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Cultural Sustainability and Arts Education

International Perspectives
on the Aesthetics of Transformation

Springer

Yearbook of Arts Education Research for Cultural Diversity and Sustainable Development

Volume 2

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

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

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

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

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

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

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

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Chapter 1
Introduction

Check for updates

Benjamin Jörissen, Lisa Unterberg, and Tanja Klepacki

Abstract "Cultural Sustainability" is part and parcel of any sustainable transformation that appreciates traditional knowledge and is sensitive to cultural heritage and identity. Aesthetic, Arts, and Cultural Education are important change agents, not only because they contain and pass on cultural knowledge, but also because they are empowering through the reflection and negotiation of cultural ways of perceiving and relating to the world. The sections of this volume will investigate such interrelations with respect to intangible cultural heritage, global perspectives on migration and postcoloniality, as well as post-digital transformations. Reports from field trips undertaken to experience cultural heritage, and, last not least, critical (meta-) commentaries on the aesthetics of transformation round out the presented collection of thoughts and research insights.

Long before the UN defined the 17 Sustainable Development Goals, substantially widening the scope of sustainable thinking and acting, it acknowledged the importance of cultural diversity "as a mainspring for sustainable development for communities, peoples and nations", while at the same time "recognizing traditional knowledge as a source of intangible and material wealth, and in particular the knowledge system of indigenous peoples, and its positive contribution to sustainable development" (UNESCO, 2005, 1). However, culture should not simply be seen as one of many valuable resources for sustainable development. It is rather hardly imaginable how *change* towards sustainable development—in an ever more complex and interconnected world—should take place *without* building upon the semantics, implicit

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values, and belief systems that enable and characterize a particular "cultural" or "traditional knowledge" in the first place. Consequently, in recent years, a broad discourse on cultural sustainability (Birkeland et al., 2018; Cooley & Titon, 2019; Meireis & Rippl, 2020) and the interrelated term of cultural resilience (Beel et al. 2017; Brown, 2015; Dira, 2016; Hasan, 2020; Joerissen & Klepacki, 2021; Price & Narchi, 2018; Rampp et al., 2019; UN, 2012; Welter, 2019; Wexler et al., 2014) have begun to emerge in many different disciplines.

Accordingly, the first thought which motivates this book is the idea that *every* culture—*every* social context that shares a collective memory, a frame within meaning that can be achieved, a spectrum of values to be pursued—comes with its own special way of *projecting* its own future. In this regard, a first understanding of the term "cultural sustainability" has to put "culture" in its center, as in, culture "attempting to pass on their particular ways of life […] from generation to generation in contemporary society" (Bekerman & Kopelowitz, 2008, 4; see also Cherubini, 2014). But this is not to be conceived as a static process. Education itself, as the pedagogue Klaus Mollenhauer defined, is at its core nothing more than an expression and institutionalized cultural form to perpetuate culture *towards* a common future (Mollenhauer, 2013, 1–11). Cultural constructions of future—more precisely "futurity" (Munn, 1992, 115)—rely, among others, on concepts and semantics of time (Koselleck, 2004) as well as on concepts of an environment of humans, animals, things, and spiritual entities. They contain semantics and schemes that describe the transition of the individual and the community through time. What is visible, senseable, knowledgeable depends vastly on cultural framings—although, of course, in a globalized world, these framings interfere, often transgress, or even hybridize with each other, more often than not in ways that include hegemonial and conflicting processes (Bhabha, 2012; Mignolo, 2011). Action toward the future, be it on an individual, collective, or institutional basis, can only be taken *within* these cultural framings of perception as a whole (see, e.g., Albert, 2015; Ezeanya-Esiobu, 2019; Sandoval-Rivera, 2020; Tennberg et al., 2019). "Sustaining cultures" thus does not mean to "conserve culture", but to transmit and translate culture into unknown, therefore, culturally constructed, futures.

This affects a second, and surely more common, understanding of "cultural sustainability" that puts "sustainability" in its center. If we talk about *change* towards sustainable development, we inevitably have to think from *within* culture(s), their implicit systems and practices of perceiving and knowing (Harvey, 2009; Lange, 2018; Sandoval-Rivera, 2020), and education as a transformative cultural instance. Trying to apply a universal (western-centric) scientific scheme of evidence onto these complex cultural constellations would not only be prone to failure, but more so be a hegemonic gesture that in the end would lead to the opposite of cultural sustainability.

There will be no "environmental sustainability" without forms of "cultural sustainability". Thus, the change towards sustainability has to be a change that starts with cultural forms of perception and knowledge, and consequently has to seek a way that is centered in cultural expression of any form. To give an example, the meaning of a simple description of a sustainability goal like "saving water" has vastly different meanings depending on if "water" is considered as a mere resource (as in many

countries mainly used for hygienic and industrial purposes, and then also as a simple beverage sold in plastic bottles) or instead as a holy, sacred thing (Larson, 2011). The perception of "water" as the mere abstract chemical formula H_2O, as it is mainly taught and trained in STEM curricula, will hardly contribute to a change toward sustainable *practice*, and even less toward the development of a *perception* that includes us, as bodies being a part of a planet and in which "a planet" is more than a plastic globe with names of states to memorize and "the earth" is not just something "we live on", but something *through* which we live (Spivak, 2002).

Here, we may unravel the distinguished meaning of *aesthetic practices* and the arts in the context of cultural dynamics (Jörissen et al., 2018). For aesthetic practices of any kind are practices in which *the way we perceive the world* itself becomes *subject* as well as *matter*. With regard to cultural sustainability, the rising visibility and increasing importance of indigenous arts literally speak for itself (see, e.g., Cooley & Titon, 2019; Pratt, 2019; Senier, 2020; Sinclair & Carriou, 2011; Steiner, 2015; Tunstall, 2013). The ways in which cultures develop their own means of aesthetic and artistic practices, and thus their own understanding of art(s), are diverse. This is the field in which beliefs and values with regard to the perceivable (and the transcendent) are put upon a stage and thus become subject of action, of iteration, and hence a subject to negotiation and possible change.

To sum up, we may point out the two interconnected strains of our argument:

1. The concept of "cultural sustainability" proposed here interweaves the two notions of (a) the cultural resources (semantics, implicit knowledge, modes, and means of perception), as a part of their heritage to be passed on by education that strive to materially and spiritually maintain and sustain life, and (b) the 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.
2. Education is (or should be seen as) a process that binds together cultural resources and change, providing culturally meaningful ways of transformation. Aesthetic, Arts, and Cultural Education thus are endeavors that (should) not only care to teach artistic skills and competencies, but should act as an agent of *perceptual change* based upon the rich and vast resources of cultural and artistic expression—keeping in mind that arts themselves reflect and change our "ways of seeing" (Berger, 2008).

1.1 Background and Structure of the Volume

This yearbook is based on topics, questions, and results of the conference "Aesthetics of Transformation – Arts Education Research and the Challenge of Cultural Sustainability" (May 2–4, 2018, Nuremberg, Germany)—a congress that was organized jointly by the UNESCO Chair in Arts and Culture in Education, the Chair of

Education with a Focus on Culture and Aesthetics, at both the Friedrich-Alexander-Universität Erlangen-Nürnberg and the UNITWIN Network Arts Education Research for Cultural Diversity and Sustainable Development.

The volume comprises a total of five thematic sections, each contributing in its own unique way and against the background of different perspectives to promote and sharpen the understanding of the potential role of arts education and arts education research for cultural sustainability.

1.1.1 Part I: Intangible Cultural Heritage (ICH) and Aesthetic Practices Under Conditions of Cultural Transformation

The *first part of the volume* is concerned with Intangible Cultural Heritage (ICH) and how aesthetic practices res. certain forms of art are changing through cultural transformation processes. Beginning with a keynote contributed by the internationally acclaimed educational anthropologist (and current vice-president of the German UNESCO Commission) *Christoph Wulf*, the importance of ICH is discussed: ICH, as Wulf demonstrates, is a central resource for the staging as well as negotiation of traditions and identities under the very condition of changing contexts, and thus is a phenomenon of major importance for our question of cultural conditions for sustainable development, especially with regard to inherited values and aesthetics.

Emily Akuno's contribution demonstrates how parts of a spiritual cultural heritage make their way into pop culture, explaining how traditional religious ideas have transcended the values of indigenous culture through contemporary pop music. While musical forms and their audio-visual representation are changing vastly, spiritual values seem to be sustained not despite, but because of this change in musical and media culture.

A group of authors, *Raimund Vogels*, *Meike Lettau*, *Eyram Fiagbedzi*, and *Naomi Andrew Haruna*, next zoom in on cultural sustainability in areas of conflict, more specifically, West Africa: Ghana and Nigeria. Vogel et al. take a look at how artists can be mediators, social commentators on, and diffusers of conflicts like displacement, marginalization, religion, and ethnicity. They do this by discussing the two examples of Bɔbɔɔbɔ performances—an indigenous music and dance culture in Ghana—and, secondly, of visual representations as a tool for social cohesion in Nigeria. The feasibility of sustainable development, as their contribution shows, is reliant on the homologous objectives in the heterogeneously structured fields of cultural diversity, equity, and environmental economic responsibility.

Bo-Wah Leung speaks to the socio-historical and cultural development of Cantonese Opera in the Guangdong Province, its transmission and nature, and its evolution from both the artist's and audience's perspective. He uses this art form as the perfect catalytic example of the transformation of rituals to fine art as the practice of this intangible heritage is globalized through history and its intersection with

Chinese culture. Leung outlines the importance of the preservation of traditional art forms for cultural sustainability, no matter the socio-economic situation.

Finally, *Twardzik Ching Chor Leng* from Singapore intersects discourses on art, society, and gender politics through the perspective of food preparation as part of a participatory artistic process conducted by the famous feminist artist Amanda Heng. This artist herself prominently represents cultural transformations, i.e., the changing role, status, and rights of women in Singapore, in her own personal biography. Her art, as Leng demonstrates, is deeply rooted in (feminist perspectives on) intangible cultural heritage, and so we witness how art contributes to cultural sustainability by means of a change of patterns of perception that at the same time connects and shifts heritage.

1.1.2   Part II: Arts and Cultural Education in Times of Neoliberalism, (Post-)Migration and Post-Coloniality

Catrina S. Martins's text leads us into critical investigations upon "Making Creative and Entrepreneurial Selves in Education", describing the end of artistic emancipation from the socio-political world and instead showcasing the use and abuse of inherited pastoral power in creative "freedom". This text addresses the instrumentalization of creativity in governmentality, social-ranking, and, arguably, self-identity such as using art and aesthetics as a form of economic productivity and leverage. This idea displays the constant, democratic, transformation of arts, and education and provokes a twist in mentality toward the traditional idea of cultural "sustainability".

Matthias Damerow reflects on Catarina S. Martins's conceptualization regarding the influence of neoliberalism on arts education. Damerow expands on Martins's topic of transformation by using the "hidden agenda" changes in the STEM-oriented Portuguese educational curriculum as an example in the European context. He moves on by adding to her ideas of critical thinking, creativity, dis/obedience, and arts education in identity building.

Camila Malig Jedlicki next shifts focus to arts education and decolonization in the context of migration. It is an inevitability that the colossal migratory trends in contemporary time led to globalization and intersection of multiple cultural heritages, a circumstance that points toward the importance of critical intersectionality as a theoretical framework for research on cultural change and cultural sustainability. The question Jedlicki tackles here is established in the balancing of decolonial ideas of local and "Others" inside of arts education, largely using Europe and Latin America as examples of both success and struggle in this endeavor.

Intangible, transcultural heritage and a new, culturally sensitive methodological approach characterizes the following text by *Carla Maier* and *Elise von Bernstorff*. Focusing on practices of a post-migrant schoolboy from Egypt and his reading of a

collection of stories from his "home country" (Egypt), they analyze how performativity, sound, and things (in the context of theater education) collectively aid to the construction of ethnical, gender, age, and socio-economic identity.

Moving forward in the topic of research within arts education and transformation, *Kathryn S. Coleman* finally asks the imperative question: Who's voices, bodies, traditions, spaces, and cultural language, artifacts, and history are we taking a profound look at when we recognize and facilitate learning communities? More specifically, new educators. Using the capstone subject S.A.C.E (space, pedagogy, artful inquiry/ artistry, community dynamics, engagement), she addresses case studies that explore multidisciplinary shifts in focus of fixed arts integration ontologies and methods—through this, provoking transformation within post-qualitative inquiry.

1.1.3 Part III: Arts and Cultural Education Under Conditions of Digital Transformation

Yu Jin Hong's article is directly related to artistic change within art and technology, dissecting the affects, consequences, and transformation of the "Fourth industrial Revolution". In its essence, this text contributes to the idea of cultural sustainability by describing how the act of utilizing digital technology such as artificial intelligence and virtual reality to personify or exemplify human emotion, feelings, or expression is then intersecting the digital realm and the arts. By so doing, this allows both technological development and artistic radicalization to coexist in the same sphere as new education and cultural heritage.

How to conduct research on the transformation of well-established artistic practices is the central concern of *Christoph Richter's* and *Heidrun Allert's* contribution. Among others, the authors present outcomes of a research that encompasses interviews with industrial designers and students who were in the process of integrating newly developed digital sketching apps into their work practices. Richter and Allert discuss methods and methodologies to conduct research for the elicitation and analysis of such disruptive (technological) changes that account for the rationalities and aesthetics of situated practices and the ways these are reproduced and altered by the participants.

Introducing technological transitions of culture, both *Claudia Roßkopf* and, in the following text, *Leopold Klepacki* and *Martha Karoline Schröder* take us to the realm of digitization and digital space within museum space. In her text, Roßkopf raises the thought of questioning the ability of museums to stay relevant for cultural development and sustainability and the use of museums inside the digital world rather than the other way around. In the time between the submission of this chapter and the writing of this editorial, this topic gained ever more relevance in midst of the changes enforced by the global Covid-19 crisis: How do museums use tools such as Facebook, Instagram, and blogs (among others)? How does one build a bridge between creator/ artist/ educator and participant/ audience/ learner? The variable Roßkopf finds that

these answers depend on is the role which each museum decides to undertake, thus proving the essentiality of a digital space to exist.

Klepacki and Schröder, on the other hand, shift the focus in their contribution to the question of how exhibition modes, practices and structures—as well as the (pedagogical) mediation concepts related to them—have to be transformed when museums are confronted with the challenge of exhibiting digital objects (such as gaming software) that do not have any physical form per se. For this the authors depict two examples that are shown as molding tools for a new human-hardware-software, pedagogic relation in which something as static as observation transforms into dynamic execution, culminating in the challenging questions of how the complexities of digital cultures, as cultures bearing software in their very foundations, may become part of cultural and collective memory.

1.1.4 Part IV: Field Trips: Experiencing Cultural Change

Part four gives an overview of four different field trips that took place as a part of the Nuremberg conference. Each group took a tour to different representations of educational art practices, cultural heritage, and cultural sustainability in efforts to create tangible experiences. *Johannes Bretting*, *Anna Carnap*, *Viktoria Flasche*, *Astrid Hornung,* and *Friederike Schmiedl* report about and from the institutions and places visited. *Leopold Klepacki* and *Tanja Klepacki* provide a theoretical introduction to this section dealing with the subject of processes of tradition and transformation in the realms of cultural education.

1.1.5 Part V: Comments and Critical Perspectives

The fifth part, which brings the volume to an end, is dedicated to responses and commentaries as part of the interactive dialogical process that the UNITWIN "Arts Education Research for Cultural Diversity and Sustainable Development" conference, as well as this yearbook, understands as an element of utmost importance with regard to the development and repositioning of arts education after the Seoul Agenda, i.e., after having understood arts education as part of a global endeavor and importance on a global as well as on a regional scale.

The commentary provided by *Chee-Hoo Lum* is a reflection and comparison piece regarding the two previous UNITWIN meetings as well as conceptualizing the aspects needing to be considered, revised, and changed for future common academic endeavors. Lum recognizes and revises the pivotal facets of the Seoul Agenda and implores researchers to keep in mind what arts education, cultural diversity, cultural heritage, transformation, etc., mean in the socio-political agendas, more importantly in the context of cultural diversity, sustainability, and sustainable development.

The volume ends with *Shifra Schonmann* speaking to the aesthetics of transformation and the provocative contemplations behind this. These include the definition of aesthetics and its meaning in "art worlds", and the infrastructure of knowledge.

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Part I
Intangible Cultural Heritage (ICH) and Aesthetic Practices under Conditions of Cultural Transformation

Chapter 2
Intangible Cultural Heritage: A Challenge to Aesthetic and Cultural Education

Christoph Wulf

Abstract At the beginning of the twenty-first century, a number of countries initiated the process of creating a convention on "*Intangible Cultural Heritage*". Adopted in 2003, the convention aims to create and broaden a worldwide shared consciousness of human heritage and humanity. Emphasizing the relevance for cultural education, this contribution explores the central role of practices—understood as representation, expressions and knowledge skills—of intangible cultural heritage for cultural identity and diversity. The article proposes, that we can foster our understanding of culture— our own as well as that of others—if we reflect on seven aspects included in this UNESCO convention: the human body as medium, practices of communication and interaction, mimetic learning and practical knowledge, the performativity of cultural practices, central structural and functional elements, difference and otherness, and inter-cultural learning. This makes it possible to outline challenges for (inter)cultural education in the context of the current state of globalization as well as the pluralization of cultures to which one might belong.

Having started in 1972, today the world monument heritage list has more than 1000 inscriptions of cultural, natural and mixed sites. With this program, UNESCO wants to show that great sites of culture and nature do not only belong to the descendants of one culture or nation; they belong to all human beings. They are expressions and products of the cultural and aesthetic productivity of humanity and therefore also an integral part of cultural education. The cathedral of Cologne, for example, is an overwhelming edifice which deserves to be on this list with buildings like the Acropolis, the Taj Mahal or the Great Wall in China. With this list, UNESCO wants to contribute to the appreciation of cultural differences and to the development of a global human identity, later also called "Global Citizenship" and "Global Citizenship Education". No doubt this program is among the most prevalent activities of UNESCO.

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At the beginning of the twenty-first century, many countries initiated the process of creating a convention on "Intangible Cultural Heritage" adopted in 2003 to complete this engagement and this program as well as to create a worldwide shared consciousness of human heritage and humanity. In 2022 the UNESCO list of "Intangible Cultural Heritage" includes 629 practices from 139 countries. Germany, which signed the convention only in 2013, has more than 130 intangible cultural heritage I practices on its national list.

The practices of intangible cultural heritage are central to the cultural heritage of humanity, which comprises practices from a plethora of different cultures as well as monuments listed as world cultural heritage. These oeuvres and practices play an important role in the cultural identity of human beings. "'Intangible cultural heritage' means the practices, representation, expressions, knowledge skills – as well as the instruments objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage". These practices are manifested in the following domains:

(a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage,
(b) performing arts,
(c) social practices, rituals and festive events,
(d) knowledge and practices concerning nature and the universe,
(e) traditional craftsmanship (UNESCO, 2003).

The practices of intangible cultural heritage are a specific expression of cultural diversity and as such, also protected by the more general UNESCO convention on the "Protection and Promotion of the Diversity of Cultural Expressions" (UNESCO, 2005). They can promote inter-human processes of mediation and initiate educational development on many levels which convey cultural heritage to the next generation (Wulf, 2022). Engaging with these practices under the conditions of globalization permits us to make important experiences of heterogeneity and otherness (Wulf, 2006).

The importance of the monuments listed by UNESCO as world cultural heritage for the cultural self-understanding of human beings is undisputed. By contrast, the role of the practices of intangible cultural heritage is subject to more controversial debate. This is all the more surprising given that the monuments have arisen out of man's intangible cultural practices.

In the context of the growing influence in modern societies of individualization and personal autonomy, we are at times confronted with the view that many practices of intangible cultural heritage have today become superfluous and could be replaced by other practices. Just like in the old days, however, communal life is impossible without the practices of intangible cultural heritage. They are historical and cultural products, and in studying them, the cultural determination of the phenomena themselves and the culturally determined character of the research perspectives brought to them come to be superimposed upon one another (Wulf, 2002b, 2013).

Before I continue with my talk on the importance of cultural heritage for the inter-cultural communication and understanding, I would like to present you the "*Canto a Tenore*", Sardinian Pastoral Songs, as an Italian example, listed in 2008.

"*Canto a Tenore*" has developed within the pastoral culture of Sardinia. It represents a form of polyphonic singing performed by a group of four men using four different voices called *bassu, contra, boche* and *mesu boche.* One of its characteristics is the deep and guttural timbre of the *bassu* and *contra voices.* It is performed standing in a close circle. The solo singers chant a piece of prose or a poem while the other voices form an accompanying chorus. Most practitioners live in the region of Barbagia and other parts of central Sardinia. Their art of singing is very much embedded in the daily life of local communities. Often it is performed spontaneously in local bars called *su zille* ri, but also at more formal occasions, such as weddings, sheepshearings, religious festivities or the Barbaricino Carnival.

The Canto a Tenore encompasses a vast repertoire that varies within Sardinia. The most common melodies are the *Serenade Boche' e Notte* ('the voice of the night') and dance songs such as the *mutos, gosos* and *ballos.* The lyrics are either ancient or contemporary poems on present-day issues, such as emigration, unemployment and politics. In this sense, the songs can be regarded as both traditional and contemporary cultural expressions.

The *Canto a Tenore* is especially vulnerable to socio-economic changes, such as the decline of the pastoral culture and the increase of tourism in Sardinia. Performances on stage for tourists tend to affect the diversity of the repertoire and the intimate manner in which this music was performed in its original context.

In my presentation, I want to show you seven aspects highlighting the specific character and relevance of the practices of intangible cultural heritage of the 2003 Convention, which you might like to relate to the example of the *Canto a Tenore.* These aspects are: (1) the human body as a medium, (2) practices of communication and interaction, (3) mimetic learning and practical knowledge, (4) the performativity of cultural practices, (5) central structural and functional elements, (6) difference and otherness, (7) inter-cultural learning.

2.1 The Human Body as Medium

In contrast to architectural monuments, which are arguably more easily identified and protected, the forms of intangible cultural heritage are much more difficult to pick out, to convey and to conserve. Whereas the architectural oeuvres of world cultural heritage are fashioned from relatively durable material, the forms of intangible cultural heritage are subject to historic and cultural change to a far higher degree. While architecture produces material cultural objects, *the human body is the medium* of the forms and figurations of intangible cultural heritage. If we wish to grasp the specific character of intangible cultural heritage, we need above all to reflect and acknowledge the fundamental role that the human body plays as its carrier as you could observe in the performance of the *Canto a Tenore.*

A number of consequences ensue from this fact. Bodily practices are determined by the passage of time and the temporality of the human body. They depend on the dynamics of time and space. The practices of intangible cultural heritage usually are not completely fixed. They are subject to processes of transformation linked to social change and exchange. Interlaced with the dynamics of life, they are characterized by their process, like nature, and more susceptible to the pull of homogenizing tendencies.

As they are stagings and performances of the body, they tend to have greater social weight than mere discourses. For with their bodily presence, the cultural actors invest the community with "something extra" in addition to the spoken word. This "extra" is rooted in the materiality of the body and man's very existence, which is based upon it, with its concomitant bodily presence and vulnerability. Through the staging of practices of intangible cultural heritage, cultural communalities are produced, not only linguistic and communicative, but also bodily and materially. People stage themselves and their relations and in so doing, produce culture. In staging and performing intangible cultural practices, they bring forth cultural orders which express, among other things, power relations between the members of various social strata, between generations and between the sexes. By virtue of being performed and expressed in bodily arrangements, practices of intangible cultural heritage, like religious rituals and ceremonies, for example, take on the appearance of being "natural" and generally accepted. By inviting us to "join in and play along", they facilitate the unquestioning acceptance of the cultural orders which show themselves in them. Whoever declines the invitation to "join in and play along" in a cultural community puts himself beyond the pale, is excluded and can become a scapegoat and thus a surface for the projection for negativity and violence (Girard, 1982).

2.2 Practices of Communication and Interaction

As you could see in the little presentation of *Canto a Tenore,* for the genesis and practice of religion, society and community, politics and the economy, culture and art, learning and education, practices of intangible cultural heritage are essential. With their help, the world and the modalities of human life are ordered and interpreted; within them, they are experienced and constructed. They connect past, present and future; they enable continuity and change, structure and society as well as experiences of transition and transcendence.

In the current political situation, which is characterized in many parts of the globe by debates about the disintegration of the social, the loss of values and the search for cultural identity, these practices are increasingly gaining in importance. There is an expectation that they will bridge the gap between individuals, communities and cultures. They create cultural coherence by virtue of presenting forms, which, by their ethical and aesthetic content, offer security in times where the big picture is easily lost from sight. They hold out the promise of compensating for the experience

of losing contextualization in a community—an experience associated with modernity—of compensating for the experience of losing a sense of cultural identity and authenticity—associated with the tendencies of individualization, virtualization and simulation as well as with the erosion of social and cultural systems.

Cultural communities constitute themselves through verbal and non-verbal forms of interaction and communication. Many of the practices of intangible cultural heritage are, as it were, performed on "stages"; by means of staging and performing, forms of cohesiveness and intimacy, of communal solidarity and integration, are produced. Communities are distinguished not only by a collectively shared symbolic knowledge, but to an even greater degree by cultural action, in which they stage and perform such knowledge in the practices of intangible cultural heritage, thereby expressing the self-projection and reproduction of culture. Communities are dramatized fields of action which are constituted as symbolic stagings within spheres of experience through intangible practices of cultural heritage, forming a system of communication and interaction (Geertz, 1973; Grimes, 2010; Turner, 1995).

Human beings communicate and interact in practices of intangible cultural heritage. These practices are bodily, performative, expressive, symbolic, rule-based, non-instrumental and efficient. They are repetitive, homogenous, playful, public and operational. In them, collectively shared knowledge and collectively shared practices of action are staged and performed and the self-projection and self-interpretation of cultural orders reaffirmed.

Performances of practices of intangible cultural heritage have a beginning and an end and thus a temporal structure of communication and interaction. They take place in cultural spheres which they in turn help shape. They have a pronounced character, they are conspicuous and determined by their respective framing (Goffman, 1986).

2.3 Mimetic Learning and Practical Knowledge

As *Canto a Tenore* has shown, practices of intangible cultural heritage are largely learnt and appropriated in mimetic processes in which the practical knowledge necessary for their staging and performance is acquired (Bell, 2009; Butler, 1997; Sahlins, 1978). These learning processes take place first and foremost when people participate in cultural *mises-en-scène* and performances in which mimetic processes unfold as processes of creative imitation. Those behaving mimetically attempt to become like their role-models. These processes of mimetic likening differ from one person to the next and depend on the way of relating to the world, to other persons and to oneself. People take an "imprint" of the cultural world and in so doing make it a part of themselves. At the same time, the practices of intangible cultural heritage are thus passed on to the next generation (Gebauer & Wulf, 1995, 1998).

The importance of mimetic processes for the transfer of social practices can hardly be overestimated. These processes are sensual; they are tied to the human body; they relate to human behavior and seldom unfold consciously. Through mimetic processes, human beings incorporate images and patterns of practices of intangible

cultural heritage, which subsequently become part of their inner world of images and imaginations. Mimetic processes thus contribute to a cultural enrichment of this inner world and broaden it, furthering man's development and education. The practical knowledge necessary for the staging and performance of cultural actions is acquired. This culturally diverse knowledge develops in the context of the staging of the body and plays a special role in the creation of cultural performances in modified form. As a practical form of knowledge, it is a result of a mimetic acquisition of performative behavior, which in itself develops out of a bodily form of know-how.

As practical knowledge, mimesis and performativity are mutually intertwined. For example, in the cases of rituals, dances or gestures, repetition of the cultural practices plays a big role in the transfer of intangible cultural knowledge. Cultural competence only develops in cases in which socially formed behavior is repeated, and in being repeated, modified. Without repetition, without the mimetic rapport to something present or past, no cultural competence can come into being. For that reason, repetition is a central element of transferring intangible cultural heritage to the following generation.

2.4   The Performativity of Cultural Practices

As you can also see in *Canto a Tenore,* the performativity of practices of intangible cultural heritage comprises at least three dimensions (Butler, 1997; Wulf & Zirfas, 2007; Wulf et al., 2001). Such practices may firstly be grasped as communicative *cultural performances*. As such, they are the result of stagings and bodily performance. Their unfolding deals with the cultural arrangement of social scenes in which the actors fulfill different functions. As speaking and acting relate to one another, their interaction produces cultural scenes. Just like works of art and literature, the practices of intangible cultural heritage may be construed as the outcome of cultural actions, in the course of which even divergent social forces are subsumed into an accepted cultural order.

Secondly, the *performative character of language* is of crucial significance, made explicit, for example, in rituals such as wedding or baptism ceremonies in which the words spoken during the performance of the ritual practices contribute substantially to the creation of a new reality. The same is true for cultural practices in which the relation of the sexes to one another is organized and in which repeatedly addressing a child as "boy" or "girl" contributes to the development of gender identity.

Finally, the performative also comprises an aesthetic dimension, constitutive of artistic *performances*. Without taking this dimension into account, many other practices of intangible cultural heritage cannot be made transparent. This aesthetic perspective points to the limits of a functionalist view of the performativity of cultural acts. Just as the aesthetic regard upon artistic *performances* prohibits reducing them to acts determined merely by the intention of attaining functional goals, so it reminds us that the practices of intangible cultural heritage are "more" than the manifestations of concrete intention.

The staging of bodily performances of intangible cultural heritage often exhibits important differences. Among the reasons are general historical conditions, cultural and social conditions and finally, conditions associated with the uniqueness of the protagonists. The interplay of both kinds of factor produces the performative character of linguistic, social and aesthetic action in cultural stagings and performances. At the same time, the limits of the predictability and manageability of practices of intangible cultural heritage are made transparent when we consider their specific, event- and process-like character. By taking into account their aesthetic dimension, the significance of the style of cultural practices is made visible. The difference between conscious purposefulness and the manifold layers of meaning accruing to the scenic arrangement of bodies is obvious. The performative character of practices of intangible cultural heritage invites many different interpretations and readings without this difference of interpretation diminishing the effect of the cultural arrangements as such (Schechner, 1977; Tambiah, 1981; Turner, 1982). On the contrary: part of the effects of those practices flow precisely from the fact that the same practices admit of different readings, without detrimental consequences for the *magic of their practice* (Bourdieu, 1972; Frazer, 2009).

Communication crucially depends on *how* people make use of their body in their culturally determined behavior and action, which body distances they keep, which body postures they adopt, which gestures they develop. By these means, people communicate much about themselves and their approach to life, about their way of seeing, feeling and experiencing the world. Despite their central importance for the effects and consequences of cultural action, these aspects of bodily performativity are missing from many traditional theories of action, for example, Talcott Parsons (1937), in which the actors are still reduced to their cognitive dimension, while the sensual and contextual conditions within which they act are ignored. In order to avoid such reductionism, we have to remind ourselves, and keep in mind, how the practices of intangible cultural heritage emerge, how they are linked to language and imagination, how their uniqueness is made possible through social and cultural patterns and how their event-like dimension relates to their repetitive aspects (Wulf, 2006; Wulf & Zirfas, 2004).

2.5 Central Structural and Functional Elements

The practices of intangible cultural heritage have many different functions which can nonetheless never quite be reduced to in any exhaustive sense. Their general importance for human communities consists of the following ten points, which are of different importance in each practice of immaterial cultural heritage (Wulf & Zirfas, 2007; Wulf et al., 2001; Wulf, 2004b, 2010, 2011, 2013):

2.5.1   Producing Culture

Communities are formed and transformed in and through cultural processes and practices, so they can hardly be imagined without the practices of intangible cultural heritage. Via the symbolic content of many forms of interaction and communication, and especially via the performative processes of generating interaction and meaning, practices of intangible cultural heritage guarantee and stabilize the community itself. The community is the basis, the performance and the effect of cultural action. Many practices of intangible cultural heritage transform, by their specificity, non-determined into determined behavior. The techniques and practices associated with this transformation serve the repetition of the necessary enactments, their being amenable to direction and control and making identifiable causes, effects and disturbances.

   Communities are distinguished not only by the common sphere of a collectively shared symbolic knowledge, but above all through forms of cultural interaction and communication, in which and through which they stage this knowledge. Such staging can be understood as the attempt to guarantee the self-representation, reproduction and integrity of the cultural order, to produce symbolic knowledge by communicating, and above all to generate spheres of interaction, dramatic fields of action. Many practices of intangible cultural heritage produce community emotionally, symbolically and through performance. They are stage-like, expressive actions, in which the participants, via mimetic processes, reciprocally attune the worlds of their perception and imagination to one another's—without a *comprehensive* accord as to the ambiguity of the symbolism involved being possible. By guaranteeing the integration of a cultural context of action, practices of intangible cultural heritage aim at the formation of community.

2.5.2   Generating Order

As cultural templates for action, practices of intangible cultural heritage develop a specific regularity, conventionality and correctness, implying a practical horizon of apperception and knowledge for communities. It is impossible to determine whether cultural practices arise from the social order or whether the social order is generated in the first instance through cultural actions. Practices of intangible cultural heritage are bodily practices which determine form and content of experiencing, thinking and remembering and which reduce and extend, channel and transform them. For that reason, they generate a special form of reality. Within them, the point is not truth, but taking the right action. The correctness of communal action means that the protagonists are able to decode the symbolic content of a situation according to specific rules produced through the practices of intangible cultural heritage. These practices aim at correctness and thus at ordering communal action in a way compulsory for

all participants. If the common practice of cultural action is based upon a structural asymmetry, practices of intangible cultural heritage may also serve adaptation, manipulation or suppression.

2.5.3 Enabling Identification

The potential for identification and transformation of practices of intangible cultural heritage stems from their symbolical and performative character, it resides in their creative and reality-generating dimension. A new order is produced, the achievement of a new state of being, the emergence of a new cultural reality—a cultural reality which looks as though it were natural and which for that reason makes distancing oneself from (or resisting to) it difficult. In many cultural practices, things revolve around an "evocation", that is to say, around the ascription of a competency—an ability. These identificatory practices are performances which bring forth what they denote, by enjoining humans to an ability which they do not yet possess, and by at the same time recognizing them as those which they are yet to become. In this process, cultural being emerges through ascriptions, denotations and categorizations.

2.5.4 Embodying Remembrance and Projection

Practices of intangible cultural heritage serve the purpose of time and again reassuring oneself of the presence of a community, of reasserting through repetition its order and its potential for transformation and of giving both permanence. They aim as much at the staging of continuity, timelessness and immutability as at the process-like character and the future- and projection-orientation of communities. They synthesize social memories and communal projections of the future. The cultural mediation of dealing with time fosters temporal and social competence. Ordered temporal patterns are a medium of social life—viz. the way the cultural order of time structures the entirety of life in industrial society. The time of the practices of intangible cultural heritage is the co-presence of the community members, whose time is in turn itself divided into temporal sequences by these practices. In this way, cultural action promotes certain memories and exposes others to withering away. By their repetitive structure, many practices signal durability and immutability and thus produce and control social memory. Cultural performances bring past events into the presence, make them accessible to present experience. With the aid of efforts in cultural remembrance, a connection may be formed between the present (threatened with being forgotten) and that past which is meaningful, as tradition and history, to the community. Practices of intangible cultural heritage evolve because they can never be performed as an exact reproduction. Rather, they are always mimetic, and in these mimetic processes, the creative potentialities are, through repetition, already built-in (Gebauer & Wulf, 1995, 1998).

2.5.5   Overcoming Crises

When communities experience differentiation and face situations of crisis, many practices of intangible cultural heritage can contribute to channeling and even overcoming the crisis scenarios. They may promote a communicative mediation and understanding of a novel situation experienced as threatening and as rupturing the framework of the everyday. These practices do not form instrumental blueprints for action and cannot serve as technical means to solving concrete problems. The force achieved in communal cultural action exceeds the possibilities of the individuals and leads to the creation of community and solidarity.

2.5.6   Relating to the Sacred

In many practices of intangible cultural heritage, situations are rehearsed and practiced which escape comprehensive control in "real life" contexts. For that reason, these practices can serve to relate the self to its "externality", by drawing dividing lines, by bridging distances and by believing that the mimetic and performative forces unleashed in cultural practices act not just inwards but also outwards, upon "reality". In this way, in certain practices one becomes someone entirely "different", that is to say, transformed, to the "utterly different", to the sacred. The sacred provides cultural interactions with an organizing solidarity, endows them with taboos and draws borderlines which in turn imbue time, space, objects and actions with extraordinary significance. The sacred may be understood as the idea of a specific form of transcendental effectiveness and power relating to objects, actions, writing, people and communities etc., shrouded with sentiments of diffidence and awe and surrounded by a codex of norms, rules and taboos (Eliade, 1959). The community depends upon the sacred, in the sense that the cultural relatedness to the sacred fulfills the function of governing integration, delimitation and exchange within the community. By the same token, many practices of intangible cultural heritage are based upon a specific belief in the transcendent, in the sacred dimension of community, hence the significance of sacred holidays and festivities for communities (Durkheim, 2003).

2.5.7   Dealing with Difference

Many practices, and rituals especially, are action-guiding systems for dealing with difference. By guaranteeing the integration of an interactive context for action, rituals aim at integration and the formation of community. The concept of a community of performance does not refer to a prior, organic or natural entity, to an emotional sense of belonging, to a symbolic system of significance or to collective value-consensus,

but rather to cultural patterns of interaction. The question how communities engender, assert and transform themselves brings to the fore cultural forms of *mise-en-scène*-bodily and linguistic practices, spatial and temporal frameworks as well as various forms of mimetic circulation. Community from this perspective appears less as a homogenous, integrative and authentic sphere of proximity but rather as an experiential range of tensions, limitations and processes of mediation and bargaining. We term a community of performance a cultural sphere of action and experience characterized by stage-like, mimetic, playful and power-related dimensions (Wulf, 2004a, 2004b, 2010, 2011).

2.5.8 Initiating Mimetic Processes

Cultural action does not bring forth a mere copy of actions undertaken previously. Each performance of a cultural practice is based upon a new *mise-en-scène* which leads to modifications of prior cultural actions. Between past, present and future cultural actions, a mimetic relationship exists, within which new actions are produced with reference to previous ones. In mimetic processes, a relationship to an existing cultural world is established, frequently based upon a link of likeness: a likeness of occasions, of protagonists or of the social functions of the cultural actions. The decisive element is not, however, the likeness, but producing a relationship to the other world. When a cultural action is linked to a previous one and performed in likeness to it, a wish exists to do something like the protagonists to whom this relationship refers, to liken oneself to them. This wish is rooted in the desire to become like the others, but at the same time to differentiate oneself from them. In spite of the desire to become alike, a desire for difference and autonomy persists. Many practices of intangible cultural heritage tend, simultaneously and with equal urgency, toward repetition *and* difference, thus setting free energies which drive the staging and performance of cultural actions, and from this dynamic stems their productivity. While maintaining continuity, they offer scope for discontinuity and open up a field for the negotiation of the relation between continuity and discontinuity.

2.5.9 Imparting Practical Knowledge

In order to act with cultural competence, not so much theoretical as practical knowledge is necessary. This is what enables people to act in accordance with the respective requirements in various social spheres, institutions and organizations. In large parts, such practical knowledge is acquired in mimetic processes, through which the actors integrate images, rhythms, schemes and movements of ritual patterns into the world of their imagination. Mimetic processes are the conduits for staging and performing

the cultural action required in new contexts. Mimetic acquisition engenders a practical knowledge within the protagonists which can be transferred onto other situations. As a consequence, the mimetically acquired practical knowledge is practiced, developed and adapted through repetition. Practical knowledge, thus incorporated, is historical and cultural in character and as such intrinsically open to change (Wulf, 2002a, 2013).

2.5.10 *Elaborating Subjectivity*

For a long time, traditional cultural practices (such as rituals) and individuality/subjectivity were held to be contradictory. It is only recently that it has become accepted that this is not the case in modern societies. The actions of individuals are the result of practical knowledge, for the development of which numerous cultural practices are essential. That is not to say that there are no tensions and conflicts between community and individuals, the irreducible difference between the two is too marked. Nevertheless, the two are mutually dependent, one is the precondition of the other. A fulfilled individual life is possible only where individuals are able to act and communicate competently in cultural communities. Likewise, a community requires differentiated individuals able to behave in a socially and culturally competent way, and acquiring, developing and adapting these abilities in the corresponding practices of intangible cultural heritage.

2.6 Difference and Otherness

Protecting the practices of intangible cultural heritage requires the development of a sensitivity for the other. To avoid reducing cultural difference to sameness, to avoid utterly homogenizing cultural diversity requires the development of a sensitivity for cultural heterogeneity, i.e., for difference and otherness. Only by fostering a sense for otherness can we avoid the standardization of culture which results from blindly homogenizing processes of globalization (Bhabha, 2004; Said, 1978). Both outstanding instances of practices of intangible cultural heritage and their daily social routine are of central importance for the experience of difference and otherness.

The impression, which some may have gained at a certain point, that difference and otherness were bound to gradually dissolve, has been decisively negated by the developments of recent years. Things, situations and people in the heart of our familiar everyday world suddenly become strange and unknown. Norms of life, binding for a long time, are questioned and lose their validity. The attempt to grasp the other through an extension of reasoned understanding has not led to the expected results. On the contrary, more and more people are experiencing that the familiar everyday life with which they are so well acquainted is accompanied by insecurity, out of which time and again experiences of the strange and unknown arise. Contexts and

relationships long held to be valid appear suddenly transformed and unreliable. The more we know, the greater the complexity of the world, of social contexts and of our own lives. The more we know, the greater the extent of our ignorance. Even though we frequently attempt to reduce the other to someone identical, we invariably fail. Just as it always has been, the strange is a precondition of cultural diversity.

Globalization has developed the following three strategies for reducing otherness: *egocentrism, logocentrism and ethnocentrism.*

2.6.1   Egocentrism

The processes which contribute to constituting modern subjectivity and to the genesis of egocentrism have been studied from a great variety of perspectives (Elias, 1997; Foucault, 1995). Technologies of the self abet the development of individual subjects. Many of these strategies are tied to the idea of a self-sufficient self, which is meant to lead its own life and must develop its own biography. The unintended side-effects of a self-sufficient subjectivity are nevertheless manifold. The processes of self-determination frequently overstretch people's capacities. Other processes defy self-determination and strain against the hope of autonomous action. On the one hand, egocentrism constitutes modern subjectivity, confers powers of survival, of domination and adaptation upon the individual subject. On the other hand, it does not allow for differences and reduces diversity. The attempts of the individual subject to reduce the other to his utility, functionality and availability are efficient—and yet simultaneously fail time and again. This insight opens up new perspectives for dealing with difference and otherness as a new field of knowledge and research.

2.6.2   Logocentrism

As a consequence of logocentrism, we perceive the other solely through the prism of criteria derived from European rationality. We accept only what accords to the laws of reason; all else is excluded. He who sides with reason is right, even when the reason in question is reductionist and functional. Thus, parents are mostly right vis-à-vis their children, civilized people vis-à-vis the so-called primitives, the healthy vis-à-vis the sick and so forth. Those in possession of reason are superior to those endowed with lesser forms of rational action. The more someone's language and reason deviate from the general norm, the more difficult it becomes to approach and understand him. Nietzsche, Freud, Adorno and many others have criticized this self-sufficiency of reason and pointed out that human life is only partly accessible to reason.

2.6.3 Ethnocentrism

In the course of history, ethnocentrism has destroyed many forms of difference and otherness for good. The processes that have led to the destruction of foreign cultures have been analyzed many times over. Among the most atrocious examples is the colonization of Central and South America in the name of Christ and the Christian kings (Greenblatt, 1992; Todorov, 1991). The conquest of South America meant the suppression of local cultures. Indigenous values, ideas and practices of worship were replaced with the forms and content of European culture. Everything foreign, everything different was eradicated. The natives were unable to grasp the insidiousness of the Spaniards. They had to experience that the Spaniards' friendliness was not all it purported to be. Promises, for example, were given not in order to be kept, but to mislead and deceive the natives. Each and every action served other goals than those it pretended to serve. The interests of the crown and of the Christian mission for the inferiority of the indigenous peoples legitimized the colonial conduct. In addition, economic motives abetted the destruction of other forms of viewing the world.

Egocentrism, logocentrism and ethnocentrism are closely intertwined, and as strategies of transforming the other they mutually reinforce one another. Their shared objective consists in destroying otherness and to replace it with something we are used to. The obliteration of the diversity of cultures is the consequence. People could only survive by accepting and taking on the culture of the victors. A special tragedy lies in those cases where the annihilation of local and regional cultures ensued.

In order to alert and sensitize people to the importance of cultural diversity, they need to experience otherness first hand. This experience puts them in a position where they are able to deal with foreignness and difference and where they may develop an interest in the non-identical. Individuals are not self-contained entities; they consist of many contradictory and fragmentary elements. Rimbaud coined an expression for this experience, which remains as valid as ever: "I is someone else". Freud's observation that the ego is not the master of its own house points in the same direction. Integrating those elements of subjective individuality excluded from one's self-image internally is a precondition for perceiving and respecting otherness in the outside world. Only if people are able to perceive their own otherness are they capable of perceiving the otherness of other people, and to come to grips with it. If we succeed in perceiving the other in our own culture, an interest in the foreign aspects of other cultures will germinate and the possibility of valuing them can flourish. To do so, we need to foster the ability to take the other as the point of departure of our thought, that is to say to try and see ourselves through the eyes of other people, to think heterologically.

2.7 Conclusion: Intercultural Education

In order to win people over to an appreciation of cultural diversity and the importance of protecting and advancing intangible cultural heritage, inter- and trans-cultural perspectives are required, today more than ever. Today, many people no longer belong to just *one* culture, but partake of various cultural traditions. Intercultural or trans-cultural education is a means of supporting them in dealing with the cultural differences inherent within themselves, in their immediate surroundings and in encounters with others. Identity cannot be conceived of without otherness, so that intercultural education implies a relational link mediating between an irreducibly fractal self and many forms of otherness. Hybrid forms of culture are becoming increasingly important. If understanding others relates to understanding oneself and vice versa, then the process of intercultural education is also a process of learning about, of educating oneself. If successful, it will establish the insight into the fundamental impossibility of understanding the other. Given the disenchantment of the world and the decrease of cultural diversity the danger arises that the world over people may only encounter themselves and their own products, and that this lack of otherness will dramatically reduce the richness of experiencing oneself and the world. If the reduction of cultural diversity threatens the richness of human life, however, then fostering cultural diversity must also be a central concern of education.

Cultural and intercultural learning, respectively, must not be reduced to the ability of dealing with minorities. Rather, education today is an intercultural task in all parts of world society (Wulf, 1995, 1998) in which encountering and coming to terms with foreign cultures, with the otherness of one's own culture and with the other inherent in oneself are of central importance.

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Chapter 3
The Transformation of the Popular Song as a Tool for Arts Education and Cultural Sustainability

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Abstract This paper considers selected arrangements of secular and sacred popular songs for choral ensembles, to highlight embedded and applied artistic concepts. I relate these to the notion of musicianship and music as state and way of knowing, respectively. I then articulate the potential of pop music arrangements for arts education, where indigenous aesthetic concepts face new artistic realities toward cultural transformation. This provides a model for understanding cultural sustainability.

3.1 Introduction

3.1.1 Conceptual Matters

The concepts of aesthetics and transformation raise a fundamental question of perception and understanding with respect to cultural sustainability. In reading and interacting with literature on arts, and how individuals contemplate artistic expressions, I am often impressed by the depth to which scholars go to ensure they communicate a perception. The perceptions and conceptions are communicated through the various usages of terminologies. As I look at the word *aesthetics*, I am reminded of an example I have often given, of how the women in my childhood 'saw' my new dress 'with their fingers.' My high school literature teacher went further and finally led me to understand something about beauty. In her words, as she fingered my skirt in admiration (a skirt I made from fabric she had given me), she led me to recall how, in the village, we must *touch* to get full appreciation of a piece of cloth, thereby seeing with our fingers. My grandmother would say, 'Is this the dress your mother bought you?' While rubbing a corner of what I wore between her thumb and index finger.

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And so, the question that begs is if aesthetics is just beauty. From my cultural perspectives, notions, and (limited) experience, I often ask myself what it is that makes for an aesthetic object and an aesthetic experience. To this question, I find two levels of perception of 'beauty,' and ways of conceptualizing aesthetics.

That which is found pleasant. This appeals to the senses. It is perceived through the senses—sight, hearing, touch, taste, etc. We therefore have the pleasant colors and designs or forms of objects, the melodious sounds of music, the sweet taste of food and drink as well as the suppleness, softness, and smoothness of objects touched.

That which is found good. This appeals to sensibilities. It is declared through a rationalization process that examines the role, function, and use of the object before it is declared 'good.' There are songs that are good because they are appropriate for the occasion (Akuno, 2016), as are garments that are acceptable because they dignify an occasion, and colors that are acceptable because they are representative of certain notions or ideas. And so, artistic expressions become valuable as they fit snugly into a role through which they propel culturally significant issues and ideas. I find this perspective of aesthetics to be context-bound. This makes it imperative for arts education to delve into the (cultural) context of the arts if their true meaning is to be transmitted to and understood by learners.

Transformation is a concept that resonates well with the arts, which are expressions of culture that are reputed to be in a constant state of flux, because they are both not static but dynamic. If regarded as change, alteration, variation, metamorphosis, transfiguration, etc., transformation has many manifestations in the arts. It is further declared to affect the nature, form, and appearance of an object. This is encountered continually in the arts because they can be adaptable to situations.

Transformation is further viewed as a process through which something converts into another *of similar value.* I underscore this element because of the subject of this paper with respect to transformation. Transformation is not viewed as demoting, reducing, or removing something from the original. It speaks of fundamental change. What is it that is fundamental in the arts that undergoes transformation without losing value? Do the arts, or can the arts, transform and still retain their value?

The goal of transformation is improvement, notably to make it more effective. When the mandate of the arts is considered within their role and function of human interaction, their value is in their sociocultural function. Their effectiveness and value will be in terms of them facilitating, creating, and enhancing identity, reflection, and communication of values.

3.2   The Popular Song

The Kenyan soundscape is a melee of sound images and idioms that speak of many origins and to many ears. The melodic, harmonic, rhythmic, and textural elements, whether bold statements or subtle nuances, are a product of crossbreeding of multiple voices that converge in the music scene. From the days of World War II returnees with new military and popular band music knowledge (Ondieki, 2010), the music scene

Fig. 3.1 *Zouk* Rhythm

in the country continues to experience, field and yield to influence from styles and instruments external to the experience and practice of local people. Technology has hurried the process of development in the types, structures, and quality of sound that now spells Kenyan popular music. This amalgamation of sound materials is a convergence of elements from diverse aesthetic orientations. Music writers and performers however find ways of unifying the diverse thoughts and meanings, thereby creating new works of art that satisfy societal needs, and thereby becoming aesthetically acceptable and viable.

The popular song in Kenya is often a merger of traditional/indigenous elements, such as language, themes, melodic and rhythmic idioms, and borrowed ingredients, such as harmonic structures (I-IV-V based chord progression and voice leading), instruments, and often language (Okumu, 2005). The traditional melodic and rhythmic idioms are closely linked to the language of the lyrics. The popular song fulfills a social commentary role, thereby continuing to fulfill a role assigned to song by society. It is often from the lyrics that the popular song gets identified as sacred or secular since even in performance the gestures and movements are not a guide to that distinction and characterization. The distinction is even less visible through the purely music elements. For this discussion, I have focused on one sacred piece, *Mwema* by Mercy Masika.[1] A brief look at the song in its original format will reveal elements of cultural expression with emphasis on embedded and applied artistic concepts. I shall then examine a transcription of the choral arrangement of the same, looking at and for concepts of musicianship and music as knowledge and ways of knowing.

3.3   Mwema (Eng. GOOD) by Mercy Masika

Mercy Masika's song is a typical urban gospel piece in ***zouk*** style. This is characterized by a constant down beat with a rimshot (a drum stroke—stick strikes both the rim and head of the drum simultaneously) on the first down beat, and the next two beats are syncopated (Fig. 3.1).

Often this would be executed over the high hats 16th notes, and guitar chops come on the second 16th notes. The bass guitar falls on the down beat, depending on chord progression. *Zouk* is a style characterized more by the rhythm than melodic or harmonic considerations. The sound is generally soft, with emotion laden vocals—a

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[1] Mercy Masika—Mwema: https://youtu.be/RmG-8dK5kQg.

pop song that is not really loud or abrasive. The main theme in *zouk* is love, a fact that accounts for its gentle, easygoing nature and mood. These are cultural traits in the music style that young musicians may want to engage with, so that they fully appreciate the style and perform music appropriately. They would need to know the types of lyrics that would suit such a style and the vocal output and instrumental arrangements that would work well with such a style, because, after all, the totality of the music experience results in the aesthetic experience.

Mwema is full of the characteristics above. The vocal sound is broadly gentle, persuasive, and settled. The gestures are typically dance-like. The beats and the vocal tone produce the typical love song and—an easy, pleasant atmosphere is created. The vocal range and tessitura are small. The music phrases are repetitive with variations in the vocal solo line that receives a standard choral response in 3-part (alto, melody, and descant). The rhythm is generally simple. The instruments include light percussion, keyboard, and bass guitar. The harmony follows a I-IV-V-vi chord progression. The lyrics are repetitive with a message that opens by stating what God did (sent His son to earth) doing so much good that 'I' should live. The singer's response to this great love, since she has seen and understood what it all means, is to give Him much praise, and she 'won't hold back talking about His goodness' (*mwema*). This is a great love song.

A lot of our songs are praise songs—a means of validating our people and cementing relationships. These songs extol virtue and call attention to great feats performed by heroes (Zake, 1986). In cases such as this song, the personal favor is recognized in a very intimate and personal statement of what amounts to description of a relationship. Such songs exude beauty—in the pleasant vocal tone, the lyrical melodies and the pleasant arrangement of the parts. This song typifies such songs. The lyrics are often a lavishing display of praise by the singer to the object of his/her love.

Mwema is deceptively simple—as many great works of art are. The value of this music rests on its message, a message that dictates what else goes on in the song. The simplicity derives from the easy melody, and the structure that consists of solo verse and call-and-response refrain. One of the qualities of a 'good' song in our communities is its capacity for participatory production. Songs that encourage 'audience' participation are appropriate for many sociocultural occasions because they involve participants in meaningful activity.

The texture is complex because the instrumental part does not double the vocal lines but blends in harmoniously to ensure that both rhythm and melody are rich. The multi-rhythmic heterophonic texture that characterizes some of our traditional music is reflected to a certain degree in the organization of this song (Fig. 3.2).

Otieno has arranged this song for Solo and SATB choir. His music is an apt replication of the original, capturing the essence of *zouk* in the rhythm that is distributed among the four voices. These voices further double as the 'instruments' because they use vocals to present the melodies and rhythms generated by keyboard and guitars in the original popular song.

In this arrangement, Otieno retains the melody intact but provides moments of excitement for the choir in getting the bass guitar line firmly established through the

Fig. 3.2 *Mwema*—Choral arrangement by Sylvester Otieno

basses. He further replicates the internal fillers in the upper voices, providing the full instrumental introduction and setting the atmosphere for the song despite the timbral difference.

The harmonic progression is retained from the original song—which makes it easy to relate the arrangement to the original solo song. Chords I, IV, V, and vi are predominantly in root position, with that triad often sung by the basses. The syncopation that defines *zouk* is visible in the first few bars—especially in bass, alto, and soprano voices. This is even more pronounced from bars 28 to 30, with a clear pattern in the lower voices and the soprano maintaining a distinctly syncopated motif, separate from the soloist's stable rendition (Fig. 3.3).

Fig. 3.3 *Mwema* Bars 28–30

These rhythmic patterns are common in traditional music of Kenyan communities. In applying them in this choral arrangement, Otieno brings them into the contemporary art space, ensuring continuity of cultural artistic norms and propagation of knowledge.

Otieno has further appropriated common formal designs in this work in not only replicating the call and response, but also in the overall structure of the song. Pegged to the structure of the poem, there is a buildup of emotional content as the performing forces increase in the song. In the original, the solo voice performs alone to an instrumental backup that increases with time. The soloist is later joined by the chorus in the refrain. In a subsequent stanza, there is a good exchange between the solo and the chorus. This provides for the traditional practice of participation and collective performance of musical arts.

3.4 The Knowledge

The writing of songs does not occur in a vacuum. As expressions of culture, songs contain cultural information in several of their components. The text often makes direct reference to a phenomenon (Musungu & Ogama, 2015). Song text can however be symbolic, so that the true meaning of the music is not easily discerned. It is considered a great height of wisdom when one can speak in coded language, thereby passing a message to select hearers. Music is coded communication, and those equipped with the relevant knowledge of these symbols get to appreciate the music beyond what the senses present. There is an involvement and engagement with the symbols that yield a deeper level of meaning. This reveals more to the listener. This knowledge is vital for learners who are keen on sustaining elements of culture, especially those that are of social significance such as communication.

The descriptions above present the work of art as a body of knowledge through which much cultural knowledge can be gleaned. The artistic concepts embedded in *zouk* and those that are then applied in the song *Mwema* are pieces of information that provide insight into the artwork. The organization of the music speaks to social structures and ways of relating that create and sustain the fabric of society. The song lyrics are from a theme that speaks to relationship with and acknowledgment of deity, stating the connection between the worshipped and the worshipper.

The way of knowing is embedded in the processes of the music and reflected in its internal structures. The parts relate to each other in reciprocation, succession as well as collaboration. Knowledge, similarly, is acquired through exchange, replication as well as cooperation between the learner and teacher. The nuances of knowledge, the subtle differences in content, and the means of engagement between the individual and the collective are ways of relating that are explored in participation in music that contains them. Learners experience the relationships and assimilate the essence of society, a reality that they may and should reflect in their works of art.

3.5 Popular Music Arrangement

The value of a work of art is in its capacity to forge relationships between the maker and him/her-self, and between the maker and his/her environment (Akuno, 2016). This points to aesthetic functionalism that states that the value of the work of art is tied to its societal role. The more significant its cultural function, the more valuable the work of art.

The arrangement of popular music can so happen that the resulting work or creation is robbed of its initial qualities that gave it access and made it a key to significant cultural moments, functions, and understanding. This has troubled educators and ethnomusicologists with respect to folk music in class. In arrangements, musicians are often called upon to retain the thematic material, usually through a statement of the musical theme before it is subjected to any treatment. This ensures that the identity of the new music can be traced.

When popular music is arranged for unaccompanied voices, the arranger tries to transmit the sonic aesthetic content into the new medium, and hence the vocals that replicate the guitar in the song above. Through these arrangements, the music content and knowledge embedded therein are experienced by listeners and performers. This knowledge is assimilated and becomes part of the participants' vocabulary of music knowledge and the skills to use that knowledge. The cultural information, including the message of the song and its intended cultural role/function, when retained in the arrangement, is an avenue for transmitting cultural values and information.

The issues of cultural sustainability through arts education may be achieved through this kind of use of cultural themes in new media of expression. Transforming a popular song into a (art) choral piece requires substantial knowledge of the two art forms in terms of knowledge of the media (instruments and instrumentation), the forms and how to adapt from one to the other. The organizational challenges of

each genre need to be interrogated. Perhaps the question should be *Can this song be sung by a choir?* i.e., could this piece evolve into a good work of art? That is a matter for aesthetics, to be handled by both the creator (composer) and the interpreter (performer). The choice of procedures that are amenable to the new art forms considers the type of thematic material that one can derive from the original art work. In *Mwema*, Otieno gives us a canonic moment between the solo and the bass voices (upbeat of bar 47 to bar 51). One of the effects of this is to reinforce the melody that could otherwise be overpowered by the harmonies (Figs. 3.4 and 3.5).

Fig. 3.4 Bar 47/48 Solo-bass immitation

Fig. 3.5 Bars 49-51 Solobass immitation

3.6   Cultural Sustainability

When the Kenya Music Festival introduced an Adaptation and Arrangement of Folk Songs class, it was to distinguish between 'Own original' composition and the use of existing folk material in creating new works. This has since outgrown its initial context and is alive in the higher music classroom for various rationales and with varied outcomes.

There are practices born of cultural beliefs that, in Kenya, have been declared 'backward' because they are either repressive or counter-productive as the country moves toward a number of avenues for improving the quality of citizens' lives. There are, however, principles that define identity, existence, and relationships that determine the very fabric of society. Such are the elements of culture that a scrutiny of our arts (cultural expressions) will reveal.

In transforming the processes and content of our cultural expressions through arts education, we mold the expressions to serve emerging contexts. We succeed in retaining and sustaining significant cultural norms and processes. Transforming the popular music through arts education therefore leads to cultural sustainability.

3.7   Aesthetics of Transformation

The value that is retained in the transformation that converts a popular song into a choral piece is its sustained capacity to facilitate cultural identity by enabling participants to acquire meaning in the presence of the music as a stimulus. The role of the art, its impact as an aesthetic object and its transformational role as an aesthetic experience is to be sustained across generations and cultural contexts. To achieve

cultural sustainability in the midst of cultural transformation, one needs to ensure that the change is managed through deliberate action to: identify what change is needed, planning the change and executing that change with the participants. Inclusion will lead to connecting the practitioners' sense of personal identity to the identity of the arts. It will result in the generation of a collective identity. This happens all the time in the popular music scene, where communities of practice develop around perhaps a central figure whose works chart new paths or break new grounds.

From the definition above, there are aesthetics in transformation, because not only is there a retention of value, hence the new work appeals to sensibilities, but there is also the overall beauty. The aesthetics of transformation manifest when the arts continue to serve their society-assigned role of propelling cultural events, creating meaning and identity to individuals and events, and creating and sustaining cohesion and relationships. Since the context of these interactions change, and the arts get their form and processes (content) from the context of their making, artists and arts educators will want to be sensitive to the changing context, so that they facilitate the reciprocal transformation of the content of the arts. Should this not happen, the arts products will be irrelevant. In arranging (popular) music from one genre and medium to another, certain of the elements above are catered for.

Kenyan schools have choir as the most common avenue for musical arts education through experience. Similar to the arrangement of folk/traditional music for choirs, the adaptation of popular music allows for a reconceptualization of the art, allowing its definitive elements to reach an audience that would have been locked out by their inability to access the original genre. The transformed popular song is therefore an accessible tool for arts education and cultural sustainability.

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Chapter 4
Culture and Sustainability in Situations of Conflict; Artistic Practices in West Africa

Raimund Vogels, Meike Lettau, Eyram Fiagbedzi, and Naomi Andrew Haruna

Abstract This paper investigates the role of arts and culture for sustainable development in conflict situations by taking two examples of artistic practices and expressions from Ghana and Nigeria. First, *Agbadza* dance and *Bɔbɔɔbɔ* performances and community building processes and, second, visual representations as a tool for social cohesion will be discussed. Both countries are challenged by ethnic and religious conflicts, social marginalization and displacement. In this context, artistic practices can contribute in fostering social cohesion and participation which leads to more peaceful coexistence and the creation of pluralistic societies. Artists are social commentators to channel but also to defuse conflicts, which can be a model for a social transformation of conflicts with the means of arts and culture. Additionally, effective frameworks of cultural policies, that include civil society actions, are needed to enable sustainable cultural practices.

4.1 Introduction

"There can be no sustainable development without peace and no peace without sustainable development" (United Nations, 2015, 2). This statement by the *United*

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Nations constituted in the *Agenda for Sustainable Development* is one of the starting points of the discourses in the *SDG Graduate School 'Performing Sustainability. Cultures and Development in West Africa'*[1] which investigates the role of arts and culture for sustainable development in conflict situations. How can pluralistic societies be created with the means of arts and culture? What can be the contribution of arts to create social coherence? Which frameworks are needed to enable sustainable artistic practices?

The research framework uses the broad definition of culture, which "consists of attitudes, beliefs, values and skills which are current in an entire population, as well as those special propensities and patterns which may be found within separate parts of that population" (Almond & Powell, 1966, 23). Additionally, it highlights the processual dimension of culture: "Cultures are made of continuities and changes, and the identity of a society can survive through these changes. Societies without change aren't authentic; they're just dead" (Appiah, 2006).

Looking at the *Sustainable Development Goals (SDGs)*, one can observe that culture is not included as a goal, but many experts, including the UNESCO, are arguing for a key role of culture: "Cultural aspects play a pivotal role for the 2030 Agenda to be successful. Cultural rights, heritage, diversity and creativity are core components of human and sustainable development" (United Cities & Local Governments, 2018, 4). Scholars often use the concept of 'Cultural Sustainability' which Hawkes defines "as a fourth pillar of sustainability" (Hawkes, 2001, 214) and Kagan as a fourth dimension, to highlight the overall role of culture (Kagan, 2011, 13ff.).

However, civil society actors from African countries are criticizing their governments regarding inadequate concepts and a lack of understanding of culture and sustainable development. There is a lack of political will and reformed, effective cultural policies, as set out in the '*Civil Society Report to the Intergovernmental Committee*' addressing Africa's main challenge to implement the *UNESCO Convention on Cultural Diversity* (2005):

> The Sustainable Development Goals are most relevant to Africa as a region and most African countries are located in the Low Human Development category of the Human Development Index. The transversal nature of culture and its impact on development on the one hand and on the other, the impact of development on culture, is not grappled with as it should be, in informing development and cultural strategies, so that the default position is the economic contribution of the creative industries in development. (African Cultural Policy Network, 2017, 4)

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[1] The *SDG Graduate School 'Performing Sustainability. Cultures and Development in West Africa'* is a collaborative project of the University of Hildesheim (Germany), the University of Maiduguri (Nigeria) and the University of Cape Coast (Ghana). 18 PhD and Master Students from Nigeria and Ghana are researching on the role of culture and sustainable development in the context of conflict transformation and peace processes. The University of Maiduguri established a *Center for the Study and Promotion of Cultural Sustainability*. In Germany, the Graduate School is implemented by the *Center for World Music* and the *UNESCO Chair 'Cultural Policy for the Arts in Development'* of the *Department for Cultural Policy* and supported by the *DAAD* with funds from the *Federal Ministry for Economic Cooperation and Development (BMZ)*. For further information see: www.uni-hildes heim.de/sustainability (Accessed November 31 2018).

Both, Nigeria and Ghana are countries where ethnic and religious conflicts, social marginalization and displacement are challenges for society and government. Nigeria is especially challenged with a number of 1,707,000 officially registered *Internally Displaced Persons (IDP)* (as of December 2017) (Internal Displacement Monitoring Center, 2018) plus a huge number of unregistered, so that experts estimate a total number of 3.3 million. The *Internally Displaced Persons* have been mostly escaping their home towns from the terrorist organization Boko Haram, which comes in line with the destruction of villages, livelihoods, heritage, norms, and values.

In the specific context of West Africa, culture can serve as a tool to create social cohesion, facilitate exchange between different social groups and denominations, and initiate reconciliation processes. A specific focus lies on the semiotic dimension of culture as "[…] an historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men [and women] communicate, perpetuate, and develop their knowledge about and attitudes toward life" (Geertz, 1973, 89; Kubik, 2015, 112).

This paper investigates the role of arts and culture for sustainable development in conflict situations by taking two examples of artistic practices and expressions from Ghana and Nigeria. First, *Agbadza* dance and *Bɔbɔɔbɔ* performances and community building processes and, second, visual representations as a tool for social cohesion will be discussed.

4.2 *Agbadza* Dance and *Bɔbɔɔbɔ* Music in Ghana Reflecting Cultural Knowledge and Fostering Community Building

Considering that Ghana is a multiethnic nation with over 150 cultures, it will be difficult to define cultural sustainability in each of the ethnic groups. In the following, the focus will be on the *Eʋe*. Data for this section were sourced from archival and ethnographic methods which include observations, and interviews with culture bearers and artists. Among the *Eʋe* of Ghana, *dekɔnuwo fe tenunɔnɔ* (lit. keeping up with customs and traditions) and *dekɔnuwo fe melele ɖe asi* (lit. upholding or holding on to the customs and traditions) are understood as cultural sustainability. The two expressions could be explained as the cultural and aesthetic values of the people which according to Kuwor are "ingredients which stand as the pivot around which the existence, development, and social cohesion of the people revolve" (Kuwor, 2018). The need for harmony among relatives is an essential feature of Anlo-*Eʋe* kinshi. Therefore prior to the celebration of their annual *Hogbetsotso za* (a festival to commemorate their migration from *Notsie*[2] to their present location) the Anlo-*Eʋe* set aside a day for the performance of *nugbidodo* (reconciliation rites). *Nugbidodo* is performed to unite community members who have been at loggerheads. Sustaining this ritual is

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[2] The Ewe are believed to have migrated from the walled city of Notsie (in present-day Republic of Togo) and settled in the territory of what is now the present-day Republic of Ghana (Dorvlo, 2017).

the belief that the ancestors are averse to protracted and unresolved misapprehensions and disputes because a hostility in relationship hinders progress and results in ill-health (Nukunya, 1997). Prior to this symbolic rite, cultural mechanisms of conflict resolution are employed by designated elders in the various communities to get feuding factions into a truce to resolve the issues. Families and clans also replicate these rites in order to engender peace and harmony among kinsmen and by extension the people of Anlo. To climax these rites is the performance of *Agbadza* dance which in itself epitomizes peacebuilding. The dance ends with the dancer swaying his waist and arms to the right side and the left side before moving forward to perform a unique movement similar to taking a bow involving the head and arms. The culture bearers describe the dance movement as epitomizing an effective tool in resolving societal disputes because it signifies the non-negotiable need for chiefs, elders, and opinion leaders who are the judges of the traditional courts to be impartial in the cases that come before them for adjudication (Kuwor, 2018). It also reminds everyone that objectivity and neutrality are key values capable of ensuring a verdict that may be accepted by both parties as a true reflection of Anlo-*Eʋe* justice system. These cultural rites and expressions which have also served as repositories of indigenous knowledge and values of the people for many years have contributed to the relative peace, harmony, and stability among the people.

Bɔbɔɔbɔ music is another artistic practice that has helped to foster community building among the *Eʋe* of Ghana since its emergence and popularity in the 1950s and has currently become a pan-*Eʋe* artistic expression in social, political, and religious contexts. The etymology of *Bɔbɔɔbɔ* is from the *Eʋe* verbs *bɔbɔ* (lit. to bend down) and *bɔ* (lit. to bend). In real sense, 'to bend down' in the performance context suggests making a bow—depicting the key body movement, which according to cultural bearers constitutes a gesture of subservience, submission, respect as well as obedience (Lareau, 2002).

The dance is performed in a circular counter clockwise direction usually in the traditional spatial arrangement where the instrumentalists are positioned in the center, with the cantors and chorus standing directly behind them (Fig. 4.1).

Although Avorgbedor notes textualizing conflict, performing conflict and insults as important frameworks for experiencing performances in very creative ways among the urban Anlo-*Eʋe* performing groups (Avorgbedor, 2001), research on *Bɔbɔɔbɔ* performances suggests contrary. Some *Bɔbɔɔbɔ* musicians and composers consciously ensure that their songs encourage people to take pride in their culture and uphold the positive values therein. The text below is a transcription of one such songs title *Eʋedukɔwo, Xegbe ye xedona* (*Eʋe* people, Birds speak the language of birds) recorded by the Emmanuel Dance Ensemble (Emmanuel Dance Ensemble, 2019) (Fig. 4.2).

The first three lines is a clarion call on *Eʋe*-speaking people to stay united and speak the *Eʋe* language to their kindreds both at home and abroad. In line 4, the composer points to a common traditional proverb which literally implies that *Eʋes* must communicate with each other using the *Eʋe* language which gives them an identity. He provides a justification in lines 5 and 6 by stating that the *Eʋe* language is spoken in Ghana, Togo, Dahomey (Benin), Liberia, and Germany. He reinforces

Fig. 4.1 Bobobo dance. Photography by David Stanley (2015). CC-BY 2.0

Eʋedukɔwo

Eʋedukɔwo, mile nɔvisi lo	Eʋe nations, be united
Mido ʋegbe na mianɔewo	Speak Eʋe to each other
Le afe kple gbe siaa	Both at home and abroad
(Elabe) xegbe ye xedona lo	(Because) birds speak language of birds
Ʋegbe le Ghana, ele Togo	Eʋe is spoken in Ghana, in Togo
Dahomey, Liberia kpakple Germany	Dahomey, Liberia and Germany
Kokloxɔ me kpea ŋu na koklo o	The hen is never ashamed of its coop
Xegbe ye xedona lo	Birds speak the language of birds
Xegbe ye xedona lo	Birds speak the language of birds

Fig. 4.2 Song text that admonishes people of Ewe origin to cherish their culture and take pride in speaking the Ewe language

his call with another proverb in line 7 which literally means one should accept their humble home or beginnings with pride. In lines 8 and 9, he reiterates his call for them to communicate with each other in their native language or mother tongue. In a single breath, this song like many others recognizes the need for *Eʋes* to take pride in speaking their language in the face of multiplicity of languages which often creates some kind of conflict and confusions in the mindsets of migrants. Furthermore, interspersing the song with proverbs does not only reflect the composer's deep knowledge of the *Eʋe* language, but is also enriches the text and adds more potency to the demand being made by the composer.

Bɔbɔɔbɔ artists also use their song texts and performances to preach peace and encourage community building especially among the youth. For example, the following *Bɔbɔɔbɔ* text was transcribed from a field recording on December 1, 2018, at Ashiante-Kpoeta in the Volta region of Ghana (Fiagbedzi, 2018) (Fig. 4.3).

It was a funeral occasion of a middle-aged woman whose husband's constant physical abuse allegedly led to the untimely demise of the deceased. The death resulted in a conflict that created tension between both families with the youths of the deceased's hometown issuing warnings earlier to the widower and his family not to show up at the funeral grounds. However, as custom demands, the widower

Nɔvi lɔlɔtɔwo   **Dearest Friends**
Nɔvi lɔlɔtɔwoe, mievado lo 2x   Dearest friends, we have come
Tefe si mieva la   Where we have come
Ne miedzeagɔ ha la   Even if we have offended you
Lɔlɔ ye, ne mitsɔ kemi dzro lo 2x   It is love, kindly forgive us

Fig. 4.3 Example song text that is used to create an atmosphere of peace and community building during conflict situations

supported by his family and friends came at the funeral grounds with a *Bɔbɔɔbɔ* group from his hometown. In the course of the funeral, the group from the widower's town was called to perform. This announcement was met with protest from a section of mourners, mostly the youth. After a disagreement that lasted for about 30 min, the performing group was eventually allowed to perform. Sensing the tension and volatility in the atmosphere, the leader of the group called songs whose texts were meant to diffuse the tension.

Their first song was titled *nɔvi lɔlɔtɔwo* as transcribed above. With that song the group pleaded for clemency even if they were at fault, and encouraged all and sundry to let brotherly love continue. They subsequently continued the performance with a repertoire of songs themed along that line. It was a relieving sight to behold by the time the third song was being performed. Mourners from both families had joined in the performance singing and dancing. The group's choice of repertoire on that occasion transformed the atmosphere at funeral from that of tension and rivalry to harmony and serenity. Some of the songs also encourage respect for fellow people, the need for peace, justice, and unity thereby emphasizing appropriate ways of resolving conflicts and building peace within communities and families. An example of how *Bɔbɔɔbɔ* performances contribute to peoples' participation in the society is reflected in the interactivity between members of the ensemble (drummers, bugler/trumpeter, dancers) on one hand, and the ensemble and the society on the other hand. The entire performance encourages a sense of togetherness and belongingness, eliminating boundaries of age, class, gender, religion, or ethnicity. Community leaders, religious leaders, politicians, and other groups join in performances. It is in the participation that family, ethnic, social, and religious ties between different individuals and communities are enhanced.

These examples from Ghana show how traditional music and dance performances are used as tools to reflect cultural knowledge and foster community building in situations of conflict.

4.3 Visual Representations as a Tool for Creating Social Cohesion in Borno State, Nigeria

The culture of visual representation, which is a typical cultural form among the people of Borno in Nigeria can prominently be observed in the art of body beautification

Fig. 4.4 Henna design. N.
A. Yusuf, 2018

like henna design (Fig. 4.4), hat making (Fig. 4.5), and architectural decorations (Fig. 4.6) among others which can reflect status of affluence, hierarchy, royalty or gender, and social institutions within the community. The motifs on these artistic productions promote social cohesion and peace, as it can bring internal satisfaction and appreciation within the individual and their intended target audience. The motifs use culturally oriented symbols which are an interlace of motifs and geometric designs testifying to aspects of continuity, interaction, diversity, and unity (Ochonu, 2008). An example of these could be seen in the designing processes of caps, where from the colors and stitches used one can be able to identify the different ethnic groups, while representing their ideologies and value system in mode of dressing and the symbolism which it holds within the community (Fig. 4.7). Other representations of motifs, such as animals, create an understanding of livelihood and interaction with nature which connects the people and their environment. Another common symbol used in such visuals is the Northern star (Fig. 4.8) which signifies unity in diversity, this motif is commonly used on textile (Fig. 4.7), architectural decorations (Fig. 4.6), crafts, among others (Ochonu, 2008). These can be assessed as a reflection of sustainable development, creating awareness of the environment, economic, and social interaction of the Borno people.

Consequently, such cultural practices are performed in groups or at individual levels in communities, fostering social inclusion and cohesion, as well as community participation for peaceful coexistence. The art forms further stress the importance of visual representations in the communities where 'art' is not just practiced for aesthetic purposes but more importantly as an economic variant, also as a cultural identity and a tool for promoting peace and community cohesion among the people (Troggler et al., 2015). According to Troggler et al. (2015) the process of art making itself creates an avenue for communal or individual contributions and participation where issues of identity and culture are seen to be reflected for sustainable peace and unity. Such communal practice further reinforces the importance of not just the existing product but the creation and production process as well, where cultural elements such as folk tales, beliefs, and norms are passed on to younger generations. Inevitably, such visual artistic products provide the community and individuals a source of livelihood and economic empowerment for the eradication of poverty. The

Fig. 4.5 Nigerian hat.
Adiwu Talatu Onkala, 2020,
with permissions

Fig. 4.6 Palace of the emir.
Photo by Shiraz Chakera.
CC BY-SA 2.0

Fig. 4.7 Baban Riga (big
dress). Mary Amos, 2018,
with permissions
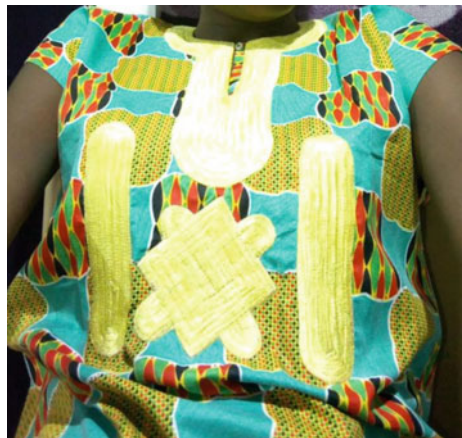
Fig. 4.8 Arewa Knot.
Arewa Knot. Image by
Hosmich, CC BY-SA 3.0

community goes a long way in engaging the youths and individuals in order to avoid situations of social exclusion and lack of economic empowerment that can lead to propensity for violence or delinquencies. Seeing that Nigeria is a collectivist state, such practices are of grave importance to the cultural orientation of a community as it further strengthens its cultural identity and its sense of self. According to Hofstede's theory of culture (1986), culture is the sum total of a person's ideology, comprising of their religion, norms, values and believe, masculinity, and femininity, as such the basis of this a part of this research. In the northern part of Nigeria, the cultural orientation cannot be overlooked or under emphasized as it's the basis by which decisions are made and taken, where a way of life is formed by these standards. A northern Muslim woman with henna design is seen as the epitome of beauty, especially for the married women, where it is believed that keeping the husband happy is of paramount importance.

Consequently, the various artistic visual representations discussed earlier can be harnessed for achieving and promoting sustainable peace and social cohesion in Borno State which is currently battling with insecurity, the destruction of cultural practices and endangered cultural heritage as a result of the Boko Haram insurgency. There is increasing awareness that the protection and promotion of cultural diversity are vital to universal human rights and fundamental freedoms (Serageldin & Martin-Brown, 1999, ix). This standpoint is premised on the view that sustainable development is only achievable if there is understanding and alignment between the objectives of cultural diversity and that of social equity, environmental responsibility, and economic viability. Because culture is often narrowly defined, its discussion and relevance in global debate on sustainable development are mostly overlooked. For example, in the discussion by Serageldin and Martin-Brown trying to link culture and sustainable development their focus addressed "the social and economic opportunities and requirements to mainstream investments in cultural heritage and the living arts" (Serageldin & Martin-Brown, 1999, ix). It is on this basis that Hawkes argues,

the tacit acceptance of the arts and heritage version of culture "has marginalised the concept of culture and denied theorists and practitioners an extremely effective tool" (Hawkes, 2001, 10). When discussing sustainable development, it is critical to move beyond talking about preservation of 'the arts,' 'heritage,' and 'cultural identities' to also include the broad civilizational notion embodied in culture as a 'whole way of life' because it informs the underlying belief systems, worldviews, epistemologies, and cosmologies that shape relations as well as human interaction with and within the environment. This broad view is an interesting dimension which explains why culture is being considered as a key element of the sustainable development framework. Cultural sustainability, viewed as a driver, interprets culture as a process and way of life in interacting with the society, environment, and economic dimensions; which not only works in binding underlying values for sustainable actions; but also, in creative expression processes, providing insights into societal sustainability concerns (Nassauer, 1997, 275–283).

It is fundamental to note that in ensuring the sustainable development goals, structures must be formed and menaces must be curbed at the grassroots level. Consequently, the bottom-up approach from the grassroots level can be proposed as a tool in promoting peace among *Internally Displaced Persons* for sustainable development in Borno State and other regions through the propagation of sustaining local arts and crafts. This approach is reflected in the *Sustainable Development Goal 16 Peace, Justice and Strong Insitutions*, which is the basis for achieving proper foundations, enabling infrastructural development and policy implementation for sustainable development. Furthermore, the promotion of peaceful coexistence among communities using artistic visuals can be a tool to significantly reduce some forms of violence as such practices usually entail the involvement of groups of people in craft production and consumption. The concept of peace in this case is used as a tool and driver for sustainable development through culturally derived visuals on crafts and arts. The aspects of promoting peace and unity in the art works described can be deduced in two levels, the processes and conversion of creating the art works. These are done in groups and as individuals within the community, reflecting unity of purpose and sustainable development, where the individual art works visualize cultural motifs and designs that create unity, peace, and social cohesion.

Critically, the various visual representations which are depicted in caps, architectural symbols, Henna design, and embroidery on garments are crucial in sustaining culture and peace on the following levels: *economically*, where the generation of funds eliminates concerns of poverty through wealth creation; *psycho-socially*, insofar a platform for interaction and socializing is created; *with regard to culture and identity*, where values and belief systems of the a people are achieved or stabilized through daily practice, production, and consumption. Sustainable Development can only take place in an atmosphere when all these are in place through existing and sustained peace, access to economic empowerment and continual social interaction where knowledge creation is performed positively leading to psychological well-being.

Through the production of these arts forms, the culture of the people has a platform to thrive and be sustained.

4.4   The Art of Cultural Transformation

These examples from West Africa show that transformation processes in societies are per se always cultural processes. Artistic practices can contribute in fostering social cohesion and participation which leads to more peaceful coexistence and the creation of pluralistic societies.

In this context, cultural education should not be understood as formal education, but rather as cultural negotiation processes that give sense and meaning to things and situations. Artists, scientists, cultural politicians, activists, and actors have the means to interfere in these negotiation processes. This is what they do in situations of social crisis, in which especially actors that recognize the specific power of cohesion in the arts are needed. They can undertake shaping functions in societies and make a positive contribution to the transformation of societies. The concepts of peace and respect must always be reinterpreted, which is usually not part of the formal education processes, in this case other actors have to undertake these tasks. Artists need to become aware of their role, that they are responsible in contributing and ensuring to stabilization of a society, which can be done through emphasizing norms and values or highlighting abuses or social injustices, among others. In this case, artists are social commentators to channel but also to defuse conflicts, which can be a model for a social transformation of conflicts with the means of arts and culture. Nevertheless, artistic and cultural approaches and methods are always one specific level of communication, exchange, and community building in a society. An overall transformation of conflicts requires also further comprehensive behavior changes. Therefore, it has to be mentioned that there are existing limitations regarding the scope of the analysis.

Last but not least, effective frameworks of cultural policies are needed to enable sustainable cultural practices for all members of societies. In this sense, cultural policy does not only mean state and governmental actions but also bottom-up processes and civil society actions, thus artistic practices are part of it. Cultural policy serves a society and can, therefore, also facilitate peace building processes (Schneider & Gad, 2014, 6f.). With regard to social development processes and sustainability, the key task of cultural policy is to facilitate access and participation, thus "development should not be considered as a finality […], but the extent to which people are able to participate in [cultural], political, social, and economic life" (Sen, 1999 quoted from Duxbury et al., 2017, 216).

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Chapter 5
Transformation of Traditional Art Forms in the Evolving Contexts: Cantonese Opera in Hong Kong as an Example

Bo-Wah Leung

Abstract Arts and artistic transmission are influenced by a variety of changing contexts, including globalization, modernization, and digitalization. Traditional cultures face a number of challenges, many of which pose a threat to cultural sustainability. This article reviews the socio-historical and cultural development of Cantonese opera in Hong Kong since the early twentieth century, and examines how the art form has evolved during that time. The author attempts to summarize the evolution of Cantonese opera in terms of the nature of the art form, the function of performances, performance practices, inheritance and transmission, and its contents. With reference to both the literature and models, the article aims to reflect on the challenges faced by both artists and audiences of Cantonese opera in Hong Kong, and discusses how this particular traditional culture can sustain itself. Findings may shed light on the preservation of traditional art forms and the extent to which their revitalization can serve to maintain cultural sustainability.

5.1 Background

Traditional music in the modern world has been facing different challenges. While the political, economic, social, and cultural contexts of different regions and countries are changing, traditional music of all has to evolve in order to survive and sustain. Consequently, a major issue appears, namely, transmission of traditional music in an acceptable authenticity. For example, Japanese traditional music is more commonly transmitted in the community rather than in school music education in order to preserve higher authenticity of music style (Matsunobu, 2018). Similarly, flamenco music in Spain is traditionally transmitted in families by cultural immersion, collective learning, peer learning, and self-regulation before guided instruction (Casas-Mas, 2018). Thus, transmission in school education needs to adapt a similar

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approach with an improvisatory learning environment. These examples are sharing a similar situation as in Cantonese opera of Hong Kong.

During the late nineteenth century, Hong Kong was a fishing village under British colonial rule. As a result of an increase in its trading and commercial activities, Hong Kong developed her economy and became a commercial city (Ngo, 1999). Tempted by job opportunities and higher incomes, the arrival of large numbers of immigrants saw the population start to grow, leading to a demand for different forms of entertainment. Cantonese opera quickly emerged as the dominant force, with the "red-boat troupes" going from Guangzhou to different coastal villages for ritual performances (Lai, 2010). Residencies in theatres followed, ushering in a golden age of Cantonese opera that lasted for several decades until the Sino-Japanese War (1937–1945), when Hong Kong was occupied by the Japanese from 1941–1945. After World War II, although Hong Kong's ruined economy recovered and re-developed, the import of free television, Western movies, and pop songs from the West and Taiwan had a negative effect on the development of Cantonese opera.

In recent decades, however, following the return of sovereignty of Hong Kong to China in 1997, the Hong Kong government has been eager to develop citizens', especially the younger generations', national identity. In the Policy Address 2010–2011, the Hong Kong Government (2010) announced that students' sense of national identity needs to be strengthened. Consequently, a curriculum reform was announced in 2012 that Moral and Civic Education would be replaced by Moral and National Education as a compulsory school subject (Education Bureau, 2012). Since Cantonese opera was listed as one of the *UNESCO Intangible Cultural Heritage* items in 2009, the genre has come to be regarded as the best medium for achieving the aforementioned goals. For instance, the genre has been included in the music examination of the new (Hong Kong Examination and Assessment Authority, 2020), which is a public examination for university entrance. It is aimed that younger generation may develop their national identity through a positive appreciation of Cantonese opera with in-depth understanding of Chinese culture, so that they would tend to accept their identity of "Chinese".

Using Cantonese opera in Hong Kong as the example, this article discusses how the traditional art form's cultural traditions, evolution, and transformation over the past century have contributed towards, and can shed light upon, the issue of cultural sustainability within an ever-changing socio-economic context.

5.2   Cultural Traditions of Cantonese Opera

5.2.1   Ritual Performances as Original Performance Context

Traditionally, various offerings, including meat, fruits, and wine, are made in Chinese ritual ceremonies, such as those that celebrate the birthdays of deities, as well as different festivals. As a form of entertainment, Cantonese opera was regarded as one

of the offerings in Guangdong Province, with individual villages inviting different troupes to visit their temples and give live performances. Given the remoteness of some of these settlements, such opportunities to appreciate Cantonese opera were highly valued by the villagers. In order to keep up with demand, troupes would travel around Guangdong in two "red boats" (Ng, 2015); this "authentic" approach thus served to differentiate Cantonese opera from its more highly stylized cousin, Beijing opera, an art form requested by the royal family of the Qing Dynasty (1644–1911).

5.2.2   Improvisatory Nature of Cantonese Opera

The very nature of Cantonese opera is improvisatory (Chan, 1998). Students had to learn specific scenes—typically taken from established and renowned plays—in order to perform different old and new repertoires. Furthermore, due to different physical environments and requests from the hosts, the troupes had to be flexible in their performance. For instance, if more audiences attend the performance, which is highly appreciated and welcome, the artists would lengthy their performance by adding extra singing and dialogues to please the audience. Improvisation is thus needed.

5.2.3   Transmission: Quasi-Family Relationship Between Master and Apprentice

Cantonese opera was traditionally transmitted via an apprenticeship model, with masters adopting limited numbers of apprentices in order to pass on their personal artistry and style. According to one such veteran, as the only apprentice of his master, he moved into his mentor's home and performed in the same troupe. He contributed the entirety of his limited income to his master, who was responsible for his (the apprentice's) daily living costs and other expenses. The apprentice was formally admitted to the troupe via a ceremony, which was held at the trade union of Cantonese opera and attended by many eminent masters and artists acting as witnesses. As a result of this entrance, the apprentice was regarded as being a member of the "family of Cantonese opera", with the experienced artists bearing the responsibility of teaching him. The master acted as a quasi-parent who was responsible not only for the transmission of knowledge and skills, but also bore the authority for nurturing the apprentice's moral development (Leung, 2015a, 2015b).

5.2.4   Superstition and Taboo: Psychological Needs

Before any formal Cantonese opera presentation, it was a traditional practice for all the participants to take part in a ceremonial prayer for a safe performance. Since the troupes had to perform in different places, they were, to a certain extent, exposed to unfamiliar and sometimes dangerous situations. Young members of the troupes, in particular, liked to play around when they went to different locations; knowing that they would be disobeyed, the masters would instead use superstitious customs and stories to scare their charges. For example, in order to prevent them from swimming in unfamiliar ponds (thus running the risk of drowning), they might say that there were "water ghosts" lurking in the pools.

An important ceremonial ritual, called "Sacrificing for the White Tiger", had to be implemented whenever a performance took place on a new stage or at a location where no previous performances had been given (Chan, 1996), as well as to avoid any inauspicious incidents occurring before and during the event. Since the "white tiger" was regarded as an ominous figure that was harmful to humans, it was forbidden for anybody to speak while the backstage preparations were taking place: failure to observe this rule would allow the white tiger to open its mouth and hurt somebody. After the ceremony—which lasted about ten minutes—had finished, everybody could speak again. Interestingly, while such ritualistic performances were not open to viewing by the public or outsiders, actors in the show would often take on the roles of white tiger and a deity to the accompaniment of three percussionists; after fighting each other, the deity offers a piece of pork to the tiger to placate it and prevent it from hurting other people.

5.3   Evolution of Cantonese Opera Since the 1920s

5.3.1   Nature: From Improvisation to Rigorous Script Writing

As previously mentioned, improvisation was a traditional practice within the Cantonese opera field. Without relying on their written scripts, performers would typically make up singing passages and speeches with reference to specific scenes. However, serious competition among different artists and troupes emerged when the population of some of the cities, including Guangzhou, Hong Kong, and Macau, significantly increased. During the 1930s, eminent artists Xue Juexian 薛覺先 and Ma Shizeng 馬師曾 started hiring scholars and writers to be their private playwrights in order to generate new performance scripts (Lai, 2010), their creation leading to the continuous appearance of new stage plays.

5.3.2 Function: From Ritual Performance to Fine Art

Many artists and troupes started going to the big cities, rather than the remote villages, to perform in order to maximize their revenue and fame. Theatres thus became another critical venue for Cantonese opera. Improvisation was declined by rehearsals, which were affected by Western theatre practices, that artists increasingly followed the scripts. Concepts regarding performance also evolved. As performing at ritual ceremonies came to be regarded as improvisatory and flippant, artists started to pursue more serious and artistic performances, in turn expecting knowledgeable feedback from their audiences.

5.3.3 Transmission: From Apprenticeship to Formal and Non-formal Education

Transmission of Cantonese opera artistry relied heavily on apprenticeships in the early twentieth century. Adopting a mainly informal learning approach, apprentices learnt to perform through observation, self-practice, imitation of their master's performances, and oral enquiry with experienced artists (Leung, 2015a). Masters seldom proactively provided tuition to their apprentices.

This phenomenon continued until the end of the twentieth century, when Cantonese opera entered into a new era whereby it achieved recognition through being listed as a *UNESCO Intangible Cultural Heritage*. The Hong Kong government started to protect and further develop the genre, one of its policies being to develop a Bachelor degree programme within a specific academy for transmission of the art form and the nurturing of professional artists. According to Leung (2015b), it is evident that the teaching and learning of Cantonese opera has been incorporated into the formal curriculum in secondary and higher education in Hong Kong and China. The contents are categorized into different areas, delivered by specialist teachers, while students are required to complete a fixed-term internship with a professional troupe. Based on such practices, graduates are benchmarked against certain performance standard levels. However, such formal learning approaches may not encourage the development of a personal style and/or artistic creativity. While learning is compartmentalized by specialized teachers in particular areas with standardized assessment, learners may try to maintain the mere acceptable standard in order to graduate, rather than pursuing a unique personal style which might be welcomed by the audience as in the practice of apprenticeship.

5.3.4 Contents: From Traditional Chinese Culture to the Infusion of Modern Western Elements

Cantonese opera is regarded as the fulfilment of traditional Chinese culture: it is performed on stage without any audio-video recordings, while the stories are largely adopted from Chinese history, novels, and folklore. In addition, some of the well-known plays reflect significant current social events of the day. For instance, the play *Times to Go Home* (premiered in 1939), deals with the confrontation between a mother and her daughter-in-law when the former's son gets married. (Due to the limited size of homes in Hong Kong in the early and mid-twentieth century, it was common to see newly married couples living with their parents. Under such circumstance, conflicts were frequent events.) In order to reflect changing social climates, plays were re-presented through movies using the latest costumes; this modern approach served to bring the traditional art form of Cantonese opera more "up to date".

5.4 Developmental Stages of Cantonese Opera in Hong Kong

5.4.1 1920s–1950s: The Golden Age

From the early to the mid-twentieth century, Cantonese opera developed into a mature art form. Following the creation of the Cantonese opera trade union, *Bahe Wuiguan* (八和會館), in Guangzhou in 1892, troupes started to perform in big cities, including Guangzhou and Hong Kong (Lai, 2010), as well as travelling overseas to North America and Southeast Asia. After the Chinese Revolution (1911–1912), Cantonese opera became more popular due to the relatively liberal social atmosphere, but suffered a deterioration during the Sino-Japanese War (1937–1945): indeed, when Guangzhou was occupied by the Japanese in 1938, and Hong Kong in 1941, performances virtually came to a halt.

According to Leung (1982), the period from the 1930s to the 1940s can be regarded as the Golden Age of Cantonese opera in Hong Kong. As a result of the Chinese Revolution, many people from the mainland immigrated to Hong Kong in order to take advantage of the relatively stable environment, in the process swelling the city's population to more than a million. Many eminent artists, among them Xue Juexian (1904–1956) and Ma Shizeng (1900–1964), also relocated to Hong Kong due to the increased demand for Cantonese opera performances. Xue revolutionized Cantonese opera, initiating many new ideas to improve the art form, including using Western music instruments, hiring professional playwrights for librettos, adopting standardized movements and music from Peking opera, and improving the costumes and visual imagery of the stage. Ma was another famous artist who was very innovative

within the genre, performing stories that reflected current Hong Kong society, and, in direct contrast to Xue's plays, which tended to focus on patriotism and romanticism, employing comedy to reflect the voices of the general public. As a direct result of their creativity and innovation, which had a significant impact on other artists, Cantonese opera in Hong Kong during the 1930s and 1940s blossomed (Lai, 2010).

After the Sino-Japanese War, Hong Kong's population started once again to increase. Many artists returned, while new artists emerged. Due to the ever-increasing demand for performances, many playwrights joined the profession and many different plays were generated. Many artists also came to Hong Kong during the 1946–1949 civil war in China, which further enhanced the development of Cantonese opera (Lai, 2010). Movie-making also had a positive, if somewhat indirect, impact on Cantonese opera: since the ticket prices were much cheaper than those for live performances of Cantonese opera, audiences preferred to go to cinemas.

5.4.2 *1960s–1990s: Period of Deterioration*

Compared with the 1950s, the 1960s witnessed the progressive deterioration of Cantonese opera due to different historical factors. Fewer troupes existed, while many artists retired and emigrated overseas owing to a hidden trepidation towards the Communist China. Taking advantage of the expanding market to include Hong Kong (as well as many regions in Southeast Asia, including Malaysia, Singapore, Thailand, and Taiwan), movies in Mandarin became the main form of entertainment (Lai, 2010). At the same time, the younger generation, which represented the majority of the Hong Kong population in the 1960s following the post-World War II baby boom, preferred Western culture as represented by Hollywood movies and Western pop music. Popular culture gradually superseded traditional culture. Furthermore, the 1967 Leftists Riots, affected by the Cultural Revolution which started in Mainland China in 1966, seriously impacted the stability of Hong Kong's economy and society (Cheung, 2009; Schenk, 2009).

According to Yip (n.d., cited in Lai, 2010), there are four main reasons that led directly to the deterioration of Cantonese opera's popularity:

(1) Audience tastes had changed. Western movies and pop music dominated the entertainment market.
(2) They were bored of the repetitive and similar plots based on traditional moral themes.
(3) Some of the artists did not perform seriously on stage.
(4) There was a lack of theatres for live Cantonese opera performances, brought about by the conversion of such buildings to cinemas. Many troupes were forced to give traditional ritual performances instead, which played to very limited audience numbers.

5.4.3   2000–Present: Period of Revival

Since its return to Chinese sovereignty in 1997, Hong Kong has begun to deal with the issue of cultural and national identity. The Education Bureau, for instance, started to reform the school curriculum in the late 1990s, issuing new school curriculum guidelines for all subjects from Primary 1 to Secondary 3 (Curriculum Development Council, 2001). In the Music Curriculum Guide (Curriculum Development Council, 2003), it is stated that Chinese culture should be infused into the subject contents, with music teachers being encouraged to include Cantonese opera. In addition, the *Hong Kong Special Administrative Region Government* collaborated with the *Guangdong Province Government* and the *Macau Special Administrative Region Government* and successfully applied for the inscription of Cantonese opera into the *UNESCO Representative List of the Intangible Cultural Heritage of Humanity* in 2009 (Cantonese Opera Advisory Committee, 2013), thereby further promoting and preserving it as a local traditional art form in Hong Kong and South China. Subsequently, the *Cantonese Opera Development Fund* was founded in 2005: this aims "to support and fund research and studies on the development of Cantonese opera; to support and fund programmes and events aimed at promoting and sustaining the development of Cantonese opera" (ibid.).

5.5   Cultural Sustainability: A Challenge

Cultural sustainability plays an important role in the overall development of sustainability in the modern world. The *World Summit on Social Development* identified three components of sustainable development, namely: economic development, social development, and environmental protection, all of which are "interdependent and mutually reinforcing pillars" (United Nation, 2005, 12). UNESCO (2018) recognized culture as an enabler of economic, social, and environmental dimensions of sustainability, while Soini and Birkeland (2014) put forward the concept of cultural sustainability which "refers to phenomena requiring a combination of knowledge that evolves from different discourses and that may transform the discursive order regarding sustainable development and create alternative policy options" (221). They further suggested that cultural sustainability is the fourth pillar of sustainable development, since it possesses diverse meaning in seven "storylines": heritage, vitality, economic viability, diversity, locality, eco-cultural resilience, and eco-cultural civilization. Cultural heritage includes the issues of preservation of tangible and intangible heritages, which are themselves capital for cultural identity. Cultural vitality refers to the extent of activities by all stakeholders to transmit, exchange, preserve, and develop various forms of cultural capital. Economic viability deals with "the possibility for creating sustainable small-scale production-consumption relationships" (ibid., 217). Cultural diversity is "the recognition of the diversity of values, perceptions, and attitudes as well as material cultural manifestations that are linked

to these values" (ibid., 217), while locality highlights ethnic minorities, indigenous peoples, and others whose cultural rights are threatened. Eco-cultural resilience emphasizes that ecological and cultural processes are inter-related and interactive, a fact that should be reflected when it comes to policymaking. Eco-cultural civilization refers to the values and behaviour of people coping with changes.

A brief history of Cantonese opera in Hong Kong and South China reveals that an evolving political, social, economic and cultural context has been central to its development. The current challenge is mainly concerned with the issue of cultural sustainability, in which some of the "storylines" proposed by Soini and Birkeland (2014) are connected. Cantonese opera is regarded as an important representative feature of the local culture of South China, including Guangdong and Guangxi Provinces, Hong Kong, and Macau. While Peking opera is regarded as China's representative operatic form, how to maintain other local cultures in China is critical in order to encourage cultural diversity. On the one hand, it is clear that Cantonese opera is valued as cultural heritage by organizations such as UNESCO, the Chinese and Hong Kong governments; on the other hand, how to transmit the art form to future generations is important in order to ensure its sustainability. In other words, how to persuade the general public of the "value" of the genre's Hong Kong "locality" is an important issue. While the preservation of heritage can be achieved through government financial support, persuading younger generations to enter the theatre remains a challenge. Revitalizing the genre with new blood is key: this means finding a way to engage children in order to nurture future artists.

The successful transmission and revitalization of Cantonese opera may also have the added benefit of developing the genre within a commercial context, thereby helping to generate a healthy economic environment. By way of an example, Cantonese opera in Hong Kong currently receives financial support from the Hong Kong government, a situation in which all stakeholders, including professional artists, community teachers, and researchers, may apply for development funding in the areas of performance, education, and research (Cantonese Opera Advisory Committee, 2013). The issue in Hong Kong lies not in the sufficiency of such resources but rather their appropriateness and efficiency.

In terms of transmission, teaching and learning Cantonese opera in all formats and approaches are to be nurtured and encouraged. At present, although the genre is included in the school music curriculum, the cultural needs of the different stakeholders, including schoolteachers, school administration, professional and community institutions, parents, amateur learners, and audiences also have to be considered.

Technology-aided teaching and learning materials, which are easy to access and user-friendly, are essential. Recently, for instance, a Computerized Kinetic Chain Assessment and Learning System has been used to provide immediate qualitative and quantitative assessment and feedback to learners on practising the movements of Cantonese opera (Leung et al., 2018). Virtual Reality (VR) is also being employed to stimulate students' interest and learning motivation (Cheng & Leung, 2017). Technological devices such as these are regarded as new ways that can combine the learning and teaching of traditional art forms for greater, long-term sustainability.

5.6   Conclusion

All cultures are constantly evolving within changing political, social, ecological, and economic contexts. As such, the notion of "preservation" may be slightly misleading when it comes to dealing with the development of traditional cultures and arts. Instead, we have to accept that "evolution" is the norm. Transformation is the key concept when it comes to sustaining cultural art forms. As we have seen, Cantonese opera has undergone various transformations throughout its history, whether these be in terms of its nature, function, transmission approaches, or contents. Such changes are inevitable. Evidence-based arts education may help maintain the cultural identity of Cantonese opera and other genres.

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Chapter 6
Let's Chat

Check for updates

Chor Leng Twardzik Ching

Abstract This paper will journey through the discourses that student teachers had while attending *Let's Chat*, a performance by Amanda Heng and will analyze their reactions towards her artwork. *Let's Chat* uses a mundane everyday activity, the plucking of beansprouts, often a gendered household activity, to gather together viewers/participants/strangers from all backgrounds in order to illicit casual conversations. According to Ortner (*Woman, culture, and society*, Stanford University Press, 1974), the perception of women's work in the domestic arena as lower-level work in the overwhelming majority of societies perpetuates "the underlying logic that assumes the inferiority of women" (80). In the Southeast Asian context, such perception is still prevalent. Heng in *Let's Chat* 'raises' the status of food preparation to that of artwork which resulted in discourses on art, life and gender politics. These conversations capture diverse opinions and present 'chatting', a non-confrontational, 'fleeting, mundane or immediate' conversation as a site for embracing and sustaining cultural transformation.

6.1 Introduction

One of the most challenging tasks an art teacher faces in today's classroom is to explain the meaning behind art. This reluctance usually occurs when a teacher does not know how to engage with an artwork themselves because they were not properly exposed to the necessary visual literacy and art pedagogical skills. When "is this art?" is the first question that teachers ask themselves when viewing an art exhibition, it follows that they may be unwilling to teach about such art in the classroom. This is often the case with *Contemporary Art (CA)* as most find it "abstract and difficult to

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comprehend".[1] If educators are not confident about their subject matter, they may avoid teaching it by substituting challenging material with lessons they perceive to be more rudimentary and within their understanding. But if teachers omit CA from their curriculum, they are excluding many benefits that can result from the inclusion of CA in the classroom due to its current relevance.

CA ought to be part and parcel of any effective art education curriculum as it is able to offer a unique set of engaging tools for the development of Twenty-first-Century Competencies such as Civic Literacy, Global Awareness and Cross-Cultural Skills, Critical and Inventive Thinking, Communication, Collaboration and Information Skills (MOE, n.d.) necessary for a globalized world. As stated by the Ministry of Education (MOE) in Singapore (2016),

> The Art curriculum - referring to the content, pedagogy and assessment of art - offers opportunities for implicit and explicit teaching of values, affective competencies and 21st century skills…If students are exposed to artworks that respond to social, economic, political, philosophical, environmental or cultural issues of today, they have the opportunity to learn beyond just art content. (PAM research report, 2016, 46–47)

In Singapore, change happens at such a rapid pace that it is often difficult for teachers of the arts to comprehend, much less include, advancement in the art curriculum. However, professional development courses in art education should include the latest advancements in art in order for teachers to understand these cultural changes in our society and address them in the classroom.

As a relatively recent development in art, CA is often a social practice about current issues. Art historian Terry Smith (2009) considers CA to be art produced since 1980. CA calls for active engagement and multiple readings that encourage diverse solutions to our modern-day crisis (Kemperl, 2013). CA in the classroom can aid to encourage higher-order thinking, problem solving, deep reflection and confidence building because it encourages the understanding of the historical context of an artwork (Cox, 2000). It can also be controversial, however, according to Emery (2002), shocking contemporary events and issues necessitate/instigate shocking tactics of engagement. Adams (2010) adds, "In order for artists—and learners—to make an intelligible social response they must by necessity be current and contemporary in their thinking" (694). Therefore, it is important to familiarize student teachers with CA topics and discourses.

The content focus on CA includes attending exhibitions and performances that provide a working understanding of the creative processes of Contemporary Artists through research and observation. This paper will journey through student teachers' discourse that occurred while attending *Let's Chat*, an art performance by Singapore Contemporary Artist Amanda Heng and will analyze their reactions to her artwork. Heng's work often looks at issues of cultural identity through a feminist lens, therefore, Feminist Theory will be used as a framework to examine the recorded conversations that took place during the performance between the student teachers

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[1] Based on a survey conducted at the start of the 3D module that I conducted as part of the ADPAE program in 2017.

and the artist, as well as provocative in-class dialogues of the student teachers' experiences of the performance. These conversations capture diverse opinions and present 'chatting', a non-confrontational, 'fleeting, mundane or immediate' conversation as a site for embracing and sustaining cultural transformation.

Attending exhibitions and performances, together with the hands-on component of making contemporary artwork at the end of the course aids in developing skills and knowledge that can serve as effective tools in the teaching of the *Primary Art Syllabus* (2018).

6.2 The ADPAE Program and Background of Student Teachers

Art Education in Singapore is receiving attention as an invaluable part of a holistic education. In 2011, MOE in collaboration with NIE, developed the *Advanced Diploma in Primary Art Education (ADPAE)* program to address the lack of trained art specialists in primary schools. The delivery of the ADPAE course will have to be coherent with the Primary Art Syllabus (2018) in order for teachers to understand and meet the needs of the student in the art classroom.

The student teachers in this study are generalist primary school teachers attending the 4-month ADPAE program to become specialist art teachers. Most of them have no art background but have been tasked to teach art in their school. Therefore, the ADPAE course aims to increase the subject knowledge of the candidates to assist their transition into art specialists. The new Primary Art Syllabus that is being implemented in 2018 consists of new components such as inquiry-based learning, portfolio assessment as well as a list of compulsory artworks to be introduced in the primary art classroom (MOE, 2018). Part of the list of artworks include 6 Contemporary Artists, 5 of whom are local artists. As their exposure to CA is limited, my research interest is in looking at effective Teacher Professional Development models for teaching CA in schools, with an emphasis on local art practices.

6.3 Background of Amanda Heng

Amanda Heng (b. 1951) is a pioneer of CA in Singapore. She is one of the founding members of *The Artist Village (TAV)* and *Women in The Arts (WITA).* When performance art was banned in Singapore, Heng took to the streets. One of her performances was taking a stool for a walk on a leash in her *Let's Walk* (1999) series (Fig. 6.1).

Amanda: At that point of time, I was asked not to do performance in my studio space… So, I was telling myself, ok, if I can't…do my performance in the studio, then let's do it outside. So, I put a chain…on the stool…put roller and then bring it out to the street.

Fig. 6.1   Amanda Heng, Let's Walk, 1999

This subtle and subversive piece is an example of the kind of performance work unique to a place like Singapore. Her response to the ban was a way of using a general ignorance of performance art to circumvent the prohibition, as there were no laws against walking a stool in public. In 2010, she was awarded the Cultural Medallion, the highest honor for a Singaporean artist. This recognition of her life's work is a clear indication of the cultural transformation that Singapore is undergoing.

As part of the ADPAE program, student teachers attended Heng's performance *Let's Chat (Fig. 6.2)*. The artwork uses a mundane everyday activity, the plucking of beansprouts, often a gendered household activity, to gather together viewers/participants/strangers from all backgrounds in order to illicit casual conversations.

Amanda: …my interest is a platform to encourage engagement, to encourage conversation. That's why this is called Let's Chat…the difference between this kind of work and the more traditional sculpture is that…the traditional work offers you something in the physical form…These works offer you an experience…the conversation that you share, perhaps with some stranger, could be something quite meaningful… I like the fact that…anything can happen. So…whether it is a very brief greeting or

Fig. 6.2   Amanda Heng, Let's Chat, 2017

deeper, vigorous discussions and all that, they are all contribution to this work. So, you'll notice that actually if I have no audience participating in this, this work fails. So… the audience participation actually completes the work.

6.4   Housework as Artwork

In Singapore and all across the world, one pressing issue is gender inequality and discrimination. Local CA practices like Heng's may be better able to engage young people in exploring perspectives in relation to often volatile issues due to the open-ended environment a CA perspective can offer coupled with its unique local complexities. According to Ortner (1974), the perception of women's work in the domestic arena as lower-level work in the overwhelming majority of societies perpetuates "the underlying logic that assumes the inferiority of women" (80). In the Southeast Asian context, such perception is still prevalent. Heng in *Let's Chat* 'raises' the status of food preparation to that of artwork which resulted in discourses on art, life and gender politics.

The following excerpt of the conversation between the student teachers and Heng during the performance illustrates such local nuance.

Amanda: So, do you guys have to work… to do like this at home?
All: Yes.
Mrs. A: When we were younger.
Amanda: When you were younger, so your grandma…
Mrs. A: It brings back memory because my grandma looked after me. Yeah, so I will miss her doing this.
Ms. G: My grandma too.
Mrs. A: While doing this I'm thinking of her.

Ms. G: But I'm forced not to do it. Like I used to help my maid right, then she will scold me. 'Go and study!'

Mrs. A: You will break the whole thing up

M.s G: No, she just doesn't like me to do housework.

Amanda: Okay, you are very privileged one, yeah?

Housework is not only gendered; it is also class-based. As evidenced in the above dialogue, housework is not meant for the privileged. In Singapore, most of the cleaning, cooking and nannying is done by the nearly 250,000[2] migrant domestic workers. This means that one in five households has a live-in maid from abroad. These women[3] usually hail from Indonesia, the Philippines and Myanmar. Their wage, although far higher than what they would earn in their home country, is a fraction of the average wage of an average Singaporean.[4] Because of this large wage gap, housework has a demonstrably lower monetary value than most other jobs in Singapore. This aids in concretizing the perception that housework is cheap women's work.

Mrs. S: I thought that the essence was a bit lost after being there for very long. Because you already understand the whole experience, but after that the next question is, so what else to it? So, I felt, as an audience, okay, I'm done, I want to move on…

Mdm. I: Actually, it's the same for me as well. Sorry. Yeah, because I guess the world is fast paced. So, to sit there…and I start thinking like… what other mundane things that I can have or create that and call myself an artist... Like an old man playing chess, is that considered, you know, a work of art in the void deck? So, I start thinking about all the common activities…

Mrs. S and Mdm. I saw Heng's work as a waste of their time. In fact, Mdm. I questioned the validity of the work, citing that in her opinion, it is too mundane to be art. She then equated it to a common activity: old men playing chess. The problem with that comparison is that one instance is a leisurely activity mostly engaged in by elderly or retired men and the other is a form of work done primarily by women. However, their perception seems to be that both activities are just as unworthy of being art. Ann Oakley in '*The Sociology of Housework*' (1974) found that 70% of women were 'dissatisfied' with having to do housework. She pointed out that "The responsibility for housework is the wife's alone and the failure to do it may have serious consequences…the wrath of husbands and the ill-health of children". It is possible that housework is so despised and looked down on by these women that they could not fathom it being art or what they expect art to be.

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[2] According to https://www.mom.gov.sg/documents-and-publications/foreign-workforce-numbers.

[3] In 2013, it was estimated that there are less than 50 male foreign domestic workers in Singapore. Most of them are Filipinos who are hired to care for elderly men. They are paid a slightly higher than the average wage maids earn in Singapore. *Straits Times*, published May 12, 2013.

[4] The average monthly income of Singapore residents/citizens in 2017 is $4,232 (Ministry of Manpower, 2018). The average monthly income of an FDW (foreign domestic worker) is $600.

Mr. R: No…I thought it was relatable to the current time. Because for me it's establishing a link with the audience…it creates conversation…something that we take for granted and in the current society, I mean…kids gathering around the table, they are so preoccupied with the iPads they forget how to talk… I didn't like… plucking dao gei, I think it's a waste of time but now… I mean I see it as a chance to have a discussion, to communicate.

Mr. R saw the objective of the work as being a platform for open discussion, which he considers valuable, as he mentioned, most children today lack the opportunity to have face-to-face conversations. He did not seem to have the same emotional baggage towards housework. Germaine Greer summarizes the underlying dynamic, "The few men who do a hand's turn around the house expect gratitude and recognition, so sure are they that, though it is their dirt, it is not their job…Work around the house is as gendered as ever it was" (Greer, 2014, 169). According to Greer, most men as they are not burdened with the responsibility of housework, when they do in fact do housework, are praised for being helpful, however, when women do housework, it is felt that things are as they should be. But when women neglect their household duties, they are seen as irresponsible and lazy.

Mr. A: The other thing also is…kind of asking myself could I create something like that? Like… what… what entails a performance piece? What will I do? And what medium will I use? And how do I want to engage my audience? Yeah. To me now it's near impossible because I haven't thought of something to answer that question.

While Mr. A's response shows that he is using his new found knowledge for his next artwork as he did not dwell on the work for too long, unlike some of the female participants who seem to have very engaged emotional responses to the piece.

Mdm. A: For me it's more like an emotional kind of connection when I was there experiencing the act of… you know, dao gei thingy. Because it reminds… it reminded me of what my late mum used to tell me to do before she…yeah, so mine is more of that emotional connection more than anything else and I… right now when I'm saying it, I'm also in touch. (started tearing)

Mrs. A: To me, it never happen to me also until I was…I got emotional I almost cried.

Mrs. M: Same.

Mrs. A: Because I thought of my grandma. Yeah.

Mdm. A & Mrs. A had emotional responses to the work. They valued the work because it reminded them of their loved ones, the connection became powerfully personal. It was a sense of pride of the suffering and sacrifices their female forebears made for them. To them, this undervalued and menial work of caregiving is the ultimate sign of familial care and love. The love-hate relationship that women have with housework becomes obvious through this classroom 'chat'. Although informal, it was very revealing of the social and cultural dynamics around the topic of women's work these individuals faced and are still facing today.

How is all this relevant? A *Straits Times* article in 2010 reported a study by Sociologist Paulin Tay Straughan. It stated that women are still doing most of the housework in Singapore, carrying out 8.8 of 19 household tasks, compared to an average of 2.7 for men. In order to coax men into doing more household chores, part of the research findings reported that men who clean and cook at home enjoy better sex lives and are less likely to divorce. This is interesting because the message is not for men to share in housework as a helpful human being who has a sense of responsibility for the family, rather it is for the selfish purpose of having a better sex life and of avoiding divorce which will take away their spouse who doubles up as housekeeper and/or domestic helper. The idea of feminism and gender inequality are seldom surfaced in general discourses in Singapore (Fig. 6.3).

Headline: Men face dirty truth
Source: *The Sunday Times*, Lifestyle, p6 & 7
Date: 6 June 2010

Men face dirty truth

The fact is, real men can do chores. Research shows those who clean and cook at home enjoy better sex lives and are less likely to divorce

Sandra Leong and Nicholas Yong

T t started with a letter to The Straits Times Forum page, addressing the problem of Singapore's flag-

households where both partners work.
"In contemporary households, the stress is on women," she says. "They have the 'double shift' and are expected to take on multiple responsibilities. The stress sometimes becomes too much."
When a blissful couple pledge at the altar till death do they part, who does the dishes and changes diapers is the furthest thing from their minds. Yet, for many marriages, it can be a deal breaker.
In her study, titled Marriage Dissolution In Singapore, Associate Professor Straughan also found that an unequal distribution of housework could expose

Who does the housework?
Housework is still considered the responsibility of the woman, according to a recent study by sociologist Paulin Tay Straughan on marriage dissolution here.

The survey divided men and women's participation in 19 domestic chores into three categories – childcare, homecare and supervision and eldercare.

Women reported that they carried out an average of 8.8 of these 19 tasks, compared to an average of 2.7 for men. Men took the lead in only three tasks: household repairs, washing the car and paying the bills.

Fig. 6.3 Headline: Men Face Dirty Truth

Although the students did not directly address issues of gender roles or gender inequality, attending Heng's performance raised pertinent issues in gender politics in art and changed student teachers' perceptions on what art is and can be.

Mrs. M: I didn't know performance is such a manner…because initially we said performance, so I thought it was on stage or somewhere on the ground. There's a boundary but… and then it's actually we are inside it. Yeah, I didn't… it was… it just opens up my perception about… yeah, performance. Yeah.

Mr. S: I think before that we were talking about the Tiger Whip was one of the guy who did right? It's like…

Leng: Da Wu.

Mr. S: So dramatical but… because hers is really simple everyday life and it's still very effective.

Tiger's Whip is a performance by Tang Dawu (b. 1943), another pioneer in CA in Singapore, which the students contrasted with Heng's artwork. This piece was first presented in 1991 in Singapore's Chinatown. The object of the piece was to highlight the plight of the endangered tiger which is being hunted down for their penises, which, according to Chinese superstition, make a powerful aphrodisiac. Compared with Heng's *Let's Chat*, Tang's piece is more sensational and it highlighted male virility in a very dramatic manner.

Just like *Tiger's Whip*, student teachers often consider performance art a show that you put on. However, Heng's performance was very mundane, very domestic. People often question the validity of the mundane and domestic nature of Heng's performances. In doing so, they are inadvertently questioning the worth of the often female experience of a homemaker's existence. The poignant message Heng's artwork emphasizes is: why is housework/women's work not valued as men's work is valued?

6.5 Discussion

CA critiques and challenges its own history, especially one that is written from a largely Western and male perspective. Therefore, one of the key elements of CA is a more contextual and culturally subjective understanding of art.

Discourse in CA in Southeast Asia is complex, taking on issues that reflect the multiple cultures and histories within the region and affecting its art production, markets and trends (Kee, 2011). Kee (2011) laments,

> Without discounting the complexity of other regions, the idea of Southeast Asia is made impossible by the overwhelming diversity it encompasses. The sheer number of religions practised in the area alone – including, but not limited to, Catholicism, Hinduism, Islam and Buddhism – undermines any efforts to produce a comprehensive survey. (374)

In the Singapore context, Sabapathy and Briggs (2000) suggested the shift in Singapore art history occurred in 1972 when Cheo Chai-Hiang (b. 1946) wrote an impassioned letter to the Modern Art Society calling for a radical change in the ways art was practiced and perceived to actively deal with the changing times and give shape to the contemporary.

As evidenced, there is no single definitive meaning or history of CA, however, Smith (2009) proposes that it is globalizing and has an acute understanding of art history within history and current events.

When comparing CA based in the United States and Europe with that of Asia, Teh (2017) concluded that "in Asia the state exerts a far greater gravity on Contemporary Art, and figures more in the thoughts of those studying it, than in Europe and North America" (1) as "words referring to nation (nation/al/ism, country, government, state…)" recur more frequently in vocabularies used in Asian art surveys.

Let's Walk (1999) for example, if performed in another country or a different era, would not have the same weight of meaning as it did in those few crucial years (1994–2004) in Singapore. The work is of greatest relevance precisely because it was performed when key events in the history of Singapore took place. As for *Let's Chat*, this performance traveled with Heng to various countries in Asia and Europe. Even though the work used an everyday domestic activity in Singapore with local beansprouts where the work is performed, the crux of the work remains the same, universal topics on life, family and community remains the bulk of the conversations. *Let's chat* falls within the category of Relational Art where members of the audience participate in a shared activity, "the role of artworks is no longer to form imaginary and utopian realities, but to actually be ways of living and models of action within the existing real" (Bourriaud et al., 2002, 8).

An example of a simple Relational Art activity can be done in the classroom where students are asked to bring toys or objects that they play with at home every day regardless of the type of toy, whether it is a 'boy's' toy or a 'girl's' toy, and share them with their classmates. In this way, children and teachers have a chance to suspend judgment on what an 'appropriate' toy should look like so pre-existing prejudices can be dismissed and new prejudices are dispelled before they are formed. Breaking gender stereotypes in children's toy play, according to Spinner et al. (2018), can lead to children's gender role flexibility and work towards gender desegregation in children. This is important for social acceptance and aids in deterring bullying based on gender stereotypes.

> In the art world, contemporary artists…can respond to their personal histories, physical environment as well as social and cultural issues…Contemporary art-making is often an 'open-ended process of investigation, speculation, imagination and experimentation' (Exploratorium 2013), and this serves as a viable way to learn about other subjects. (STAR, 2016, 62)

Exposure to local contemporary artworks and artists can help children connect with their environment and issues that are of relevance to them. Heng thinks that it is important to teach local CA to children because, "it's a joke if you don't even know your own artists" (Heng, 2016). It is also important to learn about local art because they can appreciate and relate to the context of the artwork.

From these conversations, it has become obvious that more time is needed to train specialist art teachers to equip them with the skills to respond to contemporary artworks pertaining to social, economic, political, philosophical, environmental or cultural issues of today. Discussions on topics such as gender equality and social justice as exemplified by *Let's Chat* can take place in any setting including that of the classroom. As these conversations revolve around the everyday, family and community, children's opinions and perceptions can be heard.

6.6 Conclusion

The idea of 'chatting' involves open discussion and inquiry which is central to cultural transformation. Culture can only take place where there is a conversation and transformation when that conversation is elevated into action.

Amanda Heng did not just make an artwork about domesticity. *Let's Chat* is about the coming together of friends and strangers alike to have an informal conversation. The piece opens up possibilities of an exchange of ideas in a non-confrontational way. At the table, everyone is equal, regardless of gender, age, academic or social background. There are no rules, just plucking beansprouts, a mundane everyday activity, however gendered and class-based it may seem. Conversations range from everyday banter to heated political discussions. When this activity is elevated to the status of art, it brings the discussions surrounding the work into sharp focus. What is art? And more importantly, what is the function of art? In *Let's Chat*, the importance of open conversation becomes central to the work. These conversations have the power to change or at least question perceptions, and in this case, the perceptions of the student teachers on gender roles and art. The potential in this change of perception when carried into classroom teaching and learning can transform whole generations of learners to challenge stereotypes and in the process transform culture in its entirety.

In summary, professional development courses in art education should include more local CA content in order to take full advantage of CA's unique openness to exploratory processes and mindset of self-critique. Just as the student teachers in the excerpts above were simultaneously comfortable and challenged within the structure Heng created, young students may benefit from earlier exposure to environments that employ CA practices.

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Part II
**Arts and Cultural Education in Times
of Neoliberalism, (Post-)Migration
and Post-Coloniality**

Chapter 7
Making Creative and Entrepreneurial Selves in Education: The Governing of Life in Contemporary Time

Catarina S. Martins

Abstract The text problematizes the making of the student as a creative and entrepreneurial subject in contemporary times. It argues that creativity is being instrumentalized as a technology of government. In a way, it takes governmentality as a way to analyze how this fabrication of a human kind is inscribed in older technologies for the government of the subject since modernity, particularly through the reactivation of a pastoral and confessional power. In rendering subjects permanently visible and available, creativity is being placed away from art and aesthetics towards economic productivity and innovation, even if life is aestheticized. What is at stake is the making of human capital, the subject being responsible to manage their own life, in other words, for investing in themselves, being consequently responsible by the success or failure of their own life. In face of the moral agendas of creativity and entrepreneurship, educators, and art educators in particular, have to start more complex and historically informed visions in order to push the limits of what is possible today to think and to act.

7.1 Introduction

The current discourses on education tend to reinforce the idea that education should take place as a way of preparing for life. This preparation is based on the making of the citizen as a creative and enterprising subject, in short, someone capable of facing the adversities and uncertainties that the world of work and the economic system pose. Concomitant with this narrative is the one that affirms that education must be seen as an investment of time and money, whose return must be economic. The future is then mobilized as a way of governing the present, highlighting creativity and entrepreneurship as the salvation narratives for future economic progress and for personal self-fulfillment.

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These two 'competences' are usually accompanied by others as well, such as life-long learning, flexibility, adaptability, autonomy, agility, open-mindedness, choice, talent or merit. In the face of these narratives, education, and arts education in particular, are presented as fields conducive to the development of these so-called skills for the twenty-first century that are touted as essential to the citizen of the future. What interests me in this is to understand how we are being governed and how we do govern ourselves through the rhetoric of being creative or entrepreneurs in educational settings. Framing the theoretical field from which the analysis undertaken here will be carried out, will be a perspective of governmentality.

Governmentality, worked out by Michel Foucault (1991) and developed by others, is concerned with the understanding of the practices of rationality inherent to the exercise of power. It is not only a matter of analyzing how government 'governs' individuals, but how these individuals are, simultaneously, subject to power and subjects of power. The forms of power developed since modernity, particularly through the form of the State and its different institutions (schools, prisons, hospitals, museums, etc.), have individualizing and totalizing procedures. In order to understand the ways in which subjects, in freedom, condition and conduct their own conduct as an effect of power, an incursion into pastoral power and the emergence of a reason of the State will be made. The creative and the entrepreneurial subjects will be analyzed throughout the paper trying more to ask 'how' these subjects are being governed and are governing themselves, than 'why' they are being governed and are governing themselves in such ways.

In fact, new government technologies make subjects permanently available and visible, tending to cancel coercive or force mechanisms, and working each time from the technologies of the self, those in which subjects become self-governed subjects. Section 7.2 will also focus on these technologies of the self in terms of how subjects are supposed to conduct their own conduct in the task of becoming, as Nikolas Rose (1999) puts it, enterprising selves. As Deleuze (1992) notes, "we are taught that the corporations have a soul, which is the most terrifying news in the world" (6). Not only do corporations have a soul, but the soul of each individual must be permanently cared for as a self-enterprise.

Section 7.3 starts from the metaphor of the chameleonic subject, this who, in the present, is seen as a person adaptable to every challenging context and, simultaneously, a subject who governs themselves in the sense of becoming more adaptable to adversities or challenges. Advanced liberal forms of government are, thus, based on technologies that emphasize the individual's self and freedom, leading them to believe that they are faced with a system of choices, in which they are free to decide which way to go. Innovation, as the salvation narrative to face the future, and under the rhetoric of creativity and entrepreneurship, activates mechanisms that are close to the confessional techniques in the Christian tradition. Personal salvation is tied to personal development and fulfillment.

The positivity with which creativity and entrepreneurship are today considered as a solution, but particularly, the right path to follow for a meaningful life, must be analyzed in a critical way. Boltansky and Chiapello argue that artistic critique, grounded in the artistic avant-garde movements of the twentieth century, and that

flourished after 1968, has been captured and is ordering the contemporary way of reasoning. It is not artistic critique anymore, but a translation of some of its arguments for governing purposes. As Lazzarato (2011) argues, the model of homo economicus reconstructed by the neoliberal government "has very little to do with either the artist or artistic 'creativity'" (46). In fact, creativity is being placed away from art and aesthetics towards economic productivity and innovation, even if life is aestheticized. Innovation threatens to subsume and narrow creativity into processes that are market and product driven, but not only that. As I will develop in the second part of the paper, creativity is being used under the rhetoric of entrepreneurship and lifelong learning as a technology of government. The emphasis on creativity, entrepreneurship and lifelong learning are just some of the buzz words that education as a hegemonic practice is supposed to underline in the making of the citizen of the future.

What is at stake is the making of human capital, the subject being the responsible to manage their own life, in other words, for investing in themselves, being consequently responsible for the success or failure of their own life. Seen as a project, life becomes a consuming task in the individualization of the subject and in the ways in which individuals govern themselves. In times of a 'catering regime' (Gielen & Bruyne, 2012) in education, creativity, once thought to be from the domain of the arts par excellence, is today deepened in the making of the learner as a self-capitalist. In face of creativity and entrepreneurship being technologies of government in social and educational settings, educators, and art educators in particular, have to start more complex and historically informed visions in order to push the limits of what is possible today to think and to act.

7.2 Being Responsible by One's Self

In this section, I will discuss the ways in which the subject is created as a subject with the capacity to choose and be responsible for their own success or failure. Governing through the regulated choices of individuals involves the making of the responsible citizen. This citizen will be the one who will pursue their own self in order to become a creative, an entrepreneur and a lifelong learner. The current discourses on creativity and entrepreneurship in education will be analyzed through the lenses of governmentality and the technologies of the self. In the first place, I will need to make an inroad into the way in which Michel Foucault put the concept of governmentality into the inheritance of a pastoral power, in order to perceive the passage from the government of souls to the government of persons that belong to a nation. In this passage, there is a secularization of the soul, in the form of the subjectivity of the citizen. Then, I will look at how freedom and choice are right at the center of government practices and the fabrication of today's creative and entrepreneurial subjects.

7.2.1 Governmentality: From the Government of Souls to the Government of Citizens

In his Lectures at the *Collège de France* entitled *Security, Territory, Population*, in 1978 and 1979, Michel Foucault undertook a journey around the notion of government, how to govern, how to accept to be governed. The concept of 'governmentality', which emerged from this work, represented the forms of action in regard to the idea of government and the fields of practice aimed to govern, simultaneously, individuals and the heterogeneity of populational bodies. Governmentality was a way of reasoning in which knowledge and power were inseparable gestures in the conduction of the conduct of each subject as a citizen. The understanding of how power works since modernity is fundamental to understand how the inner life of subjects is not a matter of privacy but, above all, it is a matter of the State, in other words, a matter of government. The making of the subject as a citizen is at the heart of governmentality. The way of conceiving the modern citizen implied the passage from the government of souls towards an eternal salvation, to the government of a self whose salvation was earthly and based on principles of citizenship.

The passage of the soul to the self, corresponded to the secularization of the soul. The modern self is self-conceived from a scientific knowledge, especially of psychological and medical origin. This passage led to the adoption and refinement of older techniques of government of souls, what Michel Foucault called pastoral power. The pastoral power which, according to Foucault, has been refined from the second and third century after Jesus Christ up to the eighteenth century, namely by the institutionalization of the Christian religion as the Christian church, was "the art by which some people were taught the government of others, and others were taught to let themselves be governed by certain people" (Foucault, 2007, 202). The pastoral power developed a technique of "self-examination, and the examination of others, by which a certain secret inner truth of the hidden soul becomes the element through which the pastor's power is exercised" (Foucault, 2007, 239). It is in this sense that Michel Foucault talks about pastoral power as the prelude to governmentality. On the one hand, governmentality establishes new relationships between law, truth and salvation; on the other hand, it starts from the construction of a specific subject "whose merits are analytically identified, who is subjected in continuous networks of obedience, and who is subjectified through the compulsory extraction of truth" (Foucault, 2007, 239–240).

The question then/now becomes how subjectivity, since modernity, is essential for strategies and procedures of regulation of the subject. The notion of 'conduct' becomes essential to perceive the entanglement of the pastoral power with modern government. The word conduct has a double meaning: while it denotes "the activity of conducting" on the one hand, it also refers to "the way in which one conducts oneself" (Foucault, 2007, 258) on the other. The question that arises in the sixteenth century is 'How to conduct oneself?'. However, this question enveloped other questions like 'How to conduct children?' or 'How to conduct the members of a family,

or of a community?'. It is around these questions of conducting conducts that governmentality, as a specific art of reasoning of the State, will emerge.

One of the most prominent features of governmentality is the relation of the State that governs with the knowledge of what is being governed. On the one hand, statistics, which emerges in the seventeenth century, will become one of the ways of knowing those that are the object of government as a population; on the other hand, the notion of police will be extended to the regulation of each one's conduct in relation to themselves and the others. In the sixteenth century, this word had a completely different meaning than the one taken from the seventeenth century on. From the seventeenth century on, police has been used "to refer to the set of means by which the state's forces can be increased while preserving the state in good order" (Foucault, 2007, 408). It is at the intersection of the increasing of forces and the equilibrium of the state that police and statistics meet. The number of people, the rates of death or sickness, the amount of idleness, the activities of people, the regulation of professions, the housing conditions, the city planning, the space of circulation, the regulation of behaviors and ways of life, among many other issues, become the object of both, an activity of police and the development of statistics. The government of life in its diverse forms is, thus, the central node of governmentality and the development of a biopolitics. Biopolitics is concerned with the conduct of living and the living.

The framing of governmentality and the techniques inherited from a pastoral power are crucial to understand the ways of governing, being governed and governing oneself in advanced liberal democracies. Governmentality, as the art of governing individuals as part of populations, in which the maximizing of the forces of the State obeyed to the "reshaping of the conduct of those who inhabit them without interdicting their formal freedom to conduct their lives as they see fit" (Rose, 1999, 23), has been refined through the same old technologies of governing souls. The inner truth of the soul becomes the interior subjectivity of the modern subject, now transformed into a citizen. As Nikolas Rose argues, the notion of civility operates a special role in this as the civility was "the capacity of the self to exercise restraints upon its passions and affections in order to enter into moral intercourse with others" (Rose, 1999, 44).

However, the question of how the modern ways of making subjects as citizens is linked with freedom still remains open. This freedom has to be understood, precisely, in the practices of government and the shapes and places in which these practices became naturalized, which inscribed the technologies of the self and the processes of subjectification. The technologies of the self are those that, according to Michel Foucault (1982), allow the subject to act on themselves, or to act with the help of others (teachers, therapists, psychologists, etc.) in the sense of reaching states or forms of being understood as desirable. The pastor was converted, thus, into the new 'orthopaedists of individuality' (Rose, 1999), that provided images and guidelines of what was to be seen as a normal conduct, in opposition to the abnormal, deviation or counter-conduct. This self-formation is a positive effect of power. The notion of power as a negative that operates through violence has to be displaced. As Foucault stresses, power is a set of actions upon other actions, and power "incites, it induces, it

seduces, it makes easier or more difficult; […] it is nevertheless always a way of acting upon an acting subject or acting subjects by virtue of their acting or being capable of action" (Foucault, 1982, 220). In this sense, power is not only the government of bodies but the calculated practices which are destined to act upon the conduction of the conduct by each citizen.

The notion of self-control is, as such, close to an act of choice and freedom in face of the moral of citizenship. The modern liberal political rationality was concerned with maintaining some zones of government as 'private', at the same time, shaping the conduct of the citizen in ways conducive to a moral collective order and well-being. The fact is that government 'knew' the subjects to be governed and schools, hospitals, museums, prisons are just a few examples of institutions in which these practices were explored in the fabrication of the free subject. As Nikolas Rose stresses, the ways of reasoning about the self in terms of a subjective self that aspires to autonomy, personal fulfillment and that fells the responsibility of conducting their own life through acts of choice, which was permanently invested in modern government, is also part of the contemporary enterprising self that emerges in the last decades of the twentieth century. Michel Foucault's (2008) analysis of the German ordoliberals and the Chicago School shows how neoliberal ways of government position the market as "a sort of permanent economic tribunal confronting government" (247). The enterprising culture refuses a centralized planning and bureaucracy, and underlines the individual actions and choices, the enterprise becoming the role model "of societal organization and the self-entrepreneur as the universal model of human subjectivity" (Brockling, 2016, 44).

7.2.2 Governing in Advanced Liberal Democracies: Being Free to Choose

The ways in which students and teachers are today being addressed in educational policies make evident the scope of governmentality and its expansion in contemporary liberal advanced reasoning. The OECD's *European Directorate*, for example, defines education as "ways of thinking which involve creative and critical approaches to problem-solving and decision-making".[1] It is not only about who the teacher is and should be, but also who the student is and should be. Education is said to be, also, "about the capacity to live in a multi-faceted world as an active and engaged citizen".[2] Democracy and freedom appear as redemption narratives as they presuppose a subject that is autonomous and capable of choosing. As a free and choosing subject, this subject is also responsible for their own life and choices.

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[1] This quotation is part of Andreas Schleicher text the case for 21st-century learning, available at: http://www.oecd.org/general/thecasefor21st-centurylearning.htm.

[2] This quotation is also from Schleicher's text: http://www.oecd.org/general/thecasefor21st-centurylearning.htm.

   Teachers and students are the ones who have to be taught how to save themselves.
Creativity is being instrumentalized as a competency in the workforce, essential to
the global economy and to individual survival. Being approached as problem solving
and decision-making, creativity is constructed as a dispositive of competition and
comparison. The acts of choice of a student are compared to the acts of choice of the
other students. Inherent in the act of choice will always be the idea of being or not
being sufficiently creative, that is, of being a subject with enough merit to succeed
in their life. The student's conduct is shaped in a very particular way. The self of the
student is approached through a permanent work of self-development, which is said
to be based on freedom and choice. As Andreas Schleicher puts it, "these citizens
influence what they want to learn and how they want to learn it, and it is this that
shapes the role of educators".[3] The question is not only whether the student is seen
as a consumer in the market of education, but particularly one of government. Kalin
(2018) stresses that the market is today "the organizing principle of governmentality
that restructures the state, society, and schooling as apparatus to recode technologies
of the self, such as self-determination and freedom to choice" (48).

   The neoliberal rationality makes an equivalence between freedom and choice,
and it is a matter of each one to transform themselves in a continuous architect of
their own life. In fact, what gains relevance in this, is not knowledge, but rather
the processes and methodologies that organize each one's way of relating to one's
self and organize life through the ordering of reason. As Laermans (2002) argues,
students are conducted and conduct themselves "to act as a 'Me, Inc.', as individual
entrepreneurs who make rational, future oriented decisions in the educational market
with regard to the possible market value of their personal competences" (67). In this
gear, being creative presents itself as a totally desirable option. It is not an imposition,
but rather a fountain continually nourished with desire. In this sense, creativity is
seen as a potentiality that the subjects wish to actualize in the 'real world'.

   In *The Invention of Creativity*, Reckwitz (2017) points out that since the 1920s,
but increasingly since the 1950s, "management theory has gradually discovered
creativity as a real and necessary factor of the organization" (99). Alex Osborne's
writings in the United States after World War II, are emblematic of how the idea of
creativity combined with a pleasure at work tends to aestheticize the relation of the
subject to the work, accentuating the ways in which the subject relates to themselves
in order to achieve pleasure and be rewarded in the very act of working. Psycho-
logical knowledge plays a central role in these technologies of government of the
self conducting themselves throughout their life project. Firstly, the idea of life as
a project that consists of a planning is part of the psychologization and designifi-
cation of life that serves to tame the present by addressing the uncertainty of the
future. Secondly, the notion of choice is assumed as a priori notion that presupposes
freedom, even if this freedom entails the responsibility of self-governing.

   The *homo economicus* produced by neoliberalism, according to Foucault (2008),
brings a new relation of the subject with work. He is not the person of exchange, but
rather the one who is their own producer of human capital. In *The Birth of Biopolitics*,

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[3] http://www.oecd.org/general/thecasefor21st-centurylearning.htm.

Foucault shows how neoliberalism fine-tunes the mechanisms of production of this subject, by making skills and competences inseparable from the one who is competent and can do something. The neoliberal governmental art stems from freedom, deepening the principles of liberalism. Liberalism presents itself "as the management of freedom, not in the sense of the imperative: 'be free,' with the immediate contradiction that this imperative may contain. The formula of liberalism is not 'be free.' Liberalism formulates simply the following: I am going to produce what you need to be free. I am going to see to and say that you are free to be free" (Foucault, 2008, 63). Advanced liberalism uses freedom as a technology of production, of government and self-government of subjects.

Creativity and critique, thus, see themselves conducted to production scenarios of particular types of subjects, those who constitute economic added value, through human capital that they produce throughout their lives. As Thomas Lemke (2000) argues, the neoliberal forms of government develop techniques of control of individuals, while at the same time taking responsibility for them: "The strategy of rendering individual subjects 'responsible' (and also collectives, such as families associations, etc.) entails shifting the responsibility for social risks such as illness, unemployment, poverty, etc. and for life in society into the domain for which the individual is responsible and transforming it into a problem of 'self-care'" (12).

The conduction of the conduct became the biopolitical point of the creative and enterprising self, who "will make a venture of its life, project itself a future and seek to shape itself in order to become that which it wishes to be" (Rose, 1992, 146). Being a calculable self, the enterprising self that is being promoted in contemporary educational discourses will work on itself in order to better itself. This is why, in the OECD's *European Directorate* words, the student is the one who chooses what and how he desires to learn and, consequently, it transforms the roles of educators. The government of the student as well as of the teachers is given through power relations that have the autonomy of the subject at their heart.

7.3   Governing Through Creativity and Entrepreneurship

In this section, I will focus on the ways in which creativity is mobilized today as an instrument in the fabrication of the subject of the future. In the first place, I will look more closely at a project proposed by the OECD to train creative skills. In this project, we can see how pastoral power and confession are translated into educational languages. There is also a view of science as a neutral production of truth, visible in the methodologies proposed in this project. I am interested here to focus on the modes of fabrication of subjects, teachers and students as responsible subjects and who conduct their own lives to reach the places considered as desirable. The second part will dwell in more detail on the ways in which creativity and entrepreneurship are now mobilized as technologies of government in the fabrication of this citizen who is designed as desirable for the twenty-first century.

7.3.1 Creativity: Between the Confessional and the Technological Self

Chameleons are lizards that are distinguishable from other lizards by their capacity to change color, by their fast tongue for capturing prey, by moving their eyes independently of each other, potentiating a 360-degree sight and also by the prehensile capacity of their tail. The metaphor here established is merely illustrative of some of the characteristics imagined today for the twenty-first-century subject (Martins, 2018). Educational discourses emphasize the need to prepare the child as a flexible problem solver in contexts marked by uncertainties. Students must be prepared to change depending on the environment, in order to be successful in terms of having the number of jobs along their life that the economy demands, and this capacity to change is seen in a positive and aesthetic way. The precarity of work, for instance, gets naturalized and each one is self-responsible to invest in the right skills in order to become a useful citizen. In a world that is made of dissensus, it seems that everybody should agree that creativity, flexibility, entrepreneurship or lifelong learning, among others, represent the truth to tame the future. The making of this contemporary creative self activates different technologies. On one side, the confessional techniques of a Christian tradition become secularized through the ways the subject is permanently invited to reflect upon their own actions in the process of becoming 'creative'. On the other side, the rationalities that shape the process through which the individual must conduct their conduct activate a technological and aesthetical self in which the process becomes a circuit and flow of information according to a design methodology.

Today, it is not only the child but all citizens that must be creative. A new research project by OECD,[4] for instance, invites Higher Education Institutions to foster and assess students' creative and critical thinking skills. The project aims to build an international community of practice that will test common international rubrics in different disciplines. Creativity becomes a capacity that can be trained through pedagogical resources and can be monitored. The teachers become experts who have to engage students and redesign their pedagogies to foster their students' creative and critical thinking skills. At the same time, the project is presented with the goal of enhancing the quality of teachers' practices. Teachers become signified as lifelong learners who learn to self-assess, self-govern and improve their practice. Even if starting from a common definition of creativity, teachers are said to maintain their 'flexibility' and 'academic freedom'. So, the project uses the freedom to participate and the academic freedom as triggers to engage participation in the democratic process of working the key skills for the so-called complex and globalized economies and societies of the twenty-first century.

Teachers are led to feel as an essential cog in the path to the future. The alchemy of school subjects (Popkewitz, 2004) is very evident; emphasis is placed on the effects that the teaching of a given knowledge provokes in terms of specific competencies that

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[4] Available at: https://www.oecd.org/education/ceri/Fostering-and-assessing-students-creative-and-critical-thinking-skills-in-higher-education.pdf.

have no relation to this knowledge. The teachers participating in different institutions and countries are problem solvers who have to, for instance, "document and share examples of lesson plans or pedagogical activities", "collect and share examples of student work illustrating different levels of proficiency in creativity and critical thinking" and "collect video testimonies and examples if possible".[5] The description of the steps that teachers have to follow reveal the rationale of how creativity is being used to order ways of doing, thinking, behaving and acting. Creativity becomes, then, signified as a systematic process characterized by the fulfillment of a set of steps. This rationality combines a theory of systems with older technologies of the self.

The processes described above have similarities with the confessional mechanisms of the Christian tradition. The pastoral power that inscribes confession has as its objective "the salvation of the flock" (Foucault, 2007, 172). The methodology of this OECD project makes the teacher reveal the process through which they are conducting the students towards a salvational and redemptive space. The teacher has to lead the student to a level of mastering the necessary skills for the future and, simultaneously, the teacher is not only the shepherd conducting their flock, as they also have to embody the values and capabilities that order what is, and should be, the teacher that engages with practices qualified as possessing quality.

The soul of the teacher as the soul of the students, through the development of certain sensitivities and dispositions, becomes disclosed and open to intervention and administration. The methodology of the project, for example, assures that "the effects of the pedagogical interventions on students and teachers will be monitored through a quasi-experimental research design involving pre-and post-testing on intervention and control groups".[6] The monitorization of the pedagogical actions installs a practice of disclosure, by turning the soul open to be observed, depicted and analyzed. Obviously, it is not the 'soul' that is being referred to in the project lines, but its secular equivalent, such as the students' and teachers' capacities, dispositions and sensitivity to participate, engage and report in this 'innovative' project, which is said to constitute "a unique opportunity for professional development and develop their innovation and improvement capacity in teaching and learning thanks to their involvement in an international network of like-minded institutions".[7] The secularization of salvation takes different meanings as it is not a salvation in the next world but in this world. As such, it takes the form of success, excellence, openness, innovation, etc.

The pastoral power is manifested, as Foucault (2007) argues, in a duty and a task to be undertaken. In doing so, the teacher as the shepherd has to be vigilant in regard to the behavior of the students. But one of the characteristics of the pastoral power, and that is why it was rehabilitated within a new way of governing in modernity, is that it is an individualizing power. '*Omnes et singulatum*' is the expression that gives meaning to the power that at the same time cares for the whole and for each

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[5] https://www.oecd.org/education/ceri/Fostering-and-assessing-students-creative-and-critical-thinking-skills-in-higher-education.pdf.

[6] Ibid.

[7] Ibid.

member of the group. To help enable students' agency, it is expressed in another OECD document, "educators must not only recognise learners' individuality, but also acknowledge the wider set of relationships—with their teachers, peers, families and communities—that influence their learning" (OECD, 2018, 4). The nineteenth-century trilogy of the child, family and community is reactivated on this principle that the transformation of the child as a successful learner will have systemic effects on the government of the family and in the sense of belonging at the community level.

The secularization of confession has been made scientific. It takes diverse forms and performs diverse names. OECD defines three basic competencies for students to transform society and shape the future: 'creating new value', 'reconciling tensions and dilemmas' and 'taking responsibility'. The secularization of the confession dispositive becomes visible in the unfolding of the three competencies and the articulation between them. Innovation becomes connected to a moral side of being a responsible citizen in terms of having the ethical duty of finding a terrain of consensus. Students have to think creatively, but at the same time, they "have to learn to think and act in a more integrated way" (OECD, 2018, 5). It is said that creativity and problem solving require the capacity to reflect the future consequences of one's action. Science emerges as a mix of previous religious notions about the soul, now, under psychological and sociological concepts of an ethical self and through a rationality developed under the belief that technology, be it the design methodology of the project or the planning that each one is supposed to apply to his life as a project, is neutral and positive. Design management aestheticizes learning and labor by the government of individuals as innovative and responsible actors within a larger network of collaboration. The homeostasis of the social implies the internalization of the affective and moral side of each one's actions. This moral side is attached to a reflexive soul that is called responsible.

Studying, working or living are seen as part of the same life project in which each and all of us have to reflect in one's own actions and gestures. "This suggests a sense of responsibility, and moral and intellectual maturity, with which a person can reflect upon and evaluate his or her actions" (OECD, 2018, 6). Reflection is mobilized as the way to scrutinize the self. There is a set of questions that students must be trained to ask: "What should I do? Was I right to do that? Where are the limits? Knowing the consequences of what I did, should I have done it?" (OECD, 2018, 6). Here, as a confessional technique, reflection doesn't need the other person that listens what is being verbalized, even if this other person always exists as a virtual when the students confess themselves to themselves (Fejes, 2011). Self-interrogation is key in inscribing the ethical duty of responsibility. What becomes evident, in the reshaping of older technologies of the self, is the increasing role of expertise, being it in the form of therapeutics, research methodologies in research or a set of processual questions to one's self.

7.3.2   Creativity as a Technology of Government

Creativity as a skill, that has to be trained and assessed, has very little to do with creativity in the domain of the art or science. It is not a question of creating objects that, in relation to the archive of a certain scientific field, represent an inaugural point. On the contrary, the decontextualization of creativity in the face of a disciplinary field makes it an instrument which, in the abstract, can work certain dispositions and sensibilities. Creativity is not being taken as the possibility of a discontinuity, but rather as a consensual tool. The resistances and the obstacles are not those from the field of knowledge that is at stake, and so, it is not a battle within knowledge that is being performed but the fabrication of the student as a problem solver. Not only this notion of creativity becomes open to be assessed as it becomes a field for the government and making of certain kinds of person (Hacking, 2006; Martins, 2014).

Kalin (2018) argues that creativity is "being reshaped and captured in a narrowed focus on innovation for the market" (4). The citizen of the future entails a narrative of progress and economic prosperity. The rationale for creativity has a focus on market and employability, but these discourses are not neutral in terms of how they are fabricating the creative citizen as the desirable citizen for the twenty-first century. As von Osten (2011) argues, "the 'artist' whose way of working is based on self-responsibility, creativity and spontaneity,[…] grounds the slogans of today's discourse on labour" (137), becoming the economic model of the citizen of the future. Artistic critique, which was based on a sense of liberation, autonomy, authenticity, creativity, flexibility, among other, was captured by capitalism. The question is that the sense of freedom and authenticity peculiar to artistic critique was already an effect of modern power and how the art world was constructed in modernity. In advanced liberal government, these characteristics, which were constructed as a property of the artists, are now presented not as a privilege of a few, but as something that everyone can achieve. OECD (2018) states that:

> To prepare for 2030, people should be able to think creatively, develop new products and services, new jobs, new processes and methods, new ways of thinking and living, new enterprises, new sectors, new business models and new social models. Increasingly, innovation springs not from individuals thinking and working alone, but through co-operation and collaboration with others to draw on existing knowledge to create new knowledge. The constructs that underpin the competency include adaptability, creativity, curiosity and open-mindedness. (5)

The capacity to innovate appears as the salvation narrative to face what the future brings. The individual is thought of in terms of an enterprise: they have to be creative in order to produce new products and even new jobs. For this, their life is a permanent task of self-control and comparison in order to be competitive. Those characteristics govern the type of person that is being valued. This person must always ask: 'Who am I?' or 'How can I fulfill myself?', but, as Lorey (2011) highlights, the concept of 'personal responsibility' that is being mobilized in the construction of this creative person "only operates above old liberal technique of self-regulation" (85). For Lorey, in liberalism, the processes of subjectivation needed the construction of the abnormal,

deviant or racialized *Others*; in neoliberalism, these *Others* have many continuities and overlapping, among them, the precarious workers. Entrepreneurship, creativity, adaptability, agility, open-mindedness, curiosity, critical thinking skills are, thus, the key investments in the salvation narrative of education as a preparation for life.

Through the characteristics that compose the future citizen, distinctions are made that disqualify those who do not possess them. The fabrication of the autonomous, critic, entrepreneur and responsible student is produced through their own accountability regarding learning throughout their life. The entrepreneur self is never finished, and this is why adaptability, creativity, curiosity and open-mindedness are transformed in key values to cross the timeline that merges with life. As Thomas Popkewitz (2003) puts it, "No one escapes being a lifelong learner" (48), and, if choice is presented as a matter of freedom, no one can escape the "choice of choosing" (48). The student is not only the one who must learn, but the one who is responsible for their learning, not only in school time, but throughout life.

A recent working document from OECD on key competences for lifelong learning states that "It is important to equip current and future generations—regardless of social and cultural background—with the characteristics of successful innovators—including curiosity (or inquisitiveness), use of imagination, critical thinking, problem-solving, and perseverance (resilience or persistence) which includes positive risk-taking" (European Comission, 2018, 42).

These characteristics are typically associated with creativity and are presented here as being the solution for 'all', regardless of their origin. The uncertainty of the future is governed through the perpetual investment one has to make in their own life, being resilient and persistent. Simons and Masschelein (2008) talk about the governmentalization of learning to refer to the endless efforts one puts in the task of being permanently available to increase its learning capital. Learning throughout life is a matter of government and self-government, but the twenty-first century learner has to be a generative learner in terms of developing and managing a set of capacities in competitive and comparative environments. The citizen of the future is always imagined as a critical, flexible, autonomous and creative subject. The flexibility and autonomy appear as two qualities associated to the critical and creative capacities and, thus, this is a subject not only capable of solving problems, but rather of choosing between situations that are presented to them. As an entrepreneur, this subject learns how to self-govern themselves "as operating within an environment and having certain needs that [they] can satisfy through creatively producing goods" (Simons & Masschelein, 2008, 406–407). They are also able to change depending on the environment, like a chameleon in order to turn into a skills-on-demand worker (Kalin, 2018).

The anesthetization of life through an instrumental approach to creativity is mobilized in the production of the student as a free agent. Within this economical rationality, problem solving, creativity and critique are articulated with the need for progress and innovation. Arts education is being captured by these ways of reasoning. *The Seoul Agenda: Goals for the Development of Arts Education* highlights "the need for a creative and adaptative workforce in the context of postindustrial economies" (UNESCO, 2010, 2). It is significant that a document that seeks to create an agenda

for art education cannot detach itself from this instrumental place of the arts, associated with a future in which creativity is a work force. The flexibility that creativity allows, in the constant and continuous adaptation to emerging challenges, allows its mobilization as the engine for the entrepreneurial subject. In another document, this one from the United States, it is said that "Education in the arts is more important than ever. In the global economy, creativity is essential. Today's workers need more than just skills and knowledge to be productive and innovative participants in the workforce. Just look at the inventors of the iPhone and the developers of Google: they are innovative as well as intelligent. Through their combination of knowledge and creativity, they have transformed the way we communicate, socialize, and do business. Creative experiences are part of the daily work life of engineers, business managers, and hundreds of other professionals. To succeed today and in the future, America's children will need to be inventive, resourceful, and imaginative. The best way to foster that creativity is through arts education" (PCAH, 2011, 2).

The economization of arts education is part of their governmentalization in the making of human capital. Kalin (2018) argues that "in order to steer students' subjectivities to more entrepreneurial constructions, art educators must embrace uncertainty and contingency in their pedagogies and curricular forms in line with the internalized risks of the market" (28). This means that uncertainty and risk are being used not as forms of questioning against crystallized blocks of knowledge, but as a management of those who present themselves as the dangers of the future. This, as stressed by Atkinson (2018), "results in a highly prescribed conduct of conduct constructed through the signifiers of performance, assessment, progress and achievement, which anticipate known pedagogic subjects (teachers and learners)" (15). And even if, within the political and educational rhetoric, critical thinking and creative thinking configure one of the areas of development of this citizen of the future, they find themselves necessarily defined by the key competences that the enterprise-subject must produce from them to integrate a society seen as in fast and constant change. In this way, creativity is not articulated with the unknown, but rather with the application and solution of problems, with the prediction and assessment of the impact of individual decisions.

7.4   Conclusion: It's All About Human Capital

If today's discourses on education and learning are about being free to choose, these choices are presented as having direct impacts on the kind of person one is and should become. Advanced liberal democracies establish new types of relations of the subjects with themselves in terms of their own future.

In this text, I first sought to install the theoretical field of governmentality, in the inheritance of a pastoral power, to access the ways in which subjects, since modernity, have been governed fundamentally as free subjects, able to conduct their own conducts. If creativity and entrepreneurship are affirmed today as moral agendas that define what each subject should become, the analysis of the ways and the processes

of self-formation of this subject is fundamental to denaturalize the idea of creativity and entrepreneurship as redemptive narratives. The documents that were mobilized sought not just to be the illustration of the instrumentalization of creativity, but rather the intention in their mobilization presupposed that one could access the grids of rationality which they inscribe. Thus, to consider these texts as 'empirical' material has allowed us to access, at the present, a device of governmentality, which reactivates and refines old technologies based on pastoral power and confession. At the same time, these same documents inscribe a technical rationality, coming from an idea of science as neutral knowledge about the world, which is visible, for example, in the suggested procedural methodologies on how to be creative.

To be creative or being an entrepreneur is today presented as a matter that matters for all. In the making of these creative subjects, exclusionary practices are at work. When creativity turned into an object of study by psychology in the years after World War II, it was presented as a democratic value. However, it produced differences among persons. For parents and educators, to raise creative children was felt as a mission in terms of defining what kind of adult was in the making. Creativity was naturalized as proper part of childhood, and it opened a space of competition: parents and educators had to fuel the creative brains of their kids in order to achieve progress and development.

The desired citizen that has to be actualized through creativity and entrepreneurship produces and is produced through its *Other*. This *Other* is no more the one that the nineteenth-century social and educational sciences configured as the abnormal or the racialized person, but the forces and tensions that colonialism and 'primitivism' operated within the establishment of arts education narratives are still very present. The *Other* is the one that represents a threat for the progress and development of society, as they are not the citizen able to face and compete in the so-called knowledge and globalized economies (Popkewitz, 2003). We see, then, how choice is being presented not free from certain designated ends. It means that the entrepreneurial citizen that neoliberal rationality presents as the lifelong learner, creative, responsible, autonomous and problem solving subject is the one who self-improves their own life, and whose "personal growth coincides with an accumulation of human capital" (Brockling, 2016, 35).

If one looks to the ways the ideas of 'merit', 'talent' or 'creativity' are being addressed today in political and educational discourses, one can see how these notions are embedded into a democratic character, but simultaneously each of them works according to certain boundaries that have exclusionary effects. Within each of these notions lays a certain kind of person that is presented as the model to be pursued. It is not only a matter of choice, as classifications of persons have effects on the ways persons see, are seen, act and are governed at institutional levels, but also on cultural and social practices (Hacking, 2006). Creativity, as intelligence or merit, allows to rank different kinds of people. Institutions, from psychology laboratories to schools, were the places in which different kinds of persons were being fabricated and hierarchized according to their performance. These institutions tend to naturalize the objects they are constructing as a kind of second 'nature' of the subject. These notions were dependent on a specific kind of government whose power was based

on an expert knowledge, but also on an image of the subject as 'free' to choose its own destiny.

In view of these instrumental uses of creativity in favor of entrepreneurship, educators must ask questions about how they themselves are being traversed by these power relations. Inscribed in this device of government of education and creativity, the *force majeure* is situated, precisely, in the type of questions that one could ask and an attitude of de-production. Melville's figure of Bartleby, this copyist who preferred not to, could be recalled to think about the (im)possibilities of creativity in arts education practices. As an art educator, my commitment is to queer the notion of creativity in education as a self-conscious political act of disobedience, of troubling and fighting against its normativities and the types of lives it implies. This project calls for a historicization of creativity as a way of thinking about persons, and its entrance into the field of arts education.

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Chapter 8
The Influence of Neoliberalism on Arts Education: "Creativity" and "Critical Thinking" as Semantics of an Educational Discourse

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Abstract Catarina S. Martins's speech about the influences of the labor market on art-related skills like "creativity" and "critical thinking" illustrated how not only the semantics but also the dedication of these very skills are being transformed from free and personality developing abilities to a utilizable part of the labor market. The art-related skills "Creativity" and "Critical thinking" are semantic emulsifiers which make transformation visible and utterable in a way that allows critique towards outcome-oriented education. What is detectable is the widespread influence of economic ratings and intentions on the curricula of arts education. This generates an urge to justify what is being taught as it poses the question of how students, arts education and content must be arranged to allow both critique and participation in the conception of curricula in a neoliberal reality.

8.1 Prelude

Within the context of the series of lectures "*Aesthetics of Transformation*", Catarina S. Martins started her speech with a referral to curriculum changes to arts education in Portugal and stated the question of '*Who is defining education in general and arts education in particular?*'. In order to explore that question, Martins made the ongoing transformation visible by using the words "critique" and "creativity" as liminal semantics in terms of their definition. What lies behind that interpretation and construction of such semantically charged terms is the reality of our European society and its way to educate, to measure and to produce. The shifting of the semantics changes critical thinking and creativity towards problem solving, the choice out of limited options, positive risk-taking and the possession of abilities needed to fulfill given tasks or requirements of the labor market. The subject produced by this neoliberal self-governance is chameleonic, ready to change its colors to fit into the self-directed enrichment of the quality for its own human capital. To fully understand

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this speech, its far-reaching background and importance for future discussions about arts education, this article will contextualize and discuss the topic of arts education in its possible neoliberal relatedness. The leading question is how critique, creativity and arts education itself should or should not be transformed through neoliberal influences. This analysis will begin with the curriculum changes that occurred in Portugal in recent years, its connections to the *European Commission*, the OECD and economic interests, followed by the question of the produced citizen resulting from the acquiring of self-governance. The transformation of arts education will then be considered in the context of critique and disobedience as leading criteria (Martins, 2018).

8.2 Portugal's Curriculum Changes in the European Context

To begin with the hidden "moral agenda" (ibid.), it is important to understand who is involved in curriculum changes and what these changes aim for. In the Decreto-Lei n.º 55/2018, the "*Student Profile for Compulsory Education*" (Presidência do Conselho de Ministros, 2018) was implied by law and by that its monitoring of and orientation towards the European plan of Citizenship-development (ibid.; European Commission, 2018). As part of the *European Schoolnet*, Portugal likewise adopted the development of the so-called twenty-first-century skills which are mentioned in the country-report for information and communication technology. These are: "critical thinking, problem solving, communication, collaboration, creativity and innovation" (European Schoolnet, 2017). In addition to that, these skills (autonomy, flexibility, critical thinking and creativity) are being mentioned in various papers as central keywords. One of them is the *Soul Agenda*, which constitutes "arts education to promote creative and innovative practices in favour of the holistic social, cultural and economic development of societies" (UNESCO, 2010, 8). In one of their previous articles, Martins and Popkewitz consider this hidden agenda as a way of creating "particular kinds of people" (Martins & Popkewitz, 2015, 10) and link the word "creativity" to its historically changing semantics. These semantics are argued to "emphasize STEM fields as the expense of humanities" (ibid., 13). These STEM fields (science, technology, engineering and mathematics) are clearly subjects of economic value. Also, there has been a measurable impact on the Portuguese educational system within recent years. The rate of early school leaving (not completing upper secondary education) fell from 34% in 2008 to 14% in 2016 and is being predicted to decrease to 10% in 2020 (European Commission, 2017, 240). At the same time, Portugal's unemployment rate fell from its highest point in 2013, with 16.18% of labor forces, to 8.87% in 2017 (OECD, 2018a). The future worker and their capability of implementation into the labor market and the resulting education are being measured, and before that defined to be measured. In the economic view of this topic, there is a benefit of changing the curriculum towards the mentioned

skill-goals. The question that comes up is what benefits are being erased by this skill strategy and whose interests are being represented through measurements. One of the further reaching measurements are the PISA-studies of the *Organisation of Economic Co-Operation and Development* (OECD).

8.3   Economical and Labor Market Interests

The *Decree-Law* was published on the basis of a cooperation between "…various education administration bodies, Portuguese experts and a team of specialists from the OECD" (European Commission, 2018). In this context, the OECD is seemingly pushing an educational agenda by stating the skill challenges for Portugal to develop "relevant skills from childhood to adulthood" (OECD, 2018b, 8) to make a certain set of skills usable in "economy and society" (ibid.) while promoting "critical and interventional spirit, creativity and collaborative work" (ibid., 28). This is no exclusive alignment of Portugal only, it is also provided by the *European Commission*, the *International Bureau of Education* and the UNESCO. Contemporary publications out of this spectrum describe creativity as "[a] flexible and practical mind, willing to play with forms and ideas and turn them upside down in order to achieve a better future […]" (Kampylis & Berki 2014, 24). The same publication states that critical thinking can be taught through open-ended questions and is supporting the idea of "sensible risk-taking" (ibid., 20). There is also the allowance of failure as part of this teaching process. The *Soul Agenda* describes critical and creative thinking as necessary for "emerging innovations in communication technology" (UNESCO, 2010, 8). Arts education could then be a way of teaching labor market relevant skills to archive innovations and developments (ibid.). Most certainly, the UNESCO, and any writer of the cited *Soul Agenda*, must have had the labor market in mind when implementing creativity and critical thinking as a capability. The question that comes up here is whether arts education is being transformed through these changes of semantics and implementations of arts education itself. Following Martins hint of the connotation of words such as creativity, critical thinking and risk-taking with an entrepreneurial semantic, there is also the defined failure embedded in this understanding. Critical and creative thinking seen as skills that can be "taught" with defined measurability and a success-oriented characteristic is what leads to the focus of Martins's speech. The question that needs to be asked is how much creativity and critical thinking can be taught and defined until they become an obligation and with that part of children and student's self-management.

8.4   Neoliberalism and the Chameleonic Citizen

Arts education then becomes part of a technique of governing children's and students' thoughts, if we consider the worst outcome for arts education. Also, the idea of

creating or even shaping people is not a new one, and neoliberalism can verily be described as the process of creating people on the assumption that a "…creative child is the future creative citizen and worker who will believe that his/her interiority and autonomy are the expression of his/her independence, his/her success or failure" (Martins, 2015, 10). This cannot happen voluntarily or on purpose. Critical thinking, in this case means, to consider the outcome of an implementation of not just semantics but also the hidden agenda behind them that initiate the transforming process that could influence today's arts education. Picking one of the many references Martins makes towards Foucault's theories, "the birth of biopolitics" seems to be one of the most appealing. Foucault discusses how a "policy of growth" associated with neoliberalism itself, enters our thinking and verdict. If we discuss the connection between creativity and critical thinking as labor market skills and the involvement of the OECD, its ratings and changes in European curriculums, we must practice criticism towards this orientation of education, in general and in the arts. For example, Foucault states the view on "Third World Economies" as a failure of investment into human capital. This is an extensive topic to discuss, but the logic behind the verdict "failure" becomes clear with this example. If arts education creates an ideal student with useful skills, its success can be measured. The question now is whether the outcome of education of the arts, the discourse over aesthetics and a potential growing understanding and passion for the arts should be measured. By defining efficient arts education, we must also define what is inefficient and what might inhibit success. If art schools are under attack, as Martins describes, then the attack is the emerging requirement to possess defined skills in quantity and quality, like creativity and critical thinking (Foucault, 2010, 232; Martins & Popkewitz, 2015, 12). The chameleon is a metaphor that describes the need to fit in, to pass a test, to form oneself towards the ideal of a twenty-first-century student through using a field of education which should be connected to performance not proficiency.

8.5   Creativity and Skill

Arts Education is part of pedagogy as it is part of the development of personality, but education and the central terms "critical thinking" and "creativity" cannot be separated from their historical change and semantic charge. The concept of teaching through the arts is in fact part of the promised benefits of arts education. Martins's view of arts education must be separated from a moralizing or shaping effect. Creativity is neither skill-based in the meaning of operationality nor is it bounded onto the fabrication of workers, problem solving or a genius of economical innovations. What arts education teaches is not a specific world view, set of skills or static view about what beauty and aesthetics are. Creativity is an autonomous and experimental development of one's personality and abilities separated from duties and requirements of any usable outcome from creativity. Certainly, there is a connection towards pedagogy and arts education, but following Martins's remarks, this pedagogical aim must be understood as a practical endorsement of openness towards

the students' own ideas. Shaping a character can also be understood as giving them the possibility to bloom, which can be realized through more complex discourses and discussions. The benefits of an arts education separated from any outcome is that these complex discourses and discussions can be performed without implying a connotation of failure in order to positively mark the participation in this process and the openness towards own ideas and critical thinking (Martins, 2014a, 74). Understanding creativity as a concept of connecting students with their own thoughts and digging into discourses that offer more than a simple solution of a problem or task. Arts education, in this argument, should practice excitation of the minds and personalities and not oppose them with defining failure through its undertaking of measurable skills.

8.6   Critical Thinking and Disobedience

This discourse naturally is merely one side of the coin; it clarifies that education itself is a part of educational framing that should be critically questioned. This leads to the question, what "real" critique is. Catarina S. Martins gives attention to the fact that being able to choose in a neoliberal society is not the same as being able to shape, especially in arts education, where the difference becomes clearer in the terms and understanding of creativity. Choosing between limited options or asked-for-options is not the same as having the possibility of choice. This choice and the act of choosing is always influenced by circulating pictures of beauty and body, statistics, school rankings, images of success and failure and desired chances in our future work (Martins, 2018). Speaking about critique includes the question of environmental influences which ought to be part of any formation of the will and the decision-making processes. Liberalism is understood as a precondition for this "free will", but liberalism is not the same as having that "free will", as the freedom of speech is not the same as practicing critique. Therefore, creativity and critical thinking are connected to each other because they both require not just a possibility, but an understanding as an action and opportunity to execute disobedience. Arts education could be understood as an environment that offers such freedom and suggestion to practice critique and creativity. When Martins says that "the art schools are under attack", these art schools and their environment of arts education can be understood as being in danger through their transformation because of changing funding-, curriculum- and research-conditions for students and teachers. These kinds of views are productive in the meaning that they produce "…academic research, assessment criteria, a myriad of policy documents and reports, and different ways of seeing and behaving" (Martins, 2014b, 119).

8.7   Discussion

Teachers and arts education have no duty to save or strengthen the economy, but this is not what this discourse is about or should suggest. The chameleonic citizen and their ability to fit in is a metaphor for the neoliberalist way of shaping people through their needs and the implication of self-governance. Liberalism, in this argumentation, is understood as an enabling precondition to freedom and is not exchangeable with freedom of speech, critical thinking and creativity in the presented meaning of Catarina S. Martins. Terms like creativity and critical thinking are always being transformed through various influences. These influences of transformation can be a desired moralizing effect through education, required attributes and skills in the labor market or the development of an individual personality and opportunity to freely examine and understand discourses and own ideas through arts education.

The meaning of terms changes and shifts through time and conditions. Martins argues, these changes produce certain environments and realities which can be reproduced and/or carried through nurture, education and research. This not only measures the failure, but implies it as a counter concept of success. This could be described as questionable when altering a process of learning and exploring into self-governance, or better said, self-management in the meaning of investing in someone's own future. At the same time, this might erase or even replace what potential could be given rise to, emerging out of students and teachers' critical thinking and creativity. In this context, transformation and critical thinking also means to ask 'Who is writing our curriculum, under what conditions, with which goals and for what benefits?', like done in the beginning of this article. Semantic categories, or better said, main terms of goal framing, should not be changed until it comes clear what they stand for. The historical and semantical change and charge of such words must be discussed within a free and motivating environment, as arts education can be one. Because only preventing arts education from any transforming influences cannot be understood as critical thinking since participation of students and teachers into such discourses is part of critical thinking and overcoming choice as selecting.

On the other hand, not every country can afford an ideal arts education. Within an international context of different political systems and values, the question must be asked, 'Should entrepreneurial education under different political conditions be supported because of the lack of alternatives?'. Also, the labor market will not stop demanding creativity, critical thinking or positive risk-taking as skills, just because science and curriculum excluded them from their sight onto arts education. On the one hand, arts education surely must not be a subliminal part of vocational education; on the other hand, it has to react onto the neoliberal influence and curriculum changes, which means to make it part of critical thinking in the process of creativity. Transformation then means to transform this critique in a complex discourse led by students and teachers in order to construct and question the meaning of creativity and critical thinking.

To answer the leading question in this argumentation: creativity and critical thinking should be prevented from transformation through neoliberal interests.

Students should not be taught how to be flexible subjects inside skill-based labor markets. To achieve this, our teaching in arts education should be changed to participate in critique of curriculum changes, educational monitoring and measurability of abilities all that to make these transforming processes a substantial part of arts education, which can be exposed to real critical thinking and creativity.

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Chapter 9
Arts Education and Decolonization: Challenges and Opportunities for Cultural Sustainability in the Context of Migration

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Abstract Recent migration flows originating from conflict, violence, human rights violations, persecution and natural disasters pose new questions for cultural diversity and arts education. What is the role of arts education in sustainable development? And in the context of migration, is it possible to think of arts education as a practice that fosters the local, while at the same time embraces otherness? This paper reflects on some obstacles within the European Commission's understanding of the role of arts and arts education that hinders a way forward. This article starts by exploring some key issues in the understanding of migration and its relation to arts education and culture in Europe, suggesting a critical view of the regional efforts concerning UNESCO's sustainability goals. A second part of the paper offers a diagnosis of interculturality as managed by the European Commission. The conclusions suggest that a decolonial analysis could provide a perspective for embracing otherness, and in doing so offer new meanings of interculturality in arts and new opportunities for promoting cultural sustainability through arts education.

9.1   Migration and Arts Education

Migration presents challenges and opportunities for all regions of the world. The migrations of the last century, nevertheless, seem to be more problematic for Western countries, especially during the last five years, as they constituted an unprecedented displacement originating from conflict, violence, human rights violations, persecution and natural disasters (European Commission, 2016b). The international discussion of this process is mostly addressed from legal terms and consequences of the migratory process (International Organization for Migration, 2020). When it comes to culture and arts, the focus is usually on arts' mediation function and its contribution to resolving the culture clash arising from the people forcibly displaced through projects promoting intercultural dialogue and European values through culture, films and arts

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(European Commission, 2016a). But, should be fostering dialogue the primary function of arts and culture? This rather utilitarian and functionalist perspective on arts and arts education (European Network of Observatories in the Field of Arts and Cultural Education, 2020) calls for a need to rethink the transformative role of arts within the field of culture.

Cultural transformations resulting from contemporary migration flows are challenging our understandings of cultural sustainability and its goals. Addressing migration challenges poses significant tensions for arts educators. Some human and cultural changes magnified by migration engender the need not only to stimulate the learning of local culture and aesthetics but at the same time calls for pedagogical practices that embrace interculturality, that is, the recognition of diversity (otherness) for a multicultural democracy (Tubino, 2004; Walsh, 2010, 2018). As the tension between maintaining the culture of nation-states and attending to migrants' needs affects all countries around the world, it is worth asking: Is it possible to think of arts education as a practice that fosters the local, while at the same time embraces otherness?

The particular historical processes of different regions have led to diverse ways of dealing with the tension between the local and the new. Thus, looking into the distinct proposals of arts education in its relation to migration seems a good starting point to shed light on how cultural inclusions are attended to solve this tension. Further, this analysis calls into question the use of arts education for non-artistic goals, arguing that the transformative role of arts and culture needs to refocus its attention towards cultural sustainability.

Following the path proposed by Bolden et al. (2018) that examines the related phenomena of cultural diversity, sustainable development and arts education, this paper reflects on some obstacles within the European Commission's understanding of the role of arts and arts education that hinders a way forward. Accordingly, this article starts by exploring some key issues in the understanding of migration and its relation to arts education and culture in Europe, suggesting a critical view of the regional efforts concerning UNESCO's sustainability goals. A second part of the paper offers a diagnosis of interculturality as managed by the European Commission. This decolonial analysis could provide a perspective for embracing otherness, and in doing so offer new meanings of interculturality in arts and new opportunities for promoting cultural sustainability through arts education.

9.2   Migration and the European Commissions' Framework

It is important to begin by reviewing key issues that emerge from migration in relation to culture. Observing how inmigration is perceived and experienced in Europe may offer explanations for how the European Commission action plan is addressing the matter, and help analyze the problems presented by these strategies of action from two main aspects: the cultural sustainability perspective and the perspective of understanding integration. As noted above—and stressing its relevance—it is necessary to bear in mind that migration is not a recent phenomenon. Multiple waves

of migration have taken place in diverse parts of the world, in several periods of history. A chief distinction of the diverse contemporary migrations is that they are not based on the exercise of power and exploitation—unlike the colonial migration and settlements of the eighteenth century, that were characterized by political and economic domination(as well as an imposition of an epistemological hegemony, as I will delve in later). Moreover, the migration was typically from the West towards the colonized South, Middle East and East (Emmer, 1992). Currently, the attention is set on migrations that have an opposite direction, that is, towards the West. Presently in Europe, dominant migration narratives and tensions are characterized by economic situations (e.g., work and development of human capital) and social situations (e.g., asylum-seeker and refugees) (King & Lulle, 2016). Factors such as power and domination are not the driving forces, and yet they are seen as a threat within the sectors of the European continent—even if the emigration flow from Europe is equal to or greater than immigration to the region (Cohen, 1994; Emmer, 1992). The social and political tensions that immigration produces in Europe are linked primarily to issues of belonging and identity, which reformulate the image of the 'non-European Other' (Rea, 2006). This distinction is widely reflected in the conception of culture and in a way of perceiving migration, and therefore on how to understand integration and cultural sustainability.

9.3 Functional Role of Art

The European Commission's plan on the integration of third-country nationals states that participation in culture is important for non-Europeans to create a sense of belonging to the host society (Pasikowska-Schnass, 2017), and understanding of culture and values of the receiving society (European Commission, 2016a). Several cultural activities that intend to help migrants in different dimensions of integration have been mapped across Europe in recent years (McGregor & Ragab, 2016). However, these initiatives focus on using the arts and cultural practices as a tool for promoting integration. This shows a lack of a European plan on arts education that, as such, could be applied in intercultural contexts. When culture and arts are mentioned in connection to migration, they serve to fulfill purposes that are not aligned with cultural sustainability, but rather to support the aim of social integration of migrants. Under no circumstances does this insinuate that these goals are not important, nor that the efforts of the European Commission are not a contribution to deal with migration-related issues. However, this plan relegates the arts and arts education to a therapeutic and supportive role that serves the social adaptation process. In other words, the relationship between arts, culture and migration from an educational perspective is not understood and valued, but rather valued only as a tool for integration in the social field. The problem of this framework, then, is that its logic reduces culture and arts to toolkits to solve other problems that are not of an artistic-cultural nature, nullifying their faculty of being a field of action from which real transformations should be promoted.

UNESCO, however, has begun to question the fundamentals of this framework of the European Commission through the '*UNITWIN network on Arts Education Research for Cultural Diversity and Sustainable Development*'. The UNESCO UNITWIN network proposes that in order to achieve cultural sustainability, arts education should be considered for its transforming role and not under a functionalist use for the purposes of other sustainability goals—in this case, arts education at the service of (the integration for) migration. UNITWIN extends the question to cultural sustainability and prioritizes the role of art, culture and aesthetics as a goal of sustainability in itself. This shift in the locus of attention proposed by the *UNITWIN network on Arts Education Research for Cultural Diversity and Sustainable Development* allows us to focus on the *cultural dimension of sustainable development* (without, altogether, discarding the social, economic or environmental dimensions of sustainability) and thus promotes and protects cultural diversity through arts education and arts education research (Bolden et al., 2018). As it will be discussed later, one way to work in this dimension of cultural sustainability is through a decolonial perspective.

9.4   Intercultural Functionality

The second problem of this framework is the role of 'the European' in the initiatives previously reviewed. The integration plan is mostly unilateral: it is the 'non-European Other' that must change to belong to the territory, taking little account that European countries are also part of the process. This is somewhat alarming, considering that European social scientists have spent over 90 years discussing the processes of acculturation and assimilation, and the consequences of direction and domination on it (Teske Jr. & Nelson, 1974). Even so, the European Commission's plan explicitly alludes to the fact that immigrants must adapt to the target society and adopt their values and culture, without making greater reference to the work that European citizens must carry out as well. Regarding this relation (or the lack thereof) of two cultures in the process of integration, Tubino (2004) characterizes Anglo-Saxon multiculturalism as a paradigmatic case of functional interculturalism. He emphasizes that multiculturalist programs are palliative to problems and paternalistic, and that they do not generate citizenship or promote equity but from above. Following Turbino's approach, it is understood that, in order to solve the ethnic and cultural problems between immigrants and nationals, it is necessary to have an intense and systematic intercultural education not only within the migrant sectors but also within the hegemonic sectors of society. When this is not the case, and when instead the discourse on interculturality serves to make invisible the growing social asymmetries, internal cultural differences and problems derived from the exclusion of the subalternized sectors of our societies, we operate under a *functional concept of interculturality* (Tubino, 2004). This conception has been applied to arts education by Walsh (2010, 2018), who remarks that in the educational field, it is possible to establish a distinction between an interculturality that is functional to the dominant system,

and a critical interculturality that is conceived as a political project of decolonization, transformation and creation. Functional interculturality looks to promote 'dialogue', 'coexistence' and 'tolerance', and is therefore functional to the existing system since it does not tackle inequality, but seeks to include the 'Other' in the established social structure. For Walsh, this superficial recognition and respect for cultural diversity is a strategy of domination, that it is not in the quest for the creation of more equitable and egalitarian societies, but looks for the preservation of social stability and the control of conflict—only now including groups historically excluded in its speech.

9.5 Migration to Latin America and Decolonial Thought

Thinking from a decolonial perspective requires questioning distinctions made by hegemonic/universal narratives, and creating dialogues that include other/plural knowledges and experiences (Mignolo & Escobar, 2010; Mignolo & Walsh, 2018). To this end, it is worth noting that Europe is not the only region that needs to address the consequences of migration. To think from alterity, it is essential to discard the binary notions of history under the ideas of development/underdevelopment (as explained by Cardoso & Faletto, 1979; Wallerstein, 2006) and of winners/losers (as questioned by Stuart Hall, 1999). It is timely to consider societies as a result of different historical processes, under the belief that it is beneficial to rescue experiences from ones that can contribute to formulating solutions for others, without assuming a 'right' or single trajectory. Consequently, this paper looks at how migration has been confronted in a different context from Europe, taking Latin America as an example and the decolonial perspective that stems from the region, to extract useful lessons from the decolonial thought for addressing cultural diversity.

In Latin America, migration's impact on culture, art and arts education was very different from the current European migratory context. The colonial migrations and settlements that began in the eighteenth century brought with them aesthetics, artistic forms and canons of the Western episteme. The imposition of the foreign curriculum during the nineteenth and twentieth centuries still shows a predominance of European or 'classical' art in Latin American arts education. This 'foreignization' of arts education manifested in an acceptance of the European cultural values detached from indigenous roots. Specifically, this was materialized in the transfer of curricula of conservatories and art schools in Spain, France, Germany and Belgium, including the adoption of books and teaching methods of the arts (Barriga Monroy, 2013). As Tubino (2004) points out, while in Europe, speaking about intercultural education is to consider how to integrate migrants (that is, to incorporate them into the surrounding society respecting their differences); in Latin America, interculturality is about considering the issue of how to avoid that the people are subjected to processes of forced acculturation. The decolonial perspective raised the need to reposition the 'local' in arts education, allowing to challenge the model of culture naturalized from the West. Under this line of thinking, Lambuley (2018) invites us to reflect on the universality of the Western episteme of art, to unveil the power relations behind it that

structure culture, art and society. Lambuley argues that the philosophical-aesthetic-European discourse presents the canons of European modernity as 'universal' cultural categories and all different subjectivities as 'Other', where non-Western arts and aesthetics are exoticized, and their artistic expressions are devalued and presented as crafts. In this way, the Western episteme of art is not universal but 'uni-versal', directional and dominant, that stands as the official model under well-meaning idealistic, universalistic and the de facto hegemonic articulation (Jörissen & Unterberg, 2018). The decolonial perspective then calls for overcoming the 'universal' model of culture, to think in terms of the plural, allowing the confluence of 'Others' (Lambuley, 2018), a continuous exercise of granting space to all possible 'Others'. Now, even when just 'thinking' about plurals is not an easy task, we need to ask something even more arduous: how is it possible to take this into practice? To answer this question, we can observe how the 'uni-versal' and plural thoughts are represented in pedagogical practice.

9.6   Towards a Critical Interculturality in Arts Education

Building upon critical pedagogy and decolonial thinking, *critical interculturality* questions the established social structure, as a political, social, ethical and epistemic project that raises the need not only to change relationships, but also the structures, conditions and devices of power that maintain inequality, internalization, racialization and discrimination. Critical interculturality is a pedagogical tool that encourages the creation of 'Other' ways of thinking, being, living, learning, teaching and living that cross borders (Walsh, 2010). In other words, thinking about pedagogical practice from the 'plural' requires a constant work of re-elaboration of the cultural and artistic contents that should be included in an egalitarian manner. It is important to understand then that the decolonial perspective is not an attempt to impose on Eurocentrism (or any other ism), but rather a challenge to the hegemony of thought. In principle, this fosters the negation of an inter-regional cultural hierarchy, but naturally, its logic allows us to reflect about intra-regional contexts. And as such, the adoption of a decolonial perspective can offer alternatives to rethink arts education considering (all) otherness.

So, is it possible to transfer the decolonial perspective to arts education in Europe? The adoption of a decolonial perspective has been useful in (post)colonial societies to think about cultural diversity and interculturality from an egalitarian position for *all* societies and their cultures. Hence, this analysis contends that a decolonial approach is applicable to different contexts, and that it would aid in fostering intercultural communication over a unilateral integration. Just as the persistence of coloniality (as a relation of power) is independent of colonialism (as the historical moment of territorial occupation), the option of adopting the decolonial perspective is independent of the historical position of the subject in the role of colonizer/colonized. Being an open perspective to all 'Others' equally, it accommodates both Asian, African, South and North American or European culture. In this way, adopting decolonial

thought to pose the educational practices of art is a feasible option for all—that is, all educators and contexts. It would be relevant therefore, when discussing cultural sustainability, to rethink the contents of arts education under the guidelines of the decolonial perspective when facing the challenge of migratory populations, regardless of their origin or destination. It should be repeated, to emphasize the notion of equality and consideration of all otherness, that the decolonial perspective does not oppose the European thought, but rather opposes the hegemony of thought and Eurocentrism (Quijano, 2000). The plurality of the decolonial perspective points to the consideration of the different 'other' projects, and by virtue of this, migration should not be seen only as a challenge of interculturality but also as the opportunity of its genesis. Walter Mignolo, a central figure of decolonial thought in modernity, points out that "the decolonial is an option being enacted in the sphere of the emerging global political society; that is, the thousands and thousands of decolonial projects" (Gaztambide-Fernández, 2014, 198).

9.7   Challenges and Opportunities

The aim of this article was to review the obstacles faced by the European Commission to see if it is possible to evaluate if arts education can be proposed as a practice that fosters the 'local' while at the same time embrace 'otherness'. The problem with the European plan regarding migration and culture is twofold. First, the role attributed to culture and arts education is functional to goals that are not related to cultural sustainability and the promotion of the arts in their transformative role. Second, the approach of thinking about the relationship between cultures (European and non-European Other) operates under a notion of functional interculturality, which conceals the path to achieve egalitarian approaches in arts education. Reviewing European initiatives for cultural sustainability, and how they relate to migration, helps clarify the challenges and opportunities from arts education as an agent of empowerment for anti-hegemonic cultural transformations. Although this diagnosis is complex, the lack of violence in this wave of migration opens the door to opportunities for equality in addressing interculturality.

With due humility, it is inevitable to recognize that the decolonial perspective is not, in any case, considered as something simple to apply. In fact, the best attempts to move forward along this line have presented it as a mechanism in development (Walsh, 2010). And even when in Latin America attempts have been made to integrate local cultural expressions into the school curriculum, it is still a challenge for arts education in the region to educate about traditional, indigenous arts and the folkloric manifestations of Latin American art (Errázuriz Larraín, 2001; Jiménez, 2009). Nevertheless, it is important to recognize how the decolonial perspective offers the possibility of a harmony between the particular identities and the plural, establishing itself as a practical and theoretical proposal that will allow both the revitalization of the local and Other's arts education contents. One concrete example to start working down this road in the field of arts education is the Triangular Approach of Ana Mae

Barbosa (see Barbosa & da Cunha, 2010). It is also important to keep an eye on future developments of decolonial thought in the region, as Latin America is experiencing internal processes of inter-regional migration, which also pose the challenge of achieving a balance in the tension of promoting own culture and promoting interculturality. Thus, the possibility of thinking from a decolonial perspective in arts and arts education provide new opportunities in these fields, which will hopefully contribute when addressing the issues of cultural diversity and sustainable development in the context of migration.

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Chapter 10
Transcultural Aesthetic Practices in the Classroom: Sounds, Spaces, Bodies

Elise v. Bernstorff and Carla J. Maier

Abstract   In this article, we investigate transcultural aesthetic practices in the classroom from the perspectives of theatre studies and sound studies in order to explore processes of cultural transformation that challenge Eurocentric binary constructions of cultural heritage and ethnic identity. This will be done through a close analysis of a particular situation in the classroom of a secondary school in a medium-sized city in Germany in which we conducted ethnographic field research. Concretely, we explore the reading of a literary text by a student, its reception by his fellow students and the further interaction between the students and the teacher, as a complex performance or *mis-en-scène*, in which objects, sounds and bodies become productive in negotiating culture, ethnicity, gender and age. In addition, and as an extension to the field note and its analysis, we show pictures drawn by our colleague Janna Wieland. The pictures were partly taken during a field visit (the drawing of the classroom), partly in response to v. Bernstorff's descriptions. Being trained as a cultural anthropologist with a focus on the sociology of space, Wieland uses drawing as an analytical tool. The drawings are considered to have, in interplay with the text, their own signification in description and analysis (Wieland in Ethnographic writing. E&E Publishing, pp. 77–98, 2018). In our work with Wieland's drawings, we don't understand them as illustrative; differences and entanglements are allowed—omissions, alienations, breaks, lines or spatial perspectives. Thusly, the visual enables other forms of encounter, experience and knowledge, because seeing and showing function differently than saying and describing (Huffschmid in Risse im Raum. Erinnerung, Gewalt und städtisches Leben in Lateinamerika. Springer, 2015). In the analysis, we focus on the emergent spaces of transcultural encounter, of negotiations of difference and moments of conviviality. Emphasizing the value of shared aesthetic experiences—through narratives, sounds and bodily movement—we interpret this particular case study as an example of convivial learning and cultural transformation

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that is transferable to other situations and contexts in arts education and in other environments of aesthetic formation and education.

10.1   Introduction

As a theoretical backdrop to the analytical work, we think—with postcolonial studies scholars such as Stuart Hall, Marie-Luise Pratt, Homi Bhaba, Kobena Mercer and Paul Gilroy—against the grain of dominant discourses of difference which often see culture as a binary construction of *us* versus *them*, a construction that is routed in European colonialism and has repercussions that are visible, audible and felt until today. In colonial and neo-colonial conceptions, difference is often constructed along categories such as race, ethnicity, gender, class, age or ability, as if these categories reflected a clearly delineated culture, ethnicity or gender. This binarism has largely resulted in a naturalization and essentialization of difference, and continues to be used as justification in racist or sexist ascriptions and behaviour. Important critique has come from postcolonial studies which deconstruct essentialized notions of culture and identity by revealing their entanglement in hierarchies of power.

It should be mentioned at this point that the investigation which is presented in this paper is situated within a larger research project that had been conducted at *Leuphana University Lüneburg* and the *Arts Academy Düsseldorf* in Germany, a qualitative ethnographic study of "*Transcultural Practices in Postmigrant Theatre and in School*", focusing on how the two fields theatre and school have developed specific ways of dealing with the challenges of migration and globalization. The aim of this research project was to analyse the transcultural aesthetic practices we encountered, in order to explore how these practices (within the fields and in terms of our own research practices) have to be navigated within persistent hegemonic structures that reproduce difference along cultural, national and ethnic borders, and resulting in everyday and structural racism.[1] The ethnographic research was conducted in three theatre productions which involved young actors and three primary and secondary schools. It focuses on how young people (and the adult educators and directors, respectively) with diverse social and/or migrant backgrounds engage in processes of aesthetic formation and education in these different institutional settings. One of the central outcomes of the project is that in the postmigrant theatre productions[2] we investigated, there tended to be intensive and critical work being done in relation to how cultural forms, semantics and values are performatively created and negotiated, and discovered that there were a variety of theatre-specific methods and repertoires

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[1] The BMBF-funded research project "Transcultural Practices in Postmigrant Theatre and School – Method Mixing as Transmission" (2016–2019) was based at the Leuphana University Lüneburg (until 11/2018) and (since 12/2018) at the Düsseldorf Art Academy. Project leader was Birgit Althans, PostDocs Carla Maier (data), Tania Meier (data), Jule Korte (data); research assistants were Janna Wieland and Elise v. Bernstorff. See https://trakubi.com.

[2] We adopt here the notion of postmigrant theatre as it was coined by theatre maker Shermin Langhoff.

available for dealing with historical and biographical materials that were collected and researched in the course of the production, including the use of video, music, and sound reproduction (Maier, 2019). Although we remained critical towards the ways in which some of these theatre productions were able to sustain this openness and critical diversity when the play was eventually put on stage (Aktaş, 2019; Wieland, 2019), we can conclude that the transcultural aesthetic practices of dealing with complex life stories and stories of migration and postmigration can be read as an example for "cultural sustainability" in the sense that is put forward by the editors of this UNITWIN yearbook in the concept for this publication—"as an idea of generating cultural tradition by shaping the transformative moments of culture in a self-determined manner".

With regard to the institution of the school, there seems to be a tendency to emphasize on diversity and heterogeneity as a "problem" that has to be dealt with, primarily with the aim to create the same opportunities for everyone for educational success, and thus resulting in a common and measurable educational goal pursued across differences. As education scholar Christoph Koller critically remarked, heterogeneity is mostly defined by learning capacities, and "migration background" is being mostly implicitly connected to a lower learning capacity (Koller, 2012). When teachers engage their students in learning "about foreign cultures", although there is a positive impetus, there is still a tendency to frame "other" cultures as distinct from (in our case) "German" culture, and people with family ties to another country, for instance, as "representatives" of "their" heritage culture—an issue which has famously been termed "the burden of representation" by art historian Kobena Mercer already in 1994. As the literary scholars of Anglophone postcolonial literature, Frank Schulze-Engler and Sabine Doff argue in relation to current educational concepts in dealing with the transcultural realities of the students' lives: "If a more or less absolute cultural difference is taken as a starting point for processes of 'intercultural learning', the well-intentioned pedagogical goal of 'intercultural learning' actually reproduces stereotypical notions of cultural difference that are difficult to reconcile with the social and cultural realities faced by teachers and learners" (Schulze-Engler & Doff, 2011, 1).

Therefore, there is a need to refine the concept of *cultural education* to understand it as part of processes of cultural transformation, instead of reproducing allegedly "given" cultural fixities. The German word *Bildung* is not translatable into English in a straight-forward manner; maybe *formation* (not education) comes fairly close. With Hans-Christoph Koller, we understand "*Bildung* as a transformative process" (Koller, 2012, 33). In reference to Michel Foucault, Koller proposes that "*Bildung* should be perceived as an experience that the subject comes out of changed; a change which not only affects one's thinking, but rather the subject's relation to the world, to others, and to itself" (ibid., 33). Consequently, we aim at analysing transcultural aesthetic practices *as* practices of transcultural *formation* (as a personal and reflective process) and *education* (as a shared space for learning from each other).

10.2   The Rhythm of School: The Senses in the Field

To investigate transcultural aesthetic practices in the classroom from the perspectives of theatre studies and sound studies means to give special attention to the "situated knowledge" (Haraway, 1988), that is, the particular, situative and performative moments in which *difference* in terms of ethnicity, gender and age is negotiated, as well as in the concrete techniques of the body, and the use of sounds, things and digital media that became relevant in this.

In the larger context of the research project we mentioned above, this included, for instance, an investigation of the rhythm of school: the ways in which school life is organized through the sound of the school bell and the ways in which the teachers "orchestrate" the noises and silences in the classroom space is part of a sensory dispositive (Grossmann, 2019, 61–65; Schulze, 2019, 54–60) which deeply affects the ways in which people act socially, how they are disciplined, and also how certain "tactics" (De Certeau, 1984, 20–42) are developed in order to create moments of complicity between students (see Althans et al., 2019, 186–209). The *performative thick descriptions* that resulted from this participant observation, developed in reference to approaches from sensory ethnography (Pink, 2015) and sound practices (Maier, 2016, 2020), became part of our extended ethnographic methods. In this way, we included aspects of hearing and sound and the situativity and materiality of concrete sound situations found in the field into our research, which we interpret as "forms of sonic knowledge" (Schulze, 2007).

Our concrete case study and analysis start with a description from the perspective of theatre and performance theory (written with methods of performance analysis of a theatre production) of a reading that took place in the classroom. A young migrant, who moved from Egypt to Germany with his family two years ago, reads a story that he contributed to a collected volume of personal stories from young people about old and new homelands. The analysis focuses on the staging and enactment, on aspects of embodiment, on the processual character of reality, on the reality-constituting effect of actions and cultural phenomena, on the eventful, the agency of objects, sounds, spaces, atmospheres and their interplay; but also, on the non-intentional, on deviations from the script and on what they produce.

In the analysis following this field note, we will subsequently unpack the described situation along three thematic strands which will also structure the text: *Bodies and Objects*, *Sounds and Music* and *Emergent Spaces*. We explore how the boy's personal account on his life in Egypt, which was written down and edited to in a book, is aesthetically performed, negotiated and staged in the classroom. The aim of the analysis is to elaborate how the situation of the reading unfolds as a moment of verbally, bodily and sonically articulated rituals, modes of performance and social interaction trained at school, and how this becomes productively intertwined with moments of irritation and unplanned as well as more informal transcultural interaction. As mentioned in the beginning, we interpret the emergent spaces of transcultural negotiation we encounter as shared aesthetic experiences through narratives, sounds, staging and movement.

10.3   A Reading in the Classroom—Ethnographic Notes from a Theatre Studies Perspective

Excerpt from edited fieldnotes by Elise v. Bernstorff dated 28th April 2017[3]:

The "author's reading" of Faris, that the teacher has repeatedly announced, finally takes place. The tables are distributed as usual, scattered throughout the room. Two bigger group tables give space for three and four students, sitting across from each other. Three students are sitting in the back in a row, and in front several are sitting alone. The teacher's table is on the side, opposite the door. Most students look ahead to the board. Faris sits down on his table, a big group table in the middle of the classroom, the board in his back. The background sound consists of chatter, chairs being moved; a pencil case falls down with a clattering noise. Sitting on the table, Faris swings back and forth loosely with his legs and crosses them shortly above the ankle. A rather large book with colourful cover, showing a big yellow spot, a dark- and a light-skinned kid, is alternately lying next to him or held in his hand.

The movements of the students are bigger, the voices louder, they are laughing: the interruption of everyday school life is met with a sort of relief and anticipation. Nevertheless, the "school" framework remains unshaken: the pencil cases, the lunch boxes, the furniture, everything is familiar; everything is touched, pushed, lifted and packed. Faris's posture is relaxed. He speaks with a slight Arabic accent, but I would not have thought that he has only been speaking German for two years. "I've written a story". A little pride swings in his voice and around the mouth. "It is set in my home country. … Egypt". (He adds the country; I suspect he thinks "home country" is misleading.) He holds the book loosely in his hands, twists and turns it around, and shows it a little; sometimes as if to present it, sometimes as an unconscious, slightly nervous substitute activity. He sometimes moves his torso, turning to the students in his back, unsure how to address them as well. Faris changes his position and stands in front of the table, leaning against it.

The other students sit at their tables, their upper bodies facing him, they joke a little bit, but look at the book and listen attentively as he begins to speak. Mrs. Accardo sits at her table by the side, listening. She smiles, her posture and facial expressions indicate satisfaction. She looks with approval at Faris, at the students and me, the external researcher. The story is about Faris's first day of school. He had been assigned to a different class than his friend Hans. The fact that he did not know the meaning of an Arabic word from the Koran made it clear that he is Christian—so he had been assigned to the wrong class and was now allowed to go to a class with Hans after all. Faris looks around with more relaxed movements, putting the book aside on the table next to him. It is still rather silent, but benevolent noises emerge, a dry tapping on his bag, the clearing of a throat, a commendatory comment in a hoarse voice.

The students raise their arms. After Mrs. Accardo signals him that he is allowed to take them on by himself, Faris is letting them speak by eye contact or nodding. He is sitting on top of the table again, cross-legged. Yara asks: "Have you written the story yourself?"—No, he had told the story to someone else, who has written it down.

"Cool story", Yara says, "the happy end is good". "When did you make the story?"—In November, it has just come out. "What's the author's name?"—Amir says, "You read very well, the story is great". Leon joins in. Tarek asks: "Do other countries appear in the book?"—Yes, different ones, almost all of them Arabic.

No one comments on the segregation of Muslims and Christians. Some students change their sitting position, the body tension diminishes, the noise level increases: here a little

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[3] All names changed by the authors.

whisper, there the rustling of a pencil case. The situation dissolves; the attention is no longer as focused. Faris, his arms now moving very relaxed, making eye contact with fellow students and speaking without much pause, tells of Egyptian Christmas. During the day the family had fasted, then they went to church with a "big Tuk Tuk". Faris translates: "a big Tuk Tuk is a small taxi". A student asks: "Can you sing an Arabic Christmas carol?" Faris is embarrassed, but he also finds it funny. He agrees to play one on YouTube. Tarek takes out his mobile phone (the movement is so fast and fluid that I don't even notice where he takes it from, in my perception it just suddenly appears in his hand) and Faris walks to Tarek's table at the back of the room. One by one the class gathers in the back of the room. Some of the students arrive very quickly and some only join when they get the impression of otherwise missing something. Faris plays a song on YouTube. It has nothing solemn or serious. We hear the rattling of a bell drum chirping like a grasshopper and bell-like sounds playing the melody in minor tonality but very fast. Some voices, male and female, sing in choir, an incipient beat underscores every second beat with percussive instrumentation, party horns are blowing. The small cell phone speakers make it appear louder than it actually is, as the sound is slightly distorted. Amir's reaction: "Huh??! How cool is that!" The students are overexcited, and the sound emphasizes the party atmosphere. Faris is happy about the reactions, but he also signals a little distance by laughing along.

10.4   Bodies and Objects

Referring to the previous description, the verbal and non-verbal dynamics between the students and the teacher that emerge during the "author's reading" in the classroom, and their shared aesthetic experience is closely interrelated with the bodily gestures and movements and the objects that create a very special spatial setting, as we elaborate in the following.

Facing the lecturer, maintaining an upright but relaxed body position, the bodies of the students as well as the teacher's signal consent to the situation; they embody an interested audience. Even Markus, who usually tips backwards in his chair to express resistance, sits forward-facing, feet and chair standing on the floor. Faris is mimicking the body language of a lecturer, sometimes a little bit ironic (in the way he re-enacts the presenting of the book), sometimes a little bit irritated (as shows his nervous body language, his insecurity how to address both sides of the classroom). Being on the threshold from childlike to adult body, the slagging of arms and legs, something gooey transcribes the formerly slightly lumpy body form. The slipping in and out of the role of a grown-up lecturer and author is emphasized through his body in intra-action with the table, the book, the attentive and expectant looks of his audience (Fig. 10.1).

What does the book do? To follow this question, we conceptualize the things, bodies and pedagogic space as an assemblage of "interactive, ongoing and productive happenings entailing multiple agencies" as feminist and posthumanist higher education research specialist Carol Taylor puts it in her essay "Objects, bodies and space: gender and embodied practices of mattering in the classroom" (Taylor, 2013, 694). Faris's body refers to the book, his hands hold the object and the gesture is held by it. Together they form and perform different poses of authorship and presentation. As an object with thing-power, the book takes its place as a material-discursive agency

Fig. 10.1 "Author's reading". *Drawing* Janna R. Wieland

within the classroom space; Faris's agency is bound to the relationship of him and the book, rather than to something that he "has", as American feminist theorist Karen Barad puts it. They form a human–non-human assemblage. The book helps focusing the attention of the other students through its material-discursive presence. Referring to a European culture of writing that is imparted in school, it becomes a vehicle of authority, importance and recognition. In some instances, however, it seems that its presence becomes too demanding, and this is when Faris starts twisting its power in applying a more playful and insecure attitude in dealing with this thing. The book is not a stable signifier. It holds a situational agency, and one that must be reactivated again and again, must be *mis-en-scène*. And it clearly takes some effort—for the human and non-human actors alike—to act and to represent themselves.

With a focus on the entanglement of bodies and objects, we were able to highlight the material-discursive presence of the book as an object with agency, a physical presence that also symbolizes the authority of written culture. Faris uses his body and the book to negotiate the role of the author reading from his work, sometimes imitating established gestures, sometimes embodying the kinship with his fellow students, who also support him in "owning" the situation.

10.5   Sounds and Music

"What do the sounds do?" is a question we pose to tease out what role sound and listening play in the dynamic situation that unfolds when the more formal setting of the authors reading turns into a more vernacular situation of sharing knowledge.

The excited rustling and murmuring ebbs and gives way to a concentrated calm as Faris reads in his already somewhat deeper, almost sonorous voice. Then, as the YouTube song plays, the scenery changes again and the students' voices become brighter and louder: there is a significant shift in mood, body techniques, language, as soon as the sounds of the Arabic Christmas song intervene in the set-up of the

Fig. 10.2 "Mediatizing the Arab Christmas song". *Drawing* Janna R. Wieland

author's reading. The sounds put a trace out of the written into a new, sonic and sensory narrative. The sheer materiality of the beats and the melody emanating from the small cell phone are set against the background of a written culture, which is usually the dominant one in the school context. The bodies of the young girls and boys start expressing a festive mood, when the music from the cell phone emerges. The large movements and rhythmic reaction to the music form a link to another culture: the informal peer culture, which, at this moment, mixes with and crosses over to the formal school culture. We interpret these shared aesthetic experience as sensory acts of acquiring knowledge, which remains connected to the context and performance of Faris's story about celebrating Christmas. The educational effect, so to speak, is that the Arab Christmas song causes some irritation of listening habits in relation to how Christmas "sounds" in Germany, and this raises an awareness of different cultural practices of celebrating Christmas. This shared sound practice also complicates the dominant assumption that Christmas is "of the West", by drawing attention to the Christian minority in Egypt and the transnational entanglements of culture (Fig. 10.2).

The agency of the sounds that become part of this moment of *convivial learning*, as we like to put it, puts *difference* on display in a way that does not produce a singular difference, but a multitude of differences that all claim their space and thus remain dynamic, open, accessible and strange as well as familiar at the same time. The excitement the students show is produced by the rhythmically animating sounds, the intrusion of the private into the school space and the difference to traditional Christmas sounds in this German school. Sounds manifest themselves as multifaceted "forms of sonic knowledge" (Schulze, 2007), to cite Holger Schulze's expression once more: forms of knowledge that are only generated during the process of listening to, producing, performing and mediating sound (Maier, 2020).

Rather than creating an instance of a straight-forward "translation of cultures", in which each ethnically and territorially defined culture remains intact, this situation demonstrates an ever-changing "presence" of translation. With the words of Homi Bhaba: "The 'time' of translation consists in that movement of meaning, the principle and practice of a communication that, in the words of de Man, 'puts the original in

motion to de-canonise it, giving it the movement of fragmentation, a wandering of errance, a kind of permanent exile' (Bhabha, 1994, 228)". The written word is de-canonized by the intervention of sound. The sonic artefact of the Arabic Christmas song de-canonizes Western notions of 'Arabic culture'. It involves many different references to pop music, folk song, the use of digital media in peer-group culture, the different ways of celebrating Christmas, the popularized and mediated narratives of a joint tradition that is in itself transnational and discontinuous. All these entanglements are *mis-en-scène* and materialize in this single moment.

10.6   Emergent Spaces

In the following section, we explore the emergent spaces of transcultural encounter, of negotiations of difference and moments of conviviality. We understand space as a "practised place", which is always open, contemporaneously plural, emergent and, as social scientist and geographer Doreen Massey writes in *On Space*, "under construction" (Massey, 2005). School space is a sphere of relations, negotiations, practices of engagement and power in all its forms (Massey, 2005). The practised place that we come upon in our example is spanned between the specifications of the socio-spatial assemblage of the (more or less conventional) classroom and the performative staging of the "author's reading". In the following, we propose to think through this assemblage as a layering of distinct, yet interleaved scenes (Fig. 10.3).

The usual setting of the classroom builds the first sphere in this socio-spatial assemblage. The teacher sitting at the left side, two big group tables assembled in the middle, most of the students facing the blackboard at the front of the room—this is the scene the students are familiar with day to day. Accordingly, the way in which the students behave and express themselves, have been trained, repeated and refined.

The second layer is the *mise-en-scène* of the author's reading. Faris, in the role of the author reading from his work, sits elevated on the table, addressing most of the students, the teacher and the researcher v. Bernstorff, as his audience. The group table transforms into the stage. However, although the teacher also becomes part of Faris's audience, she simultaneously remains in her established role as the conductor of the class, for example when she discretely gives Faris a sign to determine the order of the speakers in the audience when they want to ask him a question or comment on his presentation. The students show great interest in the story and exhibit appreciative support for his presentation and the exceptional role he takes on. The ways in which they articulate their impressions and formulate their questions and comments are part of a verbal repertoire that they have been taught and have continuously practised in their previous lessons.

A third scene emerges, when the topic of the Arab Christmas celebration is raised and Faris agrees to play a Christmas song on YouTube. The spatial arrangement conditions the possibilities of mobility and stasis in the classroom. While in the beginning the students' and teacher's bodies are more or less fixed between chairs and tables, Faris is moving more freely while reading aloud. When Tarek fetches his
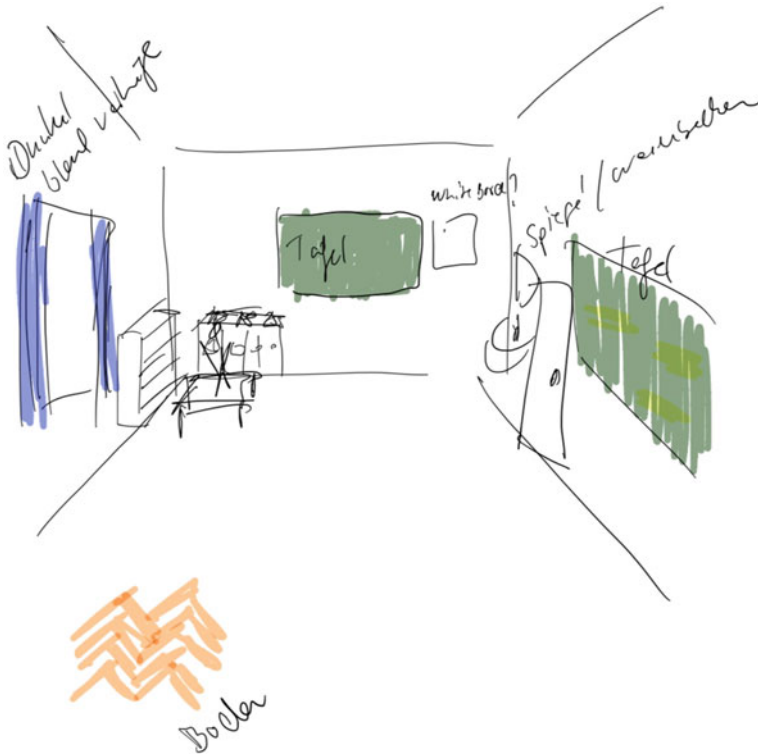
Fig. 10.3 "The classroom". *Drawing* Janna R. Wieland

cell phone at the back of the room, a more informal situation develops, the students leaving their chairs and assembling around the sound-emitting object. This is also reflected in the ways the students react to the Christmas song: the verbal expressions become more colloquial, the movements more in tune with familiar enactments of peer-group culture.

The three scenes that we just described are co-constituted by the interaction of bodies, objects and spaces, as we might put it following New Materialist approaches, that became important for our work, as they oppose representationalist theories and assume that all actors involved in a situation have equal power to act (these are not only human persons, but also objects, atmospheres, sounds, etc.). These spatial layers described before overlap, but their specific social and operational functions still exist. This layering also manifests shifts in relations of power.

10.7 Conclusion

In this article, we engaged critically with binary and essentialist concepts of culture and propose an ethnographic study of formal and informal situations in the classroom and beyond as a way to tease out transcultural aesthetic practices which are not easily confined in dominant categories of difference. The notion of transculturality helped us to create an alternative concept of culture as cultural transformation which questions received notions of culture that rely on cultures which are territorially or nationally defined.

The material-discursive presence of the book and the cell phone, the transgenerational and transcultural aspects of social media and sound practices, the multi-layered spaces of the performances of classroom culture, literary culture and peer-group culture evoke processes of negotiation, performance and transformation.

To link this analysis to the discussion on transcultural education, we now refer to the contribution of the cultural anthropologist Regina Römhild (2018), in which she asks about the "moments of post-Otherness, moments of conviviality" that are always pushed back behind the dominant discourses: "The post-migrant refers to such moments, albeit fleeting and barely comprehensible, in which hegemonic demarcations and hierarchies are thwarted in everyday practice and temporarily disempowered. With Bonaventure Soh Bejeng Ndikung, I have described such moments as a manifestation of 'post-otherness'. The 'Post-Other' understood as 'a figure still bearing the signs of historical Othering while at the same time representing and experimenting with unknown futures beyond it' (Ndikung & Römhild, 2013, 214). We all know such moments that occur again and again in everyday life and briefly open up a view of other, cross-border spaces of possibility" (Römhild, 2018, 64, transl. Maier). These moments of conviviality could also be identified in transcultural educational processes, or perhaps they are the prerequisite for transcultural education.

Conviviality thus denotes the often-fleeting moments of everyday life in which people with their very different cultural, social and spatial frames of reference, their (perceived) affiliations, demarcations and exclusions, but also their common needs and interests, meet. To understand and shape these concrete moments of conviviality, in which one's own always becomes or can become foreign and the foreign becomes one's own, as a process of negotiation of culture would be a task of further transcultural educational processes in the arenas of school and theatre.

By zooming into the human–non-human assemblages of students, teacher, the book, the cell phone and the spatial arrangements, we have exposed the complex entanglements, the transcultural moments in rather non-formal situations in school, embodied in the everyday practice of young people. Looking from the perspectives of theatre and sound studies, the way the translations and shifts in transcultural presence are aesthetically framed and integrated into the school context becomes visible and thus legible as transformational educational moments, as examples of convivial learning and cultural transformation.

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Chapter 11
Storying [Post-]Qualitative Inquiries, Methods and Pedagogies in|for|as Arts-Based Educational Research

Kathryn S. Coleman

Abstract This UNITWIN chapter is a proposition, a proposition to intervene in arts educational research in initial teacher education. UNITWIN as a network of arts-based educators and researchers has a role to play in asking how we can (re)consider ways in which we research, teach research and facilitate research activities in initial teacher education across the arts. The chapter is the next in considerations that *studioFive* at the Melbourne Graduate School of Education has to offer to initial (graduate) teacher education, visual arts and design educator professional learning communities, and research methodologies for arts education research in transformative cultures as an *Observatory of Arts Education*. Storying (post-)qualitative inquiries, methods and pedagogies in|for|as arts-based educational research is explored through the Master of Teaching practice research SPACE Capstone subject: Arts Integrations in S.P.A.C.E that was co-designed with Professor Susan Wright in 2016.

11.1 Introduction

The issue of how to support quality teachers in the Australian teaching profession continues to be the focus of much public debate with governments focused on raising minimum *Australian Tertiary Admission Rank (ATAR)* scores for entry into initial teacher education, while initiating several targeted teaching profession reviews. Reforms include *Teacher Education Ministerial Advisory Group* report, *Action Now—Classroom Ready Teachers* (2014); the introduction of compulsory testing for teachers entering the profession, implemented as the *Literacy and Numeracy Test for Initial Teacher Education* (2016); *National Review of Teacher Registration* (2018); and current *Parliamentary Review: Status of the Teaching Profession.* These reform pressures are increased by systemic stresses that focus on performance, high-stakes assessment, national testing results and the need to meet national benchmarks—all affecting the creativity and practice of early career teachers as they try to develop

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and design cross-cutting innovative, curious and collaborative future focused learning and teaching. The focus of this chapter is on the premise that teachers need support mechanisms in place within their teacher training as they face systemic pressures to "fit it all in" (Canavan, 2019). These systemic pressures are multi-faceted, coming from many angles including structural and systemic shifts that result in curriculum and cross-curriculum changes. These effect early career teachers directly.

Some of the demands driving changes and reforms in curriculum have led to the need to design future focused learning that allows for learners' transferable employability skills in a curriculum *for* the future. Have we achieved this in initial teacher education? As Brew and Saunders (2020) agree, "In the twenty-first century context there is a need for teacher education to be proactive in generating self-reflective teachers with the capacity to shape classrooms and schools to meet changing needs" (10). Teaching a curriculum *of* the future requires skills and capabilities in the 'fourth industrial revolution' (Farrell & Corbel, 2017) such as problem solving, creative thinking collaboration and digital skills. These transferable employability skills include a range of multimodal literacies (Walsh, 2010) and capabilities often referred to as 'soft skills'. But, how do early career teachers maintain the ability to design disciplinary future-focused creative learning? Where do early career teachers continue to develop interdisciplinary skills and capacities as practitioners? Are they developing these cross-cutting transdisciplinary and inquiry-based research skills in their initial teacher education (ITE)? Arguably, these cross-cutting inter- and transdisciplinary, and inquiry-based teacher-research skills are acquired through practising over time and found in integrative disciplinary knowledge domains to support teachers as learners as they traverse disciplinary knowledges through their learning and teaching. Integrative and cross-cutting skills are developed through inquiry-based learning opportunities that allow for communication, creativity, problem solving, negotiation, teamwork, empathy and knowledge that cut across disciplinary silos.

11.2   Background

A proposition is an opening for consideration, an opportunity or a suggestion to consider. This chapter follows this concept as a through line and proposes that with/in a storied (post-)qualitative methodology, initial teacher education in the arts can contribute to pedagogical change for unknown futures. When this paper was presented at the UNITWIN meeting in Nuremberg, Germany, in 2018, it included a number of images selected to visually support the provocation that the arts-world had shifted and as a result of this shift so too should arts education. These visual provocations included works by contemporary Australian artists such as Patricia Piccinini and Ian Burns who are practising in the post-human, post-qualitative and post-digital space. In this space, the arts serve to connect the human, non-human and more than human. It has a focus on the material, technological, socio-cultural and political. These artists and images of their practice were selected to provoke and indicate the theme of our gathering, that as the arts-world grapples with the changes we see in

the Anthropocene, arts educators in initial teacher education (ITE) need to ensure that their practices, and teaching and learning of pedagogies reflect and speak to the issues of the worlds we inhabit.

I have taught at the *Melbourne Graduate School of Education (MGSE)*, the University of Melbourne now for four years. And within that time, I taught the primary and secondary S.P.A.C.E Capstone subject: Arts Integrations in S.P.A.C.E for three years. I am the Co-Director of the *Melbourne UNESCO Observatory of Arts Education* with Associate Professor Neryl Jeanneret, having taken on this amazing leadership role together in *studioFive* after Professor Susan Wright retired. In my role at MGSE, I know that teachers have well-developed disciplinary skills, knowledge and experiences in pedagogical design, inclusion and content knowledge in their preservice training. However, their ways of knowing are often bound by their experiences and skills in the prescribed standards, preferred high impact teaching strategies and valid assessment design within disciplinary and cross-disciplinary knowledges. This chapter like the presentation delivered to my UNITWIN colleagues at the Aesthetics of Transformation, Arts Education Research and the Challenge of Cultural Sustainability in May 2018 will follow an arc—a narrative that explores a provocation to initial teacher education (ITE) in arts education. My presentation was driven by the question: How can we co-build, co-design and co-create these points of departure as an international arts and culture education community from fixed ontologies, representations and (traditional) historical knowledge in|for|as arts-based educational research? I am and was concerned that we are not always developing practitioner researcher-teachers that are critical and resilient enough to depart from fixed ontologies, and rethink pedagogies and practices throughout their careers.

I am an a/r/tographer (Coleman, 2018; Irwin, 2008) and teach a visual and digital autoethnographic curriculum that focuses on the story of the artist as researcher as *becoming* teacher. An a/r/tographical approach is rendered through practices that provoke both wondering and wandering in rhizomic spaces, where non-literal, non-linear, non-verbal signs and meanings are co-created, shared and interpreted. In such spaces, there are no strict boundaries, structures or predetermined outcomes. Instead, a/r/tographic renderings are performed, exhibited and curated with (comm)unity, which cultivates knowledge sharing; it is relational. It also creates a space for the embodied and embedded (Braidotti, 2019). As an a/r/tographer my own art practice is woven as a narrative through the careful design and curation of my art, research and teaching. I live with my stories; they are my writing, thinking, doing and becoming. They are always entangled in the (hi)stories of others, but mine to recollect and choose to share. Within and with these stories, I create new dialogue and discourse with each new class, artwork and paper. These turns as new creations are performed and exhibited; they shift sights and open sites for new opportunities within arts education. A/r/tographer Suominen Guyas (2008) proposes, "it is my goal to guide my students toward critical awareness of identity construction that is not limited to given and pre-accepted categories and classifications" (25). This guiding principle offered direction in the subject learning design of the S.P.A.C.E Capstone that this chapter is pinned to, ensuring that practice-related research allows teacher candidates to consider their ongoing *becoming* while developing their collaborative and interdisciplinary skills,

acquiring key teacher-research methodologies and skills, and seeing the concept of arts pedagogy as an encounter (Atkinson, 2012).

This entanglement has been explored by other scholars who find themselves in the collisions of new materialist (Fox & Alldred, 2018), post-human humanities, arts and social science space (Braidotti, 2013) and digital methodologies that open ways to enter the post-qualitative (Onsès & Hernández-Hernández, 2017). These collisions are explored within the learning design of the primary and secondary arts education S.P.A.C.E Capstone and allowed for openings to more critical questions with each iteration as the human and non-human relations provoke. In this chapter, I have chosen to focus on the assemblage of the S.P.A.C.E Capstone as da[r]ta in my a/r/tographic practice. To look deeply at how when we teach, design and facilitate learning and create learning communities in the art(s), we must position and locate:

- Whose voices?
- Whose bodies?
- Whose objects and artefacts of culture, language and history? Whose traditions?
- Whose spaces?

We are recognizing, highlighting, reifying and erasing when we do research in arts education. These onto-epistemological (Wright & Coleman, 2019) and pedagogical questions were key principles and paradigms in the teaching in this S.P.A.C.E Capstone. They are loaded big ideas that open deeper, critical queries for *becoming* teachers in the communities that we teach, learn and research in, on the unceded lands of the Boon Wurrung and Woiwurrung (Wurundjeri) peoples of the Kulin Nation in Victoria, Australia.

I am continually overwhelmed by the turns that (post-)qualitative art-based educational research inquiries ignite in *becoming* teachers about to graduate in the primary and secondary S.P.A.C.E Capstone. Each of their inquiries is personal yet public, pedagogical and methodological. In the S.P.A.C.E Capstone, teacher candidates were asked to locate an issue, a wondering that may have arisen in their placements; a query they have had since they began at the MGSE, and to locate an idea they would like to tinker with. A Capstone at the University of Melbourne is taken in the final year of a degree programme. They are designed to allow students to pull together the theoretical strands of their degree, while developing knowledge for life wide learning. They are authentic and positioned in real-world learning to locate practice in the wider field through praxis. In the S.P.A.C.E Capstone experience, the candidates were asked to consider the problems they have felt, seen and considered in schools during their work-integrated learning experiences. They were then asked to use arts based-educational research methods through designed integrative inquiries as interventions to shift these problems into an inquiry wondering, even if just slightly. They were invited to "follow the provocations that come from everywhere in the inquiry that is living and writing" (St. Pierre, 2018, 603) and to look and see within their ideas, to rethink, re-see and re-trouble their inquiry in the (post-)qualitative.

This inquiry as chapter is led by the following two questions explored through three propositions:

What happens to practitioners when they put themselves inside the practices they are interrogating?

How do practitioners engage in collaborative, collective, partial, mentored, embodied, provisional, contingent ways of knowing and how does this extend to others (such as their students)?

Proposition 1—(Post-)qualitative Inquiry

Lather and St. Pierre (2013) proposed that post-qualitative research utilizes multi-directionality, post-human bodies, networks, othernesses and disparities. Post-qualitative inquiry in arts-based educational research (ABER) offers a space in initial teacher education to ask questions with beginning educators through theoretical spaces about the voices, the bodies, the objects and artefacts of culture, language, history, traditions and the spaces we recognize, highlight, reify and erase in our curriculums, classrooms and schools. It is here that they can be with the educational theory they have lived within, being with educational theory takes time for it to resonate and the constant reverberations are felt only after spending time deep in the site of praxis. ABER does not have a process or list of methods; rather, it is a turn to practice, a turn to the material and a turn to process and action. "The post qualitative inquirer does not know what to do first and then next and next. There is no recipe, no process" (St. Pierre, 2017, 2).

Proposition 2—Ways of Knowing in Practice

Practice as research is still contested in many spaces. Practice as research in initial teacher education is personal, public, private and political. It challenges ideas of what research is and what research looks like. In teacher education, methodologies such as teacher-based research, action research as self-study and reflective practice are a constant part of the ITE programme and often still firmly based in constructivism, social constructivism and humanism. Ways of knowing (epistemologies) are created, shared, organized, revised and developed within communities of practice (CoPs) (Wenger, 1998). This proposition places practice within the site of professional learning community where we consider both small p and big P practice as "p(P)ractice" (Healy & Coleman, 2020). Unlike CoPs, most professional learning communities (PLC) and PLC research revolve around a single commonality. That is, they tend to be either school, discipline or year level specific. The limitation of this is that disciplinary practitioners can be constrained to discipline-specific epistemic beliefs, making it difficult to be aware of what these epistemic beliefs are and what effects they have on teaching and learning (Chai et al., 2006). The link between epistemic beliefs and teacher practice can be explained through Bourdieu's (1984) concept of 'habitus'. Habitus is created through social and relational contexts, situated in norms and cultures. Habitus is not a fixed state of practice but underpins our everyday p(P)ractices and helps to account for how individuals and communities have become caught up in certain patterns of practice without necessarily intending to do so, and without necessarily being able to identify the consequences of doing so. Habitus helps researcher-teachers to understand the complex, multi-dimensionality

of practice and why shifts in unhelpful patterns of practice can be so difficult to make and sustain. Developing teachers' critical awareness of epistemic beliefs, paradigmatic assumptions and the work that they do is crucial point of intervention for sustained improvements in teaching practice and sustaining quality teaching.

Proposition 3—A/r/tography as (Post-)qualitative Inquiry for Initial Teacher Education in the Arts

A/r/tography "is a mode of thinking about or theorizing multiplicities. It is not about framing rules or understanding principles, but about the possibilities of intertextual relations" (Springgay, 2008b, 161). In this instance, it is a more-than-human inquiry that is focused on the assemblage of learning and teaching, not an individual. These intertextualities are relational, material and aesthetic, and offer openings for the bodies of the a/r/tographer and other a/r/tgraphers they are wondering with to consider the relationship with all sites, sights and cites within the event assemblage such as a curriculum, school, classroom or technology. "A/r/tographical research means being open to a continual process of questioning" (Springgay, 2008, 38), re-visioning and revising. (Post-)qualitative a/r/tographic inquiry offers a space in initial teacher education to ask questions with beginning educators about the practices, of things and bodies, objects and subjects, voices, and artefacts of culture, language, history, traditions and the spaces we recognize, highlight, reify and erase in arts education.

My journey into (post-)qualitative research (Lather & St. Pierre, 2013) was finding out that it was what I always doing. I don't develop a hypothesis, find a community, read a book, get some data and disseminate the findings. I live deeply within and with the inquiry, re-looking and re-imagining small da[r]ta as it is visualized through the theories and layering of theories that are entangled in my practice of a/r/tographic inquiry. I do my da[r]ta work through making and writing and the work between these two. Doing da[r]ta work is *becoming*. My research is my living inquiry, and I am found firmly *within* the rhizome and slipperyness of the artist-researcher-teacher. This form of practice as research has shifted what constitutes research and how we invite those new to research in ABER.

I am positioning a/r/tography as (post-)qualitative here in this UNITWIN arts year book chapter as a proposition to arts educators in initial teacher education to further the theme—*Aesthetics of Transformation.* The focus of the UNITWIN 2018 conference was on 'Arts Education Research and the Challenge of Cultural Sustainability'. Together we explored the question: 'How may and does arts education contribute to cultural sustainability?' In my presentation, I added a question: What role can/do we play in shaping and shifting the world view in a globalized, relational space? I explored this through Australia as a colonial, settler country where settler grammars (Moodie & Patrick, 2017) need and must be de-colonized in and through curriculum. In Australia, we now pride itself on being a contemporary country of migrants; a country that is culturally diverse due to waves of immigrants' post-British invasion. However, we are also a country of contested spaces, a nation that often presents itself as young, when one of the oldest living people live here on unceded and stolen lands and we are divided and, where racism thrives through ignorance and continued colonial ideologies prevail. Australia does not have a treaty with our First

Nations People—one of the only countries of the Commonwealth to not recognize its Indigenous Peoples. This is where I began my paper to address this question and then walked the audience into our S.P.A.C.E Capstone as a case for how this might begin—with an acknowledgement.

11.3 Arts Integration in SPACE

The S.P.A.C.E Capstone was positioned traditionally at the end of the two-year Masters of Teaching programme, as a metho-pedagogy research-based learning opportunity in teacher education that allowed for teachers to design and develop integrative pedagogies that could create new opportunities for the arts in schools through a small project. The ontological, methodological, epistemological and pedagogical questions that provoke us are responsive to the relational discourses in the arts and in arts education discourse in Australia. In Victoria, we have an intercultural capability curriculum in our state-based curriculum that builds on the "Melbourne Declaration on Educational Goals for Young Australians [and] recognises the fundamental role that education plays in building a society that is 'cohesive and culturally diverse, and that values Australia's Indigenous cultures'. The Intercultural capability curriculum addresses this role, developing students who are active and informed citizens with an appreciation of Australia's social, cultural, linguistic and religious diversity, and the ability to relate to and communicate across cultures at local, regional and global levels" (Intercultural Capability, VCAA, n.d.). This curriculum capability along with the Mar and Ang (2015) Australia Council report, '*Promoting Diversity of Cultural Expression in the Arts in Australia*', allows teachers to see the great potential of arts integrations in our schools and ways that the arts can make our communities stronger through decolonization, critical pedagogy and radical thinking. This report featured exemplars of arts-based cultural practices, highlighting ways that the arts seek to open discussion and create opportunities for reflective responses to Australia's diversity of cultural, social, political and economic expressions. They are reflected on and responded to through a range of inquiry-based weekly seminars across the semester in this S.P.A.C.E Capstone.

When practitioners from a range of disciplines come together, they bring with them a range of ontological positions, epistemological beliefs and practices that stem from the disciplinary cultures they practice within (McNair et al., 2015). Professional collaborations that cut across disciplinary boundaries foreground the existence of different epistemic beliefs and bring into view how these impact teaching and learning for the future. The learning and teaching of the unknown workplace and future requires these cross-cutting capabilities that allow for disciplinary knowledges to be transformative across disciplinary boundaries (McWilliam et al., 2008). The S.P.A.C.E Capstone was a site for seeing how ontological positions and epistemic beliefs change when developing the professional capability to learn with for creativity, collaboration, curiosity through the likes of ethical, personal, cultural, critical and multimodal literacies. As a PLC, the candidates within the subject learned by

doing and becoming together through practice. The PLC approach for teacher professional learning post-graduation has been found to optimize time spent in professional development by bringing together teams of teachers who regularly collaborate, mentor and support each other as they learn through inquiry-based practice to ultimately improve student learning. As a subject within ITE, the S.P.A.C.E Capstone brought teams of teacher candidates to learn by doing, writing, being and practcsing together within an inquiry. As St. Pierre (2017) encourages researchers: "after the ontological turn, to break the habit of rushing to pre-existing research methodologies and, instead, to follow the provocations that come from everywhere in the inquiry that is living and writing" (1). These teams of teacher candidates were multidisciplinary but underpinned by shared beliefs as a PLC that were actively driven by an inquiry model that included purposeful, creative, collaborative and practice interventions. A goal of the S.P.A.C.E Capstone as a PLC was to have *becoming* teachers work on inter- and transdisciplinary learning problems as p(P)ractice with a shared focus on their own learning and not on their teaching as (post-)qualitative inquirers.

Core tenants of a PLC are collaboration and collective responsibility. These partnerships allow for all participants to work on a singular but shared inquiry that is focused on practicing in a supportive, creative, personalized, reflective and mentored site with critical friends. This shared inquiry design and conceptual framing supports risk-taking, play and creative ideation through speculation, curiosity and 'what if' practices performed in inter- and transdisciplinary a/r/tographic teams. These practices fostered important cross-cutting skills that teachers seek to develop in their students often without experience or skills. International PLCs have been shown to have significant impact on developing teacher practice in a professional context while improving student learning outcomes (DuFour, 2004; Huffman, 2011; Louis & Marks, 1998; Vescio et al., 2008). However, while the language of PLCs is used in the Australian policy documents, Departments of Education and Dioceses in New South Wales, Queensland, South Australia, Victoria and Western Australia, there are few examples of sustained PLCs operating in ITE projects for *becoming* teachers. International research suggests that PLCs have significant potential to become sites of intervention in the professional practice of Australian teachers (Fulton & Britton, 2011; Goddard et al., 2007; Vescio et al., 2008). PLCs tend to be mistaken for Communities of Practice (CoPs) (Lave & Wenger, 1991) yet there is an important distinction between these two communities and how they work. Professional learning communities are more formalized than CoPs which grow organically around common interests and membership of a community such as the S.P.A.C.E Capstone. Critically, PLCs are held together through a common line of inquiry with educators working purposefully to create and sustain the learning culture. This, in turn, relies on contributions of all members of the community who work together towards a common learning goal with a view to improving student learning outcomes.

p(P)ractice is the common thread that holds the multiple dimensions of these propositions together. I define practice as recurring, situated actions informed by shared meanings (Schatzki et al., 2001) in the PLC. The S.P.A.C.E Capstone adhered to the premise that practice is critical because practitioners develop knowing *through* doing, being, knowing and becoming. Because "every practice is a mode of thought,

already in the act. To dance: a thinking in movement. To paint: a thinking through colour" (Manning & Massumi, 2014, vii). The S.P.A.C.E Capstone learning design drew on the conceptual resources of practice theory as informed by the work of Bourdieu, Lave and Wenger (1991) and further developed within the field of organizational studies. Knowing in this sense is then understood as "an ongoing social accomplishment, constituted and reconstituted in everyday practice" (Orlikowski, 2002, 252). Knowledgeability is therefore continually enacted and re-enacted in ongoing actions (Feldman & Orlikowski, 2011, 1243) with/in the PLC. That is, practice is constitutive of an individual's onto-epistemic beliefs.

11.4 Propositions in S.P.A.C.E

This Capstone subject was positioned to support the ontological, epistemological, methodological and pedagogical through its entangled multi- and cross-disciplinary cohort and focus on inter- and transdisciplinary integrative inquiries. Practice then becomes focused on objects, histories, cultures, climates and communities and the relations between these. The S.P.A.C.E Capstone began with the *becoming* teachers tracing the boundaries of becoming through emerging onto-epistemic-methodological practices in arts education (Wright & Coleman, 2019). They were seeking questions to answers that are explored through practice. We practiced as teachers in speculative and creative spaces because here there are no strict boundaries or structures to wonder within; it allowed us to rhizomatically shift and turn, and always be in a state of *becoming*. The S.P.A.C.E onto-epistemology locates:

S: pace and sites
P: edagogies and practices
A: rtful inquiry/artistry
C: ommunity dynamics in collaboration
E: ngagement in ecologies

Here, in the assemblage of SPACE, we could explore the socio-material and cultural-historic relations and respond to the effects of the human and non-human interactions in the research in|for|as teaching and learning. We found that (Post-) qualitative inquiry was an invitation to think and do arts-based educational inquiry outside normalized structures of humanist education. It was a space that enabled co-creation of knowing, being, thinking, doing. Co-creation

11.5 Da[r]ta as Practice—Practice as Da[r]ta in Arts Integration

Arts integration was chosen in the curriculum design of the subject in its first planning because of the contested spaces it serves across borders and curriculum areas. Arts integration offers a space for thinking as an artist/performer/musician/designer to construct knowledge as p(P)ractice through/with/as other learning areas such as in STEAM or maker space learning. It is a speculative approach to teaching and learning where students construct and demonstrate understanding *through* practice. This is the first time any of the S.P.A.C.E Capstone candidates in the class may have practised, designed, poetically written, performed or danced their thinking as part of the learning process within other disciplinary areas. It is only here when we can begin to shift the methods towards inquiry as methodology. In the S.P.A.C.E Capstone, we started with Burnaford's et al. (2001) definition of arts integration:

> Arts integration is…
>
> Arts learning that is deeply immersed in other content areas.
>
> A strategy to move the arts off the sidelines of education.
>
> A negotiation between the learner and the community.
>
> A way of thinking about learning and teaching.
>
> A way to teach beyond the standards.
>
> Not an island. (ibid., xxxiii)

From this definition, we explored ways to co-design curriculum integrations through S.P.A.C.E as an approach to teaching and learning that will see learners conceptualize, construct and demonstrate knowledge and skills through, in and as arts practice. We co-constructed and co-designed ways to enable futures and future learners to engage in a creative, critical and imaginary processes that will make connections between the arts and another disciplinary area to address new integrative learning outcomes and teaching objectives in both curriculums. This is achieved not to position the arts as the way of being, rather to highlight how through practice we come to know differently.

The S.P.A.C.E Capstone started in the storying of the intradisciplinary by exploring how our teacher candidates practised within a single discipline. What does this look like and what do the processes and products evidence in\as\for the arts? In week two, we then begun to collaborate and work within the assemblage as cross-disciplinary educators. The S.P.A.C.E onto-epistemology allowed for the teacher candidates to see a disciplinary area from the perspective of other sites, sights and cites (Fig. 11.1).

In week three, we would begin to co-design ways of exploring the arts to teach and learn as cross-disciplinarians and investigate artists, community-based projects and making practice as da[r]ta to experience the affect of cross-discipline arts integration. The group dynamic shifted as the weeks progressed and we now shifted focus to the multidisciplinary. In week four, multidisciplinary arts integration was co-designed with colleagues and researchers at the University of Melbourne through serious game

In this weekly provocation, primary teacher candidates were asked to develop a living city out of 5 materials found within the art studio and using the site of studioFive develop a site for this futures living city to thrive as a team of practitioners. They first had to come to an agreement on what a STEAM transdisciplinary learning experience looked and felt like with no 'one' discipline leading the solution to the proposed problem. They then had to co-design the city and consider how this this da(r)ta "can challenge teachers to rethink pedagogies they have usually used" (Brew and Saunders, 2020).

Fig. 11.1 Co-designing a STEAM based futures 'sustainable living city' in *studioFive*, 2018

design. Each group of teacher candidates included people from different disciplines working together, each drawing on their disciplinary knowledge to explore a transcript provided by Dr Anh Nguyen[1] Melbourne Museum Research Associate and ARC Laureate Fellowship on the History of Child Refugees, with Dr. Alexi Lopez Lorca a Computing and Information Systems Specialist. The inquiry big idea 'How can we use STEAM or arts integration to teach a 'forced migrant' reality to children through the arts and play-based design?' led the inquiry into new critical and creative integrations.

The next weekly seminar was designed to be interdisciplinary. In week six, teacher candidates were integrating knowledges, experiences and ways of citing a range of curriculum to create arts integrations through methods from different disciplines with lecturers who trouble p(P)ractice with them. Now, they were using their da[r]ta to create a real synthesis of approaches for innovative arts-based solutions to big ideas in the world such as interculturalisms, sustainable practices,

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[1] Dr. Anh Nguyen https://arts.unimelb.edu.au/school-of-historical-and-philosophical-studies/research/arc-kathleen-fitzpatrick-laureate-fellowship/researchers/anh-nguyen.

Fig. 11.2 Example of 'Serious game' design sprint, studioFive (2018)

social and emotional well-being and critical literacy development. Finally, teacher candidates were invited to practice in the transdisciplinary space. In week seven, University of Melbourne, Professor Patricia Piccinini[2] explored her transdisciplinary practice through an artist talk to demonstrate how trans-arts integrations create a fluid unity of intellectual frameworks beyond the disciplinary perspectives for steam and cross-cutting inquiries (Fig. 11.2).

By the end of the weekly provocations, S.P.A.C.E Capstone teacher candidates were prepared to use the da[r]ta they have been making, doing and collecting each week to design a project that storied their post-qualitative inquiries, methods and pedagogies in|for|as ABER. We focused on the project as an event assemblage, a piece of signature work where there are no real beginnings or endings, only a path to follow in their teaching practices that will follow. The da[r]ta produced happened at all phases of the research, serendipity and happy accidents were made possible in each seminar and the mapping of the da[r]ta drew connections together through 'doing' their da[r]ta work in creative and speculative writing sprints. In 2018 and 2019, this was a collaboration with Dr. Richard Sallis and Dr. Sarah Healy. These University of Melbourne colleagues were important as co-teachers and co-instigators as they drew the circles of da[r]ta together with the teacher candidates in *studioFive* through S.P.A.C.E. The da[r]ta work had a focus on experimentation with possibilities in the assemblage happening at different intervals, and we were always working within the relations (found and felt) to locate the kinds of affective flows that occur between these relations (Fox & Alldred, 2018)—for integrations to be possible.

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[2] Professor Patricia Piccinini https://findanexpert.unimelb.edu.au/display/person182190.

11.6 Conclusion

As of 2019, the S.P.A.C.E Capstone subject has co-produced over two hundred projects that proposed and posed new innovative and creative ways to integrate the arts in and across school-based communities for transformational ABER. Each of them were shifted by the aesthetics of transformation, as practitioner researcher-teachers. *Being with* creativity through investigating your own practice and seeing this practice as a catalyst for change is powerful. It shifts you. It is like holding up a mirror to the past, present and future all at once. This mirror allows you to see why you came to education, why you are now an educator, and what you hope to achieve when you set out on the journey in, with and across the arts. In the mirror, you find an embodied knowing through artful inquiry, your *becoming*, reflecting back at you. This 'seeing' opens the opportunities for deep learning through *being with* and *within* your future teaching practice and living *within* the inquiry as teacher-researcher. As practitioners collaboratively exploring arts-led and art-based inquiries together in a professional learning community, we worked within a lolly bag of methods and pedagogies seeking critical, reflective and transformative engagement. This relational approach to arts-based research learning in teacher education as an assemblage is affective, felt through its structural shifts and socio-cultural-material practices. Arts integrations in S.P.A.C.E considered the problems *becoming* teachers have felt, seen and considered in schools and speculated on new ways of knowing through co-building, co-designing and co-creating arts integrations for arts and culture education in community. These socio-community practice-based activities, including the participants' engagement with material objects in time and space, have become the da[r]ta for *studioFive and new ways for us to begin imagining.*

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Part III
Arts and Cultural Education Under Conditions of Digital Transformation

Chapter 12
Arts and Recent Technology, Exploring Responses in Times of Change

Check for updates

Yu Jin Hong

Abstract Technology has functioned as a useful and complementary tool for expanding creativity and arts and culture education. Science and technology are also inspired by artistic creativity. In this regard, arts and technology must meet and converge at these points. The recent technological change known as the *Fourth Industrial Revolution* is expected to bring about a more ground breaking change than the previous technological development. New tools and technologies such as big data and 3D printing are making attempts in the field of arts as new materials and mediums, and artificial intelligence technology displays activities for creating artworks by itself and is also involved in creative areas originally inherent to humans such as music or painting. This paper explores the recent debate over the relationship between arts and technology in the context of asking questions about the preparation and concerns regarding the relationship between technological change and arts; examines the nature of technological change in arts as well as its implications for arts and arts education; and observes the challenges in the field of arts during these transformative times.

12.1 Introduction

Technology impacts our society as well as the arts and culture in various ways. The technological changes that came after the *Industrial Revolution* in the nineteenth century intensified the significance behind the aura that artwork creates, and also influenced new perspectives on art. With the recent emergence of digital technology including computers, new changes are taking place in the arts in increasingly different forms, and there is much talk in the field of arts and culture about the recent technological change known as the *Fourth Industrial Revolution*. The "*Fourth Industrial Revolution*," mentioned by Klaus Schwab at the 2016 *Davos Forum*, was discussed as a new trend of technological change within society as a whole. The

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Fourth Industrial Revolution is a term conveying expectation that information and communication technology will bring about revolutionary change in society based on advanced information technology such as artificial intelligence, the *Internet of Things* and big data. It is not yet clear whether the *Fourth Industrial Revolution* will indeed be a revolution that will transform our lives or merely an exaggerated title. However, the perception that technology is heavily impacting our lives and the arts, and that its influence will be greater in the future is becoming more widespread.

Various plans have been established at the national policy level in Korea in response to technology from the arts point of view. In July 2017, the new Korean government adopted a response measure to the *Fourth Industrial Revolution* as one of 20 major national agendas which are among the top 100 national tasks of the "*National Five-Year Plans*," therefore, garnering a high policy interest. In the "*Comprehensive Plan for Arts and Culture Education (2018-2022)*" announced by the *Ministry of Culture, Sports and Tourism*, one of the three major strategies to "diversify participant-centred arts and culture educational programs" includes "responding to the Fourth Industrial Revolution by enhancing understanding."[1] Together with this, the effects of the new technological change brought on by the *Fourth Industrial Revolution* in the field of arts and culture education were explored during the *International Arts Education Week* under the theme of "Rediscovering Arts and Culture Education in the New Era: Fourth Industrial Revolution."

What kinds of effects will the changes in today's digital technology have on arts and arts education in the future? Technology is constantly changing, and discussions on the *Fourth Industrial Revolution* are experiencing various developments, which makes it difficult to clearly predict the future. Currently, technology is solely used as a tool of representation or has limited functions, and actual introspection and application of the relationship with technology remain weak. There have been attempts to combine arts and technology such as media arts, but as technology develops further, more various and active combinations with technology in the field of arts are expected to be required in the future. This paper explores the relationship between arts and technology in the context of asking questions about the preparation and concerns regarding the relationship between technological change and arts; examines the nature of technological change in arts as well as its implications for arts and arts education; and observes the challenges in the field of arts during these transformative times.

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[1] In the UK, the *Department for Digital, Culture, Media and Sport* similarly published the digital culture report "*Culture is Digital*" in March 2018. This report is a strategic report seeking collaboration between cultures and technologies to enhance the competence and participation of cultural institutions. The three main themes include "Audiences: using digital technology to engage audiences", "Skills and the digital capability of cultural organizations" and "Future strategy: unleashing the creative potential of technology" (http://www.gov.uk/government/publications/culture-is-digital).

The *Canada Council for the Arts* also operates a *Digital Strategy Fund* to facilitate responses to digital changes in the arts and to help artists and arts organizations understand and engage with the digital world, as well as cultural, and social changes (https://canadacouncil.ca/funding/strategic-funds/digital-strategy-fund).

12.2   Arts and Technology

In fact, the connection between culture and the arts and technology is not new. In ancient Greece, "techne" can simultaneously mean "technique" and "arts" in today's terminology. This portrays that in ancient Greece, technology and arts were not separate. Since then, the two fields took on opposing characteristics, where technology has been extended to the field of engineering, with technological laws being strictly applied, while the arts has become a creative area based on free imagination. However, arts and technology have also been positively or negatively interconnected in various ways since then.

When photography emerged in 1839, French painter Paul Delaroche was concerned with photography being a threat to the arts of painting, declaring, "From today, painting is dead".[2] Nevertheless, looking at technical images through photography not only diminished the aura of artwork, but also served as one of many factors leading to the disappearance of realism in the painting field and the rise of impressionism. This was because the objective and rigorous reproduction of objects that realism pursued through the dissemination of photography was no longer attractive to artists. Not only did the emergence of photography give rise to impressionism, but since then, photography has become one of the arts and has also introduced new perspectives and areas in photographic arts due to the ongoing development of camera technology.[3] When film was introduced by the Lumiere brothers in 1895, it was thought to be a threat to the performing art forms such as theater. Currently, however, photography and film have been positioned as a new culture and genre alongside painting and theater, and modern arts is increasing in artistic potential with the help of various technologies such as video technology, electronic music and stage equipment. Media art, which artistically and proactively embraces technical media, seeks the convergence of arts and technology as a creative activity by utilizing mechanical media to borrow, blend, mix and reconstruct images. Media art has become increasingly diverse in the form of media art creation with the advent of TV and broadcasting in the 1960s, and has also been extended to multimedia utilizing satellites, the Internet and websites. Media art differs from conventional arts in that it receives technology positively, and also allows interaction between the artist and the audience. While paintings and sculptures are static pieces that communicate with audiences in a physical viewing space, media art transcends the spatial and

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[2] https://en.wikipedia.org/wiki/Paul_Delaroche.

[3] The emergence of the digital camera may not have made much difference between the previous analogue image and the digital photograph in terms of the act of taking a picture and viewing the results through the human eye. However, unlike analogue processes, which are summarized in DP & E (development, print, enlarge), digital processes involve numerous technologies and techniques such as facial recognition AF, synthesis, Photoshop, CGI (Computer Graphic Imagery), 3D and digital collage, and therefore, it is possible to create new results that are completely different from the original, beyond the mere duplication of development and the development provided by analogue photography. A new genre called "Imaging Science" as a more specialized area has emerged, going beyond the limits of analogue photography in which anyone can use the tools to create effects on original photos and process them as they are (http://blog.skhynix.com/1998).

temporal limits through various real-time communication through interfaces based on mass media and communication technologies. This new technology has led to a new birth with artists utilizing technology rather than the traditional mediums of expression, and history proves that technological development and artistic change can be connected and coexist with one another.

When items that are only considered as technology are gradually used as tools to express people's thoughts or feelings, they enter into the realm of arts. Technology has functioned as a useful and complementary tool for expanding creativity and arts and culture education. Like the quote by John Lasseter (CCO of Pixar), "The arts challenge the technology and the technology inspires the arts,"[4] science and technology are also inspired by artistic creativity. Creativity is easily expressed at an intersection of different areas, and artistic as well as technical creativity is often found at the intersection of arts and technology. In this regard, arts and technology must meet and converge at these points.

Cases are emerging in academia and education trying to link arts and technology, focusing the importance of such connections and the convergence of arts and technology. In Europe, scientists and artists often collaborate on projects which produce creative results, called *SciArt*. This signifies the fusion of science and arts. These are projects in which science and arts, which seem as though they are completely different fields, aim to create new value through communication and exchange. Media and video arts that apply media technology to fine arts or the arts are forms of arts. Daejeon, Korea, is a region concentrated with universities and research complexes related to science and technology. The Daejeon Research Complex is equipped with science technology and infrastructure to operate the *Artience Festival*, offering various programs including forums, competitions and camps for youth. Like Europe's *SciArt, Artience* is a compound word merging arts and science. Recently, the paradigm reflecting the arts in science education is spreading as a trend in the field of education. The trend is found in *STEAM*, which adds an "A" for arts to *STEM* (Science, Technology, Engineering, Mathematics) education, which is a term to represent the trend in science education that started in the U.S. and advanced European countries in the 1990s. In Korea, *STEAM* has been established as a paradigm of convergence education to foster talent for the advancement of digital technology and was implemented in the primary and secondary education policy in 2011. If *STEM* is an educational policy that teaches science, technology, engineering, mathematics, etc., to foster outstanding students, *STEAM* is characterized by converging existing knowledge and fostering critical thinking abilities to solve problems in creative ways.

The *Fourth Industrial Revolution* is expected to bring about a more ground-breaking change than the previous technological development. This is because it also raises the question of how to look at technology (artificial intelligence) given that it is able to create arts itself, beyond the role of technology merely providing simple instrumental aid to the arts. New tools and technologies such as big data and 3D printing are entering into the field of arts as new materials and mediums, and artificial intelligence technology displays possibilities for creating artworks by itself

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[4] https://www.fastcompany.com/1680857/pixars-john-lasseter-weighs-in-on-art-and-technology.

and is involved in creative areas originally inherent to humans such as music and painting. The next section will take a look at the various attempts made to bring together the recent technological changes from the *Fourth Industrial Revolution* and the arts.

12.3 Characteristics of the Recent Technological Changes and the Impact on Arts

Major technological changes that have affected society include the *First Industrial Revolution* represented by hydropower and the steam engine, the *Second Industrial Revolution* which brought the development and diffusion of electricity and the internal combustion engine, the *Third Industrial Revolution* which is characterized by the computer and the Internet, and the *Fourth Industrial Revolution based* on artificial intelligence and big data. A key attribute of the *Fourth Industrial Revolution* is the new machine age[5] in which information can be collected, analyzed, assessed and created through artificial intelligence and big data technology, and it can be divided into virtualization, intellectualization and hyper-connectivity.

Virtual space has been connected in various ways with the field of arts since the period of the *Third Industrial Revolution* represented by the Internet. Cyber space such as the Internet, social media, smart apps and video media platforms have been expanded in various forms, and experiential technologies such as virtual reality, augmented reality and mixed reality have developed. A new generation dubbed the *Digital Native*[6] has already become familiar with the virtual space that incorporates this technology.

Virtual reality technology is already widely utilized in the field of arts and culture among the technologies related to the *Fourth Industrial Revolution.* New media using virtual reality technology is combined with the area of cultural heritage, allowing new viewing methods and educational experiences. By using virtual reality or augmented

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[5] Artificial intelligence and big data technology, which are proposed as the engines of the *Fourth Industrial Revolution*, are becoming increasingly common. They are being commercialized continuously through everyday household appliances such as speakers and refrigerators. Smart factories in the manufacturing sector are being operated and new technologies are being developed in the fields of humanoid robots and virtual reality. Jong-eun Jeong (2017) explains why policy interest in the *Fourth Industrial Revolution* is garnering more interest than previous policy issues. It is necessary to understand that artificial intelligence and big data technologies that represent the *Fourth Industrial Revolution* are seeking integration with all societal fields such as convergence with the basic disciplines such as physics and biology, personal preferences and social relations in a comprehensive manner. In addition, technologies related to the *Fourth Industrial Revolution* such as the *Internet of Things*, blockchain technology, 3D printing, advanced robotics, synthetic biology, VR/AR, unmanned transportation and open innovation platforms are all expected to achieve great development based on enormous societal attention and capital investment (Jong-eun Jeong, 2017, http://www.kcti.re.kr/webzine2/webzineView.action?issue_count=69&menu_seq=3&board_seq=2).

[6] The term *Digital Native* describes a person that has grown up in the digital age, rather than acquiring familiarity with digital systems as an adult, as a digital immigrant (source: Wikipedia).

reality technology, visitors can touch the screen with their hands in empty spaces like in sci-fi movies to see artifacts to the left or right, and it is designed to diversify the viewing methods or to create a virtual museum[7] of virtual heritage,[8] allowing visitors to view various pieces of cultural heritage online without physically visiting a space. Virtual arts or virtual cultural facilities such as these can provide personalized and optimal services to users by connecting various user information and contents such as *RFID* (Radio Frequency Identification) and big data. In addition, by increasing user accessibility to cultural facilities, more active and independent participation can be achieved. In addition to viewing the cultural and artistic contents, the virtual cultural facilities allow for reorganizing the meaning of cultural arts through social media and digital storytelling as well as digitalization of the arts in terms of content archiving, and extend the cultural, social and educational experiences to visitors.

Computers, which were first introduced over 60 years ago, are being influenced by the development of machine learning[9] (technology based on big data, e.g., artificial intelligence a machine thinks and judges for itself). It is predicted that the revolution will reach a new stage that has never been achieved before.

The "*Next Rembrandt*" project of a Dutch advertising company and Microsoft and "*Deep Dream*" by Google show that artificial intelligence can pose a threat to the field of creative arts based on human creativity. After analyzing 346 works of Rembrandt, *Next Rembrandt* reproduced portraits giving the impression of the works of Rembrandt through facial recognition, AI (artificial intelligence) and 3D printing technology.[10,11] *Deep Dream*, Google's artificial intelligence program, allows the creation of new artwork by finding and synthesizing patterns of different images, and a total of 29 works were even sold in an exhibition of artwork created through *Deep Dream*.[12]

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[7] The *Virtual Multimodal Museum (ViMM)* is a virtual museum that is designed to complement, strengthen and augment museums as a "digital entity" based on "personalization, interactivity, user experience, and richness of content." Such virtual museums vary in the form of hyper-museums, digital museums, cyber museums and online web museums (https://www.vi-mm.eu).

[8] Virtual heritage or cultural heritage and technology is the body of works dealing with information and communication technologies (ICT) and their application to cultural heritage, such as virtual archaeology. Virtual heritage and cultural heritage have independent meanings: cultural heritage refers to sites, monuments, buildings and objects "with historical, aesthetic, archaeological, scientific, ethnological or anthropological value", whereas virtual heritage refers to instances of these within a technological domain, usually involving computer visualization of artefacts or virtual reality environments. One technology that is frequently employed in virtual heritage applications is augmented reality, which is used to provide on-site reconstructions of archaeological sites or artefacts (source: Wikipedia).

[9] Arthur Samuel in 1959 defined machine learning as a field of study that gives computers the ability to learn without being explicitly programmed, i.e., artificial intelligence.

[10] http://www.itworld.co.kr/news/98720.

[11] "Kulitta", an artificial intelligence program that analyses the rules from existing musical scores and combines them with new musical scales, has learned all of the music of Bach and has composed new music displaying high quality similar to that of Bach. There have been cases with people from a panel of 100 unable to distinguish the music from that of Bach (https://news.v.daum.net/v/20150902102405487).

[12] http://biz.chosun.com/site/data/html_dir/2017/05/04/2017050400772.html.

Changes in artificial intelligence are expanding the scope of the area in which machines can replace human work, raising concerns that many existing jobs will disappear and the expectation that new jobs will be created that exploit new technologies.[13] These changes also raise the question in the field of the arts, as to whether creativity can only be considered as a human realm because of the artistic function of artificial intelligence. Walter Benjamin, in his book "The Arts of the Age of Mechanical Reproduction," mentioned about aura and authenticity that arts only have. Recent advanced technology is getting closer to unique characteristics of arts and accelerating AI to involve in the area of creativeness itself, which once again contemplates the aura and authenticity of arts. In the case of artificial intelligence even creating itself, it poses various other problems, such as how to interpret the aura and authenticity of arts, and whether it would be possible to grant the status of copyright holder to artificial intelligence as an artistic creator. On the other hand, however, there is the perspective that artistic creation of artificial intelligence will have difficulty replacing human emotions or creativity. Since artificial intelligence results from analyzing the pattern data of existing content, it can be biased due to the high dependency on input data, and the arts can be taught or enjoyed as a learning process through empathy, communication and emotion.

This is fundamentally different from the creativity of artificial intelligence which is based on replication through data learning. Shin-Eui Park (2017) explains that the role of an artist can be found in reinforcing the role of conceptual arts,[14] which started with Marcel Duchamp, by dividing the periods of technological innovation changes in the field of arts into the media age, the digital age and the AI age, respectively, and examines the change of arts as well as artists in each of the periods. The role of the artist is no longer to be an expert in expression technique but to strengthen the expertise of choosing, converting and transforming objects and contextual contexts for works as well as presenting texts in entirely different semantics. Arts and intelligence programs or 3D printers can complete paintings and sculptures, but as concept artists, the artists can take on the role of asking questions to humans and society and be the agent utilizing the technology (Park, 2017). It is not easy to argue that this distinction from artificial intelligence will be maintained in the future. However, in addition to merely incorporating technology into the arts or admiring the accuracy of expressiveness and reproducibility of artificial intelligence to that of the level of human beings, it remains to be seen whether or not human emotions and psychology can be replaced by technology such as artificial intelligence. It is clear that this can be done through the artist figuring out and trying to imagine what is possible through artwork, allowing the artist to think about the uniqueness of human beings and discovering their uniqueness.

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[13] The Future of Jobs report of the Davos Forum projects that artificial intelligence in the era of the *Fourth Industrial Revolution* will remove 7.1 million jobs by 2020 and create 2 million new jobs. 68% of today's 7-year-olds are said to be doing something new and unknown at present due to technological advances.

[14] Conceptual art refers to a form of modern art that emerged after minimal art. Marcel Duchamp, a pioneer of conceptual art, explained that the artist's role was not to manipulate materials, but to select them for beauty.

In addition, it is expected that there will be a hyper-connected society through the *Internet of Things (IoT)* and the *Internet of Everything*, in which people and devices are connected to each other in real time by the development of technologies such as the wearable Internet and ubiquitous computing. Connectivity in the early twenty-first century was about the connection between human and human, and the connection between human and machine, which was merely a feature in the digital world, but in the *Fourth Industrial Revolution*, the connection between things and things will break out of the digital scope and become a feature of the real world. In a society where such hyper-connectivity is realized, the industrial form can be a form of on-demand or co-creation with consumers, which identifies preferences in real time and meets the demands of individuals rather than the mass production of items.

These characteristics will also diversify the ways of production, engagement and education in the field of arts and culture. Creators collaborate more closely today, and relationships between creators and appreciators can be linked to interactive planning, making and performing (Kim & Im, 2012). The convergence of arts and other fields and the convergence of media and media arts will also be expanded. It will become clear that these features will accelerate the expansion of arts fields such as media art, digital performance, digital cultural heritage, interactive arts and virtual reality arts, etc., and will serve as a technology going beyond the simple tools and materials of the artists. Additionally, consumers can have easy access to learn a variety of information and learn through various educational methods. Through the use of video production programs and 3D printers, consumers can become makers, prosumers, independent learners and active participants, expanding the scope of their lifestyles. Accessibility to education has already been improved through *MOOCs* (massive open online courses), and it has recently become easier to access various topics online through platforms such as YouTube and TED, and there is also increasing activity as a creator who shares and communicates the results of his/her own creations with others through one-person media and social media. Because generations such as the *Digital Native* and *Generation Z*[15] are already familiar with digital technology and the use of such media, they are expected to be more active in creating and reflecting their advanced preferences based on these experiences and share them with other people.[16]

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[15] Most of *Generation Z* have used the Internet since a young age, and they are generally comfortable with technology and with interacting on social media (source: Wikipedia).

[16] Such independent and proactive creative activity is inextricably linked to the current trend of the maker culture. The maker concept started with the launch of *Maker Magazine*, which is published by O'Reilly Media. The maker culture is a contemporary culture or subculture representing a technology-based extension of DIY that intersects with hacker culture (which is less concerned with physical objects as it focuses on software) and revels in the creation of new devices as well as tinkering with existing ones. The maker culture in general supports open-source hardware. Typical interests enjoyed by the maker culture include engineering-oriented pursuits such as electronics, robotics, 3-D printing and the use of Computer Numeric Control tools, as well as more traditional activities such as metalworking, woodworking and, mainly, its predecessor, the traditional arts and crafts. There is a strong focus on using and learning practical skills and applying them to reference designs (source: Wikipedia).

12.4 Future Challenges and Possible Responses

The *Fourth Industrial Revolution* is a new opportunity and a challenge in the field of arts and culture. What is needed to effectively respond to the recent technological changes?

The new technological environment provides new ways for creation, engagement and education within the arts and culture field and allows more active participation than ever before. It also extends the link between artists and those who meet artists in various settings, between educators and learners, and increases the potential for realizing cultural diversity and cultural democracy. However, the confusion on the role of the artist and the creativity of the human beings according to the arts creation activities of artificial intelligence bring about new concerns in the field of the arts. In addition, the expansion of new technologies can create more cultural disparity in terms of cost and demand for access to virtual spaces and experiences. It will be difficult for all people to have the same capacity and accessibility to utilize virtual space or intelligent technology. In this new technological environment, a new cultural gap may be caused by the digital divide, causing confusion about the difference in the meaning of creative arts activities of humans compared to those of artificial intelligence. There also exists a concern that social relationships will be weakened. The meaning and the role of humans and arts in the new era, creativity and the cultural gap should be discussed in detail, as technology and arts and culture have different meanings depending on people's different values and philosophies. Arts and culture education is expected to play a more important role in understanding and resolving these challenges stemming from the *Fourth Industrial Revolution* in that arts and culture education remains at the core of the process of understanding and observing people and society through arts and culture.

While the meeting of arts and technology up until now was mainly in the area of media art, incorporating core technologies of the *Fourth Industrial Revolution* such as virtual reality, augmented reality and big data into the field of arts and culture will be greatly expanded in the future. Accordingly, policy support for technical literacy in the arts field is necessary. At the same time, educational programs for expanding cultural and artistic literacy for professionals who are studying and developing technology are needed. Moreover, by establishing and expanding opportunities for collaboration between experts in the fields of technology and the arts, communication and development for arts creation and arts education need to be conducted. Through this process, the contents and methods of arts education will be able to be diversified and newly developed.

The *Fourth Industrial Revolution* gives us the message that once again, we need a fundamental reason for humanity and the arts, as well as creativity and communication, while suggesting new methods for technology and arts to meet. Such a reason can be embodied through arts educational programs, and the result of that reason can have a positive influence on the co-evolution of arts and technology.

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Chapter 13
Critical Incidents as a Participatory Research Approach for Transformative Cultural Practices

Christoph Richter and **Heidrun Allert**

Abstract In the post-digital era processes of cultural and aesthetic education to a large extent unfold in informal settings. To keep track of and analyze these highly idiosyncratic, erratic, and fragile processes, we contend that there is a need for approaches that grant the participants a more active role in the research process. While there has been a substantial interest in the participants' perspectives and experiences, retrospective and reconstructive strategies do not directly lend themselves to the dynamicity and precariousness of educational processes as well as non-hegemonial and transformative practices. We therefore suggest a practice-theoretically informed version of the Critical Incident Technique as an approach for the participatory investigation of transformational practices and processes of cultural and aesthetic education. Based on recent re-readings of the Critical Incident Technique, we outline a methodological framework for the elicitation and analysis of critical incidents that accounts for the rationalities and aesthetics of situated practices and the ways these are reproduced and altered by the participants. Based on two examples, we show how critical incidents can provide insights that are relevant to the practitioners themselves, but also provide fruitful entry points for the integrative analysis of individual, cultural, and technological transformations.

13.1 Introduction

Does it fit the online image of myself if I post a photo of this wonderful fruit salad?

Why is he behaving this childishly when using WhatsApp, spamming me with this nonsensical footage?

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> Why is this half-naked woman catching fish getting more likes on YouTube than Mark
> Zuckerberg being interviewed by the EC?

In the post-digital era processes of cultural and aesthetic education, to a large extent, unfold in informal settings. They frequently take place outside of institutionalized settings such as schools, universities, theaters, or museums but in our everyday encounters, in our usage of new technologies and media, as well as in our practical engagement in a multitude of analogue and digital communities. To the extent that cultural forms, aesthetics, and values take shape and exist only in and through the nexus of particular sociomaterial practices, they are subject to constant transformations by our doings and sayings, our articulations, and data shadows. Processes of cultural and aesthetic education therefore turn into situated endeavors, in which we not only aim to get acquainted with transient rules, norms, and power structures but in which we also aim to develop a sense for the forms of being that are possible within the mesh of heterogeneous practices we find ourselves in (Alkemeyer & Buschmann, 2017).

To keep track of and analyze these highly idiosyncratic, erratic, fragmented, and fragile processes, we contend that there is a need for approaches that grant the participants a more active role in the research process. While there has been a substantial interest in the participants' perspectives and experiences, especially in qualitative research, retrospective and reconstructive strategies do not directly lend themselves to the dynamicity and precariousness of educational processes as well as non-hegemonial and transformative practices. In particular, they only insufficiently account for the performativity of the research effort and its role in the performative invention of culture and aesthetics (cf. Forster, 2007).

Against this background, we therefore suggest a practice-theoretically informed version of the Critical Incident Technique (Flanagan, 1954) as a viable approach for the participatory investigation of transformational practices and processes of cultural and aesthetic education. Following up on recent re-readings of the Critical Incident Technique, we will outline a methodological framework for the elicitation and analysis of critical incidents that accounts for the rationalities and aesthetics of situated practices and the ways these are reproduced and altered by the participants. Putting emphasis on informal settings our focus is not on the arts or artistic practices as such, but on the cultural and aesthetic dimension of our everyday life and encounters. Taking our 'mundane' practices, aesthetic experiences, and articulations as a starting point, the aim of the framework is to delve into the evolving spectrum of cultural forms, rules, semantics, and values, and shed light on the processes through which culture is locally reproduced and transformed. The framework is also an attempt to account for the performative nature of research into educational processes, which itself is part of the unfolding invention of culture.

As we locate important moments of cultural and aesthetic education in the 'mundane' encounters of everyday life, we first introduce a perspective on culture, aesthetics, education, and transformation, based on the theories of social practice (Hörning, 2004a, 2004b; Schatzki, 2001). Against this background, we pinpoint methodological challenges that arise from a practice-theoretical take on cultural

transformation and education and outline the Critical Incident Technique as an epistemic stance to address these challenges. Thereafter, we briefly explore two incidents we came across in our recent research work, and end with a discussion on the ways in which the Critical Incident Technique might add to a participatory research program on transformative cultural practices.

13.2 Culture as Practice

Throughout the last decades, the idea that culture is essentially bound to and exists only in and through lived practice has been broadly received in the social and cultural sciences (e.g. Gherardi, 2009a; Hörning, 2004a, 2004b; Reckwitz, 2002; Schatzki, 2001, 2012, 2017) as well as in the field of education (e.g. Alkemeyer & Buschmann, 2017; Budde et al., 2018; Hager et al., 2012). Culture, according to this perspective, is conceived not as a collective system of sustained and guiding cultural forms, codes, norms, rules, and values, but as the evolving body of (practical) knowledge, the sensitivities, and aspirations that humans enact to articulate themselves and act in the world (Hörning, 2001, 2004a). The conception of culture as practice entails that social "recognizable and competent behavior not only depends on functional requirements aiming at the fulfilment of certain targets or results, but also on normative expectations and aesthetic criteria of style" (Alkemeyer & Buschmann, 2017, 19). Aesthetic experiences and judgements as well as manifestations of style and taste are hence bound to local and situated modes of practicing (Gherardi, 2009b). In assuming that aesthetic experiences and judgments are inherent to any social practice, the conception of culture as practice challenges narrow and excluding notions of culture and aesthetics in that it locates processes of cultural (re-)production and transformation in our everyday encounters.

The perspective on transformative cultural practices adopted in this article is heavily shaped by recent accounts of practice theory, accounts that aver "that such phenomena as knowledge, meaning, human activity, science, power, language, social institutions and human transformation occur within and are aspects of interconnected human practices" (Schatzki, 2001, 2). Before turning to the methodological challenges associated with such a perspective, it is necessary, to at least roughly sketch our understanding of culture, aesthetics, education, and transformation.

First, culture is not something that is stable, homogeneous, or settled, but an open, contradictory, conflictual, resistant, multifaceted, and dynamically evolving process (Hörning & Winter, 1999). It is, as Kerne (1998) put it, an "open set of everyday behaviors and ritualized practices that characterize the social actions of a group of people, as well as associated artifacts, values, and states of consciousness" (38). We can therefore understand culture as something "that is constantly reworked by and only made available through cultural practices" (Grossberg, 1997, 379). Culture hence is not confined to institutionalized forms of artistic expression but pervades all realms of life, including the keeping of an Instagram account, car tuning, or preparing for the next family celebration. Furthermore, these cultural practices, and

the cultures they form, do not exist in isolation, but are constantly interpenetrated, shaped, and challenged by other practices. Due to the presence and accessibility of heterogeneous cultural forms, driven among others by the diffusion of digital technologies, contemporary cultures therefore need to be understood as hybrid and 'transcultural' in nature (Welsch, 1999).

Second, a practice-theoretical stance holds that practices come along with aesthetics, including particular types of aesthetic experiences, taste, and aesthetic judgments (Gherardi, 2009b). Aesthetic experiences and judgements are assumed to be essentially "tied to the actions people perform and the practices they carry out as well as to the material arrangements—including artworks—in relation to which they proceed" (Schatzki, 2014, 29). These experiences and judgements are based on a body of 'sensible knowledge' that emerges from the sense experiences encountered in practical engagements as well as the particular vocabularies and aesthetic criteria that develop as practices evolve (Gherardi, 2009b). Aesthetic experiences, tastes, and aesthetic judgments entailed in a particular practice are reflexively coupled with the feelings, descriptions, and uses of sensory impressions by the practitioners (Hennion, 2007). For example, as argued by Paßmann (2014), posting a tweet inevitably entails a sense for what is deemed to be aesthetically appropriate within a group of practitioners, while at the same time adding to the body of shared aesthetic objects.

Third, education as the formation and cultivation of knowledge and practical competence "is a diffuse event (embracing the whole person) that continuously occurs in all practice: it is the transformation of people that accompanies their participation in practices" (Schatzki, 2017, 25–26). Yet, as argued by Alkemeyer and Buschmann (2017), education cannot be reduced to "a mere adjustment of participants to given social structures, but as a process in which a subjectivity comes into being, which allows for people to realize situationally emerging potentials that transcend the given structures of reality" (22). As a "continuous path through time-space" (Pred, 1981, 9), education takes place in the meshwork of heterogenous and constantly evolving practices, entailing different and often incommensurable power-relations, norms, and codes. Education therefore not just requires adapting to a particular practice but first and foremost to enter into the realm of the not-yet-known, to encounter new and alternative ways of doing, saying, and relating. Education means to put oneself at stake as a person in an attempt to engage in more inclusive relationships with others and the world. It is against this background that cultural education can be understood as the non-affirmative positioning of oneself in relation to established cultural forms, as suggested by Jörissen (2015).

Finally, practices are not static entities confined by a set of established rules and norms, but they are constantly (re-)produced and therefore transformed in the actual doings, sayings, and relationships of the participants involved (Schatzki, 2017). The transformative moments of practice thereby can unfold in two different directions, they can be directed toward the re-enforcement of explicated rules, standards, and codified bodies of knowledge, or they can be geared toward the practical enactment of qualitatively new forms of interaction and experience that account for alternative knowledges, rules, values, and aesthetic criteria (Richter & Allert, 2017). Yet, the

processes of cultural (re-)production and transformation not only take place within but also across practices or even affect the entire nexus of practices. To the extent that practices are enmeshed with each other by the reliance on common resources, the complex intersections of its participants' paths in time-space, or the formation of larger projects in which multiple practices are coupled, certain practices or projects might turn dominant (Pred, 1981; Shove et al., 2012). Respective practices and projects are 'hegemonial' to the extent that they enforce their own logics, standards, and rationalities upon other practices. Typical examples of hegemonial practice can be found in the propagation of 'evidence-based education' or in the advancement of 'cultural canons'.

13.3 Methodological Challenges

While we assume that the notion of culture as practice that we roughly outlined in the preceding section provides a useful analytic tool to deepen the understanding of the processes of cultural and aesthetic education in transformative cultures, it also entails a set of methodological challenges (Schäfer & Daniel, 2015). In the following, we will briefly outline four of these challenges that are most relevant to our current research efforts and that guided the development of practice-theoretically informed version of the Critical Incident Technique that we describe hereafter.

The first methodological challenge arises from the fact that practices are "only comprehensible within the sites and within the moments in which they actually occur" (Grootenboer et al., 2017, 10). Even though practices are inherently geared to ensure intersubjective intelligibility (Zill, 2015), it does not mean that they are necessarily understandable to an external observer or interviewer, nor that the logics, understandings, and sensitivities entailed in a practice can easily be explicated. Quite to the contrary, we have to acknowledge that the meaning that is intersubjectively created within practice is bound to "the constant negotiation of what is thought to be a correct or incorrect way of practising within the community of its practitioners" (Gherardi, 2009b, 536). As argued by Hörning (2004b), the possibilities of an outside observer to understand what is reasonable and sensitive to those engaged in a practice is hence rather limited.

Closely related to this is the fact that even for the practitioners themselves the knowledges, values, and aesthetic criteria essential to a particular practice are usually "hidden, tacit, and often linguistically inexpressible in propositional terms" (Gherardi, 2009a, 116). Yet, the practitioners' inability to explicate the characteristics and logics of a certain practice is not an issue of intellectual neglect, but inherently due to the contingent and existential nature of practices that unfold at the situated intersections of routines, improvisations, not anticipated occurrences, trial, and error (Wolff, 2015). As argued by Turner (2001), there simply is no "common tacit rule book" that can be explicated. The second methodological challenge hence is to render thematic the logics, understandings, and sensitivities of a certain practice.

The third challenge relates to the inherent dynamicity of any particular practice. As practices are in a state of flux, 'cross-sectional' or otherwise 'ahistorical' approaches are not able to capture the precarious and contingent nature of practice as it unfolds. Instead, there is a need for strategies that allow to understand practical encounters both against the background of preceding events and occurrences as well as in light future commitments and events (Schäfer & Daniel, 2015). There is a need for strategies that account for the conflictuality and instability of practices, strategies that shed light on the way a 'specific intelligible social reality' (Alkemeyer & Buschmann, 2017) is created, including the participants' 'coping strategies'.

In addition, a practice-theoretical position, in line with other sociomaterial approaches (Fenwick & Edwards, 2013), stresses the performative nature of research as it stipulates a performative ontology instead of a representational epistemology. Hence, it is not possible to maintain a sharp line between the processes of cultural transformation and research, rather we have to concede that any form of research implies a cultural transformation, especially in the fields of social and educational research (Forster, 2007). Toward this end, it does not matter how 'neutral' we aim to be, as 'scientific neutrality' is itself a hegemonic strategy (de Legasnerie, 2018). As a consequence, we have to be skeptical about a priori defined concepts of art, culture, and aesthetics as well as the strive for an abstract mode of understanding that would exist apart from our own practical encounters.

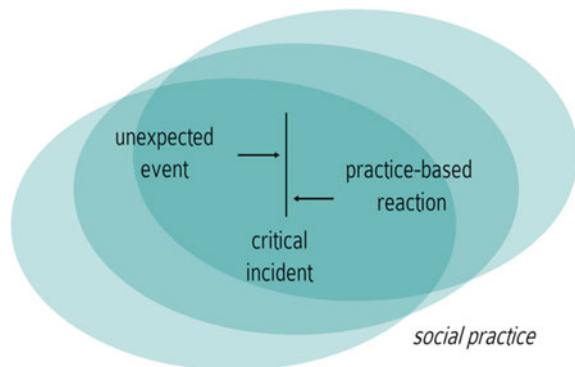## 13.4   The 'Critical Incident Technique' Reconsidered

To address the methodological challenges mentioned above, our intent in the following is to reconsider the so-called Critical Incident Technique from a practice-theoretical perspective. In its most general sense, the Critical Incident Technique can be understood as a set of procedures focused on the investigation of events, incidents, or processes that have a significant impact on the outcomes of an activity, positive or negative. The objective of the Critical Incident Technique is to gain insight into the critical features of a certain situation and the ways these situations are handled by the people involved. The Critical Incident Technique has originally been developed in the Aviation Psychology Program of the US Army during World War II by John Flanagan. Adopting a fairly positivistic epistemology the Critical Incident Technique was initially conceived as an observational approach providing experts with tools for the analysis of critical incidents in clearly defined (primarily occupational) situations in order to solve practical problems and develop broad psychological principles (Flanagan, 1954). Later on, the Critical Incident Technique was also adopted by qualitative researchers. They replaced the positivistic epistemology by socio-constructivist frameworks and advocated the use of in-depth interviews instead of direct observation. Rather than aiming for broad psychological principles, their primary aim was to understand a reported incident from the perspective of the individual, accounting for cognitive, affective, and behavioral elements (Chell, 2004). More recently authors such as Sandberg and Tsoukas (2011), Bott and Tourish

(2016), and Collins and Pieterse (2017), hinted for another reconceptualization of the Critical Incident Technique, based on practice-theoretical and sociomaterial frameworks. It is along this latter line of reasoning that our methodological take on the Critical Incident Technique, as a way to explore the rationalities and aesthetics of situated practices, is based upon.

A practice-theoretical conception of the Critical Incident Technique starts from the premise that it is especially in those moments when we encounter something unexpected or unanticipated, when our habits fail and when we find ourselves in a problematic situation that the logics, understandings, and sensitivities of a certain practice can turn salient and thematic to us. As suggested by Sandberg and Tsoukas (2011) it is in the course of those 'temporary breakdowns' that practitioners might enter "a mode of engagement that involves both immersion in practice and deliberation on how it is carried out" (344). In this mode of "involved thematic deliberation" (ibid.) the practitioners get a glimpse on the elements of practice that had been transparent, self-evident, and existential to them before and might learn about the concepts and schemas they had routinely but unnoticedly enacted (Wolff, 2015). At the very same time, it is exactly those insights that shape the future doings, sayings, and relatings of the practitioners and thereby transform the practice. A critical incident, from this perspective, hence can be understood exactly as such a moment in which a practical encounter turns problematic, i.e., uncertain, and the practitioners enter a mode of involved thematic deliberation. The critical incident is of a dual nature in that it sheds light on the relational whole of the past states of practice but also denotes a moment in which the relational whole is transformed. Figure 13.1 is an attempt to depict the dynamics of a critical incident.

The basic intuition is that a critical incident marks a temporary breakdown at the intersection of an unexpected event and the corresponding practice-oriented response. The unexpectedness of an event, and therefore also the criticality of an incident, can only be assessed against the practical understandings and teleo-affective structures entailed in the practice, just as the practice-based reactions that render the event salient. The critical incident is not something that stops the flow of events, the ongoing praxis, but something that has to be accounted for and dealt with in situ. This temporal

Fig. 13.1 Schematic representation of a critical incident

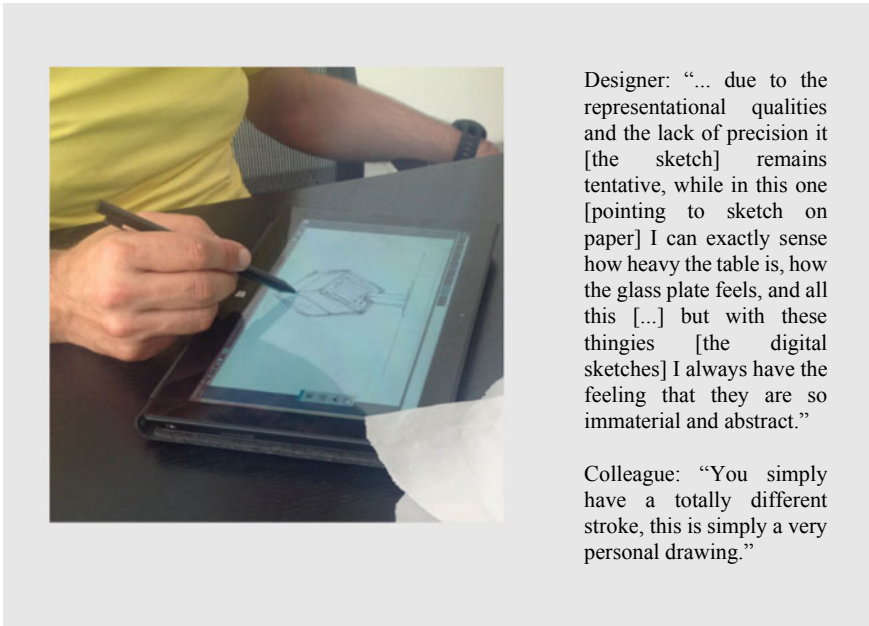horizon, in which the critical incident is embedded, is hinted for by the three ellipses in the figure above.

Against this background, the Critical Incident Technique can be reconstrued as a bunch of strategies aimed "to let the practice reveal itself through the moments it temporarily breaks down—namely, the moments when things do not work as anticipated" (Sandberg & Tsoukas, 2011, 347). Despite its original labeling, the Critical Incident Technique is not a unified method, but rather an epistemic stance geared toward the identification and reflexive examination of an unanticipated occurrence, in order to reach a new and transformative understanding of the unfolding practice. As such, the Critical Incident Technique does not exist apart from but is itself embedded in practical encounters. As a consequence, the practical engagement in respective strategies can take a variety of forms, ranging from informal conversations among practitioners over efforts to foster individual and organizational learning to orchestrated research projects. As suggested by Sandberg and Tsoukas (2011) there are also variants that are primarily aimed to trace critical incidents as they occur (first-order breakdowns) while others are interventionist in nature in that they aim to cause breakdowns (second-order breakdowns).

In a nutshell, the overall process can however at least heuristically be broken down into four main 'phases'. These include (a) the acknowledgment of an unexpected occurrence or encounter, (b) the exploration of the features of the sociomaterial practice(s), against which the incident turns critical, (c) the (collaborative) advancement of new understandings, sensitivities, and commitments, as well as (d) the enactment of new concerns, relatings, and interactions (Collins & Pieterse, 2017; Sandberg & Tsoukas, 2011).

13.5   Two Post-digital Incidents

To give a more concrete idea on how a critical incident can shed light on the practical knowledge, values, and/or aesthetic criteria entailed in a practice, we briefly discuss two incidents we came across in our recent research work. Due to our research interests, the incidents refer to what might be labeled as post-digital practices, in that they are implicated in the enactment of digital technologies (Meyer, 2015). The examples were also chosen to illustrate the fact that the Critical Incident Technique is more an epistemic stance than a unified method.

The first example is taken from an ethnographic study on collaborative design and the impact of digital technologies on the practices of sketching. As part of this study, we carried out a series of interviews with six industrial designers and a design student who had tried to integrate a newly developed digital sketching application into their professional work practices. In one of these interviews, a designer noted that he had hard times to adapt to the tablet device and the sketching application as he felt kind of alienated from his own drawings. An impression another designer directly related to in pointing out the importance of the personal stroke. Figure 13.2

Designer: "... due to the representational qualities and the lack of precision it [the sketch] remains tentative, while in this one [pointing to sketch on paper] I can exactly sense how heavy the table is, how the glass plate feels, and all this [...] but with these thingies [the digital sketches] I always have the feeling that they are so immaterial and abstract."

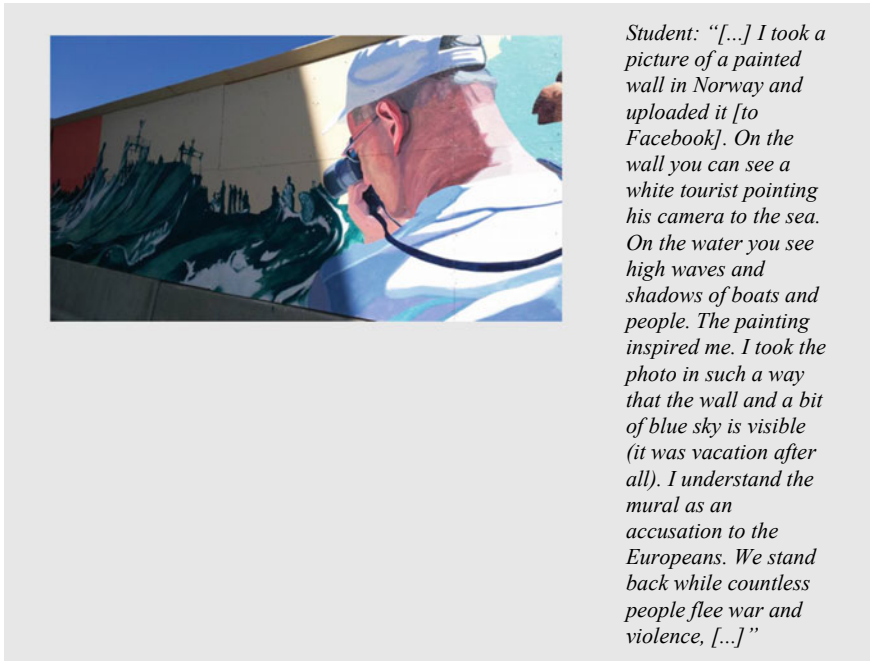Colleague: "You simply have a totally different stroke, this is simply a very personal drawing."

Fig. 13.2 Photo of the designer using the tablet and the digital sketching application (*left*); excerpt of the translated interview (*right*)

reproduces a short fragment of the translated interview transcript and an example of the kind of digital sketches these designers had been working on.

The designer's feeling of being alienated from his own sketch marks a critical incident and sheds light on the experiential and interactional qualities relevant to the practice of sketching he and his colleague are engaged in. Simultaneously, the incident raises questions on what actually causes the feeling of alienation as well as the practical significance of a "personal stroke" in this particular context. Subsequent observations, discussions with colleagues, and practical try-outs revealed that the feeling of alienation is largely due to: (a) the refraction of light at the surface of the tablet device, when used in a bodily position as depicted in Fig. 13.2; and, (b) the fact that the software translates the manual input into vector objects in a slightly smoothed manner (an effect that was found quite helpful by other designers). Further discussions with the practitioners also brought to the fore the ambiguous nature of authorship in the local design practice. While on the one hand authorship, and therefore the recognition of a "personal stroke", was deemed important as design was conceived of as an inherently articulative endeavor, the "tentativeness" and "abstractness" of the digital sketch was on the other hand seen as an opportunity to engage in new forms of collaboration among colleagues.

The second example stems from a research-based course on media education and social media. As part of this course, the students had been asked to describe an occasion in which they were inspired by the works or doings of others to create and

Student: "[...] I took a picture of a painted wall in Norway and uploaded it [to Facebook]. On the wall you can see a white tourist pointing his camera to the sea. On the water you see high waves and shadows of boats and people. The painting inspired me. I took the photo in such a way that the wall and a bit of blue sky is visible (it was vacation after all). I understand the mural as an accusation to the Europeans. We stand back while countless people flee war and violence, [...]"

Fig. 13.3 Photo posted on Facebook (*left*); translated snippet of the student's description of the incident (*right*)

eventually share something themselves. Figure 13.3 provides a shortened version of the vignette one of the students produced in response to the assignment.

The vignette was taken up and further discussed in the next session. While the student pointed out clearly that her posting was meant as a political statement, the discussion revealed that the criticality of the incident actually lies in the fact that the student, as she spotted the mural, found herself in a situation where she felt the urge to position herself politically while at the same time being on holiday. As she reported in the seminar, it is this tension and the question on how to reconcile these two fields of practice that turned significant for her. The actual composition of the photo, with a "bit of blue sky" in the upper left corner, is aesthetic response to this situation. The critical incident hence points to the fact the attempts we make to articulate ourselves on social media platforms are not bound to a specific practice but more often than not occur at the intersections of multiple practices, such as political engagement and leisure activities. The incident also exemplifies a particular (aesthetic) coping-strategy, a move made reacting to the demands posed by the divergent practices.

13.6   Toward a Participatory Research Program on Transformative Cultural Practices

The two examples, introduced in the last section, have been chosen to provide a very tentative impression of the kind of cultural and aesthetic issues, sensitivities, and concerns that might turn thematic when we start to have a closer look into the 'mundane' practices in and through which we articulate ourselves in the post-digital era. The examples are also meant to illustrate how temporary breakdowns can trigger processes of an involved thematic deliberation that might provide insights into an otherwise transparent practice. At the same time, the examples depict how critical incidents point toward transformative moments, moments in which previously established habits fail and the practitioners have to search for new ways to cope with the situation they find themselves in. While the designers have to figure out the importance of a personal stroke in their future practice of sketching, the student had to take a stance in posting her photo without being able to foresee whether others will grasp her intention or how they would respond.

While the description and analysis of critical incidents can, as we believe, provide useful insights into those very processes in and through which culture and aesthetics are reproduced and transformed, we believe it is equally important to realize that any educational and research effort is itself a performative endeavor, it does not take place apart from the cultural transformations it seeks to uncover. The Critical Incident Technique, as outlined in this article, hence is not just an analytic tool, but an epistemic stance that foregrounds our daily encounters as the realm in which culture and aesthetics unfold. It is serious about the understandings, experiences, and concerns that are only sensible to those actively engaged in a particular practice. It does not assume that there are any practices that have a privileged access to culture, aesthetics, or knowledge, but that there is an inherent value in the diverse forms of doing, sayings, and relating, out of which a sense of possibility can evolve. In this sense, the Critical Incident Technique ideally turns into a participatory endeavor of the practitioners and the educators and/or researchers to deepen our cultural and aesthetic understandings as well as to seize the chance to alter and advance our own practices.

As a consequence, the Critical Incident Technique, in our re-reading, is not a neutral measure but a deliberate effort geared toward qualitatively new and integrative forms of experiencing and relating with others and the world. This re-reading aligns with the idea of 'transculturality', aimed to cultivate our "ability to link and undergo transition" (Welsch, 1999). With respect to established research practices in the fields of cultural and aesthetic education, such a stance not only challenges claims for scientific neutrality or objectivity, but forces us to reflexively engage with the body of knowledges, concerns, experiences, and power structures that are constitutive for our own research practices. Toward this end, we believe that there is also a need for new presentational formats and fora in which research takes place and interrelates with the practices it is concerned about. While the Theory of Social Practices provides a lot of valuable tools for the analysis and understanding of educational and aesthetic

encounters, there is a need for research on how practices are accepted and prevailing in certain contexts, how hegemonic practices unfold and how non-hegemonic practices can be cultivated in our day-to-day encounters and research efforts. In short, being serious about a culture that is produced by our own doings, sayings, and relatings, it seems reasonable to engage ourselves in non-affirmative practices in research and education as well.

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Chapter 14
Museums and Other Users in Digital Space: Pioneers, Produser and Partners in Dialogue

Claudia Roßkopf

Abstract Museums can play an enriching role between past, present and future, between traditions and transformations. They are able to create spaces for exchange and reflection on relevant issues, for thought experiments, contemplation and inspiration, forming and dismantling opinions, fostering critical competences. Taking their responsibilities—acquiring, conserving, researching, communicating and exhibiting the heritage of humanity, as defined by the International Council of Museums in 2007—museums face transformative forces of digitization. This contribution is dealing with the following questions: Which possibilities rise in the face of digitization for arts education, museums as players respectively? By making use of these possibilities, how can museums be relevant to society on the long run, contribute to its development and cultural sustainability? The contribution reflects the museums' roles in digital space, shedding light on the questions above by taking two examples.

14.1 Introduction

Museums can play an enriching role between past, present and future, between traditions and transformations. They are able to create spaces for exchange and reflection on relevant issues for thought experiments, contemplation and inspiration, forming and dismantling opinions, and fostering critical competences. They are able to hold on to traditions and simultaneously create transformations, making good use of the existing potentials that are unique to museums. Taking into account their already-daunting responsibilities such as acquiring, conserving, researching, communicating

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and exhibiting the heritage of humanity, as defined by the *International Council of Museums* in 2007,[1] museums now face transformative forces such as digitization. Regarding the ongoing discussions about a new definition, one is getting aware of the demands made on museums and their self-conception facing societal, geopolitical and technological developments. Experimenting with possibilities and ways of generating and sharing knowledge, they transfer arts education to digital space. This contribution is dealing with the following questions: What possibilities arise in the face of digitization for arts education, with museums as "players", respectively? By making use of these possibilities, how can museums not only be relevant to society in the long run, but contribute to its development and cultural sustainability?

Information, communication, networking, marketing, education, participation; the list of feasible goals that museums pursue on the World Wide Web could easily be continued. However, what are they actually doing in digital spaces? The contribution focuses on the potentials of digital space for museums as players of arts education.[2] By doing so, it reflects the museums' roles in digital space not only as transmitters, but also as receivers of information and content, shedding light on the questions above by taking two examples.

First, the topic of the research, as well as *theoretical sensitivity*,[3] is presented. Subsequently, some of the preliminary findings are shown, followed by a first conclusion giving an idea about the next steps of the ongoing research.

14.2   Museums, Arts Education and Digital Space

The growing number of so-called (or similarly-called) *digital strategies* published by museums are an indication of their dealing with digital possibilities.[4] New job profiles such as "curator for digital museum practice"[5] or "project management for digital strategy/new media"[6] testify of digitization entering the museum realm. Similarly, many conferences within the museum scene are dedicated to the topic[7] and make

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[1] https://icom.museum/en/activities/standards-guidelines/museum-definition/. Last visit on 30 September 2018.

[2] See e.g., Henkel (2012) about museums as players of cultural education.

[3] See e.g., Truschkat et al. (2005) and Strauss and Corbin (1996) about the *Grounded Theory Methodology* that is applied.

[4] See for example (in Germany). https://www.kuma.art/de/kuma-digital, https://www.staedelmuseum.de/de/digitale-strategie, https://www.mkg-hamburg.de/de/das-mkg/digitale-strategie.html. Last visits on 9 September 2018.

[5] https://historisches-museum-frankfurt.de/de/ueberuns. Last visit on 9 September 2018.

[6] https://www.kuma.art/de/team. Last visit on 9 September 2018.

[7] For example: "Museum and Internet"/"Museum und Internet". Annually. http://www.mai-tagung.lvr.de/de/ueber_uns/ueber_uns_2.html.

"Bright Prospects? Chances and Problems of Digitization in the sphere of museums"/"Schöne Aussichten? Chancen und Probleme der Digitalisierung im Arbeitsfeld Museum". Leipzig, 10 November 2018. https://www.b-f-k.de/termine/index.php.

ICFA Annual meeting/Joint meeting ICFA/ICEE of International Council of Museums: "Cultural Heritage: Transition and Transformation", Session 3: "Cultural Heritage in the Digital

the demand for research obvious—along with the practical experiences, scientific evidence is necessary as basis for discussion.

The focus here is the museum in a digital space—not digital media in museum space. How do museums perform on the World Wide Web? How do they interact with the *users*? Thereby, the research process will show, if and in what sense the term *user* is suitable. The assignment of roles in digital space will itself be a subject of research. The *users* or *online-players* can be grouped into different categories: experts and laymen—in respect of the digital space, the arts etc.—curators, visitors, art critics, art educators, producers or recipients, *Produser*, respectively, as this division and dividing lines in general are mostly ambiguous.[8]

Starting on the homepage of the museums, links to their social media sites like *Facebook* and *Instagram* and also statements about the so-called *digital strategy* are discovered. There is further information about their digital practice on a blog as well. This material seems to be an appropriate starting point for the *Grounded Theory Methodology* (Strauss & Corbin, 1996) that is applied here in order to find relevant aspects regarding museums in digital space and to articulate new theoretical approaches. The preliminary findings result from the process of open coding, a first step of analysis according to the methodology. The initial codes capture relevant phenomena and useful concepts within the data and will be interpreted and related to the *theoretical sensitivity* based on literature and theories of Cultural Education, Aesthetics, Museology and Digital Studies. Furthermore, the institutions' statements are complemented by other users' statements that are found as comments on the blog or as reviews on *Facebook*.

The idea is inspired by the interdisciplinary research project *Rez@Kultur*,[9] that examines reviews ("REZensionen") about works of art and literature on online platforms of different sorts, e.g. blogs of art and literature critics, posts on *Facebook*,[10] reviews on *Tripadvisor*,[11] contributions on *social reading sites*,[12] etc. The project is

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World". Madrid, 11–15 November 2018. http://network.icom.museum/fileadmin/user_upload/min isites/icfa/pdf/Conferences/2018_Madrid_CallForPapers.pdf.

   Further information on the website of *Deutscher Museumsbund*: https://www.museumsbund. de/termine/exponat-raum-interaktion-perspektiven-fuer-das-kuratieren-digitaler-ausstellungen/, https://www.museumsbund.de/termine/eva-konferenz-digital-twins-kulturerbe-materialitaet-vir tualitaet/. Last visits on 9 September 2018.

[8] See also "constructions of media subjects" in MacGilchrist (2017).

[9] Rez@Kultur is a research project at the *University of Hildesheim* that started in the end of 2017 as a part of the research focus *Digitization in Cultural Education*, funded by the *Federal Ministry of Education and Research*. https://www.dikubi-meta.fau.de/projekte/projekt-n/. Last visit on 3 September 2018.

[10] See for example https://www.Facebook.com/pg/KunsthalleMA/reviews/?ref=page_internal. Last visit on 30 September 2018.

[11] See for example https://www.tripadvisor.de/Attraction_Review-g187323-d1777723-Reviews-C_O_Berlin-Berlin.html#REVIEWS. Last visit on 30 September 2018.

[12] See for example https://www.buechertreff.de/forum/thread/344-patrick-sueskind-das-parfum/. Last visit on 30 September 2018.

one of 14 current projects doing fundamental research on *Digitization in Cultural Education*, funded by the *German Federal Ministry of Education and Research.* Its team includes members of the department of *Cultural Policy, Business Information Systems, Literature and Language Technologies.* The research interest within the discipline of Cultural Education is dedicated to educational processes connected to the processes of reviewing. Educational processes are taken as transformations of relations to oneself, others and the world, based on the transformational concept of education by Winfried Marotzki (1990). As described by Thorsten Fuchs, it is about "reflecting and problematizing dealing with oneself, others and things and issues of the world".[13] Thereby, education "also means to be able to take a critical position towards knowledge and qualification, artistic experiences and finally those objects museums provide".[14] The analysis traces forms of critical positions in the data material and different positions online-players take towards art and towards each other. Some especially adopt the role of an art critic, attaching importance to their judgement, reasoning it. Others present themselves more as art scholars, giving scientific information. Yet, others act as artists themselves, creating elaborated reviews applying stylistic devices and neologisms. People share their discoveries and thoughts, reflect intensively on artefacts, form and change their opinions, contextualize artworks—be it an art-historical context, political, pop cultural or personal. They cite art historians, reconstruct historical relationships, reflect upon Tumblrism and other internet phenomena. They share and comment each other's contributions, they share their preferences for an artist or a colour. They build communities and bubbles. Their contributions are associative, abstract, analytical, argumentative—and testify a multitude of experiences and cultural education. Digital space provides space for "practice of thinking oneself".[15] The research project is generating knowledge about the users' performance, about arts education in context of digital processes of reception (of arts) and production (of reviews), the way users become players of cultural practice in digital space and the way of creating and changing modes of participation. That knowledge helps to analyze the digital possibilities museums actually do or could utilize in the future. What potentials and what challenges are there in order to create beneficial conditions for education and participation in digital space? How can the "polyphony of individual receptive experiences"[16] be taken into account by digital strategies?

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[13] Fuchs (2011, 390). Translated by the author, CR.

[14] Treptow (2005). https://www.kubi-online.de/artikel/vor-den-dingen-sind-alle-besucherinnen-gleich-kulturelle-bildungsprozesse-musealen-ordnung. Last visit on 3 September 2018. Translated by the author, CR.

[15] Scheller (2017, 26). Translated by the author, CR.

[16] Männig (2017, 57). Translated by the author, CR.

14.3 Participation—What Exactly Is It and What For?

The idea of *participation* seems relevant as one comes across the term on the websites of the museums, on their blogs and in the strategy papers, at conferences and in discussions with museum professionals, and to be honest, almost everywhere. Bearing this in mind, the question arises, what the term or idea is about. It seems promising to link the findings of the research to theory of participation. In her dissertation about museums and participation, Anja Piontek explores the phenomenon on the basis of selected examples to find relevant theoretical aspects, useful to theorists as well as practitioners. Piontek also considers participation connected to digitization. She states "In parallel to web 2.0, where anybody can generate new contents her or himself, there is an increasing demand for active co-creation, exertion of influence and dialogue. Museums fall through the grid, as they are traditionally characterized by a monologic, top-down-structure, not leaving much scope for visitors. Museums have not adapted to the fact yet that their (potential) audience now turns out to be a wide spectrum from 'users and choosers to makers and shapers' (Cornwall & Gaventa, 2001) and 'communication itself is supposed to get part of the range of services' (Gries & Greisinger, 2011, 56) of museums".[17] These transformation processes affect museums and result in, for example, reviews on *Google* and an online-presence that are beyond their own control (Gries, 2019).

Much has been said about participation in conjunction with the internet. The idea and different forms of participation do play an undeniable part, which, however, is still to be analyzed critically and in detail (see e.g. *participation gap* in Jenkins, 2009). It is necessary to have a closer look to find out more. Piontek does this in her study as she develops a model of nine dimensions for her analysis of exhibition projects. These include: exhibition object, space, time/process, players, communication and interaction, participation ("Beteiligung"), goals, self-conception and a question mark for further dimensions. The model serves to capture and evaluate participation within museums' exhibitions and offerings, focusing on aspects relevant to exhibitions such as time and space etc. The model is not adopted one-to-one for the purpose of the research questions mentioned above, but rather single aspects are picked to analyze the things going on in digital space, having in mind the ambiguous character of participation.

For this contribution, the data material is examined, especially with respect to the dimension of self-conception (ibid., 254ff.), as the definition of museums and their role in digital space is of special interest. The self-conception is, for instance, determined by different attitudes of an institution towards participation. The attitude "on principle" (ibid., 255) takes participation itself as a goal and a value. There is just one more quintessential goal: the democratization of the museum, as it is supposed to be a place for all and in possession of all (ibid., 255). That attitude affects not just a single project or one department but the museum itself, which is to be transformed itself. The "instrumental" (ibid., 255–256) attitude, however, takes participation and participatory elements or methods as means to a superordinate

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[17] Piontek (2017, 23). Translated by the author, CR.

goal. Piontek mentions participation as an educational method, for instance, situated only in the corresponding department. Curatorial work, structures or distribution of power are not directly affected by participation in this case. For Piontek, authority and distribution of power are fundamental factors for self-conception, as well as the way museums address their (potential) users (ibid., 256ff., also 474). They can be perceived as receivers, as amateurs or non-professionals, even as "participatients" (ibid., 258; Rollig & Sturm, 2002, 15)—needing help or rather education—as experts or a constitutive part of the museum. Furthermore, Piontek points out the relevance of relationship building (ibid., 213ff.) between museum and visitors—users respectively in this case—as well as the question if the project has a completely fixed goal or is rather an open process.

14.4   Discoveries

As first findings are presented in short now there is one point to have in mind: They result from the examination of what is written and made visible in the considered material, not what has or has not been done or implemented beyond that. The data material consists of digital strategies and communication about it on behalf of the museums as well as reviews on *Facebook*. The two museums are chosen because they reserve prominent place for *the digital*, whether it be on their websites or within in the organization charts. Both located in Frankfurt, Germany, they differ from each other regarding other aspects. One is an art museum and the other one is a city museum. The differences—in content, size, challenges etc.—are to be taken into account within the research process when they actually take effect.

14.4.1   Museum A: Staedel Museum Frankfurt

14.4.1.1   Provider of Content

In the data of Museum A, the prominent role of the content is striking. Using digital space to make contents and works of art accessible, the museum takes the role of a provider of knowledge. In accordance to the distribution of power highlighted by Piontek, the distribution of knowledge seems to be a decisive part of the self-conception in this case. However, the reactions on reviews focus mainly on practical information, unrelated to content.

14.4.1.2   Innovator

The museum's pioneer role is repeatedly emphasized, listing successful examples of the past or envisioning the future. Compared to the other museum it is much less

about ongoing processes, but rather the presentation of solutions. The expertise for digitization is presumed in house—not externally as in the case of the city museum.

14.4.1.3 Learning User

Regarding the users, scientists as well as laymen are addressed taking into account their different abilities. Easy access, low threshold offers and easy comprehensibility are mentioned in the data material several times. The museum seems to avoid any unnecessary effort or confusion for users. They react to the reviews on *Facebook*, when there is any necessity of practical explanation or assistance.

Taking the findings into consideration, the museum appears as a provider of knowledge, perceiving the users as recipients of contents. *Facebook* is used differently—of course not just by the museum, but also by the users that do not refer to contents neither or very rarely. There is the question why and no detailed answers yet. In order to create access to contents, balancing between complex content and easy access, the museum applies participatory elements.

14.4.2 Museum B: Historisches Museum Frankfurt

14.4.2.1 Connected Museum

Having the connection between users and content as an important aspect in the first example, the emphasis here is the connection between users and the museum. The blog entries of Museum B testify the importance of communication and networking—not just expressed by words but also in practice by means of digital space: They add links to partners, thereby also demonstrating their existing network, and react to comments within 24 hours. The museum is explicitly looking for exchange about digitization, not just in digital space, but also in museum space in order to connect to the people. Regarding the reviews on *Facebook*, however, a contrary impression is given. There is no visible reaction on behalf of the museum.

14.4.2.2 Transparent Museum

The blog posts give information about digitization as an ongoing process in the museum, as mentioned above. The posts make the process more transparent to the public and give the opportunity to take influence by comments or by joining events. This allows for some conclusions to be drawn about the attitude towards users—the users being asked for support and ideas.

14.4.2.3 Learning Museum

The museum presents itself as a learning institution, conscious of the knowledge requirements considering digitization. Accordingly, comments, exchange and external expertise are welcome.

In conclusion, the institution is playing the role of a recipient, is open to ideas and knowledge outside the institution and is also a field of experimentation. However, the self-conception is not consistent as they do not make use of the opportunity of relationship building on *Facebook* and do not react on the critics. Again, there is no answer to the question why, but just speculations yet. Participative processes are a constitutive part of the strategy itself, which is right now being developed, seemingly without preconceived views as to its outcome. There seems to be no omniscient curator, but a "coordinating moderator". The shift of roles *may* cause the changing of hierarchies, structures of power and areas of influence.

Talking about self-conception, it will be important to regard the history of the institutions and the differences between the museums mentioned above, their specific traditions and corresponding potentials and barriers.

14.5 Preliminary Conclusion

This contribution comes to an end by returning to the possibilities that rise in the face of digitization for museums as players of arts education mentioned in the beginning. Possibilities depend on the role museums undertake as provider or recipient, for instance, and their perception of the *user*—as layman, *produser* or partner in dialogue. For this purpose, corresponding spaces must exist or be created. Digital space is imaginable where *museum* and *user* meet, both as *learning museum* and *learning user*, wherein both parties can communicate their knowledge and questions—especially content-related questions. More *learning space* is necessary, where interchange can take place, causing change to each other. To sum up, let us consider the second question put above: By making use of these possibilities, how can museums be relevant to society on the long run? "Something is relevant if it gives you new information, if it adds meaning to your life, if it makes a difference to you"—*change* respectively. [18] Nevertheless, it is not just about the existence of a space for change, but also the design and the aesthetics of the space and the presentation of content: to be accessible, attractive, creative, inviting and an adequate basis for interchange.

This is a first insight into the research that has just begun and will continue with a special interest in the question marks detected above, specific potentials and barriers and further dimensions. Additional aspects entering the field of research are to be

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[18] Simon (2016). http://www.artofrelevance.org/2017/06/06/meaning-effort-bacon/. Last visit on 17 September 2018.

taken into account as for instance: the role of the knowledge of curators,[19] sovereignty of interpretation, art critics and *folksonomy*. The research is supposed to deliver useful information about the potentials of museums combined with those of digital space in respect of arts education. The examination of digital space is still in its infancy and promises to open up new room for museums.

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[19] See for example a symposium about „The Knowledge of Curators" / „Das Wissen der Kuratoren." Deutsches Hygiene-Museum, with Bodo-Michael Baumunk / Dr. Ralf Beil / Ellen Blumenstein / Dr. Rose-Maria Gropp / Dr. Daniel Tyradellis / Prof. Klaus Vogel / Matthias Wagner. Dresden, 2015/10/16. https://www.dhmd.de/veranstaltungen/tagungsarchiv/ausstellen-als-wissenschaft/. Last visit on 07 September 2018.

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Chapter 15
The Transformation of Museum Exhibitions in the Era of Digital Objects

Leopold Klepacki and Martha Karoline Schröder

Abstract Leopold Klepacki and Martha Karoline Schröder examine how the structure of museum exhibitions and thus mediation and education processes in museum exhibitions change when the objects are no longer things in a physical sense, rather digital installations. In this perspective, digital media is no longer only a functional part of didactic-methodical mediation structures of museum pieces. Digital media thus becomes a constitutive part of the exhibition itself because "digital objects" are bound to them insofar as they cannot be perceived without a medial execution. The authors explain this circumstance on the basis of two examples and show how museum exhibitions change or have to change if they want to present the (post-) digital world resp. digital culture.

15.1 Introduction

In the following contribution, we will deal with the integration or registration of the digital or digital phenomena in the logics, structures and practices of exhibition and mediation work in museums. Digitization is understood as a historical transformation process, which is connected to existing cultural forms or to specific cultural processes and their latent potential for transformation. In the process, digital medialities and thus hardware (interfaces), digital codes (software), digital objects (data) and digital connections (networks) became constitutive or self-evident moments of life (Jörissen & Verständig, 2017).

Three cultural forms form the heart of a culture of digitality: referentiality as use of existing cultural material for one's own production of cultural material; community as the dynamics of network power (new collective configurations of voluntariness

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and coercion, autonomy and heteronomy, post-democracy vs. commons); and algo-rithmicity, i.e., automated decision-making processes that preform information flows and organize data volumes (Stalder, 2016). Here, these processes are a culture "in which social meaning, that is, the normative dimension of existence, is explicitly or implicitly negotiated and realized through singular and collective actions" (ibid., 16 (translation by the authors)). Stalder speaks of a limitlessness of the digital, of its generalization. The digital pervades museums today on a variety of levels—from the digitization of museum objects to digital mediation formats and even digital museums that can only be visited online. However, this article focuses on examples in which the exhibit is digital and thus presents its own unique and new conditions for its exhibition.

The article begins by presenting the theoretical basics of the museum, the museum exhibition, the exhibit and the visitor. Building on this, the museum will be examined in terms of how it draws on digital transformation dynamics, in order to finally focus on digital exhibits using two examples.

15.2   Theoretical Basics: Museum—Museum Exhibition—Exhibit—Visitors

In order to show the transformation processes of museum exhibitions in the digital age, it is imperative to first clarify what museum exhibitions actually are, how they work and what they aim to achieve. This seems necessary because transformations do not take place "in themselves," but only "of something"—more precisely, they are a process of changing something, e.g., phenomena, conditions, structures, patterns, modalities, practices, etc. The "something" of the transformation must therefore be described in detail in order to work out what changes and how (Klepacki & Klepacki, 2018). Accordingly, the effects of the digital or the culture of digitality (Jörissen, 2016; Stalder, 2016) on museum exhibitions can only be revealed if one can show in what respect and at which levels these transformation dynamics have an altering effect on something that is already established as a museum exhibition.

Museums—at least those of (cultural) history in the broadest sense—can essentially be understood as scientific-cultural institutions that perform five tasks or functions (Walz, 2016a, 2016b): they collect and document; keep and preserve; explore; exhibit; and convey artefacts, acts of nature and mentifacts, i.e., the material and immaterial heritage of humanity—the latter, of course, also in materially bound form (i.e., in the form of documents or material evidence). Accordingly, museums can be seen as enduring social institutions that "preserve and deliver" collections of material documents, "as well as generating knowledge about these material documents internally and externally" (Walz, 2016a, 2016b, 12; translation by the authors). Museum objects are thus fundamentally to be understood as things on which epistemic processes take place. In other words, museums create, shape, preserve and transmit knowledge about things, which in turn act as objects through which further

knowledge, namely about the origin, the primary contexts and primary functions of the thing, etc. is generated and produced in the exhibition. Through this combination of processing related and primarily contextual knowledge, museums act as places in which (cultural) historical narratives are generated in an object-centered way (Flacke, 2016; Thiemeyer, 2016).

Accordingly, in many respects, transformative processes have taken place in those things that can be seen in museum exhibitions. This is firstly because they are usually restored or reconstructed and conserved, and secondly because they have been moved from their fleeting primary existential and functional context that cannot/no longer be recaptured (decontextualization) and integrated into the new context of the museum or exhibition (recontextualization) and, as cognitive and perceptual things, undergo semantic charges or specific secondary semantization processes that channel the semantic recoding or polysemy of the thing (Pomian, 1988; Korff, 2007).

Exhibits in exhibitions are thus to be understood as complex material-aesthetic, semantic and epistemic constructs which, in the peculiarity of their simultaneously self-referential and other-referential existences, as well as between an aesthetic and an epistemic manifestation, are not to be understood outside the logics and practices of the museum in which they are preserved or exhibited. At the same time, however, it is precisely these objects that lend a museum its specific character, so that museum exhibitions in particular appear as the sensory results of this reciprocal materialization of the exhibit and institution.

Museum objects or exhibits are thus to be understood as museum-articulated things with an integral double historicity, namely their primary history *as something* and their secondary history *as a museum object/exhibit*. In this sense, museum objects are not only representatives of their (usually) unrecoverable primary contexts and, accordingly, representatives of processes of cultural tradition, transformation and loss or forgetting (Klepacki, 2014), but are also representatives of their secondary history as exhibits and thus as inevitably estranged and reintegrated things. It follows that, even when museum visitors know an exhibit from their own lifeworld contexts, the object lingers in a characteristic detachment, precisely because, although it is materially present, its presence as an exhibit prevents it from being linked to the lifeworld. At the same time, however, it is on the exhibits as mediators of themselves and their absent primary contexts or as objects of pointing and referencing that aesthetic experience and epistemic cognitive processes take place on the part of the visitor.

Consequently, in their exhibitions, museums do not simply present things that reconstruct history and culture for the purpose of mediation. Rather, the logics and practices of museum (re)construction activity inevitably affect the structure and semantics of museum exhibitions. Museum exhibitions thus do not form a neutral spatial framework for the exhibits, but also organize narrations and, in turn, the visitors' possibilities for perception, experience and insight. It is no more than a slight exaggeration to say that this structure, through museum exhibitions, materializes certain orders and patterns of construction and transmission of culture and/or history and that this causes specific cultural-historical designs to manifest themselves, with regard to which the visitors locate themselves—consciously or unconsciously—in

their presence. As a result, museums always represent key societal powers to define (Mörsch et al., 2017) what visitors view as "own" or "foreign" history or culture.

The subjective modus operandi of the exhibition visit is constituted in a situationally bound, fleeting gap between the interference of orders that form the visitor subject and its self-shaping in dealing with these orders on the basis of its own interests and knowledge and in its own habitualized practices of perceiving, moving, communicating, being attentive, etc., which may or may not be connected to these orders, may absorb or undermine them.

Two things result from this: Firstly, the people do not exist as visitors "in themselves," but only become visible in the concrete situation in their relation to the exhibition and the exhibits. Secondly, however, the visit to the exhibition takes place to the same extent only in the spontaneous cognitive, sensory and physical positioning of the visitor subjects relative to the exhibits or to the contents, forms and structures of the exhibition. Within the context of this relationship formation, people subjectify themselves *as* museum visitors and thereby address things *as* exhibits, just as the exhibits and the exhibition address the people *as* visitors. This ultimately results in a situational, relational, socio-physical structure (Nohl, 2011), in which it is only the things as exhibits and people as visitors that mutually generate one another.

As the staging and aesthetic presentation of objects are structurally linked to the representation of their absent primary contexts and primary meanings, visitors are confronted with an amalgam of information about something (external referentiality of the exhibits as epistemic mediators) and material phenomenality (self-referentiality of the objects as aesthetic objects) of the exhibits. Thus, in museum exhibitions, aesthetic phenomena overlap with epistemic demonstrative structures whose reciprocal entanglement aims to evoke the effects of the senses and the presence of visitors. In this way, museum exhibitions intend to create a connection between people and things in the here and now of the exhibition, both at the level of meaning—understanding recognition of meaningfully structured phenomena—and on the level of presence—sensually tangible temporal-spatial material presence.

At the same time, this merging of people and things necessarily leads to processes of difference generation, since people and things in the museum exhibition are in a concrete situational and material co-presence, but in different historical (and thus cultural) orders. Thus, although—or precisely because—they function as places where people and things merge, museum exhibitions become contexts for creating differences between things and people in terms of lifeworld, history, semantics, epistemics, etc. Museum exhibitions are thus places where "the non-simultaneity and diversity of the simultaneity" (Nohl, 2011, 170; translation by the authors) become the basis of the constitution of a special "socio-physical collective" (ibid., 14; translation by the authors) in which "people and things are tailored to one another" (ibid.) on the one hand, but on the other are not integrated into a common primary or originally lifeworld-like "conjunctive transactional space," (ibid.) but an artificially arranged differential context, and thus tend to be alien to one another.

This mutual strangeness finally opens up a contact zone between exhibits and visitors, relevant in education theory, in which the historic structural difference between the exhibits and the visitors becomes present in a material-sensual way (Gumbrecht,

2004, 111ff.) and thus tangible. Due to the mediality of the museum exhibition, the visitor thus experiences a constitutive interweaving of aesthetic-aesthetic experiences with epistemic-hermeneutic cognitive potential. What happens or can happen between people and things is inevitably bound up with previous experiences, explicit and implicit knowledge, subjective theories and practices, and thus the biographical background or the social and cultural practices of museum visitors.

During a visit to an exhibition, this structure produces collusion that generates difference. This collusion is between the sensually present material thing as a presented exhibit, the mediality of the museum exhibition, and the individual visitor, thus containing the potential "for one's own to become alien and the alien familiar" (Loewy, 2017, 87; translation by the authors)—both in terms of visitors and the museum. In principle, museum exhibitions are thus to be recognized as places where "different identity designs, self-images and interpretations (can) meet" (ibid., 92; translation by the authors) and in which "cultural hegemony can be called into question" (ibid.). A visit to a museum can thus be understood as a process of creating a difference-producing cultural and social reality that exists only during the visit—that is, in the co-presence of the visitor, the exhibit and the structure of the exhibition.

The educational potential of museum exhibitions as contact zones that create difference is thus expressed in two dimensions: On the one hand, the subjectivation of the visitor during the exhibition visit occurs in a mutual interweaving of integration into the structures and logics of the exhibition and the physical production of the reality of the exhibition visit, creating a tension that tends to test existing patterns of knowledge and practice or to destabilize them in the claim of the foreign. This makes "figures of a given world and self-image" (Kokemohr, 2007, 21; translation by the authors) questionable and a change of these basic figures possible. On the other hand, it is possible that, while executing the visit, the visitors can articulate themselves as different "others" (Mörsch, 2017)—by becoming subjects, these reveal the construction of (museum) cultural-historical reality and can cause the semantic coherence and the hegemonic interpretive character of the exhibition to become fragile, provided that the organizing logics of the museum exhibition address the visitors in a manner that allows the taking of such a subject position and thus the possibility of a corresponding articulation of the visitors.

15.3 The Museum in the Era of Digital Transformation Dynamics

The next step is to analyze the extent to which the structures and phenomena described here are now subject to change as a result of the digitization process or in view of a progressively established culture of digitality, and to consider what this means for museums, exhibitions or exhibits. Digitization is visible on different levels in relation to museums and the exhibition of exhibits: as a digital mediatization of exhibitions

and of educational mediation processes, providing extended possibilities of representation, presentation and presence generation. Likewise, the digitization of museum objects, i.e., the transformation of physical things into information and appearance, can be observed. Museum makers are increasingly moving toward the conception of virtual museums (museums that exist exclusively digitally and/or represent a digital extension of a museum).

It is important to note that there is currently a change of focus in museums, from being places of things to being places of learning and experience. Likewise, there is an increasing focus on both the informationality of the exhibit and on linking exhibits with experiences. Exhibitions are more and more visitor and experience-oriented, with the visitor increasingly becoming a user. There is a stronger focus on audience development in the area of cultural marketing strategies. In the museum, this is reflected in the change from object to visitor centering.

However, this article is dedicated to the exhibition of digital museum objects—digital exhibits. Digital exhibits exist only in the form of code. Following on from artifacts, mentifacts and natural facts, one could use the term "digitalifacts," introduced by Schweibenz in 2010—in Anderson's words, "the shift from physical atoms to electronic bits" (Anderson, 1999). Perception of digitalifacts, however, depends on media perceptions (one always needs software and hardware). "Technological media […] develop their essence only in the execution, as an operational formation of being. […] High-tech artefacts—in contrast to their classic exhibition in museum showcases—call for dynamic representation" (Reisinger, 2012; translation by the authors).

The following examples come from the field of computer games. As games are experienced through playing, the exhibition of games in the museum is always a special feature. Considering computer games therefore offers a view not only of the exhibition of digital exhibits, but also of the special features of the exhibition of games. Computer games now have their own cultural history, so failing to preserve the cultural history of computer games will result in part of our cultural history being lost.

15.3.1   Example 1: "Game on" Exhibition

"Game on" (and later "Game on 2.0") is a worldwide traveling exhibition by the Barbican Art Gallery that explores the history of computer game development. The original curator of the exhibition, Conrad Bodman wanted to "look at the history, culture and the future of video games and try to unlock that for the general public" (Bodman, 2008) and to show the cultural influence of computer games. The concept also allows games to be played (even on a PDP-1[1]) and aims to clarify some social

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[1] Programmed Data Processor 1 was the first minicomputer and was manufactured in 1959 by the company DEC (Digital Equipment Corporation).

Fig. 15.1 "Game on" exhibition 2014 in the technology museum in Stockholm—Sega Dreamcast console with the arcade fighting game "Soul Calibur"

issues. The biggest problem for the curators was that there were no public exhibits—they were all provided by private collectors. Maintaining the equipment turned out to be very complicated, so a special technician was hired for the purpose. The authenticity of the games is in part closely connected to their hardware (e.g., arcade machines). This is a clear demonstration of how difficult it is to preserve digital things, as they are always a combination of code and interface or data and interface (software-hardware structure). Considering the short lifespan of data written on a CD, for example, the particular challenges of these exhibits become clear. Where the original is no longer available, the exhibition resorts to emulator software such as MAME.

The exhibition features approximately 150 games in 13 thematic sections, including early computer and arcade games, games for children and the historical interaction of state-of-the-art gaming hardware and software (Fig. 15.1).

Let us now take a look at the exhibition's staging and spatial distribution. Game consoles are visible in the upper part of the individual "showcases" (Pixel aesthetics), with a monitor, accessible controllers and a second game console at eye level. Each showcase is dedicated to a specific game manufacturer. A text is attached to each game, or rather the respective showcase, so that the visitor can either play the game or read the text. The individual elements thus do not distract the visitor's attention from the others; they are present in themselves. The exhibition constructs a part of computer game history, in that it represents those parts of the story that are exhibited. However, this part is only a small part and is selected by the curator, thus constructing computer game history. The picture above shows the *Sega Dreamcast* for playing, the master system and an arcade fighting game ("*Soul Calibur*"). The appearance of the digital exhibit (i.e., the computer game) is linked to media exhibits (the game consoles at the top and the lower, playable ones) and to texts. Thus, the presentation is a conglomeration of the media material and digital (artifacts, mentifacts and digitalifacts). The computer game itself is playable and present.

The interaction between hardware or interface and code becomes visible and thus also present to the visitor, who has the option of avoiding it by reading only the texts. The individual showcases represent milestones in the computer game industry. The upper units are presented in a traditional museum style, and the playable consoles are also behind glass in curatorial logic. In the informational frame—the relatively long texts that refer to absent things like the economy of the companies—house the disjunctive element of the exhibition. The conjunctivation is done through the authenticity as a staging strategy to create a feeling. It creates an illusion of closeness and thereby presents a particular mode of play. The present generation here is strongly linked to the experiences and knowledge of the visitor. Likewise, in games, difference is generated at the level of control and non-control: I have the controller in my hand, I do something, something happens. This happens at the level of physical practice, that is, at the level of the connection between my actions and what happens. One thus experiences oneself in terms of distance to the thing. The supposed control does not offer visitors to the exhibition a view of exhibits attached to the game, such as the code being executed.

Playing on consoles can only be experienced hands-on. If the visitor decides not to play, the console play mode is not presented to this visitor.

15.3.2   Example 2: Eve Online

Eve online is part of the Applied Design exhibition at MoMa. The game is an MMORPG or MMOG focusing on trade and combat in space. It requires a 2 GHz CPU, 1 GB RAM, a graphics card with at least 265 MB of graphics memory, 20 GB of storage space and an Internet connection. In the exhibition at MoMa, Eve is presented online as "A Day in the Universe" (more precisely the 09.12.12) in the form of a film. This has the effect of turning the visitor into a "video watcher" in his subject position—a different position than that of the online gamer. The film presented runs in a continuous loop and thus represents execution that is separate from the visitor (the visitor does not control the beginning; the exhibit is self-acting).

In the film, the data of the virtual economy of 09.12.12 is transformed through information technology and aesthetically staged. This data record is therefore presented. In some cases, split screens of different players are shown and presented. Eve, but especially the record of 9.12.12, are represented online. Emotional film language (use of music, editing, coloring) creates a certain atmosphere, a certain presence. The video is a representative of various methods of film style. However, this exhibit also demonstrates the limits of what can be exhibited in a museum, because a key aspect—the community of the game—is absent and cannot be exhibited. The presence of the exhibit is a different presence than that of the game for a player from the community. The visitor does not become a user of the exhibit, but (as with conventional exhibits) the viewer, and the viewer not of the game, but of a video. The absence of the community and the absence of the game become a disjunctive moment here.

15.4   Conclusion

This article presents an attempt to transfer the presentation, representation and presence of classical museum objects and their exhibition to digital exhibits. By means of two examples, it has been shown that digital exhibits and other digital things used in museums, e.g., for mediation strategies, always represent something and cause the presence of something constructive. The example of the "Game on" exhibition clearly shows that hardware is always needed to visualize the invisible, so that digital exhibits are always to be understood as a hybrid of code, data, interface and hardware. Digital exhibits are different in that they only become visible or generally appear through the use of involuntary expression. A computer game can only be exhibited if the game is "running" (when the computer is turned on and the software is running). Looking at the example of Eve Online, it is clear that exhibiting networks in museums has its problems. It is possible to give an insight into networks and an explanation of what networks are, but the essence of a computer game community can only be experienced if the visitor himself becomes part of this network and participates in the common things. For this purpose, strategies of museum pedagogy such as hands-on approaches achieve completely new forms in the exhibition of digital exhibits and transform visitors into users. This creates new human-hardware-software relations. Visiting an exhibition is transformed from pure observation to execution. This represents a transformation from static to dynamic, while viewing becomes a much more immersive experience. Software generates a specific phenomenal reality and always has something performative in its execution. As a result, the exhibition of digital things can only be understood in their implementation. A screenshot of a computer game as an exhibit is a picture and not a computer game.

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Part IV
Field Trips—Experiencing Cultural Change

Chapter 16
Cultural Education in the Field of Tension Between Tradition and Transformation—A Theoretical Introduction

Leopold Klepacki and Tanja Klepacki

Abstract During the 2018 UNESCO-UNITWIN conference "*Aesthetics of Transformation*", participants visited cultural transformative places and institutions in Nuremberg, Germany. The field trip reports focus on concrete examples of what aesthetic transformation in the context of arts and cultural education can look like and, moreover, how tangible experiences can be created. Reflecting on the history of the *Künstlerhaus* (engl. *House of Artists*), Viktoria Flasche shows how the interplay between self-government and institutionalization can manifest itself in architectural structures and influence working and visiting experiences of the site. The ongoing process of negotiating difficult cultural heritage and memory culture is the pivotal point in Johannes Bretting's discussion of affective impulses brought on by the physical and material remnants of the building structures of the *Nazi Party Rally Grounds* in Nuremberg. The transformative potential of art museums is the centerpiece of the cooperation between the *Germanisches Nationalmuseum* and the KPZ—the *Education Department of Museums* in Nuremberg—, a program devoted to initializing discussions of locality and (post-)migratory experiences among students (Friederike Schmiedl). Anna Carnap and Astrid Hornung round up the section with their report on the *Villa Leon*, a community center that serves as an example for a successful cooperation and integration of self-governed and institutionalized community work, and the *Children's Museum Nuremberg*, an institution dedicated to providing sensory experiences and a change of perspective in experiencing the world and our environment from past to present.

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16.1   Culture and Cultural Education

The following thoughts are based on the assumption that cultural education can be considered as a specific, pedagogically structured, field of practice in which people are given the opportunity, on the one hand, to interact productively and/or receptively with cultural forms, phenomena and meanings—and thus to articulate culture and themselves—and on the other hand, to open up opportunities for all kinds of people to participate in certain forms of culture (e.g., the arts). Given that notion, it becomes clear that what is understood or is to be understood as cultural education is inseparably connected with what is concretely given as cultural reality or with what is understood as "culture".

At first glance, this circumstance may seem rather trivial. However, taking into account that cultural realities, and thus cultural forms and practices, are neither per se nor unconditionally given, but that they are fundamentally to be understood as historically bound, and thus do not appear universalizable (Reckwitz, 2008a, 2008b), this given fact reveals itself to be highly significant not only for the terminological and content-related conception of arts education, but also for its programmatic approaches and goals. Cultural forms and practices are thus always "only" of a relative stability (Schäfer, 2013) or "only" of a contextual, as well as relational-circulative commitment, since they result from historical processes and thus from an inescapable reciprocal entanglement of tradition as well as emergent iterations and contingent transformations (Klepacki & Klepacki, 2018). To put it differently: because culture appears as a "total complex of ideas, forms of thought, modes of perception, values and meanings generated by human beings" (Nünning & Nünning, 2003, 6), cultural figurations have a sense-generating effect only in their connection to their respective concrete historical-contextual emergence or generation. Culture as a "dimension of collective systems of meaning" (Reckwitz, 2012, 90)—or as a symbolic framework of order—structures social practices on the one hand and is at the same time produced, passed on and transformed through them, since it arises as an "emergent moment from practical executions" (Jörissen, 2018, 52). Cultural processes of tradition and transformation are thus inseparably linked, with traditions acting as stabilization mechanisms and transformations appearing as eventful break-ins that generate openness to the future, breaches of tradition, transcendence of the present, and leaps in innovation. Transformative events thus initiate processes in which cultural (and thus social and historical) "reorientations" (Bergmann et al., 2011, 39) that extort "new or re-orientations [or] at least reformulations of previous orientations [from] the groups concerned and the individual" (Düllo, 2011, 28) as well as a transgression of established practices. Transformations generate differences to the given, the known, the skilled, the trusted, the understood, etc. and thus open up horizons of possibilities on the one hand and on the other hand they also generate resistances and fears, since they make the established appear limited, fragile and fleeting.

This fact now appears fundamentally significant to the analyses compiled in this volume, insofar as the goals, ideals, ways of proceeding, postulates, approaches,

concepts and programs etc. of cultural education make itself appear as an actor that can only be described against the background of its specific cultural ties and contingent historical developments. Cultural education is thus at the same time an effect of historical processes of tradition and transformation that generate both certain ideas of arts and education *and* specific ideas regarding conceptions of what is called "subject", or what is formed as a subject, that is supposed to experience aesthetic-cultural educational processes in contexts of cultural education, or is supposed to participate in (specific forms of) art and culture. From this perspective, arts education appears most of all as a dispositive originating from and tied to the educational and artistic logics of European Modernity, within or by which the idea of the aesthetic education of a subject, by way of art and culture or by way of artistic practices as well as the idea of subjective participation in art and culture, is still passed on today. At the same time, however, given a fundamental change in the understanding of art and aesthetic practice as following the tradition of Eurocentric high culture paradigms toward that which may be called "post-art" (Meyer, 2016, 243), as well as against the background of post-colonial and post-migrant transformations of globalized lifeworlds—and thus given an all-encompassing "re-arrangement" of cultural guiding ideas (Schimank & Volkmann, 2017, 61)—this dispositive experiences itself in the area of conflict between stabilizing attempts of passing on, self-legitimation or self-identification constraints, and disruptive-contingent dynamics of change. Against this background, current forms of arts education have to be questioned. For example, if or to what extent they provide possibilities to critically reflect on the age of digitalized globalization and thus on hegemonial aspirations of a neoliberal and neo-colonial production of culture.

16.2 The Need for Reformulation/Rethinking in Cultural Education in the Context of Cultural Transformation Dynamics

If, on the one hand, cultural education can be seen as an effect and an agent of cultural processes of tradition and transformation and, on the other hand, as a practice of breaking through established (hegemonic) cultural patterns and practices, as well as a context in which certain (high-)cultural logics are affirmatively transmitted as legitimation strategies of cultural education, it shows how multi-layered the field of cultural education is connected in cultural processes of tradition and transformation. A contemporary diagnosis of cultural education must accordingly point out these entanglements and critically reflect them with regard to the (self-)conceptions, goals, forms, places and contexts, procedures, contents, etc. of cultural education.

If cultural education strives to be a context in which cultural forms and practices can become thematic, and if cultural education is to represent a "practice of aesthetic reflection of cultural practices and their conditions" (Jörissen, 2016, 65),

it must also open up spaces in which a non-affirmative—that is, a critical—"positioning on these forms" (ibid.), and thus on the hegemonic logic of stabilization of cultural tradition mechanisms, as well as on the contingent destabilization energies of cultural transformation dynamics become possible in the form of critical-reflective aesthetic articulations. Such aesthetic articulation processes would then not only aim at self-positionings "within given cultural orders and their symbolic forms" (ibid.), as they, for example, appear in functional neoliberalist creativity logics of "aesthetic capitalism" (Reckwitz, 2012), but rather in positioning *on* these orders and forms (Jörissen, 2016), "within which we are called upon to design and locate ourselves" (ibid., S. 66).

If the field of cultural education wishes to fulfill the task outlined here, then it would be logical to ask about the effects of transformation processes in the fields of life and reference sciences and the arts with regard to the understandings, forms, processes and goals of cultural education. In addition, the assumptions and implications of models and approaches of cultural education in terms of culture, society, subject, education and art theory would have to be questioned in order to be able to reveal one's own historically grown dispositive and to locate oneself with regard to these transformation processes.

Cultural education would then necessarily have to be thought of as a critical, self-reflexive field that not only wants to open up spaces for its clientele, but also for itself, in which both the field of cultural education and the subjects addressed by the field can be identified as realities of their own sense, which, however, are not to be thought of as separated from outside of social frameworks, patterns of practice, norms, power structures, etc. (Rebentisch, 2012), but appear as part of the cultural or social, in which freedom, and thus reflexive distance, can become virulent.

16.3 The Meaning of Cultural Transformation Dynamics for Concrete Areas of Cultural Education

In concrete terms related to specific areas of cultural education, this means, for example, in art-related contexts, increasingly dealing with the renunciation of an orientation towards the piece of art and the accompanying focus on the principle of post-production, i.e. the handling of already existing material, as well as with the hybridization of art forms or with the blurring of the boundaries between art and non-art and thus with the end of a Eurocentric idea of autonomous art (cf. Meyer, 2016).

In socio-culturally oriented areas of cultural education, the question of the forms, social spaces and places of socio-culture in the twenty-first century will have to be posed in view of social pluralization tendencies, the increasing everyday relevance of digital media technologies and the associated cultural practices of the so-called digital natives as well as global cultural key problems. If socio-culture sees itself as a culture of networking, participation, responsibility and articulation, then this

culture today would be thought of as a fundamentally (post-)migrant, post-colonial and post-digital culture.

In a similar way, current transformation dynamics have effects on cultural education in the context of the culture of remembrance or in the field of museums, since the pluralization of cultural realities is accompanied in particular by a pluralization of patterns of the formation of cultural traditions, and thus also a multiplication of collective forms of memory and cultures of remembrance, as well as cultural patterns of knowledge and experience. This inevitably raises the question of what relevance or functionality the established Eurocentric mechanisms of collective memory or museum constructions of historical reality can still possess. With this question, the established traditions of the museum or commemorative cultural confrontation with culture and history should accordingly also be critically questioned (Klepacki, 2019).

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Chapter 17
From Institution to Subculture and Back: A Fieldtrip to Komm/K4/Künstlerhaus Nuremberg

Viktoria Flasche

Abstract During the 2018 UNESCO-UNITWIN conference "*Aesthetics of Transformations*", participants visited cultural transformative places and institutions in Nuremberg, Germany. The field trip reports focus on concrete examples of what aesthetic transformation in the context of arts and cultural education can look like and, moreover, how tangible experiences can be created. Reflecting on the history of the *Künstlerhaus* (engl. *House of Artists*), Viktoria Flasche shows how the interplay between self-government and institutionalization can manifest itself in architectural structures and influence working and visiting experiences of the site. The ongoing process of negotiating difficult cultural heritage and memory culture is the pivotal point in Johannes Bretting's discussion of affective impulses brought on by the physical and material remnants of the building structures of the *Nazi Party Rally Grounds* in Nuremberg. The transformative potential of art museums is the centerpiece of the cooperation between the *Germanisches Nationalmuseum* and the KPZ—the *Education Department of Museums* in Nuremberg—, a program devoted to initializing discussions of locality and (post-)migratory experiences among students (Friederike Schmiedl). Anna Carnap and Astrid Hornung round up the section with their report on the *Villa Leon*, a community center that serves as an example for a successful cooperation and integration of self-governed and institutionalized community work, and the *Children's Museum Nuremberg*, an institution dedicated to providing sensory experiences and a change of perspective in experiencing the world and our environment from past to present.

During the conference 'Aesthetics of Transformations' in 2018 in Nuremberg, cultural transformative places were visited. In this case, the *House of Artists*. The transformation there got so far that everyone in Nuremberg knows this special place by another name. The correct name is *Künstlerhaus*, German for *'House of Artists'*, but beneath it is mostly known as KOMM or K4. It was and still is a constantly

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Fig. 17.1 Künstlerhaus/K4/KOMM in Nuremberg through history (*Source*© https://www.kunstkulturquartier.de/kuenstlerhaus/ueber-uns/geschichte/ [last downloaded 2018, Spetember 10]; CC BY-SA 2.0 de https://de.wikipedia.org/wiki/K4_(Kulturzentrum)#/media/File:Kulturzentrum_K4.jpg [last downloaded 2018, Spetember 10])

Fig. 17.2 Workshop program, Künstlerhaus Nürnberg, summer 2018 (*Source* CC Viktoria Flasche)

changing place with multiple uses and functions. What has changed here are only the agents that determine the discourse on change and the way in which change itself is evaluated (Figs. 17.1 and 17.2).

Currently, the *House of Artists* understands itself as an interdisciplinary, multicultural and participatory place for cultural work. Its program includes experimental- or crafting-workshops as well as, for example, a cinema, a restaurant, and rooms for

meetings or concerts (KunstKulturQuartier, 2018). As the present paper is too short to gather the large bandwidth of activities and groups housed on 7,000 m^2, one can say that its openness and diversity are the result of the house's changing history, leaving visible traces everywhere. This means that the various uses have also manifested themselves materially in the building. Places of the subculture full of stickers and graffiti are located directly next to meeting places for pensioners with a very dignified appearance. In the sense of the only 'relative stability' of cultural forms addressed by Klepacki and Klepacki earlier the building implicitly makes the historical integration of cultural practices transparent. Against this background, a comprehensive and unifying renovation, as planned by the city administration, should be critically reflected upon. There is a danger that the traces of old cultural discussions will be lost and thus the originally discursive character of the place will disappear.

The block of houses was built right at the medieval city wall of Nuremberg and is now part of the touristic city center. Here, a municipal art gallery opened in 1908, which, in the twenties and thirties, successively transformed into a social place, serving as a place for artists' meetings and self-organization. Since 1933, it was led by the National Socialists and a place of different groups and unions of Nazi-artists. In 1935, one of the famous exhibitions of the so-called degenerated art took place in the gallery (Kett, 1992). During the Second World War, bombs destroyed large parts of the buildings. Finally, in 1945, the partly ruined building was seized by US-troops and the *Red Cross*. They used the house for an officers' casino and several cultural offerings until 1955, when they allocated it back to the municipal administration (KunstKulturQuartier, 2018). Subsequently, it was used for different exhibitions and temporarily as a college for pedagogy. Because of its periodical vacancy, the city already discussed about its demolition (Keerl, 2008). In 1974, a group of artists and activists finally occupied the building and founded the self-governing center for communication named KOMM. This group began to renovate the building and organized open and political activities. The subcultural oriented center negotiated several compromises with the municipal administration and was loosely connected to the *Nuremberg Department of Culture.* At the same time, several do-it-yourself-workshops connected to the German, Werkbund '-movement consolidated inside the building. In 1981, the KOMM got famous for an illegal mass-arrestment after showing a film about the squatter movement in the Netherlands (Keerl, 2008).

After 20 years of self-government, there were municipal plans to shut down the alternative socio-cultural center, because it did not fit into the cultural concept of the then-conservative administration (Lauer, 2010). The struggle against this plan led to the transformation of the KOMM into the K4, a municipal center for culture and communication. Since then, users, civil society and officials discussed about displacement and gentrification connected to this process (Helmer, 2016). In fact, most of the previous self-governed activities persisted the transformation, but structures slightly got more formal, more compatible to middle-class, and less subcultural. The transformation also materialized around 2000 in form of the demolition of the part facing the inner city and the construction of a representative cube of glass and steel (Keerl, 2008). Also, the name of the building was restored back to '*House of Artists*' again, to increase the number of local visitors (KunstKulturQuartier, 2018).
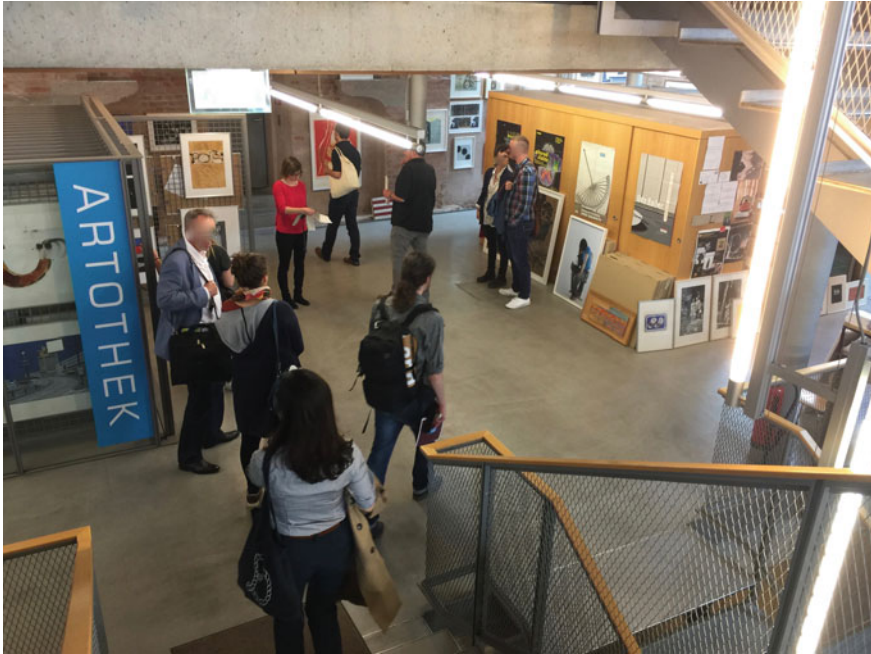
Fig. 17.3 Artothek, Künstlerhaus Nürnberg (*Source* CC Viktoria Flasche)

Now, in 2018, this part of the building houses a tourist information center and the *Artothek*. The Artothek (2018) is an alternative gallery, where contemporary art can be rented for three months (see Fig. 17.3). If you leave these representative parts behind and walk around the old city wall, you can still find traces of all decades of its use and cultural struggles. Commercial offerings, such as the cinema exist besides open DIY workshops and subcultural concerts (see Fig. 17.4).

The *House of Artists* is quite typical for subcultural centers in German cities. Most of them were established in the 70s and 80s as explicit counter-cultural places and are still struggling with tendencies of institutionalization and municipal control (Kett, 1992). Unlike the *Rote Flora* in Hamburg, which achieved great renown during the protests against the G7-meeting 2017, the *House of Artists* dispersed as an unproblematic part of the cultural policies of Nuremberg. At least a lot of common subcultural practices, for example DIY screen printing, still have their place inside this building. But there are no longer open cultural discussions and collective procedures of deciding that made up the KOMM. Most of the cultural discussions and collective procedures characterizing the KOMM have vanished.

During the field trip in summer 2018, we were able to visit the *Zentralcafe*. The alternative and still self-governed concert place (see Fig. 17.4) is recently under construction and threatened by institutionalized opening hours (Krone, 2018). One of the long-established KOMM representatives complained about a lack of openness

Fig. 17.4   Zentralcafe, Künstlerhaus Nürnberg (*Source* CC Viktoria Flasche)

(metaphorically and literally) within the building. The city no longer provides opportunities of cultural appropriation like in the 70s and 80s (Föhl & Künzel, 2018, 12, 27). Subcultural activities and groups are scheduled and allocated to certain places by the administration (ibid., 81). This is fatal, especially for young people, who might have no interest in 80 s culture techniques anymore.

The *House of Artists* as an agent of cultural processes struggles with its role between tradition and transformation. The urban aspirations to emphasize the traditional character, which is reflected, among other things, in the renaming of the oldest name, overlooks its transformative potential. This place is more characterized by practices of 'breaking through established (hegemonic) cultural patterns' (Klepacki and Klepacki in this book) and as such could also become a place for new hybridized art forms in the (post-)digital age, if discursive processes are not stopped.

The core of this subcultural center once was the open (and never ending) discussion, of what could be cultural, for whom and where (Keerl, 2008; Lauer, 2010). Even with the best intentions, this is not to be preserved by administrational advices. It is a serious dilemma because acknowledging counter- or subcultural practices and places with institutionalization can destroy their existential dynamic development. By doing so, Nuremberg step by step, will shut down nearly all spaces that are open for appropriation and for spontaneous and low-organized cultural projects (Helmer, 2016). An alternative way of dealing with that dilemma could be to beware such

self-governed projects and accept them as independent and therefore dynamic parts of the city culture.

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Chapter 18
Commemorative Culture in the Age of Globalization and (Post-)Migration: Traditions and Transformations in Nuremberg

Johannes Bretting

18.1 Introduction

The city of Nuremberg is connected to the history of Nazism and National Socialism in Germany in many ways (Glaser, 1992). One example is the name of the racist *Nuremberg Laws*, enacted in 1935, which had dramatic consequences for the daily lives of the Jewish population and Sinti and Romani people in Germany. The city is also known for hosting the *Nazi Party Rallies* which were first held there in 1927 and then from 1933 to 1938. After the end of the Second World War, Nuremberg was the location of the subsequent *Nuremberg Trials* from 1946 to 1949, where a few of the major war criminals were sentenced (Gregor, 2008).

In 2001, the city of Nuremberg opened the *Documentation Center*, located in the torso of the former *Congress Hall*. To open and to disrupt the monumental Nazi architecture, the Austrian architect Günther Domening added elements of modern design and new materials. Glass and steel produce a visible contrast to the historical structure made mostly of granite stone. The *Documentation Center,* with its permanent exhibition "*Fascination and Terror*", is working as a museum, memorial and education institution on the historical area.

Today, the *Memorium Nuremberg Trials*[1] and the *Documentation Center of the Nazi Party Rally Grounds*[2] present and document the history and aftermath of Nazism in Nuremberg. The former area of the *Nazi Party Rallies* left large material structures and buildings of the Nazi times (Radlmaier, 2002)—which are subject of ongoing discussions. Just recently Nuremberg's application for the *European Capital*

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[1] https://museums.nuernberg.de/memorium-nuremberg-trials/ (last accessed: 18 January 2020).

[2] https://museums.nuernberg.de/documentation-center/ (last accessed: 18 January 2020).

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of Culture in 2025 refreshed the debate as some parts of the historical buildings—mainly the *Congress Hall*—may be transformed into spaces for contemporary arts and culture.

18.2   Questions of Traditions and Transformations

The museums and memorials of German Nazi crimes are addressed as important places of historical, political and cultural education. Historical research and educational work are constantly interacting with the political discussions about the remains of the historical site. This ongoing process has turned the former *Nazi Party Rally Grounds* into one of the most important and significant historical places in Nuremberg to discuss questions of traditions and transformations (Studt & Schweneker, 2013).

The main question is how a city like Nuremberg should deal with what remains of the historical structure. There is no easy answer, of course. Considering the place as a site of cultural heritage and education means to take responsibility for past, present and future events of the location. At the same time, this idea of heritage and education needs to address social and political transformations (Klepacki, 2019; Macdonald, 2009). What is important about discussing the history of Nazism in Nuremberg on the historical site and to whom? What needs to be visible or present to "understand" history? How are the processes of globalization and (post-)migration changing the meaning of such places and memorial culture in Germany (Fava, 2015; Georgi, 2003; Messerschmidt, 2016)?

The educational work is subject of constant change and new challenges as groups of visitors are changing. These changes are related to globalization and migration, to a growing historical distance and also to a growing number of tourists that are interested in the former Nazi sites. Questions of dealing with difficult heritage are connecting with processes of globalization and thereby prompt new questions of tradition and transformation of this heritage.

18.3   Location and Buildings

When you approach the area in the southern part of Nuremberg you are immediately confronted with the huge dimensions of Nazi architecture. The biggest historical building, the *Congress Hall*, the *Great Street* (a street for large-scale military parades) and the huge area of the *Zeppelin Field* are traces of the *Nazi Party Rallies*. The area can be considered as a material and outdoor archive. It can be seen as a location of "difficult heritage" (Macdonald, 2009) and dealing with this heritage is ever-changing.

The huge former area of the *Nazi Party Rallies* can be discovered and used with completely different perspectives and motives. One important aspect of this transformation into a multi-layered area of history and presence is that big parts are and have been unused for a long time. Local people have taken it as public ground, as location for skaters or simply as recreation area. At the same time, it remained an important historical site—that is constantly transformed and re-used. The constant change and the multiple dimensions of these places are essential for an understanding of their present and future. Different ways of seeing the area in Nuremberg as well as different questions that the place can raise were collected in an ethnographic research by Sharon Macdonald. She understands the area as a place of culture and negotiation (Macdonald, 2009).

To take you on a short tour around the area, I will now describe the most important parts of the site briefly (for more historical information see Schmidt & Urban, 2006). Namely, *Congress Hall*, *Great Street* and *Zeppelin Field* and their historical meanings.

The *Congress Hall* is one of the largest remaining Nazi buildings. The foundation stone was laid in 1935. The building is placed close to *Dutzendteich Lake* and the stone facade is about 120 feet high. It was supposed to hold at least 50.000 people for when Hitler and other important Nazi politicians spoke. The building was never completed.

After 1945, different attempts to change the remaining structure into a football stadium (1960s) or a shopping mall (1980s) failed because of financial and/or moral questions. Today the remaining parts are a visible sign of the megalomaniac Nazi architecture and host the *Documentation Center*. Because of the old building structure, other parts are hard to use and mostly used as storage rooms.

The so-called *Great Street* was designed as the central axis of the *Nazi Party Rally Grounds* as a parade area for *German Army* and *National Labor Service*. It was planned to be over a mile long and 60 yards wide to connect the *March Field* (the largest parade area) and the *Congress Hall*. Today it connects the area with the city district Langwasser. After the US Army used the street as a runway for aircrafts, the city of Nuremberg renovated it and it is now used as a parking area.

The *Zeppelin Field*, with its gigantic rostrum, was the most important and largest place of the Nazi Party Rallies. During these rallies, the field held around 100,000 uniformed men surrounded by stands holding about 80,000 spectators that watched the parades. The plans for even bigger events at the *German Stadium* and the *March Field* were never completed. After 1945 the US Army blew up the huge swastika on top of the *Grandstand*. Later, parts of the tribune were removed by the city of Nuremberg because of economic and political reasons. It did not seem reasonable to keep the old structure and it also meant the disappearance of more and more parts of their "difficult heritage". From the remaining part of the *Grandstand*, you have a panoramic view over the whole *Rally Grounds*. The field was used in many different ways: as a sports ground for the US Army, as a venue for rock concerts (for example the Rolling Stones and Bob Dylan have played there), as a recreation area, and as the venue for the annual "Noris Ring" car race.

This short introduction to the most important places of the former *Rally Grounds* is enough to make it obvious that there are many ways of dealing with the "difficult heritage" of the area. There are still ongoing discussions between local population, politicians, town planners and experts about the "right" way to do justice to the historical importance of the area. No plan has been agreed on so far.

But at the same time, it is obvious that such areas are important places of cultural heritage. They are part of discussions about identity, history and belonging—and these discussions change with time and processes of globalization and migration. The first two generations after 1945 in Germany had, in most cases, a direct personal relation to Nazism in Germany. Starting with 1968 there were public discussions about the history and continuing influence of Nazism. Today, remembering the crimes of Nazi-Germany and commemorative culture in Germany is part of the political and cultural self-concept (Baader & Freytag, 2015). At the same time, personal relations are not there as they have been in former generations. After 75 years and under the impression of fundamental processes of globalization and migration, the culture of commemoration and educational programs about Nazism are no longer self-evident—they are challenged and need to discuss their perspective (Gray, 2014; Meseth & Proske, 2009). In this sense, the historical sites are important places of cultural education as they help to understand history and our perspective towards it as ongoing and open processes of negotiation in culture, politics and society.

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Chapter 19
Germanisches Nationalmuseum

Friederike Schmiedl

Our field trip consisted of a guided tour through the *Germanisches Nationalmuseum*, which led us to some of the exhibition highlights, so we got an in-depth look into German history. In a subsequent expert discussion, we got an insight into the work of the KPZ, the education department of the museums in Nuremberg (ger. *Kunst- und kulturpädagoigsches Zentrum der Museen in Nürnberg*), with underage migrants in so-called "*Übergangs-/ Sprachintegrationsklassen*".

The *Germanisches Nationalmuseum* is the largest museum of cultural history in the German-speaking region. Its name component "germanisch" (engl. Germanic) refers to the Germanic cultural region. Its collection contains more than 1.3 million objects. The museum exists since 1852 and was founded by the Franconian aristocrat Hans Freiherr von und zu Aufseß. It displays cultural history in an interdisciplinary, generally understandable, and lively way. More than 25,000 permanently exhibited objects allow visitors a journey through the time from early history to the twenty-first century. But not only the exhibited objects are remarkable, it is also worth looking closely to the museum's architecture. In 1857, the King of Bavaria gave Hans Freiherr von und zu Aufseß the former Carthusian monastery at the southern border of Nuremberg's old town. Today, the fourteenth-century architecture, consisting of cloisters, the church and monks' houses, relate to the museum as well as the neo-Gothic buildings at the Frauentormauer, which were added in the twentieth century.

Our guided tour started with the piece "Hauptstadt" (engl. Capital City) from Raffael Rheinsberger in the entrance hall. The artist collected old street signs from East Berlin to document the capital city of the former GDR. From there, our guide led us over the exhibition of the Prehistory and Protohistory, where we saw the "Goldkegel von Ezelsdorf-Buch", a real golden headgear worn by priests during the Bronze Age, to art from Renaissance, Baroque and Enlightenment. In the so-called

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"Dürer-Saal" we visited paintings from Albrecht Dürer (1471–1528), Germany's most famous artist, who was born in Nuremberg. Dürer lived and worked in Nuremberg from 1509 onwards; nearly 20 years before his death.[1] Our tour ended by visiting the oldest globe of the world, the "BEHAIM-GLOBUS" from Martin Behaim.

As places of cultural education, according to the *International Council of Museums ICOM* (ger. *Internationaler Museumsrat*), education and mediation are among the central tasks of museums.[2] A valuable contribution to this is made by the KPZ, the education department of the museums in Nuremberg. After our museum visit, two experts gave us a short lecture about the work of the KPZ and presented some actual projects for underage migrants in so-called "*Übergangs-/ Sprachintegrationsklassen*". In the following discussion, we had the chance to go more deeply into certain aspects or to ask questions.

The KPZ was founded in 1968 as a common institution of the city of Nuremberg and the *Germanisches Nationalmuseum.* In its function as an advisor and a mediator, the KPZ supervises more than a dozen museums and exhibition spaces.[3] The main aim of the KPZ is to make the museum accessible to everyone. The KPZ tries to overcome intellectual, social and physical barriers and offers a wide range of programs to (pre-)school children, young people as well as families, adult and tourist groups. The programs include courses and creative activities, guided tours or special programs for people with disabilities. The major concerns of the KPZ are the adequate transfer and the cultural participation for everyone.[4]

Beyond that, the KPZ offers special programs for so-called "*Übergangs-/ Sprachintegrationsklassen*"—for pupils with non-German mother tongues. These programs are realized by museum educators as well as delegated teachers and are meant to help children to overcome language and cultural barriers. Some examples for those programs are: "*Jeder Mensch wohnt*" (engl. "*Every person resides*"), "*Was glaubst denn du?*" (engl. *What do you believe in?*) or "*Unsere neue Heimat Nürnberg*" (engl. "*Our new home Nuremberg*"), just to name a few. In those projects, the pupils learn something about their new living environment and cultural habits by comparing their new impressions to their previous life experiences. The pupils deal with their origins and religious faiths, learn something about the city history of Nuremberg or learn the German language on the basis of pictures and museum objects by analyzing colors and forms. All the projects have been designed to support the children's development and personal talents.[5]

By offering those free programs, the KPZ plays an important role for cultural mediation.

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[1] https://museums.nuernberg.de/albrecht-duerer-house/, last checked on 30 October 2018.

[2] Internationaler Museumsrat (ICOM)—ICOM Schweiz/ICOM Deutschland/ICOM Österreich (Eds.) (2010): Ethische Richtlinien für Museen von ICOM. 2. überarb. Auflage der deutschen Version. Graz: ICOM Schweiz.

[3] https://www.gnm.de/en/museum/departments-and-contact-points/education-department-of-the-museums-in-nuremberg-kpz/, last checked on 28 September 2018.

[4] http://kpz-nuernberg.de/kpz/_das_kpz_leitbild.shtml, last checked on 28 September 2018.

[5] http://www.kpz-nuernberg.de/kpz/_angebote_schulen_multikulti.shtml, last checked on 30 October 2018.

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Chapter 20
The "Villa Leon" and the Children's Museum

Anna Carnap and Astrid Hornung

The Villa Leon is a so-called *Kulturladen*[1] of the *Department for Culture* ("*Amt für Kultur und Freizeit*"; short: KUF) in Nuremberg. Along with the (West) German "Kinderladen"—movement[2] of the 1970s and 80s, several of these "*Kulturläden*" have been founded in Nuremberg. These were places for public, cultural, political, creative, educational or just leisure activities; places to get-together, open for everyone interested. Some of them still exist. The city, as well as sponsoring associations and voluntary workers, finances the *Kulturläden.* They play a key role in the *decentral* cultural concept of the city.

The "*Kulturladen Rothenburger Straße*" (short: KuRo) was founded in 1975 and was the first of its kind. In 2001, the KuRo moved into the building called *Villa Leon.* The building used to be the directors house on a huge and long-term existing slaughterhouse area, which had to close its business in 1997. Even before the closure, the neighbourhoods around the slaughterhouse had neither been wealthy nor popular and the unemployment rate used to be above average compared to other parts of the city. Around the year 2000, the city council of Nuremberg came up with an urban development investment plan for the area, including a cultural community support and the movement of the KuRo to the *Villa Leon* (together with the community library).

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[1] "Kulturladen" directly translated: culture shop.

[2] So called Kinderläden are self-organised, community-oriented childcare institutions, mostly experimenting with anti-authoritarian principles, which in the beginning were often located in former retail stores.

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Since a lot of families from different parts of the world—people with migration-experience in the first, second or third generation—live in Nuremberg, the *Villa Leon* is dedicated to the slogan "*Living Diversity*" ("*Vielfalt leben*"). The Villa Leon wants to be a place for (inter-)cultural encounters and for peaceful togetherness. They are known for their sophisticated Klezmer and World Music concerts as well as for the yearly repeating special events like the "Latin America Weeks", the "Africa Days", or the "Kurdish Culture Days". Other events are the *Regulars' Table of Real (German) Folk Music* ("*Stammtisch der echten Volksmusik*") and the popular "Night of Long Faces" ("*Nacht der langen Gesichter*"), where shortly after Christmas the public waste-management organises to make use of unwanted Christmas presents (and to swap them as well). The schedule also includes help for refugees, like free home-opathic treatment every Thursday, job coaching, homework support for schoolkids, pottery courses and so on.

Erman Erol, principal of the *Villa Leon* and Jürgen Markwirth, principal of the KUF department, led us through the many rooms and floors of the building, each different and obviously used intensively. We were able to see that the concept—to be a house of encounter and open for everybody—seems to work out very well. Cultural (as well as social pedagogical) community centres in Germany often suffer from a lack of acceptance and a partial outreach only. "Is there any secret of success?" one of us asked, but the two men were very modest. To gain trust, it is helpful to have had a migration-experience yourself. The principal of the *Villa Leon*, Erman Erol, does not favour any friends or family or types of activity. As long as peaceful togetherness is assured, he is supportive. The KUF principal, Jürgen Markwirth, concludes that the open minded and bottom-up approach of the "*Kulturladen*", together with the financial and structural support of the city, turned out to be a good combination.

Situated just a stone's throw away from the *Villa Leon*, the *Children's Museum Nuremberg* offers participative exhibitions, not only for children but adults as well. It was founded in 2001 by the registered association "*Museum in a Suitcase*" ("*Museum im Koffer*"), which is a mobile kind of museum that visits schools, kindergartens, libraries, etc. However, the aim of the *Children's Museum* is to provide a place, where interactive exhibitions can be explored with all senses.

As we went through the door of the first floor, we felt like we were taken back 100 years into the past. The exhibition-rooms showed the everyday life of our (German) great-grandparents. An old bakery, a kitchen and a colonial goods store were just some of the rooms that gave the visitor the feeling of living in a long-gone time. "You may touch the objects", said the museum guide, as our group entered the colonial goods store. "Explore the exhibits, open the drawers – these are all commodities ready to be discovered". By touching and questioning the everyday-objects of the past, we were invited to get involved, to have aesthetic experiences and to extend our world view.

The second permanent exhibition, "*Treasury Earth*", works on the same principle. Besides information about ecological issues, there were plenty of exhibits that could be touched and discovered. A huge hollow globe made of soft material, for instance, was provided to crawl in and feel the "Earth" from the inside—what a change of perspective. The highlight of our visitation was the "*House of the Rainforest*", where

exotic animals like geckos and chameleons were kept. It was even possible to explore the amphibians by letting them crawl on arms and shoulders or simply touching them carefully.

The field trip led us to two places of self-organised culture institutions. Some of us chose to walk back to the conference (a 40 min. walk). We had time to reflect the attendances together or just stick to our impressions for a while. There was an optimistic atmosphere among us: cultural education as well as transformation is possible and worth it.

Let's consider the aspect of transformation within the field of cultural education in both institutions the *Villa Leon* and the *Children's Museum Nuremberg*. Our point is that both institutions—each in its own way—transform cultural education by breaking with implicit traditions. These traditions are based on the concept of homogeneous *and* hegemonic culture—often used to legalise and stabilise national and/or (post-)colonial power (Klepacki and Klepacki in this book referring to Jörissen 2016). One reason of our aforementioned optimistic tune might relate to a sense of overcoming cultural hegemony we gained on our trip.

The *Villa Leon*, for example, could as well be a place for foreigners performing *their* culture, and by this it would be a place marking and reproducing the difference between *them* and *us*, but is not. Instead, typically German happenings take place among others. The main stuff and volunteer workers of the *Villa Leon* equally and openly invite people regardless of their cultural background to come together for a yet undefined cultural interest. Doing so, they invoke a subject of a cultural and community living one feels free to respond to.

The *Children's Museum* on the other hand could also step into the "mystification of the past" (Berger, 1972, 11) by presenting items of power, well illuminated behind glass. The museum could create the idea of having a long-lasting, meaningful and closed up history that privileges its owners with special rights. However, they do not follow that direction. Instead, they honour the working people of the past by showing items of their everyday life. The items are given to the visitors to explore and try out. They offer an opportunity to use the senses and both literally and figuratively experience a connection—as well as an alteration or a strangeness—via the items. This could then make way for "reflexive distance" (Klepacki and Klepacki in this book) to question our own everyday items and reflect on their workload. Who is doing this work (connected to the items) nowadays? A machine? Unknown (and presumably underpaid) workers in a faraway country? By this, the museum's visitors are "able to reveal [their] own historically grown dispositive and to locate [themselves] with regard to these transformation processes" (ibid.), which can be named as a worthwhile aim of cultural education (ibid.).

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Part V
Comments and Critical Perspectives

Chapter 21
The Seoul Agenda: A Commentary

Chee-Hoo Lum

Abstract This commentary will focus on thoughts gathered from the inaugural UNESCO UNITWIN meeting in April 2017, Singapore and the subsequent publication of the 1st UNITWIN yearbook (Lum & Wagner, in *Arts education and cultural diversity: Policies, research, practices and critical perspectives. Inaugural yearbook of arts education research for cultural diversity and sustainable development*, 2019). Together with ideas sparked from the 2nd UNITWIN meeting in May 2018, Nuremberg, it is hoped that some linkages can be made to propel the work forward to the subsequent UNITWIN gatherings.

21.1 Setting a UNESCO Context

Under the 2005 UNESCO *Convention for the Protection and Promotion of the Diversity of Cultural Expressions* (UNESCO, 2015), cultural diversity is defined as "the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies" (7). The convention speaks to the affirmation of cultural diversity through "a framework of democracy, tolerance, social justice and mutual respect", detailing that "diversity is embodied in the uniqueness and plurality of the identities and cultural expressions of the peoples and societies making up humanity… strengthened by the free flow of ideas, and that it is nurtured by constant exchanges and interaction between cultures, and that education plays a fundamental role in the protection and promotion of cultural expressions" (3–4).

The 2009 UNESCO world report pointed out that cultural diversity has emerged to be one of the key concerns in the twenty-first century. When viewed positively, cultural diversity allows for an open sharing of a wide range of ideas, beliefs, processes, customs, artefacts, etc. promoting healthy exchange and dialogue. On the other hand, some might view cultural differences as conflictual, "giving rise to

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identity-linked tensions, withdrawals, and claims, particularly of a religious nature, which can become potential sources of dispute" (UNESCO, 2009, 1). Promoting intercultural dialogue to understand, negotiate and respect cultural differences across a range of boundaries is seen as key leverage to strengthen the foundation of human rights (UNESCO, 2009). In practical terms, if schools are seen as cultural institutions, educators should provide learners with critical opportunities to discover themselves and their identities, to develop understanding of others, of people unfamiliar to them outside their habitus, of individuals and groups of people from a variety of cultures who live among them and across geographic spaces.

In terms of the arts and arts education, the *Seoul Agenda: Goals for the Development of Arts Education*, which was unanimously adopted by the UNESCO General Assembly (UNESCO, 2010), indicated definitive goals, strategies and action items towards the utilization of arts education to contribute towards "peace, cultural diversity and intercultural understanding". Arts education within formal, informal and non-formal settings has thus been identified as an appropriate space for engaging with critical pedagogies that would allow learners to have close encounters with each other, to interact, collaborate and create artistic expressions together, to experiment and explore creative processes in a safe space where they can imagine, reflect, rethink and come up with new and innovative ways to shape their diverse cultures and identities.

Background to the formation of the UNESCO *UNITWIN on Arts Education Research for Cultural Diversity and Sustainable Development* has already been articulated in the inaugural yearbook (Lum & Wagner, 2019). Suffice to say, the UNITWIN network serves to connect culture and education through *the Seoul Agenda* (2010) and will also inform and provide directions for dissemination of and active research in arts education transforming UNESCO's goals and objectives into reality. This will include the sharing of exemplary practices and methodologies via critical dialogue, conducting meta-analyses of research, gathering feedback from local government agencies and international arts education and arts organizations and presenting annual reports to UNESCO.

21.2   UNESCO UNITWIN Reflections

As a learned, individual and social construct, culture is always changing and evolving. It is notoriously difficult to define, being associated from the anthropological to the political, from process to material artefacts, and from race relations to identity politics. Spencer-Oatey's (2008) broad conception of culture as "a fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioural conventions that are shared by a group of people, and that influence (but do not determine) each member's behaviour and his/her interpretations of the 'meaning' of other people's behaviour" (3), will be utilized in this chapter as a guiding definition.

At the inaugural meeting of the UNESCO UNITWIN network on arts education research for cultural diversity and sustainable development in Singapore in April 2017, and subsequently the first-edited yearbook publication (Lum & Wagner, 2019) that documented papers presented at the meeting, together with added contributions by other international academics and practitioners (a diverse set of "cultures"), surfaced in various presentations and writings, speaking to how the arts/arts education can be utilized to negotiate cultural differences. This Yearbook also providing insight into the contextual needs of particular countries, institutions, groups and individuals. "Cultures" discussed included: (i) minority new-immigrant groups/refugees/post-conflict groups; (ii) marginalized indigenous groups; (iii) ethnically defined groups within a multicultural society; (iv) people with disabilities; and (v) groups defined by their artistic practice (Wagner & Lum, 2019).

The arts and arts education are often utilized in these instances as a means to assimilate the perceived minority groups into a majority norm. The government/state or organizations typically involved in this process, set up arts programmes/projects to facilitate, familiarize or enculturate the minority group(s) into the mainstream cultural expressions or norms or to make aware the cultural expressions of the minority group(s) to the majority. At times, the respective groups are involved in more of a collaborative and co-creative process, a mode of working with, rather than providing something for, or for whom something is offered (Wagner & Lum, 2019). In multicultural settings, cross-cultural and intercultural collaborations have been encouraged and in rare instances, a move towards transcultural encounters was made possible (Wagner & Lum, 2019).

Accessing and understanding diverse cultures are seen to aid in breaking down barriers. Experimentation and creating new works in collaborative settings with diverse cultures can serve the purposes of deepening cultural understanding towards cross-, inter- and transcultural possibilities. But, as Kwok (2019) pointed out, "How explicit should we be when creating opportunities for the arts to address cultural differences?" And how far should the use of the arts/arts education within a cultural diversity frame move into the murky grounds of nationalistic goals and identity formation? IJdens (2019) is clear that "these concepts should not be left to conservative, anti-immigration, segregationist or assimilationist interpretations but rather given a convincing liberal and inclusive meaning that fully acknowledges the value of cultural diversity and incorporates multiculturalism" and adheres to "principles of intercultural learning and dialogue among cultures".

The arts/arts education in the context of cultural diversity can be seen to provide a safe space for: (i) social/professional development; (ii) exploration and experimentation; (iii) development of one's openness and empathy; (iv) meaning-making, symbolic action and interaction (production); and (v) for expanding a reservoir for diversity and for dealing with diversity (Wagner & Lum, 2019). The approaches towards cultural diversity can be read within a deficit-potential frame, deficit in terms of an attitude towards the minority group(s) as "defective", needing assistance/guidance from the majority group, or potential-oriented, where diversity is openly embraced and celebrated. Another key reflection from the first yearbook contribution is that all the narratives surrounding policy, research and practice revolve

at the domestic and national levels and rightly so due to specific contextual concerns with regard to negotiation of difference. This however also points to the fact that approaching cultural diversity through the arts/arts education is not readily seen or approached within an international cooperative context (Wagner & Lum, 2019).

In the 2nd UNITWIN meeting, which also coincided with the forum on "*Aesthetics of Transformation: Arts Education Research and the Challenge of Cultural Sustainability*" held in Nuremberg, Germany from May 2nd–5th, 2018, some similar threads were also articulated, including the acknowledgement that culture is not static but always moving (Jörissen, 2018) and accepting evolution as a norm of cultural development (Leung, 2018). Similar conundrums were also brought out, asking whose voices, bodies, objects/artefacts (culture, language and history), traditions and spaces do one consider when working within the multiplicities of a continued migration state (Coleman, 2018). A call for open intercultural and transcultural dialogue through the arts and the knowing of alterity/others as pathways towards an understanding of ourselves (Wulf, 2018) also echoes what was articulated in the first UNITWIN meeting. Presentations and discussions also surround the preservation and renewal of traditional art forms, transforming them to align with current educational contexts (Leung, 2018), and the use of popular culture as the bridge between tradition and modernity, creating hybrid forms in hopes of cultural sustainability.

There is decidedly more of a theoretical slant in some of the presentations as well. Attention is drawn, for instance, towards the significance of impactful aesthetic experiences leading towards change and possible transformation. There were also reminders about the mutual independence of individuals within a community to create cultural contexts through the arts, and that cultural action [in ritual] and remembrance can serve as control for social memory (Wulf, 2018).

Schools can be viewed as cultural institutions, reminding arts educators and researchers that they are spaces for learning and leisure (from the German term *Schule*), not just a preparation ground for the future but also for the present, allowing children to be (Liebau, 2018), seen as a "time of suspension" (Martins, 2019), and arts education should be a basis of perceiving and enrichment of life, of "making special" (Dissanayake, 2003) within these cultural contexts. The arts and arts education also serve purposes of building relationships between the self and community, culture and cultural practices as ways of knowing (Akuno, 2018).

21.3 Conclusion

While we continue as artists, arts educators, researchers, policymakers and organizations keen in harnessing the power of the arts and arts education towards cultural diversity and sustainability, we need to constantly reflect and question what we do. We need to continually ask:

- Within our society, our organizations, our groups, as individuals, is cultural diversity celebrated, respected and positively affirmed, or seen as a thorny issue on political or religious fronts?
- Are there mechanisms in place for negotiating cultural difference from a macro to micro level, and if we have neglected particular minority groups that might be emerging or have been underserved?
- Might the arts and arts education be hijacked towards nationalistic and political agendas guised within cultural proliferation?
- Can cultural agendas overshadow artistic and aesthetic intents within arts education? And if so, to what extent does it become problematic?

To conclude this commentary, it is helpful to revisit what was stated within The Seoul Agenda (UNESCO, 2010) pertaining to its third-key goal of applying arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world. Some of the strategies and action items align well with what has been discussed, reminding us of ways with which the arts and arts education can attempt to encourage and push for cultural diversity and sustainability. These strategies and action items are reproduced here:

"Strategy 3b: Recognize and develop the social and cultural well-being dimensions of arts education
Action items:

3.b (i)   Encourage recognition of the social and cultural well-being dimensions of arts education including:

- the value of a full range of traditional and contemporary arts experiences, …
- the potential of arts education to develop and conserve identity and heritage as well as to promote diversity and dialogue among cultures. …

Strategy 3c: Support and enhance the role of arts education
in the promotion of social responsibility, social cohesion, cultural
diversity and intercultural dialogue
Action items:

3.c (i)   Give priority to recognition of the learner-specific context and encourage educational practices adapted to the local relevancy of the learners including minorities and migrants;
3.c (ii)   Foster and enhance knowledge and understanding of diverse cultural and artistic expressions;

3.c (iii)   Introduce intercultural dialogue skills, pedagogy, equipment and teaching materials in support of training programmes in arts education.

Strategy 3.d Foster the capacity to respond to major global challenges, from peace to sustainability through arts education
Action items:

3.d (i)   Focus arts education activities on a wide range of contemporary society and culture issues such as the environment, global migration, sustainable development;

3.d (ii)   Expand multi-cultural dimensions in the practice of arts education and increase intercultural mobility of students and teachers to foster global citizenship;

3.d (iii) Apply arts education to foster democracy and peace in communities and to support reconstruction in post-conflict societies" (UNESCO, 2010, 8–10).

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Chapter 22
Aesthetics of Transformation: Questions to Ask, Ideas to Contemplate

Check for updates

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Abstract This chapter *Aesthetics of Transformation: Questions to Ask, Ideas to Contemplate* deals with issues such as: Beauty and Freedom, Aesthetics of Transformation, Aesthetic vs. Anesthetic; Alteration vs. Transformation, Ethics and Aesthetics, Interface between Art and Human Experience. It aims to reflect on the conference: "*Aesthetics of Transformation*" (May 2–5; 2018, Nuremberg) and widen its horizon. The intention is to accentuate the need to expand our discussions to the philosophical realm in order to deepen the thought and to create language by which we could exchange ideas on the theoretical level and not simply on the practical one. Ideas in the chapter seek to provide an infrastructure of knowledge that it would be right to examine in subsequent conferences.

22.1   Beauty and Freedom

"It is through beauty that we become free," Herbert Marcuse stated in one of his writings quoted by Christoph Wulf, the keynote speaker of the conference. I thought this was an amazing quotation to serve as a leitmotiv by which we can discuss key issues that run throughout our conference: "*Aesthetics of Transformation.*"

I believe that *beauty* can inspire any individual to pursue *freedom*, but we need first to be clear about *what beauty is*. Are people generally right in saying that beauty lies in the *eye* of the beholder? Is there no objective aspect of beauty? "Beauty is a quality we attribute to things because of a relation they have to us," argued Adler (1981, 102). He reminds us that in the tradition of Western thought, it was Thomas Aquinas, a thirteenth-century theologian, who wrote that "beautiful is that which *pleases* us upon *being seen*" (ibid., 104). Immanuel Kant, an eighteenth-century philosopher, helps us to understand Aquinas' definition by explaining that the pleasure afforded by objects we call beautiful must be totally "*disinterested.*" That is to say, that the object falls outside the sphere of our practical concerns. Furthermore, we tend to locate the

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beautiful in the realm of the visible (pretty, handsome, good looking). However, we also say "I see what you mean" that is to say, "I understand what you mean." The seeing is with the mind, with the senses (not with the sense of sight alone), it is a kind of knowing that gives us disinterested pleasure when we apprehend it. Kant helps us understand that "beauty is a value that is appropriate to the same sphere in which we find truth, as well as a value that is appropriate to the same sphere in which we find goodness" (ibid., 109).

The above converse is just a glimpse**,** one possible opening to discuss the value of *beauty* in a philosophical manner in relation to truth, to goodness and to other values such as equality and justice, such as freedom, with which I opened this text. *"It is through beauty that we become free."* Of course, much more remains to be said and argued about beauty that is not entirely subjective, and it is not entirely in the eye of the beholder. We can add never-ending profound arguments. For the purpose of this reflection, it is my intention to accentuate the need to expand our discussions to the philosophical realm in order to deepen the thought and to create language by which we could exchange ideas on the theoretical level and not simply on the practical one.

22.2   Aesthetics of Transformation

Let's take the expression which is the banner of the conference, "*Aesthetics of Transformation.*" How can we understand it without a philosophical interpretation? *"Aesthetics of transformation*" is a figure of speech that indicates a process of change. It is a theoretical construct in which the notion of transformation is indicated as the very essence of the aesthetic process, as we can learn from Vladimir Mako, who explains it so well by saying that: "It is an open condition, a process where needs of life are accepted as the driving force of transformation. It employs the distance and the intuitive social capacity of the observer / participator with the object or site that transforms" (Mako, 2017, 265). Although Mako established his position regarding the case of architecture, we can enlarge the scope and agree with him when he reminds us that the traditional search for beauty is the search for completeness, balance, and wholeness. However, as he maintains, contemporary theories on aesthetics "insists on the dynamism of perception which is based among other principles, on aspects of ambiguity, ambivalence, actually on effects of transformation and the sense of perceivers aesthetic participation" (ibid., 263).

Here we come to the core of our quest: *What is transformed into what? Aesthetics of transformation in arts education* employs openness to different influences. We need to ask: How can the theoretical position of *Aesthetics of transformation* be used for the benefit of arts education in a society that is experiencing constant dynamic changes?

If we agree with Mako that "transformation is related to the sensitivity of the perceiver, and its ability to aesthetically indicate appearance and disappearance of potentials, cultural and sensorial, that are forming values in an aesthetic experience" (ibid., 274), we can then accept that "The nature of *aesthetics of transformation* can

be imagined to be a constant growing effect, a process as an open spiral, integrating creative efforts and human needs, vital living and cultural conditions" (ibid., 274).

Now I come to some further musings which relate to the overall agenda of the conference. All the topics were concerned with various kinds of transformation within arts and cultures. *Aesthetics of transformation in arts education* embraces processes of mutual inspiration and influence within the arts and other fields of culture. Given the idea of broader phenomenon of *Aesthetics of transformation,* as well as the understanding that *Aesthetics of transformation* actually allows one to become immersed in an interdisciplinary process, it would have been good to open the conference to other possibilities in fields such as biology, chemistry, and neuroscience to deepen and enlarge the course of the discussions.

22.3 Meaning Making: Aesthetic vs. Anesthetic; Alteration vs. Transformation

One beautiful thought that crossed my mind during the conference was related to the deep notions of empathy, concern, and compassion that were interwoven as leading threads through most of the presentations. It reminded me of Helen Keller saying that the highest result of education is tolerance. Indeed, much caring and sharing and even happiness was revealed through the variety of the experiences that were presented. Nevertheless, for me, it was too sweet. In a way, it reminded me of Robert Fulghum's book entitled: *All I Really Need to Know I Learned in Kindergarten.* In one of the chapters, he explains how the world would be improved if adults adhered to the same basic rules as those taught to children, i.e., sharing, being kind to one another, cleaning up after themselves, and living "a balanced life" of work, play, and learning (Fulghum, 1988). This sweet notion contains many values and truths, but we really need to develop tools to use different modes of creating a meaning. We need to ask more questions, to raise doubts and be able to confront uneasy situations in order to be able to live in "dynamism of perception which is based among other principles on aspects of ambiguity ambivalence, and actually on effects of transformation," as Mako (2017, 263) has stated.

I have argued elsewhere that data and findings from the *Monitoring National Arts Education Systems (MONAES)* research project, present a consensual snoozing picture which is annoying. "The tendency for some in the field (of arts education) to over-reach in their advocacy for the transformational power of arts education might be embedded in a kind of weakness that may perhaps feed the notion of avoiding disagreement by trying to stay in the safe zone of anesthetic, which dulls the senses" (Schonmann, 2017, 104). We need to strengthen our ways of criticism, as Dewey (1934/1980) put it: "The function of criticism is the re-education of perception of the work of art; it is an auxiliary in the process, a difficult process, of learning to see and hear" (324).

I loved those presentations that balance problems of failures, with possibilities in reaching particularities via the process of the aesthetics of transformation, which is not *alteration* but *transformation.* Here I come to stress a frequent misunderstanding in using the term *transformation* when we really mean *alteration*, or vice versa. Alteration is the act of making things different. It is the act of change connected to the origin, while transformation is the act of converting or exchanging something for something else, being free, not bound to the origin. As Mako (2017) reminds us of this point, by quoting from Gadamer, he explains that "Transformation is essentially different from alteration, because it does not employ the notion of maintaining the similarity with the previous perceptual value" (264, with reference to Gadamer, 2004, 110–111).

22.4   Doing Right Things and Doing Things Right

It would be good to give some thought to the question: Are we doing the *right things*? As well as to ask: Are we doing *things **right***? This contemplation is not just simply playing with the order of the words. Rather, it brings me to the heart of the thought which regards concepts such as alteration, transformation, translation, conversion, diversity, variety, mixture, and fusion, all of which are expressions in reference to education and cultures. Doing the *right things and doing things right* are culture-oriented processes in which we need to be very careful as to what we really mean to do, and how we are going to achieve it. Societies all over the globe are more diverse than we have been willing to accept. However, if we accept that culture can be understood "in its conventional social-scientific sense, as the beliefs, values and lifestyles of ordinary people in their everyday existence," (Berger & Huntington, 2002, 2), then we understand that doing **right** *things* and doing *things* **right**, even though they are questions anchored in a distinct societal context, have a common denominator that has its roots in a revolutionary vision of a better life. All societies and all individuals are seeking a life that is more worth living.

22.5   Ethics and Aesthetics as Infrastructure of Knowledge

Speaking about right and wrong brings my reflections to relate to the values of ethics. The field of aesthetics is closely connected with ethics, both issues focus on the good life, worthy of human beings in general, and on the proper ways of behavior—in particular in interpersonal and social relationships. As in other areas, changes are also taking place in the field of ethics. There is an ongoing discourse about basic values, virtues, and appropriate behaviors in various contexts around the universal axis of freedom from prejudices and improper practices toward greater progress and enlightenment. Such discourse does not purport to establish eternal determinations but rather to establish consciousness for the ethical challenges in teaching arts

that go hand in hand with transformations in aesthetics to symbolize, in a dynamic process of education, the legitimate boundaries and the red lines of any pluralistic discourse of tolerance and culture. Our conference was focused on diversity and cultural dimensions; the ethical dimension was almost neglected. Morality issues and ethical challenges must be part of the discourse on *aesthetics of transformation.* Since ethics and aesthetics in arts education are inseparable: they seek to provide an infrastructure of knowledge that it would be right to examine in our subsequent conferences.

22.6 Do Aesthetics Make Life More Worth Living?

Understanding 'art worlds' is understanding the process by which people come to understand the multiplicity of art worlds in which researchers, artists, designers, and architects are engaged. The case for arts in education should rest upon understanding that the answer to the question: *Does aesthetics make life more worth living*? is definitely positive.

The aesthetic is a broader concept than the art. The aesthetic interest extends far beyond art to the whole realm of culture and to human constructs which are not art. It was Elliot Eisner, among others, whose intention was "to free the aesthetic from the province of the arts alone and to recognise its presence in all human formative activity" (Eisner, 1998, 36). His contemplations have had a profound effect upon generations of arts educators that understand that "to confer aesthetic order upon our world is to make that world hang together, to fit, to feel right, to put things in balance, to create harmony" (ibid., 38).

This contemplation brings to my mind the question: What does it mean to learn to engage with the world aesthetically? For Maxine Greene, and for me, as having learned from her, one path to take is to nurture "the ability to take a fresh look at the taken for granted…the arts have a power distinctive from that of random messages and incidents" (Greene, 1991, 117). This quotation reminds me of Herbert Marcuse contemplating aesthetic transformation that, in some experiences, can "turn into indictment—but also into a celebration of that which resists injustice and terror" (Marcuse, 1978, 45).

As many agree, in education we seek to develop sensibilities among people. Understanding *aesthetics of transformation* can open wide avenues toward such an education by helping to build positive answers to the question mentioned above: *Do aesthetics make life more worth living*? This contemplation is still to be developed.

22.7 Interface Between Art and Human Experience

June King McFee reminds us that all art traditions have a social value. She maintains that "we need much more study of the interface between art and human experience

to identify where expansion is needed and a study of cross-cultural design to identify what is common and what is particular among cultures" (McFee, 1991, 79). Experiences and practices were shared during the conference, moments of practices and aesthetic experiences. The importance of imparting practical knowledge was well illustrated. I thought that learning from Dewey in this context is a must. He maintained that "in order to *understand* the aesthetic in its ultimate and approved forms, one must begin with it in the raw; in the events and scenes that hold the attentive eye and ear of man, arousing his interest and affording him enjoyment as he looks and listens" (Dewey, 1934/1980, 4–5). The point is, as Dewey (1938/1963) argued on another occasion, "every experience is a moving force. Its value can be judged only on the ground of what it moves toward and into" (38).

22.8   Future Orientation

The last panel that concluded the conference was entitled: *New Perspectives*. In order to elaborate on new perspectives, we need first to be sure that we agree on knowing what the *"old" perspectives* are? Here, I touch upon one of the many questions that one still needs to ask, ideas that still need to contemplate; ideas which touch upon the distinctive way in which each of the scholars should be encouraged to develop his/her ideas. Questions that continuously echo in my mind are: Do we speak the same language? Do we *need* to speak the same language? Would it be a language of art? Do we have a language of art?

A thin thread of future orientation was part of the agenda. My claim goes along with others who maintain that the future is already here. In *The Machine Stops*, a brilliant book written by E.M. Forster in (1909), he described a civilization empty of culture. No culture, no art, no books, only the rule book of the machine that provides all the answers. The machine runs everything and everybody's lives. People live in a room, where they can speak to thousands of others, but never meet them face to face. How close are we now to this horrible situation? Forster predicted the behavior of the future more than one hundred years ago; it is amazing to acknowledge that he saw how machines (in our days these are known as computers) and applications such as Skype and Twitter (although under other names) will conduct our life? How could he see that humanity is fundamentally missing in such a society? The Machine has total control over human life, Forster asserted, and one day when the Machine stops, the catastrophe presents itself in its full ugliness. *The Machine Stops*, is a dystopian genre, it is a warning that we should read and arouse our sensibilities. I am afraid that the danger in getting there (with our rapid technological developments), is just around the corner. Thus, comes my request to all of us, as a community of scholars of arts education, researchers, artists, and teachers, to be conscious that we are relevant nowadays more than ever because societies around the globe are in danger of losing their humanity. The nightmare world depicted so brilliantly in *The Machine Stops* should be smashed.

22.9 Some Final Reflections on the Importance of Conferences

Conferences are all about sharing knowledge, increasing the range of possibilities of perceiving, knowing, and imagining. They are about accumulating acquaintances to further pursue knowledge to create and to carry out research. Conferences are primarily networking events in which the face-to-face encounters, the small talk as well as deeper discussion during and after the formal agenda, cannot be replaced with any machine, any Skype forum or other hi-tech encounter.

We have gathered from many parts of the world and with different cultural backgrounds. We have succeeded in developing a cross-cultural awareness of the quality and the meaning of others' aesthetics and ways of research. We have shared a variety of possibilities. However, sometimes I am concerned that we go off in too many directions and that we need to find out what can hold us together as we develop arts in education? Then I realized that almost all presentations were based on admitting cultural diversity in terms of transformation, change, and sustainability. Many exposed the wisdom of practice, and *Art* was taken as a particular realm of aesthetic, as an agent for the empowerment toward processes of *aesthetics of transformation*. We are in the midst of a process that needs continual review. For two days we became a community of scholars who challenged aesthetic and cultural education, speaking a language of arts that we understood. The common denominator was that we were all inspired to pursue freedom by arts. Thus, I can guess with a fair degree of certainty that we all believe that "It is through beauty that we become free" and I fervently hope that we shall continue to pursue it.

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