relevant arts learning experience, as it is "the whole situation, background, or environment relevant to some happening" (Grossman & Stodolsky, 1994, p. 181). However, because of the invasion of globalized popular culture from economically advanced cities, the space for indigenous arts practices is reduced in rural communities.

Action Plan for Arts Immersion

In view of these problems, the APAI was enacted to improve the quality of arts education in rural primary and secondary schools. The notion of cultural sustainability is at the core of the APAI. It aims to promote indigenous knowledge and community cultural heritage, develop community-based arts curricula, and ensure the quality of arts teaching. Given the multi-ethnicity of Chinese society, cultural diversity and sustainability are significant development principles for rural areas, in which "development should meet the needs of the current situation without compromising the opportunities of future generations" (State Council of PRC, 2018). For ethnic minority students raised in rural communities, retaining and celebrating their cultural identity is key to their further development. The arts play an important role in encouraging local people to recognize their own cultural identity (Kay, 2000). Hence, the APAI considers arts education as an effective way to ensure cultural sustainability in rural communities.

However, with limited resources and a lack of arts educators, these goals cannot be met without long-term collaboration between education departments at urban universities and rural primary and secondary schools. Arts education partnerships are thus central to the APAI practice. For both urban and rural educators, partnership-building has the capacity to instill integrity, personal pride, and a sense of community identity in the individuals involved. It also allows collective contributions to be made by both insiders and outsiders of schools, including local arts teachers, education researchers, preservice arts teachers, local administrators, folk artists, and other people who can help ensure the quality of rural arts education.

The policy is in line with the national core curriculum, which supports culturally relevant perspectives, intercultural interaction, and consideration for the local environment (Ministry of Education of PRC, 2011, 2019). Specifically, through partnership-building, four main approaches are used to achieve its goals: developing culturally relevant arts curricula, designing arts-enriched extracurricular activities, setting up and maintaining high-quality in-service teacher training programs, and nurturing arts-immersed school environments that can eventually transform school culture. The conceptual framework of the plan is summarised below (see Fig. 10.1).

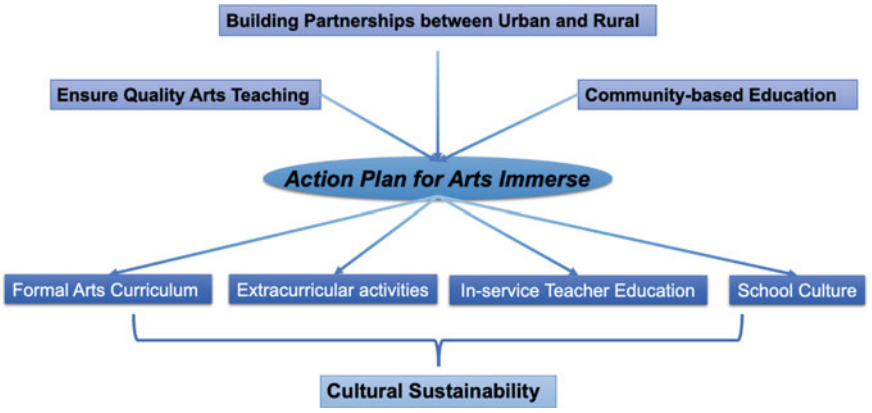

Fig. 10.1 The conceptual framework of the Action Plan for Arts Immersion

The Case of the Dandelion Action Project in Guangdong Province

Considering the new official education policy, which endorses cultural diversity and sustainability, and the problems faced by rural educators, it is interesting to look at how the new policy is translated into practice. An ongoing case in Guangdong province—the Dandelion Action Project—offers insight into how the national policy is implemented at the school level and how to better teach and maintain local culture. The Dandelion Action Project is based on partnerships between teachers and students (pre-service arts teachers) from the arts educational departments at four universities (Guangzhou Fine Arts Academy, South China Normal University, Guangzhou University, and Guangzhou Normal University of Technology) located in Guangzhou city, the capital of Guangdong province, and local arts teachers from Shangdong rural primary school in Liannan county, a rural place located in the far northwest of Guangdong province. Guangdong province is on the south coast of mainland China, where most of the population is Han people. However, in the northwest, many rural areas are inhabited by ethnic minorities whose cultures are very different from that of the Han. Shangdong rural primary school is in an agriculture-based community (see Fig. 10.2) where most of the population belongs to the Yao ethnic group. There are over four hundred students at the school, all of whom are ethnically Yao. Before the project was implemented, the school arts curriculum was not reflective of Yao culture and Yao arts could not be found in the school environment.

The Dandelion Action Project is a three-year government-funded project framed by the APAI that was initiated in July 2019. The project team is composed of professors who are music and visual arts specialists, and preservice arts teachers studying at the universities. By teaming up with local teachers, the project was designed not only to improve the quality of arts teaching and help rural students retain and celebrate their cultural heritage through arts education but also to promote service-learning in

Fig. 10.2 The landscape of the rural community

preservice teacher education and help preservice teachers to become civic-minded individuals.

The project draws content from local Yao culture and art forms familiar to pupils from their everyday lives. One example is the Long-Drum Dance (see Fig. 10.3), which students have watched before and possibly even participated in during local festivals. In line with the framework of the APAI, the project builds partnerships across the four approaches: (a) working with local teachers to develop a community-based formal arts curriculum that best meets the needs of students; (b) integrating community resources to develop informal arts curricula, such as after-class programs and summer camps, to enrich students' arts experiences; (c) maintaining a high-quality in-service teacher education program within the school; and (d) nurturing an arts-immersed school environment that can eventually transform the school culture (Dandelion Action Team, 2019).

Formal Arts Curriculum

Developing a formal arts curriculum that fits the needs of local students and the community is the most important part of the project because the formal curriculum occupies the largest portion of school time. Before the project, arts classes were taught

Fig. 10.3 The Long-Drum Dance at a local festival

based on national textbooks, the content of which refers mostly to urban culture, and is thus largely irrelevant to the everyday lives of rural students. To develop culturally relevant content, the team devised a plan to visit the local community and collect artifacts and folk music that reflected local Yao culture. They then worked with the school arts teachers to replace the inappropriate materials in textbooks with local arts, thus reframing the formal arts curricula.

Extracurricular Activities

As an extracurricular activity, the project team designed a Yao Embroidery Art Summer Camp, in which students could participate on a voluntary basis. Folk artists were invited to guide the project. The summer camp was held at a local rural primary school for one week in August 2019. As a form of service-learning, the preservice teachers from universities led the organization of the activities. By collaborating with local arts teachers and folk artists, the preservice teachers were able to apply what they had learned in their university courses while developing a sense of civic engagement and enhancing their socio-cultural awareness.

The art of Yao embroidery is familiar to the local community, where people wear clothes and accessories decorated with Yao embroidery (see Fig. 10.4). Different combinations of colors and patterns have specific symbolic meanings originating from the legends and histories of the Yao people. Due to the traditional division

Fig. 10.4 The art of Yao embroidery

of labor between men and women in the Yao community, most girls learn Yao embroidery and its symbolic meanings at the age of six or seven, whereas many boys never participate in the practice. However, during the summer camp, the team designed activities in which both female and male students participated. The team also designed activities that took the art elements of the Yao embroidery into account and used materials commonly found in the rural community. For instance, a sunshade net, a large piece of web used to protect crops from high heat, was used as the base for the embroidery, and colorful ropes were used as thread to make textiles (see Fig. 10.5). These materials were accessible to the local community, could be acquired with little expense, and could provide students with an authentic experience of embroidery.

In-service Teacher Education Programme

Before the APAI, the educational bureau had a yearly in-service teacher training program. However, the program only provided standardized sessions for improving the arts skills of rural teachers, without taking community-based arts teaching abilities into account. According to previously collected feedback, teachers found that the training was of little practical help, and the problem-solving skills taught were not applicable to the rural educational context (Dandelion Action Team, 2019). Based on this feedback, the team developed a project-oriented approach to focus on the practical teaching problems that rural arts teachers had encountered. In other words, the theme of each training session was driven by the actual problems faced by the school. The hope was that the customized in-service teacher training program would lead to more effective changes in arts teaching quality, corresponding to one of the objectives of the APAI. In addition, a wide variety of intellectual resources was integrated to make the training program more holistic. For instance, arts specialists and child developmental professors from universities were invited to give lectures. They introduced the rural arts teachers to the latest developments in arts education, thus

Fig. 10.5 Sunshade net based Yao embroidery art works

broadening the horizon of the participants. The program also provided opportunities for the teachers to visit other rural schools, where they could learn from each other's experiences and engage in cross-regional communication.

Transform the School Culture

The goal of transforming school culture was the greatest challenge faced by the project members because school culture is shaped not only by the obvious elements of schedules, curricula, and policies but also by a set of norms, values, beliefs, and traditions (Peterson & Deal, 2009). As stated above, China's persistent examination-oriented education ideology is an obstacle to culturally sustaining arts education across the country. This was also true for the local primary school, where time allocated for arts classes (music and visual arts) had often been replaced by language and maths subjects, the subjects that have test-based assessments. Before the project, parents barely acknowledged the importance of arts and culture in education. However, at a set of recent family visits, some parents mentioned they were happy to see their children learn more about Yao culture and the arts. They considered

it important for children to respect their cultural history and celebrate their heritage (personal communication, 22 December 2019).

Reflections on the Dandelion Action Project

The Dandelion Action Project has strengthened the intrinsic value of culture to arts education and made arts education more accessible and relevant to students living in socio-economically vulnerable parts of Guangdong province. It has not only developed various culturally relevant arts activities but also supported the well-being of rural students and the local community. Because of its focus on partnership-building, the project not only funnels resources from the urban sector to rural schools but also provides reciprocal benefits for all partners. Educators from urban and rural sectors have learned from each other in their efforts to realize the shared goal of promoting intercultural understanding and sustainability within the multi-ethnic society of mainland China.

However, challenges remain that hinder the building of reciprocally beneficial relationships, due to the power imbalance between the urban Han majority and rural minority cultures. Although the intention of the APAI was to initiate intercultural dialogue between urban and rural groups, in current practice, there are few activities envisioned to allow urban and Han ethnic students to gain a deeper understanding of rural and ethnic minority culture. Thus, more effort can be exerted to develop platforms for urban and Han students to explore the knowledge of ethnic minorities and advance their intercultural understanding.

Additionally, a shortage of arts teachers still prevents the development of quality arts education in rural schools. Although the APAI has promoted service-learning in universities through which preservice arts teachers can supplement rural arts teachers, in the long run, there remains a gap in the teaching resources for rural arts education. Addressing this lack requires the institutional reform of teacher recruitment policies. According to the feedback from the rural arts administrator, the recruitment of arts teachers is managed by the municipal educational board, which gives little consideration to the special needs of rural schools (personal communication, July 4, 2020). Therefore, the shortage of arts teachers is difficult to address through the APAI alone. More holistic policy reform is necessary to ensure quality arts education in rural areas.

Conclusion

This chapter discusses a recent arts educational policy, the Action Plan for Arts Immersion (Ministry of Education of PRC, 2019), that builds partnerships between urban universities and rural schools for culturally sustaining arts education. Enacted at the national level, the APAI considers culturally sustainable arts education in a

broad and diverse way. This makes it possible for arts education to become an agent for change not only within the community but also in the larger society. The chapter provides a snapshot of an arts education partnership in action, the Dandelion Action Project in Guangdong province. Under this project, a web of sustainable relationships has been developed in four dimensions of practice: the formal arts curriculum, informal arts activities, in-service rural teacher education, and the transformation of school culture. Long-term partnerships have been developed in each dimension to engage arts specialists and future teachers based in education departments at urban universities with the goal of improving rural arts education.

As cultural production, the arts enable rural students to explore their cultural identity and build a sustainable mindset through arts education at an early age. The educational bureau's arts director Huang Weiming, who mainly works with rural arts teachers, described the core elements of rural arts education as follows:

> It's about providing a variety of arts-related activities for those young people from economically disadvantaged backgrounds to retain their cultural identity since they are the future of rural communities. . . . At the heart of arts education, it's about maintaining our cultural heritage and reflecting it in the contemporary context. . . . The ultimate goal of rural arts education is to boost students' self-confidence and hopefully it will transform the local community into a better place. (personal communication, June 22, 2020)

In light of the above reflections, a better policy practice that is culturally informed and that builds partnerships for cultural sustainability appears to be extremely useful in the context of rural arts education. As the APAI continues to be implemented in different areas in mainland China, it is expected that further impacts will become visible. Hopefully, these will contribute to an alternative framework for arts education that is culturally sustaining.

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Chapter 11
An A/r/tographic Exploration of Greek Migrant Youth Identities: New Media and Cultural Sustainability

Melina Mallos

Abstract The widespread proliferation and ease of access to various forms of new media have inarguably shaped the way young adults communicate, form, and express their identities. The purpose of this chapter is to present new ways of understanding, being, and doing identity work with Greek migrant youth living in a global digital world. Inspired by my first-hand experience of migrating from Greece to Australia, the research design combines a/r/tographic approaches with participatory narrative inquiry and heteroglossia. Much of the study's conceptual framework is built upon Bakhtin's theories about how an individual develops a sense of self through the other, that is, through social interaction, language, and dialogue. Pairing discussion with art making, this chapter describes how participants came to understand themselves through the guise of others who also migrated to Australia during their youth whilst interacting in the digital space of videoconferencing. An example of a participant's Instagram portrait is given, and one outcome, a survival guide for new migrants navigating new media use, is described. The study reveals some valuable ways the digital space can be used as a tool for the sustainability of culture, specifically for exploring a sense of self and belonging for new migrants in diaspora communities.

Introduction

The integration of new migrants' authentic, contemporary perspectives on culture has an important role to play in the sustainability of diaspora communities. My exploration of belonging through the viewpoints of Greek migrant youths can provide strategies for generating inclusive and emotionally safe communities as advocated by UNESCO's Goal 11 of Sustainable Cities and Communities (UNESCO, 2020). Like the Ancient Greeks in Delphi declared, when you "know thyself," you have a strong sense of who you are, and at the same time, are able to appreciate others' values to be able to live harmoniously. The term "youth" in this study refers to individuals

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aged 15–24 years as defined by the United Nations for assessing the needs of young people and providing guidelines for youth development (United Nations, 2020).

Cultural Sustainability

Cultural sustainability can "emerge as a social process created through narratives that connect the past with the future, and the local with the global" (Dessein et al., 2015, p. 31), and it is of particular importance to the currency of diaspora communities. Trimboli et al. (2017) reported that younger Greek migrants feel their voices are not necessarily registered within the Greek community of Melbourne and seek a deeper connection and presence within it. Case studies throughout Europe representing a variety of regionally specific cultural models of sustainable development have investigated "how participative culture, community arts and, more generally, creativity of civic imagination are conducive to the goal of a sustainable future of small and medium-sized cities" (Dessein et al., 2015, p. 49). The development of programs to help the resettlement of incoming migrants to a new city could provide the means to sustain culture and nurture new migrants' sense of belonging.

Greek Diaspora in Melbourne

Due to the economic crisis of 2010, many Greeks sought temporary work or permanent settlement in other parts of Europe, the United States, and Australia (Palaktsoglou et al., 2015). An estimated 6, 3153 people from Greece migrated to the state of Victoria between 2009–10 and 2012–13 (Tsingas, 2014, p. 35). They refer to themselves as "new Greeks." "The cultural values that people attach to place are enmeshed with issues of memory, identity and aspiration and how they, therefore, stand at the center of sustainability discourse and practice" (Dessein et al., 2015, p. 48). Although culture can be a beneficial component of development, it can at times present challenges or prevent development "if entrenched traditions, tastes or ways of thinking discourage change or adaptation to new technologies or ways of life" (Dessein et al., 2015, p. 22). Diverse cultural media, such as filmmaking and other new media forms, were advocated to ensure contemporary Greek culture is mobilized in immersive, practical ways (Trimboli et al., 2017).

Background of the Research

There is currently only a limited amount of research into how young people with transnational identities negotiate (Kim, 2018; Leung, 2005; Nakamura, 2008) and shape their identities through new media practices. Kim (2018) discovered that

"transnational new media provided youths with a multimodal toolbox to communicate and articulate the complexity of their identities" (p. 298). The purpose of my research was to explore how Greek migrant youths, aged 18–24 years, living in Melbourne since 2010, used new media to communicate, explore and negotiate their identities. The research question we established as a group was: How does new media shape the identities of Greek migrant youths and help them find a sense of belonging? At the time of my data collection, videoconferencing was used as there was a Covid-19 lockdown in Melbourne. The researcher and participants collectively explored the question in this digital space over the course of three 2-hour workshops.

Methods

Research Design

Three conceptual approaches were combined to explore the research question: participatory narrative inquiry, a/r/tography, and heteroglossia. Figure 11.1 illustrates how each of these formed a piece of a triangle aimed at discerning the way new media may or may not shape the identities of Greek migrant youth in Melbourne as reflected through the narratives they share and communicate. The value of each point of the triangle is outlined below.

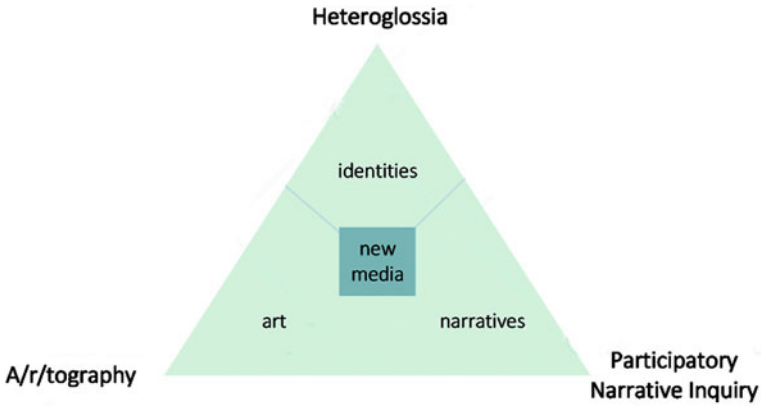

Fig. 11.1 Integration of A/r/tography, Heteroglossia, and participatory narrative inquiry

Participatory Narrative Inquiry

Through participatory narrative inquiry (Kurtz, 2014), researchers gather stories to better understand a particular circumstance or provide the space for stories to be told for the first time. In this research study, narratives were collected in visual, verbal, and written forms.

Heteroglossia

My research explored how dialogue generated within a digital space may allow shifts in identities to take place. The task was "to find one's own voice and to orient it among other voices, to combine it with some and to oppose it to others, to separate one's voice from another voice with which it has inseparably merged" (Stone, 1988, p. 9). Speech and complex cultural discourse in all our genres (novels, scientific descriptions, art works, philosophical arguments, for example) are inherently heteroglossic (mixed through and with another's speech, many others' words, and appropriated expressions) and are polyphonic ("many-voiced," incorporating many voices, styles, references, and assumptions not a speaker's "own") (Bakhtin, 1986). Heteroglossia was clearly evident in my data collected through the participants' language choices when communicating through new media, such as text messaging and social media comments and posts.

A/r/tography

My research advocates that a "people-centred heritage builds identities and supports individual and collective memories" (Dessein et al., 2015, p. 48). Like Christou (2006), being bilingual and a Greek migrant myself was not only an advantage but helped me build trust, respect, and rapport with my participants. Videoconferencing created a space of belonging with peers who also had undergone similar experiences of resettlement. As the a/r/togrpaher, I created a space for coming together, sharing, and camaraderie by also tracing my migration history and negotiation of identity through reflective text. Below is an extract of my reflections at the age of 17 years, around the age that some of my participants migrated:

> I find that once you return to Greece you feel Australian but as soon as you return to Australia you feel Greek. This would have to be one of the most difficult experiences to comprehend. What makes this even more complicated is that when I'm in Australia I long to be in Greece. For me, returning to Greece is not a holiday but a profound need. The most difficult part of the trip to Greece is saying goodbye to all my relatives and not knowing whether or not I'll ever see them again. Once I return to Australia the feeling of being different returns almost

> instantly. This has always led me to believe that my Greek and Australian cultures are a burden. However, after completing this anthology I realize that without both of them I am nothing, and if I try to deny this then I'm not being honest to myself. And then the last bit was no matter how complex the migrant experience is, all migrants must accept their Greek and Australian cultures as a gift rather than a burden and combine them to lead a life of contentment (Mallos, 1995, p. 6).

In sharing these reflections, I was able to add to their personal experiences of migration through my first-hand experiences. I positioned myself next to, or in relation to, the migrant youths' accounts and thereby aided the tracking of the sustainability of my own cultural identity.

Data Collection and Analysis

The data collection phase involved art making, discussion, and reflection activities. The sensemaking phase involved the a/r/tographer and participants interrogating the data to make sense of it, for example, group discussions on foregrounded themes to uncover narratives, visual and oral about the new media use of Greek migrant youths living in Melbourne (see Table 11.1). These interrogations were then explored through group art-based responses in the Return phase, which produced, amongst other outcomes, peer support, identity exploration workshops, and a survival guide for new migrants to Australia on how to navigate their new media.

Table 11.1 Structure of the participatory workshops

PNI workshop phase	A/r/tography	Heteroglossia
Collection	• Instagram portraits • Journaling • Digital narratives	• Peer interviews (pairs) • Social media screenshots • Whole group discussions
Sensemaking	Sharing an exploration of the data to creatively arrive at a new understanding	Collective and individual identities
Return	A survival guide for new Greek migrants to Australia on how to use new media.	

Developing a Sense of Belonging Through New Media

New media, encompassing social media, can empower migrant youth to "know thyself," their identities, and where they belong to build sustainable partnerships on a global scale. As part of the participatory narrative inquiry design process (Kurtz, 2014), the participants in my study developed a collective definition of new media:

> New media relies on the internet to connect people based on preference, purpose, and mood. It encompasses digital devices such as mobile phones, tablets and laptops, and consists of social media platforms, apps, and gaming consoles. New media is used for a range of purposes including fun, collaboration, communication, social networking, education, and work.

As the researcher, I developed a digital narrative to stimulate discussion and illustrate to the participants how I negotiate my identities. Three participants also chose to create a multimodal digital narrative to explore the way they communicate aspects of their identity through digital means, including segments they've shared via social media or sharing posts with friends and family—be it photographs, messenger texts, or videos recorded and sent or uploaded.

Videoconferencing as a Space of Belonging

The group discussions and artmaking activities undertaken through videoconferencing enabled my participants to create a bridge between Greece and Australia as they negotiated their own sense of belonging. The digital workshops maximized attendance and assisted with the gathering of audio transcripts for content analysis. Videoconferencing proved a forum that allowed strangers to open up and share without judgment. Participants were meeting online from the comfort and safety of their own home during the coronavirus lockdown in Melbourne—it was a shared experience in unprecedented circumstances. Participants were self-determined during the meeting and relaxed which maximized their participation.

Use of Instagram Portraits to Develop Identity and Belonging

According to Del Vecchio et al. (2017), giving participants the opportunity to express their voices through art-based approaches leads to a method for understanding migrant perspectives that are difficult to express otherwise. In creating portraits using Instagram story mode (see an example in Fig. 11.2), the participants each chose eight words to describe their identities, as well as a central image and emoticons available on the Instagram platform.

Fig. 11.2 Participant instagram portrait

Preliminary Findings

The findings of my study agreed that social media was a tool used for connecting and belonging; however, it also found that social media could be a cause for isolation and retreating into one's self. In response to this discovery, one of the outcomes of the sense making phase was the survival guide for navigating new media as a new migrant (see Fig. 11.3). A major theme resonating through my preliminary research findings is that the digital space afforded migrant youths a valuable context for the negotiation and understanding of their migration experiences, leading to new possibilities for cultural sustainability.

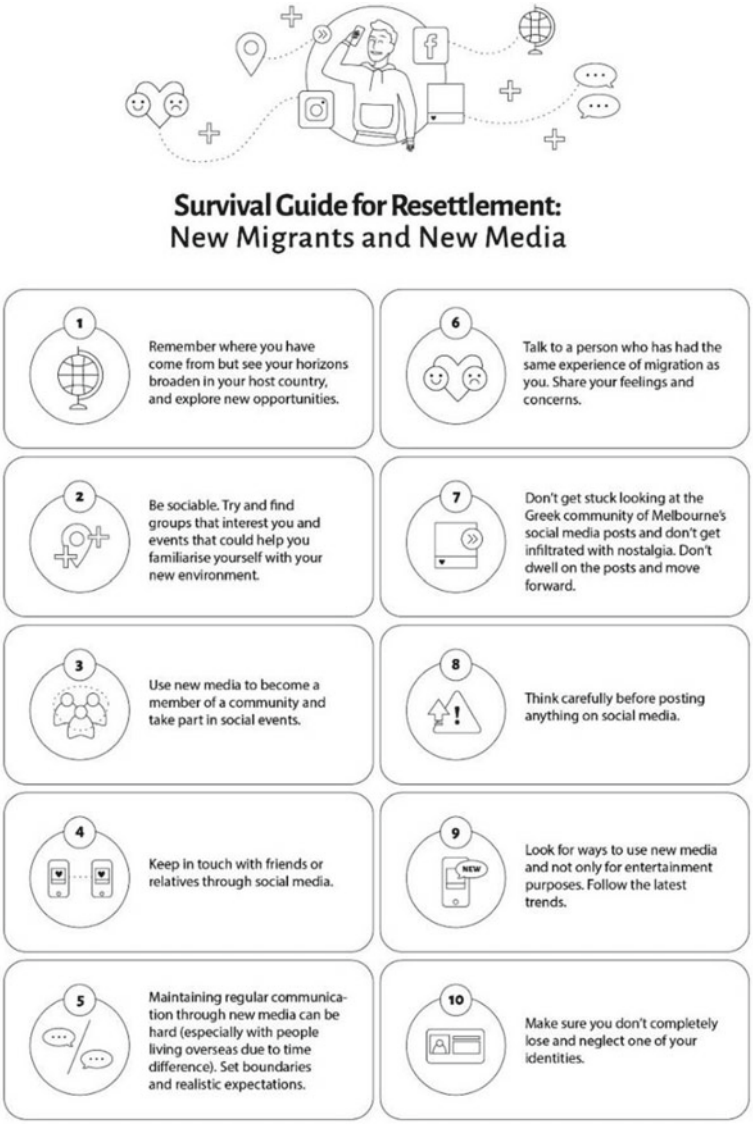

Fig. 11.3 Survival guide for resettlement: New migrants and new media

Recommendations and Conclusion

The digital space afforded Greek migrant youths involved in this study a valuable space for understanding the way they choose to communicate their identities through new media and to sustain the sense of self. For cultural sustainability to be effective, it must be treated in the specific and local cultural community context, which

requires the social and cultural inclusion of people in the planning and decision-making that concerns their lives (Soini & Birkeland, 2014). My study highlighted the overwhelming connection of Greek migrant youth to their origin of birth, and the necessity to conduct sustainable programs by those from the same cultural community. One of the limitations of the study was not having more participants to be able to explore the themes that emerged on a larger scale.

My recommendations for future research include: bringing participants together in digital workshops to generate dialogue and productive exchanges between Greek migrants worldwide; facilitating group discussions in the digital space, including collaborative sensemaking, brainstorm responses and solutions to issues of cultural sustainability; and offering a/r/tographic workshops involving the construction of portraits through social media applications for participants to explore their belonging and identities. Future possibilities of cultural sustainability through the digital space can inspire new resources, peer support, and identity programs for incoming migrant youth led by prior recipients as a way of giving back to their communities, to generate awareness and understanding.

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Chapter 12
Cultural Sustainability and (Post-)digital Transformation(s) in the Context of Aesthetic, Arts, and Cultural Education

Elke Möller, Lisa Unterberg, and Benjamin Jörissen

Abstract This chapter discusses questions of digitalization in the context of aesthetics, arts, and cultural education, and cultural sustainability. We first outline in what respect (post-)digitalization becomes relevant with regards to the UNESCO *Sustainable Development Goals*. (Post-) digitalization, we argue, must be understood as an integral part of aesthetics, arts, and cultural education, because it has already brought forth (new) cultural techniques relevant in the understanding of and thus the participation in one's own culture and on a global scale. After introducing the concept of post-digitalization, we present two case studies from research projects within this research area Digitalization & Arts and Cultural Education, analyzing creative coding in online "learning ecologies" (Post-Digital Art Practices in Cultural Education) and the virtual character Hatsune Miku (Post-Internet Art(s) Education Research) respectively. Following their preliminary findings, we focus on collective creative practices as (new) post-digital cultural techniques and on distributed production effects that arise in post-digital settings. Questions of structure, of implicit power relations and hierarchy, and of new processes of subjectivation are addressed in particular. We argue that it is precisely aesthetics, arts, and cultural education that have the potential to contribute to how we not only understand (post-)digitality but also shape it towards cultural sustainability.

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Digitalization in Aesthetics, Arts, and Cultural Education: Transformations Towards a Sustainable Future

> Digitalization covers all areas of life and forms the basis of modern knowledge societies in the 21st century. The shaping of digitalization for the benefit of humanity is the task of UNESCO. (Deutsche UNESCO-Kommission, n.d.)

Digitalization and mobile networking have long been an integral part of our daily lives. Strong differentiation between "online" and "offline," "real life" and "cyberspace" are less and less tenable and develop a kind of historical patina (Jörissen & Unterberg, 2017/2019). Interconnectedness via digital technologies is becoming ever more naturalized, not only with smaller devices, increasingly intuitive interfaces, or wearable technologies but with the stabilization of previously 'new' media uses and habits. Thus, "the digital" and its effects entail a constant renegotiation of self- and world-relations. However, it is also apposite to not only speak—in our case—of educating in and for a digital world but for an already post-digital world, a world that is already transformed profoundly by the logic and experience of the digital, so that the (omni-)presence of digitality is less noticeable than its absence (Negroponte, 1998).

Since 2005, these findings have been reflected in UNESCO's definition of basic education. While in 1978 the definition still listed reading, writing, and arithmetic as elementary cultural techniques necessary to participate in the knowledge of culture, UNESCO supplemented this simple understanding of basic education in 2005 by taking into account all competencies that are necessary for participation in society and its communication—thus considering the importance of "new cultural techniques" in the context of digital media and media technologies (Kerres, 2017). In September 2015, the UN General Assembly adopted the *2030 Agenda for Sustainable Development* (United Nations, 2015). The seventeen "Sustainable Development Goals" (SDGs) outlined in the Agenda aim at securing "a sustainable, peaceful, prosperous and equitable life on earth for everyone now and in the future" (UNESCO, 2017, p. 6) One of the "key instruments" (UNESCO, 2017, p. 7) to achieve sustainable development is education.

So, what do the SDGs say about the specific role of education in the context of cultural sustainability, and how does it link back to the question of digitalization and aesthetics, arts, and cultural education? Firstly, SDG 4.7 speaks of "Quality Education" which serves to "[e]nsure inclusive and equitable quality education and promote lifelong learning opportunities for all" (UNESCO, 2017, p. 6). Its target is to

> ensure that all learners acquire knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship, and appreciation of cultural diversity and culture's contribution to sustainable development. (UNESCO, 2017, p. 8)

Hence, SDG 4.7 and with it the notion of "education for sustainable development" (ESD), which is part of this target, implicitly functions—one could argue—as

an "umbrella" for all SDGs in the realm of global citizenship, cultural diversity, (intangible) cultural heritage, and so forth.

Secondly, if digitalization is one of *the* challenges in the twenty-first century for gaining access to and participating in culture and society, and if education is incremental in fostering processes of subjectivations that are sustainable in various areas of existence, we have to think about what cultural sustainability means as a core issue of the UNITWIN network, taking into account past, present and future transformational effects of digitalization.

At first glance, sustainability implies the notion of durability and maybe even stasis. But when we think about cultural sustainability—as we do in the second yearbook of the UNIWTIN Network *Arts Education Research for Cultural Diversity and Sustainable Development* (Jörissen & Unterberg, 2022)—the emphasis has to be on the inherent dynamicity of culture. To be viable for the future on a large or even global scale (cf. Birkeland et al., 2018; Cooley & Titon, 2019), cultural sustainability—like cultural heritage—depends heavily on current media's capacity and limitation to perform its core functions of communicating/transmitting (**vermitteln*), storing, and processing (Kittler, 1993, p. 8; Winkler, 2008, p. 111). At the same time, the future and therefore sustainability is constructed and processed through action. Understanding cultural practices, cultural techniques, and media-related practices emerges as a focal point for research and as an urgent task for arts and cultural education in a (post-)digital world. Cultural sustainability requires actively referencing and processing one's own culture in the sense of negotiating cultural forms, content, and issues. With digitalization as one of the core challenges of the twenty-first century, it follows that understanding digitalization is necessary if not essential to render the above-mentioned SDGs viable for the future—not least because the goals defined require drafting and negotiating self- and world relations in post-digital environments.

In the following section, we will discuss aspects and contributions of arts and cultural education research in the realm of digitality and (post-)digitalization. We will do so by presenting and contextualizing two case studies conducted by the research projects "Post-Digital Art Practices in Cultural Education" (PKKB) and "Post-Internet Art(s) Education Research" (PIAER), which are part of the dedicated research area *Digitalization & Arts and Cultural Education* (2017–2022), initiated and funded by the German Ministry of Education and Research. Both case studies are situated in the field of post-digital and post-internet art. They provide insight into developments of creative practices in the course of (post-)digitalization by asking how creative practices emerge as collective and communal practices under the condition of post-digital (learning) environments and what this entails for the formation of self and world relations. But first, we are going to clarify the concept of post-digitalization. In closing, we will reflect on how the findings of PKKB and PIAER can contribute to education for cultural sustainability.

(Post-)digital Research Perspectives: The Dedicated Research Area "Digitalization & Arts and Cultural Education"

In 2017, the German Ministry of Education and Research (BMBF) initiated a directive on the promotion of research projects on digitalization in arts and cultural education (*Richtlinie zur Förderung von Forschungsvorhaben zur Digitalisierung in der kulturellen Bildung). Since 2018, fourteen joint and individual research projects have been exploring different perspectives on phenomena of digitalization in the field, with 25 participating universities and institutions across Germany covering a multiplicity of disciplines ranging from pedagogy to studies in arts, music, literature, dance, and performance, to subjects like geography, sport, and information science. For the first time, the Ministry implemented a so-called "Meta-Project" with two sub-projects—one focusing on theoretical and qualitative empirical approaches, the other focusing on quantitative approaches to educational research and digitalization. The Meta-Project's task is to conduct independent research into cultural education and digitalization as well as monitor, assess, and reflect upon this dedicated research area's projects, methods, findings, and conceptions of digitalization. With regard to the notions we discussed above, the questions of how those projects grasp digitalization in and for arts and cultural education and what we can learn from them in terms of cultural sustainability are fundamental. Within the given scope, we can only hint at some research interests.[1]

The project "Design Guidelines for Virtual Exhibition Spaces in Cultural Education" (GEVAKUB), for example, aims at conceptualizing the museum as a social and participatory learning environment accessible through virtual reality applications. "Viral Constructions of Space in Cultural Education Processes" (ViRaBi) starts from the diagnosis that young people experience their socio-spatial environment and their everyday lives in a world shaped by digital media. Following ViRaBi, cultural education should encourage adolescents to take an active and responsible role in shaping their digitalized world(s). The researchers ask how digitalization of socio-spatial environments is leading to different relationships with the world and to new ways of connecting patterns of orientation and experiences from daily life with artistic and aesthetic forms of experience and expression in multimedia communication. "be_smart" is a participatory research project that questions the potential of digitalization, especially of specific music apps, to promote the participation of adolescents with complex disabilities in cultural education.[2] As stated, this chapter will discuss analyses and preliminary findings from the research projects PKKB and PIAER in more detail. For this, however, it seems essential to first clarify what we mean by post-digitality.

[1] For descriptions of all projects of the dedicated research area visit: https://www.dikubi-meta.fau.eu. Last accessed: September 24th 2021.

[2] Although the website exists in German only, you can get an idea of be_smart's research via a video posted under "PROJEKTPHASEN > AP2 Fokussierte Interviews", https://www.ifs.uni-hannover.de/de/be-smart/#. Last accessed: September 24th 2021.

Outlining the "Post-digital Condition"

Culture and society are shaped profoundly and comprehensively by digitality. With digital infrastructures broadly established, not only is the fascination with technology dwindling (cf. Shirky, 2008, p. 105) but digital practices and conventions have long entered the mainstream. They become established as well as naturalized in everyday life. Digitization, however, is only possible to the extent that it connects to existing cultural forms and their latent transformation potential (cf. Jörissen, 2016, p. 29). At the same time, a change in media culture by means of new information and communication media is always involved in social transformation processes that go beyond the respectively dominant "leading medium" (Baecker, 2018; cf. Klein, 2019, p. 2). A change in the medial condition always means a profound change in the condition of the possibility of subjectivation, cultural techniques, and processes of institutionalization (cf. Meyer & Jörissen, 2015).

For this, Stalder proposes the term "the digital condition" (Stalder, 2018a). He diagnoses a "culture of digitality" which refers to a state in which digital infrastructures are so far developed that the practices established by them become relevant in everyday life on a broad scale and also impact non-digital practices. Cramer (2015) describes something similar with the term "post-digitality." Against the backdrop of media culture, post-digitality positions itself critically towards economic and political perspectives that emerge in the context of these new digital possibilities. According to Cramer, ethical and cultural conventions established in internet communities and open-source cultures have entered the mainstream and are now found in (traditionally) non-digital areas and contexts (Cramer, 2015). Practices developed in the context of digital media are, for example, transferred to other materialities and contexts. To put it differently: "We find ourselves in a time marked by the aesthetics of the digital and every single moment is always one after a digital experience" (Ackermann et al., 2020, p. 417; Jandrić et al., 2018). To consider only the technological transformation of society, therefore, falls short. Digitalization must be understood as a process of cultural and historical transformation.

The measurement of space, the standardization of time and measurements, the quantification of mathematics (from the ancient ratio to the modern rationality of the floating point number), the "algorithmization" of knowledge, the virtualization of the means of exchange, the logging and data processing of individuality, the conversion to networked information as a central means of control for economy and politics (from biopolitical data collection to the telegraph as a real-time control technology), the transformation from a centralized community model to a decentralized network and, last but not least, the habitualization of restored, initially mass-medially cheapened, then psycho-acoustically and psycho-visually optimized experiences and aesthetics (see also Zahn, 2017, p. 86)—all this shapes the (modern European) cultural-historical precondition for what we experience and practice today as digitalization (cf. Jörissen, 2016, p. 27). We are well advised to remind ourselves that digitality (as discrete sign repertoires, cf. Schröter, 2004, p. 9) existed before

the computer and that we can observe a historical development towards the computational that we tend to short-circuit with digitalization and digitality. The cultural history of the digital should not be read primarily under the paradigm of the difference of a coming digital age or the notion of a radical cesura. Rather, the focus should be on questions of continuity and cultural-historical enabling conditions.

Post-digital Art Practices and Post-internet Arts: Hybrid Forms of Curation and Communal Creative Practices

Taking a closer look at particular subjects and research themes of the projects PKKB and PIAER clarifies how the "(post-)digital condition" can come into effect in the area of arts education. Dealing with post-digital art practices and post-internet art, both projects follow the premise that a conceptual separation of "online" and "offline" in this area of art has become obsolete. Of interest are digitally induced transformations of modes of perception, experience, and action that are implicitly or explicitly inscribed in art productions and appropriation processes. Both projects inquire and analyze a wide range of phenomena, subjects, and topics—ranging, e.g., from the question of interactivity and feedback loops in mediated practices in theatres, museums, and the internet (Seitz, 2019, PKKB) to the question of machine-curated exhibitions (Egger, 2019, PKKB), from glitch aesthetics and "datamoshing" that subvert software functionalities thereby bringing them to the fore aesthetically (Zahn, 2017, PIAER) to "Next school's art education" (Meyer, 2020, PIAER). We can, of course, only highlight exemplary considerations and preliminary findings here. Nevertheless, this promotes a better understanding of what we mean by stating that (post-)digitalization should be considered an integral part of arts and cultural education in pursuit of cultural sustainability.

"Post-digital Art Practices in Cultural Education" (PKKB)

From a praxeological perspective, the project "Post-Digital Art Practices in Cultural Education"[3] (PKKB) deals with innovative formats of aesthetic appropriation, production, and mediation at the intersection of art and technology. The project involves post-digital artists (e.g., as interviewees), analyzes artwork and forms of artistic articulation as well as (technological) structures, like online platforms that (a) function as learning environments, (b) enable those art practices, and (c) function as a point of reference for artists and artwork, as will be discussed below. Computer-generated practices serve as a starting point for PKKB. That means analyzing practices that are rooted in the sphere of the computational but are neither necessarily

[3] Visit the German website of PKKB at https://pkkbblog.wordpress.com/. Last accessed: July 31st 2020.

bound to it in their mediation nor do they have to "create a digital output" (Ackermann et al., 2020, p. 417).[4]

PKKB has presented an insightful study on the culture of "creative coding"—the so-called "demoscene" is a prime example—as a form of post-digital art practice "that uses programming to solve esthetical problems, subordinating functionality to expression" (Ackermann et al., 2020). The study starts with the notion that

> [c]oding languages usually come with easy-to-learn sets of basic rules, but the possibilities of their combination are endless and cannot be held in one place—neither digital nor physical. Especially the artistic use of code results in an experimental approach to coding and keeps on inventing new combination forms. (Ackerman et al., 2019, p. 420)

As creative coding aims at going beyond the intended use and the (culturally, socially, traditionally rooted) affordances of code or software to "generate unforeseen structures," code has to be firstly understood and secondly appropriated (cf. Ackermann et al., 2019, 2020). Obviously, there is a culturally significant element of emancipation and empowerment in subverting the governmental structures of "scripted practices" (Widmer & Kleesattel, 2018, p. 12) of digital infrastructures, of code, software, and protocols (Jörissen & Verständig, 2018; Stalder, 2018b). Appropriation in this sense, as well as the exhibition and communication of such post-digital artworks, is, as the authors illustrate, a collective and connected practice usually performed on platforms and internet forums connecting professional (artists) and amateurs who assume the role of student/learner as well as teacher/experts (cf. Ackermann et al., 2020, p. 421 f.). *GitHub*, *Stack Overflow,* or *Pouët*—the examples analyzed by PKKB—function as so-called "learning ecologies" (Martin, 2016; cf. Ackermann et al., 2020, p. 421). In these informal, interest-oriented, and self-directed learning communities, users can learn about creative coding, pose questions and solve problems, present their work, collaborate on projects, or interact in a community building approach.[5] In order to understand these spaces, constituted by digital infrastructures, and their educational benefits, the authors propose drawing on a practice derived from the field of art: curation.

Curation, in its current meaning, entails among other things arranging selected and previously unconnected artifacts into communication, (re-)contextualizing and positioning them, and thereby presenting information "meaningfully, i.e., […] presenting it as knowledge" (Ackerman et al., 2019, 2020, p. 422). As Ackermann, Egger, and Scharlach point out, curating oscillates between "preservation and creation" (Ackermann et al., 2020, p. 422). It is—we would argue—a practice that positions itself performatively between transformation and sustainability. In the realm of (post-)

[4] For example, by superimposing digital and physical spaces. The play "Verirrten sich im Wald" (**Got lost in the woods*) by Robert Lehninger and the *Junges Deutsches Theater* (2019) constitutes such "hybrid spaces" (Ackermann et al., 2019). The tale of *Hänsel and Gretel* by the Brothers Grimm is re-negotiated on stage involving augmented and virtual reality, thus also aesthetically re-negotiating the (post-)digital condition (cf. Seitz, 2019). For an impression of the play, visit: https://www.youtube.com/watch?v=xUmCWlfahho.

[5] The study provides a detailed description of the respective internet forums, see: Ackermann et al. (2020, p. 422 ff).

digital curation, the familiar practice of "content curation" or "digital curation," "entails approaches to the issues of digital excess, immateriality, the reproducibility of culture as 'content'" (Martel, 2018, p. 44). It becomes (a) evident that human curation alone cannot cope with the mass of cultural production and information available (e.g., in terms of critical evaluation and contextualization) (cf. Martel, 2018, p. 45) and (b) that a strictly algorithmic curation process of "selecting and prioritizing *something* within a set of possibilities" falls short with regards to the symbolic character of the practice (cf. Ackermann et al., 2020, p. 421).

Understanding internet forums, like the above mentioned, as "learning ecologies" then means—following Ackermann, Egger, and Scharlach—conceptualizing them as decentralized self-learning environments which follow varying curatorial principles and agencies involving human and machine entities. Martel proposes the term "smart curation" for the idea of such a human–machine curational practice (2018: p. 45); referring to Sloterdijk (1999), Ackermann, Egger, and Scharlach speak of a "hybrid 'anthropotechnical' […] process" (2019, p. 421, 2020). The PKKB study shows that these internet forums vary in their design of the "invisible" structures as well as the aesthetic surface of the interface. They implement a range of (different) interactive, participatory, or curational possibilities for the user/learner/teacher/expert. This brings forth the question of accessibility, articulation, and power structures (who can initiate, speak and answer) and raises questions of authority of interpretation: "every curational action produces meaning as well as a hierarchical system—constituting a barrier between those who share the information and those who access it" (Ackermann et al., 2020, p. 437).

The practice of curation in the (post-)digital sphere can shed light on aspects relevant to cultural sustainability in arts education: The learning ecologies described (implicitly) address issues of documenting and archiving a creative practice (posed questions, solved problems, past projects, etc.). Issues of (cultural) scriptedness (e.g., design, code, protocols, [creative] practices, user habits) and relevance criteria for (future) availability (i.e., power structures) are negotiated performatively (knowing/not-knowing, what can be seen/changed/archived/deleted by whom and when) in "hybrid conditions" (Ackermann et al., 2020, p. 438), in other words: 'between' human and non-human actors. The associated notion that "the *aesthetic*, as well as the *computational,* are characteristics for the post digital everyday life [and that] both are vital for the research of post digital arts" (Ackermann et al., 2020, p. 417) brings us to our second example.

"Post-internet Art(s) Education Research" (PIAER)

The project "Post-Internet Art(s) Education Research"[6] (PIAER) opens up the somewhat different field of Post-Internet Art. Post-internet artists no longer inquire the aesthetics of the digital surface. Instead, as Zahn explains:

[6] Visit the German website of PIAER at http://piaer.net.

> they pay attention to what is *beyond* the screen, to the digital infrastructure, and to its impact on our culture and our perception, affection, and thought process. Moreover, not only the reflection on digitized perception is a central concern of artistic practices, but also the redesign and transformation of a digitized culture itself. (Zahn, 2017, p. 81)

In addition to conceptualizing and theorizing the field (Herlitz & Zahn, 2019; Klein, 2019; Zahn, 2017), PIAER uses artist interviews and analysis of their works to construct an orientational framework of post-internet art, the dynamics of digitalization and its effects. The goal is to incorporate these findings into the professionalization of art education (Meyer, 2020).

PIAER adopts a critical (not skeptical) stance towards digitalization and digitality, discussing, for example, the meaning of technical limitations of formats in terms of their mediality and performativity, and in the context of power structures (Zahn, 2020, p. 86), or the effects artistic treatments of (post-)digitality have, for example, by transferring and recontextualizing modes of action and perception developed and apparently naturalized in the context of digital media to and in other materialities. With post-internet art practices, regimes of the computational/computable can enter the realm of the sensual, e.g., physical and socially shared spaces (Klein & Noll, 2019; Zahn, 2017). In production and reception, the conditions of the appearance and experience of the digital—between human and non-human actors, virtuality, and the "real" world—become interactively and performatively accessible. Against the backdrop of these observations, Hahn and Klein, researchers of PIAER, present a case study of the virtual character Hatsune Miku. They examine how cultural production and social interaction have changed in the post-internet age of interconnectedness, focusing on communal practices that entail new processes of subjectivation (cf. Hahn & Klein, 2019, p. 68).

Hatsune Miku is inextricably linked to screens. A screen is, as the authors rightly argue, no longer a single device but a phenomenon defined by its interconnectedness and embeddedness, in which "complex techno-political issues culminate" (Hahn & Klein, 2019, p. 71) and which is being "constantly performed." In the case of Hatsune, this notion of performance illuminates how processes of subjectivations come to pass in post-digital media culture.[7] The virtual figure Hatsune Miku, meaning "first sound from the future," originated in Japan, but is now a worldwide phenomenon. She appears as a (stereotypical) anime teenage girl in school uniform with long turquoise pigtails (cf. Hahn & Klein, 2019, p. 71).[8] In 2007, Hatsune was designed to promote the voicebank computer software *Vocaloid2* by *Crypton Media.* She has since expanded her media presence significantly: she is subject to a vast number of fan art projects, such as songs, dances, and animations, she appears in hybrid spaces as a 3D-hologram projection/musician in concerts, in YouTube videos, and advertisement. Via an augmented reality app, Hatsune Miku can even appear in

[7] For an in-depth discussion of the screen and its historical dimension, see: Huhtamo (2004).

[8] A detailed description of Hatsune Miku as well as the software behind and surrounding her, can be found on Wikipedia (https://en.wikipedia.org/wiki/Hatsune_Miku). Last accessed: November 23rd 2020. Mainly, our account follows the depiction of Hahn & Klein, therefore reproducing their relevance criteria.

everyday settings (Hahn & Klein, 2019). That means, "[t]he character is shaped by many participants and articulated in many different forms, which are produced, disseminated, and perceived via screens" (Hahn & Klein, 2019, p. 71). In many ways, Hatsune is set up like a human pop star, but her body of work (e.g., over 100.000 songs and remixes) is composed collectively by a large community using voice samples stored in a database license free for non-commercial use (Hahn & Klein, 2019).[9] As an example of *prosumerism* (Toffler, 1980), the phenomenon tends towards eliminating or at least making invisible the separation of cultural production and reception (cf. Hahn & Klein, 2019, p. 72).

The phenomenon of Hatsune Miku shows—not unlike the collaborative practices discussed above—a development towards decentralizing and communitizing knowledge and skill in post-digital cultures. For the individual, it is no longer necessary to master all aspects of the aesthetic process, e.g., code, software, musical or pictorial composition, production, and distribution, to participate in the creation and elaboration of cultural products. Instead, these actions can be thought of as collective and relational, including non-human entities; moreover:

> [t]he attempt to understand Hatsune Miku as a single subject does not adequately grasp the phenomenon. Instead, the subject appearing as the figure Hatsune Miku is a communal one. It is constantly produced in performative acts of creating, sharing, computing, rendering, collaborating, using software, impersonating. Its infrastructure is not only designed by humans but it is fundamentally based on interactions between humans and technology. (Hahn & Klein, 2019, p. 74)

The idea of Hatsune epitomizes the fluidity and dynamicity of cultural production in post-digital culture, but it also exposes how "[c]ollaborative production profoundly changes how culture is shaped" (Hahn & Klein, 2019, p. 72) and the relevance of a shared and evolving cultural frame of reference. At the same time, it highlights—as this practice of communal production is oriented towards screen-performance—that we have to rethink self- and world-relations, i.e., processes of subjectivation in (such) post-digital, globally dispersed communal spaces:

> [T]he community members associated with Hatsune Miku invent themselves *in front of the screen* but also *beyond it*: they define themselves through their practice, i.e., by producing and consuming and thus embodying the narrative. (Hahn & Klein, 2019, p. 75)

The screen figures as one "node" in a larger media cultural milieu (Zahn, 2017, p. 83) that is part of a virtual and physical infrastructure and cultural framework (cf. Hahn & Klein, 2019, p. 76). Formation practices in which the self is formed (Ricken, 2006, p. 101) are profoundly changed by transformative cultural processes, as we have described them for (post-)digitality and illustrated with these brief insights into the research conducted by PKKB and PIAER. In general, such shifts in the conditions of subjectivation processes can be observed and described along the heuristic of the mutually constitutive moments of materiality, sociality, mediality, and culturality (cf. Jörissen, 2018, p. 56).

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[9] Hatsune Miku is, of course, profitable for *Crypton Media* and advertisers like *Toyota.* For non-commercial purposed, *Crypton Media* installed the website *Piparo* to facilitate peer-production (cf. Hahn & Klein, 2019, p. 72).

To a certain extent, the case of Hatsune Miku and the creative-coding learning ecologies speak to the *practices of cooperation* that began at the latest in the 1960s and are linked to the development of the computer as a medium of communication.[10] They can also be considered in the context of the prominent discourses of "cyberspace" in the 1980s and the "net utopias" of the 1990s (see Lévy, 2001, p. 91f [1997]; 1999, Chapter "The Universal without Totality"), subsequently bringing forth the notion of a collective intelligence articulated in the so-called "web 2.0." These visions of collaborative practices were formulated as social visions, but unlike in previously abstract descriptions of connection via computers, there was a need for a collective metaphor of space to meet up the "cyberspace." However, the case studies show the refractedness and hybridity of those spaces by now and draw attention to (subliminal) power structures, "scripting" the collective creative practices taking place within them. What we can observe in these hybrid spaces, in the distributed or even scattered creative communal practices, and in their (dis-)order, as well as in the artwork resulting from it, are post-digital practices *as* cultural techniques. And it becomes quite clear that these "new" cultural techniques are essential for sustainable development in accordance with goals defined by the UN and UNESCO. It should be equally clear that aesthetics, arts, and cultural education can make a decisive contribution.

Implications for Cultural Sustainability in Post-digital Aesthetics, Arts and Cultural Education: A Conclusion

If we talk about change towards sustainable development, we inevitably have to think from within culture(s), their implicit frames of reference, their tacit systems and practices of perceiving and knowing. And we have to think about education as a transformative cultural "institution" (Castoriadis, 2005).[11] Trying to apply a universal—(western-centric) scientific—scheme of evidence to these complex cultural constellations would not only be prone to failure but moreover be a hegemonic gesture that in the end would lead to the opposite of cultural sustainability (Jörissen & Unterberg, 2022). The concept of "cultural stainability" proposed here interweaves the two notions of (a) cultural resources (semantics, tacit knowledge, modes, and means of perception) as part of their heritage to be passed on by education that strive to materially and spiritually maintain and sustain life, and (b) sustaining of culture itself as a precondition of the former—keeping in mind that "sustaining" does not mean conserving but transforming according to the changing conditions of existence history brings with it.

[10] The extensive collaborative research center "Media of Cooperation" at the University of Siegen (Germany) has presented an extensive body of work on this question, much of it is available in English, see: https://www.mediacoop.uni-siegen.de/en/.

[11] Castoriadis uses the term 'institution' in the sense of a practice and an act in which society is created and changed (see Castoriadis, 2005, p. 44).

Education is (or should be seen as) a process that binds together cultural resources and change, providing culturally meaningful ways of transformation. Aesthetics, arts, and cultural education thus are endeavors that (should) not only aim at teaching artistic skills and competencies but should act as an agent of perceptual change based upon the rich and vast recourses of cultural and artistic expression—keeping in mind that the arts themselves reflect and change our "ways of seeing" (Berger, 2008).

If we have long since arrived at the state of the post-digital, if profound changes in experience, action, and learning have already taken place, it becomes all the more important to take digitalization and digital phenomena in educational contexts seriously as structural components in culture, as (not so) new cultural techniques. Especially given the collaborative practices the proliferation of digitalization has brought forth. Digitality and digitalization thus cannot and should not be treated as additional skills schools or educational institutions should be teaching their students to prepare them for the world. Instead, they must be considered a central topic and an integral part in all areas of educational work (see also Kerres, 2017). This means digitization exceeds all forms of educational settings, i.e., formal, non-formal, and informal learning, as well as all ages in the spirit of lifelong learning.

At this point, it seems warranted to call to mind that acting within modern societies essentially takes place with and via (technical) media. We should also keep in mind that tacit knowledge "is the prerequisite of all media processes; and at the same time, media processes participate in the construction and reconstruction of tacit knowledge" (Winkler, 2008, p. 262, translation by authors). In very broad terms, this means: Technology is always a conceptualization of the culture that brought it forth. And so are the uses and habits it establishes. Digitalization, hence, is something that is based on cultural practices of conceptualizing technologies. If we think about computers as being developed for specific tasks—for example, calculating mathematical equations—and then being "redeveloped" for new purposes—the discovery of the computer as a communication machine and with that the idea of networking machines as mentioned above—it becomes evident that our understanding of technology stems from cultural foundations, established practices, and epistemological dispositions. This also entails that, now we are so well acquainted and familiar with particular technologies, the threshold for discovering new and different ways of using and conceptualizing said technologies in our everyday practice lowers itself.

Taking the diagnosis of a post-digital condition seriously and looking at the case studies of our dedicated research area *Digitalization & Arts and Cultural Education* it becomes evident that low-threshold processes of appropriating digital technologies have already settled in, new processes of subjectivation are taking place and we are now able to re-differentiate digital, interconnected technologies.[12] Bringing the cultural constructedness and condition of digitality to the front, the projects discussed can offer insight into how aesthetics, arts, and cultural education can discover digital technologies and environments and how the potential for educational purposes can be

[12] On a larger scale this development can be substantiated with the observation that it is already common for large companies to release a beta-version of a new feature and delegating further development at least in part to the user.

comprehended. To understand, adopt, apply, (re-) discover, and (re-)define digitalization and digitality will mean something fundamentally different in different (sub-) cultures. But these processes with their re-negotiation of self and world relations have already been established. Shaping digitalization itself would be incremental in promoting "a sustainable, peaceful, prosperous and equitable life on earth for everyone now and in the future" (UNESCO, 2017, p. 6).

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Chapter 13
Ethnocentrism in Rural Dance Studio Classes: Dance Studio Teachers' Responses to Cultural Difference in Aotearoa New Zealand

Kristie Mortimer

Abstract Dance studio teachers are increasingly expected to function as agents of social integration for young people. The significance of inclusive, integrated, and equitable communities is emphasized by UNESCO who highlight the role of arts education in promoting social cohesion and cultural diversity. In this chapter, ethnographic interviews with seven dance studio teachers provide narratives that reveal the ways dance studio teachers are responding to cultural difference within their dance studio classes in rural towns in Aotearoa [Aotearoa is the Māori name for New Zealand, and is used in this chapter as an acknowledgement to the cultural context and history of the country. Aotearoa New Zealand is a bicultural nation founded on the principles of the Treaty of Waitangi signed in 1840 by the representatives of the indigenous Māori people and British colonial settlers (Orange, An illustrated history of the Treaty of Waitangi. Allen & Unwin, Wellington, 1990.)] New Zealand. Discussion explores how dance studio teachers are maintaining ethnocentric bias which can lead to exclusion, despite their aspirations to be inclusive, open, and understanding towards cultural differences. This study highlights the need for dance studio teachers to reflect on and develop their teaching practices in order to support UNESCO's goals for inclusion and integration of young culturally diverse students.

Introduction

In the twenty-first century, dance studio teachers are increasingly expected to function as agents of social integration for young people (Anttila et al., 2018). In Aotearoa New Zealand, migration is largely contributing to the growth of multicultural communities (Statistics New Zealand, 2019). However, as cultural diversity increases throughout Aotearoa New Zealand, both issues and opportunities arise. Cultural diversity presents opportunities for multiculturalism and integration. However, issues of discrimination and assimilation can emerge (Rowe et al., 2018),

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particularly in rural communities where Eurocentric practices are dominant, and minority cultural groups can be ignored and marginalized (Forrest & Dunn, 2013; Vergunst, 2009). In rural locations, Eurocentrism and Western practices within dance studio classes are perpetuated through mainstream media and unchanged teaching practices, leading to issues around exclusion of young people (Schupp, 2018; Walus, 2019). In this context, dance studio teachers are therefore significant to their communities, as they can influence the ways young people are included and socially integrated through participation in dance studio classes (Buck & Meiners, 2017; Risner & Stinson, 2010). The significance of inclusive, integrated, and equitable communities is emphasized by the United Nations Educational, Scientific and Cultural Organization (UNESCO), which highlights the role of arts education in promoting social cohesion and cultural diversity. UNESCO is a global organization that works to "help people live as global citizens free of hate and intolerance" (UNESCO, 2019, n.p). Arts and cultural education, including dance, have been advocated for within various UNESCO policies (UNESCO, 2006, 2010), including the need 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). Dance studio teachers, therefore, play an important role in working towards fostering inclusive and equitable dance education for young people. This study sought to examine concepts of inclusion and exclusion within dance education, through investigating the ways dance studio teachers are responding to cultural differences within their dance studio classes in rural towns in Aotearoa New Zealand.

Cultural Difference

Key theories and concepts surrounding cultural inclusion are significant for situating understandings of culture and cultural differences in dance studio contexts in Aotearoa New Zealand. In the context of this study, culture is understood not only as ethnicity or race, but also as a "dynamic system of values, beliefs, and behaviors that influence how people experience and respond to the world around them" (Guo & Jamal, 2007, p. 29). Culture can be understood as dynamic and in flux as it is socially constructed and is constantly shifting (Guo & Jamal, 2007; Hall, 2006).

Cultural difference can be understood as the ways people recognize and engage with differences and similarities in culture, both within their own cultural group and with other cultural groups. Bhabha's (1990, 1994) views of culture move beyond fixed labels and categories of similarity and difference, which can give rise to notions of 'othering'. Bhabha's (1990) concept of hybridity suggests that cultures are always creating new spaces where all cultures are hybrid. These new spaces are being constructed within society, including within dance studio contexts.

In considering cultural inclusion, it is also important to acknowledge the bicultural and multicultural context of rural towns in Aotearoa New Zealand. The results of colonization can be seen in many areas, including education (Bishop & Glynn, 1999; Carlson, 1997), and in rural towns, cultural diversity can be perceived as not existing,

it can be ignored, and minority non-dominant cultural groups are highly visible and marginalized (Forrest & Dunn, 2013; Vergunst, 2009). According to Statistics New Zealand (2018), the cultural makeup of rural towns in Aotearoa New Zealand generally consists of New Zealand European, Māori, Pacific Islands, and Asian ethnic groups. On average, rural towns are made up of at least 80% New Zealand European people, 10–15% Māori, 1–3% Pacific Islands, and 3–5% Asian. This differs to urban areas such as Auckland, which is Aotearoa New Zealand's biggest city, with 53.5% as New Zealand European and the remaining 46.5% as many diverse cultures (Statistics New Zealand, 2018). In the context of this research, New Zealand European people are considered the majority or dominant cultural groups, and the smaller ethnic groups as minority or non-dominant groups.

Intercultural Sensitivities

To assist in developing an understanding of the dance studio teachers' perceptions and responses to cultural differences, concepts of intercultural sensitivity provide a theoretical lens for analyzing, and discussing the data within this study. Intercultural sensitivity has been discussed widely in the literature, and is defined and articulated in various ways, but is commonly understood as one component of intercultural competence (Bennett, 2013; Deardorff, 2006). Bennett (1986, 2013) has discussed and researched intercultural sensitivity extensively, describing the concept as "the ability to discriminate cultural differences and to experience those differences in communication across cultures" (Bennett, 2013, p. 12).

Bennett's (1986, 2013) Developmental Model of Intercultural Sensitivities (DMIS) model describes a progression of worldview orientations towards cultural difference as people become more culturally adaptive or interculturally competent. The development of intercultural sensitivities is described as a process of moving from ethnocentrism to ethnorelativism through six stages—Denial, Defense, Minimisation, Acceptance, Adaptation, Integration. While Bennett's DMIS model is used extensively throughout the literature, several researchers have argued against the methodological and chronological nature of stages of development (Kapitan, 2015; Zafar et al., 2013). Although perceptions from ethnocentric to ethnorelative appear to move in a continuum, it should also be considered that people's lived experiences can be understood as a kaleidoscope that is complex and shifting (Kapitan, 2015). Therefore, the complexity of people's experiences and attitudes may mean they fit several points of the continuum, with some aspects of their practice perhaps being considered ethnocentric, and others ethnorelative.

Dance Education in Dance Studio Contexts

Many scholars across the globe have discussed the ways dance studio contexts are dominated by Western practices, and how Eurocentrism is maintained within dance studio classes (Kerr-Berry, 2012; McCarthy-Brown, 2018; Schupp, 2018). This too is evidenced in Aotearoa New Zealand, where "to be a dancer in New Zealand is to meet the image of sensualized perfection, the image society has painted because of traditional values that are constantly being reinforced by media" (Walus, 2019, p. 29). Mainstream media has a strong influence on the genres of dance being taught, the expectations of who can participate, and how dance is taught in this context. As Schupp (2018) explains, "Eurocentric and white aesthetics dominate the ideas about technique and performance" (p. 38). Additionally, Kerr-Berry (2012) shares that "in most institutions, Western concert dance represents the dominant training mode, a universal standard" (p. 51). McCarthy-Brown (2018) argues that "many dance educators are implicitly taught how to maintain whiteness instead of creating a learning space that genuinely embraces inclusive diversity" (p. 485). Therefore, if the dance studio teachers seek to teach in a particular way without reflecting or developing their worldviews and pedagogical approaches, they too may be maintaining their whiteness and ethnocentric bias.

Cultural Inclusion in Dance

It has been argued that education in both formal and informal settings is a crucial context for social integration. Ager and Strang (2008) suggest education plays "an important role in establishing relationships supportive of integration" (p. 172) and UNESCO recognizes informal education "as a crucial means of addressing twenty-first century social, economic, and environmental challenges" (Rowe, 2016, p. 95). Buck and Meiners (2017) also suggest that more culturally diverse communities and changing expectations of education mean dance educators cannot continue teaching as they traditionally have if seeking to work towards inclusion and social integration.

Many scholars have addressed the role that dance teachers have in addressing students' differences to promote an integrated and socially just classroom (Anttila et al., 2018; Mabingo, 2019; Risner & Stinson, 2010). To address this, dance teachers need to consider how to teach dance in contextually and culturally relevant or responsive ways—with an awareness of internationalized worldviews (Ashley, 2014; Kerr-Berry, 2012; Mabingo, 2019; Melchior, 2011; Risner & Stinson, 2010). Culturally responsive pedagogy is considered an approach to dance education that is "necessary in a globalized and demographically diverse dance education environment" (Mabingo, 2015, p. 135). This pedagogical approach acknowledges the diverse backgrounds of students which provides an opportunity to "reintroduce and give value to knowledge represented from the non-European world" (Vandeyar, 2010, p. 355) and promote cultural hybridity.

Utilizing culturally responsive pedagogies to foster inclusion and social integration requires an ethnorelative worldview and shifts in teaching practices. Dance studio teachers may face challenges when aspiring to be inclusive and open to cultural differences if they hold an ethnocentric worldview and surface-level perceptions (Bennett, 2013; Harrison et al., 1998). To frame the analysis and discussion, this article draws on theories surrounding cultural difference, Bennett's (1986, 2013) Developmental Model of Intercultural Sensitivities, and culturally responsive pedagogy in seeking to develop understandings of how the dance teachers' perceptions and responses to cultural difference.

Research Methodology

Recognizing that dance studio teachers in rural locations are significant to their communities, this study sought to explore how local dance studio teachers are acknowledging their roles as agents of social integration and supporting the inclusion of young culturally diverse students. The research was guided by the question: How are dance studio teachers responding to cultural differences within their dance studio classes in rural towns in Aotearoa New Zealand? Additional sub-questions investigated how dance studio teachers value inclusion and social integration within their dance studio classes, how they perceive and understand cultural differences, and how might dance studio teachers' responses reflect ethnocentrism and ethnorelativism within their dance studio classes.

The study utilized a qualitative method, incorporating post-positivist and constructivist paradigms, and an ethnographic research method. The use of a post-positivist paradigm recognized there are multiple realities rather than one single truth (Green & Stinson, 1999), and constructivism provided the opportunity to examine peoples' individual meaning making (Crotty, 1998). Applying an ethnographic research method from a contemporary paradigm enabled a critical exploration of the lived experiences of dance studio teachers, particularly in relation to issues of migration and cultural differences in rural towns (O'Reilly, 2005).

Upon gaining approval from the University of Auckland's Human Participants Ethics Committee, data was collected through semi-structured interviews. Participants were recruited via formal and informal networks and snowball recruitment (Hennick et al., 2011). Interviews were initially carried out with a range of participants including dance studio teachers, as well as people involved in local governance from district council and other organizations, people engaging with young people through recreational activities, local migrants, and the dance students themselves. The process of analysis distilled which interviews and narratives were used in order to refine the focus of the research. As a result, the interviewees whose data is included in the study are seven dance studio teachers. The dance studio teachers range in ages from 21 to 60 years and have been teaching dance in rural studio settings for a range of 3 to 45 years.

Each interviewee participated in two semi-structured interviews for approximately 40 min each. Holding a second interview with the participants provided the opportunity to reflect on and come back to issues and themes arising within the first interviews. Some of the questions used in the interviews included: How do you perceive cultural diversity, and how might you recognize cultural diversity within your studio and the wider community?; What kinds of people do you encounter within your teaching practices?; What kinds of skills do you feel you need for encountering cultural diversity? The interviews were then transcribed, and each interviewee was invited to review the material collected. The interviewees have been kept anonymous with the use of pseudonyms to replace their names due to the nature of small rural towns. This allowed me as the researcher, the freedom to critically unpack and develop meaning from the narratives while maintaining privacy for the participants.

The interview data were analyzed through a thematic analysis alongside key literature, where various topics and themes were developed. The process of analysis began as the interviews and review of the literature were being carried out, and continued through the process of transcribing the interviews, and the reading and re-reading of these narratives (Castleberry & Nolen, 2018). The process of analysis involved looking at the collected data through various theoretical lenses such as Bennett (1986, 2013) and Bhabha (1990, 1994). The meanings and ideas developed to draw on the concepts of Bennett's (1986) DMIS model, particularly with regard to ethnocentric and ethnorelative viewpoints, but without the emphasis on chronological progression. The data was coded, which was followed by a rigorous process of compiling, disassembling, and reassembling the data until four key themes were constructed.

Valuing Inclusion and Social Integration

The first theme emerging from the interview data revealed that all of the dance teachers value fostering inclusion and social integration within their dance studio classes. The dance teachers' narratives illustrated aspirations to welcome students of diverse cultural backgrounds and foster a sense of belonging. For example, Rachel suggested she tries to "welcome all students", whereas Taylor suggested a desire to "make the others feel welcome". Evie also expressed "you've got to be welcoming to everybody and interested about where they come from, and just about different ways you can include them". However, upon analyzing the narratives, questions emerged around how many of the dance teachers perceived their students as two cultural groups—New Zealand European students as the majority, and smaller cultural groups as the minority. These perceptions can lead to 'othering' of the minority group as they can be perceived as not fitting the 'norm' (Melchior, 2011; Vandeyar, 2010).

Meanings and Attitudes Towards Cultural Difference

The second theme emerging in the study revealed that the dance studio teachers held various meanings of culture, and in general, held attitudes of aspiring to be open towards, and understanding of cultural differences within their dance studio classes. The dance studio teachers variously understood culture in relation to ethnicity, nationality, behavior, and identity. Although it was identified that many of the dance teachers held surface-level perceptions of difference, as well as color-blind and stereotypical perspectives (Guo & Jamal, 2007; Harrison et al., 1998). This was reflected through some of the teachers' suggestions that they recognize culture as "people that look different" (Evie), that they "don't really get many other cultures" (Bella), or that they "love other cultures" (Faye). These meanings of culture illustrate potentially exclusive perceptions of non-Western cultures as 'other', and assumptions based on stereotypes (Bennett, 1986).

Attitudes of openness and seeking to understand cultural differences were also expressed by the dance studio teachers. The dance teachers sought to embrace, let in, and accept cultural differences within their classes. Bella expressed the importance of "just being quite open minded, probably more so than New Zealand kids". However, this suggestion is problematic as it suggests she may respond differently to students from cultures other than New Zealand European, potentially highlighting their difference and thus fostering feelings of exclusion and alienation (Kerr-Berry, 2017). Similar issues emerged through binary and superficial perceptions, including the suggestion of using "background knowledge" (Bella), "basic knowledge" (Kylie), and "important" (Taylor) or "significant cultural values" (Rachel). It is worth considering from whose perspective cultural differences are considered important or significant, as well as where these understandings come from (Harrison et al., 1998). These perspectives could emerge from ethnocentric intercultural sensitivities, which can limit how the teachers perceive and respond to the cultural differences of their students.

Maintenance of Ethnocentric Bias

Despite the dance studio teachers' aspirations to be inclusive, open, and understanding towards cultural differences, it was identified that some of the dance teachers may be maintaining an ethnocentric bias within the dance studio classes. Some of the dance teachers' narratives illustrated how they do not recognize cultural differences or choose not to respond to cultural differences within their dance studio classes. For example, Rachel stated that she lives in a small town where cultural difference is not "a major factor", and Evie shared she "doesn't always notice culture specifically". These narratives highlight several issues around color blindness and denial of cultural differences. Sue (2004) explains that "whether knowingly or not, color blindness allows Whites to deny the experiential reality of minorities by minimizing

the effects of racism and discrimination in their day-to-day lives" (p. 763). Anderson (1982) argues that dance teachers need to be able to "recognize that their own view of the world is not universally shared, that this view has been, and continues to be, shaped by influences that often escape their conscious detection, and that others have views of the world that are profoundly different from their own" (p. 169).

Ethnocentric bias is further illustrated by Faye's narrative where she suggests "I think [the students] come to me for a reason, and they either enjoy it or they don't". Faye's narrative highlights an issue around dance teachers' pedagogical practices, particularly if they have a set way of teaching which does not recognize or respond to cultural differences within the dance class. Shapiro (2015) refers to this issue explaining "we like to believe 'our way of doing things' is the 'right' way. Our discomfort with 'those' who are different from 'us' provides a challenge to dance within the complexity of achieving diversity within unity" (p. 71). If a dance teachers' "own kind of personality" (Faye) or set way of teaching lies within an ethnocentric approach, the teacher may instead be exclusive due to a lack of cultural competence and intercultural sensitivity (Walus, 2019). In a sense, the teacher may be relatable to students who share similar personalities and isolate those who may be considered different.

It was also found that some of the dance teachers denigrate cultural differences through holding binary perceptions of 'us versus them', where their own culture is perceived as superior. The dance teachers' narratives illustrated ethnocentric bias through narratives that suggest students need to "fit into the New Zealand culture" (Faye), or that because the town is small, cultural difference isn't "as important" (Bella). Rachel also shared, "in all honesty at the moment [I] don't feel that we do have a need to change anything because we don't have enough". These narratives can be problematic as they illustrate a hierarchy between people of the New Zealand European culture and 'other', leading to assimilative perspectives and suggestions that there needs to be a certain 'amount' of cultural difference before warranting a response. Rather than denigrating cultural differences, it is suggested that educators should seek to establish balance within the dance class where equal importance is given to both the dominant group and those considered 'other' (Shapiro, 2015). A multicultural approach in dance education may assist in navigating this hierarchy of dominant and non-dominant groups, where "the task is in finding ways which both accept the particular while, at the same time, managing to transcend the differences" (Shapiro, 2015, p. 71).

Universal ideals and stereotypical assumptions also emerged as an issue, particularly through the dominance of Western practices. This is evidenced by Faye's narrative where she shared, "I mean they might have better rhythm than European kids, so you wouldn't actually need to help them with that". Alternatively, Evie suggested, "I don't specifically categorize the students by their culture. […] We have a little registration form and the parents will write down anything that might come into play". These narratives highlight some ways that the dance teachers attempt to acknowledge and respond to cultural differences. However, these approaches often appeared to be influenced by Eurocentric practices or stereotypical assumptions which can diminish or minimize students' cultural differences. As Ashley (2014)

argues, the assumption "that different cultures are working along the same social values as Eurocentric dance education requires re-examination from the twenty-first century, pluralist perspective" (p. 256). Rather than holding universal perspectives, Townsend (2002) emphasizes that teachers should acknowledge cultural differences to alter their perception and expectations of culturally diverse students.

Allowing Space for Ethnorelative Practices

Inclusive and integrative aspirations were illustrated further through the dance teachers' attempts to allow for ethnorelative spaces to emerge in their dance studio classes. Within the narratives, it could be understood that some of the dance teachers recognized and accepted cultural differences within their dance studio classes, but did not adopt or integrate these differences. For example, Rachel recognized cultural differences as different languages and suggested she would "send things home in writing so they get a chance to work through it" to navigate language barriers. While Rachel's intentions to be inclusive may be well-meaning, this approach could be embedded in her worldview and essentialist Western practices (Bennett, 2013; Guo & Jamal, 2007). This emerged as a common issue within the dance studio teachers' narratives particularly in relation to othering and universal perspectives. Such responses instead reflect the maintenance of ethnocentric bias and should be reflected on and developed into more advanced practices of integration.

It was also found that several of the dance studio teachers sought to understand cultural differences and then respond appropriately through adapting their practices within dance studio classes. David's narrative illustrates this suggesting "it's really the teacher's job to really go out of their way and get to know […] what am I coming up against with this culture thing, how strong is it, how flexible is it?". Seeking to understand cultural differences may allow for ethnorelative practices to emerge within the dance class, where the dance studio teachers are able to acknowledge the students' worldviews and adapt their own (Bennett, 1993). Using such an approach within dance studio classes may assist in fostering both inclusion and social integration for the students, as this level of cultural competency helps to reduce stereotypical perspectives, allowing dance teachers to gain a clear understanding of each student (Mabingo, 2019; McCarthy-Brown, 2018). The dance teachers' narratives also illustrated how they attempted to adapt through using costumes, creative movement activities, and incorporating different languages. For example, Kylie shared an example of how she might facilitate a creative task where students can "reflect on their life" and therefore cultural aspects may emerge. This example may illustrate an ethnorelative approach by allowing students' lived experiences to become part of the dance content (McCarthy-Brown, 2018). However, in contrast this approach could also be questioned because the dance teacher is only briefly integrating students' alternative worldviews within a Eurocentric task.

Finally, several of the dance studio teachers' narratives also suggested they aspire to draw on different worldviews as they seek to establish an inclusive space. One

suggestion that emerged from the narratives was to foster a new or hybrid space where the teachers would seek to "create the environment" (Taylor) or to "set a different culture for them" (David) to help students feel included. These suggestions can be perceived as attempts to reduce power of dominant cultural groups and increase cultural equivalence and inclusion (Anttilla et al., 2018; Bhabha, 1994). However, both teachers expressed the challenges of fostering this space expressing "in saying that, what does that look like?" (David) and "I don't think it was perfected actually" (Taylor). The dance teachers also variously sought to use collaborative group work, include a range of cultural dances and activities, and foster relationships with families, all of which illustrated some attempts to use culturally responsive pedagogy. However, it was also illustrated in the narratives that despite the dance teachers' attempts for allowing space for ethnorelative practices to emerge, the teachers' integrative intentions are not quite realized due to stereotypical assumptions, and decontextualization of dance forms (McCarthy-Brown, 2018). Within the study, suggestions emerged that perhaps there is a need for professional development for dance studio teachers which addresses intercultural sensitivities and culturally responsive dance pedagogies. Further questioning could explore how dance studio teachers in rural towns can be supported to reflect and develop their skills and knowledge for implementing culturally responsive pedagogies which foster ethnorelative and inclusive dance classes.

Conclusion

Overall, it was identified that the dance studio teachers interviewed for this study recognized they hold roles as agents of social integration for young people in their rural towns. Despite the dance teachers' inclusive and integrative aspirations, many of the teachers maintain ethnocentric bias to some extent, even while attempting to allow space for ethnorelative practices. The findings highlight the need for reflection and development within dance studio education, particularly when working towards UNESCO's vision and goals for inclusive and equitable communities.

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Chapter 14
Becoming Conscious Through the Arts: A Road to Social Sustainability

Nedasadat Sajadi

Abstract Education through the arts is a journey—a creative and reflective process capable of promoting awareness and social sustainability through appreciation and consideration of the diversity of being. The arts and arts-based methodologies encourage learning through practice as an ongoing, emergent, and engaging experience leading to a more holistic understanding of self, others, and the environment by emphasizing the process of affect. This a/r/tographic chapter will explore sustainability through quality education and boosting well-being by valuing subjectivity of experience in alignment with UNESCO's sustainable development goals (SDGs). It will discuss the values of arts education in improving consciousness and reflective skills of all learners by means of practice and artistic engagement. Separating the arts from education and ignoring its potentials can hinder artists' roles as communicators, deteriorate their artistic decisions, and lower their contributions in educational aspects. As a result, the importance of collaboration and partnership between teachers, artists, and art teachers to realize educational objectives, and more comprehensive and selective education for artists will be addressed.

Introduction

Art has always been an inseparable part of my life, expanding from a hobby to my chosen field of education, profession, and a way of getting to know myself. This ongoing engagement with the arts *as* my educator has had a significant impact on my sense of belonging and my well-being. Art and art education help me reposition myself as many times as necessary in the world around me, using multiple means to become more aware, attached, and productive. According to UNESCO's sustainable development goals (SDGs), quality education, health, and well-being contribute greatly to supporting sustainability within societies. Based on this, it is important to explore diverse and collaborative approaches to promote education and well-being

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and to discuss health and effective educational experiences in relation to and resulting from each other. This means that a quality education capable of boosting sustainability could be achieved by carefully considering individuals' overall health and by valuing individual experiences.

Here, education through critical and arts-based practices is proposed as an engaging and emergent method of learning and making for artists, teachers, art teachers, and young learners. As an a/r/tographer (Springgay et al., 2008), I aim to discuss the advantages and values of the arts, artistic practices, their impacts on well-being, and their potential to enhance educational experiences among artists and educators based on the *Seoul Agenda: Goals for the Development of Arts Education* (UNESCO, 2010) which broadly addresses developmental plans in arts education.

Sustainability Through the Arts

It is important to discuss how the extent of *becoming* more conscious and involved within the process of learning through the arts instead of merely focusing on the outcomes can improve individual and social well-being leading to quality education. This is explained in the "Road Map for Arts Education" (UNESCO, 2006) resulting from the World Conference in March 2006 in Lisbon, Portugal, by stating that we are able to develop our creativity through the arts as it paves the way for engagement and participation while it merges personal backgrounds and weaves them within the art form. This facilitates artists to critically and freely embark on new creative ventures with vision, consciousness, sensitivity, and ethical motives. As a result, through artistic engagement, individuals gain awareness of the self and become empowered and attached using the ability to easily identify their emotions, standings, and intangible connections with the outside. These characteristics of arts education and learning through the process of artmaking can serve as a means to promote social sustainability since individuals learn to reflect on the past, be present in the cycle of doing and knowing with all sensations involved and become more conscious of the outcomes.

Values of Arts Education

Art practices are emergent, and they grow with time. Within this process they gain or lose definitions, shifting towards a new meaning which makes them adjustable to different contexts. This shows how essential it can be to include the arts and the process of artmaking in education as it offers ways of adaptability and sustainability in an ever-changing world. The reason why the arts are considered emergent is their dependence on the subjectivity of experience which shapes our sense-making ability, affecting personal preferences, interpretations, and reflections. Dewey (2005) calls attention to the significance of individual experiences in creating meanings. In a

review of Dewey's theory, Shusterman (2010) explains that experience is a part of "both life and art and is essential to both artist and audience. It can be interpreted as something actively generated by the person but also something that the person undergoes or is swept away by" (p. 31). This illustrates how the engaging process and experience of artmaking can involve varied emotions and interpretations in different stages as individuals go through an ongoing course of meaning making enabling both the artist and the viewer to adapt. Therefore, allowing subjective experiences to manifest through artistic practices as a part of education can lead to a better understanding of individual standings, social demands, and unnoticed changes or overlooked problems affecting diverse aspects of our world including well-being.

Accordingly, the "Road Map for Arts Education" (2006) emphasizes the significance of arts education as a part of the educational and cultural development of every individual. Furthermore, in agreement with the international declarations and conventions of human rights, it points out the values of arts education as an imperative for an unrestricted improvement of individuals' characteristics and self-respect regardless of the diversity of their backgrounds. This freeing and unlimiting ability of the arts has been also addressed by Ewing (2011) who explains how implementing the arts could boost individuals' educational performance by offering more freedom and encouraging informal learning experiences. She argues that this transformative and engaging feature will have "relevance" for all learners which eventually, can lead to "change" and "innovation" within social contexts. Sustainability through relevancy and accessibility of education has been discussed as the main objective of the *Seoul Agenda: Goals for the Development of Arts Education* (2010) which to summarize, aims to provide all learners with a comprehensive, well-balanced pedagogical experience through arts education. To meet these objectives, the application of different methods capable of considering the educational needs of diverse learners and addressing varied issues through cooperation has been frequently suggested. These demand reshaping of curricula and educational programs for all learners as well as future artists and educators. Furthermore, it requires introducing artistic and practice-based methods as a holistic and creative tool to hold on to in all situations together with stimulating interdisciplinary and intercultural collaboration and acceptance.

Affect

According to the "Road Map for Arts Education" (UNESCO, 2006), one of the key aims of education through the arts is to explore cultural differences through promoting individual and wider community characteristics. As humans, we engage in different affective experiences which lead to the diversity of our beings. This has been addressed by researchers as "affect theory" which Clough (2007) describes as the engaging capability of the human body to "affect and be affected" that leads to being "alive" and present as it cannot exist prior to a "conscious experience." Based on this, the arts as means of expressing *our* experiences should not be separated from

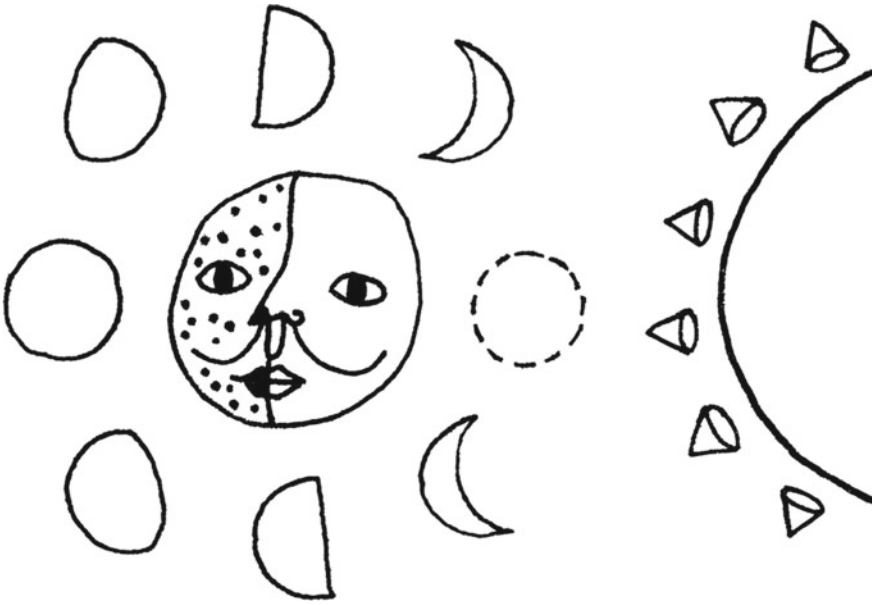

Fig. 14.1 SAJADI, NEDASADAT (2021): Affect: How Do You Feel the Moon Tonight?. University of Melbourne. Figure. https://doi.org/10.26188/16680970

how we learn and *become*, and this process of *becoming* and understanding may not be as effective as we desire without critical practice and appropriate arts-based methodologies (Wright & Coleman, 2019) (Fig. 14.1).

Critical and Arts-Based Practices

Trusting the arts as an educator promotes the ability to deeply explore the connections between the ways of affecting and being affected in different contexts and through creative strategies. This ability can be effectively achieved by implementing artistic methodologies alongside other methods in diverse fields to stimulate greater focus on the making process as well as the results. Broms (2014) explains that critical practice enables researchers to observe matters and engage in novel ways where they can explore various aspects of a problem rather than solely focusing on solving it. Therefore, the causes of a problem, the affected groups, and the level of their involvement in the predicament can be deeply discussed, boosting the outcomes which can help us reconsider the problem. This tells us that rethinking our ways of looking at a problem through practice-based methods can lead to unexpected and effective findings.

Within the practice-based cycle of thinking, doing, and knowing, and by highlighting the subjectivity of experience and interpretation, creative solutions and overlooked matters emerge, leading to a new or clearer perspective and educational experience. According to Ewing (2010), artistic processes are noted to have the potential to influence the way we reflect on and interpret information while making our one-sided cultural and social views more noticeable. This is important because it illuminates the value of using artistic approaches for educational purposes where the aim is to raise awareness and highlight the diversity of variables affecting our personal or mutual interpretations, beliefs, well-being, and positionings.

A/r/tography

A/r/tography *as* living inquiry introduces ways of engaging the arts in pedagogical and theoretical contexts. As described by Springgay et al. (2008), "A/r/tography as practice-based research is situated in the in-between, where theory-as-practice-as-process-as-complication intentionally unsettles perception as knowing through living inquiry" (p. xxi). It allows us to move in between different identities as artists, researchers, and teachers to address the existing gaps and problems which are not approachable by other methods and to generate new insight and a wider perspective towards cultural, social, environmental, and educational issues. This is possible through observing and exploring the extent these identities and different concepts affect each other through an ongoing process that involves matters or sources, influences, and reflections, whether caused deliberately or unintentionally. Bickel (2005) explains that through a/r/tographic methodology, our engagement in the creative and unrestricted process of creating artworks of any form can be challenged, leading to the repositioning of our understandings. She includes that what socially limits us as artists, researchers, and teachers can be freed and redefined using this framework and this happens when the creativity of artists, precision and dedication of researchers, and ethical bounds of teachers and their sympathy for others come together as a unit. This is worth noting because it illustrates how important and promising it is to urge the ability to view the world and its happenings from different angles before coming to any conclusion and to rely on diverse aspects of knowing by empowering artists, academics, and educators to collaborate effectively. Division between the arts and education or artists and educators can lead to pedagogical impairments affecting our learning experiences and the extent of our knowledge.

Collaborative and Interdisciplinary Practice

According to the *Seoul Agenda: Goals for the Development of Arts Education* (UNESCO, 2010), participation among diverse communities and collaboration between different fields of study are some of the steps necessary to accomplish a

comprehensive and practical education for all. Through boosting interdisciplinary plans for learning and by drawing from emergent art methodologies, artists, academic researchers, and teachers are enabled to cooperate as a collective. This allows them to view the existing challenges as a whole but from varied aspects, and to pass their experiences on to young learners. This is also addressed within the "Road Map for Arts Education" (UNESCO, 2006) by stating that acknowledging and appreciating the arts is crucial since it assists teachers to realize their fullest abilities, work cooperatively with artists, and take advantage of it in education to ensure better learning. To encourage partnership and to promote engagement in arts education, prospective teachers, artists, and art educators need to be informed about the diversity of contributions they can make in different fields and the methods they can rely on to practice sustainability by becoming aware, critical, and understanding towards themselves and what is outside their knowledge community. The ability to connect with the unfamiliar allows a sense of belonging and provides the skills to understand and move in between what is known and what is foreign. It teaches empathy, repositioning, and coexistence leading to a world capable of being sustained. By embracing the arts as an engaging, creative partner of another language present in our learning, we can further investigate and understand unnoticed matters. According to Dewey (2005), the arts unify different happenings and sequences and merge multiple meanings by preserving their original identities. Stemming from this, an experience is created. He describes various artforms as languages, each designed for different communicative purposes and to represent different experiences (Fig. 14.2).

Education for Artists

In addition to implementing artistic approaches towards learning as means of encouraging cooperation and creativity among teachers and art educators, artists need to benefit from extensive curricula and pedagogical programs capable of magnifying their untapped educational potentials, which is also mentioned within the "Road Map for Arts Education" (2006). By addressing the applied arts and its values and challenges as much as the existing focus on the arts as an enjoyable, creative, and expressive experience, educators can prepare future artists to critically and with awareness engage in the process of affect. This means exploring and understanding the cycle of being affected, reflecting, presenting, and consideration of the manageable impacts on self and surroundings through practice and arts-based methodologies such as a/r/tography. Early encounters of learning artists with a/r/tographic methodologies cultivate the habit of monitoring the causes affecting their judgments and managing the extent of influences they can have in different contexts (Fig. 14.3).

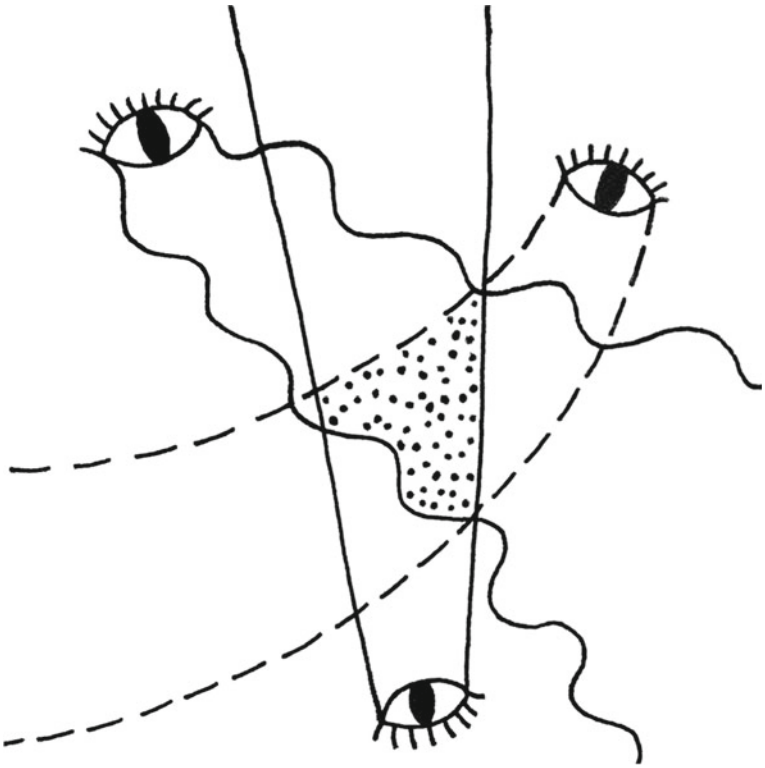

Fig. 14.2 SAJADI, NEDASADAT (2021): Collaboration: We Need Each Other to See Better. University of Melbourne. Figure. https://doi.org/10.26188/16680973

Fig. 14.3 SAJADI, NEDASADAT (2021): Can You Show Me Where Else I Can Paint?. University of Melbourne. Figure. https://doi.org/10.26188/16680976

Conclusion

Social sustainability, well-being, and quality education for all cannot be achieved in the absence of equality and equity. Without appreciating and valuing the diversity of being and different ways of viewing, feeling, and perceiving the world, peace, cooperation, and understanding cannot be expected. Arts education and integrated methodologies welcome different ways of knowing and doing while enabling us to find common ground within the process. However, to promote learning, acceptance, and understanding through arts education, art methodologies must be practiced and applied to diverse contexts differently and regularly to enhance learners' consciousness and critical ability. Hopefully, a rising engagement of the arts in pedagogical contexts from early stages of learning through higher education can flourish untapped potentials within societies guiding us towards sustained developments in educational, cultural, social, and environmental aspects.

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Chapter 15
Students with Physical Disabilities in High School Drama Education: Stories of Experience

Nissa Sills

Abstract The dramatic arts have been shown to positively benefit students with disabilities, however, there has been little research on how students with physical disabilities have experienced drama education. This chapter provides an overview of research that examined the experiences of students with physical disabilities in secondary school drama education. For this qualitative study, data collection involved three semi-structured interviews with each of three participants, who described their high school drama experiences. Participants were also given the opportunity to write a monologue based on the prompt, "What does drama mean to you as someone with a physical disability?" Narrative accounts were then created to describe participant experiences, highlighting themes that emerged as significant within the data. Broadly, the results showed that participants had a positive experience as they built social connections with their peers and were able to explore their identities through playing different characters. However, participants also described feelings of isolation and frustration at being overlooked for roles due to their disabilities. Implications for practice are discussed with reference to UNESCO's Sustainable Development Goals for education and reducing inequalities.

Introduction

Drama has been an important part of my life from a young age. I participated in every show in high school, which awakened my passion for the arts. Drama meant the world to me and allowed me to overcome challenges that came with having a physical disability. At the age of 18 months, I was diagnosed with Systemic Juvenile Rheumatoid Arthritis. The disease heavily damaged my hips, which left me with mobility issues and a very visual deformity in my back and legs. My teachers in high school were accommodating of my disability and believed that despite my differences, I could still act and sing. This was a new feeling for me since most of

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my teachers in elementary school sheltered me and only saw me for my disability. When I was 16, my doctors told me that I was in remission and did not have active arthritis in my body. At 17, I had both of my hips replaced. After years of completing teaching placements and witnessing students with disabilities in drama, I began to reflect on my personal experiences and became interested in hearing the stories from students like me and how drama influenced them.

Currently, there is little research that examines how students with physical disabilities experience drama education. The arts, including drama, have been shown to benefit students with disabilities (e.g., Mason et al., 2008; Müller et al., 2018), however, most studies have focused on music or visual arts education. In addition, the emphasis in these studies (e.g., Müller et al., 2018) has often been on students with learning and/or cognitive disabilities, rather than physical disabilities. There is very little research that has examined if and how drama education can support positive experiences for students with physical disabilities. It is also important to note that one in ten children in the world has a disability, which makes the need for this research prevalent (UNESCO, n.d.).

The purpose of this study was to examine the experiences of students with physical disabilities during their drama education in high school, with a focus on participants' stories in answering the questions:

(a) How have students with physical disabilities experienced high school drama?
(b) What specific experiences were most impactful and why?
(c) What role did teachers play in shaping students' experiences?

By sharing participants' personal experiences collected through interviews, the outcomes of this research can help teachers to address UNESCO's Sustainable Development Goals #4 (to foster quality inclusive education) and #10 (to reduce inequalities). In order for drama education to be sustainable and viable in contemporary society, it needs to have the potential to enrich the lives of not just some but ideally many students with diverse backgrounds, needs, abilities, and potential. This research identifies ways that drama education can be shaped to reduce inequalities and honor diversity and inclusion, thereby showing a way forward for a sustainable conception of drama education.

Background

This study drew from understandings and perspectives associated with transformative learning theory and Critical Disability Studies (CDS) to ground the research. Mezirow (2000), who is attributed to introducing transformative learning theory in 1975, defines it as a process of transforming perspectives and mindsets to make them more inclusive and open-minded (pp. 7–8). Scholars have noted that self-reflection and critical thinking are essential for transformative learning, and that transformation can be deeply personal and influenced by the outer world (Dirkx, 1998; Kitchenham, 2008; Mezirow, 1997). As this study focused on how drama influenced students with

physical disabilities, I was interested to know if participants would or could describe their time in drama education as transformative or not.

Given the study's focus on people with physical disabilities, I turned to CDS to inform my understanding of disability. CDS emerged as a framework to better understand the thoughts, experiences, and perspectives of people with disabilities through the lens of these individuals' reflections (Reume, 2014). This framework also sought to change those societal norms associated with disability, such as pitying those individuals and labeling them as the "victim" (Reume, 2014, p. 1248). Similar to transformative learning theory, CDS strives to change our ideas of thinking about disability and transforming our initial, possibly negative, opinions. In this study, I was committed to giving participants the opportunity to speak about their experiences and have them reflect on their feelings about their disability.

In addition to finding literature related to transformative learning theory and CDS, I examined related studies recounting the experiences of students with physical disabilities. While I did not find literature reporting research specifically about experiences in drama, I found studies that referred to other contexts of high school life. Some studies examined how students integrated into their school and identified various factors that fostered their sense of belonging in the school communities (Doubt & McColl, 2003; Kelly & Viola, 2019). Many of the studies focused on inclusion and found that students felt that they were included to an extent while excluded from other aspects of their high school communities (Alves et al., 2018; Asbjørnslett et al., 2014; Curtin & Clarke, 2005; Place & Hodge, 2001). Finally, other studies examined social connections, such as friendships and bullying amongst students with physical disabilities (Asbjørnslett et al., 2011; Haegele et al., 2020; Stang et al., 2020).

Methodology

This qualitative study used narrative inquiry as a way to retell the experiences of people with physical disabilities and share their stories. Barrett and Stauffer (2009) note that speaking and expressing thoughts and stories is a distinguishing human trait, and that through narratives, we gain a better understanding of our past and present selves (p. 7). Three participants were involved in this study: Claire, Leah, and Samuel. These names are pseudonyms to respect anonymity. Participants had to have a physical disability, had to have already graduated from high school (so that they had had time to reflect on their experiences), and had to have participated in drama during high school. They were recruited by contacting mutual acquaintances who knew of people who might be interested, as well as creating a website, which was posted to discussion forums for actors with disabilities.

To collect data, three methods were used: autobiographical narrative, interviews, and monologues written by participants. I began by writing two stories of my own experiences in high school drama as a way to examine similarities between my experiences and the experiences of participants. Next, three interviews were conducted

with each participant discussing their time in high school and hear their stories. In addition, participants were given the opportunity to write a monologue based on the prompt, "What does drama mean to you as someone with a physical disability?" Two of the three participants submitted a written monologue, which I performed and recorded. This strategy of performing participants' monologues was also used by Carter (2010), who performed monologues written by teachers as a way to examine their experiences of teaching. I felt that performing the monologues myself allowed me a rich consideration and connection with the monologues that also honored the participants' work and their art.

After monologues and interviews were coded and analyzed for themes, I wrote narratives for each participant to retell their stories. The narratives highlighted individual themes that emerged as significant within each participant's data. I also carried out cross-case analysis to identify overarching themes between participants.

Findings

The cross-case analysis found four overarching themes: isolation/exclusion, opportunity for escape, connection with peers, and teacher support.

Isolation/Exclusion

Participants generally reported their experiences in drama as enjoyable. However, there were moments where students felt isolated and excluded from their classes. Both Claire and Leah had similar feelings of being excluded, though in different ways. Claire already felt isolated from her peers as a result of being bullied in elementary school and stated that she was shy at the beginning of high school. She also acknowledged that she self-isolated to protect herself from her peers. When I asked her to elaborate, she explained, "I was afraid to ask if I could be in my classmates' groups and stuff like that because I didn't want to get any reactions from them in asking, so it was more along the lines of fear."

Leah, on the other hand, did not report any instances of bullying. Rather than feeling isolated, she felt excluded as her teacher did not give her the opportunities to star in a lead role in schools shows. Though she was grateful that her teacher allowed her to be part of shows and drama classes, Leah often felt she was left in the background. When I asked Leah about this theme of exclusion, she replied, "I think that's a good word. Obviously, I did theatre, I did all the things that everyone else did, except it was almost like, "This is how much we are going to do with you."" This was something that I could connect to from my own stories, often wondering if my disability hindered me from achieving starring roles in school productions.

Through these stories shared by participants, it is crucial that educators should be giving all students a chance to participate in the arts and not feel excluded. This is

echoed in UNESCO's sustainable development goal of quality education and making sure that all students are receiving a fair chance in school, no matter their abilities or differences. By supporting this notion of inclusion in classrooms, students with disabilities can feel a part of the class and make social connections, succeeding in future endeavors.

Opportunity for Escape

Interestingly, participants stated that they enjoyed drama because it allowed them to be someone else. Claire and Leah explained that drama let them forget about their disability momentarily. The term "escape" was used by Claire as she used drama to get away from negative experiences of bullying. The drama room was a safe space for her where she created and participated in a club, calling the room a "sanctuary." Leah enjoyed that drama afforded her the chance to be somebody else and thought it was fun. She stated, "I think I spent my high school life trying to be normal and trying to prove that I wasn't as disabled as the world might see. I think I spent all those years trying to prove that my disability wasn't going to stop me."

Samuel on the other hand accepted his disability and did not try to hide it. Instead, he used drama as a way to explore his identity, especially his sexuality. Through his various roles during school, he was able to connect to some of their personality traits, such as the passionate Emilie de Becque from *South Pacific* and the "incorrigible" Artful Dodger from *Oliver!* He also found structure and drive from participating in drama, something that he had craved in his life since he was a child. Samuel seemed to find in drama a way to escape his old self and to come out as a new person.

Connection with Peers

Social interactions played a crucial part in participants' experiences of high school drama. Leah and Samuel found close friendships and support through drama. For Leah, her friends helped accommodate her disability by modifying stage sets or props. Samuel called his friends in drama "family" because they were all so close with each other. Samuel and Leah shared stories of antics they would get into backstage with their peers, stating that sometimes these memories were more valuable than being onstage. Even years after graduating, both Leah and Samuel keep in touch with their drama friends.

Claire's story was different due to her experiences with bullying. This affected her time in drama, and she distanced herself from her peers. However, through drama, Claire realized that she wanted to make a change and started a club that brought people into the drama room to talk and play games. Though she had to go outside of her class to find connections, she still found the drama room to be a safe space.

This theme aligns with UNESCO's sustainable development goal of reducing inequality within and among countries as schools should be promoting healthy relationships and strive to end discrimination within schools. By promoting healthy connections between students, they can treat each other as equals.

Teacher Support

Each participant noted the important role teachers had in influencing their experiences in drama education. While some stories featured teachers as supportive and inclusive, others described teachers as not make participants feel included. Claire, who went to two different schools during her high school career, stated that while her first teacher was nice, she often had Claire complete assignments alone and did not encourage her to join the rest of the class. Leah also described her drama teacher as "nice," but upon reflecting, realized that her teacher could have done more to make her welcome on the stage. Samuel, on the other hand, included many positive stories about his teacher, who he often turned to during hard times. She supported his personal growth and development, within and beyond the drama context. It was clear that Samuel accredited his teacher for his love of drama and highly valued the impact she made on his life.

Teacher support is important in creating quality education as students can feel like they can trust their educators. UNESCO states that one of the target goals is to increase the supply of qualified teachers by 2030. This should include teachers who are passionate about supporting students with disabilities in the arts and making them feel included. All students have a right to quality education in the arts.

Conclusion

This study stemmed from personal experiences and a curiosity to know how other students with physical disabilities experienced drama education in high school. Through the use of interviews and participant monologues, I sought to give people a voice to talk about their experiences and reflect on their memories. The data showed that the participants wanted to be included and given the same opportunities as their non-disabled peers and looked for encouragement from their teachers and friends. Drama education gave participants a sense of purpose and a creative outlet to be themselves. They were able to build confidence and create friendships that made lasting memories.

It is important for teachers to hear from students and read experiences like the ones presented in this study. These stories hopefully show how teachers can positively impact the experiences of their students. Ideally, teachers will be able to read the results of this study and recognize how they can inclusively support students with physical disabilities, thereby reducing inequalities and providing high quality and inclusive opportunities in drama education contexts.

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Chapter 16
Creating a Sonic Experience for Babies

Natalie Alexandra Tse

Abstract In line with UNESCO's Sustainable Development Goal 4 (SDG4), "Quality Education," the Education 2030 Incheon Declaration states that education should begin from birth, and continue throughout life. In Singapore, the Early Years Development Framework (EYDF) focuses on the holistic care of babies rather than education. According to the UNESCO Seoul Agenda: Goals for the Development of Arts Education, Arts Education is fundamental to the balanced development of children. Yet, there seems to be limited guidance for arts education in the Singapore early years context. In particular, arts education employing sound should be considered in early years education for babies, as research has demonstrated its significance through theories of innate intersubjectivity and attachment. A qualitative case study was conducted to examine the creation of a sonic experience for babies. Findings suggest that it is important for educarers (individuals trained to care professionally for infants) to acknowledge the importance of sound and its aesthetic imperatives as babies experience it. Findings also identified that there is potential to create an aesthetic environment inspired by natural materials within the classroom for meaningful sonic experiences amongst babies and between babies and adults that address SDG4 through experiences imbued with nuances of cultural aesthetics.

Background and Introduction

In Singapore, arts education for babies has not been widely explored. Within the Early Years Development Framework (EYDF) (Early Childhood Development Agency, 2017)—a guide for individuals working with babies and toddlers that documents best practices—the closest link to arts education are mentioned under "love for language" where educarers (individuals trained to care professionally for infants) are encouraged to "provide rich language experiences daily through stories, rhymes, chants, songs, finger, and puppet plays" (p. 3). While the National Arts Council (Singapore) does have some pre-school initiatives, they are not focused on babies.

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Access to holistic care and well-being is fundamental to the development of a child. This is an undeniable provision as stated in the UNESCO Sustainable Development Goals— "Quality Education" (SDG4). Apart from well-being and health, early childhood care and education (ECCE) is also foundational to the long-term development of children. The Education 2030 Incheon Declaration stated that "the right to education begins at birth" (p. 30). The declaration clearly recognizes the importance of the early years in life to the contribution of significant brain development when very young children begin to make meaning of the world, building basic skills for being global citizens.

In the Seoul Agenda: Goals for the Development of Arts Education, the first goal is to "ensure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education," with one of the strategies being to affirm its foundational value "for balanced creative, cognitive, emotional, aesthetic and social development" of children (UNESCO, 2010, p. 3). In the context of Singapore, the focus on early years holistic care aligns with the early childhood care aspect of SDG4 but does not reflect how education may fulfill the goal. There seems to be a gap as to how arts education can be strategically incorporated into the EYDF to affirm its foundational values.

In 2018, a qualitative case study was conducted that examined the creation and presentations of a sonic experience for babies 18 months and under, titled "Nadam." "Nadam" was grounded in conceptual underpinnings of babies' beings and resonances with Nature through their innate perception of sound. Study findings offer possibilities as to how an arts experience driven by sound could be incorporated into arts education for babies, while also bringing awareness to the sustainability of the natural environment against the urbanized landscape of Singapore. Additionally, driven by Chinese and Indian perspectives, the creation of the sonic experience offers a suggestion as to how cultural concepts can be incorporated subtly into education for those as young as babies, consistent with Goal 3 of the Seoul Agenda with one of its strategies recognizing the potential of the arts in conserving cultural identity and heritage while promoting diversity at the same time. This chapter relates these findings from the case study titled "Nadam" to UNESCO's SDG4 in the context of Singapore's Early Childhood Care and Education (ECCE) sector, focussed primarily on the provision of arts education in the early years classroom as inspired by a sonic experience.

"Nadam"—A Sonic Experience for Babies Imbued With Cultural Aesthetics

"Nadam" was created as a sonic experience for babies 18 months and under, and their caregivers, illustrating how arts education can incorporate cultural heritage in the early years classroom.

In Confucius' (2013/1885) Book of Rites, Record of Music, music is described as an agent to the harmony between Heaven, Earth, and Humans.

> Harmony is the thing principally sought in music—it therein follows heaven, and manifests the spirit-like expansive influence characteristic of it. Normal distinction is the thing aimed at in ceremonies—they therein follow earth and exhibit the spirit-like retractive influence characteristic of it. Hence the sages made music in response to heaven and framed ceremonies in correspondence with earth. In the wisdom and completeness of their ceremonies and music, we see the directing power of heaven and earth.

This is only achievable through the creation of music that is in harmony with Nature, created by a "sagely being." This sagely being is one who is in harmony with oneself, such that there may be an attunement to harmony within Nature. According to Confucius (2013/1885), babies are born with a stillness that is of a heavenly nature:

> It belongs to the nature of man, as from Heaven, to be still at his birth. His activity shows itself as he is acted on by external things, and develops the desires incident to his nature.

This suggests that a baby exists effortlessly (i.e., in harmony with/attuned to our environment), similar to the Taoist concept of a state of effortless action (*wu wei*) where one functions in spontaneity with the world (Slingerland, 2000, p. 295).

This state of effortless action and spontaneity is also evident in the essence of the title of the work—"Nadam." A Sanskrit term that literally means the "unstruck sound," *nadam* is sought by practitioners of Nada yoga through *anahata nada* where one listens inwards for "the beginning and end of all sound, and the music of the Spheres" (Gannon & Life, 2002, p.217). *Nadam* is suggestive of the first vibration that occurred in the Universe without the need of physical objects striking against one another—hinting at some resonances with the that babies are born with a stillness, subjected to the spontaneous agency of external forces (Confucius, 1885/2013). This spontaneity is also evident in young children's play that is "purposeless" (Dewey, 1913), the highest level of participation of a very young child in performing arts settings (Fletcher-Watson, 2015).

In relation to sound, the following passage illustrates these philosophies tangibly:

> Listening and sound-making (input and output, impression and expression) were ongoing activities, like breathing, happening simultaneously, always in relation to each other, in a feedback process. The relationship between the acoustic information we received as babies and what we expressed vocally was balanced. And in this balance between listening and sound-making, we never questioned how our time passed. It simply passed by virtue of our being active inside each moment. (Westerkamp, 2001, pp. 144–145)

The feedback process of listening and sound-making relates to Trevarthen's (1998) concept of innate intersubjectivity present in the proto-conversations between mothers and their babies (Cooper & Aslin, 1990). Malloch and Trevarthen (2009) also developed the theory of communicative musicality through an analysis of such proto-conversations in terms of elements such as melodic contours (i.e., quality), rhythmic patterns (i.e., pulse), and the combination of both in shared meaning (i.e., narrative). Dissanayake (2000) similarly speaks of mother-baby interactions through the concept of rhythm and modes of mutuality that echo Malloch and Trevarthen's

(2009) pulse and quality respectively. This is aligned with Stern's (2010) concept of vitality forms where attunement is achieved when there is resonance between two persons in cross-modal interactions. This is evident in preverbal infants and non-verbalizing adults through vocalizations accompanied with gestures.

These concepts of sound perception and interactions of babies with others serve primary survival functions as expressed in attachment theories (Bowlby, 1958). Babies listen and create sounds intersubjectively to fulfill their needs to be close to their mother for food, warmth, and touch. Sensitive mothers (or caregivers) who respond spontaneously to their babies' active agency to elicit responses raise securely attached babies who are more likely to autonomously explore and take risks in the future.

Sound, innate to a baby's nature and fundamental to their beings for survival and socio-emotional functions, is also the foundation of temporal arts such as music, dance, and theatre. Malloch and Trevarthen (2009) made explicit connections between babies' proto-conversations and musicality. Dissanayake (2000) and Stern (2010) similarly expressed that mutuality and vitality dynamics respectively exist primordially between mothers and infants, but expand to be essentially the performing arts that move our human experiences. Such foundational values of sound and its natural connection to the arts warrant that aesthetic sonic experiences should be considered in arts education for babies.

With philosophical underpinnings connecting Indian and Chinese traditions of sound and Nature to the intersubjectivity of babies' beings with regard to survival and socio-emotional functions, "Nadam" focused on the aesthetic delivery of a sonic experience with considerations of babies' multi-modal, multi-sensory engagement through an understanding of their developmental milestones. The experience of "Nadam" has the potential to be recreated in the early years' classroom, serving SDG4 by providing access to quality arts education that enhances the synergies amongst different developmental aspects of babies (i.e., Seoul Agenda, Strategy 1aii) while serving to conserve and develop cultural heritage (i.e., Seoul Agenda, Strategy 3bi).

"Nadam" was presented in three parts: (i) Act I—"Human" focused on the human voice. Resonating with the ancient Chinese philosophical understanding that the human voice relates closest to nature as compared to other instruments (Xiao, 1979, pp. 169–175), the motivation to use the human voice was also driven by the significance of the mother's voice in rhythmic, proto-conversations between mother and child. (ii) Act II—"Earth" focused on the grounding nature of the drum, where rhythms were performed to elicit participation by the audience. Parents and babies were invited to experience the rhythms through their bodies in a cross-modal manner by carrying their babies up and moving along to the groove. This is also an experience of Dissanayake's (2000) expansion of "mutuality" into "belonging" and perhaps "elaboration" where the rhythm and modes between mother and infant expand into the community and eventually into an aesthetic experience. (iii) Act III—"Heavens" was a musical improvisation by the harp, tongue drum, and vocals, leading the audience into a state of collective *wu wei* (effortless action) where babies and caregivers

were present in the spontaneity of the moment, respecting the nature of babies' beings in "purposeless" play.

In both Acts II and III, responding to the multi-modal, multi-sensory nature of babies, instrument props aligned with the element of each act were handed out to babies for play These props were inspired by the ancient Chinese classification of instruments into eight natural materials, known as "Eight Tones" (*ba yin*), and included dried gourds, wooden shakers, metal bells (in vine balls for aesthetic and safety reasons) and more, relating closely to the underlying culturally-driven concepts of Nature and sound, thereby congruent with notions of the preservation of cultural heritage in quality arts education.

"Nadam" in the Early Years Classroom

One of the strategies to achieve SDG4 is the professional development of educators to further understand the importance of sound in a baby's being and how that can be translated in their classrooms. From the qualitative case study of "Nadam," a key takeaway was to first acknowledge the nature of babies' beings by recognizing the fundamental survival and social functions of sound with aesthetic imperatives. Coupled with the understanding of babies as multi-modal, multi-sensory beings who engage in play as process, educarers should consider the careful design of the classroom environment for opportunities of sonic play amongst babies, and between babies and adults.

This could be done through intentional curation of materials inspired by Nature. Dried gourds, rounded pebbles, and metalware could potentially be sonically aesthetic when chosen thoughtfully. Hopefully, the attunement to Nature brings awareness to the sustainability of our natural environment in the long run. Such activities could be extended to the home environment.

The philosophies that guided "Nadam" were culturally driven. The Seoul Agenda states that arts education can be applied for the conservation of identity and heritage and promotion of cultural diversity and dialogue. In Singapore, it is fairly common for Western classical and popular genres of music to be heard in early childhood settings. A sonic experience like "Nadam" serves to expand the possibilities of music experience for the early years through other cultural aesthetics.

In conclusion, "Nadam," as a sonic experience presented to babies and their caregivers, is an example of how arts education could be conceived of in Singapore's early years settings. Quality arts education for the very young could be based on the foundation that sound is naturally pertinent to a baby's being and expands into a holistic, cross-modal experience of the arts that is underpinned by cultural heritage unique to our region.

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Chapter 17
Community Music Practices in Culturally Diverse Classrooms: Promoting Engagement, Inclusion, and Lifelong Learning

Emily Wilson

Abstract In the last two decades, there has been an interest in adopting community music practices that originate in out-of-school contexts and bringing these into schools to address persistent concerns with low student satisfaction with music classes. Community music practices may also contribute to realizing the fourth United Nations Sustainable Development Goal which seeks inclusive and equitable educational opportunities that promote lifelong learning for all learners. A UK study investigating what engages students in school music resulted in the establishment of the Musical Futures project. Musical Futures consists of several complementary approaches and one of these, Classroom Workshopping, involves community music practices. Classroom Workshopping is student driven and collaborative, emphasizing immersive, creative music experiences that are thought to promote inclusion and engagement. The larger study from which this chapter is drawn is a qualitative, ethnographic investigation that examined the classroom music programs at two schools in a low socio-economic area of Melbourne, Australia. The discussion focuses on one teacher's use of Classroom Workshopping with a group of students aged 16 years from culturally diverse backgrounds. Turino's theory of participatory music making is used to explain the teacher practices observed and how these supported engagements, inclusion, and lifelong learning.

Addressing a Perennial Problem: Low Levels of Student Satisfaction with School Music

The fourth United Nations (UN) Sustainable Development Goal calls for inclusive and equitable educational opportunities that promote lifelong learning for all learners (United Nations, 2015). Lamont (2011) describes lifelong learning in music as continued, but not necessarily continuous, involvement in music making. She

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demonstrates that providing a variety of musical opportunities and a positive experience of school music may be influential in determining whether students continue with music making. The UN Sustainable Development Goal is pertinent to music educators, as for many years in the English-speaking world there have been persistent concerns with low levels of student satisfaction with school music (Jeanneret & Wilson, 2016). At the same time, young people's engagement with music outside school is ubiquitous, primarily through listening, but increasingly as music makers in performing and composing (Lamont & Maton, 2008; Youth Music & IPSOS Mori, 2019). For teachers of students from disadvantaged backgrounds, these concerns take on additional significance as studies have revealed a greater disconnect between what interests, motivates, and engages these students in their out-of-school lives with what occurs in school (Munns et al., 2008).

The Musical Futures (MF) project was established in 2003 to address student dissatisfaction with school music (D'Amore, 2008). This project developed pedagogical approaches for classroom music that originate in out-of-school contexts. The aim is to increase the involvement of young people in music making both in- and out-side school by providing them with opportunities to play music that incorporates their everyday musical cultures. Several studies have shown that engagement increases when teachers adopt Musical Futures (Hallam et al., 2011; Jeanneret, 2010). However, these studies have primarily focussed on the student outcomes; less is known about the specific teacher practices that promote engagement and inclusion.

Classroom Workshopping is an MF approach that draws on community music leadership practices developed in an outreach program by the Guildhall School in London. Used less in practice, it has been less frequently researched than the MF informal learning model. Classroom Workshopping is characterized by creative music making that is student driven, collaborative, and immersive. It includes the following community music leadership principles:

- Music making is inclusive, undertaken as a whole class;
- The ensemble incorporates any instrument chosen by the students;
- The music is co-constructed, the teacher is a facilitator playing alongside the students, and the musical material reflects the interests of both the teacher and the students;
- Aural/oral/visual learning is the starting point rather than conventional notation.

Facilitating engaging musical experiences for all students irrespective of previous musical experience resonates with Turino's (2008) theory of participatory music making, which is only for participation and not presentational performance. Participatory music making does not distinguish between audience and artist roles. Instead, everyone is involved in music making together; there are only participants and potential participants and the aim is to involve the maximum number of people in a performance role. To sustain the interest of all, a balance is necessary between the inherent challenges and skill level. Turino notes that people tend to return again and again to activities that produce intense concentration and enjoyment (or flow), and as they do so, their skill levels increase requiring activities that have, continually expanding and achievable challenges.

Turino's theory arises from diverse musical cultures in community music settings, and when successful in achieving its aim, is an example of engagement, inclusion, and lifelong learning. In addition, participatory music making aligns with studies from general education that suggest a key to engaging and including students from disadvantaged circumstances is focussing on their emotional, behavioral, and cognitive engagement facilitated through engaging, authentic, and collaborative teaching practices (Munns et al., 2008). Turino describes the music practices that comprise participatory music making and their connection to engagement in detail, but not the musical leadership role nor how they might be facilitated.

The Study

The larger study from which this chapter is drawn is an ethnographic (Creswell, 2007) investigation into what characterizes engaging music teaching in a primary and a secondary school in the south-eastern suburbs of Melbourne, Australia. The schools serve a multicultural community with many students from disadvantaged circumstances (www.myschool.com.au). The classroom practices of two teachers (pseudonyms Eddie and Chris) and four classes of students aged 10–16 years were investigated. The teachers in the study had been identified as implementing Musical Futures with indicators that their practice was successfully engaging their students. Indicators included a senior secondary music class for the first time and a large number of students participating in co-curricular instrumental music lessons. Data collection methods included participant-observation of 48 music lessons, semi-structured interviews with teachers and student focus groups.

Classroom Workshopping in Action

This chapter focuses on Eddie's use of community music leadership practices with a class of Year 10 students (15–16 years old). Turino's (2008) theory of participatory music making is used to explain the teacher practices observed and how these supported engagements, inclusion, and lifelong learning. The following snapshot is taken from a lesson where Eddie uses Classroom Workshopping principles to co-create whole class music making.

> Eddie stands comfortably and relaxed at the front of the room. He indicates for the students to choose any instrument. He says, "Okay, what I'd like you to do is to choose an instrument and set it up in this room so we can make some music together." Quickly, the students form a circle around the outside of the room. As a starting point for the whole class music making, Eddie suggests some spontaneous reggae jamming that occurred when the students first arrived for the music lesson. "I'm tempted to do a challenge and see whether within 20 to 25 minutes we can make up our own piece of music and if we were going to do that, we would start with the beautiful sort of reggae music coming earlier from Detroit and Rene." Roger, playing guitar, begins playing off-beat chords. The reggae groove is familiar, and

> reflects the musical interests of many of these students. Watching and listening, others join in and establish a loose reggae groove consisting of four chords, each a bar long. Those playing are engrossed, watching each other intently; learning is through visual and aural copying. Gradually, the groove ceases as students lose their place in the cycle. Eddie moves to the whiteboard and writes chords symbols and root notes, providing access for those who were not able to join in using their aural skills. The groove begins again, everyone joins in, and the music begins to shift and change gradually as some students embellish the chords. Eddie briefly pauses the music making, offering creative suggestions for further developing the whole class composition—improvising using the pentatonic scale. The simple four bar groove is repeated for an extended period of time. Sitting at the side of the room, I notice the intense interest, involvement and concentration on the students' faces. The music making evolves as Eddie varies the texture and signals individual students to play a short, improvised solo. For the less confident students, he supports their soloing. For one student playing keyboard, he shows her an idea for a solo, then signals when to play. For other confident and musically experienced students, Eddie allows them to take responsibility for maintaining and embellishing the groove which sustains their interest. Playing the same chord progression continually, the texture is dense. Everyone is playing slightly differently in response to Eddie's instruction to, "start putting your creativity in and [playing] different rhythms. Layering sounds together that sound really nice."

Inclusion

The Classroom Workshopping approach provided a flexible framework for Eddie to promote inclusion by facilitating the participation of all students. His facilitation reflects Tomlinson's (2001) contention that teachers need to intervene to support inclusion, necessary for engagement, and provide equal access to the curriculum for all students regardless of their individual challenges. This was a large group, a whole class (15 students) music making experience. All students were involved together from beginning to end in joyful, creative, music making. A sense of belonging, connection, and community were created with peers and teachers, reflected in student focus group comments such as:

> I enjoyed working together with everyone in the small groups and everyone together and talking to teachers.

> I enjoyed playing the instruments because we got to play in a group and it really felt like we were in a band.

The music making was inclusive of students with a wide range of musical experiences. An open starting point, co-creating the music through a process of repetition and metamorphosis, and a loose structure enabled a continually expanding ceiling of musical opportunities. The more musically confident students largely led the music making, continually embellishing and developing what they were playing through improvisation, which sustained their interest. The less musically confident students accessed the music making at a level appropriate to them, supported by Eddie. For some students, this consisted of playing root notes of the chords on keyboards. This experience is consistent with Turino's (2008) description of participatory music making where the aim is to involve and sustain the interest of all possible participants.

The learning was entirely aural, oral, and visual. After identifying the initial starting point of four chords, some students were able to join in aurally (by listening and copying), visually (by watching where Roger put his fingers on the fretboard of the guitar), and orally/visually, when Eddie told the students which chords Roger was playing and wrote the chords' names on the whiteboard. This assisted less experienced students to access the music making quickly. There was no conventional staff notation used which negated any barriers to being involved that reading traditional western music notation might have presented.

Engagement

Learning was through immersion in creative music making; there was much playing and little talking or explaining. The video and audio of the lesson in the snapshot indicated that for a period of 25 min, Eddie spoke for about 6 min with the remainder involving music making. The students played the same four chords continuously. Through this process of involvement and participation, musical progress was evident as students began to listen more carefully to each other and the ensemble started to coalesce in terms of timing and balance. Participation, involvement, enjoyment, and concentration emerged as key indicators of engagement across the lessons observed.

Engagement indicators were closely connected to immersive music making. The students were passionate about playing instruments and this was verified in the student focus groups, when Alexis commented, "It's music and we came to play instruments." In the student focus group, Rene and Roger declared "jamming" with their friends the most enjoyable aspect of music lessons. Also reflecting Turino's theory where music is for playing and everyone is both artist and audience, another student commented:

> I like it when it's just a bunch of friends and we're just playing for fun.

Lifelong Learning

Turino's (2008) theory of participatory music making arises from community music settings and is inherently connected with lifelong learning. In the music making experience above, conditions for lifelong learning were supported by a positive experience, incorporating student interests and opportunities for student choice. The students chose any instrument, provided the starting point, and co-created the music. The music making was creative and its development was shared between Eddie and the Year 10 students. For many of these students, reggae reflects their musical interests and I often observed it as their preference for jamming which was encouraged by Eddie whenever the opportunity arose such as when they first entered the music room for the lesson.

As an ethnomusicologist, Turino (2008) developed his theory of participatory music making in a diverse community and cultural contexts rather than in educational spaces; it has been less frequently used in classroom settings. In this research, it was an effective means by which to explain the teacher practices which maximized the involvement of all students. The level of detail that Turino provides about the musical features and processes of creation in participatory music making is helpful to understand the Classroom Workshopping process. They are able to explain why it is successful at fostering engagement and inclusion in large group creative music making experiences.

Participatory music making as articulated by Turino does not include a teacher or even a clearly defined musical leader role. Together, Turino's theory and Classroom Workshopping provide one possible approach for music teachers to implement participatory music making experiences in classrooms. For example, we see features of Turino's theory in the snapshot such as "highly repetitive… short, open, redundantly repeated forms, [and] 'feathered' beginnings and endings" (p. 59) in the way Eddie began the music making in a loose manner involving only a few students and then other students joined in when they felt comfortable. The teacher's role was to guide, encourage, and provide musical support rather than to control or polish for a presentational performance to an audience.

Conclusion

In this research, community music leadership practices and Classroom Workshopping were effective for music teachers to promote engagement and inclusion, thus contributing towards the realization of UN Sustainable Development Goal 4. The positive experiences of school music that these students had are favorable for their continued lifelong involvement in music making. However, these outcomes do not happen by accident; what this research highlighted was how crucial a skilled facilitator is in implementing community music practices. The efficacy of community music leadership practices and Classroom Workshopping to support the engagement and inclusion of students in culturally diverse classrooms in this study contributes to the research basis for more widespread adoption of this Musical Futures approach by music teachers.

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Chapter 18
Community Dance in China: A Carnival of Older Dancers

Longqi Yu and Ralph Buck

Abstract Presently in China, there exists, arguably, the biggest community dance movement on the planet, and it is led by older women. Global visions of sustainable development as outlined by the United Nations (UN) may value insights into how these women are, one dance at a time, transforming their communities. This chapter focuses on the role of community dance for older women in China and speaks to how they are inadvertently working towards supporting the UN Sustainable Development Goals.

Introduction

China has an aging population (Ying et al., 2020) and an increasingly urbanized population (Tang et al., 2020; Yang et al., 2020). Evidence of this rapid demographic change is found in the skylines and in the public squares and streets of all the major cities. Accompanying this demographic shift are emerging issues and behaviors such as lack of services for the elderly (Ying et al., 2020); a decrease in fertility (Yang et al., 2020); limited public spaces; strained inter-generational relationships (Li & Yao, 2020); and speed and stress of life in cities (Li & Liu, 2020). The rapid growth in China's economy in the last 40 years (Li & Liu, 2020) has influenced Chinese society. Behind this economic growth is the reality that living in cities is expensive, residential spaces are small, time is precious and family relationships and priorities are shifting in diverse ways. Against this context, this study aimed to investigate the nature and role of community dance in China. The above issues present several questions that inform these researcher's interests in the role of community dance in fostering more sustainable societies. As dance researchers, we propose that community dance might attend to some social concerns in innovative ways, and in so doing support the United Nations' (n.d.) global action concerning the sustainable development of the planet.

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China has a rich and diverse dance heritage that remains at the heart of its culture (Zhang & Wen, 2016). Recently, however, community dance as a relatively new dance phenomenon has emerged as a popular activity within China's increasingly urban and aging society. In most cities in China, it is common to see groups of older people (mostly women) from different communities dancing in squares, parks, sides of streets, and plazas in front of shopping malls every morning and evening. In this research, we have defined older women as being those 50 years and above, as this is the average retirement age of women in China. Today, community dance (in Chinese as 社区舞蹈) is ubiquitous in China.

This chapter reflects upon a one-year qualitative study that examined the meanings of community dance in China from a Chinese perspective. The researchers interviewed two dance professors and two postgraduate students from the Beijing Dance Academy (BDA), the largest and oldest tertiary dance institution in China established in 1954. We purposefully conducted the study at the BDA because this tertiary dance institution is widely regarded as an influential leader and role model for dance education, community dance, and performance throughout China (Deng, 2013; Deng & Yang, 2012; Jin, 2017; Liao, 2006; Rowe et al., 2015).

Methodology

The qualitative research used a constructivist paradigm, and in so doing, valued the researchers and the interviewees' lived experiences (Merleau-Ponty, 1962; Eisner, 1998; Fraleigh & Hanstein, 1999). Data was collected through four one-hour, semi-structured interviews with two BDA professors (Professor Chang and Professor Gao), and two postgraduate students (Ming and Yin), who were purposefully selected because of their diverse dance and education backgrounds, and connection with the Academy. In order to protect interviewees' privacy, the interviewees have been allocated pseudonyms. All the interviews were carried out in Beijing, China, and were in Mandarin. After each interview, dominant thoughts were immediately written as reflexive notes in both Mandarin and English. This study applied a constant comparative analysis process (Maykut & Morehouse, 1994) which allowed researchers to code and examine emerging thematic patterns and meanings. The study was both limited and challenged by factors such as language and the number of interviewees. All processes of this study followed the standards of the University of Auckland Human Participants Ethics Committee (UAHPEC).

Introduction to the Four Interviewees

Many dance teachers and leaders who currently work in dance faculties in different Chinese universities, dance companies, and schools across China have graduated from BDA and the meanings, practices, and pedagogies found within the Academy

arguably generate a great influence across China (Liao, 2006). Because of this, the understandings of community dance held by senior scholars and postgraduates from the BDA may be seen as being influential and representing dominant thinking in this field in China. Furthermore, as we have considerable involvement with BDA, we also have relatively good access to meet with senior academics and students. The four interviewees in this study were purposefully recruited (Lincoln & Guba, 1994), as they had scholarly interests in community dance and participated in community dance.

The participants were Professor Chang, Professor Gao, Ming, and Yin. Professor Chang is a very experienced dance scholar and teacher and has been interested in and worked in community dance, arts education, arts management, cultural industry, and new media arts for over ten years. Professor Gao holds a Ph.D. degree in dance studies from the Chinese National Academy of Arts and a master's degree in public management from Peking University, China. He is a leading dance educator and an experienced academic. Ming is a third-year master's student majoring in Dance Studies and has diverse educational experiences. Yin is in her first year of her postgraduate study. She completed her Bachelor degree with a major in Dance Studies at BDA and before entering university, Yin had extensive experience in Chinese folk dance.

Meanings of Community Dance

The present research found that the practice of community dance was blooming in almost every city in China (Li, 2018). By contrast, there is very limited academic research investigating the meanings of community dance in China. What is more, there would appear to be different meanings of community dance within Chinese and Western literature. Chinese and Western researchers use similar words but describe different practices. We begin by examining the meanings of community dance in both Western and Chinese literature.

Community Dance in Western Contexts

The term 'community dance' was arguably first recognized in the United Kingdom in the 1970s (Houston, 2005; Li, 2017). Community dance ideals also resonate within dance communities in countries such as Australia and Canada (Barr, 2013; Fitzgerald, 2010; Green, 2000; Houston, 2005; Zhang & Yan, 2015). With the establishment of the Foundation for Community Dance (UK) and the emergence of integrated dance companies such as Candoco Dance Company (UK), AMICI Dance Theatre Company (UK), and tertiary dance degrees in the UK, community dance emerged as a distinct field of practice and research. Community dance programs were/are mostly designed to maximize participation, valuing diverse ideas, experiences, emotions, desires,

and feelings of all participants (Barr, 2013; Bartlett, 2009; Buck & Barbour, 2015; Foundation for Community Dance, 2003; Green, 2000; Peppiatt, 1996). Whether or not the aesthetics of dance and funding situations have changed or will change, the top priority of community dance has not shifted. That is, community dance is about encouraging participation in dance (Bartlett, 2009).

A feature of community dance, as distinct from professional dance, is that community dance values process more than product (Buck & Barbour, 2015). Barr (2013) noted that ownership of the dance making process helps participants feel connected to the other dancers, and the feeling of creating a community becomes a motivating factor for ongoing participation. Focusing on the process while also pursuing a product offers participants a more balanced experience of "doing, making, sharing, watching, reflecting" (Houston, 2005, p. 170) when they are dancing. Arguably, the balance helps participants to feel more included, and as Bartlett (2009) stated, it provides "the sheer pleasure of dancing communally with other people" (p. 33).

Another way of understanding community dance is to focus on growth and development. Barr (2013) stated that community dance provides "personal growth and social awareness" (p. 116). Taking on board Clark's (1973) sociological conception of community in terms of solidarity and significance, one can see how community dance can support ideas of personal identity, growth, and social belonging. In respect to the pedagogy of how to engage participants in a community dance program, Buck and Barbour (2015) outlined six pedagogical characteristics that emphasize the inclusiveness of community dance,

- 'Engaging with others respectfully;
- Allowing for difference;
- Allowing time and space for togetherness or 'we-ness' to emerge;
- Balancing the 'real' with the abstract and risks with security;
- Growing relationships at a local level; and
- Emphasising the journeys (process) rather than the endings (product)' (p. 100).

Sarker (2016) stressed that community dance is for everyone and outlined three keywords/ideas, the first being "adapt" (p. 21). Community dance sessions should be flexible and accessible for people of all backgrounds. Adapting dance programs to meet the specific needs of the participants is a key feature of community dance. The second key point is "participating" (p. 21). Maximizing participation is at the heart of community dance activity. The third idea has a focus on "enjoyment" (p. 21) where success may be seen in terms of fun and evidenced by people enjoying themselves.

Community Dance in China

Alongside western definitions, community dance in China is known as 'she qu wu dao' ('社区舞蹈') (An, 2016; Zhong, 2013). Presently community dance in China is attracting interest from different stakeholders, such as dance scholars, the public,

government departments such as the Ministry of Education and Ministry of Health, media, and commercial corporations (Zhou, 2015). By way of example, Li (2018) published an article on the front page of the China Daily Newspaper, noting the need to provide education and community classes for the aging population in China. This article featured a picture of a community dance class (Li, 2018).

Chinese dance scholars have diverse understandings of community dance. The Associate-Dean, School of Continuing Education, BDA, Ge-Xin An (2016) defined community dance as 'urban Chinese folk dance' (p. 37). Zhang and Wen (2016) argued that community dance in China developed from "rural square dance" (p. 66) and "urban ballroom dance" (p. 66), while Wen and Lu (2014) propose that community dance is a kind of "performing art occurring in squares" (p. 175). Du et al. (2016) noted that community dance is a fitness activity, which is spontaneously organized by community residents in public squares. The term 'square' in China refers to public spaces such as parks, town squares, or spaces in front of shopping centers. Li (2017) defined community dance as the act of people in a certain region using dance as a medium to create a stable and ordered social activity. Zhong (2013), who was Dean of the School of Continuing Education at the BDA stated that community dance, "mainly refers to the cultural activities which involve the members of a geographical community seeking fitness as well as satisfaction of spiritual needs" (p. 48).

Community dance predominantly is a kind of "performing art occurring in squares" (Wen & Lu, 2014, p. 175) and originated from rural square dance (Zhang and Wen, 2016). It is a dance activity defined and organized by different geographical community dance centers in Chinese provincial administration systems (Yan & Zhang, 2013) and gained popularity in the 1990s in most cities and towns in China, from the south to the north (Zhang & Wen, 2016). Today, community dance not only occurs in squares, but in many other places where people can dance, such as parks, sides of streets, parking lots, and shopping malls (Liu, 2014; Zhao, 2016). However, the square is still the most popular place for middle-aged and older people to dance (Zhou, 2015). Ying and Tang (2015) in their case study did a survey of 120 community dance participants in Beijing and found that "73% of them dance in squares, 15% in gyms, ten percent in parks, and two percent random" (p. 203).

The present study found that many Chinese dance scholars saw the term 'community' as being separate from 'community dance', meaning that community dance refers to a group of residents dancing together in a certain region. It also implies that the term 'community' is more commonly seen as a 'place' rather than the understanding that it is an ephemeral concept that can appear and disappear as people and interests come and go (Rowe et al., 2015). Presently within China, community dance is mostly determined as being groups of older people from certain urban residential communities coming together in a certain place (squares, plazas, and parks) to dance for fun, exercise, and socialization. The participants are of a clear demographic. They are older women.

Older Women and Community Dance in China

Zhong (2013) the Dean of Continuing Education, BDA, observed that community dance is theoretically open for everyone who wants to join in, but the reality is that in China the age and gender of participants reveal a clear tendency. Ming, within the present study also observed community dance participants as, "vulnerable groups, I mean, the elderly." His comments were challenged, "why do you say they are vulnerable? And don't you think community dance should serve everyone?".

Ming replied,

> Maybe because of my engineering education background, I don't think subjectivity is a good way to answer questions. I prefer to see things from an objective point of view, such as the phenomenon of community dance in China. I analyze it because it happens. The current reality is that participants are the elderly and they are out of jobs and lonely. That is why they are vulnerable.

Professor Chang explained,

> The reality today is that the participants are mainly senior and retired people.… Two-thirds of Chinese middle-aged and elderly female groups were community dance participants...dance has become an essential part of life for those senior female participants. After retirement, they have a lot of leisure time, except housework, the only 'big thing' they want to do is dance with their peers in squares. It is about trying to not be lonely.

The popularity of community dance among older women has also been reported in other studies. In Shanghai, the age of community dance participants ranges from "40 to 59 and accounts for 78.2% of all dancers" (Yan & Zhang, 2014, p. 250). In Changsha, a provincial capital in southern China, there is a similar percentage "78.65%" (Kuang, 2014, p. 33). What is more, the percentage of female and male participants in Changsha is "94.8% and 5.2%" respectively (Kuang, 2014, p. 33). Yan and Zhang (2014) as well as An (2016) offered two reasons for the gender difference: firstly, there is a different retirement age for men and women, and secondly, the current popular dance style appeals to women. The average retirement age in China for females is around fifty years old and these women possibly have more leisure time than males whose retirement age is around sixty years old (An, 2016; Yan & Zhang, 2014). An (2016) made the interesting observation that the current music heard and dance seen in the parks throughout China is popular with women. Arguably, different dance styles with different music may appeal to more men.

Why Older Women in China are Attracted to Dancing in Squares?

Isolation

Professor Chang observed that older people, especially older women in China have a need to, "socialize and dance meets their desire for exercise with their peers".

Currently, feeling isolated is one of the most challenging social issues for older women in China. China has become an aging society, however, the development of cities in China is not elder friendly. That is, modern technologies fulfill people's daily lives in China. Everyday technologies such as online shopping, banking, and more recently the use of WeChat bar codes to do everyday shopping rather than using cash is daunting to many. Older women in China are becoming increasingly isolated as communication and networking become increasingly dominated by social media (Zhao, 2016). Digital technology was not widely used in China 30 years ago (especially in rural China), and as such, familiarity with technological forms of media was low. While it is clear that on the streets of present day Beijing the elderly are equipped with smartphones and increasingly engaged online communities, they still want to be with 'real' people, and they see square dance as an acceptable and accessible way to meet others and be active in society.

The feeling of isolation also comes from a low engagement with a society that is increasingly urbanized. Chen (2014) observed that in current Chinese society, the population is aging, however, community services for elderly people have not catered for this change nor the vast increase in numbers of elderly. Activities and spaces offered by community services can only meet a small number of needs of the older residents (Chen, 2014; Yan, 2016). As such, the elderly need to find other ways to find friendship, health advice, financial advice, happiness, and support networks. The women have found that the regular meetings in the parks and the engagement in familiar dance activities have provided great support and meet many needs in their changed urban and family situations.

Better Life, Higher Pursuit

Another reason that may explain the popularity of dancing in squares among older women is the improvement of China's national economic wealth and the improved social security system that benefits aged people more than ever before (Ding, 2014; Yu, 2014). As Chinese society becomes more and more financially developed, the population as a whole is enjoying a different and more consumerist lifestyle. The general overall increased quality of life has provided more financial security. An implication of this is that the elderly have retired earlier and hence have more leisure time, and as noted above, more time to feel isolated and 'left out'. It is also pertinent to note that while there are more welfare services available for the elderly, there are just not enough for dealing with the large numbers of older women needing support. Liu (2014) noted that there are over 620 million urban residents in China, but there are not sufficient public facilities to satisfy people's daily needs for exercise. Given this context, dance in squares as a new way for gaining exercise requires very little in the way of facilities and is seen by government and local council as a positive and realistic way to foster exercise (Liu, 2014). Liu (2014) argued that square dance to a certain extent solved the problem of providing space for daily exercises.

According to Maslow's (1943) hierarchy of needs, when people's physiological needs are met, they feel safe. However, as Maslow continues, this is followed by needs for love and belonging (Poston, 2009). As Professor Gao shared within the present study, "community dance is an activity that meets women's needs for physical exercise, socialization, connection, and expression." The dance activity also reduces loneliness, allowing older women to experience feelings of being part of a group, where they feel connected and valued. As sociologist Clark (1973) noted, feeling a sense of solidarity with a group is a key tenant in any community activity.

Community dance offers older women a great chance to enrich their retired life with their peers. Professor Chang shared one of her experiences when observing a community dance team's daily routine:

> Every morning senior participants took the same bus to the south entrance of Zi Zhu Yuan Park. After dancing, they would go to a supermarket to buy some discounted vegetables and meat before going back home. And then they started looking forward to the evening dancing.

Pursuing a healthier life is one of the elderly's main goals for joining in community dance activities in China (Ying & Tang, 2015). As Yan and Zhang (2013), and Kuang (2014) noted, dancing for health is the biggest motivation for community dance participants in China. Presently in China, the elderly have more desire, awareness, and time to keep healthy compared to the younger generation (Liu, 2014). Supporting this desire for well-being is the fact that participating in community dance is essentially for free. As such, access is easy, firstly because of the zero cost, but also because of their close proximity to a park or square. Moreover, it needs to be noted that while the general lifestyle in China is improving this is not true for everyone. The gap between the middle class and lower class is widening (Ding & Bin, 2021; Li, 2019). However, because square dance is free and very local, it is an activity less defined by income levels and more defined by friendships.

A Chance to 'Be Young Again'

Older women interested in community dance may be influenced by their previous dance and life experience when they were young. Ming thought that community dance in China had developed from two phases,

> One is an 'inheritance' phase.… After the establishment of the People's Republic of China in 1949, governments have increasingly supported community dance by organizing diverse arts and cultural activities and festivals that advocate policies.

> Another phase was 'absorption'. Disco and ballroom dance are new types of community dance and were widely spread throughout China in the 1980s. Do you know how popular they were? Some young parents were so addicted to dance that they even forgot to pick their children up from school.

And also, Professor Chang shared her experience,

> Speaking of my story of dance, I have to say that for people like me who were born in the 1960s, we had a very different experience in dance compared to the people today. When I was young, the common and popular dance forms were group dances, for celebrations.

According to Ming, dancing as a group became a very popular social activity during the 1970s and 1980s. The 80 s were a very influential decade that informed Professor Chang's youth. At that time, many young women like Professor Chang tended to join the dance as a group. The interviewees spoke about dance forms popularised in the 70 s and 80 s. Today, many older women dancing in squares are still dancing in groups, as was the fashion. This was how the participants learned to dance and performed at that time. What is more, much music we hear today in the squares and parks in China is of the 70 s and 80 s. This may further explain why current community dance in China is popular with middle-aged and older women. It is interesting to imagine what community dance might look like after another 20 or 30 years in China when current younger generations move into the parks with their dance and music. We wonder, will these people still dance in public squares and parks?

Conclusion

Taking this logic and accepting that Chinese society may continue to evolve as it currently is, we posit that there is a huge opportunity/need for dance industry leaders to recognize the future social needs of the next generation of elderly dancers. We suggest that that tertiary dance institutions adapt their current conservatoire-oriented curricula and pedagogies to meet emerging community needs of the population who seek socialization, wellness, and overall quality of life? We posit that dance may be an invaluable piece of social infrastructure where dance may help in building quality of life and inter-generational connections that alleviate the breakdown of social isolation amongst people. In respect to the United Nations (UN) 17 Sustainable Development Goals (SDGs), we argue that community dance provides opportunities for a relatively huge population to: develop good health and wellbeing (SDG 3); promote gender equality where older women feel empowered as valuable contributors to family ecology (SDG 5); foster sustainable cities and communities (SDG 11); develop life-long learning especially across generations (SDG 4); and, importantly, see these groups of older women as civic partners with UNESCO (SDG 17) who in partnership may work to achieve sustainable development in the worlds most populated country.

At the outset, this chapter noted issues associated with large demographic shifts in China. The findings of our study do not profess to solve such concerns, but this small study has found that community dance has potential to help foster the development of China's society along a more sustainable pathway as described by the United Nations' 17 Development Goals (SDGs). The SDGs speak to global concerns (Griggs

et al., 2013), and yet notes that to reach these goals everyone needs to contribute: governments, private co-operations, civil society, and indeed every individual. This includes older women in China, who by their desire to meet up with others, get out of their apartments, exercise, and support their working children are possibly creating a better and more sustainable Society.

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