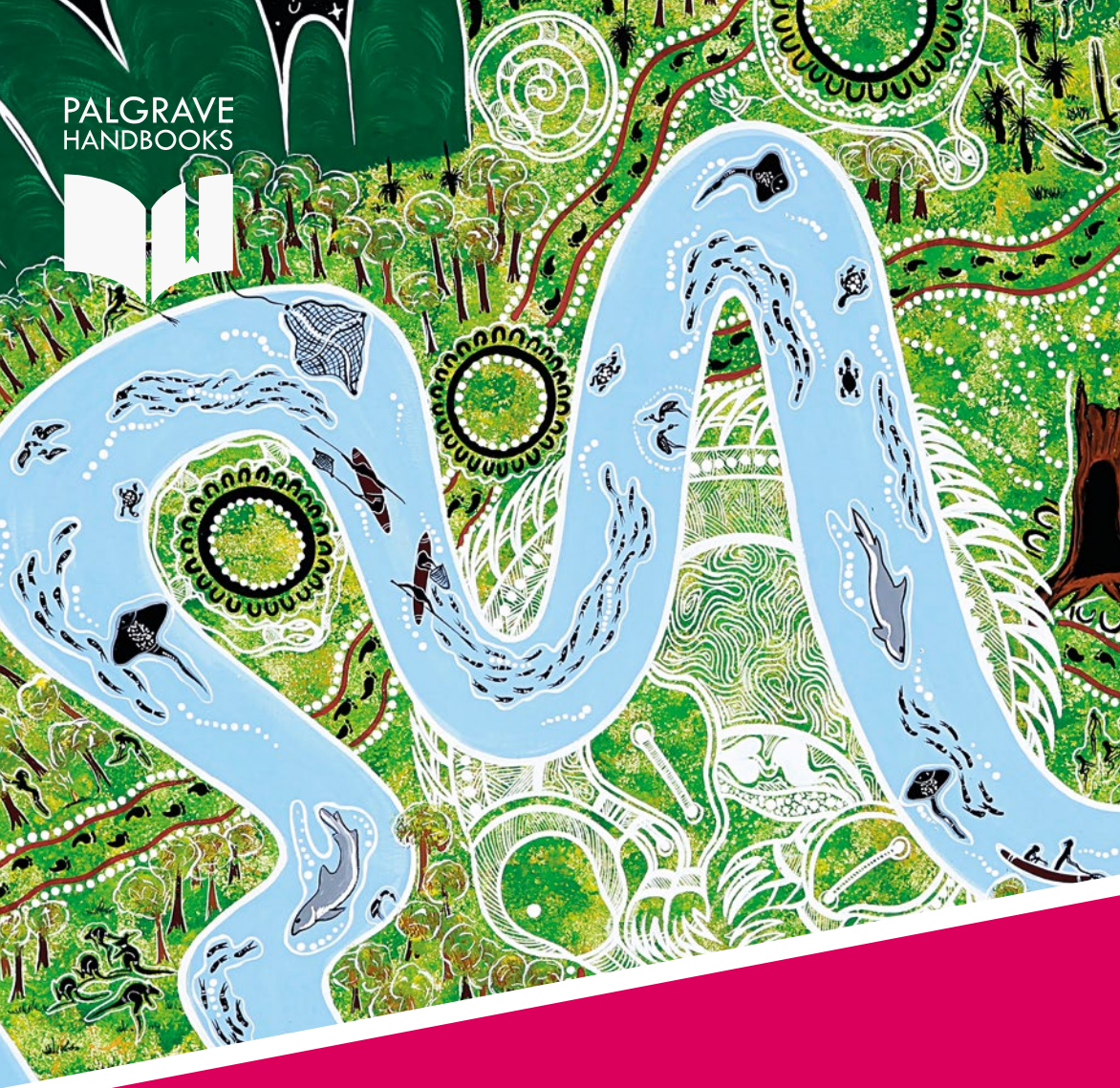
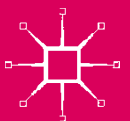


PALGRAVE
HANDBOOKS



THE PALGRAVE HANDBOOK OF GLOBAL ARTS EDUCATION

Edited by
Georgina Barton and Margaret Baguley



The Palgrave Handbook of Global Arts Education

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The Palgrave Handbook of Global Arts Education

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This handbook is dedicated to Elliot Eisner and Maxine Greene for their inspirational leadership, dedication and support for all those working in the arts and education. May their wisdom and guidance continue through the legacy they have bequeathed us.

“Thoughtful educators are not simply interested in achieving known effects; they are interested as much in surprise, in discovery, in the imaginative side of life and its development as in hitting predefined targets achieved through routine procedures. In some sense our aim ought to be to convert the school from an academic institution into an intellectual one. That shift in the culture of schooling would represent a profound shift in emphasis and in direction”
(Elliot Eisner, 2004).

“I’ll tell you the secret to good teaching: make possible an experience without predetermining what that experience will be” (Maxine Greene, 2011).

The original version of this book was revised. An erratum to the book can be found at (DOI: [10.1057/978-1-137-55585-4](https://doi.org/10.1057/978-1-137-55585-4))

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GEORGINA BARTON AND MARGARET BAGULEY (EDITORS)

This handbook is the result of many valuable contributions. The overarching aim of these contributions was to show how the arts continue to play a critical role in learning and teaching contexts. Arts educators are passionate people who work beyond the call of duty—but they do so because of this passion. This enthusiasm also draws us together as friends, even if we have never met before. The World Alliance for Arts Education (WAAE) is a case in point. Both editors attended the WAAE Global Summit in Rovaniemi in 2012 hosted by the University of Lapland, only having recently met each other at the previous Arts Education Practice and Research (AEPR) Special Interest Group meeting held at the 2011 Australian Association for Research in Education (AARE) Conference in Hobart, Tasmania; resulting in a strong friendship and continued collegiality with each other. We also had the privilege of meeting many other passionate advocates for arts education in Lapland at the 2012 WAAE Global Summit who have now contributed to this handbook. In addition, this led us to host, with a committed organizing committee, the WAAE Global Summit in 2014 in Australia. It is undoubted that all delegates at this summit felt the warmth and commitment of those who attended as evidenced in the following feedback:

Wonderful, warm, collegial and most stimulating—thank you for the helpful and excellent organisation.

Thank you for a wonderful summit, it was the best experience I have had at an academic conference in many years.

The summit advanced the unity of the arts education community in Australia and internationally. More people are going away with more insights into other art forms and hence more willing to support each other. The connections to UNESCO and other like organisations are also invaluable.

Congratulations Georgina and your team. I loved every minute and found the relaxed and collegial atmosphere of the summit to be immensely energising and inspiring (I felt relaxed and open to what I was experiencing. Very welcomed after

an immensely hectic stressful November marking assignments). I am still glowing from conversations shared and ideas exchanged.

Our support of, and commitment to, each other may not be found in other areas of research—the arts are indeed special. It is therefore important we draw on this strength throughout our advocacy, networking and research in continuing to strengthen the place of arts education in a range of contexts across the globe. This handbook has aimed to contribute to such an endeavor but it would not have been possible without the following people:

- To all our authors—thank you for your wonderful contributions to the handbook and for your patience and care in working with us.
- To all of the reviewers who undertook double blind peer reviews of the chapters within this book. We are very grateful for the generosity of your time and the quality of the feedback you provided for the authors.
- To the staff at Palgrave Macmillan, particularly the wonderful Andrew James (the previous Senior Commissioning Editor), who supported our original proposal for this handbook, and Eleanor Christie (Commissioning Editor), who have both provided invaluable assistance, support and guidance during this process.
- To the Presidential Council of the World Alliance for Arts Education including: Professor Margaret S. Barrett (past WAAE chair, Music), Professor Rita Irwin (past WAAE chair, Visual Arts), Associate Professor Ralph Buck (Dance), Jeff Meiners (Dance), Patrice Baldwin (past president, Drama), Robin Pascoe (current WAAE chair, Drama), Sheila Woodward (Music) and Teresa Torres de Eça (Visual Arts).
- To Professor Emeritus Tom Barone for attending the 2014 WAAE Global Summit as our special guest and for sharing his passion and enthusiasm.
- To our amazing copy editor Joy Reynolds—thank you for working tirelessly for us (and even on public holidays!)
- To our families, and in particular, Robert and Martin (our wonderful husbands) who always support us in our artistic endeavors and for supplying endless cups of tea when we have to “work”.

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Editors' Introduction: The World Alliance for Arts Education: Forging Forward in and Through the Arts

Georgina Barton and Margaret Baguley

The significance and impact of the arts on and in education has been well documented globally (Bamford, 2006; Caldwell & Vaughan, 2012; Davis, 2008; Eisner, 2002; Fiske, 1999; Greene, 2001; Pascoe et al., 2005; Wright, 2003); however, there continues to be a disjuncture between what is prioritized in education policy and its perceived benefits, particularly in Western countries. The marginalization of the arts in education has been of concern for some time and appears to be linked to the increasing rise and acceptance of standardized tests to measure student achievement in the current performance-based measurement climate (Adams, 2011; Baguley & Fullarton, 2013; Baker, 2012; Barton, Baguley, & MacDonald, 2013; Ewing, 2010; Morris, 2011). Despite these observations, a rich diversity of arts education practices exists across a range of contexts. It is problematic, therefore, that quality arts education is not consistently valued in systemic and institutional policy and practice, despite its well-documented impact on learning and engagement (Bamford, 2006; Barrett, Everett, & Smigiel, 2012; Burnaford, Aprill, & Weiss, 2009; Eisner, 2002; Ewing, 2010; Fleming, Bresler, & O'Toole, 2015; Fleming, Gibson,

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& Anderson, 2016; Knowles & Cole, 2008; Winner, Goldstein, & Vincent-Lancrin, 2013).

The major arts disciplines also have their own history and body of knowledge which have provided important contributions to arts education, including Music (Colwell & Richardson, 2002; McPherson & Welch, 2012; Schippers, 2010); Visual Arts (Efland, 1990; Hetland, Winner, Veenema, & Sheridan, 2013; Macdonald, 2004); Drama (Bolton, 1984; O'Toole, Stinson, & Moore, 2009; Taylor, 2000); Dance (Hanna, 1999; Preston-Dunlop, 1980; Smith-Autard, 2002); and Media Arts (Dezuanni & Raphael, 2012; Lemish, 2013; Wissler, Haseman, Wallace, & Keane, 2004).

The extensive research which has been undertaken and built upon in the respective arts discipline areas provides important evidence of how learning in the arts “develops creative and imaginative thinkers, as well as encouraging divergent and convergent thinking and multiple solutions to problems” (Jeanneret, 2009, p. 15). The creative and lateral thinking which the arts promotes in addition to their ability to engage people in deep transformative learning (Ewing, 2010) would appear to fulfil a number of priorities being sought by governments and other stakeholders in the education sector (Halme, Lindy, Piirainen, Salminen, & White, 2014; Lavoie, 2009; Pang & Plucker, 2012; Shah, Bosworth, & Panagariya, 2013; Watkins & Verma, 2008; Woronov, 2008).

Therefore, understanding and addressing the inconsistency which often sees the arts marginalized in the education sector has provided the catalyst for a more deliberate strategy to and for arts education advocacy (Bresler & Thompson, 2002; Davis, 2007; Eisner, 2005; Gibson & Anderson, 2008; Gibson & Ewing, 2011; Martin et al., 2013; Zwirn, 2009).

Accordingly, in March 2006, a World Congress on Arts Education was held in Lisbon, Portugal. A major focus of this meeting was on the United Nations Educational Scientific and Cultural Organisation’s (UNESCO) theme of access and equity. As such, the meeting resulted in the UNESCO Roadmap for Arts Education (UNESCO, 2006). The development of the Roadmap aimed to provide arts educators, arts practitioners and arts policy advisors with a robust and evidence-based outline of the importance and provision of arts education, not only in schools but also in communities.

The key aims of the Roadmap for Arts Education in relation to arts education are as follows:

1. Uphold the human right to education and cultural participation.
2. Develop individual capabilities.
3. Improve the quality of education.
4. Promote the expression of cultural diversity (UNESCO, 2006, p. 2).

The first aim concerns access to arts experiences for all and acts as a fundamental and sustainable component of high-quality renewal of education generally. Much research explores the importance of the arts across the lifespan (see Section 3 in this handbook, for example) and also how provision for the arts

impacts learning positively. Arts-immersion approaches, for example, have provided evidence of improvement to students' learning outcomes in areas such as literacy (Barton & McKay, 2016; Caldwell & Vaughan, 2014; Chapman, 2015), numeracy (Jeon, Moon, & French, 2011; McCredie, 2013) and science (Ahn, Choi, & Park, 2015; Yilmaztekin & Erden, 2016), which ironically are often the subjects tested through external benchmarking systems or structures (ACARA, 2013; National Centre for Education Statistics, n.d.; OECD, n.d.). The co-option of the arts into the STEM areas (Science, Technology, Engineering and Mathematics) resulting in STEAM (Science, Technology, Engineering, Arts and Mathematics) has been partly in response to disquiet among educators about an unbalanced approach to education which marginalises areas such as the arts, design and humanities (Quigley & Herro, 2016; Sousa & Pilecki, 2013), yet at the same time views creative and lateral thinking as a commodity in a world seeking innovation (Sheridan, 2014; Wilson, 2010; Wissler et al., 2004).

A holistic approach to education views the arts and sciences as complementary because of the subjective nature of the arts and the objective nature of the sciences, however "a person's brain needs both views in order to make suitable decisions" (Sousa & Pilecki, 2013, p. 10). The arts also include many skills which have been noted as important for surviving and thriving in the twenty-first century, including "creativity, problem solving, critical thinking, communication, self-direction, initiative and collaboration" (Sousa & Pilecki, 2013, p. 15). The ability of the arts to evoke deep, emotional responses is also strongly linked to physical and mental health and the overall quality of life (Karkou, 2010; Preti & Welch, 2011; Schmid, 2005). (See also, for example, Section V: Health, wellbeing and arts education.)

The UNESCO Roadmap affirms, in its second aim, experiences in arts education as the foundation for a balanced creative, cognitive, emotional, aesthetic and social approach for the development of people from birth to old age. As such, programmes need to be planned to address an individual's needs and capacities. In this sense, the arts are inclusive and engaging for all and can address issues such as emotional/behavioural difficulties, exclusion and times of stress or crisis (Felton, Vichie, & Moore, 2016; Karkou & Glasman, 2004). (See, for example, Section III: Arts Education Across the Lifespan.)

Improving the quality of arts education activities and programmes is critical for success. This includes excellence in both the conception and delivery of arts activities and learning experiences in and out of schooling contexts (Barrett et al., 2012; Martin et al., 2013). Arts educators need to agree on high standards that are responsive to local needs and infrastructure, as well as consider cultural contexts. Ongoing professional development and positive partnerships for arts educators, artists and communities are crucial for sustained practice (Burnaford et al., 2009; White, 2009). As White (2009) reveals, "the importance of nurturing and sustaining meaningful human relations in the prevention of ill health tends to be overlooked in an information society where knowledge may be power but not always be equated with wisdom" (p. 3).

Further, the literature highlights the contribution that arts education principles and practices make in resolving the social and cultural challenges facing today's world. Students of the arts benefit from creative and critical thinking through social and cultural practice. The arts are also indicative of supporting and enhancing the promotion of social responsibility, social cohesion, cultural diversity and intercultural dialogue (Gude, 2009). Eisner (2004) identified important cognitive competencies which the arts develop, including: the perception of relationships between different elements; recognition and attention to nuance; that problems can have a range of solutions; that aims can shift during the process that of creation; decisions can be made through personal judgement; imagination is invaluable; lateral and creative thinking when given parameters is nurtured; and different perspectives are encouraged. These cognitive capacities encourage individuals to “play with ideas, think in flexible ways, take risks and push stereotypes and boundaries” (Ewing, 2010, p. 46).

The Roadmap also, appropriately, acknowledges the fact that the arts—often including craft, dance, drama, film, literature (from picture books to poetry), media arts, music, photography, visual arts and so forth—are identified differently between cultures and are “ever evolving and never exclusive” (UNESCO, 2016, p. 7). It therefore recognizes the need to value arts practice as well as arts education as constantly evolving phenomena with contextualised meanings. Of utmost importance, however, is the appreciation that both the process and the product, the experience and the outcome of arts participation is respected (Bamford, 2006; Davis, 2007; McLennan, 2010).

Another key component of the Roadmap was the emphasis on the importance of research on arts education and knowledge sharing. Quality research on arts learning and teaching, both in and out of schools, is critical for arts advocacy and productive partnerships globally. It also ensures the availability of a strong evidence-base that informs practice (Barone & Eisner, 2012; Knowles & Cole, 2008; Sullivan, 2010). (See, for example, Section VI: Arts-based and research-informed arts education.)

The aims of the UNESCO Roadmap for Arts Education are important to consider and utilise in our work as arts educators and practitioners. It provides a strong foundation for advocacy, networking and research and has the potential to speak to those making decisions about arts education access and provision. While an important document to refer to, alone, the Roadmap cannot continue the important work needed to sustain quality arts education and access for all. Therefore, the World Alliance for Arts Education (WAAE) was initiated.

THE WORLD ALLIANCE FOR ARTS EDUCATION—WAAE

The World Alliance for Arts Education (WAAE) was established to bring together the international professional organisations of the arts—International Drama Education Association (IDEA), International Society for Education through Art (InSEA), the International Society for Music Education (ISME)

and the World Dance Association (WDA). An overview of the important events leading up to this historic moment is described by Buck (2013), including the development of the UNESCO Road Map for arts education and the beginning of the WAAE during the 2006 InSEA World Congress in Viseu, Portugal. A major first role of the WAAE was to seek out a development agenda in response to the UNESCO Roadmap for Arts Education. This occurred between 2008 and 2009.

Building on from the Roadmap was the enactment of the second UNESCO World Congress on Arts Education (Seoul, South Korea, May 2010). At this event, *The Seoul Agenda: Goals for the Development of Arts Education* was constructed. This document called upon:

UNESCO Member States, civil society, professional organizations and communities to recognize its governing goals, to employ the proposed strategies, and to implement the action items in a concerted effort to realize the full potential of high quality arts education to positively renew educational systems, to achieve crucial social and cultural objectives, and ultimately to benefit children, youth and life-long learners of all ages. (Preamble, Seoul Agenda, 2010, p. 2)

The intent was accepted as a policy by UNESCO at the 36th meeting of the UNESCO General Council (October 2011) and as a result the UNESCO International Week for Arts Education, (May annually) was established. Buck (2003) states that “the UNESCO meeting was possibly one of the most pivotal WAAE meetings, as it was here that we collectively spoke to a wider influential audience outside of our WAAE forum” (p. 26).

Another function of the WAAE was to hold an annual Global Summit which supported the work of arts educators, researchers and practitioners that focused on three areas—advocacy, networking and research. A major component of the WAAE Global Summit is strategic planning. The Summit not only encourages delegates work together to solidify the positive and ongoing network already in existence between arts educators and practitioners but also strategically develops ways in which to enhance and improve these practices. This focus aligns closely with the Memorandum of Alliance (MoA), signed at the Fourth World Arts Education Summit, held at the University of Rovaniemi, Finland, from 7–9 November 2012, which charges the WAAE:

To utilise the strength and knowledge within trans-disciplinary, trans-national and trans-cultural arts education associations to the benefit of arts education in the twenty-first century. WAAE will advocate for arts education at strategic political forums and levels, providing expert advice to pertinent key policy and decision makers such as UNESCO and WHO while concomitantly seeking, consulting on and distributing policy through respective networks. (Buck, 2013, p. 23)

The importance of being politically aware and utilizing this information to affect policy is a critical component of the WAAE (see, for example, Section I: Contextualising arts education globally and locally).

A number of key events have been held to date including the:

- 2007 WAAE World Creativity Summit hosted by IDEA (Hong Kong)
- 2008 World Creativity Summit hosted by InSEA (Taipei, Taiwan)
- 2009 World Forum hosted by IDEA (Newcastle, UK)
- 2012 World Summit on Arts Education Polylogue I hosted by the UNESCO Arts in Education Observatory for Research in local cultures and creativity in Education (Hong Kong)
- 2012 WAAE Summit hosted by University of Lapland (Rovaniemi, Finland)
- 2013 World Summit on Arts Education Polylogue II hosted by UNESCO Chair for Arts Education, University Erlangen-Nuremberg (Wildbad Kreuth, Germany)
- 2014 World Alliance for Arts Education Global Summit hosted by Griffith University (Brisbane, Australia)

The 2014 WAAE Global Summit, held in Brisbane, Australia, attracted key international arts advocates, educators and arts practitioners, including Professor Emeritus Tom Barone, who paid a special tribute to Elliot Eisner, a long-time friend and colleague. At this summit, a range of presentations, including performances, constituted the three-day program. A key feature on each day was the strategic planning around five focused projects. These included:

- Project 1 on the WAAE governance, focused on the financial sustainability and management of WAAE as an organisation.
- Project 2 focused on the ways in which arts education can link with the UNESCO Education for Sustainable Development priorities, including the UNESCO ESD Summit in Nagoya, 10–12 November 2014.
- Project 3 investigated international collaborations through the completion of a database of existing arts educators, arts practitioners and arts education organisations.
- Project 4 focussed on the establishment of an online WAAE international research base, including a journal, for arts educators, researchers and practitioners.
- Project 5 explored new pedagogy (learning, teaching, curriculum) in institutionalised and community settings particularly informed by developing countries within Africa, Asia, the Pacific and South America.

Subsequently, this handbook draws from the strategic focus of this latest summit, including factors that were identified as either enabling or inhibiting the provision of quality arts education and access to this across the globe.

FACTORS ENABLING AND INHIBITING QUALITY ARTS EDUCATION GLOBALLY

A strong message within this handbook is the need for arts educators and arts practitioners to acknowledge positive prospects for arts education in different ways than ever before. While there are many concerns that have inhibited, and are continuing to inhibit, quality arts education, many practitioners have found opportunities or potential for these inhibitors to be viewed differently or perceived rather, as enablers. The following discourse posits a number of these perceptions related to common themes identified in the literature, from personal experience, and across this handbook.

1. Decrease in the provision of arts education opportunities in educational institutions — *finding alternate ways to offer arts experiences.*

The marginalization of the arts in contexts such as schools and higher education facilities is repeatedly reported in the literature (Adams, 2011; Bamford, 2006; Barton et al., 2013; Cutcher, 2014; Gibson & Anderson, 2008; Zwirn, 2009). Equally prevalent in the literature are ways in which people are aiming to ‘unsettle’ this diminution of time. For example, arts educators are sharing their knowledge and craft, with those that may not have had quality arts education and training, through arts-immersion approaches. Similarly, more arts experiences and opportunities are being offered outside the school context within communities—strengthening culturally and socially cohesive approaches to arts education practices (Fondevilla & Iwata, 2016; Huss, Kaufman, Avgar, & Shuker, 2015; Styhre & Eriksson, 2008).

There is also evidence that arts experiences, both in and out of educational institutions, have positive impacts on students’ academic achievements as well as their health and well-being. These projects and methods will be increasingly important as more and more pressures are placed upon students in today’s world through the proliferation of high stakes testing and a more competitive market for employment, as well as the need for expanding global and transnational skills and knowledge such as design-thinking and creativity (Grodach, 2011; Summo, Voisin, & Téllez-Méndez, 2016; Wilson, 2010).

Finding new and magnified opportunities for arts experiences has the potential to increase the number of people feeling the profound impact of arts education encounters (Caldwell & Vaughan, 2012; Eisner, 2005; Fowler, 1996; Greene, 1991). **This in turn is likely to ‘educate’ more individuals to recognise the benefit of arts education and therefore increase the provision of arts education once again in institutional settings.**

2. Arts education and educators are not necessarily keeping up-to-date with new technologies that are rapidly increasing—*Recognising both contemporary and traditional practices in arts education, learning and teaching*

The exponential increase in technologies globally has immeasurably altered the ways in which artists and arts educators conduct their work. Technologies, including social media and compositional platforms such as software programs, are indeed an exciting addition to practice, learning and teaching. Despite these prolific changes, many have noted the need for arts educators to keep up to date with new and improved technologies (Adkins, Dillon, Brown, Hirche, & Gibbons, 2007; Salavuo, 2008). This can be difficult if teachers have limited knowledge and understanding of such technologies and are not offered regular professional development in order to utilise such technologies in pedagogy productively. A further consideration is the fact that as arts educators, we have an obligation to support and maintain traditional, and in particular, indigenous arts practices across the world. (See, for example, Section IV on Indigenous and Community Practice). We are at risk of losing deep and rich traditions across the artforms. These traditions should not be threatened by new and emerging conventions resulting from expanding technologies and communication platforms but rather enhanced and preserved through such media (Coupaye, 2013; Dyson, Henriks, & Grant, 2006; Hautb, 2013).

We also have the job of challenging dominant social, cultural and political discourses by creating new and contemporary works. Facing us is the increasing growth and development of digital technologies and, therefore, techniques available to us when consuming and creating art (Dezuanni, Dooley, Gattenhof, & Knight, 2015; Garvis & Pendergast, 2010; Sefton-Green, 1999). **It will be important to keep up-to-date with these practices but this can only happen with support from administration and governments in terms of ongoing professional development and learning, and equally important is to utilise these technologies in maintaining and documenting traditional and indigenous practices worldwide.**

3. Access to quality arts education is only available to those who can afford it—*Supporting, acknowledging and documenting participation in a range of diverse and rich practices prevalent across the lifespan and socio-economic contexts is necessary.*

Increasingly, access to quality arts education is only available to those who can afford it. Learning an instrument in Western countries, for example, is expensive. Not only do learners and their families need to purchase an instrument but they also need music, accessories (such as strings or reeds) and lessons. Further, elitism is often associated with learning a classical or ‘high art’ tradition (Barton, 2004). Aside from this observation, there are, in existence, positive projects that attempt to provide access to marginalised families and communities (Barraket, 2005; Ester & Turner, 2009; Kallio, 2016).

There is a need to document and report on strong quality arts education practices that are in existence across the age groups and across a wide variety

of contexts. Whether or not these are funded or recognised by government agencies, these practices are integral to maintaining strong and rich cultural and social identities. Equally important is for people to share their knowledge and understanding of aesthetic, artistic thinking and design, reaching more individuals and increasing access (Bamford, 2006; Ewing, 2011; Knowles & Cole, 2008). **The more we can spread the word about these opportunities, the more people will have access to them.**

4. There is a dominant method to arts education being implemented in schools—*Drawing more effectively on diverse practices and abilities that exist within the student body and community is vital*

Bridging in and out of school arts experiences is vital for success in arts education. Many have noted dominant discourses that influence curriculum, policy and schooling and these often contribute to the demotion of arts education access and provision despite the proliferation of inclusive intent (Crane, Kawashima, & Kawasaki, 2002; Heilig, Cole, & Aguilar, 2010; Polesel, Dulfer, & Turnbull, 2012).

Whole school approaches that involve community members and groups, as well as students' choice, are important for growth in arts education. Many of our students enter school with certain (or unfortunately limited) arts experiences; therefore, it is crucial that these experiences are further nurtured and developed (Bamford, 2006; Eisner, 2005; Ewing, 2010; Greene, 2001).

Inviting community artists and practitioners into schools through artist-in-residence projects or as part of planning strategies is one such way forward. **Sharing these experiences with the community helps to establish and enhance a school's identity with the wider community.**

HONOURING THOSE BEFORE US IN FORGING AHEAD

The 2014 WAAE Global Summit held at Griffith University in Brisbane, Australia, was dedicated to the iconic figures Professor Emeritus Sarah Maxine Greene (1917–2014) and Professor Elliot Eisner (1933–2014) due to their inspirational and dedicated interest and passion for the arts and education. Their work provided important consideration to the creation of the summit's theme "Transform: From Inception to Innovation in Arts Education" which focused on traditional, indigenous and contemporary innovations in arts education practice across the globe. Barton (2014), the Executive Director of the WAAE Global Summit, provided important insight into the areas of advocacy, networking and research, which underpinned the three days:

It is indeed an important time globally, for us, as arts educators. With a push for all things measured not free-flowing and natural; and concrete not abstract and unpredictable, we are at risk of excluding much progressive and creative thinking in our world. Many of us in our research have noted a visible decline in the

provision of arts education in schools and higher education institutions, largely in developed countries. The next three days is invaluable for us to work towards solutions to this issue; not for seeking reasons why this decline is happening, but rather pursue ways in which we can openly share the transformative work that we all do. In addition, we must aim to provide more opportunities for people to engage in the arts and experience for themselves such transformation. This will ensure continued and positive arts education practice.

Barton (2014) provided an important rallying cry for those attending the WAAE Global Summit which Greene and Eisner have continued through their legacy of advocacy, network and research in arts and education. The importance of looking back to the past in order to move forward is similar to many traditional beliefs, such as the concept of Sankofa in Ghana. Ford, Watson, and Ford (2014, p. 55) reveal that it means “that we (African people) must know where we have been to know where we are going. The symbol for Sankofa is a bird flying forward but looking back. The bird has an egg in its mouth, which represents the future”. Greene and Eisner both acknowledged the people whose work they had drawn from and built on including Maya Angelou (1928–2014), Aristotle (384–322 BC), Albert Camus (1913–1960), R. G. Collingwood (1894–1943), Simone de Beauvoir (1908–1986), John Dewey (1859–1952), Paulo Freire (1921–1997), Howard Gardner (1943–), Søren Kierkegaard (1813–1855), Susanne Langer (1895–1985), Maria Montessori (1870–1952), Michael Polanyi (1891–1976), Plato (427–347 BC), Sir Herbert Read (1893–1968), Jean-Jacques Rousseau (1712–1778), Jean-Paul Sartre (1905–1980), Herbert Spencer (1820–1903), Maurice Merleau-Ponty (1908–1961), Frederick W. Taylor (1856–1915) Henry David Thoreau (1817–1862), to name a few.

Greene acknowledged the importance of arts-based ways of thinking and knowing and the importance of tradition in her work: “My conception for the future of educational research makes me envisage a greater role for imagination, a greater reliance on metaphorical thinking, and a greater openness to the visions of human possibility opened by our artists in the present and the past” (Suppes, Eisner, Stanley, & Greene, 1998, p. 35). Walker (2014, p. 2) reveals the thorough and rigorous way Eisner approached his teaching, providing readings for his classes that “included not just foundational pieces from education literature, but also works from philosophy, psychology, history, or other disciplines that shed light on the topic”. Both Greene and Eisner’s understanding of the ‘artistry of teaching’ compels arts educators to move beyond their skill in the classroom in order to develop their knowledge, skills and expertise. This will result in knowledge of the ‘big picture’ context they are working in, which will enable them to see where to effect change at local, national and international levels. (See, for example, Section II: Arts Education, Curriculum, Policy and Schooling.) This view supports Gardner’s (2014, p. 2) contention of the role of the educator:

An educator needs to be knowledgeable about three disparate areas of knowledge. The educator needs to understand the nature of the learning process: how the human mind develops, what its pitfalls are, and how it can be fashioned along certain lines. Turning from the learner to the teacher, the educator must understand the nature of pedagogy, the development of the curriculum, and the ways in which learning can be assessed. Finally, an educator needs to be cognizant of the larger forces that affect any educational system beyond home schooling: the political currents, the economic constraints, the processes at work in the broader society, the ambient culture, and the global context.

This international handbook seeks to provide passionate advocates for the arts and education with the opportunity to share their valuable work with the global community and through this process to enlighten, empower and enthuse others with the powerful and transformative effect of the arts on people's lives. We acknowledge those who have gone before us and seek to build on their legacy through the bringing together and sharing of our collective experience.

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Contextualizing Arts Education Globally and Locally

INTRODUCTION TO PART I

The opening part of this handbook contextualizes each of the art forms—dance, drama, media arts, music and visual arts—in relation to their distinctive education practices and value to society underpinned by current research in the respective disciplinary area. Even though each of these art forms and their accompanying education practices are diverse, they all have the capacity to transform people’s lives. This part of the handbook therefore features the work of practitioners and researchers who contribute to best practice principles with the aim of continuing to enrich arts education at both the global and the local levels.

While many distinct and contextually bound arts education projects and pedagogies exist world-wide, arts educators understand, appreciate and are inspired by these diversities. This part therefore provides an overview of global practices and advocacy in each of the art forms with authors drawing on specific local examples to illustrate these diverse global practices. Further, the World Alliance for Arts Education (WAAE) has been established to support and grow this interaction and diversity across the local and global contexts.

Chapter 2, authored by Susan Wright and Samuel Leong, explores the need for sustainable arts education in a prosumer world. Drawing on work and policy carried out by the WAAE, UNESCO and International Network for Research in Arts Education (INRAE), the chapter investigates a range of cultural dimensions related to sustainable arts education practice and research. This investigation proposes the arts as cultural production and maintenance, without which the world would be in deficit, resulting in children being dislocated from who they are and who they could become (See Chapter 1).

Ralph Buck, past president of World Dance Alliance (WDA), and Jeff Meiners, current president of WDA, explore the role and place of dance education globally and locally by sharing some challenges and solutions to these issues through community dance and autoethnographic approaches in

Chapter 3. Buck and Meiners take a personal view of journeys and participation in and through dance with a focus on the body being “a location for the tracing of cultural inscriptions (both movement and speech)” (Buck & Meiners, p. 47).

Drama education is broad and diverse. In Chapter 4, Robin Pascoe, the current International Drama Education Association (IDEA) president, and Lynn FC Yau highlight the idea that drama education is understood according to place, time and culture. They share the concepts of drama education as curriculum, drama education in the community, drama and theatre as education, and drama education and the profession by considering a range of issues associated with each. Above all they advocate the rich and diverse and vibrant practices connected to drama education, noting the continued evolution of such methods.

Margaret S. Barrett, current WAAE chair, and Heidi Westerlund, in Chapter 5, explore a range of diverse forces and factors that impact on music learning and teaching. They provide examples from their own research projects to illustrate the ways in which these impact on the experience and sustainability of music education.

In 2013, an international survey was carried out by the International Society for Education through Art (InSEA). The main purpose of this survey was to identify people’s narrative about the value of visual arts education. In Chapter 6 Teresa Torres de Eça, Melody K. Milbrandt, Ryan Shin and Kevin Hsieh write about the importance of contemporary skills in visual arts, as well and the importance of embracing tradition and creative practice. They compare the emphases in curriculum across a range of regions as well and relate this to responses from the survey concluding the importance of the provision of visual art education for all children and students to “think critically, use problem solving skills, and develop skills for living together in harmony” (de Eça et al., p. 104).

Sustainable Arts Education in a Prosumer World

Susan Wright and Samuel Leong

INTRODUCTION

This chapter presents the recent contributions of the United Nations Educational, Scientific and Cultural Organization (UNESCO), the World Alliance for Arts Education (WAAE) and the International Network for Research in Arts Education (INRAE) to international arts education. It discusses several dimensions of culture and explores their implications for sustainable arts education in a prosumer world. It also raises two issues related to education that seem to have far-reaching and broad emphasis today, including education and human capital and the arts as cultural production.

ARTS AND CULTURE IN A PROSUMER WORLD

Our globalized world has been witnessing enormous and rapid socio-economic, political and technological changes that have greatly affected people's traditions, livelihood and lifestyles in what has been called the Age of the Prosumer¹ (Euro RSCG Worldwide, 2011; Leong, 2003; Maseko, 2012; Miller, 2014). Globalization and technology have impacted nearly every aspect of life including communities, communications, business, medicine and education, and advanced and emerging technologies are blurring and even merging boundaries that have traditionally separated disciplines, organizations, structures, and peoples (Kelly, 2015; Leong, 2011).

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As identified by the *Global Monitoring Report 2012* (UNESCO, 2012a), foundation skills, transferable/transversal skills and technical/vocational skills are three types of skills needed by young people in order to secure jobs and enjoy decent lives in today's world. As economies become increasingly knowledge-based and reliant on constant creativity and innovation, there is a growing need for today's educational systems to equip learners with competencies required to innovate societies.

The arts and culture have been central to discussions about developing the "creative economy" (cf. John Howkins and Richard Florida) of world cities, and a 'creative class' has been argued to be the driver of economic growth (Florida, 2012). Advanced and emerging technologies are enabling consumers to participate in creative processes as prosumers—shifting from passive consumption to active cultural production. Thus, user-generated products and content form a valuable reservoir of creativity for the economy. Creativity enhancement is said to involve a transformative process for the individual, whose personality attributes, cognitive ability, talent, environmental factors, motivation and knowledge of the field are necessary in developing a person's creativity (Piiroto, 2011). Creative people would stand to "reap society's richest rewards and share its greatest joys" in the near future (Pink, 2005, p. 1)—these people would be:

creators and empathizers, pattern recognizers, and meaning makers ... people-artists, inventors, designers, storytellers, caregivers, consolers, big picture thinkers. (ibid., p. 1)

But culture also impacts creativity, which is valued as 'a motor of economic and social innovation' in a world that is experiencing rapid cultural changes and increasing cultural diversity. The impact of culture can be seen in a number of ways, such as the

development of new products and services (including public services), driving technological innovation, stimulating research, optimizing human resources, branding and communicating values, inspiring people to learn and building communities. (KEA European Affairs, 2009, p. 5)

Culture enables and drives development within a number of cultural sectors including the creative industries, cultural tourism and heritage, both tangible and intangible (UNESCO Havana, 2013). Human creativity and innovation, at both the individual and group level, are considered the key drivers of culture-based industries, and have become the "true wealth of nations in the 21st century" (United Nations/UNDP/UNESCO, 2013, p. 15).

The United Nations has acknowledged that a much greater proportion of the world's intellectual and creative resources are now being invested in the "culture-based industries" (ibid., p. 15), whose largely intangible outputs are as 'real' and as considerable as those of other industries. Culture increasingly

underpins the ways in which people everywhere understand the world, see their place in it, affirm their human rights, and forge productive relationships with others (ibid., p. 15).

Culture is what makes cities distinctive and competitive on a world scale and is the key to economic success in terms of attracting talent and business in the future (BOP Consulting, 2012). The dynamism, scale and diversity of “world cities” are found to support a range and depth of cultural activity that other cities cannot match—demonstrating their ability to harness the power of culture to contribute to wider social and economic goals (BOP Consulting, 2013).

GLOBAL SUPPORT FOR ARTS EDUCATION AND SUSTAINABILITY

The arts education sector can play a greater role in addressing the four “over-arching challenges” faced by world cities, identified by the 2013 World Cities Culture Report (BOP Consulting, 2013):

1. balancing modernity and tradition;
2. maintaining a sense of the local and specific in a globalized world;
3. developing audiences for artistic work by finding ways to link cultural infrastructure and participation;
4. ensuring that cultural opportunities are available to all the city’s residents, not just the wealthier or better connected ones.

Arts education has received widespread attention in recent decades. The International Review of Curriculum and Assessment Frameworks project (INCA) (NFER, 2000) has found the arts to have been formally established in the school curricula of 19 educational systems across the world. Bamford (2006), in *The Wow Factor: Global research compendium on the impact of the arts in education*, highlights the need to consider how the term ‘arts education’ is “culture and context specific” (p. 11).

Two main approaches to arts education have been promoted by the UNESCO. Both approaches can be implemented at the same time and need not be distinct:

1. The ‘learning *through* the arts/culture’ approach demonstrates how artistic expressions and cultural resources and practices, both contemporary and traditional, can be utilized as a learning tool. Drawing on the rich wealth of culture, knowledge and skills of societies, it enhances an inter-disciplinary approach to learning in a range of subject areas.
2. The ‘learning *in* the arts/culture’ approach emphasizes the value of multi-and inter-cultural perspectives as well as languages that are culturally sensitive during learning processes. This approach contributes to engender understanding of the importance of cultural diversity and reinforces behaviour patterns underlying social cohesion.

According to the *Roadmap for Arts Education* (UNESCO, 2006), education *in* and *through* the arts is necessary in an increasingly complex and troubled world “for creating good citizens, for promoting a culture of peace and for ensuring a sustainable future” (p. 4). UNESCO describes the arts as “languages in which individuals construct thought, entertain possibilities, and through which they express what concerns them most” (UNESCO, 2005, p. 52). The arts are recognized as cultural identifiers that involve the languages of reflection, investigation, insight and understanding about the self and the world. Local, ethnic and personal interests are to be taken into consideration by arts curricula that are inclusive (UNESCO, 2000, 2001, 2002, 2003, 2004). The benefits of introducing the arts and cultural practices into learning environments “showcase a balanced intellectual, emotional and psychological development of individuals and societies” (UNESCO, website). Such education strengthens cognitive development and the acquisition of life skills such as innovative and creative thinking, critical reflection, communication and interpersonal skills. It also enhances social adaptability and cultural awareness for individuals, enabling them to build personal and collective identities, tolerance and acceptance and the appreciation of others. The positive impact on the development of societies ranges from cultivating social cohesion and cultural diversity to preventing standardization and promoting sustainable development (UNESCO, website).

The importance of the arts in communities was reiterated by the *Seoul Agenda* (UNESCO, 2010), which called on member countries to “apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today’s world” that would ultimately benefit children, youth and life-long learners of all ages (Goal 3). Arts education should be recognized and supported for stimulating cognitive and creative development, and for its capability to make how and what learners learn more relevant to the needs of individuals and of the modern societies in which they live. In 2011, the 36th session of UNESCO’s General Conference (Resolution 36/C55) proclaimed the fourth week of May as International Arts Education Week to emphasize the place the arts deserve at the heart of society. The Conference appealed to all UNESCO partners, in particular governments, educational institutions and citizens around the world, to celebrate the arts and their unique role in stimulating cultural diversity, dialogue and social cohesion.

Since its creation some six decades ago, UNESCO has been supporting educational and artistic activities with the aim of enhancing dialogue and building peace among people in the international community. It has been working closely with WAAE and INRAE to build bridges between people of different cultures, identities and beliefs. Two UNESCO Chairs have been established in the field of arts education—one in Canada and the other in Germany. The Chairs’ work focuses on the implementation of UNESCO-related topics in research and teaching as well as international cooperation between professors and researchers for comparative research in arts education through INRAE.

The UNESCO Bangkok office has initiated and coordinated a Network of Arts-in-Education Observatories in Asia and the Pacific, in partnership with six specialized institutions in South Korea, Hong Kong, Singapore, Kazakhstan, Australia and New Zealand. A refereed e-journal, *Multi-Disciplinary Research in the Arts*, is published by the Melbourne Observatory—serving as a clearing house of research that can be used to support advocacy processes, improve practice, influence policy making and benefit the integration of the arts in formal and non-formal educational systems across communities, regions and countries. Other aspects of UNESCO’s work related to arts education have been described earlier in this chapter.

An outcome of UNESCO’s first World Congress on Arts Education was the establishment of the WAAE in 2006. The WAAE provides a powerful global voice for advocacy, networking and research for arts education through the combined network and work of four international arts education professional organizations:

1. The International Drama Education Association (IDEA)
2. World Dance Alliance (WDA)
3. International Society for Music Education (ISME)
4. The International Society of Education through Art (InSEA)

WAAE is endorsed by UNESCO and plays a vital role in addressing the UNESCO Roadmap for Arts Education as well as advocates for the implementation of the UNESCO Seoul Agenda for the development of arts education. Regular summits, which attract key international arts advocates, educators and arts practitioners, are held in different parts of the world including Hong Kong, Germany, Finland and Australia. WAAE also works closely with INRAE, an international alliance that promotes high-quality international research in arts education (formal, non-formal and informal), conducts research on the implementation of UNESCO’s Seoul Agenda for the development of arts education and serves as a forum for the dissemination of research, the promotion of debates around quality research and the showcasing of exemplary practices.

INRAE has organized conferences on International Monitoring and Comparative Research in Arts Education (2011), the International Polylogue I and II (2012 and 2013) and the International Arts for Peace Research Symposium (2014) in partnership with WAAE, UNESCO Observatories and other organizations.² These have brought together key arts education and cultural leaders to discuss the implementation and monitoring of the UNESCO Seoul Agenda for arts education development globally. Polylogue II addressed the three themes of: ‘Issues relevant to Evaluating Quality’, ‘Artistic and Cultural Competencies’ and ‘Monitoring/Mapping Arts Education’.

INRAE has also initiated the development of the Arts Education Development Index (AEDI) that would be useful for undertaking a comparison of arts education activities in different countries around the world. A key initiative undertaken by INRAE is the publication of an annual Yearbook, from 2013,

that serves as a forum for information sharing and discussion of research issues arising from the adoption and implementation of the UNESCO Seoul Agenda. The Yearbook facilitates an ongoing contribution to international debates on research in arts education.

In collaboration with the UNESCO Observatory in Hong Kong, WAAE and other organizations, an International Arts for Peace Festival was organized to celebrate the UNESCO International Arts Education Week in 2014. More recently, INRAE has advocated for ‘Arts Education for Sustainable Development’, which seeks to highlight the therapeutic and health dimensions of arts education, the potential of arts education to identify, develop and conserve heritage as well as to promote diversity and dialogue among cultures (cf. Goal 3 of UNESCO Seoul Agenda).

‘Arts Education for Sustainable Development’ is aligned with a recent development advocated by UNESCO—‘Education for Sustainable Development’ (ESD)—an approach that addresses the challenge of cultural mismatches, people’s values, worldviews, knowledge and creativity—which are inextricably linked to culture—and central to sustainable development (UNESCO, 2012b). Cultural diversity is recognized as a “rich source of innovation, human experience and knowledge exchange which can assist communities and societies to move to more sustainable futures” (Tilbury & Mulà, 2009, p. 2) and the importance of cultural diversity “as a means to build a culture of peace, tolerance, non-violence and human fulfilment” (ibid., p. 2) is also acknowledged.

The realization of education for sustainable development requires the positive engagement of young people with cultural diversity and complexity of social values and ways of life. A goal is to harness young people’s creative capacities for innovative problem solving and actions that will help resolve the social and cultural challenges facing today’s world. Arts education, which should involve teaching and learning of different forms of cultural and artistic expressions, can be integrated into educational systems for appropriating the potential of the arts to enhance children’s intellectual and social development. UNESCO believes that this would improve the quality of education and, at the same time, augment young people’s creative and innovative capacities and contribute to the safeguarding of cultural diversity (UNESCO Office Bangkok and Regional Bureau for Education in Asia and the Pacific, 2013). The arts are therefore fundamental for sustaining creative societies with diverse cultures in a prosuming world.

CURRENT ISSUES FACING ARTS EDUCATION

Despite global support for arts education and research findings that show the benefits of arts education in imparting transversal/ transferable skills, there is currently a lack of concerted effort to harness the potential contribution of arts education within educational systems of the Asia-Pacific (Yu, 2013). In many countries, arts education has not received the desired level of support by educational systems, resulting in it being on the periphery of school curricula.

This has not only happened largely under the pretext of achieving international standards in academic ability but also in part due to lack of awareness on how arts education can add value to the cognitive and holistic development of individuals (ibid., 2013).

A recent OECD report (Winner, Goldstein, & Vincent-Lancrin, 2013) notes that acquiring foundational skills, notably reading, writing and arithmetic, is a major objective of educational systems in many countries. Over and over, the Programme for International Student Assessment (PISA) study has found many 15-year-olds possessing only a basic proficiency in understanding texts. The OECD report suggests that one way to foster skills required by innovative societies may well be through the arts. The arts in education allow students to express themselves freely and to discover, explore and experiment. The arts also give students and teachers a safe place to introspect and find personal meaning. In this respect, the arts are important in their own rights for education (Vincent-Lancrin & Winner, 2013).

This chapter argues that the arts should be considered foundational. Rather than only ‘value adding’ to other areas of the curriculum or only developing ‘transferable / transversal skills’, the arts release fundamental avenues for knowing, interacting with and producing in the world. Consequently, the next section focuses on two tenets that are related to the place of the arts in education and the impact of this on human capital and cultural production.

Education and Human Capital: Fundamental Global Concerns

The World Alliance for Arts Education (WAAE) Global Summit was held in Brisbane, Australia, from 26 to 28 November 2014. Just prior to the WAAE Summit, the ninth meeting of the G20 heads of government was held in the same city, from 15 to 16 November. The G20 focused on issues of global concern such as economic and climatic crises and featured slogans such as ‘Save the Planet’. One fortnight later, the WAAE Global Summit focused on equally important issues, education and human capital, and featured slogans such as ‘Education is the Lifeblood of a Nation’.

On the global stage, UNESCO has identified Education as a significant matter, as described above. Included in UNESCO’s Medium-Term Strategy for 2014–2021 (37 C/4) is the goal of building knowledge societies and encouraging innovation and creativity in the field of education. In relation to 37 C/4, arts-based education addresses the following UNESCO objectives:

1. to protect, promote and transmit heritage,
2. to empower learners to be creative and responsible global citizens,
3. to foster creativity and the diversity of cultural expression and
4. to promote freedom of expression.

Yet, currently, we live in a globalized, neoliberal policy climate characterized by policy borrowing, measurement and ranking. For instance, in the ‘No Child

Left Behind' 2001 act, education reform in the USA centred on accountability, raising academic standards and testing. As a result of these and other education reforms, "in many schooling contexts across the world, student success is being increasingly judged by narrow and standardized measures", which subsequently leads to three effects (Rudolf & Wright, 2015, pp. 486–487):

1. the curriculum becomes narrowed to accommodate the focus on the disciplines that are being measured and compared across schools,
2. students who demonstrate knowledge and capacity through means that are not measured are often deemed unsuccessful and
3. intellectual depth is typically missed through the hierarchical positioning of disciplinary knowledge.

As a result of the testing regime, the definitions of what it means to be 'literate', for instance, are becoming increasingly narrowed to include written and spoken texts. They exclude the texts of the arts, such as singing, dancing, painting and playing (Dunn & Wright, 2014; Rudolf & Wright, 2015). Associated with this testing regime is the notion that if something is 'measurable', it 'matters'. Implicitly, because the arts are not easily measured, they don't matter (Gaztambide-Fernández, 2013a, p. 640). Yet literacy is a broad concept that applies to a range of symbol systems. As Eisner (2008) describes it, literacy is the "creation and use of a form of representation that will enable one to create meaning"—in diverse ways (p. 17).

Given this more encompassing definition of literacy, representation and the creation of meaning, we need to consider how education and human capital encompass UNESCO's (37 C/4) objectives of promoting heritage, global citizenship, cultural expression and freedom of expression. We need a richer understanding and articulation of how artistic engagement is 'cultural production' (Gaztambide-Fernández, 2013a, p. 227). A starting assumption about cultural production (Gaztambide-Fernández, 2013b) is that:

Culture is constantly being made and remade through the symbolic work that pervades people's lives and that it is this making and remaking that lay the prospects for social transformation ...[Cultural production] recognizes that every community has a cultural and creative life and takes that life as the point of departure for artistic educational experience. (p. 639)

Meade and Shaw (2007) also define culture "in broad and inclusive terms as the making of meaning through everyday living *and* through more specialized intellectual or artistic processes"(p. 417). The forms of representation that are central to meaning making *in* and *through* the arts are closely aligned with (1) embodied simulation and (2) empathetic intention, emotion, and agency (Wright, *in press*). These are performative forms of literacy that include extensions of the mind, emotion and body into an artistic artefact. As Merleau-Ponty (1978) describes it, perception and representation are struc-

tured by the acting body—the *embodied agent*—in its purposeful engagement with the world. Empathy, or projection of self into an artistic artefact, provides opportunities for *transformational* processes such as creating, manipulating and changing meaning (Wright, *in press*). Simulation through artistic representation is highly significant for the exploration of possible selves and *identities*. Our everyday experiences are combined with imagination in a projective-reflective state, which provides a safe ‘space’ for an *authoring of self* (Edmiston, 2008). This type of thinking and feeling involves *representation*, using signs that stand for specific features or states of affairs, and to express relations. These are forms of cultural production. Cultural production is central to human experience—as an ‘evolutionary necessity’ (Fyfe, cited in Meade & Shaw, 2007, p. 417).

Within the context of education, Vecchi (2010, pp. 28–29) asserts that cultural production and creative and artistic modes of learning contribute to the construction of knowledge and the development of a collective intelligence. Arts-based approaches offer opportunities for teachers and students to co-construct knowledge, “build collective intelligence and express and explore understandings of self and theories” about the world (Rudolf & Wright, 2015, p. 490).

Such co-construction can promote what Greene (2008) describes as a “sense of possibility, of what might be, what ought to be, what is not yet”, which she believes is essential in “moving the young to learn to learn”(p. 17). Greene asserts that this sense of possibility, through imagination, may be nurtured through arts education by awakening the “wonders of authentic appreciation” (p. 17).

Knowledge building through imagination is particularly achievable, powerful and sustainable when it emerges through playful encounters and playful encounters are part and parcel of arts-based education and learning. Article 31 of the United Nations Convention on the Rights of the Child (1989) states that children have the right to relax, play and join a wide range of leisure activities. Closely linked to this article is Article 29, which specifies that education should develop each child’s personality and talents to the full.

These Articles seem somewhat at odds within the current, globalized climate, where schools throughout the world are sharpening their focus on academic standards and testing. With such a focus, there is little scope for the development of children’s diverse talents or provision for children to demonstrate their knowledge and skills beyond that which is measured in high stakes tests.

As a result of a de-emphasis on creativity and imagination in school systems, there is increasing evidence that education dislocates many children from who they are and who they could become. Part of this disconnect is associated with children having grown up on digital media whereas schools have, in general, not reacted with the same level of enthusiasm to the digital world. Groff (2013) points to how children and youth are ‘prosumers’ of multi-modal/multi-media content, and notes the impact of this on arts education:

As a result of new media arts education instruction and DIY digital culture, we are reaching a period where it is just as easy for young people to reproduce that multimodal, multimedia content as consume it. (p. 23)

Prosumer-oriented engagement and learning involve creative forms of knowledge *construction*. This is different to the *transmission-oriented* knowledge that is more easily measured in high stakes tests. As prosumers of the arts, today's children and youth are "visually dominant cognitive processors" but our school systems are "immersing them and assessing them in a verbally dominant environment"(Groff, 2013, p. 23). Groff recommends schools should shift their emphasis to educating children and youth across a range of modalities (ibid., p. 24), where object information and object-abstract representation in various media (ibid., p. 25) are foregrounded. By doing so, we emphasize how learners of the arts are active producers of culture.

The Arts as Cultural Production: A Dialectic Process

Research has indicated the positive effects of artistic engagement in cognitive development and social and emotional well-being (Caldwell & Vaughn, 2011; Fiske, 1999). As expressive cultural practices, the arts "are fundamental to how we relate to and come to understand ourselves and others through creative encounters"(Gaztambide-Fernández, 2013a, p. 640). Gaztambide-Rernández elaborates:

Cultural production is the doing of something; it is the making of the experience itself. Its products are not simply substances to either behold or preserve but the practices through which the very materiality of the product is accomplished and sustained. (p. 640)

Many have asserted that the most valuable learning occurs when people are engaged creatively. Creative engagement usually involves activities that use their imaginations (Egan, 2005; Eisner, 1999; Greene, 1988; Holzman, 2009). Significant educational theories emphasize the importance of preparing children to be critical, flexible thinkers who can apply these capacities to adapt to a rapidly evolving world (Bruner, 1990; Dewey, 1938; Greene, 1988; Vygotsky, 1978). The recognition of the importance of creativity in the education of today's children and youth has led many to advocate for the arts in education. As stated by Eisner (1999):

Schools ought to include significant opportunities for students to experience the arts and to learn to use them to create a life worth living. Indeed, providing a decent place for the arts in our schools may be one of the most important first steps we can take to bring about genuine school reform. (p. 86)

However, rather than considering creativity and imagination as things *to bring into* teaching and learning, "educators are urged to look at teaching and learning themselves as creative and imaginative activities that children

and teachers need to be engaged in together” (Lobman, 2010, p. 200). One framework that offers an approach to such dialogic creativity is *Qualities of quality: Understanding excellence in arts education* (Seidel, Tishman, Winner, Hetland, & Palmer, 2009). In this learner-focused orientation, learning itself is described in terms of engagement, acting and feeling like artists, having emotional openness and honesty, and encouraging experimentation, exploration, inquiry and ownership within students. Pedagogy focuses on constructs such as authenticity, modelling artistic processes, participating with students in learning experiences, making learning relevant and connected to students’ prior knowledge, and providing transparency, responsiveness and flexibility within the pedagogy. Both learning and pedagogy are closely aligned with community dynamics (e.g., commitment, belief, trust, open communication, and collaboration) and environment (e.g., functional, safe and aesthetic materials and resources, a central place for the arts in the physical environment, and sufficient time for authentic, artistic work).

It is the human capacity to make things—the doing of something, the making of the experience itself—that is missing in many schools. As Lobman elaborates, “the relationship between creativity and learning is dialectical” (p. 201). Creative, improvisational activities allow children and adults—together—to take risks and to support each other to learn new things and new ways of understanding.

It is perhaps because of this dialectical relationship between creativity and learning that the arts are seen to “play a fundamental, if not pivotal role, in education and society” (Marjanovic-Shane, Connery, & John-Steiner, 2010, p. 216). As such, the arts and education can be regarded as a *cultural form of joint meaning making*. Arts education involves the construction of novel ideas, events and artefacts, through collaboration. Marjanovic-Shane et al. (2010) elaborate how, in the arts, there is an indivisibility of multi-modal meaning making and learning. The creative, collaborative processes that evolve from such learning originate from within. In turn, these processes become sustained while, at the same time, they generate “novel purposes in human relationships” (ibid., p. 216)

Greene (2008), in her paper *Education and the arts: The windows of imagination*, identifies several aspects of art and aesthetic education that move people, by “means of participation, to awaken to the wonders of authentic appreciation” (p. 17), namely, embodied cognition, imaginative disclosure, empathetic transactions and metaphoric connection to experience (Greene, 2008). In a similar vein, Eisner (2002) describes 10 qualities of ‘what the arts teach’, namely:

1. A unique form of cognition,
2. Thinking through and within a material,
3. Symbolizing what is important to the creator,
4. Making good judgments about qualitative relationships (not correct answers and rules),
5. Reaching into poetic capacities to create and describe meaning,

6. Understanding that problems can have more than one solution,
7. Surrendering to the unanticipated as the work unfolds,
8. Celebrating multiple perspectives,
9. Seeing that small differences and subtleties can have large effects and
10. Discovering the range and variety of what we are capable of feeling.

Personalizing education by focusing on these ten principles and others described above in relation to the *Qualities of Quality* will engage learners' passions—where an hour feels like a few minutes and where learners feel that their spirits, not just their brains, have been nourished. Education should engage people to their fullest, connecting ourselves with ourselves and with others. As current and ongoing prosumers of the arts, the children and youth today will be the people who will sustain the arts and cultures in our current and future worlds. As teachers, we must see ourselves as co-creators of culture, in partnership with the students we mentor—to provoke and facilitate meaningful learning. The arts have a fundamental role to play here.

CONCLUSION

The arts and culture are central to the development of a 'creative class' that will drive economic growth and social innovation. The arts and culture underpin the ways in which people understand the world and their place in it. Learning *in* and *through* the arts promotes inter-disciplinary and inter-cultural perspectives that involve reflection, investigation, insight and understanding about the self and the world. Such learning cultivates social cohesion and cultural diversity and promotes sustainable development, because culture is constantly being made and remade through symbolic work and social transformation. Cultural production is central to human experience and contributes to the construction of knowledge and the development of a collective intelligence.

The arts have been recognized as a vital aspect of the development of children and societies by UNESCO and world educational organizations. The arts are fundamental for sustaining creative societies with diverse cultures in a prosumer world and sustainable arts education should engage people in learning diverse forms of cultural and artistic expression, augmenting young people's creative and innovative capacities. This chapter has argued that integrating the arts into education systems will improve the quality of education as well as help resolve the social and cultural challenges facing today's world. Research has indicated the positive effects of artistic engagement in cognitive development and social and emotional well-being and emphasizes the importance of preparing children to be critical, flexible thinkers who can apply these capacities to adapt to a rapidly evolving world.

Schooling should harness the potential of the arts to enhance children's intellectual and social development and move beyond the acquisition of competencies/literacies, emphasized by testing regimes at the expense of skills required in innovative societies. The arts and culture are vital in creating cities

that are distinctive and competitive as well as contributing to their economic success in a sustainable way. As such, arts education leadership should be mindful of two tenets critical for securing a sustainable future:

1. Education that supports the development of human capital, which is as important as economic and climatic concerns
2. Artistic and cultural participation, which develops competencies necessary for life, and its manifold challenges

As Eisner (1999) reminds us, the types of competencies that are promoted through arts, culture and education are material, symbolic, poetic, qualitative, often unanticipated and generally understood from a range of perspectives. In a learner-focused approach to arts education, where pedagogy, community dynamics and the environment are significant features (Seidel et al., 2009), education should celebrate the dialectic processes that prepare students to be critical, flexible thinkers within this Age of the Prosumer. Such coconstruction can promote a sense of possibility—‘of what might be, what ought to be, what is not yet’ (Greene, 2008). These are aspirations that will truly sustain our world.

NOTES

1. The term “prosumer” was first used by Toffler in his book *Future Shock* (1970) and later examined more closely in *The Third Wave* (1980). A prosumer is someone who functions as both “consumer” and “producer.”
2. An outcome of the Symposium was the signing of the Hong Kong Declaration that supports the arts and education for sustainable development. Available at <http://www.arts-edu.org/Events/2014%20-%20Hong%20Kong/declaration.pdf>

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Contextualizing Dance Education Globally and Locally

Ralph Buck and Jeff Meiners

INTRODUCTION

As we speed into the twenty-first century, dance education is at a remarkable point. As well as the creative and performative essentials of making dance, viewing people's dances has been long recognized as a vital component of dance learning (Brinson, 1979). New digital technologies mean that young people's access to watching dance has changed vastly since the arrival of television in the second half of the twentieth century. Increasing access to the internet even in remote communities and the introduction of YouTube© as an entertainment medium in just the last ten years have impacted on awareness and understanding of dance globally (Meiners, 2014). Diverse dance traditions have transcended local origins and spread across the world to become available to everyone. Emerging and exciting new dance techniques and styles driven equally by young people and dance professionals have a worldwide reach.

A pervasive televised global dance culture of expertise, talent and dance as spectacle with programs such as 'So you think you can dance' is framed by ever-expanding consumerist democracies across the world (see also Chapter 2 in this volume). Such viewing can inspire but also alienate those who do not match up to the highly idealized female and male bodies presented. Conversely, we can view differently abled dancing bodies that may challenge the perception of

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what dance is and might be. Amateur efforts are posted online to feed interest in dancing bodies: of babies, toddlers, young children, teenagers and much older people dancing, reminding us that dance is a lifelong pursuit for many.

Despite the prevalence of dance through multimedia platforms, there is a reported low status of dance in education. However, perhaps this is changing as neuroscience reveals the cognitive, affective and health benefits of dance, long understood intuitively by exponents in the field (Gilbert & Rossano, 2006). We know that dance occurs within many schooling systems (albeit sporadically) as well as beyond in communities. Pedagogies of elite dance training for the talented compete against philosophical aspirations for an education in dance for all young people. Such pedagogies of privilege influence teaching and learning in formal and non-formal dance spaces while body practices around dance are shaped by social constructs including class, race, gender and ability. In a culturally diverse world, issues for dance education include:

- building research capacity and networks for dance education;
- investigating teaching approaches that are culturally-responsive;
- identifying sequential learning in dance and appropriate assessment practices;
- the sexualization of children through particular dance content; and
- how learning dance is working in formal and informal settings.

This chapter first reflects on perceptions of global and local action and issues. Jeff Meiners and Ralph Buck review a selection of current conferences, reports and books, noting emergent trends of dance in education and community contexts. They then turn to their respective research and pedagogical practices as a means for exemplifying some of these emergent trends.

Ralph reflects on his research in and advocacy for dance. He outlines the value of profiling community dance and its associated pedagogies within international forums such as UNESCO. Ralph then briefly provides a specific case study that introduces research about dance and dementia being undertaken at the University of Auckland, NZ.

Jeff continues with personal reflections on his journey in dance education in the UK and Australia. He examines his personal experience in order to understand how cultural meanings are formed and shaped. His case study also highlights the role and power of autoethnography as a research methodology. Both Jeff and Ralph, as curriculum writers and teachers, reveal the importance of looking at personal history, of understanding personal values and of looking back as we imagine new ways forward.

REFLECTION ON GLOBAL ACTION

Contextualizing dance education globally and locally requires a degree of immersion in the diverse research and pedagogic practices in global and local forums. Sitting in a café in Singapore and connecting to Jeff in Australia via

Skype reminds us of the globalized context we live and work in as colleagues, and we reflect on key ideas and issues aired during the World Dance Alliance Asia—Pacific Singapore Conference, October 2015. Jeff and I also reflect upon the research and practices observed during the 2015 Dance and the Child International (daCi) Congress, Copenhagen, and draw upon a key and recent publication, *Dance Education Around the World: Perspectives on dance, young people and change* (Svendler-Nielsen & BurrIDGE, 2015).

An emerging global action that is shaping dance education research is the formation of action-orientated partnerships. Svendler-Nielsen and BurrIDGE's (2015) text above exemplifies this practice. Their text, first mooted at the World Dance Alliance (WDA) Global 2008 conference, was the scholarly product leading from the partnership between WDA and daCi, the two leading international dance education organizations. The collaboration led to the first global summit led by the two organizations in Taiwan, 2012, which included 1400 participants of all ages.

The realization that scholarship across affiliations, across demographics and across diverse interests and borders is more valuable than isolated practice is shaping global relationships and in turn informing stronger advocacy and growth of the dance sector. The dance education community regards scholarly and institutional partnerships as vital infrastructures that support the flow of knowledge. An immediate outcome of this is the improved respect for diverse research and disparate but connected communities of interest.

Reviewing the content pages and the list of contributors within Svendler-Nielsen and BurrIDGE's (2015) book, one can see exciting evidence of a strong and mature scholastic community working globally and locally. This strength is evidenced by Sir Ken Robinson's support for the dance education community through his foreword in the above text. Sir Ken Robinson notes:

This book is full of many (other) examples. They come from all over the world, from Finland to South Africa, from Ghana to Taiwan, from New Zealand to America. They tell of the profound power of dance to enrich and transform people's lives: people of all ages and backgrounds, from many cultures and often in the harshest circumstances in peace, in war, in abundance and in deprivation. (Svendler-Nielsen & BurrIDGE, 2015, p. xv)

As noted by Sir Ken Robinson above, a re-emerging and driving field of dance education scholarship is the role of dance in building and re-building community. The capacity of dance to transform individuals and communities has never been so well articulated and researched (Overby, 2016; Rowe, Buck, & Martin, 2014; Shapiro, 2008; Svendler-Nielsen & BurrIDGE, 2015). Dance, along with the other arts disciplines, has a key role in effecting change within communities, within education systems, within teacher education and within young people's lives. Svendler-Nielsen and BurrIDGE's (2015) book provides excellent research that interrogates curriculum, teacher education, community pedagogy, teaching practices and so on. The argument is that dance has a role

in re-framing education in the twenty-first century. Dance has a role in ensuring the relevance of education for young people and also communities often forgotten, such as the elderly, the very young and people with diverse abilities. As such, dance has a key role in mainstream education and also in the wider community.

More than anything, however, in our work with universities and organizations such as daCi and WDA, we have seen young scholars hungry for connection and support. The call for better communication, engagement and mentoring is loud and clear. As a professional community of scholars, we are yet to realize the full potential of our existing networks. If and when we do utilize the networks that are relatively abundant, we will better share success and failures; better share research—findings and methodologies; and fields of emerging research. So, a theme emerging globally and locally is, how do we activate better engagement with our selves. As Andrew Morrish commented at the opening of the Australian National Dance Forum, Melbourne, March, 2015, “I believe that a feeling of being part of a community of dance is an under-utilized resource for surviving as a dance artist” (Dundas, WDA Asia Pacific Channels, 2015, p. 16). We take the same thought and apply it to dance educators.

As alluded to above, technology via global television, social media and the internet is a powerful force informing dance. Images of dances and dancing bodies from all over the world are questioning and reinforcing practices and perceptions. The impact of the digital landscape on arts pedagogy was highlighted in Munich, 2015 at the meeting of the International Network for Research in Arts Education (INRAE) organization. During this meeting, the International Network of Arts Education scholars went on to analyze dominant themes arising from their *Annual Yearbook for Arts Education Research* (Schonnman, 2015). The dominant themes were documented in a research report ‘*Significant Themes in Arts Education*’ by Anny Tang, Emeritus Professor Lawrence O’Farrell and Dr Benjamin Bolden, Queens University, Canada. The dominant themes emerging from this exercise were:

- Construction of knowledge: arts based methodologies valued as means of inquiry;
- Embodiment: use of the body as a means and site to know and learn;
- Transformation: arts fostering changes in pedagogy, personal growth, cultural authenticity;
- Personal wellbeing: developing holistic wellness through participation in arts;
- Identity: arts fostering knowing of self and communicating with others, preserving/building identity;
- Social cohesion: Working toward collective wellbeing and belonging in community/ies;
- Social justice: arts as a means for fostering peace, sustainability and social justice;

- Democracy: developing participatory decision making through and with arts; and,
- Multiculturalism: teaching through the arts a respect of diversity.

Standing back from this list, we observe an overall valuing of the arts (inclusive of dance) as a means for activating social values and addressing social concerns. Words re-appearing in the analysis were transformation, pedagogies of change, empathy, wellness, inclusion, access and society. Words that were absent or relatively invisible included excellence, skill and competition.

Returning to our global context of 2015, Ralph taught some dance classes at the University of Arts, Helsinki. He did a simple activity that required the students to select pictorial images that reflected personal values in respect to society. The students created short movement sequences that developed their ideas. Of note was a conversation Ralph had with an Austrian exchange student. She was lingering by her pictures on the floor after the lesson, not rushing away. Ralph asked if she was okay and wanted to talk. She replied, 'I've never thought about my values that inform my vision for the future. And I have certainly never used dance as a way to show them. This is new to me. I like it. I just want to understand what we did here'. We discussed the pedagogy and she went home deep in thought. This chance discussion stemming from studio practice revealed, as it has for many dance educators, how dance can enact and enable problem solving and critical thought that then may lead to change. This example reflects some of the dominant themes arising in the dance scholarship of today.

Dance is an agent for reflection, for change and for transformation. Our sense is that increasingly young people are seeking ways to engage with change and with diverse communities, while placing themselves at the axis of that change. As Nielsen and Burrige (2015) state in their introduction to their book: 'Dance has the power to change the lives of young people. It is a force in shaping identity, affirming culture and exploring heritage in an increasingly borderless world' (p. xix).

The following two case studies offer different perspectives of dance in formal and informal settings: Ralph reports on research into the potential of community dance for addressing global human concerns about the environment, health and sustainability. Jeff provides an account of research focusing on a personal and professional journey to locate dance within school cultures.

CASE STUDY I: RALPH'S EXPERIENCES

Our Global Challenge for Dance Education and Educators

This case study outlines why community dance matters. I argue that community dance presents opportunities (and answers) for addressing global concerns. Here, I outline a perspective of what community dance is, the relevance of community dance for international agencies such as UNESCO, how

the University of Auckland has fostered community dance and note a recent example of community dance that illustrates its value in supporting sustainable development.

Achieving a sustainable humanistic society requires educators to advocate for a vision of a society that values diversity, compassion, tolerance, critical thinking, safety and inclusivity. What role do we as dance educators have in working toward such a humanistic society? As our cities grow, our communities become increasingly culturally diverse. The environmental challenges are ever increasing with shifting health concerns. Expectations of education, skill development and careers are also changing. How will we as dance educators respond to these changes? How do we engage in the debates that shape our times and contribute to the sustainable development of future societies?

UNESCO (2015) has defined many of the challenges in terms of sustainable development. In addressing concerns regarding bio-diversity, poverty, environment degradation, climate change, peace and human security, we need several strategies. One key strategy is education. In making short-term and long-term gains, education is seen as key in motivating and empowering future generations.

As UNESCO argues, achieving a sustainable, peaceful developing world requires much more than political regulations and financial incentives. We need fundamental changes in the way people think and act. UNESCO, in partnership with the international arts (dance) community, has advocated for arts and cultural education through numerous policies and programs such as:

- Diversity of Cultural Expressions (UNESCO, 2005)
- UNESCO Road Map for Arts Education (UNESCO, 2006)
- Seoul Agenda: Goals for Development of Arts Education (UNESCO, 2011)
- International Arts Education Week (UNESCO, 2012)

UNESCO clearly sees the relevance and power of arts and arts education in contributing to the development of sustainable development. UNESCO values the intrinsic (art for art's sake) and instrumental (use of the arts when applied) power of the arts. Again, a sustainable society requires more than economic, political and technological reform. Our challenge is realizing the potential of dance education.

As dance educators, we have a very important role to play if we choose to accept the challenge and value the potential of dance. As Lao Tzu said: 'When I let go of who I am, I become who I might be' (570–490 BC). In other words, can we as dance educators let go of who we have been and embrace new and diverse roles for dance in our rapidly changing communities?

A Possible Solution: Community Dance

Community dance is an attitude. Community dance is learning how to re-look at and value both the intrinsic and instrumental roles of dance, placing empha-

sis upon participation, process, diversity, dialogue, social engagement and fun. Ken Bartlett (2009), the then Creative Director, Foundation for Community Dance, noted the evolution of community dance over the last 30 years, yet he also noted the overriding aims of community dance remain to increase access to and widen participation in dance ... based on a fairly consistent set of values about the practice:

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

Community dance considers how dance may serve or help participants and in so doing enact the making of new and owned communities of interest. At the heart of community, dance is a humanizing pedagogy (Salazar, 2013) that values respectful dialogic interaction between learner and teacher through processes of action and reflection. Salazar draws our attention to the imperative of recognizing the whole learner, that is, their lived experience and their socio/cultural context. When we ‘see’ the individual, we are more able to then ‘see’ the collectives that emerge.

Sociologist D.B. Clarke (1973) argues that humans seek community and community happens best when we have a sense of solidarity and significance. Solidarity acknowledges the sense of belonging, of unison with a larger entity; significance recognizes the individual, that everyone brings something unique and that each person feels that they are relevant. I add another dimension and that is security, a feeling of safety to speak and contribute, to be different and critical.

Community dance is about activating people through dance. Community dance focuses upon how we may use or apply dance for multiple purposes.

Community Dance and Dementia Project

In 2014–2015, the Dance Studies Department, University of Auckland, partnered with Alzheimer’s Auckland to deliver a 6-week/6-lesson dance and movement community dance project for adults with dementia. The aim of the pilot project was to engage with people with dementia and observe what pedagogy works or doesn’t, what issues arise for participants and for teachers and what the possible benefits are.

The neuroscience community respects that dance may have a valuable role in delaying dementia (Dhami, Moreno, & DeSouza, 2015; Karpati, Ciacossa, Foster, Penhune, & Hyde, 2015; Staricoff & Clift, 2011). However, it remains important to problematize ‘dance’ in this context. What type of dance? How is the dance taught? Where is the dance experience happening? Is music included? These are all questions that need examination before we can fully advocate for the role of dance in delaying dementia. As Miranda Tuffnell

(2010) comments in her book *Dance, health and wellbeing*, we advocate for a dance pedagogy ‘that develops a deeper connection to the experience of the body and a personal creative language, widening the field through which we perceive and experience ourselves and the world around us’ (p. 18). It remains that we need to articulate evidence-based research that achieves these objectives for people with dementia.

My expertise is not in neuroscience or psychology but in pedagogy, the development of dance curriculum and the education of teachers regarding what and how they teach with diverse learners. I am interested in the complexity of teaching teachers how to teach dance, and subsequently, in educating a new generation of dance educators, providing them with diverse experiences and skill sets such that they have a wide range of reference points ready to use when building meaningful dance experiences for participants.

At the heart of my work is a pedagogical philosophy that has a focus on building and negotiating relationships that enable social transformation. I draw upon the research and writings of John Dewey (1934), Elliot Eisner (1998), Paulo Freire (1972), Maxine Greene (1995), Russell Bishop (2001) and Maria del Carmen Salazar (2013). My role in fostering sustainable development has been in educating young people to value new, old and emerging roles of dance as a means for building community. Through utilizing the process of making and remaking community, we as dance educators have potentially powerful roles to play in education. Our role in meeting some of the global challenges as outlined by UNESCO is tangible and real. We work with people, their bodies, their minds, their feelings and their culture. If we as dance educators cannot play a role in addressing the challenges abundant around us and outlined by UNESCO, then we are not honoring the power of dance.

CASE STUDY 2: JEFF’S STORY

Imagine: Looking Back and Looking Forward Using Autoethnography

Preamble

My contribution to this chapter also draws on an autoethnographic approach to writing in an Australian research study which encompasses aspects of a personal and professional journey to locate dance within school cultures. The investigation draws together childhood and adolescent experiences that led to past and current labor as an educator concerned with social justice and with transforming schools via dance and the arts. From my current role in a university teacher education program, past educator roles have included: primary school generalist teacher; education department dance consultant; and, outreach manager for the professional association Ausdance, the Australian Dance Council.

In writing autoethnography, I attempt to describe and analyze personal experience in order to understand cultural experience. In this work, autobiography and ethnography are used as both a process for inquiry and contempla-

tion, and as a product for understanding and reconsidering (Ellis, Adams, & Bochner, 2011). In this way, I trace my journey in dance and arts education with the effects of the changing personal and socio-historical climates I have encountered (Holt, 2003).

The writing is shared in the spirit of collegial self-reflection and will highlight particular significant parts of my journey in relation to current arts education developments in Australia with some imaginings for the future.

After being involved in advocacy and writing for over six years including widespread consultation, the new Australian arts curriculum was reviewed before even having been implemented. I decided to title this section of writing 'Imagine'. I have been looking back, reflecting on a significant moment in a school where I'd worked long ago in the 1980s, as a generalist class teacher with a responsibility for the performing arts. The school was in a low socioeconomic area of the developing docklands in the east end of London. The inspiring principal had charged me with making this 'a singing school', and although I'd learned to play the piano, I'd never had a singing lesson in my life, but by then knew that I could sing and had been on courses to learn more about music and strategies for teaching singing. An 11-year-old boy in my class had told me he liked John Lennon's 'Imagine'. So I played his choice in assembly, worked out the chords on the piano and taught my class and the other upper primary classes to sing 'Imagine'. A project emerged, and the students worked collaboratively to add accompaniment for our school version, listened to other interpretations of the song to consider how these had been done and to write about which they preferred. 'Imagine' became a talking point in the school and a springboard for music work by other generalist teachers, an example of what might happen when we attend to learners' interests. Similar projects happened in dance and drama, and in the visual arts, led by a colleague. I was struck by how we had worked with the children and staff to make this an arts-rich school which, against many odds, was engaging children through their arts learning. I wondered if it might be possible to imagine this kind of transformative arts education happening widely in schools years later in an Australian context, rather than dismissing an aspirational arts offering for all Australian children that could transform school cultures in a high testing environment.

An Autoethnographic Approach to Dance Education

This contribution thus draws on using an autoethnographic approach to looking back as a starting point to looking forward by imagining future possibilities for arts education. I am drawing upon my autoethnographic writing from a research study which encompasses aspects of a personal and professional journey to locate dance as part of arts education within school cultures. At the outset, I want to say that this presentation is shared in the spirit of collegial self-reflection and will highlight particular significant parts of my journey in relation to current arts education developments in Australia with some imaginings for the future. It is a quick selection from the writing. Yes, this is my journey, but I share this with the intention of providing you with a reflective moment

to consider if and how autoethnography may be useful in sensitizing readers/audiences to issues of identity politics and to matters of representation which involve empathizing with different others (Ellis & Bochner, 2000). Thus, I want to evoke here a sense of connections, similarities and differences between myself and readers of this writing as a feature of autoethnography.

The investigation draws together childhood and adolescent experiences that led to past and current labor as an educator concerned with social justice and with transforming schools via dance and the arts. The autoethnography frames the larger study which includes inter-related dimensions of my work as an educator.

By writing autoethnography, I attempt to describe and analyze personal experience in order to understand cultural experience. Autoethnography may be considered a genre of writing and research ‘as a form of self-narrative that places the self within a social context’ (Reed-Danahay, 1997b, p. 9), making connections between the personal and the cultural. These texts are usually written in the first person and feature dialogue, emotion and self-consciousness as relational and institutional stories affected by history, social structure and culture. (Ellis & Bochner, 2000).

In this work, autobiography and ethnography are used as both a process for inquiry and contemplation and as a product for understanding and reconsidering (Ellis et al., 2011). As a process, autobiography requires writing selectively about past experiences in an aesthetic, evocative and engaging way (Ellis et al., 2011).

Following this approach, I am drawing upon theoretical and creative literary sources to inform and support my text. The ethnographical approach used here is a personal narrative which may be considered ‘therapeutic’ in making sense of oneself and one’s experience in an effort to contribute to social change, in this case with regard to dance as part of a general education in the arts.

However, in writing of problems of ‘truth’ in autoethnography we are reminded that:

We know that memory is fallible, that is impossible to recall or report on events in language that exactly represents how those events were lived and felt; and we recognize that people who have experienced the “same” event often tell different stories about what happened. (Tullis Owen, McRae, Adams, & Vitale, 2009)

My most recent recollections are of the most recent period of curriculum development in Australia, where I have been a privileged actor participating in meetings secured by the National Advocates for Arts Education (NAAE) with the government and opposition ministers or advisers prior to the Australian Curriculum Assessment and Reporting Authority (ACARA) being established. Subsequently, I participated in the first 2009 ACARA arts reference group

meetings where invited stakeholders made an early agreement that the new curriculum would provide a foundational entitlement for all primary school students in each of the arts. ACARA invited me to work as ‘dance discipline contributor’ for the shaping phase and then with the ‘Expert Advisory Group’ throughout the writing phase of the new arts curriculum, and since in the development of work samples by teachers.

But my journey as a dancing male and connections with dance in the primary school curriculum began long ago and a series of selected vignettes follow. At this point, I want to make a cultural reference to a hit film and musical, and state that this is not ‘Billy Elliot’. While there are similarities in the narrative, there are differences in orientations, fortunes or misfortunes and I’ll leave you to make comparisons.

Beginnings: Early Years

So first the family into which I was born and beginnings in England. Growing up in the docklands area of London from a long family of EastEnders, my working class parents’ lives, like many, were dominated by war and its effects: aggression, fear of death, loss and grief, and camaraderie. My father was a young marine commando, an amateur boxer, whose early twenties were spent fighting in Europe, losing many comrades. He was captured, escaped from Nazi Germany, and returned and was de-commissioned to build a life back by working in the docks of the bombed late 1940s London. My mother’s schooling came to an end when she was twelve and her school was closed due to bombing. They were resilient but I have wondered how they survived with no understanding of psychology or knowledge of post-traumatic syndrome.

My parents met while dancing to a live band at a dance hall in Covent Garden, now the Royal Opera House, home of the Royal Ballet, my father with no sense of rhythm and my mother loving music and dancing. My grandmother, who lived with us and cared for me as my parents worked, was a prevailing influence, giving me a strong sense of place, space and time. On foggy winter nights from our home, close to the River Thames as we heard the fog horns of ships, she showed me photographs of men who had gone to sea and never returned, pondering on what had happened to them and perhaps provoking my first awareness of death, occurring in early childhood (Ross, 1982). The sea and water acquired significance with much related imaginative play.

Thus, I was born into a post-World War II Britain in recovery, with strong memories of bomb sites as we visited aged relatives, heard of the women’s dramatic stories of the London blitz and the silences of the men, as my parents dealt with their war experiences and aspirations for a better life. Recollections of family parties with singing, dancing around a piano, much fun and adults drinking are also deeply inscribed. I have thus wondered how this personal family genealogy aligns with more macro-social, cultural and political trends. In particular, how was it that I came to participate in dance as part of the curriculum, in a state working class London primary school that provided a range of arts experiences?

Early experiences of creative movement and dance/drama in infant school were followed by classes in English country dancing and performances at borough-wide dance festivals. I longed for the times when we would go into the hall to dance. How did this come to be?

English country dance was an important pervasive influence on my body during the primary school years, leaving rhythms, qualitative effects for steps and spatial patterns learned and from interactions with a partner and a group. My genealogical research has led to understanding that my school dance experiences were affected by the legacy of Cecil Sharp, from his revival of English traditional dances and music and his founding of the English Folk Dance Society in 1911, significant for education in England and Australia. Having worked in Australia (1882–1892), his work promoted a revival of traditional dance in England and can be traced to folk or country dancing, located in English school curricula throughout the 1950s and 1960s (Haynes, 1987).

In the late nineteenth and early twentieth centuries, a range of public discourses relating to healthy minds and bodies, ethnicity and national identity had led to support for the location of folk dance in early mass schooling and later in physical education curricula. Similar discourses flowed in Australia as a new nation was established from British colonization with policies that attempted to first annihilate then assimilate Aboriginal people.

Sharp's focus on English country dances was not without contention as some were suspicious of nationalistic leanings, identified in popular early twentieth British discourse around fascism (Abrahams, 1993, cited in Buckland, 2006). The early folk dancing revival movement was seen as important for social cohesion in Britain at the turn of the twentieth century, for learning to socialize properly and to engage males and females in appropriately gendered behavior in society (Bloomfield, 2001).

Such interests in folk dances representing local and national cultural identity are indicative of tensions between narrow nationalistic concerns and aspirations for broader international harmony. Some saw such exhibitions as vital for asserting truths about national identity at a time when imperial Britain became threatened by notions of modernity represented within by a rising urban working class and from outside by foreigners and enemies (Zimring, 2013). For others, such as Margaret Walker working later in Australia, the sharing of folk dances was imbued with aspirations of harmonious international cooperation and world peace (National Library of Australia, 2014).

When I encountered folk dance as a primary school child, change was afoot due to shifting pedagogies driven by the legacy of John Dewey. I was one of the primary school children experiencing movement education including modern educational dance and educational gymnastics, led by Rudolf Laban's followers in British schools during the 1950s. Remembering my experiences then fondly and being trained in Laban's principles, I was challenged to consider my orientation to dance then and now by Patricia Vertinsky's (2004) critical reflection on Laban's emergence from the shadow of Nazi Germany:

Laban elaborated the notion that modern dance could be a vehicle for conveying important ideas through choreographed public festivals and movement choirs which were ready receptacles for Fascist propaganda and expressions of party devotion in the Third Reich. (p. 275)

Vertinsky notes the significance of ‘the ways such practices have reflected the cultural landscape of modernity in schools, colleges and other arenas of disciplinary power’ (ibid.) as a result of female physical educators’ understanding of the important place of movement in daily life. Identifying my historical, social and cultural location as a primary school child within this construction leads me to a new awareness of Laban’s influence and the transformational potential and uses of his work for the schooling of bodies.

The Body

Thus another important aspect of my autoethnography is consideration of my schooled body as a location for the tracing of cultural inscriptions (both movement and speech), and for identifying what is missing from my body as a result of miscellaneous chances and accidents:

It is the body that bears and manifests the effects of regulating discourses in its habits and gestures, in its postures, in its speech. (Prado, 2000, p. 36)

Inspired by Shapiro (1998) and Stinson (2004), I am pondering on my body, using Foucault’s (1971) ideas and their interpretation by others, about the effects of descent (Herkunft) and of emergence (Entstehung) and how these effects relate to my engagement with dance and indeed life. I am conscious of my privileges, how these came about and how I live with these in a diverse world alongside those more privileged and others with less advantage. Born with a white male body into an aspiring working class family culture in England, I am interrogating my heritage, birth and enculturation into particular ways of being like and different to others: as male gendered, classified, racialized as white, ethicized as English, British, European, Western and now Australian, and hetero-and homo-sexualized. But these privileges are imbued with complex layers of doubt and insecurity about my identity.

This investigation of experiencing includes the domains of affect, cognition and the physical in which I felt comfortable or uncomfortable with feelings, my body and its movement and my knowledge of self, others and the world. Such awareness involved developing consciousness of my white, male and red-haired body with its gendered movement and speech being viewed and thought of by particular people in certain ways; as like them, liked by them, disregarded or rejected by them because of apparent and vague traces of descent and emergence. I am considering the regulating discourses from my family, community and school which left their trace effects upon my thinking, movement and speech habits for me to become some ‘one’ to be encountered by oth-

ers; my identity was shaped as a musical, dancing, swimming, emotional and, considered by some, a ‘feminine’ boy, reinforced by my teacher’s comment in a junior school report: *Jeffrey is a stylist in every sense of the word*, a reference to my achievements in handwriting, swimming, arts, basket-weaving and dancing.

Schooling Matters

Beyond the dance experiences that gave me a love of movement, I experienced some of the other arts at what must have been a fairly arts-rich primary school. It is impossible to know how much of this education was haphazard and if anyone had really considered if we were being educated in or through the arts. However, I realize that I was fortunate to have been presented with opportunities to explore ideas and feelings through school arts experiences. Here, I trusted the teachers who encouraged us both in our making and doing, whether dance, painting, poetry or drama, and in our responses as with story writing and music. In primary school, education included the human relationship, the interaction of teacher and child.

The move to a boys’ grammar school at the age of 11 provided a sharp contrast, the antithesis of my primary school experience. I was severed from my love of dance and indeed all creative arts activities in school. Instead I encountered sadistic, violent practices which permeated almost every stratum at this school and accepted these without resistance: my italic handwriting was mocked as ‘pretty’ as I was jabbed by the science teacher’s fingers and music lessons listening to Beethoven were marked by the slipping of inattentive peers. I was being prepared for the world of the adult male. However, many things happened during my secondary school years that did offer hope. One such critical incident was me reading Hermann Hess’s ‘Siddhartha’ (1922, 2006), sent to me for my 16th birthday by a cousin in the USA. Within, I found resonance with Siddhartha’s journey and I was reminded of my sensory and emotional connection with water from my early years:

How he loved this water, how it enchanted him, how grateful he was to it! In his heart he heard the voice that was awakening once more, and it said to him, Love this water, remain beside it, learn from it! Oh, yes, he wanted to learn from it, he wanted to listen to it. Once who understood this river and its secrets, it seemed to him, would understand many other things as well, many secrets, all secrets. (p. 85)

This encounter with Hess’s writing and the metaphor of water as life’s journey offered me hope. I wondered whether my life too was a search to discover the self and whether the pain of my school experience was to be endured.

Re-visiting some writing completed some time ago, I recorded that I was 23 when I re-discovered dance, recalling when I saw Ballet Rambert perform ‘Cruel Garden’ (1977), a remarkable work about the life of the Spanish poet

Lorca. From my front row seat at the Roundhouse, Chalk Farm, I was swept away by the energy and power of the male dancers and, in a moment of epiphany, I realized that I had not experienced the exhilaration of jumping since my primary school days. I sensed a return to an earlier purpose. I was reminded of a similar moment of revelation for the character Jim in Gore Vidal's 'The City and the Pillar' (1948):

Once more he stood beside a river, aware at last that the purpose of rivers is to flow into the sea. Nothing that ever was, changes. Yet nothing that is can be the same as what went before. Fascinated, he watched the waters shifting dark and cold against the stony island. Soon he would go on. (p. 155)

Looking Forward

From high school, I became a school teacher, inspired by my English teacher who suggested I should get inside and change things. A concern for social justice has foundations from parents who recognized the potential of schools for personal transformation. As a student teacher, I was influenced by the writings of progressive educators J. Dewey (1916), A.S. Neill (1960), N. Postman and C. Weingartner (1969), J. Holt (1964), P. Goodman (1964) and I. Illich (1971), who argued critically against institutionalized education and advocated for democratic, learner-centered curricula that offered students freedom to direct their own learning in an inquiry-led environment facilitated by teachers (Meiners, 2014). Positions in schools as a primary school arts curriculum specialist followed.

An ongoing discourse centers on the capabilities of primary school generalists as arts teachers, and, as you've heard, I was one such generalist teacher who found myself with responsibilities for teaching the arts. Of course, I drew upon my 'funds of knowledge' (Moll, Amanti, Neff & Gonzalez, 1992) acknowledging my earlier life experiences as assets rather than taking a deficit perspective. Auditing my knowledge, skills, values and attitudes, I ascertained what I might bring to each school and reached out to connect with the life worlds of those young people I was working with.

Thus, I used my experiences of learning to play the piano and through research and resourcing, developed music programs for the whole school that included creative, exploratory composition work as well as singing. I trawled deep into my early dance learning and youth theatre experiences as a teenager to develop my approaches to dance and drama teaching. I threw myself into any workshops available and applied my learning, leading to further study in dance. My personal and professional identities shifted as I became a consultant leading dance education with teachers and their classes. I then transitioned into the university environment working in England and later in Australia. There are of course many other stories of my work which has included opportunities to teach widely and to serve in local and national community positions as well as in international settings.

This provides the current context for my endeavors in arts education with pre-service generalist teachers in a university. Having worked toward the arts curriculum as part of a core foundational entitlement for all Australian primary school students, I now work with colleagues to prepare students from all backgrounds to teach the new arts curriculum.

I have presented aspects of my autoethnographic work as a way of looking back to help make sense of what has gone before. I am suggesting that this way of looking back can provide a useful conduit for looking forward to imagine how arts education in schools might be. This approach is used in our arts education course. Giving voice to students is important in empowering learners and we encourage our pre-service generalist teachers to have voice by identifying their 'funds of knowledge' as well as to think critically about how these came to be. Students are encouraged to acknowledge where there is cumbersome 'baggage' which may block learning, and where there are gaps for new learning to plan ahead for opportunities and imagine how they might draw upon their knowledge resources as potential for creating future innovative learning spaces for children that will transform education.

CONCLUSION

This chapter has outlined perceptions of current issues and trends in dance education. Together, we have shared our own experiences or stories about the possible challenges for dance education both globally and locally. Our case studies illustrate a range of these issues and directions. We both ask that we look to our histories, our cultures, our practices, our networks (formal and informal), and that we value who we are, as we look to the future of dance education. We hope that our suggestions for potential, if not, transformational change through *imagining and autoethnographic and collaborative community* approaches assist dance educators and advocates worldwide.

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Drama Education in the Global Context

Robin Pascoe and Lynn FC Yau

DRAMA EDUCATION BLOOMS IN MANY WAYS

Drama education is broad and diverse. As a term, it is differently understood and used according to place, time, culture and practitioner with a range of contrasting, even competing, ways of defining the field and practice. Circumstances, constraints and frames of reference shift what drama education is and how it is realized. In this chapter, we focus on capturing facets of the drama education crystal in the space available.

As the *Seoul Agenda: Goals for the Development of Arts Education* (2010) set an inclusive agenda, this chapter provides a contextualizing introduction to formal, informal and non-formal drama education. It is organized around four perspectives:

1. drama education as curriculum and in schools;
2. drama education and community;
3. drama and theatre as education; and,
4. drama education and the profession.

There is no intended or implied hierarchy and there is overlap across this taxonomy. Within this broad structure, we have gathered examples from a range of contexts. Each person's view of the world of drama education is shaped by their autobiography. Life experiences serve as touchstones but there is such

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diversity in drama education that the examples included are windows on practice designed to stimulate discussion of local examples in their context. Other examples are equally worthy of inclusion.

DRAMA EDUCATION AS CURRICULUM IN SCHOOLS

Across the world, there is no consistent view of drama as a subject in the school curriculum. In some places, drama is an integral part of the curriculum of all students, in other places it is not part of what is taught in schools. Patrice Baldwin (Baldwin, 2012) reports drama curriculum success stories in New Zealand, Ontario, Ireland and Northern Ireland, while also pointing out that “the future of drama in schools in England looks disturbingly bleak at the moment” (p. 1). Tintti Karpinnin (personal correspondence) reports that in Finland, despite best arguments made by local drama educators, the place of drama in schools is not yet assured. Overall, there is no universal pattern.

Contextualizing Drama Education in Schools

It is important to put drama education in schools in historical and geographic contexts. Twentieth-century theorists and practitioners challenged a dominant view of drama as an extracurricular activity in schools or as an adjunct to the study of Literature.

Anderson (Anderson, 2012), building on Bolton’s (Bolton, 2007) *A History of Drama Education: A Search for Substance*, usefully provides an historical context of the development of one thread of drama education citing the early influences in the UK such as Harriet Findlay-Johnson’s *The Dramatic Method of Teaching* (1911), Henry Caldwell Cook’s *Playway: An Essay in Educational Method* (1917) and Peter Slade’s *An Introduction to Child Drama* (1958). In North America, the role of Winfred Ward’s *Creative Dramatics* (1930) and Viola Spolin’s (Spolin, 1975) work with improvisational drama and young people were influential. Anderson then builds and critiques a case for a dominant leadership role of Dorothy Heathcote, brought into international focus through Betty Jane Wagner’s *Dorothy Heathcote: Drama as a Learning Medium* (1976). While Heathcote’s work is influential, it is not without critics (such as Hornbrook, 1989). The work of Heathcote has been complemented and extended by Bolton, O’Neill and Neelands in the UK; O’Toole and others in Australia; and Courtney, Saxton and Morgan in Canada (to name a few of many).

It is, however, important to note that this summary presents a partial view of the development of drama education within an English-speaking world-view and overlooks significant contributions where there are innovators of significance: in Europe (see, for example, Rasmusson, Kjølnær, Rasmusson, & Heikkinen, 2001); South America (see, for example, Baron Cohen, (2015) and also Chapter 11 in this book) and Africa (see, for example, theatre for development <http://www.tfdc-ng.org/services/TFD.html> and Epskamp (2006).

Developments in Asia are outlined later in this chapter. It is even difficult to make generalizations about geographic areas given the diversity of languages, cultures, values and practices.

Furthermore, the view that drama education is relatively recent can be challenged. There are examples of forms of drama education such as Shakespeare's rivals in St Paul's School in London and the Jesuit documented Universities in Germany and France in the seventeenth century. Experiencing "all the world's a stage"—*theatrum mundi*—exploring the world through enactment is found in the educational models of Comenius (e.g., *Orbis Sensualium Pictus*, The Visible World in Pictures, 1658).

Examples of Formalized Drama Curriculum Documents

Drama and curriculum and schools can be understood through at least two different lenses: curriculum documents themselves and their translation of curriculum intentions into action in classroom practice.

Where drama has been formalized into curriculum—for example, in New Zealand, Ontario, Australia and the USA—there is an observable curriculum consistency of how content knowledge is constructed. Looking at four curriculum documents developed in the English-speaking world, there are interesting parallels and trends. These drama curriculum documents typically identify:

1. specific process content as learning outcomes, expectations or content descriptors;
 2. an organizing schema for drama learning;
 3. learning progressions (such as year by year or bands such as Years 1–4); and,
 4. mechanisms for describing drama achievement for assessment purposes.
- Rarely is contemporary curriculum set out as a collection of activities and often there is implied pedagogy rather than explicit endorsement of specific ways of teaching.

Each of these documents place drama within the context of the arts (which raises other important issues of the identity and territory of drama in the curriculum). To some, drama (along with media arts and dance) is seen as challenging a traditional hegemony of music and visual arts. Sharing the arts curriculum space can also be considered as diminishing status, access to scarce resources and even teaching jobs.

Each of these curriculum documents provide a rationale based on stated philosophical principles. For example, the *National Core Arts Standards* (National Coalition for Core Arts Standards, 2014) in the USA identifies a focus on "*artistic literacy*":

Artistic literacy is the knowledge and understanding required to participate authentically in the arts. Fluency in the language(s) of the arts is the ability to

create, perform/produce/present, respond, and connect through symbolic and metaphoric forms that are unique to the arts. It is embodied in specific philosophical foundations and lifelong goals that enable an artistically literate person to transfer arts knowledge, skills, and capacities to other subjects, settings, and contexts. (p. 13)

The other three arts curriculum documents articulate rationales and aims that circle around the centrality of the aesthetic experience and a focus on processes of meaning-making. Each of these arts curriculum documents identifies curriculum organizing structures. As Table 1 shows, there is consistency across these curriculum documents.

These broad descriptions of knowledge of drama are translated into specific progressions of processes for teaching and learning (see, for example, Table 2). Articulating, as this curriculum does, elements of drama as building blocks for learning enables a level of specificity to guide teaching.

Progressions such as these enable teachers to make balanced judgments about the progression of learning for purposes of assessment, reporting to parents and broader accountability and evaluation in the community.

In the Asian context, drama education in China and Japan is emerging. Hong Kong, Singapore, South Korea and Taiwan provide four examples where drama is part of the formal curriculum in schools today.

The pace of establishing drama education and rate of growth is, however, less expeditious given cultural differences and the perception of the goals of education. Tsai (Tsai, 2012) refers to the state of education in Taiwan as one that “tends to operate above and not alongside the arts” (p. 206). The other three sites have education systems of a similar philosophy. Being of similar cultures where academic STEM (Science, Technology, Engineering and Maths) subjects and linguistic competencies are held in very high regard as compared with the arts, drama was only admitted into the formal curriculum in the twenty-first century, when Western education values slowly permeated local thinking. Until now, of the four paradigms of drama from O’Toole, Stinson and Moore (2009)—for language, for development, as pedagogy and as art form—the formal curriculum in these four Asian locations are overall more firmly situated in the linguistic/communicative mode.

Education in Asia is more often than not Government-led, top-down with the teacher as the central authority in the classroom. Single and correct answers and passive acquisition of knowledge were an accepted way of life through generations. Constructivist learning by students, a Western concept and one which drama education generally exemplifies, is a new paradigm dating from 2000.

The education reforms for whole-person development in Hong Kong in 2000 put drama into schools not as a stand-alone subject but as drama-in-education—drama as pedagogy. Only a recent change situated plays as part of the Chinese language curriculum and the *Essentials of Dramatic Arts* as a course in Applied Learning at pre-tertiary level. An active liaison with schools by the Government and NGO theatre organizations also provide schools with regular

Table 1 Arts curriculum some organizing structures compared

<i>National Core Arts Standards USA (2014): “four non-linear, recursive artistic processes”</i>	<i>The arts—NZ curriculum online—Te Kete Ipurangi (2014) structured around four interrelated strands</i>	<i>Australian curriculum: The arts (2014): The interrelated strands of making and responding</i>	<i>Ontario curriculum grades 1–8 the arts</i>
Creating: Generate and conceptualize artistic ideas and work	Developing Ideas in the arts	<p>Making</p> <ul style="list-style-type: none"> • Developing Practical Knowledge in the arts, • Exploring ideas and improvising with ways to represent ideas • Manipulating and applying the elements/ concepts with intent • Developing understanding of practices • Developing and refining understanding of skills and techniques • Structuring and organizing ideas into form 	<p>Developing Creativity</p> <ul style="list-style-type: none"> • developing aesthetic awareness • using the creative process • using problem-solving skills • taking an innovative approach to a challenge
Performing/ Presenting/ Producing: Analyze, interpret, and select artistic work for presentation	Communicating and Interpreting in the arts	Sharing artworks through performance, presentation or display	<p>Communicating</p> <ul style="list-style-type: none"> • manipulating elements and forms to convey or express thoughts, feelings, messages, or ideas through the arts • using the critical analysis process • constructing and analyzing art works, with a focus on analyzing and communicating the meaning of the work • using new media and technology to produce art works and to convey thoughts, feelings, and ideas about art

(continued)

Table 1 (continued)

<p><i>National Core Arts Standards USA (2014): “four non-linear, recursive artistic processes”</i></p>	<p><i>The arts—NZ curriculum online—Te Kete Ipurangi (2014) structured around four interrelated strands</i></p>	<p><i>Australian curriculum: The arts (2014): The interrelated strands of making and responding</i></p>	<p><i>Ontario curriculum grades 1–8 the arts</i></p>
<p>Responding: Interpret intent and meaning in artistic work</p>		<p>Responding</p> <ul style="list-style-type: none"> • Sharing artworks through performance, presentation or display • Responding to and interpreting artworks • Analyzing and reflecting upon intentions • Examining and connecting artworks in context 	<p>Understanding Culture</p> <ul style="list-style-type: none"> • understanding cultural traditions and innovations • constructing personal and cultural identity (developing a sense of self and a sense of • the relationship between the self and others locally, nationally, and globally) • making a commitment to social justice and dealing with environmental issues
<p>Connecting: Synthesize and relate knowledge and personal experiences to make art</p>	<p>Understanding the Arts in Context</p>	<p>Note: In both making and responding to artworks, students consider a range of viewpoints or perspectives through which artworks can be explored and interpreted</p>	<p>Making Connections</p> <ul style="list-style-type: none"> • making connections between the cognitive and affective domains (expressing thoughts and feelings when responding to art works) • collaborating to create works with others, and performing in ensembles • making connections between the arts and other subjects (e.g., transferring knowledge, skills, and understanding to other subject areas)

Table 2 Drama progression in the Australian curriculum: The arts (2014)

<i>Foundation-Year 2</i>	<i>Years 3 and 4</i>	<i>Years 5 and 6</i>
Explore role and dramatic action in dramatic play, improvisation and process drama	Explore ideas and narrative structures through roles and situations and use empathy in their own improvisations and devised drama	Explore dramatic action, empathy and space in improvisations, playbuilding and scripted drama to develop characters and situations
Use voice, facial expression, movement and space to imagine and establish role and situation	Use voice, body, movement and language to sustain role and relationships and create dramatic action with a sense of time and place	Develop skills and techniques of voice and movement to create character, mood and atmosphere, and focus dramatic action
Present drama that communicates ideas, including stories from their community, to an audience	Shape and perform dramatic action using narrative structures and tension in devised and scripted drama, including exploration of Aboriginal and Torres Strait Islander drama	Rehearse and perform devised and scripted drama that develops narrative, drives dramatic tension, and uses dramatic symbol, performance styles and design elements to share community and cultural stories and engage an audience
Respond to drama and consider where and why people make drama, starting with Australian drama, including drama of Aboriginal and Torres Strait Islander Peoples	Identify intended purposes and meaning of drama, starting with Australian drama, including drama of Aboriginal and Torres Strait Islander Peoples, using the elements of drama to make comparisons	Identify intended purposes and meaning of drama, starting with Australian drama, including drama of Aboriginal and Torres Strait Islander Peoples, using the elements of drama to make comparisons

and varied drama programming. In the same period, Singapore’s Education Ministry and National Arts Council’s jointly developed drama and the arts in schools albeit with detailed guidelines and guidance. The Singapore Drama Educators Association (<http://sdea.org.sg/>) is an NGO that has bolstered teaching and learning over the years and has capitalized on this government initiative. The National Arts Education Award highlights top schools with strong arts. The capstone in recent years is the establishment of the School of the Arts (SOTA)—<http://www.sota.edu.sg/>—in 2008, the first national pre-tertiary arts school in which specializations in theatre and the arts are provided to secondary students alongside the rigors of studying for the International Baccalaureate at Diploma level.

The South Korean Government’s overall promulgation of planned growth of the creative industries in the twenty-first century meant that there has been substantial investment in the arts, including drama, through the Korean Arts and Culture Education Services (KACES) (<http://eng.arte.or.kr/index.do>)

whose spread reached schools, communities, special forces, volunteers and the wider public formally from 2005.

The inclusion of drama-in-education into the formal school curriculum arrived in Taiwan in 2003.

Issues in Drama as Curriculum in Schools

However, it is important to note the argument that these curriculum documents and initiatives can be considered reductionist. O'Connor (O'Connor, 2009) sounded warning bells of the frustration of “nearly all that attracted me to drama and sustained me was either compromised or lost, so that now drama was like everything else ... the heart, mind and spirit sucked out of its very existence” (p. 23). This theme is picked up by Luton (Jane Isobel Luton, 2014) as she poses the question “whether drama, by obtaining one of the golden tickets to the curriculum, betrays its role as a powerful pedagogy to conform to, and comply with, traditional views of education” (p. 5). Duffy (personal communication) adds his concerns about “shrinking” the drama curriculum to meet the needs of assessment by focusing on skills and what can be assessed. O'Toole's (1986) warning is as relevant today when he alerted us that, “In education we teach what we can measure, rather than measuring what we can teach” (p. 32).

There is a difference between articulated curriculum and implementation in every classroom. Layers of government and bureaucracy and identification of responsibility for implementation and accountability often mean that while a drama curriculum is nominally in place, it is not possible to assume that it is being taught and that students are learning. (See, for example, Pascoe, 2015) for a discussion of these implementation issues).

A significant issue for implementation is the apparent reluctance of drama curriculum writers to specify pedagogy—or, at best, only to imply it. Effective curriculum depends as much on who is teaching as what is being taught. It depends on the quality of the arts education provided. Bamford observed in 2009: “There seemed to be between 17 and 28 % (averaged at around 22 %) negative impacts of poor quality programs. Put crudely, this meant that in a global sense about one quarter of all the arts and cultural education a child receives is likely to have a negative impact” (https://www.unesco.de/fileadmin/medien/Dokumente/Kultur/Kulturelle_Bildung/080527_Bamford_Unesco_German_presentation.pdf).

There is a further issue to consider about drama curriculum implementation: the identification of drama with humanistic, child-centred and constructivist approaches and an associated progressivist or reformist mood in education itself. Rasmusson (2001) observed that “drama as a new school subject can be compared to a sheet of blotting paper, absorbing the pedagogical trends and cultural currents of a particular moment” (p. 203). Resistance to including drama in schools is sometimes a reflection of deeper suspicion and opposition to the forms of delivery rather than specific content.

O’Toole et al. (2009) characterize drama education as a “giant at the door” knocking to be let in. For others, drama in schools is an uncomfortable elephant in the curriculum room. Drama is sometimes seen as a threat to the hegemonies of established arts subjects such as music and visual arts. The curriculum fortunes of drama wax and wane, sometimes (as in the English curriculum) in response to the political and personal agenda of decision-makers. As a school subject and endorsed as intended in curriculum, drama has been, as Bolton (Bolton, 2007) characterized it, a search for *substance*. It is also a search for legitimacy and endorsement.

The legitimacy of drama for the four Asian tigers has key issues located in the concept of education and its purpose and, crucially, teacher professional development. In addition to epistemological and pedagogical knowledge in drama, time and space constraints, the need for classroom management, quick response and flexible thinking all dovetail into transferring a new paradigm from a different culture (Lin, 2008). Cultural conflicts and dilemmas indicate deep-seated grappling for teacher identity and better training.

A core prerequisite for drama education to take authentic root in the formal curriculum in schools is for teachers to view drama and education through a different lens from what and how they themselves were trained in or experienced. The efficacy of a teachers’ drama training programme through process drama has been one approach taken in Singapore (Wong, 2015). There is a compelling gap to be filled before praxis is consolidated. Further research into the theory and practice of continuous professional development is needed.

Mans (2015) reporting on the development of a new arts curriculum for Eritrea usefully notes the tensions between “inherently democratic curriculum, centred on the learner in his/her own environment, interactive and explorative in pedagogy” (p. 477) and “the orthodox East African values that permeate society”. This insightful commentary can be broadened to other sites of implementing drama curriculum.

DRAMA EDUCATION AND COMMUNITY

Not all drama education happens inside the walls of schools. There are many examples, particularly in places where there is no formal curriculum, where drama is part of the informal and non-formal realms.

In Turkey, for example, the network of drama educators set up through ÇAĞDAŞ DRAMA DERNEĞİ (<http://yaraticidrama.org/>) is a powerful model for a place where drama is not yet in the formal school curriculum, except through the work of individual teachers. In India groups such as Asom Ranga Katha (ARK, <https://www.facebook.com/artenindia/posts/396335403826068>) in Guwahati, Assam and Natya Chetana, (<http://www.natyachetana.org/home.html>) with its Theatre Village, and Bicycle Theatre teams provide community-based theatre-making and training. This pattern is repeated in many places.

In the West, an unlikely candidate for drama education and the community is the Eden Project (Cornwall, UK, <https://www.edenproject.com/>), a massive educational ecological project. With a mission to create memorable experiences that inspire individuals to mutual respect and care about the natural world, theatre companies such as WildWorks make theatre with people and landscapes and enable theatre to be pluralistic through in situ creativity with all age cohorts from the UK to Belgium and Palestine.

In the East, the Philippine Educational Theater Association (PETA, <http://petatheater.com/>) is well-grounded in deploying educational theatre that is distinctly Filipino and as a tool for social change. Community theatre, as a result, is very much rooted in all its practices. Through social transformation, the understanding of the self, particularly in relation to the self and others in need, forms the basis for personal empowerment, well-being and transformation.

PETA's productions of Brecht delineate and attest to the German playwright's theorized approaches to drama and how it can be educationally focused. The *Lehrstücke* or learning plays were developed to challenge traditional actor-audience separations and to engage a *verfrumdsungeffekt*—making strange for the purpose of examining ideas and challenging traditional approaches. In *Theories of Pedagogies* (Giles & Kuhn, 2003), Brecht argued for young audiences “educated by play-acting” where people are simultaneously active and contemplative” where the drama was “meant not so much for the spectator as for those engaged in the performance”. There are connections to process drama (O’Toole, 1992).

In this space, it is useful to consider also the dramatic activity of Boal (Boal & Charles A McBride (Translator), 1993), Theatre of the Oppressed and other examples of Applied Theatre such as Theatre for Development. As Prentki and Preston (2009) identify, “Applied Theatre is a rich field for educational drama beyond the confines of mainstream theatres responsive to ordinary people and their stories, local settings and priorities, aimed at using the processes of theatre to make social and community change” (see also Chapter 23 in this volume).

Practical experiential drama education is fundamental to individual engagement in community settings. Key to this is the vision of bringing the values of the arts, and by inclusion, drama education, to bear upon an increasingly consumeristic and over-technologized world (Abbs, 2003). The medical community, in the past decades in the UK and the USA, developed the Medical Humanities using drama to enhance the humanitarian aspect of doctoring. While many higher education institutes offer postgraduate level experiences, the University of Hong Kong pioneered an undergraduate *Humanities Common Core Curriculum* in 2012 in which participatory theatre is used with medical case studies.

Issues in Drama Education and Community

Community participation in drama challenges a society. As with drama curriculum, the alignment of drama with socially progressive perspectives has led

to criticism and rejection as well as celebration and commendation. It is important to also recognize that drama can and is used to confirm social values and as propaganda.

Drama in this perspective is also culturally and socially contextualized. Cultural and linguistic barriers (Harris, 2005) were an issue that arose in Azerbaijan in an Applied Theatre project and that impacted on the artistic delivery of the drama, with spectators' responses varying. To be effective, this sort of community-based theatre needs to be played out on multiple levels. One-off events are not conducive to the intended long-term goals.

Rhod's (The Centre for Performance and Civic Practice, <http://www.thecpcp.org/>) critique of the narrowness of much Studio Practice and his arguments for Social Practice and Civic Practice are also useful in considering this issue. There are other issues in this field to be further explored beyond the scope of this chapter.

DRAMA AND THEATRE AS EDUCATION

In the broadest sense, drama and theatre have an educative purpose. Through the history of theatre, there have been plays and companies with a didactic focus, for example, *The Summoning of Everyman* (late fifteenth century) and similar morality plays. The *Living Newspaper* plays (Federal Theatre Project in the USA during the 1930s depression) and agitprop plays (USSR) had clear educative and propaganda functions. There are many examples of plays with subtler educative purpose, to sway or change opinion and bring about reform (for example, the plays of Ibsen, Shaw, Yeats and many others).

Many theatre companies have explicit commitment to a specific educative purpose—sometimes through their charters with funding bodies that require the appointment of education officers. While audience building is a key parameter for these theatre companies, learning and participation have increasingly been a focus for engagement.

This educative focus for theatre companies raises questions. How do artistic practices in drama education in the daily lives of theatre companies connect with cultural democracy? How does artistic making and responding in drama curriculum connect with cultural, personal social and literacy agencies? To what extent does widening accessibility to drama through formal, informal and non-formal drama education contribute to inclusion in the arts and personal wellbeing? (See, for example, Wright & Pascoe, 2014 for a discussion of five paths to wellbeing through creativity and the arts).

Explorations into what and how professional theatres can offer schools and communities have been ongoing for decades in the West where individuality is emphasized and education systems are more open to new ideas. In formal education, at the primary level, The Egg (Theatre Royal Bath, UK) (<http://www.theatreroyal.org.uk/page/3030/the-egg>) creates theatre programmes for children and their families and situates learning within the city of Bath as a living curriculum. Their *School Without Walls* project enables primary schools

to teach the formal curriculum and students to learn literally using the theatre and its practical aspects as an educational premise.

Also within the formal curriculum and specifically in Shakespeare, the Royal Shakespeare Company (RSC <http://www.rsc.org.uk/education/>) has created a cornucopia of drama education opportunities in school and community learning settings through *Stand Up for Shakespeare* for students and *Young Shakespeare Nation* for professional development. The belief in authenticity and making Shakespeare accessible through direct work with kindergarten and schools likewise make for the building of cultural confidence. The sharing of the artistic process with participants and the engagement with drama are locked in through real delivery and authentic context. Formal education in this institution extends to professional development through postgraduate studies created jointly by the RSC and the University of Warwick.

There are other well-developed models such as the National Theatre, UK (<http://www.nationaltheatre.org.uk/discover-more/learning/about-nt-learning>) which offer a range of resources for drama education: digital exhibitions that have curated exhibitions on Greek Tragedy, Shakespeare and staging children's stories; podcasts; interactive whiteboard resources; video; iTunes U; designer sketchbooks; resource packs; stagework—rich-media archive of exciting, performance-related material; and schemes of work.

In Asia, the educational context—Confucian or otherwise—being culturally different and generally more conservative places society as an entity above the individual, and education contributions by theatre companies into formal education have been less pronounced until 15 years ago. Nevertheless, drama/theatre-in-education today via professional theatres is expanding steadily in key Asian locations. In venues large and small, such activities are fast becoming more of the daily routine in theatre-making institutions. In Singapore, grants are in place to encourage theatre artists and schools to collaborate. In this city, policies and guidelines to teaching and learning in the arts are clearly promulgated and detailed. In South Korea, the funding largesse from the Government through KACES also means that guiding principles are in place for countrywide implementation of the arts, drama/theatre being one key focus. Administered by theatre practitioners, KACES' reach has been wide. In Taiwan, theatre companies have been more proactive than schools in bonding with schools in both formal and informal contexts. In Hong Kong, while drama is featured to a large extent in its Arts Education policy, it is in the NGO theatre sector that energized connection to education. While not placing education as a priority, theatre companies in this city acknowledge the “educative” benefit of school touring to build new audiences. For example, *Alice Theatre Laboratory* works in Chinese and the Absolutely Fabulous Theatre Connection, a bilingual Learning Theatre, are sites where drama and education are embedded.

While in Asia the cross-over by drama into schools from theatres has taken longer to establish, trends are currently being consolidated and many remain undocumented. Evolving further, in Western advanced societies, particularly in the UK and the USA, much of the educative processes from theatres today are

increasingly being shifted from “education” per se to Learning & Participation (L&P). Through L&P, theatre education alongside other art forms is seen within the larger context of creativity. L&P draws in the skills and values from the expertise of professional practising artists, creating a large cross section of participants across multiple platforms. Particularly interesting is the growth of the concept of Teaching Artists (e.g., <http://www.teachingartists.com/>). As Eric Booth notes, “A teaching artist is a practicing professional artist with the complementary skills and sensibilities of an educator, who engages people in learning experiences in, through and about the arts” (<http://www.teachingartists.com/whatisaTeachingArtists.htm>).

Teaching and learning in and through drama need not be cloistered by school walls. Theatre, has an innate ability to interpret experiences and open up unchartered waters. There are increasing activities creatively led by theatre artists who connect schools, communities, theatre and the professions nurturing a cross-pollination of expertise, epistemological concepts, topics, and subjects cutting through silo-ed categorization. L&P provides platforms for widening vistas for drama education.

While drama education in schools prepares students for intrinsic understanding of the subject, by the time the lens is widened to communities and theatres, drama education is expanded to include issues that are as political as they are social, intellectual as they are emotional, historical as they are forward-looking and directly accessible and applicable to current societies at large. This is “cultural democracy” (Jancovich, 2011) where the prescriptive makes way for the untried and untested. Risk-taking, a core feature in drama, is laid bare on the stage for participants to participate in learning. L&P democratizes accessibility to drama/theatre through its inclusive and open platforms.

Cultural democracy at its most embedded form is witnessed in Contact Manchester (personal communication) where the concept of a theatre without an education department is turned on its head. There are not only no formal education programmes, but here young people also play a central decision-making role in programming and every aspect of the theatre’s activities including being on the board with vetoing powers. Multiple access and progression routes into careers in theatre through this form of L&P gives drama/theatre education connotations far beyond the norm.

Unlike in the USA, where many theatre organizations formulate their own path not prescribed by Government policy, in the UK, theatre and arts companies vie for funding under an umbrella of driving arts and culture forward premised on various policies, the most current being Great Arts and Culture for Everyone (Arts Council England, 2013). Based on a portfolio of programmes, projects and resultant funding, theatre companies work generally in accordance with the macro vision and mission of arts and culture for the country.

Another approach to drama education in theatres can be seen in the Lincoln Center Theater (LCT) in New York and the associated Institute. Many theatres in the developed world create resource guides for teachers, the RSCs being curriculum specific and the LCTs being theatre production-based with

the support of an Education Committee. The learning that is embedded in the packs here are non-academic but no less in planning rigour with teaching and learning through the world of professional theatre and its workings, front and backstage. L&P is more than physical interaction; it also taps into texts, social network and digital technology.

One of the forces crucial to theatre that is seldom seen and heard yet lies at the core of drama are playwrights, dramaturges and translators. Silent and ever-crafting, with over 200 members from over 40 countries, an international network such as *The Fence* is growing in importance as an international catalyst to coalesce and inspire minds. Decades ago, Swedish playwrights banded together to create a body of commissioned plays specifically for young people under 25 with readings, rehearsals and productions occurring in schools and communities. In the UK, the National Theatre's Connections is a 20-year-old annual festival of new plays for youth theatres and schools specifically created for teachers and directors who wanted exciting and challenging plays appropriate to young actors between 13 and 19 on themes that are relevant and topical.

The heart of L&P is engagement with the self and others in the exploration of a host of issues. The experiential nature of education through theatre is harnessed to teaching and learning. Through the dramaturgical process of "telling, adapting, and performing stories", the process "captures the features of a set of learning environments designed for youth to produce autobiographical art" (Halverson, 2010).

Issues in Drama and Theatre as Education in a Broad Sense of the Word

Issues related to the autobiographical or individual-focused approach in drama learning and participation need to be addressed. Jancovich (2011) questions who is at the core of L&P and the propensity of activities to be 'hijacked' (p. 273) by pressure groups. The definition of participation is fuzzy (Novak-Leonard et al., 2014) and the how, who, where, what and why questions are research areas waiting to be investigated. The learning that takes place as a result likewise requires theoretical backing and substantiation.

More crucial, while tapping into the specialist knowledge of theatre artists is of much merit, language (linguistic and artistic) and context gaps between school teachers and artists need to be addressed as evidenced in *Artists in Creative Education: A Practical Guide for Artists* (Collard, 2011), which captures the experiences of 25 artists in various art forms from nine countries across Europe.

A key challenge lies in a changed lens for teachers in education. While 'education' may carry historical connotations that is top-down, L&P through drama education widens the scope considerably to redefine education shifting from a single authority resting with teachers in the classroom to theatre artists who are facilitators. Consequentially, the devolution of power is transferred to co-creating and partnerships and moved from mandatory attendance to voluntary

involvement. If drama education is to be emancipatory and transformational, it needs to provide pathways to personal, social and cultural agency. As we have seen in drama in the formal curriculum, teachers in Asia are unused to drama as interventions in the classrooms let alone to this sort of participatory ownership.

When theatre artists collaborate with schools or in community settings, managing expectations is an issue to be taken seriously given that there are different levels and spheres of expertise involved across a few different parties and with projects occurring over a finite period of time in settings that artists may be unfamiliar with. School teachers can be seen to have “fixed ideas” (Collard, 2011), but given that they are the bridge between the children and artists, this closed-mindedness needs to be challenged. Thus, unlike teaching the drama curriculum in a formal context (where top-down may be a common approach), working with artists is more of a “side-by-side” adventure in which the teacher and the artist need to explore as the class progresses. Negotiations for co-ownership are constant.

DRAMA EDUCATION AND THE PROFESSION

The final area that will be explored briefly is the role of education in the formal training of actors and other theatre makers—those who enter the profession.

This is generally the realm of conservatoires and academies in higher education and does not include drama as a genre pursued as part of literature studies in universities. The basis of training theatre makers is a wide field. There are multiple approaches to teaching and learning the craft of acting, directing, designing and technical know-how of drama. For example, in the USA, the National Association of Schools of Theater (<http://nast.arts-accredit.org/>) identifies approximately 186 accredited institutional members and is designed to establish national standards for undergraduate and graduate degrees and other credentials. The United Kingdom Drama (<https://www.dramauk.co.uk/>) which was formed from the merger of the National Council for Drama Training (NCDT) and the Conference of Drama Schools (CDS) identifies approximately 18 vocational courses. These focus on vocational drama schools that offer a conservatoire level of training: professional focus and links to industry, rich performance production opportunities, entry by audition and interview, intensive learning and teaching, successful graduates and development and assessment of the individual—aesthetic, intellectual, physical and emotional. These models are replicated in many countries and regions (for example, Hochschule für Musik und Theater Rostock, <http://www.hmt-rostock.de/en/>; Western Australian Academy of Performing Arts, <http://www.waapa.ecu.edu.au/home>; and many more). The field is highly competitive and there are many contenders within education systems and as private providers.

In drama academies, the curriculum for acting is varied and assumes the career development context in the relevant country. In the realm of acting, in general, undergraduate studies in the UK offer a wide perspective on act-

ing methods for movement and voice, theories, textual analysis, masks, stage combat and historical dance and a range of historical genres and acting styles of different periods. Professional preparation for auditions and careers are a focus for theatre students.

In the USA, undergrad programmes are similar with a repertoire that will include Shakespeare and Chekhov but with more American and world theatre. At MFA level, some academies incorporate directing, playwriting and pedagogy depending on the field of specialism.

In Asia, the journey is along the same lines except in certain locations where theatre in a native or mother language plays a major role, for example, the Taipei National University of the Arts (TNUA). Universities, however, differ from academies and conservatoires as the former requires academic subjects as core requirements. At the TNUA School of Theater Arts, Bachelor's level courses include the humanities, inter-disciplinary studies, military and physical education. There is a strong emphasis on east-west studies and understanding of the traditional and contemporary. In the master's programme, writing about theatre, criticism and dramaturgy are incorporated. A characteristic of professional theatre studies in Asia is the adoption of a Master-Disciple relationship which is translated roughly into mentor-mentee roles.

Another area that higher education offers lies in Applied Drama/Theatre as discussed earlier. In this field, the focus is for non-theatre settings, is multi-disciplinary and involves connections with non-art disciplines like community theatre, in personal well-being, health and the social sciences. The focus is on the use of theatre to create and explore social awareness and issues leading to empowerment. Such programmes of study are numerous in the Western world.

Issues in Drama Education and the Profession

Common to all who pursue acting studies is the ultimate goal of striving for artistic excellence. Drama education, as a result, is not always an end but a means. It is generally expected that graduates wish to pursue a livelihood as artists although some are attracted to become drama educators while waiting in the wings for acting opportunities, to be *Teaching Artists*. This is a normal phenomenon in Hong Kong. There is a tension inherent in companies who are locating teaching artists whose passion for teaching may be less than desired.

There are theatre practitioners who look towards drama/theatre as larger than undergrad or postgraduate curricula. In a commissioned review of an Asian theatre school a few years ago, a practitioner of international standing, Danny Yung (Hong Kong) recommended that the role theatre could play in formal education for professionals should be expanded. He reviewed how theatre parameters could reflect on future political, social and economic changes, cultural ecology and cultural exchange, university-wide academic development and on assessment and evaluation. This enlargement of the parameters for theatre attempts to connect drama studies to macro-social contexts and in some ways may dilute the specialist focus.

CONCLUSION

The crystallization approach (Ellingson, 2009) used in this chapter captures some but not all possibilities of a rich, varied and vibrantly evolving field. There are gaps, stories left out and people and places overlooked. This suggests the need for a fuller contemporary account of drama education from different points of view, locations and practitioners that recognizes geographic and cultural differences, shaping historical influences and approaches to drama education practice.

There is heartening evidence of considerable drama curriculum development activity, particularly within the perspective of the arts. The key issues with implementation are yet to be resolved successfully. Tensions exist between the empowering spirit of drama curriculum documents and the capacity of schools to implement them. Drama by its nature is often seen as challenging conforming school cultures and the values of the wider society.

These tensions are also seen in the role of drama and community. Drama and theatre carry powerful educative imperatives in many places, times and societies. They are therefore recognized as potential agents for change and transformation—and have many times been subject to censorship and control. Despite being seen as problematic there are powerful examples of partnerships between drama and theatre artists and communities that promise areas of potential growth. This includes but is not limited to those who enter the profession.

This chapter offers some conclusions about the relationships between different perspectives on drama education and indicates challenges ahead to be addressed for its continuous growth and development.

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- Australia: <http://www.australiancurriculum.edu.au/the-arts/content-structure>
- Canada: <https://www.edu.gov.on.ca/eng/curriculum/elementary/arts18b09curr.pdf>
- New Zealand: <http://nzcurriculum.tki.org.nz/The-New-Zealand-Curriculum/Learning-areas/The-arts>
- United States of America: <http://nccas.wikispaces.com/Conceptual+Framework>

Practices of Music Education and Learning Across the Lifespan: An Exploration of Values and Purposes

Margaret S. Barrett and Heidi Westerlund

INTRODUCTION¹

Research in the field of anthropology supports the notion that music is a universal feature of human society and a foundational capacity for all (Dissanayake, 2000, 2006, 2009, 2012; Mithen, 2005, 2009). Music is an important part of our collective celebrations and statements of beliefs, values, and issues, and is an integral component of human growth and development. Through the phenomenon of Communicative Musicality (Malloch, 2000; Malloch & Trevarthen, 2010), music lays down the foundations of human connectedness, identity work, and language as infants and caregivers engage in musical exchanges that promote bonding, communication, and participation in the rituals, traditions, and languages of the infant's culture (Barrett 2011a, 2012, 2016a, 2016b). When we recognize the fundamental role of music in human individual and collective growth and development, we recognize that music education in some form has been an aspect of human existence for millennia. Despite this continuous history of music education in human experience, what constitutes music education (formal, informal, non-formal) has been shaped by a range of diverse forces. Furthermore, what and how music education is enacted and experienced rest in a range of intersecting factors including age, ethnicity, gender, religion, social class, caste, and geographic location. In this chapter, we explore a range of these diverse forces and factors and provide examples from research projects to illustrate the ways in which these impact on the experience and sustainability of music education.

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SETTING THE DISCIPLINE CONTEXT

Music education historian Gordon Cox provides a comprehensive discussion and analysis of the development of music education in compulsory schooling in Central Europe, the USA, and Britain from the eighteenth century through the modern era (2016). He demonstrates that ‘... the character of institutionalized music education is always related to ideas about what childhood is like and how the child develops’ (2016, p. 534) and argues that historical constructions of childhood and consequently ‘musical childhoods’ shape music education curriculum theory and practices (see also Barrett, 2011b).

Whilst these conceptions of childhood have clearly been a strong shaping force in compulsory music education, the practices of music education have also developed in relation to the society’s view of the function of music for various collective purposes and values. For example, the function of nineteenth- and twentieth-century music education in western schooling was to instill Christian values, a sense of national identity, and a common patriotic framework (Keene, 1982). In this way, music education was established to serve the purposes and values of the church and state, and thus, the common notion of citizenship. This western value base together with western music—and its music notation system—was transferred in schools around the world and created in many places colonial music education practices that differed from the musical practices of the given society (Leppert & McCleary, 1989). Growing secularity in western societies, coupled with increasing commitment to global policies and practices, has witnessed a shift from these first priorities (church and state) to others that emphasize plurality and multiple practices in a changing society. Yet, it is possible to identify a tension between critical academic discourses and institutionalized music education practices that approach sustainability from a different angle. Indeed, for many music educators the still largely prevalent nationalism and patriotism in music education practices in schools is outdated and unnecessary (Hebert & Kertz-Welzel, 2012, p. 1). Allowing collective purposes to shape music education means that ‘the role and larger meaning of music is reduced to attainment of mere utilitarian goals, neglected aesthetic value’ (Hebert & Kertz-Welzel, 2012, p. 1). Moreover, scholars have posed an increasing critique towards ‘school music’ emphasizing that compared to other musical practices in society schools have a tendency to stick with once established school-specific practices (such as marching bands—a remnant from the Lowell charter to strengthen state, (see Rose & Gallup, 2007) or the teaching methods developed during the first half of the twentieth century for the rising modern society and its mass education (Jaques-Dalcroze, Orff, Kodály, etc.). These practices still shape formal music education perhaps more than any other learning theories.

Although music educators have during the past decades made continuous attempts to de-emphasize the social functions of music in schools by pointing out the aesthetic and cognitive aspects of music learning (e.g., Reimer, 1970), music education derives in part from the socially constructed ways in which a

society and its various institutions value music itself, and those music practices it values. State-mandated music curricula reflect one particular way of thinking about and valuing music. School music thus provides a lens through which we may view what practices are valued by a society, and the justifications that are legitimate within that society. Beyond this, music education exists in a range of informal and non-formal settings and practices that are largely unregulated by state bodies. For example, within the domain of ‘Community Music’, music learning and development is shaped by the needs, values, and practices of local communities; these may not replicate those forms advocated in formal curricula or indeed in nearby communities.

In other views, music education has as a primary objective the development of professional musicians able to maintain and advance the art form in society. This professionalization discourse is linked to music education as the focus for those perceived to be gifted and talented in music and seeks to identify and implement training pathways that support aspiring musicians in their career ambitions. However, this professionalization discourse, characteristic for conservatories and specialized music schools, tends to shape institutional music education as a whole through a hierarchical understanding of musical capabilities that hinders wider inclusion. Some have argued for a transformative shift by abandoning the deeply rooted ‘ableist discourse’ as a foundation for music education (Darrow, 2015) and even for the professional music education discourse (Laes & Westerlund, [submitted](#)) as, for example, people with disabilities also work as professionals in the field (Laes & Schmidt, 2016).

Recently, music education and engagement have also been drawn on as a means to develop extra-musical skills and capabilities for those living in disadvantaged populations and settings. As one example, there is a burgeoning body of literature examining the relationship between music, health, and well-being, both in and beyond the clinical realms of disciplines such as music therapy. In some instances, music is cast as a potential redemptive force as it provides opportunities for participants to engage in skills and knowledge development that provides them with alternative frameworks and capacities for thought and action. For example, research findings of the implementation of music programs in juvenile and adult detention and prison settings point to the ways in which music may effect behavioural and dispositional change in participants. This includes in the juvenile sector the development of learning dispositions (Barrett & Baker, 2012) and contributions to Positive Youth Development (Barrett & Bond, 2015). Work in adult prisons has pointed to the ways in which engagement in music education activity effects transformation in aspects of identity, relationship, self-care, and well-being (Henley, Cohen & Mota 2013).

The advent of technology, particularly that of recording technology and more recent social media, has transformed and shaped the nature of music education and has had a significant impact on access and wider participation, in particular. If music education before World War II focused on singing and music literacy as a prime activity, with recordings, the music teacher had access

to a range of music performed by others. Paradoxically, on the one hand, this extended the music-listening opportunities available, and on the other hand, limited the ways in which music education was practiced as listening became the major means of musical engagement for the majority of schooling. In the academic music education discourse, it has been argued that the advent of technology, epitomized in the ‘aesthetic turn’ (e.g., Reimer, 1970), laid less emphasis on singing and playing music, thus emphasizing the ills of the collective and social power of music. The ‘praxial turn’ in music education (Elliott, 1995) is seen as a response to this development in its emphasis on every person’s right for applied music-making and learning, and the effectiveness of learning by doing.

Importantly, music learning may today cross geographical and cultural boundaries as digital and virtual technologies ‘enable participation in different musical practices and musical worlds that were formerly out of reach’ (Partti & Westerlund, 2012, p. 302). This most recent technology-related ‘democratic revolution’ (Partti & Westerlund, 2012) has offered wider opportunities through music-related social participation, musical learning, and artistic expression in online music communities, in particular, where anyone can compose music for others to listen to and provide commentary. The digital and virtual technologies have dramatically challenged the ‘traditional institutional notion of an individual composer as the sole maker of artwork-originals and the owner of the moral copyright ... in the face of the culture of “The Mix”’ (Väkevä, 2010, p. 304). In this way, geographically situated musical traditions no more form the necessary basis for music-making even in schooling. It should be noted that this increasing cultural globalization pertains not only to western countries but equally to more traditional societies. Children in Cambodian non-governmental organizations (NGOs) are learning traditional music and dances alongside their own versions of hip-hop dances found on YouTube (Kallio & Westerlund, 2015).

In all of the above examples, a further complexity rests in the ways in which individuals now engage in music in multiple ways. A young child experiences music through all of the social institutions in which s/he is embedded including direct engagement in singing, playing, and listening experiences in the home, extended family, church, playgroup, childcare, MELP (Music Early-Learning Program), MTV and digital multimedia, and indirect listening experiences whilst engaged in other activity such as moving through shopping centres, or travelling on public transport. When considered in this light, children are exposed to and engage with a multitude of musical genres and develop a range of music identities and identities in music (Hargreaves, MacDonald, & Miell 2002) through which they move in an apparently seamless manner. Nevertheless, the values and structures of these experiences and engagement may well compete and contradict (Jorgensen, 2008, p. 33) in this way challenging those of formal music education.

The diverse factors outlined above are also shaped by national and international policy contexts. The advent of various UNESCO conventions including those relating to the rights of the child (1989, 2003) and the preservation and sustainability of the world's cultural heritage (UNESCO, 2005) provide a further overarching shaping factor. Within Arts Education generally and music education specifically, the UNESCO Goals for Arts Education also play a role in shaping music education.

SETTING THE INTERNATIONAL POLICY CONTEXT

At a global level, the UNESCO Goals for Arts Education, established as the 'Seoul Agenda' in 2010, provide a framework for interrogating the shaping forces in contemporary approaches to music education. The UNESCO Developmental Goals for Arts Education aim to

- Ensure that arts education is accessible as a fundamental and sustainable component of a high-quality renewal of education (e.g., establish systems of lifelong and intergenerational learning in, about and through arts education).
- Assure that arts education activities and programmes are of a high quality in conception and delivery.
- Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world.

These three goals are concerned, respectively, with issues of universal access, quality of experience, and social justice. These concerns reflect a recognition of the increasingly pluralist nature of societies on a global level and the need to provide arts education to diverse communities, for diverse purposes, and through diverse practices. Inherent in this is the recognition of diverse beliefs and values as a frame, which sets requirements also for the frame of music education in schooling. Importantly, when considering issues of universal access, quality of experience, and social justice, we need to look beyond the institutions of formal schooling to investigate the ways in which music education and learning occur in diverse communities. Increasingly, music researchers seek understandings of the ways in which music education occurs in the lives of individuals and groups beyond the school setting and across all dimensions of the lifespan.

In what follows, we provide examples that illustrate some of the diversity of music education, their experienced values and purposes, globally, covering music education across the lifespan, from infancy to later adulthood. Through these examples, we interrogate the diverse shaping forces of music education and learning in society, and point to future challenges for music education institutions.

Music with Veronica: A Music Early Learning Programme²

Hello, Hello, Hello to you and you". Veronica accompanies her singing with the guitar as adults and children settle into a circle on the floor. As she sings the song she directs a smile and welcome to each child. The class, her first of several that day, is for parents and carers with children aged 18 months to two years. As the song continues, it is evident that the adults are familiar with the song and routine, joining in the singing and encouraging the child seated on their lap. Over the course of the session the group sings a range of songs, complete with actions, accompanies Veronica's playing and singing with instruments, and dances with scarves and streamers to music of varying tempi and moods. The repertoire is simple but educative: fine and gross motor skills are practiced with songs that incorporate a range of actions (Open, Shut Them); vocabulary is developed through songs that name objects and body parts (Heads, Shoulders, Knees and Toes); and understanding of operations in daily life is reiterated through illustrative songs (The Wheels on the Bus). The 45-minute session has an evident arc of activity, moving from the introductory greeting song, through a series of action songs and dances, into a contemplative mood where adults and children embrace and rock gently to quiet music improvised on the guitar. The adults' motivations for attending are diverse. For some it is a chance to get out of the house and meet other parents; for some, the prime focus is a belief in the value of music for their child's development and well-being; and for others it is a desire to provide their child with opportunities that they had not had as a child. Regardless of the motivation, all engage in the session with enthusiasm and evident enjoyment.

'Music with Veronica' is one of a range of Music Early-Learning Programmes (MELP) available to parents seeking music experiences for their child. MELPs may be informed by a music education, music therapy, or community music philosophy, or, in some cases, a blend of these (Abad & Barrett, *in press*). The aims of such programmes encompass music and personal development for children, and for adults, opportunities for building connectedness with their child and parenting skills (Barrett, 2009). Whilst not part of a formal education system, the plethora of MELPs available and the substantial investment that parents make in these programs testify to the widespread belief that early learning in and through music is important for children's development and life outcomes. These beliefs, informed by findings from research that document the benefits of music participation for young children (see e.g., Williams et al. 2015), are one of the powerful shaping forces in music education. Paradoxically, despite the growing body of evidence concerning the importance of music education and engagement in early life, in some countries, music education struggles to find a place in the curriculum of early learning centres. For example, the first Australian national framework for early childhood education, *Belonging, Being and Becoming; The Early Years Learning Framework* (DEEWR, 2009), provides curriculum guidelines that emphasize play-based learning citing sensory, creative, physical, symbolic, projective, role, dramatic, and games with rules play as examples. However, music is virtually absent from the document with no specific guidance on the inclusion of music in young children's early learning.

Such instances illustrate the disjunct between the values of consumers of music education and engagement in early childhood and government policy and practice. As a further consideration, the model of learning in MELPs, one which emphasizes parental and carer engagement in a cross-generational music practice, promotes the transfer of the music practices acquired in these settings to the home and foster further independent music-making (see Barrett, 2009, 2011a). Much could be learnt from this model in fostering music education and engagement for older children and adults.

The Kathmandu Valley House Wives' Choir: A New Musical Community for Inclusion and Sustainability Through Music

I was only eight years old when I started earning my living with music. I used to go to the Chowks (in market places) and play madal, dance, sing and make music. And people gave me money for that. My father was my teacher, my guru, and my drum was my toy.

In my community, women were not allowed to play or even touch an instrument because girls were considered impure. Women would hide and sing. Men used to latch the door, so the women would not hear. In my father's and grandfather's generation, women were not even allowed to dance. Men dressed like women and danced. People called women who danced "Randi"—a prostitute. Therefore, music and dance was not taught to girls.

But I went against my community people. I first taught my sister and then my wife to sing and play flute. Then, more girls from Bhaktapur came. And finally, when it was broadcast on television, many more girls started learning. The younger generation is more open-minded, but most of the elderly people have this mentality. They protest even more when I share the music with foreigners. They come to my home and yell at me. They have protested strongly. Newar people are also not interested in learning music of other communities. That is how strict they are with their tradition of playing.

Five years ago, I saw an elderly women's choir from Norway. They performed at all-girls schools, and also in the Nepal Music Center. And I thought: why aren't our women performing? So I gathered women—mostly my wife's friends—and I volunteered to teach them music. I told them I will teach them some god's songs and so I formed this choir, the House Wives' Choir. (Westerlund & Partti, forthcoming)

Mr Bahadur is a 66-year-old Newar musician from the Kathmandu Valley. The term 'Newar' refers to a fairly complex cultural group of people that speak, besides Nepali, the Tibeto-Burman language Newari, and who are often considered to be the indigenous 'host tribe' of Kathmandu Valley and the creators of the area's civilization. The vignette, constructed from a life-story, portrays a traditional musician as a 'cosmopolitan culture-bearer' and feminist change agent who seeks to both preserve tradition and revitalize his music culture through what could be understood as socially just and gender-inclusive music practices. Mr Bahadur's work illustrates the challenges that the emerging formal music education in schools and music teacher educa-

tion faces in Nepal. How to educate future music teachers to consider global ethical imperatives (UNESCO, 1989, 2003, 2005) according to which girls ought to have equal rights for arts education? How can music teachers be change agents who can break the cast-related associations of musical instruments? What else could music education mean in settings where school-specific songs are sung by the students every day to promote the image and motto of the school and in this way to educate them into the chosen collective values? What role do musical rituals have in schooling in a society like Nepal where the collective rhythm of the whole society functions around numerous rituals? Like elsewhere, the music curriculum in Nepal by itself does not articulate the critical societal challenges and potential contradictions between various values, and the traditional conception of teaching does not include an activist approach to one's work as a musician and music educator. The case also illustrates how the view of essentialist and pure tradition and the romanticized notion of authentic experience (see also, Giroux, 1997, p. 249) as a shaping force of music education may contradict many policy requirements. Teachers need to bridge the traditional societal values and new practices in educational contexts where global and local policy recommendations aim to shape practices in new ways at the same time as they safeguard traditions and cultural sustainability.

Baroness Deranged: Formal and Informal Learning in a Female Teenage Garage Band

Baroness Deranged, a female teenage garage band works out of the spare room of one of the band member's home. Band practice sessions are planned meticulously with a couple of white-boards on the wall. "We'll spend such and such amount of time on this song, because it needs work ...

You can't practice too much. Even though you think, "Oh, there's nothing more we can do here." No ... You've got to be bored with it".

It's not just knowing the song, it's being comfortable with the song, being able to get up there with a complete mental blank. Like, having played the song so many times that you yeah, just do it automatically. You've got to know it so well, Do it with your eyes closed.

That way, nerves won't kind of take over so much—and you can let yourself go.

You practice once a week, it's gonna keep it, um, on the same level. And twice, you're going to do a little bit better. But, you need to practice at least three times a week to move forward, or you're not going to get anywhere. Yeah, it's hard—like, with school and work. (Baker 2012, 2014)

In Jane Baker's (2012, 2014) investigation of the identity and learning processes of teenage garage bands, she points to the ways in which young people adopt and adapt teaching and learning strategies from a range of sources including those of their formal schooling experiences. Whilst accounts of informal and non-formal learning practices emphasize the disconnection between formal learning in school settings and students' learning styles (Green 2001, 2008),

Baker's study identified the ways in which '... when left to their own devices, these musicians (young garage band musicians) often willingly adopted formal, goal-directed learning practices' (2012, p. 71). In a seeming paradox, the values and practices of a formal music education inform and shape those of informal, student-led practices.

*Rockin' Grannies: Lifelong Learning and Intergenerational
Inclusion Through Music Education*

I have always known that I am a drummer. I used to tap my fingers all the time and make rhythms in my head. But all my life I reasoned to myself that there are dreams that cannot be fulfilled and that music is something that is not meant for me. But here I am now! Playing drums in a rock band at the age of 70. Now I have a reason to get up and start the week every Monday morning.

I did not get the same feeling in a choir that I had in the rock band from the beginning. In a rock band you perform as a whole person, not only as a voice amongst the others like in the choir. I also dislike these sing-along gatherings where they sing songs connected to oldness. But when I now see our performances on videotape I'm like 'oh, my'! I like to shake people and see them taken aback when I tell that I am in a rock band.

But on the other hand it is also an educational experience. Most of the pieces we play are new for us. I myself lived through the 70's without a radio or a television, nor in the 80's when came all the Creams and Uriah Heeps. I thought that Uriah Heep is some kind of a humbug name and when I went to the store and asked for Uriah Heep's song Lady in Black. I was stunned that it was a real author.

Our teachers have always allowed all the mistakes. They have always praised us no matter how we play. (Laes, 2013, 2015)

This vignette is based on a case study of a group of approximately 70-year-old women who are learning to play rock band instruments in a formal music school context in Helsinki, Finland. The band of the six women was initially Resonaari school's pioneering project in promoting music education for retired people through what Laes (2013, 2015) calls later adulthood music education. None of the women had previous experience of playing electrical instruments and they all started at the same level with their new instruments. Through the rock band, they created new musical identities uncommon for women at their age. The case illustrates how formal music education has found ways to offer music education for groups (people with disabilities and elderly people) that formerly have been excluded from Finnish music schools. It also illustrates how individual aspirations and experience may differ from the expectations of the society and the dominant views of the 'whats' and 'whys' of music education. Giving the increasing aging population in many societies, music education may indeed have an important role in opening new possibilities for music learning, unexpected musical identities, and significant musical communities that support individual and social

life in later adulthood. Indeed, there is a growing literature exploring the life and learning impacts of engaging in music experience in later life, and the role of music in ageing creatively (Hallam & Creech, 2016).

*Safe Place for Harry: Learning to Manage Social Anxiety
Through Experimental Choir Singing and Theatre Improvisation*

To give permission for oneself to fail. To have courage even if you feel anxiety. Or to have courage to say something although your voice is trembling.

In the choir anxiety was in a way at the center, but in the rehearsals we just did things. It was like a sandbox where we could test our boundaries, find a new perspective into interaction and performance. Already at the first time there was a good feeling, and it became one of the high moments of the week. I was looking forward to that event. The choir became like a life-saving moment, and still next day after the rehearsals I felt relaxed. It was very empowering to make a sound and notice that everyone follows you. And even when the sound was stupid—in the beginning I was a little bit critical—I felt that it was very therapeutic and empowering.

Never before have I really had a positive experience of a group. I have never before realized it in the same way as now that this person there, watching you, that this audience has equal responsibility. Everyone in that group was more or less in the same situation. I did not feel myself as an outsider. (Jansson, Westerlund & Siljamäki, 2016)

‘Harry’s story’ has been crafted from interview discussions (in Jansson et al., 2016) with seven higher education students who participated in an arts intervention organized in collaboration by The Finnish Student Health Service (FSHS) and the Sibelius Academy of the University of the Arts Helsinki. The intervention was offered for higher education students prone to social anxiety that affected the students’ studies and in many cases limited their life as a whole. Besides choir singing, the intervention included group discussions as well as theatre and free vocal improvisation carried out by a multidisciplinary team consisting of a music educator, a physiotherapist, and a psychologist. The music educator consciously avoided any musical criteria when leading the group to create an inclusive environment, but rather combined traditional singing with theatre and vocal improvisation tasks in a safe and playful manner by using situational thinking. The half-a-year intervention ended up with a public music performance with two other choirs at a concert hall. The case illustrates how music making and performance combined with other activities can aim at wider individual transformation beyond musical skills and knowledge. Singing in an experimental choir offered peer support and opened up new life avenues and social skills in coping in the society (Jansson et al., 2016). The case challenges those approaches to music education which suggest that

music educators should draw clear boundaries for their work by concentrating on musical advancement only, and blurs the previously strict professional boundaries between music education and music therapy.

Cosmopolitan Gao: Migration, Mobility, and Transformative Education

I listen to Chinese opera with my mother, and to Michael Jackson with my father. When I play the piano I choose mainly classical music, and when I am bored I use my laptop to make hip-hop beats. I listen also to rock, pop, jazz, R&B and heavy metal. At school I just want to do what I know the least, so I am now doing a thing about Scottish people, I don't really know about Scottish music, so I just thought I would do a presentation, you know, because I have done so many presentations about Chinese things, like Chinese food, Chinese instruments, all kinds of Chinese stuff. (Karlsen, 2013)

Gao's case represents the societal phenomenon that shapes and challenges music education globally, namely, increasing social mobility and migration. Gao's parents moved to Finland from Beijing when he was five and he describes himself as 'a Chinese guy'. However, his relationship with music is quite complex and his preferences include a rich variety of styles, and in this way, his musical self-identity can be described as 'multilayered' reaching far beyond being Chinese (Karlsen, 2013, p. 172). Gao may be described as a 'cosmopolitan music learner' who is 'feeling at home everywhere and nowhere' (Partti, 2012, p. 85) having a capacity to utilize the 'uprootedness' to open up 'new possibilities for meaning' as the basis for his cosmopolitan musicianship and learning (Wenger, 1998, p. 109, cited in Partti, 2012, p. 85). The case illustrates how music educators cannot take for granted that geographically identified societies and traditions directly impose musical identities in an uncontested way and that students wish self-reproduction instead of self-transformation. Contextual institutions of music education therefore face the challenge of negotiating the old and new forms of music making as well as creating flexibility amidst the tension between sustainability of traditions and change towards increasing plurality.

Concluding Remarks

This chapter has aimed to illustrate that music education and learning occur across the lifespan, in multiple contexts, and serve multiple purposes. We have striven to demonstrate that there is no singular approach or rationale to music education. Rather, each practice is underpinned by the assumption (spoken or tacit) that it serves some purpose of the society. It has been our aim to illustrate that in our increasingly plural societies, where values may collide, music

education practices are negotiated from differing, even conflicting perspectives. Music education strives to capture both societal collective functions and aspects of individual needs and aspirations, and these may well live in tension and even conflict with each other.

This tension requires not only increasing reflexivity from music education practices but is also evidenced in global policy demands that seek on one hand to preserve traditions and engage in sustainable educational practices and on the other to honour the rights of individuals. The tension for music in schools rests on how much it is able to create flexibility to serve the profession, societal, and cultural needs around collective identity, and individual needs.

It is symptomatic, as our examples illustrate, that traditional boundaries between disciplines are breaking down, and in this process, generating new practices and challenging established notions of the purposes of music education and its value to society. By and large, our understanding of society has evolved from post-industrial, to post-modern, to information-age structures (Kumar, 2005)—foregrounding multiple educational purposes and values that are no more framing mass schooling or professional learning but more widely life-wide musical learning. The challenge for institutional music education is therefore to make a similar shift to understanding its practices as part of learning institutions and a pluralist learning society (Wain, 2004).

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NOTES

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Visual Arts Education and the Challenges of the Millennium Goals

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TWENTY-FIRST CENTURY SKILLS IN RELATION TO VISUAL ARTS EDUCATION

The international study coordinated by the University of Melbourne called *Assessment and Teaching of Twenty-First Century Skills* listed the essential skills as follows:

- Ways of thinking: Creativity, critical thinking, problem-solving, decision-making and learning;
- Ways of working: Communication and collaboration;
- Tools for working: Information and Communications Technology (ICT) and information literacy;
- Skills for living in the world: Citizenship, life and career, and personal and social responsibility (ATC21S, 2013).

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The ATC21S project website also notes that employers today are often challenged with entry-level workers who lack creative practical skills. For ATC21S developers “although reading, writing, mathematics and science are cornerstones of today’s education, curricula must go further to include skills such as collaboration and digital literacy that will prepare students for twenty-first century employment” (ATC21S, 2013). It may be interesting to observe that this study is sponsored by software companies such as Microsoft and Cisco; this may explain the emphasis on digital literacy.

Developments in society and economy require that educational systems equip people with skills and competencies according to the prevalent ideologies, which are intended to allow them to benefit from the emerging new forms of socialization and to contribute actively to economic development. Today, we speak about skills and competencies more than ever in an obsessive quest for success, but those skills and competencies include more than knowledge acquisition as a high priority. The Delors Report, published by the UNESCO International Commission on twenty-first century education (Delors et al., 1996), lists learning to live together as one of the four types of knowledge relevant at the global level. Learning to live together encompasses empathy, curiosity and strong interpersonal skills. Those skills were considered important in the late century and are still important in the current discourses about education. Such skills are often included in arts curricula of several countries around the world.

The rise of electronic communication tools in the last years of the second part of the twentieth century brought up new models of production and trade. In visual arts education, new curricular trends included cultural studies, visual culture, digital and multimedia literacy. Young people started to experience new forms of socialization through virtual networks and social capital acquisition with the globalization of ICT (Information and Communication Technologies), first with personal computers, and later with mobile communication devices such as tablets and mobile phones. In light of the increasing interconnection of systems and people, educators are now rethinking the meaning of “learning together” in physical and virtual environments. Education, both at school and at home, should provide children and young people with the social values and attitudes, as well as constructive experiences, to actively use technology as an emancipating tool for contributing to these new spaces of social life. In the face of the increased violence experienced at all levels globally, there is an increasing need for emphasizing values and attitudes of tolerance and reconciliation into education.

CURRENT ARTS EDUCATION PARADIGMS

Visual arts curricula in the last decades had been influenced by cultural studies and postmodernist paradigms, which emphasizes the importance of contemporary art, visual culture and popular culture, as well as the value of connecting art education with the social, cultural and political problems of contemporary society. Efland (1992) explained the purpose of art in a postmodern world

within cognitive, social and spiritual dimensions. In his view, “the function of arts continues to be reality construction. And hence we teach art to widen and deepen our understanding of the cultural landscape we inhabit” (Efland, 1992, p. 118). On the other hand, in many alternative narratives about art education, art education is valued and advocated based on the competitive and economic trends that may be illustrated by the fascination for creative industries, a prosperous market in neoliberalism economies. Today’s labor force has to be equipped with the set of skills and competencies suited to the knowledge economies. Most of them are related to knowledge management, which includes processes related to selection of information, acquisition, integration, analysis and sharing in socially networked environments (Ananiadou & Claro, 2009).

Art education roots were profoundly embedded with the industrial revolution arts and crafts movements from the nineteenth century and the Bauhaus pedagogy in the twentieth century (Efland, 1990). Their technical rationales were, and still are, influential in the way visual art educators develop content, especially in high schools with courses to train students for art, design and multimedia tertiary education or to feed creative industries. Presently, along with the traditional arts, crafts and design technologies, the development of ICT and the strengthening of its creative use are a necessity in modern societies and therefore for visual arts curriculum developers. In 2014, a comparative study held in three European countries by Tomaž Zupančič and his colleagues reported that grammar school students valued activities that are related to the use of new digital media (Zupančič, Köster, & de Eça, 2015); furthermore, the research also found that computer tools for artistic creation stimulated visual arts production and formative development of children.

Visual arts didactics had also been influenced by perspectives emphasizing the value of connecting art education with the social, cultural and political problems of contemporary society. Narrative, autobiographical and collaborative art practices are now more common in innovative teaching in many countries of Europe, particularly in teachers’ training courses (Agra-Pardiñas, 2007).

INSEA SURVEY: FOCI OF VISUAL ARTS CURRICULUM STANDARDS IN 12 NATIONS¹

In an effort to better understand the conditions and content of art education around the globe, the authors conducted a study to investigate the international standards, teaching curriculum, time allocation, accessibility of art at different grade levels and contexts for teaching art through an online survey, housed on The International Society for Education Through Art (InSEA) website from January to April 2013. In this article, we briefly describe some of the standards for each of the 12 nations included in the analysis of survey data and provide a snapshot of the educational goals art teachers address and value in their art classrooms (Milbrandt, Shin, Eca, & Hsieh, 2013, 2015). The rela-

tionship of educational standards and practice will be discussed in comparison to twenty-first century goals.

Argentina

In the Argentina National Education Law No. 26.206, art is described as a fundamental field of knowledge in both carrier preparation, aesthetic knowledge and critical appreciation. Arts education is presented as a key field of knowledge to be considered by the social, cultural, educational and productive public policy today. Visual art education focuses attention on the processes of artistic interpretation with particular emphasis on the development of creative thinking and the use of spatial abilities. Learning artistic language, the process of production and the critical analysis of images are basic to the specific knowledge and skills related to artistic experience fundamental to artistic and cultural training. The goal of arts education is to develop students' ability to interpret sociohistorical reality using critical thinking in order to manage and transform it. Three priorities set for arts education include

1. The inclusion of the arts in the general education of all;
2. Specific training of students for artistic vocations and professions (including teaching) to sustain cultural identity, promote socioeconomic growth and social justice and
3. Address public policies for the preserving and promoting diverse cultures within social programs and education, as well as promoting cultural and artistic production.

Australia

While Australia's educational system has traditionally been the responsibility of state and territorial governments, a change is underway with the creation of the Australian Curriculum, Assessment and Reporting Authority (ACARA), which aims to implement a national curriculum across the country. Australia adopted a standardized national curriculum and assessment system in 2008 that includes a commitment to five art disciplines: music, visual arts, dance, drama and media arts. It has one of the most current standards documents, *The Shape of the Australian Curriculum in the Arts* (2011). The document is centered on three strands of art learning: generating, realizing and responding. There are four levels within the K-8 curriculum (K-2, 3-4, 5-6 and 7-8). In grades 9-12, there are opportunities for students to study one or more art forms as specialization areas (College Board, 2013, p. 13). In addition to the overarching goals, the aims of the visual arts are to prepare students with understanding and skills that ensure they develop in the areas of conceptualization of ideas, visual arts techniques and processes, critical and creative thinking, respect for the diverse histories and cultures of artists, confidence and curiosity through engagement with the visual arts (ACARA, 2013). ACARA states that each school should determine how to teach the arts, and how much time to

devote to each discipline but a minimum of 100-120 hours of the arts per year through primary school, increasing to 160 hours in secondary school as students gravitate toward a specialty, is the stated guideline (Gibas, 2013).

Brazil

As in Australia, Brazil's national education policies are undergoing radical changes. Brazil does not specifically address the arts in the national curriculum, but the educational framework does mandate that all students have a right to the arts and culture. Brazil's 2010 National Culture Plan was written around the principles of "culture as symbolic expression" and "culture as potential for economic development" (Gibas, 2013). While the national government defined the arts as mandatory in 1972, there are few guidelines for disciplines to include at each grade level, including who should teach them. According to Gibas (2013), there are few arts specialists in primary classrooms. Based on documents from the Ministry of Culture and Ministry of Education Brazil, there are three core dimensions in the visual art education curriculum: art production, art appreciation and art contextualization. The content of each area includes

1. Art as expression and communication;
2. Knowledge, techniques and materials, including elements and principles of design and
3. Aesthetics, history and critical analysis of art.

Canada

In Canada, there is no National Ministry or Department of Education. All educational policies are totally set, implemented, funded and monitored at the provincial level. There are no admission requirements related to arts education for the five national universities, and only five of ten provinces require any credits in the arts for high-school graduation. However, according to the Canadian UNESCO Commission, the arts are considered core subjects in many provinces.

Consequently, standards for the arts vary greatly from province to province. The Ontario Curriculum in the Arts defines curriculum expectations for student knowledge and skills in grades 1-3, 4-6 and 7-8 in the four areas of

1. Developing creativity;
2. Communicating;
3. Understanding culture; and
4. Making connections.

Rather than a formal governmental support system for arts education, Canada has a number of nonprofit groups that partner with provincial ministries to provide arts education where programs are lacking across the nation. Regional

governments have seemed to embrace these additional support systems for collaboration and exchange (Gibas, 2013).

Finland

The Standards for Visual Art Education in Finland were found in the *Basic Education in the Arts* (2003) document, which is divided into grades 1-4, 5-9 and secondary school. The four core content-organizing areas are expression and thinking; artistic knowledge and cultural expertise; media and visual communication; and environmental aesthetics, architecture and design. While the first three content foci are similar to other nations, the fourth content area marks a unique Finnish focus on environmental aesthetics, architecture and design (College Board, 2013).

Germany

As in the USA, Australia and Canada, in Germany, education was traditionally considered a responsibility of the state. However, since 2000, the country has moved toward a more nationalized approach. National standards and curriculum frameworks for primary grades were adopted in 2003 but did not include the arts, so standards and support for the arts vary greatly from state to state. For example, in some states, the arts at ISCED 2 are compulsory in an alternative way, for example, visual arts in grade 7, music in grade 8 and visual arts in grade 9. The arts at ISCED 2 are only optional in some schools. Drama at ISCED 2 level is only offered in the Land of Mecklenburg-Western Pomerania, and dance at ISCED 1 level is offered at 62 schools (primary level) in the Land of North Rhine-Westphalia (Education, Audiovisual and Cultural Executive Agency, 2009). While locating state art curricula online has been difficult, there is evidence that there are several federal ministries funding arts education and exemplary cultural projects. In fact, funding for arts education across public and private sources is abundant and complex. Beyond providing financial support, Germany's national ministries lend visibility to the intersections of arts and education asserting that "the arts play a central role in the country's identity despite the fact that all students are not provided them equally" (Gibas, 2013).

England

The UK last updated its National Standards in 2007. In this document, the standards are structured based on knowledge, skills and understandings that students should acquire in each discipline of study. Four processes were identified as means for students to make progress: 1. exploring and developing ideas, 2. investigating and making art, 3. craft and design and 4. evaluating and developing work (College Board, 2013).

South Korea

The South Korean national art curriculum has been developed and supported by the Ministry of Education, which has been updated or revised every five to ten years. The most recently published *Art Education Curriculum* (2011) emphasizes the common goals of artistic expression of ideas, visual communication and understanding of self, place and the world community. The art curriculum also embraced typical goals of art education such as artistic abilities and communication, as well as recent visual culture and interdisciplinary learning. The curriculum consists of three major categories and seven sub-categories of art content: expression (understanding and communication), experience (idea, techniques and art principles) and appreciation (art criticism and art history).

Portugal

According to the Eurydice Report (Education, Audiovisual and Culture Executive Agency, 2009) in Portugal, artistic competencies are considered to be essential and structural in contributing to the development of the principles and values of the curriculum and to general competencies of the students. In Portugal, the Ministry of Education and Science (MES) defines, coordinates, implements and evaluates the policies for education, from the basic to the higher levels, and for science. The country has statutory national curriculum for state and private schools including arts education subject areas. In preschool (ages 5-6) and primary schools (basic education level 1: ages 5, 6-9 and 10), arts education integrates dance, drama, visual arts and music education as part of the main curriculum delivered by generalist teachers. Primary schools may also offer arts as optional extracurricular activities delivered by specialized teachers in after-school time. In upper primary (basic education level 2: ages 10-13), specialist teachers and curriculum time are allocated for musical, visual and technological education (90 minutes per week for each). In middle schools (basic education level 3: ages 12-15), specialist teachers and curriculum time are allocated for arts education; visual education is compulsory (135 minutes per week) and other art subjects are optional (135 minutes per week). Arts education is not compulsory in high school (secondary education, ages 14-18) —students can opt for specialist art subjects. At professional or vocational level, there are also a few arts schools specializing in dance, drama, circus, music and visual arts that aim to train professionals. In these schools, the art programs are more specialized. In preschool and primary education, the aims are related to art as a way of expression and teachers have the freedom to manage the time allocated for the arts in the curriculum as they choose. In basic education, the specific goals of the visual arts curriculum, defined in 2012, had structured the syllabuses in four dimensions of learning in the arts: “techniques”, “representation”, “discourse” and

“project”. The syllabuses include a long list of knowledge and skills in art and design but with a particular emphasis on drawing, visual communication and problem solving. In secondary high schools, the visual arts subjects are drawing, descriptive geometry, the history of culture and the arts, studio art, multimedia and design.

Taiwan

In Taiwan, art courses are required in the elementary school, middle school and high school. Art-related courses are called “Arts and Humanities,” which include visual art, music and performing art (drama and dance). Course objectives according to the national curriculum guideline should cover the following three aspects: exploration and expression, aesthetic and understanding, and praxis and application. Grades 1-2 are level 1, grades 3-4 are level 2, grades 5-6 are level 3 and grades 7-9 (junior high school) are called level 4. Each level should teach in terms of exploration and expression, aesthetic and understanding, and praxis and application. According to the curriculum guide published by the Ministry of Education in Taiwan in 2008, the ten basic skills are as follows:

1. Understanding of self and developing potential;
2. Appreciation, performance and innovation;
3. Career planning and lifelong learning;
4. Expression, communication and sharing;
5. Respect, care and teamwork;
6. Cultural learning and international understanding;
7. Planning, organization and practice;
8. Use of information and technology;
9. Active exploration and research; and
10. Independent thinking and problem solving (Taiwan, Curriculum Guide and Basic Skills, nd.).

Turkey

The Standards for the Visual Arts in Turkey focus on the following fields of study: visual communication and art creation, cultural heritage, art criticism and aesthetics. The guidelines emphasize the development of learners’ visual abilities through personal experiences and environmental effects. The objectives of visual arts curriculum in Turkey are defined through visual literacy, perceptual and aesthetic competencies; competencies of art concepts and applications in visual arts; criticism competency on visual arts; analyzing visual arts through nature, source and value of the art field; preserve and value the cultural heritage; encourage students to reflect thoughts through knowledge,

material, ability, technology and technique by using art forms; interrelate the visual arts with other disciplines; and competency of ethic attitude on the art field (Ozsoy, 2012).

United States

In the USA, providing education is generally viewed as a function of the states. Yet, in 2012, the federal government adopted the Common Core State Standards (CCSS), and most states have accepted the move. A major appeal of the Common Core is that they are internationally benchmarked. In theory, Americans will be able to better prepare and gauge how their students are doing in relation to peers in other countries, prior to international assessments like the Program for International Student Assessment (PISA). In 2014, the National Core Standards for the Visual Arts were developed by the Coalition for Core Arts Standards. The coalition comprises representatives from several professional organizations, including the National Art Education Association, rather than solely the US Department of Education, so the National Core Arts Standards are not mandated by the government, but nevertheless will likely be voluntarily used to guide and direct curriculum development at the state and local level. The US Standards are structured around four categories of artistic processes: creating, presenting, responding and connecting. Within each of the four main processes are enduring understandings and substandards. A major shift in the content of these standards is the lack of emphasis on formal qualities of design and the articulation of specific materials and techniques for producing works of art.

CONTENT COMPARISONS

While it was not possible to develop an in-depth examination of the curricular standards of each of the nations for this study, there are areas of focus that generally characterize the curricula documents from ten nations. Since Canada and Germany have provincial or state standards that vary greatly within the country, they are not included in this overview of emphasized curricular content topics.

These findings seem to indicate that visual art education aims, goals and standards are closely related to the ideas pointed out in the goals for twenty-first century education. Creativity, communication, expression, personal identity, awareness and knowledge about own and others' culture, critical thinking and problem solving are crucial skills to obtain UNESCO expected results in global citizenship education and education for sustainable development. Learning in the arts explores "spiritual, moral, social, and cultural" dimensions (College Board, 2013, p. 91) and connects arts learning to "communication, applied math, working with others, improving learning and performance,

Table 1 Comparing the emphases within curricula goals across nations

<i>Country</i>	<i>Creating/expression/communication</i>	<i>Personal identity/cultural heritage/</i>	<i>Creative and critical thinking/problem solving</i>	<i>Responding/aesthetics and art criticism</i>	<i>Technique/skills</i>
Argentina	X	X	X	X	X
Australia	X	X	X	X	X
Brazil	X	X	X	X	X
Finland	X	X	X	X	X
England	X	X	X	X	X
Korea	X	X	X	X	X
Portugal	X	X	X	X	X
Taiwan	X	X	X	X	X
Turkey	X	X	X	X	X
United States	X	X	X	X	X

problem solving, thinking skills, enterprise/entrepreneurial skills, work related learning (professions), and education for sustainable development that takes into consideration environmental impact as well understanding values and ethics” (ibid.).

Art Teacher Survey Rankings

Survey participants were asked to rank the primary foci of the art classes they taught by assigning a rating of 10 for goals of high importance to a rating of 1 for their least important teaching goal. Among the 12 nations, participants ranked the following items from most important goals to the least important (Table 2):

1. Creative problem solving and development of imagination (group rating 96.58);
2. Develop an understanding of critical inquiry and thinking (group rating 94.93);
3. Developing empathy and appreciation for diverse viewpoints through looking and talking about art (group rating 93.12);
4. An awareness of visual and material culture (group rating 93.4);
5. Self-expression (group rating 89.7);
6. Transmission of cultural artistic values and traditions within my region (80.67 group rating);
7. Transmission of artistic achievements globally throughout art history (78.49 group rating);
8. Artistic skill development (group rating 76.26);
9. Other goals: There were only a few additional comments from participants in the survey and most of those addressed the goals of helping students develop self-esteem, self-sufficiency, tolerance and open-mindedness.

The majority of participants listed creative problem solving and the development of imagination as the most important teaching goals, with critical inquiry and thinking listed as the second most important. The need for developing empathy and appreciation for diverse viewpoints was also highly rated. Somewhat surprisingly, the lowest rated item was the development of artistic skill. One reason may be that while most art teachers value skill development, we understand that everyone in primary and secondary art classes will not become an artist, so teaching creative and critical thinking and other positive values may be perceived as more appropriate goals for developing artistic thinking that will be used in daily life. One survey participant explained her/his focus was “fostering local and global citizenship, being able to work collaboratively; fostering risk taking”. A Canadian teacher participant focused on a “sense of self and accomplishment through hard work ethic”. Such comments are much in line with the concerns for global citizenship (UNESCO/ UNICEF, 2013).

These findings are in contrast to Winner, Goldstein, and Vincent-Lancrin (2013) OECD report in which they conclude that the main justification for arts education is clearly the acquisition of artistic skills. According to that report, the development of artistic skill in the curricula of OECD countries is a major priority “because people trained in the arts play a significant role in the innovation process in OECD countries” (Winner et al., 2013, p. 261).

While we have not statistically noted a correlation, there seems to be a strong relationship between the goals articulated in most national and state curricula and the focus of lessons that art teachers construct and teach. The top three teaching goals of creative problem solving and development of imagination, developing an understanding of critical inquiry and thinking, and the development of empathy and appreciation for diverse viewpoints through looking and talking about art align well with major themes found in most curricula of the 12 nations in this study as illustrated in Table 1. The third goal is an interesting contribution to the education for all post-2015 agenda, where learning to live together is so necessary. In this study, survey participants ranked their goals of teaching about local or regional art slightly higher than learning about art history around the world, which aligns with the aims of several curricula for students to learn about their own cultural identity through art. Teaching artistic skills or art production was ranked the lowest by survey participants. In many of the curricula documents analyzed above, there seems to be a greater emphasis on student engagement with the artistic process rather than the development of artistic skill itself. The broad educational standards for art education appear to be addressed very consistently by the goals that teachers report addressing in their classrooms. While art teachers have often been characterized as unconfirming for the most part, the participants in this survey appear to have embraced the curricula priorities of their school, state and/or nation.

WHAT ART EDUCATION MAY BRING TO EVERY CHILD?

To the question “what can the arts bring to the schools?” we do not have definitive answers, but we can find that across the countries, art education teaching objectives are closely related to those stated in official documents of UNESCO where culture and the arts are listed as one of the seven domains of learning including creative arts, cultural knowledge, self and community identity, and awareness of and respect for diversity (UNESCO, 2013, p. 4). As we observed in the InSEA study, arts education should help students to develop essential life skills, which can be demonstrated, valued and recognized through the learning outcomes produced in the art lessons.

According to the UNESCO Seoul Agenda for arts education, one of the major goals for the development of arts education is to “Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today’s world” (UNESCO, 2010, p. 8). The former goal is crucial, facing current educational policies such as the global education issue. But, maybe, we need to understand arts education from a plural and transdisciplinary lens working in syncretic ways to increase the role of arts in education

and education through the arts in general: arts education and citizenship, arts education and visual culture, and arts education and autobiography as other ways to develop multiliteracy (Addison & Burguess, 2003). Schools in Finland recently implemented a new curriculum which is project-based and not subject-based. From such changes, we may envisage other ways to configure art education classes outside the rigid frames of schools, where education has been presented as fragmented knowledge in separate disciplines for the last three centuries. Arts education is one dimension of learning where social and emotional development is explored through artistic process and self-expression. Arts education provides much more than artistic skills. By engaging in creative arts, children and youth learn how to understand themselves in relation to others. By engaging in arts appreciation/interpretation and arts production, children and youth may reflect upon their behavior and emotions. They explore aspects of personality and other social skills, including communication and development of acceptable values that are important as children and youth develop both cognitive and noncognitive skills.

Considering the new discourses in education, especially the post-2015 education vision (UNESCO/UNICEF, 2013), we must recognize that the arts have an important role to play in its relational capacities in a global world where more than ever we need to learn to live together in global, virtual and local contexts. As Carolyn Medel-Anonuevo, a participant in the online consultations on Education (UNESCO/UNICEF, 2013), stated:

Education for global citizenship “means embracing a more holistic view of what kind of skills and attitudes are needed in our world today. While skills for jobs are important, so are skills for living together”. (p. 26)

To conclude, art education is preparing students with not only knowledge about art and the contemporary world they live in but also to think critically, use problem-solving skills and develop skills for living together in harmony. Those skills can be correlated with those listed by the researchers of the ATC21S group as ways of thinking, ways of working and ways of living in the world. Art teachers participating in our study firmly believe that through art education practices students explore and develop high degrees of the following:

1. Creative problem solving and development of imagination (ways of thinking)
2. Understanding of critical inquiry and thinking
3. Developing empathy and appreciation for diverse viewpoints through looking and talking about art

NOTE

1. The Standards overview in this section was previously published in Milbrandt, M., Shin, R., Eça, T., & Hsieh, K. (2015). Visual art curricula, art teacher goals, and instructional time: Findings from an international survey. *International Journal of Education*: 137, 156.

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Arts Education, Curriculum, Policy and Schooling

INTRODUCTION TO PART II

Arts education curriculum and policy varies across the world as highlighted by Bamford (2006) in her global compendium of arts education. Interesting insights into these differences can be gained by engaging with the personalized stories of arts educators from a range of countries and regions and how they have used the arts to transform learning in a diverse range of contexts. This part provides access to personal accounts of current offerings and to arts education across a variety of contexts. It is evident that although UNESCO has sanctioned access to the arts as a human right, it is not always as easy to mandate.

Chapter 7, authored by Charles Enock Mulimba Ruyembe, presents the results of a research project based in Tanzania that found nurturing young people's creative talents provided important opportunities for their sustainable employment in Tanzania. The chapter describes the Tanzanian education system and the impact of globalization on the transmission of cultural and artistic values to young people. He contends that the government needs to invest in policy development, "for the most productive and richest countries will be those with the best education and training" (Kickbusch, 2001, p. 290).

Kay Hartwig (Australia), Stuart Wise (New Zealand) and Naomi Faik-Simet (Papua New Guinea) draw together their respective experiences across three countries in the Asia-Pacific region in Chapter 8. Each country is working from a national curriculum, although with variations in the arts subjects offered. Indigenous arts feature in the documents from all three countries. The authors acknowledge that for quality arts education to be provided current and future teachers need to be adequately trained. They also discuss standardized testing, how it is implemented in each country and its effect on time provided for other subjects such as the arts.

Jean-Charles Chabanne, Martin Kerby, Laurence Espinassy, Alain Kerlan and Pascal Terrien explore arts education in Europe in Chapter 9 with a particular focus on the *AlféArt* research network situated in France, which seeks to identify and understand theoretical and practical issues experienced by arts

educators that will inform a multi-user multimedia resource for researchers and teachers to utilize. The international context and complexity of providing an overview over such a large continent is also discussed in relation to identity and the importance of the arts in providing opportunities for teachers and students to value cultural heritage.

In Chapter 10, Belidson Dias, Irene Tourinho, Fernando Miranda, Olga Lucia Alaya Parra, Vanessa Freitag and Tatiana Fernández discuss the realities of providing arts education in the large Latin American region with a particular focus on Brazil, Bolivia, Chile, Peru, Mexico, Uruguay, Argentina, Paraguay, Columbia, Equator and Venezuela. They recognize that although there are substantial gaps between education policies and educational reforms in each area, there are also important similarities and shared experiences. The influence of visual culture in this region which emphasizes everyday experience is becoming increasingly popular and assisting in developing “agency” for arts educators and their students.

In Chapter 11, Rose Martin, Samira El-Sheikh and Bilal Makled reflect on contemporary arts education in Egypt, Lebanon and Saudi Arabia. The personal narratives of the three authors, as they navigate these diverse and dynamic societies, provide important insights into the regional politics and social issues that impact on arts education. The proverb “a tree begins with a seed” is used to explain how the seed for arts education has been planted in the Middle East and Arabian Peninsula, and the roots are now taking shape. The authors note that the instability of the region necessitates creative thinkers and problem solvers and that the arts can contribute to a sense of collective community.

In Chapter 12, Susan O’Neill and Patrick Schmidt examine contemporary issues facing arts education in schools across Canada and the United States. The authors recognize that although there are a number of differences, there are many shared concerns held by arts educators in both countries with a great deal of time and energy continuing to be spent on defending the importance of arts in schools instead of educational reform. O’Neill and Schmidt contend that arts education has been slow to adapt to the rapid pace of today’s digital and globalized world and as such needs to be reconsidered within twenty-first century models of learning in order to maximize its potential in the education context.

In Chapter 13, Bo-Wah Leung focusses on arts education policies in Hong Kong after the return of sovereignty to China in 1997, with a particular focus on music education in the region. He highlights that professional development for teachers is not mandatory, and although they are the key people involved in education reforms, they may not change their methods. In addition, the influence of parents on the subjects their children choose is also explored. In this chapter, Leung proposes that professional development is mandated for teachers and that parents need more information about their children’s development in order to make informed choices. Further collaboration between key stakeholders in the education section in Hong Kong is also discussed.

Arts Education and Pedagogy in the Learning Profile in Tanzania: Current Trends

Charles Enock Mulimba Ruyembe

INTRODUCTION

Tanzania is gifted with diverse arts forms from more than 120 ethnic tribes. These include music, arts, crafts and theatre, which go back to the prehistoric era (Ministry of National Culture and Youth, 1962), and are well illustrated in, for example, the cave paintings of Kondoa Irangi, Makonde carvings, basketry, pottery, ornaments, beadwork and body adornments. In other words, the key genres of the arts include, but are not restricted to, storytelling, drama, painting, poetry recitation, music, traditional dancing and indigenous production of musical instruments. In the past, through oral traditions and oral practice, young people inherited the traditional stories and processes associated with the arts and were made to understand their 'living past which has unbroken continuity to the living present' (Ministry of National Culture and Youth, 1962, p. 5). However, the unprecedented changes experienced by Tanzanians over the past decade, from 1885 to 1961, the precolonial era to the present, have led to a decline in the traditional ways of learning (informal type of education). Today, many parents are not passing on artistic and cultural values to young people at home due to the changes in life and formal education style, and creative expression is not thoroughly integrated into arts education within the formal education system. I argue that these changes have led to the emergence of a new challenge: identifying and nurturing young people's creative talents.

There is increasing concern that most young people in Tanzania, including the poor and marginalized young people who currently live in villages with elders, are being disadvantaged due to globalization and the social threats that come with the loss of identity (Ralapanawe, 1998). The elders are not pass-

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ing on to young people the clan traditions, the knowledge and skills that are developed in and through art, the customs, the mores and the taboos. This has been a controversial and much disputed subject within the fields of education and training, and the socialization of children. Because of this, I argue that creativity, respect and hospitality among young people, which were previously regarded as Tanzania's 'national unwritten laws or customs' (Ministry of National Culture and Youth, 1962, 5), have fallen apart.

However, policy makers, curriculum developers, education and training practitioners, parents, politicians and law-makers have paid far too little attention to the knowledge gap in the field of arts education. This includes how to make changes in the education system and pedagogical approaches in the learning profile of the twenty-first century (the digital age). Alongside this are concerns such as how to observe the impact of the arts in education, and how to inspire young people in real-world learning and problem solving, and, thus, enhance socioeconomic development.

The main issues addressed in this chapter are (1) the scope of the arts and arts education in the international community, (2) the need to integrate arts education in the learning profile in Tanzania and (3) the current trends in arts education and pedagogy in Tanzania. This chapter puts forward the idea of an innovation ecosystem-based approach for policy makers as a tool for national and global development. Hence, this paper proposes that all policy makers, custodians and cultural stakeholders must give as much priority to culture, arts education and pedagogy, and creative workforce promotion as areas that stress the flow of 'Science, Technology and Innovation' (STI) among people, and deal with human nature and its challenges.

THE SCOPE OF THE ARTS AND ARTS EDUCATION IN THE INTERNATIONAL COMMUNITY

Most developed countries, and now the developing world, have formed arts councils, agencies, organizations and ministries as custodians of the arts and cultural sector. Indeed, this is due to the fact that the arts and culture stand as a living substance, and, in its totality, reflect the everyday experiences and interpretations of people's lives. In that regard, these institutions help in preserving and promoting the traditional artistic wealth that is important. These include but are not limited to the

- Arts Council England (1994) which was created after being divided into three separate bodies of England, Scotland and Wales from the former Arts Council of Great Britain (1946);
- National Endowment for the Arts of the USA (1965);
- Australian Council for the Arts (1968), informally known as the Australia Council (1967);
- Canada Council for the Arts (1957);
- Arts Council Norway (1964);

- National Arts Council of Singapore (1991);
- Fiji Arts Council (FAC) (1964);
- National Council for the Arts & Culture of Nigeria (1975);
- National Arts Council of Namibia (2005);
- Malta Council for Culture & Arts (2002);
- National Arts Council of South Africa (1997);
- National Arts Council of Tanzania (1984).

Most of the arts councils and culture agencies (which come from approximately 76 countries in Europe, Asia, the Pacific and Africa) are current members of the International Federation of Arts and Culture Agencies (IFACCA) (IFACCA, 2014).

This chapter argues that there has been little attention paid by governments, specifically in African countries, to the pressing need for financial aid to support the running of ministries for cultural affairs, arts councils and agencies. For example, most of these institutions are too poorly funded (through government budgets/subsidies) to support innovation and the building of strong institutions (Cunningham, Ryan, Keane, & Diego, 2008, p. 65). Furthermore, these institutions lack political, moral and financial support in arts, cultural or creative industry policy strengthening, support of arts and culture as tools for enhancement of creative job opportunities, poverty alleviation and the promotion of a creative economy.

The past decade has seen rapid development from three separate industries—arts, heritage and culture—into the merged entity of the creative industries (Cunningham, 2002; Roodhouse, 2010). In knowledge- and creative-based economy development, arts education has been thought of as a key factor in many developed countries. Thus, an important shift during the 1990s was the emergence of the term the *creative industries* in Australia in 1994. In 1997, the term was given wider exposure by policy makers in the UK (DCMS, 2001). The DCMS definition of the *creative industries* concept broadened the scope of the creative industries beyond the arts to include the business side of the artefacts produced (United Nations, 2008). Hence, it incorporated ‘those [industries] which have their origin in individual creativity, skills and talent and which have some potential for wealth and job creation through the generation and exploitation of intellectual property’ (DCMS, 2001, p. 3).

A number of case studies indicate that most challenges in the promotion of the arts and the quality of arts education and pedagogy come with the cross-cutting nature of the creative industries and the ‘need for concerted inter-ministerial policies’ (United Nations, 2008, p. 35). To illustrate, initiatives undertaken by UNESCO and the international community include, but are not restricted to,

- Conferences: The 2006 UNESCO world conference on arts education held in Lisbon was titled ‘Road-map for arts education: Building creative capacities for the twenty-first century’ (UNESCO, 2006), and the second

UNESCO world conference on arts education held in 2010 in Seoul (Seoul Agenda) was focused on goals for the development of arts education (UNESCO, 2010, pp. 1–10).

- Reports: *Learning: the treasure within* (Delors et al., 1998), which investigated the challenges of education, including arts education, for the twenty-first century in Africa (Delors et al., 1998, p. 4), and Education for all (EFA) global monitoring report: *Youth and skills putting education to work* (UNESCO, 2012, p. 5).
- Outcome documents: *The future we want includes culture* adopted at Rio + 20 (UN+Rio, 2013), and creative work beyond the creative industries: innovation, employment and education (Hearn, Bridgstock, Goldsmith, & Rodgers, 2014), which discussed how best to use education to prepare young people in the current knowledge economy.

Despite this increasing interest in the potential of arts education to enhance creativity and innovation, learning outcomes (Bamford, IFACCA, UNESCO, & Australia Council for the Arts, 2009, p. 149) and a creative workforce, the promotion of arts education and pedagogy in Tanzania and many African countries suffers from a number of major drawbacks. In the pages that follow, this chapter summarizes these drawbacks and provides evidence from a case study conducted in Tanzania by Ruyembe (2015) which investigated how understanding the relationships between culture, employment and education help Tanzania's young people to secure jobs, survive and thrive in the creative workforce for the betterment of their future.

WHY INTEGRATE ARTS EDUCATION IN THE LEARNING PROFILE IN TANZANIA?

The term *learning profile* in this chapter will be used to illustrate several categories that have a positive influence on students' learning. These prominent categories include gender, culture, learning style and intelligence preference (Tomlinson, 2009). A large and growing body of literature has investigated, presented and suggested various strategies on arts education and its impact on the wider field of education and employment. Nevertheless, in this chapter, there are three important aspects which inform any decisions related to the integration of arts education in Tanzania:

- The need to include prehistorical perspective records. I mean, this can be one way of prolonging the existence of Tanzania's Traditional Cultural Expressions (TCEs). In Tanzanian culture, similar to African culture more generally, the arts are as old as human beings and have been part of their social, cultural, economic and political day-to-day lives.
- The need to recognize public policies. Tanzanian education and training and the aims and objectives of the nation's cultural policies clearly recommend the integration of arts in all levels of schooling, teacher education

and training, vocational and technical education and training, and non-formal education and training paradigms.

- The growing number of school leavers who are looking for a job. Arts education has proven to be a tool for nurturing most learners' creativity and innovation, and, therefore, makes it more likely that creative young people will be able to embark on boundary-less careers and lead sustainable lives as self-employed workers.

Many definitions of the term *arts education* have been suggested. This chapter uses the definition first used in a UNESCO project carried out in collaboration with the International Federation of Arts Councils and Culture Agencies (IFACCA), and the Australia Council for the Arts who commissioned Bamford (2006) to conduct a global evaluation of arts education. Arts education was defined as a process by which individuals (young people) both build upon and acquire knowledge and skills about their cultural heritage to 'enable them to create their own artistic language and to contribute to their global development (emotional and cognitive)' (Bamford et al., 2009, p. 21). Therefore, throughout this chapter, the term arts education refers to 'education in art', which implies teaching young people the 'practices and principles of various art disciplines', and 'education through arts' as a 'means for learning other subject content and a means for teaching more general educational outcomes' (Bamford et al., 2009, p. 21).

The scope of arts and culture in Tanzania incorporates both tangible and intangible cultural heritage as creative outputs, practices, traditional expressions, knowledge and skills (Ruyembe, 2015). Consequently, the clarification above demonstrates that arts and culture are a dynamic phenomenon linked to time, community and the environment. It can thus be argued that knowledge, skills, philosophy and education are intrinsic to the arts; therefore, one way of prolonging their existence and articulating them to modern processes (Canclini, 1992) has to be through integrating the arts in educational environments. As a matter of fact, the description of the arts in the Tanzanian context is well stipulated in the cultural policy document (1997), the National Arts Act (1984) and the Copyright and Neighbouring and Neighbouring Act number 7 of 1999 part iii, sections 24–30. In brief, the definition of art is as follows:

Sanaa ni fani muhimu ya utamaduni ambayo ni ustadi wa kuweka na kupanga fikra kwa njia ya hisia au zana. (Wizara ya Eimu na Utamaduni, 1997, p. 21)

Arts fall under an important discipline of culture that involves some capability of setting and arranging ideas in a variety of feelings or tools. (my translation)

As argued before, the arts in the precolonial era were more integrated as part of peoples' way of life or culture; thus, learning about the arts was through different genres of the arts, such as folk tales/storytelling, riddles, folk songs and music, traditional drumming and poetry, folk art and through practical activities associated with these. For example, boys were taught how to carve

wood, and how to make musical instruments and masks; girls were taught how to plait hair, and make beads, mats and necklaces. These genres were used as a vehicle in order to transmit the knowledge, skills and values of the group from one generation to the next. However, rapid social changes have resulted in many parents and or elders being prevented from or unable to share and teach the knowledge and skills of their culture to young people. Without this support network, young people can often face challenges which they are unprepared for and can feel isolated resulting in a range of behaviour problems. This chapter argues that parents, family members, teachers and the entire community must connect, revisit and reconvert (with respect to time) traditional learning styles, and guidance through education and training in arts and culture which will foster a greater sense of connectedness to the community for young people and provide important knowledge regarding expectations of ethical behaviour.

The second reason identified above for the integration of arts education in the learning profile in Tanzania is that related to the recognition of public policies. Both education and cultural policy clearly indicate that arts education contributes to the ‘promotion of culture and appropriate use of literary, social, scientific, vocational and technological forms of knowledge and skills—for the development of the conditions of man and society’ (Ministry of Education and Culture, 1995, p. 1). Dewey (2014) contends that ‘arts education correlates with higher graduation rates, better college performance and future success of young people in the work place’ (Dewey, 2014, p. 1). Difficulties arise, however, when attempts are made to implement public policies. There are limits to how far the concept of systematic integration of arts education in the learning profile can be implemented in the modern-learning environment—both at home and in schools. The *Education for all global monitoring report* (UNESCO, 2012) incorporates the third goal of the Education for All project to indicate that the well-being of young people depends on making sure they have the opportunity to acquire the skills that education and training can provide. Youth skills have never been so vital (Bokova & UNESCO, 2012) in the learning profile, and the report indicates that education is not solely about making sure that young people attend schools. The report argues that education must focus on nurturing young people’s talents to improve their future. Hence, the promotion of a creative workforce for the global economy, which fails to meet these priorities, is a waste of human potential and economic power. Tanzania has numerous untapped resources in the arts and culture areas. Hence, there is a need for parents, family members, local government and the central government to invest heavily in arts education and training for the prosperity of youth skills, and the country’s economic and knowledge power.

The third reason for integrating arts education in the learning profile in Tanzania is linked to the growing number of young people in the job market. Numerous research projects have attempted to analyse, synthesize and evaluate how arts education and creative careers are related, and what strategies

are needed to prevent young people's creative talents from getting lost, and, ultimately, help to promote the creative workforce sector (Hearn, Bridgstock, Goldsmith, & Rodgers, 2014; ILO, 2013; Ruyembe, 2015; The World Bank, 2015). For example, Ruyembe (2015) investigated how understanding the relationships between culture, employment and education can help Tanzania's young people to secure jobs, and survive in the creative workforce for the betterment of their future. The case study identifies the key drawbacks and summarizes the steps required to solve the problem. These steps include, but are not restricted to,

1. *Transformation in teaching and learning* of the arts education discipline to attain the intended results on the learner (young person) as an individual, on the family and school, on the community and nation, and on art itself, as an outcome (Harland et al., 2000; Hughes & Karp, 2006). Harland et al. (2000) went further by analysing seven main sets of outcomes or effects of arts education on young people as learners. These include (a) intrinsic and immediate effects, (b) arts knowledge and skills, (c) knowledge in the social and cultural domains, (d) creativity and thinking skills, (e) communication and expressive skills, (f) personal and social development and (g) extrinsic transfer effects (Harland et al., 2000, p. 23).
2. *Strengthening creative career pathways* by employing education in art and education through art by various stages of learning, including school, post-secondary and vocational education, and second-chance education and training for young people who have dropped out of the education system. Indeed, this step would assist in nurturing the creative talents of young people, produce the intended knowledge and skills, create new creative workforce opportunities and enhance the new creative economy. All of these efforts would assist Tanzania to become economically self-sufficient (Bentley & Kimberly, 1999, pp. 9–13; Hughes & Karp, 2006, pp. 1–3).
3. Engagement of local artists, cultural experts and policy makers in the establishment and implementation of *policies that support arts education and new pedagogy* methods for twenty-first century digital education needs. As Clifford (1983) argues, in teaching environments, technology will not replace teachers, but teachers who do not use technology will be replaced.

This chapter argues that young people, parents, families, the community and teachers have to work collaboratively and assist young people to use technology for their academic skills and future careers, since 'technology can help teachers learn more about their students and where to focus their efforts' (Patnoudes, 2014, p. 1). Therefore, we should build a strong foundation for young people throughout their journey, by helping them to navigate through their immediate environment from home via school to work (Fig. 1).



Fig. 1 Young men preparing for performance. Photo courtesy of Charles E. M. Ruyembe

WHAT ARE THE TRENDS OF ARTS EDUCATION AND PEDAGOGY IN TANZANIA?

This chapter adopts Vavrus and Bartlett's (2013, pp. 4–5) definition of *pedagogy*, which encompasses 'both the act of teaching and its contingent theories and debates about, for example, the character of culture and society, the purpose of education, the nature of childhood and learning and the structure of knowledge'. Furthermore, for Vavrus and Bartlett (2013), pedagogy is a discourse that is obligatory in the entire process of making sense of teaching; hence, there can be no teaching without pedagogy or pedagogy without teaching.

Since independence in 1961, Tanzania's education philosophy and policy have undergone many changes to meet national needs and international economic conditions (Ministry of Education and Culture, 1995, pp. i–xiv; Nyerere, 1985, pp. 45–55). These changes have affected the transmission of traditional knowledge and skills, and the arts education and pedagogy, at all levels: in the clan or family, in schools, in teacher education, and in tertiary and non-formal education and training. As McCormick (1980) argues, traditional African education can be constructed with the type of schools brought to Tanzania by the Arabs, through their Koranic schools, and those which were established by the Christian missionaries, then Germans and the British colonial administration (McCormick, 1980, pp. 167–169). Regardless of the fact that the Germans and the British started secular and other peda-

gological formalities, there were some similarities between African traditional education and western education model (McCormick, 1980, p. 168).

In the history of humanity, culture and development, the arts or arts education have been thought of as a key element or a tool in pedagogy. In the pre-colonial era in Tanzania, and in the African context more generally, art as part of culture was seen as a tool for education and communication, entertainment, critique, teaching manners and fostering ethics, innovation and building new community by imparting traditional knowledge and skills to young people. The transmission of knowledge, skills, traditions and customs as mentioned above was achieved through different genres of arts. For example, one of the pre-colonial Tanzanian songs from the ‘*Wa-jita*’ (or *Jita*) tribe in Musoma (Mara region) described below advocates for a change in traditions and customs, in this case, in relation to women’s rights in marriage.

<i>Jita version</i>	<i>English translation (my translation)</i>
<i>Nyakayala, Nyakayala</i> <i>Nyakayala mka Genge</i>	‘ <i>Nyakayala</i> ’ (name of a bride/a beautiful young lady) <i>Nyakayala</i> the wife of ‘ <i>Genge</i> ’ (<i>Genge</i> the name of the groom. <i>Genge</i> —‘metaphor’ one suffering from leprosy)
Nolwo nikatwalwa <i>Genge</i> <i>Genge</i> one ni mulume	Though I get married to <i>Genge</i> (means the leper) <i>Genge</i> also deserves to be a husband
Nolwo nikatwalwa <i>Gulidi</i>	Though I get married to ‘ <i>Gulidi</i> ’ (<i>Gulidi</i> —Name of a groom (metaphor) depicts a ‘stray dog’)
<i>Gulidi</i> one ni mulume Enitinyaki ntajila <i>kengele</i> <i>kulumye</i>	<i>Gulidi</i> has qualities of a husband, to her Why worry, I have no bell stuck on my <i>buttocks</i> ! (So that, wherever I go people easily identify me!)
Yuuuui! Baba	Yuuuui! (A cry) to her <i>father</i> (lamenting for arranging a marriage without her consultation (forced marriage)
Lilume lyo kugwatilwa!	A husband that I was forced to marry (Not her choice/to her it’s like being kidnapped).

The use of songs, poetry, storytelling, dance, music and paintings as genres of arts in precolonial era in Tanzanian and African culture reveals how they have been used as a pedagogical tool over an extensive period of time. Castle (1966) provides an in-depth analysis of African traditional education showing its relevance to both formal and informal methods of teaching. He notes that ‘by the evening fireside tribal legends and proverbs were told and retold, and there were riddles to test childish judgments ...’ (Castle, 1966, p. 40). Likewise, McCormick (1980) draws our attention to distinctive and extreme forms of instruction that took place through the initiation rites of African girls, whereby dancing and other form of instruction were held, at one end, and teaching took place for groups of young men who attended circumcision rites, at the other end (McCormick, 1980, p. 168). This means such activities occurred sometime at the same time, and the groups were separated. As a matter of fact, the examples above demonstrate the arts potential in creating social impact and opening networks that affect young people’s behaviour and performance, and economic development.

Neither arts pedagogy as ‘a form of praxis profoundly shaped by the cultural, economic and social contexts of teaching’ (Vavrus & Bartlett, 2013,

pp. 3–4), nor learner-centred pedagogy is strategically practiced in the formal education system in Tanzania. To illustrate, Paris and Combs (2006) define *learner-centred pedagogy* as an approach to teaching based on the assumption that people learn best when they actively engage in the curriculum, and when their interests form the foundation for the curriculum's construction.

Equally, it is of significance that public policies have to undergo extensive changes in order to make sense of the twenty-first century creativity and innovation ecosystem-based approach (Wangwe et al., 2012, p. 48) for education, employment and culture. The concept of innovation incorporates new ways of applying ideas and technology or doing things with a focus on the flow of technology and information among people, enterprises, institutions or organizations (Wangwe et al., 2012, pp. 48–50). As Hearn, Roodhouse and Blakey (2007, p. 419) argue, in the scope of arts, culture and creative industries, the innovation approach must be undertaken as a way of describing arts education and pedagogy in relation to the 'value creation ecology' (Hearn et al., 2007, p. 419). That is to say, it should be a way of enhancing creative and critical thinking, reconverting cultural capital, and increasing its value and yield. These changes would lead to the creation of better arts education and pedagogy, improvements in the economic position and potential of learners, and improvements in the lives of local people who practice related artistic and cultural expressions (Canclini, 1992, p. 31).

Undoubtedly, today's creativity and innovation as an approach to learning can be traced in, for example, the Internet, use of mobile phones and ICT system platforms such as Google, Android, cloud computing and Web 2.0. Therefore, arts education and pedagogy, by all means, must integrate new digital technologies to achieve two main outcomes: to motivate children and young people in the learning environment, and to remove their failure to communicate fluently in Kiswahili (a national language widely spoken in Tanzania) and the English language by employing the three domains of learning. The *cognitive* domain is knowledge-based, the *affective* domain is attitude-based and the *psychomotor* domain is skills-based—all in accordance with Bloom's Taxonomy and emerging perspectives on teaching, learning and technology (Bloom, 1956; Forehand, 2010, pp. 1–12). As a matter of fact, this is an effective way of enhancing, for example, learner's phonological awareness and making them see how letter combinations correspond to speech sounds, and building their capability in creative thinking and understanding challenging concepts more easily. Indeed, this way represents an important approach to teaching basic skills in literacy and numeracy, innovative learning and teaching through the employment of computers and video games, for example.

To date, in Tanzania, little attention has been paid by parents, teachers, the government and policy makers, and curriculum developers to find solutions to students who need assistance in developing their learning profile. The use of technology requires rethinking to ensure it is relevant, targeted and purposeful. Education and pedagogy can be enhanced through, for example, digital storytelling, video and computer games that capture elements of cre-

ative expressions or traditional knowledge, skills and identity. In any case, to improve young people's learning outcomes, pedagogical approaches must give priority to (1) learners' interests so as to 'form foundations on building the curriculum' (Paris & Combs, 2006, p. 511) and (2) give room for parents, teachers and educational activists, cultural actors and other stakeholders to interact, and ensure their views are taken into account at different levels. For example, at the policy-making level and in curriculum development, changes must focus on what impact the integration of arts education in the learning environment might have on learners, the community, education sector and the country.

It should be acknowledged that the Tanzanian government elect must invest in research and development (R&D) in arts education and pedagogy. This will be demonstrated by how much money the government invests into Science, Technology and Innovation (STI), and in (1) policy making; (2) curriculum development and making the understanding of the essence of innovation in the arts clear to policy makers and curriculum developers, teachers and parents and the entire society; (3) enhancement of learning environments, including development of teaching and learning materials such as electronic books, computer and video games, enhancement of digital networking and study tours or learners' physical and virtual visits to museums, archives and galleries; and (4) in establishment of a thorough monitoring and evaluation (M&E) strategy in arts education systems and pedagogy.

As Hearn and Rooney (2008) argue, knowledge is becoming more complex and presents new challenges (Hearn & Rooney, 2008, p. 1). Such challenges include how to sharpen the cognitive competencies of young people, make them appreciate real-world learning, and thus make the arts, in education and through education, produce 'education innovators' (Schwartz & Miller, 2014). Furthermore, as Richard Miller, the President and Professor at Olin College, argues, education must mould young people before their graduation from schools, by making them 'think about how they can change the world, not about what job they will get' (Schwartz & Miller, 2014). I argue that there is a need to construct a well-considered road map based on the integration of arts education and changes in pedagogical approaches in the learning profile. The poor academic performance (in literacy and numeracy) of children in Tanzanian schools (Twaweza, 2013, pp. 5–9), and today's innovation that inspire young people to engage in real-world problem solving throughout their learning and working environment, are aspects that require exposure to the use of technology, new ways or innovation in arts education, and the entire education system and employment across Tanzania.

CONCLUSION AND RECOMMENDATIONS

This book chapter has focused on the integration of cultural expressions in arts education (education in art and education through arts) in the Tanzanian education system, with articulated pedagogical ways that are linked to the use of digital media. It has emphasized the essence of arts education in the learning

profile, how arts education is a tool for nurturing young people's creativity and innovation to improve their future and how it contributes to the promotion of the twenty-first century creative workforce.

This chapter has outlined the scope of the arts and arts education in the international community, and identified current trends in arts education in Tanzania and institutional barriers that exist. Additionally, this chapter has suggested ways that these barriers can be removed in order to prioritize youth skills development or human capital prosperity. These strategies include

- the full utilization of untapped resources in the traditional arts and culture in an innovative manner;
- substantial investment in arts education, R&D and drawing a road map for the vision of arts education and its mission and
- creating the foundation for R&D, building the policy, road map and cast learner's interest in all cycles.

One implication of these strategies is that both arts education and pedagogy in the learning profile should be taken into account when arts education policy is being established. Three main conditions are essential. Firstly, there must be a well-articulated arts education policy and revisiting of related policies (fresh policy thinking) is needed in relation to this (Hearn & Rooney, 2008, p. 1). Secondly, it is necessary that there is political will (Shule, 2010) and that the government invests heavily in new policy development. It is apparent that 'competition among nations will be competition among education systems, for the most productive and richest countries will be those with the best education and training' (Kickbusch, 2001). Third, innovation in the arts education, education and pedagogy will not be attained unless the government and education experts commit to the following critical steps. They must 'develop a curriculum model that includes: extended project-based learning in a range of contexts' (Bentley & Kimberly, 1999, p. 12). They must create various ethnic and national databases for works of folklore and intangible cultural heritage (ICH) that could benefit learners and teachers. And finally, the phasing out of outdated pedagogical ways of learning that rely on rote learning, and the passing of examinations to secure white-collar jobs instead of preparing children for life (Kuleana, 1999; Nyerere, 1985; Rajani, 2001).

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Arts Education Across Australia, New Zealand and Papua New Guinea

Kay Hartwig, Stuart Wise, and Naomi Faik-Simet

INTRODUCTION

This chapter explores arts education across three countries—Australia, New Zealand and Papua New Guinea—in the Asia-Pacific region. We sought to discover what similarities there were and what the place of arts education was in these regions. The writers explore arts education documents from their own country and identify the challenges for the future. Each writer is currently involved in the delivery of arts education in their respective countries and therefore brings their personal experiences and knowledge of arts education from their own country and discipline into this chapter.

CURRICULUM DOCUMENTS IN AUSTRALIA, NEW ZEALAND AND PAPUA NEW GUINEA

In **Australia**, a National Curriculum for the Arts (foundation to year 10) was completed for the first time in 2014 by the Australian Curriculum, Assessment and Reporting Authority (ACARA, 2014). This curriculum comprises five subjects: Dance, Drama, Media Arts, Music and Visual Arts. In the Australian

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curriculum, the Arts is a learning area that draws together related but distinct art forms. While these art forms have close relationships and are often used in interrelated ways, each involves different approaches to arts practices and critical and creative thinking that reflect distinct bodies of knowledge, understanding and skills. The curriculum examines past, current and emerging art practices in each art form across a range of cultures and places. Each subject focuses on its own practices, terminology and unique ways of looking at the world.

The **New Zealand** curriculum (2007) is a statement of official policy relating to teaching and learning across New Zealand schools. It is a national document and its principal function is to set the direction for student learning and to provide guidance for schools as they design and review their curriculum (Ministry of Education, 2014a). The arts learning area comprises four disciplines: Dance, Drama, Music—Sound Arts, and Visual Arts. Within each, students develop literacies in the arts by building on skills, knowledge, attitudes and understandings as they progress through the eight levels of the curriculum. Through art practices and the use of traditional and new technologies, the aim is for students' artistic ideas to be generated and refined through cycles of action and reflection.

Papua New Guinea's national curriculum (2006) is in transition from the former 'Outcomes Based' to the present 'Standards Based'. The arts syllabus was developed in 2006 with the support of the Australian Government through the Curriculum Reform Implementation Project. Main areas include Visual Arts, Music and Performing Arts (Dance, Mime and Drama). These learning areas encourage teachers to provide opportunities for students to express their creativity and engage with new and modern ideas while also valuing the traditional art forms of Papua New Guinea. Teachers are urged to work closely with the community to maintain cultural practices and values and to develop positive attitudes and appreciation of their cultural heritage through the arts.

The next section of the chapter explores arts education in each of the three countries: Australia, New Zealand and Papua New Guinea. The conclusion then identifies similarities between countries and the challenges for the future.

AUSTRALIA

In July 2015, Arts Education in Australia moved forward with the announcement that the Arts were now part of the nationally mandated curriculum known as *The Australian Curriculum: The Arts* (2015). The curriculum is a result of years of indecisiveness, hesitancy and uncertainty around the country when it came to the creation of a national curriculum. This indecision was created by a series of changes of governments and ministers of education who brought their own ideas and requirements for change to the table.

History

During the decade of the 1960s, each state and territory (Ministers of Education and Departments of Education) across Australia decided their own

curriculums and how they would be implemented in schools. This meant that there was no equality of access to arts education programs for Australian school children. Over the last 50 years, many different iterations of arts curricula have occurred in schools across Australia. These differences have been reflected in both the curriculum and the delivery of the curriculum not only across Australia but also within different education systems within the individual states and territories.

Looking at the State of Queensland, for example, there are many changes that have occurred. The following provides an overview of these changes in Queensland:

- 1960—Handbooks issued for the teaching of the Arts—with all instruction for the arts being delivered by the classroom teacher.
- 1966—Queensland saw the introduction of individual subject syllabus documents for the secondary school for arts subjects. These were compulsory but non-examinable subjects.
- 1974—The Department of Education issued a new music curriculum *The Departmental Curriculum Guide for Music in the Primary School*. The aim of this guide was to nourish the artist that is present to some degree in every child and that this could be achieved through the development of the child's awareness of music, response to music and capacity for self-expression in music.
- 1977–1990—With the arrival of the Kodaly music teaching methodology in Australia, Queensland moved to the development of seven music work programs and the introduction across the state of primary music specialist teachers to deliver the music program (Queensland Music Program, 1980). All the other arts subjects continued to be taught by the generalist teachers in their individual classrooms.
- 1988—The Board of Secondary School Studies establishes syllabus documents for the arts subjects for use in high schools. These documents have undergone many changes up to the introduction of an Arts Syllabus.
- 1996—*Music Syllabus and Guidelines Years 1–7* was published by the Department of Education. This document formalized the program being implemented across Queensland through the Queensland Music Program booklets.
- 2001—*The Arts Syllabus—Years 1–10* was introduced. This syllabus was an outcome-based methodology which was ignored to a great extent by teachers as they continued to teach in the way they believed worked best for their students and the school context (Hartwig & Barton, 2003, 2013).

The above changes to Arts curriculum documents in Queensland are mirrored across the other states and territories in Australia.

National Reviews that have been conducted across the country include the following:

- 2005—*The National Review of Music Education* project. This was the first time that the country came together to discuss the issues concerning the delivery of one of the subjects of the arts. The report identified the following priorities: improving the equity of access, participation and engagement in school music for all students; improving teacher education; improving curriculum-support services; and support productive partnerships and networking with music organizations, musicians, the music industry and the Australian community. Unfortunately, due to the then Federal Minister of Education moving on, the project fell by the wayside (Pascoe et al., 2005).
- 2008—*First We See: The National Review of Visual Education* was jointly released by the Australia Council for the Arts and the Department of Education, Employment and Workplace Relations in cooperation with the Department of Environment, Water, Heritage and the Arts. The four key recommendations of the review included the centrality of visuacy for all Australian students, preparation of teachers, potential of partnerships between schools and appropriate agencies/organizations, and a visual education research agenda (Davis, 2008).

The Australian Curriculum: The Arts

In 2015, the Federal Minister of Education announced that the Arts curriculum (foundation to year 10) was now mandated across all Australian schools following its development by the Australian Curriculum, Assessment and Reporting Authority (ACARA, 2014). The production of this document was phase three of the development of national curriculum documents. Subjects such as English, Mathematics, Science and History were developed during phases one and two. The five subjects of Dance, Drama, Media Arts, Music and Visual Arts were now confirmed for the Arts curriculum in Australia. While each of these five subjects focus on their own individual practices, terminology and unique ways of looking at the world, a methodology for how to teach the particular arts discipline area is not prescribed. This new curriculum aims to develop in students the following:

- Creativity, critical thinking, aesthetic knowledge and understanding about arts practices, through making and responding to artworks with increasing self-confidence;
- Arts knowledge and skills to communicate ideas; they value and share their arts and life experiences by representing, expressing and communicating ideas, imagination and observations about their individual and collective worlds to others in meaningful ways;
- Use of innovative arts practices with available and emerging technologies to express and represent ideas, while displaying empathy for multiple viewpoints;

- Understanding of Australia’s histories and traditions through the arts, engaging with the artworks and practices, both traditional and contemporary, of Aboriginal and Torres Strait Islander Peoples; and
- Understanding of local, regional and global cultures, and their arts histories and traditions, through engaging with the worlds of artists, artworks, audiences and arts professions (ACARA, 2014).

These aims are extended and complemented by specific aims for each arts subject, thus recognizing the unique qualities of each subject. The scope and sequence chart in the curriculum lists the bands as foundation to year 2, years 3 and 4, years 7 and 8, and years 9 and 10. Each band is explored through the descriptors of exploring ideas and improvising with ways to represent ideas; developing understanding of practices; sharing artworks through performance, presentation or display and responding to and interpreting artworks.

Indigenous Arts

Study of Indigenous Arts is included across the curriculum. The Australian Curriculum: The Arts incorporates Aboriginal and Torres Strait Islander histories and cultures as a priority for learning. Students will expand their knowledge and understandings of Identity, Country/Place, People and Culture through learning in each of the five arts subjects. They will recognize the significance of the concept ‘Living Communities’—the meaning it holds for Aboriginal and Torres Strait Islander Peoples and for artists working through and within those communities. The oral histories of Aboriginal and Torres Strait Islander Peoples are contained in and communicated through cultural expression in story, movement, song and visual traditions. The transmission of those histories and cultural expressions in a diversity of contemporary, mediated and culturally endorsed ways enables artists to affirm connection with Country/Place, People, Culture and Identity. Students will appreciate the intrinsic value of art works and artists’ practices as well as their place and value within broader social, cultural, historical and political contexts. The arts scope and sequence will enable students to revisit, at developmentally appropriate stages and in increasingly more complex ways, their understandings of the relationships between Aboriginal and Torres Strait Islander Peoples, Culture, Identity and Country/Place (ACARA, 2014, p. 25).

The introduction of the new arts curriculum across Australia provides every Australian student the right to access and participate in arts education. The Australian Curriculum Assessment and Reporting Authority is committed to supporting equity of access to the Australian curriculum for all learners (ACARA, 2011).

Implementation

The implementation of the Australian curriculum is the responsibility of each state and territory. It is inevitable that this will result in diversity of implementation with individual differences beginning to emerge. The Queensland Curriculum and Assessment Authority has contracted writers to develop materials for teachers and this includes resources for the five subject areas. To date, New South Wales has had limited development while Victoria is working through moving from VELs (Victorian Essential Learning and Standards) to AusVELs which connects to The Australian curriculum. It is anticipated that The Australian Capital Territory will be implementing all curriculum areas by the end of 2016 while The Northern Territory and Tasmania have approved implementation of the arts curriculum. Western Australia is aiming for full implementation, including teaching, assessing and reporting to parents by the end of semester 1, 2018. The curriculum will be delivered across Australia through many diverse combinations of specialist teachers, generalist teachers and artists-in-residence programs. Moreover, there are many professional private providers who will be involved in arts education in Australian schools such as the Arts Council, Musica Viva and the Australian Symphony Orchestra Education Programs.

Challenge for the Future

While the introduction of a National Curriculum for the Arts is a positive step in Australia, the first challenge to be addressed is how will every child across the country have access to a high-quality arts program during their first ten years of school and the assurance that standardized testing will not impact on the time available for arts education (Riek, 2013). The second challenge across Australia is to ensure that current teachers are provided with adequate professional development to ensure they are equipped to deliver the new arts curriculum with an emphasis on quality and in a confident manner. It is hoped that some teachers will not continue to do what they have done previously and disregard the new curriculum (Hartwig & Barton, 2003, 2013). Overwhelmingly, the teachers interviewed by Hartwig and Barton revealed they were continuing to teach the way they had ‘always’ taught and were not following the new syllabus. The third challenge is for universities to ensure that future preservice students are adequately prepared to be able to present a quality arts program in their schools. Current research on this topic is providing data that reveal this is not the case as preservice teacher efficacy to teach the arts is very low (Garvis & Pendergast, 2012; Garvis & Riek, 2010). Despite the challenges, in the future, arts programs will exist in Australian schools because of the many teachers who believe in the value of the arts and the benefits arts education brings to all students. As Riek (2013) contends, they will indeed find a way.

NEW ZEALAND

The New Zealand curriculum comprises eight learning areas. These are English, Mathematics and Statistics, Technology, Learning Languages, Arts, Science, Health and Physical Education and Social Sciences (Ministry of Education, 2007). There are achievement objectives which have been written for each of the eight levels and which cover the 13 years of schooling.

There are four disciplines within the arts-learning area which are Dance, Drama, Music-Sound and Visual Arts. Each of these discipline areas is structured around the four interrelated strands of Understanding the Arts in Context, Developing Practical Knowledge in the Arts, Developing Ideas in the Arts and Communicating and Interpreting in the Arts. There are achievement objectives for each of the disciplines which reflect their distinct body of knowledge and practices. Students are able to build on and revisit their learning from previous learning as each discipline provides progression for learning in each strand. This is a spiral process to ensure that learning is relevant, in-depth and meaningful. From years Grades 1–8, students learn all four arts disciplines with two areas being chosen for Grades 9–10 (Ministry of Education, 2014b). Students from Grades 11 to 13 may undertake one of the four arts disciplines or undertake study in multimedia and other new technologies. The importance of cultural expression is also recognized in the New Zealand Arts Curriculum: ‘The arts are powerful forms of expression that recognise, value, and contribute to the unique bicultural and multicultural character of Aotearoa New Zealand, enriching the lives of all New Zealanders’ (Ministry of Education, 2014b).

A noted change in the curriculum included moving from *Music* to that of *Music—Sound Arts*. The rationale for this change is described as: ‘Sound from natural, acoustic, and digital environments is the source material for expressive ideas in music. These ideas are manipulated and extended into forms, genres, and styles that are recognised as music’ (Ministry of Education, 2014a).

Historical Lens on Music Education

Music in New Zealand schools, in the form of singing, had been a compulsory subject since the establishment of the Education Act in 1877. Between 1877 and 1920, four music syllabi were published, each one more complex than its predecessor (Braatvedt, 2003). During the 1920s, a number of music experts from the UK who were involved in school music were very critical of the musical activities they saw in schools and pointed to a disparity between achievements in school music in other countries compared to what was happening in New Zealand. The result of this criticism was that the then Minister of Education, C. J. Parr, made a specific comment about the standard of training in singing in New Zealand schools leaving much to be desired.

This statement placed considerable pressure on many classroom teachers with little or no specialist music training or skills. A plea from the Society of Professional Musicians for a Supervisor of School Music resulted in the appoint-

ment in 1926 of E. Douglas Tayler, New Zealand's first Supervisor of School Music (Braatvedt, 2003). His role was to work with schools and tertiary providers to improve the quality of music in schools throughout the country. The subsequent appointment of four British music educators at the four Teachers' Training Colleges located in the main centers also augured well for school music with H. Hollinrake and V. Griffiths taking up positions in Auckland and Christchurch, respectively, in 1927, and E. Jenner and C. Clitheroe in Wellington and Dunedin, respectively, in 1928.

Formal Music Syllabus

In 1927, the Education Department of New Zealand published a book entitled *A Complete Scheme of School Music Related to Human Life* written by E. Douglas Tayler. This book provided a detailed syllabus of instruction from early primary through to high school in New Zealand schools. This book was the first detailed statement that was officially mandated by the government that provided direction for music education in schools throughout the country.

The first section of this book was headed 'General Considerations', and in this section Tayler outlined what he believed necessary if music was to flourish in New Zealand schools. In this section, he argued that for music to be successful, educators must work to educate children in three areas: performance, composition and listening skills. Of particular interest was his statement surrounding composition: 'The composition or invention of music must not be regarded merely as an accomplishment of the highly trained specialist, for obviously it comes first in order of evolution, and is the first step towards a natural and wholesome enjoyment of singing and playing' (p. 7).

Tayler (1927) was quite clear about the importance of music theory describing it as 'necessary equipment for the child's journey' (p. 6) and by teaching it through composition as well as analysis, he believes a greater interest is maintained. Tayler made specific reference to the development of melodic ideas and referred to activities such as developing melodies to fit verses of poetry, an early variation on song writing in the classroom. He also described teachers and students working together to discover what will sound good and work well, an interesting forerunner to a more constructivist approach, and subsequently exploring the reasons behind why this was so.

Of particular interest in a modern context were his comments surrounding listening skills and aural training. While his comments about the 'inability of the average educated person being able to listen intelligently to a concert of high-class music' (p. 5) being a result of neglect in training them how to listen to music, Tayler (1927) argued that music is not 'printing-ink and paper' (p. 7) but rather sounds perceived by the ear. Thus, he believed music is first and foremost about a training of the ear and suggests that such training should take place before traditional notation is introduced.

Tayler resigned his position in 1931 citing his desire to pursue his career as an organist and making more extensive use of his talents as a composer. He

subsequently left to live and work in California (Braatvedt, 2003). Perhaps Tayler's greatest contribution to music in New Zealand schools was his collection of songs known as *The Dominion Songbook*. The first publication in 1930 contained a collection of predominantly Eurocentric songs but also three Maori waiata (traditional songs). Other British music educators edited subsequent editions, the most prolific being Vernon Griffiths. These songbooks remained the key music resource in many schools up to, and including, the 1960s.

Developments in Music Curriculum in New Zealand

There have been nine separate music syllabi published since the beginnings of an organized state education system in New Zealand, with each syllabus more comprehensive than its predecessor (Sell, 2003). School music in the nineteenth century was limited to singing with some development of musical literacy through tonic sol-fa and traditional music notation. The beginning of the twentieth century saw a continued focus on good vocal production but began to include an understanding of correct breathing, improved tone, more music literacy skills and some aural training. The syllabus in 1914 called for an even more comprehensive knowledge of good vocal technique and a growing awareness of the value of some correlation between music and other subjects leading to some knowledge of music history. It became a logical step to the music appreciation and/or aesthetics education movement prevalent in other parts of the Western world at that time. The technological development of radio and recording media aided this development allowing access to a wider range of genres and styles. As mentioned earlier, Tayler's contribution to music syllabi, the *A Complete Scheme of Music Related to Human Life* published in 1927, included a focus on developing listening skills and composition.

A range of percussion instruments, and other instruments such as the recorder and the guitar, began to feature in school music programs from the 1950s and the expansion of trade links from this country to Europe and North America and immigration from both Europe and the Pacific Islands throughout the 1960s resulted in teachers becoming aware of a more multicultural perspective. During this time, the growth in popular music also had a considerable impact on teachers' thinking about music coupled with thinking about the place of music within the wider philosophy of education (Sell, 2003).

It is to the credit of a number of innovative and imaginative teachers that since the 1920s, practice drove as much as it followed syllabi. Teachers were able to contribute to curriculum development and often influential or innovative music educators in schools have been able to inform developments within initially the Department of Education, and more recently, the Ministry of Education and the New Zealand Qualifications Authority. From the 1950s, curriculum development in education has become less authoritarian, and as a result new syllabi have been developed in a more consensual manner. A clear result of this has been that school music in New Zealand has expanded con-

siderably from the simple subject of singing in the nineteenth century to the varied, inclusive and complex components now found in the twenty-first century classrooms throughout the country (Sell, 2003; Wise, 2009; Greenwood & Davis, 2011).

McPhail (2012) writes about the development of the senior school music curriculum in New Zealand in the twentieth century and argues that it mirrored the parent structure of the more highly valued knowledge of the university. In this curriculum, 'practical elements were rendered secondary to the explicitly cognitive dimensions of analysis, history, harmony and counterpoint' (McPhail, 2012, p. 319). This recontextualization of music increased its status and enabled its affiliation with other academic school subjects. The preference afforded to classical music over popular music, the emphasis given to developing skills in musical literacy over oral or practical instrumental skills and the ordering of musical knowledge into sequential learning activities, prescriptive goals, tests and national examinations are symptoms of the way music in the senior curriculum has been ordered to reflect the highly valued knowledge of the university (McPhail, 2012).

Challenges

The current curriculum document first implemented in 2007, The New Zealand curriculum (Ministry of Education, 2014a), was produced by the Ministry of Education and sent to schools for compulsory use from 2010. In this document, specific reference was made to a new description of music in the Arts as Music—Sound Arts. This change in title provided tangible evidence that the paradigm of Western art music and associated practices was no longer the dominant paradigm and many of the practices associated with contemporary or popular music were now viewed as an accepted and at times expected part of the curriculum in the arts in New Zealand schools (Thwaites, 2009). While the importance of the canon of works contained in this genre cannot be denied, Western art music is only one strand of an intertwining web, or braided river of musical styles available to a listener at any one time. Contemporary music may intersect with Western art music but it is not the same and should not be taught the same way. The reliance of contemporary music on various forms of technology, and in particular, digital technology 'provides music education with not only the added dimensions of musical sound, creation and production, but also with a means through which music teaching and learning can progress through the interaction of resources, knowledge, artistic expression, individuality, skills, attitudes and experiences' (Dunbar-Hall & Wemyss, 2000, p. 29). However, the epistemology underpinning of much contemporary music practices remains at odds with the epistemology of formal Western education. This new paradigm of music education currently coexists with the traditional paradigm, which promotes learning through aural skills, performance, creating music and understanding music and has been dominant in New Zealand for the last two decades (Wise, 2013).

PAPUA NEW GUINEA

The Arts curriculum used by many schools in the country was developed in 2006. Examples taken from the Upper Primary Teacher Resource Book—a resource book to assist teachers in the Upper Primary (Grades 7 and 8) level of education—are shared in this section.

History

In the previous years, Arts curriculum was not fully developed and thus did not gain prominence in the Papua New Guinea education system. More emphasis was placed on core subjects: Mathematics, English, Science and Social Science. The arts were subsumed under English and Literature and were taught to boost student confidence. Learning and teaching of art-related subjects in schools is a recent initiative undertaken by the Department of Education to boost students' creative knowledge and skills towards the shaping of their physical, spiritual and mental development. As stated by the then Secretary for Education:

The arts are recognised as a significant component in nurturing and promoting the national identity of Papua New Guinea. The arts are valuable for all students by developing knowledge and meaning not learned through other subjects. Arts education in schools reinforces the cultural knowledge of families and societies and also prepares students to take an active and positive role in their communities. Potential career opportunities in both urban and village contexts are increased for students who are exposed to a positive education in arts. (Papua New Guinea Department of Education, 2006, p. iv)

The Arts curriculum was created through several workshops by various schools. Teachers were the main workshop participants who contributed to the design of the syllabus with technical advice from Australian consultants. These teachers were identified across the country based on their experience and knowledge in the various art subject areas. They were selected upon merit and performance. Their participation was funded by Papua New Guinea's Department of Education.

In 2008, more workshops were held targeting participation from stakeholder organizations and tertiary institutions. This resulted in the formation of the Outcome-Based Education (OBE) curriculum trialed by the Department of Education in 2011. The OBE curriculum supported the integration of the following core subjects: Mathematics, English, Science and Social Science with noncore subjects: Basic Technology (practical skills and home economics), physical/sports education and art-related subjects (Music, Dance, Drama and Visual Arts). This curriculum was problematic and many teachers lacked the necessary training to teach and implement the OBE. The OBE was trialed to equip and enhance students with the necessary skills for self-employment after the school years. It provided three pathways for grade 12 students: (1) an academic pathway with a science focus, (2) an academic pathway with a

humanities focus and (3) a technical and business pathway with a work-related focus. The arts fell in category 2, and were taught within the humanities pathway. After four years of implementation, the OBE went under review and was scrapped in 2014. The Papua New Guinea Government established a national task force to review the OBE. In 2014, the task force made recommendations that the OBE be scrapped as many students did poorly in their internal and external assessments—they could not cope with the additional courses. It was replaced by the ‘Standard-Based’ curriculum which came into effect in 2015.

Despite the major changes to Papua New Guinea’s Education curriculum, the content of the arts syllabus remained the same as reported below in the Arts Teacher Resource Book 2006 and 2010. The Teacher Resource Book is a guide for arts teachers to assist in the development of their lessons.

Arts Syllabus

The *Arts—Upper Primary Syllabus* (Papua New Guinea Department of Education, 2003) targets Grades 6–8. It is categorized, respectively, under three areas: Traditional Arts, Contemporary Arts and Vocational Arts. It uses the outcomes-based approach where teachers are expected to create a clear link between the learning outcomes addressed and what students actually do in the classroom. Activities are developed to link the learning outcomes and indicators in the syllabus (Fig. 8.8.1).

Indicators

The indicators refer to student activities centered on how well each student interprets and demonstrates a creative practice whether it is playing a musical instrument, performing a dance or drawing an object. Focusing on traditional art, students will achieve these outcomes as follows:

Grade 6 Lesson: Traditional Body Painting
Learning Outcomes

Grade	Strand	Sub-strands
6	Art	Skills development, creativity and responding to arts.

- 6.1.1 Demonstrate traditional art skills
- 6.1.2 Create art works in traditional styles
- 6.1.3 Describe traditional art

Fig. 1 An example of learning outcomes from a Grade 6 lesson on traditional body painting

<i>Learning outcome</i>	<i>Strand</i>	<i>Sub-strands</i>	<i>Indicators</i>
6.1.1—Demonstrate traditional skills	Art	Skills Development	<ul style="list-style-type: none"> • use patterns and textures from nature such as leaves, insects, fish and birds. • use traditional art skills or techniques, such as body painting, weaving, carving • make traditional designs and patterns • make <i>bilas</i> or traditional craft objects • make toys or weapons. • use symbols and patterns to create art in traditional styles using available materials. • Describe elements (symbols, colors, lines and patterns) and processes used for traditional body painting.
6.1.2—Create art works in traditional styles	Art	Creativity	<ul style="list-style-type: none"> • make art in traditional styles using available materials • make percussion instruments from available materials, such as sticks, pipes, bottles • use symbols and patterns to create art works • use traditional or improvised materials to create art works, such as collage, clay objects
6.1.3 Describe traditional art	Art	Responding to the Arts	<ul style="list-style-type: none"> • use appropriate language to describe traditional art, such as patterns, shapes, symmetry • identify features of traditional art such as symbols, ownership, when they are used • identify artists who express traditional society and culture, such as Jakupa, Ratto's or Tinoi

The activities are designed to test the students' ability to create and apply traditional methods of body paint using traditional skills and materials. Traditional knowledge is examined on how well a student applies a method or process of designing a traditional art work. This exercise further demonstrates the attitudes and values gained from the skills learnt with the ultimate aim of appreciating traditional art.

Indigenous Arts

The indicators and content displayed provide a clear picture of how the arts syllabus connects to Papua New Guinea's traditional cultures and ways of understanding various cultural practices. Traditional knowledge in many Papua

New Guinea societies is the source of any form of artistic, cultural expression or practice. Therefore, the educational skills and processes centered on traditional knowledge are beneficial to the student as it creates a sense of belonging and appreciation for traditional art.

Further activities include the staging of dance/drama activities which demonstrates traditional dance and drama techniques. The indicators used for assessment target how students relate to their traditional culture through acting, mime, choreography skills, use of voice, body movement and expression. Legends and myths are important oral histories which are part of the indicators that are developed for dance dramas. Other creative strands include the making and composing of traditional Papua New Guinea music using examples from traditional musical instruments.

The *Arts Lower Secondary Teacher Resource Book* (2010) was developed from the *Arts Teacher's Resource Book* (2006). The book targets Grades 9 and 10 teachers and supports the implementation of the Lower Secondary Arts Syllabus and Teacher Guide. It covers two strands: Performing Arts (Dance, Drama and Music) and the Visual Arts. The book emphasizes the arts as a universal language that cuts across racial, cultural, social, educational and economic barriers. More importantly, the arts enhance cultural appreciation and awareness. Students studying arts-related art subjects will exercise and develop higher-order-thinking skills art including analysis, synthesis, evaluation and problem solving.

Challenges

According to Papua New Guinea's Education Department Curriculum Division, the arts subjects are seldom taken by senior students and are often marginalized by other core subjects. This creates a lesser number of students trained in arts education. Although teachers claim to be competent in teaching the arts, they have expressed concern about the lack of art-resource materials which support their teaching. Arts subjects consist of theory and practical lessons; therefore, the discipline has to be fully supported with the appropriate infrastructure and resource materials for effective delivery. Due to this issue, tertiary institutions such as the University of Goroka and the University of Papua New Guinea continue to enroll lesser number of students as many opt to choose other pathways given the lack of support for arts-related subjects. The aforementioned universities enroll students for the Creative Arts discipline. The University of Goroka focuses on teacher training while the University of Papua New Guinea trains artists for direct employment.

The decision by the Papua New Guinea Government to change the 'Outcome Based Education' curriculum to one that is 'Standard Based', has been problematic for many teachers who have not grasped these changes and are relying on past teacher-resource books and guides to assist with the teaching of arts-related subjects. According to sources from the Department of Education, the change from Outcome-Based to Standard-Based curricula does not directly affect courses which are still being taught under the former cur-

riculum. It will take several more workshops to put in place the appropriate course structure for the Standard-Based curriculum. Many concerned teachers, parents and educators have expressed concern about such Government decisions that affect learning and the intellectual growth of students.

Two dance activities held in 2010 and 2014, respectively, including a National Dance Symposium and National Dance Workshop were co-organized by the Institute of Papua New Guinea Studies and the Creative Arts and Communication Strand, University of Goroka. The symposium was aimed at creating awareness of the importance of dance in and through arts education while the workshop targeted teachers in assisting the application of dance theory and practice. Both the symposium and workshop had the participation of international dance academics from the University of Malaya, Idaho State University, University of Auckland and the Queensland University of Technology who assisted in providing local participants with in-depth knowledge and experience on the global study of dance. The universities were selected based on their ongoing connections with the Institute of Papua New Guinea Studies in providing technical assistance on arts research practices. More collaboration with these institutions is anticipated for the future.

The symposium provided the forum for exchange and interaction among participants who shared their knowledge and experience of the successes and challenges of teaching arts-related subjects. It was a fruitful forum that exposed some of the barriers between teachers, researchers, academics, artists and government policy makers concerned with arts and culture education. As a result, it was decided that more collaborative activities need to be carried out in partnership with all concerned in furthering the cause for creative and cultural learning in the country.

Some schools are now responding positively to the need for the inclusion of the arts as a core subject in the curriculum. Two examples are the Higaturu Oil Palm International School and the Port Moresby Grammar School. Higaturu Oil Palm International School has included a dance/drama festival as part of promoting arts education—this has become an annual event with increased student participation. Likewise, the Port Moresby Grammar School recently initiated a film award, a dance extravaganza and an Arts and Craft Gallery to boost students' creative ability and talents. The creative event premiered on the 15 September 2015 and saw the participation of students from the preparatory year to year 12 (6 to 18 years of age). This is a trial activity with the hope of making it an annual event to coincide with Papua New Guinea's Independence anniversary which is celebrated every year on the 16th of September. This is a special event for Papua New Guinea as the country gained Independence in 1975.

A number of schools are keen on implementing and teaching arts education and are collaborating with government organizations such as the National Cultural Commission, National Museum & Art Gallery, Tourism Promotion Authority and the Institute of Papua New Guinea Studies to assist in the provision of the required materials to advance the course. Other non-government

organizations such as the Port Moresby Nature Park have recently staged a cultural week—a four-day event from the 1st to 4th September 2015 that promoted art, culture and conservation education.

In Papua New Guinea, arts education continues to be a challenge compared to other core areas in academia. The concept of art being taught in education has been debated by art researchers and policy makers arguing for the inclusion of indigenous epistemology. Many concerns are in relation to art education as an introduced concept without direct connections to Papua New Guinea's identity. Therefore, the current 'Standard-Based' curriculum seeks to promote a balanced view of 'culture' and 'art' education. The challenge remains for the education system to conduct more awareness of a relevant curriculum that promotes indigenous learning and creative development—one that is suitable for local contexts of learning.

CONCLUSION

It is interesting to consider the future of the arts education curriculum across Australia, New Zealand and Papua New Guinea. For many years, research has discussed the benefits of arts education (Caldwell & Vaughan, 2012; Hetland & Winner, 2001; Robinson, 1982; Wright, 2012) for students who have access to arts education during their years of schooling. Across Australia, New Zealand and Papua New Guinea, national curriculum documents exist for arts education; however, their implementation is only mandated for all schools in Australia and New Zealand. In Papua New Guinea, this decision is school-based. Indigenous Arts are represented in all documents and it is expected that children will have access to arts education during their years of schooling. Australia is the only country at this stage which includes Media Arts in the Arts curriculum.

The challenges faced include implementation and the provision of professional development for teachers. Current and future teachers need to be adequately trained and resourced to ensure that quality arts education will be provided for all students. There is also an increasingly strong priority for standardized testing. For example, in Australia this is known as NAPLAN (National Assessment Program Literacy and Numeracy), in New Zealand National Standards in Reading, Writing and Mathematics (from Years 1–8), and in New Guinea National Examinations. In the push for a school to obtain high results in such testing, programs such as the arts are often put on hold until the testing is complete (Riek, 2013). Unfortunately, arts education has experienced fluctuating acceptance in school curriculums and is often marginalized in education systems. This narrowing of the curriculum and focus on high-stakes testing has not improved student outcomes in the long term (Ball, 2006; Caldwell & Vaughan, 2012; Thomas, 2005). It is of grave concern that in the twenty-first century we are still discussing how and if the arts will be a part of schooling when it is well documented that the arts are beneficial to all aspects of a child's

education, which Ewing (2012) describes is crucial in developing the skills necessary to thrive in the twenty-first century. Rabkin and Redmond (2006) believe it is time to stop thinking about the arts as non-essential as they make schools better places to learn and they raise achievement levels.

It is acknowledged that Science, Technology, Engineering and Mathematics (STEM) subjects are important for every child's education (Queensland Government, 2016). However, the Arts are also important as they contribute to the development of confident and creative individuals, nurturing and challenging active and informed citizens, exciting the imagination, creative and expressive potential (Australian Curriculum, n.d.). Turning STEM into STEAM (Science, Technology, Engineering, *Arts* and Mathematics) would truly provide opportunities for every student to enjoy all the life-enriching subjects that are part of the Arts milieu.

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How to Practically Help Non-Specialist Teachers to Implement Various Ways to Better Integrate Art Education in Ordinary Classroom Practices: The French Program AlféArt, Between Research and Resource

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Alain Kerlan, and Pascal Terrien*

INTRODUCTION

In 2010, the University of Amsterdam ran a series of lectures, discussion panels and research workshops grouped together under the banner *Visual Culture and National Identity: A Symposium*. Without a discernible sense of irony, the organizers observed that to a modernist, art should be “autonomous, independent and separate from political and social developments”. They conceded, however, that in reality, “nationalism and art and art history have always been closely intertwined” (art & education, 2010). Few political developments in Europe in the years that followed would have given the authors reason to

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question this assumption. For though there is intermittent talk of a ‘European identity’ one day challenging traditional national allegiances, Europe remains, as Orenstein (2015) observes, “a divided continent” (p. 531). Issues such as the wars in Afghanistan and Iraq, radical Islam, terrorism, Greek insolvency, the refugee crisis and a resurgent Russia have seen a sustained disinclination, or inability, on the part of national politicians to adopt a European perspective when confronted by common European challenges (Nixon, 2016).

The very notion of a shared identity can flounder on the fundamental issue of what is ‘Europe’ and what is not. Over a decade ago, Ash (2001) observed that the issue facing Europe was “not whether it would be a Europe of fifteen or twenty-seven states but whether it would be a Europe of forty-one or forty-two states”. Turkey has long aspired to be part of the European Union, while Morocco and Tunisia, both former European colonies in Africa, have signed Association Agreements with the European Union, which has “never declared whether the designation ‘European’ is a cultural, geographical, moral, linguistic, historical, or religious one” (Orenstein, 2015, p. 532). Unsurprisingly, Putin’s Russia is no supporter of Pan European ideals, and is increasingly belligerent and proactive in its opposition to an extended membership of the European Union that might one day include Moldova, the Ukraine and Belarus. The recent refugee crisis has opened “big fault lines across the Union ... both east-west and north-south” (BBC News, 4 March 2016). Beyond even that crisis, Orenstein (2015) sees the emergence of two contrasting poles, “one Western, liberal, and democratic, another Eastern, statist, and autocratic” (p. 531). Overlaid on these contemporary developments are the traditional divides in Europe-Roman and non-Roman, Greek Europe and Latin Europe, Catholic and Orthodox Europe, Western Christian and Eastern Christian, Protestant and Catholic, those occupied by Napoleon and those not, and Communist and Capitalist states.

The task, therefore, of writing a chapter on arts and education, both contested fields with distinctly nationalistic agendas, on a continent-wide basis seems ambitious in the extreme. That the authors have chosen to focus on the AlféaRT project, a research network supported by a research initiative of the University of Lyon and the CNRS (French national science agency) recognizes a regional response to this multiplicity offers what educators might characterize as a teachable moment. In their efforts to embrace an international and interdisciplinary approach to teaching and learning in arts and cultural education, there is much that can be applied across a deeply complex environment.

THE INTERNATIONAL CONTEXT: AN ACTIVE AREA OF RESEARCH

Finding the optimal way to integrate *arts education and education through the arts* [hereafter AE] in educational programmes is a universal concern, as evidenced by the recommendations of international institutions such as UNESCO (UNESCO, 2006, 2010; Bamford, 2006) and the OECD:

The Seoul Agenda calls upon UNESCO Member States, civil society, professional organizations and communities to recognize its governing goals, to employ the proposed strategies, and to implement the action items in a concerted effort to realize the full potential of high quality arts education to positively renew educational systems, to achieve crucial social and cultural objectives, and ultimately to benefit children, youth and life-long learners of all ages. (UNESCO, 2010)

This concern is of course deeply shared by European institutions, and has driven the European Commission to encourage deep changes in national school curricula (The European Agenda for Culture in a Globalizing World: EC, 2006, 2007; Eurydice, 2009). In its latest report on the impact of AE on “the skills that fuel innovation in the economy and society: creativity, imagination, communication and teamwork to name a few” (Ischinger, 2014), the OECD reviewed scientific studies (Winner, Goldstein & Vincent-Lancrin, 2013) that demonstrate that AE contributes to the development of skills, habits of mind and knowledge that are critical in today’s society: how to live together with shared values and tolerance (behavioural, social and academic skills; Deasy, Catterall, Hetland & Winner, 2002; Kerlan & Langar, 2015) and sensitivity, creativity and critical thinking (Hetland, Winner, Veenema & Sheridan, 2013; Burke & McGuigan, 2008). Moreover, their unique contributions to skills considered ‘fundamental’ (including basic skills: literacy, numeracy) argue for giving them their rightful place: AE calls upon technical skills, including the broad conception of literacy in the wider sense of the multiliteracy extended to all types of language as described in *twenty-first century skills* (Barton, 2014; Deasy, Catterall, Hetland, & Winner, 2002; Duncum, 2004). AE is also inseparable from a cultural education, that is, to have been given as many opportunities as possible to encounter, experiment, analyse, discuss, appreciate or criticize an as large as possible range of works of arts and to create one’s own personal museum and library of personal art experiences and documented knowledge.

Beyond these arguments, the report concludes that AE should be maintained as both a field of practice and a domain of specific and irreducible knowledge without the need for extrinsic justifications (McCarthy, Ondaatje, Zakaras & Brooks, 2004): “Arts have been in existence since the earliest humans, are part of all cultures and are a major domain of human experience, just like science, technology, mathematics, and humanities. The arts are important in their own right for education” (Winner, Goldstein, & Vincent-Lancrin, 2014).

Finally, the report reinforces the necessity of carrying out research into teaching methods that will allow AE to meet such demanding standards.

THE CONTEXT AND ISSUES IN FRANCE: AN INSTITUTIONAL AND PROFESSIONAL APPEAL

In France, arts and cultural education is inscribed in the school reform law ‘Refondation de l’école’ (art. 10) as one of the pillars of the *Common Core Standards in Skills, Knowledge and Culture* (MEN, 2013). The new French national curricula (MEN, 2015a, 2015b) encourages the development of

varied artistic practices, visits to artistic sites and encounters with artists in order to contribute to the acquisition of knowledge, skills (for example, digital and verbal skills) and habits of mind (curiosity, openness towards others, inventiveness, etc.), which fall within AE in and of itself, but also within other school subjects. Educators are encouraged to develop interdisciplinary approaches with this aim, through cross-curricular pedagogical projects and lessons. A new school subject has been introduced in the curricula of compulsory schools since 2008, in order to foster ambitious approaches to the history of arts (including popular and less legitimate forms of art, such as street and circus arts, garden and landscape design, crafts and applied arts) (MEN, 2008).

Educational institutions are urged to develop these projects in cooperation with cultural institutions through a joint call from both ministries, Education and Culture (MEN/MC, 2015). As a result, stakeholders in the arts and culture sectors, such as institutions and non-profit organizations, for example, take part in this shared educational mission. The issues arising from these requirements call for scientific reflection, in particular, with the objective of describing and understanding the resulting teachers' education and training concerns, as all stakeholders share the responsibility of designing research-based cross-training programmes.

THE BARRIER TO RAISE: DEVELOPING RESEARCH AND TRANSFER

The OECD report finishes with a set of 'suggested areas of research' for future studies. One of those proposed is:

[To] study the relative effectiveness of different kinds of pedagogies, assessments and curricula in fostering various kinds of learning outcomes in the arts and, possibly, simultaneous development of skills and habits of mind that can be used in other domains. (Winner, 2014, p. 259)

Although studies of this kind exist, few are available that specifically address the following questions: On what basis do teachers make pedagogical and instructional choices that they consider crucial when they *choose to integrate AE in the global educational project without sacrificing its own specific essence and contributions*? How do they define the priority issues in AE? How do they apply assessment criteria? And finally, what *resources* do they find useful in tackling the issue? In short, *what do they do in practice to develop the intrinsic and extrinsic educational potential of the arts*?

We contend that these practical questions are inseparable from the theoretical questions central to the sciences of art: 'What is art?' 'What is *culture* and *cultural transmission*?' 'What is it to *teach* art?' These questions call for further research into the area where the sciences of art(s) intersect with the social sciences, learning sciences and educational sciences, as well as the academic study of work and professional training, to investigate what potential impact a better integration of AE in teacher education and training might have.

Reviews of academic literature reveal the lack of fine-scale research into teaching practices: “Better understanding the relative effectiveness of different kinds of pedagogies in different art forms on the acquisition of artistic skills themselves is another key area for research on arts education” (Winner, Goldstein & Vincent-Lancrin, 2013, p. 261) and that the appropriation of these practices by teachers seems to be most problematic:

Many educational systems rely on generalist teachers to teach arts subjects, especially to younger children. Teaching the arts to a high standard is challenging, so it is not surprising to find that primary teachers in particular lack confidence in teaching the arts. (Taggart, Whitby & Sharp, 2004)

There would appear to be a need to consider both the initial preparation of teachers to teach arts subjects and the arrangements for continuing professional development, to enable arts teachers to update their knowledge and develop their skills. (Eurydice, 2009, p. 10)

The design and trialing of resources grounded in research is in itself a major goal which will help empower stakeholders from different professional backgrounds, such as education, arts and culture, the vast majority of whom are not specialists in AE. This is why the AlféaRT project seeks to join fundamental and practical research.

THEORETICAL AND PRACTICAL OBJECTIVES

The AlféaRT project aims to closely intertwine two goals using a translational approach (van der Laan & Boenink, 2015). The first aim is theoretical and strongly set in a multidisciplinary framework. It consists of collecting (clinical approach), understanding and problematizing (fundamental research approach) the questions posed by stakeholders (both teachers and their project partners) when they design, implement and assess AE teaching contexts and projects.

Initial research issues include: How does crossing perspectives from several academic disciplines allow a better understanding of the stakeholders’ concerns (regarding sciences of art and ‘sciences of art(s) education’, social science, ergonomics, etc.)? How do stakeholders redefine the aims of AE, in particular, the issues of education and learning? How is art *actually* taught at school and *what art*? How do teachers tackle the twin requirement of developing AE *on its own terms*, with its own allotted time and aims, with the growing demand for cross-curricular projects? As Eurydice (2009, p. 12) notes, there is a “trend for more cross-curricular work, involving arts and other (non-arts) subject areas working together on creative and/or cultural themes”.

The second aim is practical. AlféaRT considers the key issue in the field to be ‘[science] transfer’, defined as the *appropriation by the stakeholders* not of the raw research results, but of the participants’ methods, shared and validated using “design developed through use” based on collaborative research. The epistemological particularity of translational research consists of the inter-

twined development of a theoretical structure and an evolving and participative practical tool that is multi-user and multi-use, allowing links to be made between research input, analyses of data collected in educational contexts and user feedback, organized so that it is accessible for teacher training. The resulting resource will be based on the experiences of the stakeholders in educational contexts and draw on their points of view, developing their empowerment rather than simply imposing a rule of conduct on them.

Initial research questions include: At the design stage, how do the stakeholders define resources that they consider useful? In particular, which theoretical and practical resources do they find useful and how do they use them? At the prototype testing stage, how is the resource used/appropriated (ergonomic approach)? How would stakeholders like to see it evolve?

The intention of *AlféaRT* is not to separate these two objectives but to develop them jointly. The theoretical aspect of the project enables the investigation to be rooted in the multidisciplinary body of AE research, yet the project seeks to promote a continuous exchange between questions that fall within fundamental research and questions that fall within clinical and applied research. The goal is not simply one of transferring academic outcomes, because the transfer process itself will throw up questions that prompt renewed theoretical work; for example, by provoking updated feedback on fundamental questions about AE, beginning with its definition and anthropological functions, as well as the question of the real nature of 'AE'. Therefore, the process of applying the resource will in turn redefine the ongoing fundamental research process.

PROJECT

ORGANIZATION AND IMPLEMENTATION—METHODOLOGY

The teams in the *AlféaRT* network are responsible for different areas of observation and experimentation depending on their professional context (for example, teacher training, specialist or generalist educators at primary or secondary level; monitoring extracurricular organizations or projects; monitoring collaboration between public schools and cultural institutions such as museums, theatre groups, dance companies). The first year of the project will focus on collecting, selecting and analysing the stakeholders' key priority issues, both practical and theoretical, in contexts that they consider representative of their professional concerns, arising from the implementation of institutional requirements using an ergonomic approach. The data collected might consist of videos, field observations or interviews based on a range of methodologies (for example, explanations, video elicitations, feedback on instruction tools or students' work). This investigation is the subject of a PhD project.

The second year of the project will focus on analysing the collected material according to the priorities identified by the stakeholders, as well as the collection and development of the solutions that they have produced (enriched by our research) and the resources they have provided (ergonomic approach). This

will allow a prototype of the resource to be created, based on cross-pollination between typical examples of ‘professional questions’ and typical situations that illustrate them (for example, using video materials with transcriptions, students’ work and so on). This will require the production of a prototype of the future digital tool (using mainly videos, images and audio), transcriptions, analyses (post-doctoral work) as well as technical support to develop the tool itself (digital engineering services at Lyon’s École Normale Supérieure). Given the time constraints, this will only be a working model or prototype.

The third year of the project will focus on user testing of the tool, either by individuals or in group training sessions, and so on. We stress that the aim of the resource is not to impose models of entirely transferable ‘best practices’ to copy, but rather to provide materials as the basis for reflection in self-study or group training. The approach is one of ‘design developed through use’ (Béguin & Darses, 1998). This part of the project (the study of the design and testing process) is the subject of a second doctoral project.

AlféaRT has been built as a consortium supported by the PEPS 2015 ‘Education’ programme (*Projets Exploratifs Premier Soutien*, Programme Avenir Lyon St-Etienne), which supports research teams working in the field of education. Researchers come from different research institutions including the École Normale Supérieure in Lyon, Universities of Lyon 2 and Lyon 1, Aix Marseille University, and the University of Montpellier.

PROJECT IMPACTS AND RESULTS

The originality of the AlféaRT project is to link the objective of creating knowledge (theoretical impact) and the objective of the transformative effect of this knowledge on professional practice in the field of education (socioeconomic impact). The value creation is not conceived as a final ‘result’, but rather the project from its very inception involves transfer by means of the collaborative and evolving design of the prototype in preparation for the later development of the resource. This approach is backed by the prior experience of the IFÉ/ENS Lyon in this area (they have developed a national website offering video resources for the training of beginning teachers <http://neo.ens-lyon.fr/neo> and a large video database open to educational searchers <http://visa.espe-bretagne.fr/?visa>). This prototype will be further developed in the future. One of its defining characteristics is to be multi-user: initially developed by researchers as a structuring and analysis tool, the data can be accessed through designed filters for use in training scenarios or as training resources, which can themselves eventually be designed by students in a ‘learning by doing’ process.

We believe that integrating these aims is essential in an educational research paradigm concerned with “understanding why pedagogical innovations have so much difficulty moving out of the experimental phase” (2015 ANR French National Call for projects). AlféaRT’s answer is to design a knowledge transfer that does not consist of the raw dissemination of ‘best practices’, but rather ‘empowers’ stakeholders, by remaining as close as possible to their own con-

cerns, and the way they perceive and describe their own educational contexts. AlféaRT aims to conduct research in the area of AE that is both contextual (possibly generalizable) and collaborative (researchers, practitioners and decision makers are stakeholders, whose expertise is not conflated but linked together as usefully as possible).

The originality of AlféaRT is to support the *specific* contribution of AE aimed at the general improvement of school outcomes in France, building on the national and international research that demonstrates that AE contributes to “enhancing all forms of intelligence and skills”, *on the condition that it retains its own learning space* (Hetland, Winner, Veenema, & Sheridan, 2013; Kerlan, 2007). If this condition is met, AE addresses fundamental educational issues specific to the arts as well as having an impact on non-art outcomes, for instance, learning that is considered instrumental (cultural development and multiliteracy, Alberts & Sanders, 2010) and fundamental (sensitivity, creativity, curiosity).

In this way, it contributes to knowledge production while avoiding two pitfalls. First, isolating AE and restricting it to an allotted space and time distinct from ‘ordinary’ space and time, uncoupling the pedagogic from the educational, juxtaposing practices, separating specialists and practitioners. And second, on the other extreme, exploiting AE under the pretext of taking advantage of its contributions, thus reducing its scope to the purely utilitarian and diminishing its disruptive effects.

By bringing together teacher education institutions and academic research teams with research experience in this area, AlféaRT aims to provide a unique contribution to research on AE. We want to maximize the role AE can play in education in our contemporary society, in which the cognitive, social and ethical benefits of arts and culture are increasingly in demand.

CONCLUSION

Falk and Katz-Gerro (2015, p. 130) describe European countries as being characterized by “several models of cultural policy that differ in their mechanisms for articulating policy”. The difficulty inherent in this process is that there is an “absence of a real European system for cultural statistics” with “no harmonized specific data on culture” (European Commission, 2013, p. 8). This is consistent with the report of the European Commission into Initial Teacher Education (ITE) across Europe which found “wide heterogeneity in ITE across EU member states” (Franchi, 2016, p. 148). In seeking to identify and understand the theoretical and practical issues encountered by arts educators to inform the development of a multi-user multimedia resource for research and teacher education purposes the AlféaRT research network will provide important information for those working in this context. This approach aligns with Bruner’s (1996, p. 38) contention that “education must help those growing up in a culture to find an identity within that culture”. Given the local, cultural and regional variances in an area as large as Europe utilizing the transformative potential of the arts provides important insights into recogni-

tion and celebration of these differences. As Kuscer and Prosen (2005, p. 10) argue, “for schools to play a role in the development of identity, both national and European, they need to have some understanding of how children perceive themselves, how they perceive others and what they currently understand about their own nation and about Europe”. Engagement with the arts in education provides transformative learning experiences and is an “immensely rewarding way of human knowing and being—of imagination, aesthetic knowledge and translation and expression of ideas” (Ewing, 2010, p. 5).

Though hardly ‘high culture’ the issues facing the Eurovision Song Contest organizers are the same as those which confront educators seeking cross national synergies in the arts. Established in 1956, this global phenomenon is now one of the longest running television shows in history. By embracing and celebrating diversity and by showcasing minority communities, it has become “a platform for the creation of national and European identities” (Eurovision, 2016). Yet participation eligibility is not determined by geography nor does it rely on membership of the European Union. Israel, Cyprus, Morocco and Australia have participated, while transcontinental countries with only part of their territory in Europe such as Turkey, Russia, Armenia, Georgia and Azerbaijan have also sent contestants. As a metaphor for cultural diversity and the importance of the arts in celebrating personal expression and cultural identity, the Eurovision Song Contest deserves serious recognition even if it is an “international orgy of clashing musical tastes and questionable fashion” (Whiting, 2016, p. 16). One of the countries geographically as far from Europe as possible, Australia, was represented at the Ericsson globe Theatre in Stockholm, Sweden by Danni Im, a South Korean-born, Queensland-raised, classically trained pianist. Im states that she was “honoured to be there as a Korean Australian, someone who embodies both the artistic and multicultural spirit of the competition” (Whiting, 2016, p. 16). The challenge for European arts administrators and educators is to embrace this same diversity even if their politicians remain wary of it.

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Looking at New Trends and Policies in Latin American Art Education

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INTRODUCTION

Despite significant geographical, language and cultural gaps in art education policies and educational reforms, there are important similarities and shared experiences. Although there are difficult circumstances experienced by teachers, students and many art education establishments in the Latin America region, there are also useful parallels. In this chapter, six authors from Brazil, Bolivia, Colombia and Uruguay look critically at the realities of arts education in this large region of the world.

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Any attempt to explore arts education, curriculum, policy and schooling in a country as large as Brazil provides a range of general findings while also showing aspects of the impact of restructuring the arts in the current educational system. Diversity, in terms of conceptual orientation, methodological approaches and practices, is certainly a dimension that characterizes any view of arts education in Brazil. It is important to focus on understanding the role of geo-economic conditions. There is a great economic unbalance between the five different countries' regions.¹

Through attending professional meetings, congresses and other collaborative initiatives in various parts of Brazil, it becomes clear that the north and northeast regions are the ones that face the biggest challenges in implementing effective arts education for various reasons. First, these regions have greater difficulties in bringing together arts education researchers and teachers for discussion and professional sharing, due to the large geographic area involved. Also, there are difficult conditions: personal dislocation, communication and interchange of information, access to libraries, bookstores and cultural institutions; moreover, in some places, internet connections are unstable, problematic and slow. Technological resources that can alleviate part of this gap between regions continue to be a problem in many cultural institutions and schools in the arts education area.

Secondly, there is a kind of cultural "reverence" toward the educational insights and art experiments coming from the south and southwest regions which frequently reduces, or minimizes, the initiatives of the northern and northeast regions who are attempting to make public and legitimize the arts in education. This gains further emphasis when it is noted that there is a concentration of professional courses, institutional projects and events taking place in the southern and southeast states.

Although these unbalanced economic and social demands are visible, it does not mean that innovative practices and conceptions do not occur, even if they transpire with what appears to be limited impact on traditional and formalist approaches that continue to dominate the educational system as a whole. In part, new artistic experiences and a growth of arts education publications point to a situation that must be viewed as a result of the increase of undergraduate and graduate programs in universities, an effort that a number of institutions have been successfully and progressively pursuing. Today, Brazil has more than 40 graduate programs in the arts, 19 in visual arts—several of them approaching visual arts education research, even though only four are located in the north and northeast regions.

In addition to these diverse conditions, arts education in Brazil, in general, suffers from curriculum and policy reforms which restrain and dangerously insist on taking control and autonomy from the hands and heads of the teachers by imposing statistical imperatives and sequential achievement exams that tend to underestimate students' pedagogical thinking and creativity. Goodson's analysis appropriately describes this scene: "In some ways the crisis

of reform is a crisis of prescriptive optimism—a belief that what is politically pronounced and backed with armories of accountability tests will actually happen” (Goodson, 2008, p. 6).

In that sense, the Arts Curriculum National Parameters (MEC, 1997), launched in 1997 by the Federal government, gave some directions that stimulated state and municipal districts to develop particular policies and outline content for the areas of visual arts, music, dance and theatre (drama classes). This also included five thematic areas defined by the national document: ethics, health, environment, sexual orientation and cultural pluralism. Unfortunately, in many cases, state and municipal district curriculum guidelines have not avoided the prescriptive views and managerial language used in the Federal document. In a way, the local curriculum authorities have followed the structure of the National Parameters by not giving special attention to contextual demands and not including teachers’ and students’ voices in helping to formulate such guidelines. From the five thematic areas, environment and cultural pluralism seem to be the ones that have gained most attention in school policies and projects. As such, community’s initiatives as integrated art activities started to be developed in a significant number of school systems.

One can still find a predominance of formalist proposals, normative views that define evaluation and repetitive practices based on the appreciation of “great works of art,” that means, expressionist productions targeting the reproduction of these works with different materials. However, the extent to which those guidelines really enter the classrooms needs to be more closely investigated. Although since 2008 (ABEM, 2008) music classes became mandatory in the school system, there are not enough professionals to assume this responsibility. Visual arts, dance and theatre continue to struggle for curricular spaces and to provide teachers for the schooling process.

What can be considered an improvement in arts education is the greater consciousness on the part of teachers about the diversity of approaches for teaching, privileging the cultural and social grounds of these practices and reinforcing the importance of daily experiences and collaborative projects. In this way, there is a growing sense of the multi-mission task that involves teaching—planning, research, art production, and creation of modes to open space for students as protagonists in classroom reflections. More recently, evidence is also found in relation to teachers’ desire to search for new sources to develop methodological orientations, explore technology resources, construct knowledge of the cultural environment, utilise relevant case studies and so on. These are contemporary tasks that become evident through teachers increasing interest in discussing the functions of art at different levels of education.

Teaching tasks require teachers to actively participate in social and community programs, in sites and blogs that pursue educational inclusion, transformation and continuity of training. It is clear that further improvement must be directed to empower teachers’ work and educational lives such that they can share their experiences, dilemmas, achievements and questions. There is also need to further explore curriculum designs in order to account for political and

historical changes strengthening connections between art and cultural practices, especially given the overlap in the diversity of life styles that characterize the contemporary scene.

URUGUAY, ARGENTINA AND PARAGUAY

The reality and importance of arts education in these three countries is diverse. Their geographical proximity does not always mean that common elements can be identified. However, some general impressions can be established to contribute to a map of the region. From a historical perspective, trends developed in the twentieth century are characterized by an emphasis on content knowledge and formal interpretation of canonical works of art within art history, its moments and movements; the study and celebration of local artists as representatives of cultural development associated with national identity; and, to a lesser extent, the appropriation of native values which have emerged from traditional or folkloric expressions with a cultural heritage background.

Beyond specific contexts, emphasis has always been placed on the production processes of objects and images, based on the development of technical skills, especially those manual and formalistic, associated with the fine arts. In the second half of the twentieth century, a more formal and academy-oriented art education gave way to trends that aimed to acknowledge the individuality of the subjects. These trends were based generally on the influence of movements that promoted free expression, some intuitive searches and less external influences in the alleged creative impulses of individuals, especially those of childhood.

For example, in Uruguay's elementary schools, some experiences and theories were developed based on the writings and practical work of teacher Jesualdo Sosa, especially in the 1950s, or on children's drawings promoted by Mercedes Antelo and Bell Clavelli (1945–1955). A similar movement took place in Argentina, influenced by the actions carried out by Olga and Leticia Cossettini in the city of Rosario (Santa Fe province, Argentina) between 1935 and 1950. While these references may seem distant, they constitute trends that are still, more or less explicitly, in regulatory and programmatic documents pertaining to arts education in the three countries, as well as in the content of the training curricula for teachers and students of their educational systems.

By way of example, the Program for Pre-School and Primary Education, effective for all schools in Uruguay, states that education “should establish the link between the child, his sensitivity, his expression and the skills he needs to acquire in order to develop his own free, unique and creative expression” (ANEP-CEP, 2008, p. 71). A similar example can be found in Argentina where the National Education Law establishes, almost as an only reference, that arts education comprises: “Training in different artistic languages for boys, girls and adolescents, at all levels and modalities” (Law No. 26.206. Art. 39, Sec. a).

Also in Paraguay,² this general trend is explicit in the foundation of art education programs:

[Visual Arts] encourage children to develop skills to creatively express their inner world (personal view), through simple plastic productions (paintings, models, drawings, etc.) and interpret the world around them (discover and appreciate shapes, colors, volumes, textures, etc.) which entails the development of aesthetic joy, sense and imagination. (Primary School Education, 4th year program. s/d, p. 134)

But beyond these still-present guidelines, based on formalistic analytical tendencies or free expression, there are emerging possibilities that are slowly gaining attention. Moreover, a new condition, no less important, is that general education laws of the three countries taken under consideration—enacted between 1998 and 2008—explicitly recognize the importance of arts education. Thus, the new legal frameworks have allowed since the middle of the first decade of the twenty-first century, and especially in Argentina and Uruguay, the beginning of the development of practical and theoretical analysis that seek to transcend the prevailing situation.

These new opportunities work with various visual elements, emphatically including contemporary art productions which cause progressive interaction between the schools and other cultural institutions such as museums and exhibition centers. These practices begin to intertwine with different orientations that gradually recognize “that art is a field of knowledge, producer of fictional and metaphorical images, which carries various social and cultural meanings manifested through the processes of implementation and transmission of its productions” (Consejo Federal de Educación, 2010, p. 7).

In this context, theoretical developments that consider the discursive capacity of images emerge, guarding their historical and cultural contexts. In parallel, the space for Visual Culture’s perspective also expands. In this regard, it is important to note that, beyond the limited or confusing references in the official curriculum programs of the countries, there is recognition of this perspective that comes by way of the interest and actions of some teachers, research groups of public universities and regional publishing ventures directed toward teachers. Thus, we can assume after reviewing the different contexts that there is a slow but steady process of criticism and action that could transform the dominant trends to date.

CHILE, PERU AND BOLIVIA

Chile is probably one of the most advanced countries in art education programs with a leading role in experimental and investigative practice in Latin America. Since the Chilean Educational Reform, implemented in 1996, art and music are compulsory requirements in primary education and, since 1998, in secondary education. The new Curricular Bases, approved in 2012, increased time assigned to art and music and proposes general objectives to know and

appreciate artistic expressions and express through visual arts or music (CME, 2011). Although the curricular approach is structured on a Discipline-Based Art Education (DBAE) model, it is practice and technical-oriented, where art history and art appreciation are contemplated but not central.

It is important to point out that arts education in Chile does not bond to external evaluations or high education selection (Martínez, 2011) such as occurs in Brazil or Spain; therefore, theory is not imposed in the content of the curriculum. The arts curriculum orientation is the development of expression and creativity as a process, organized in two axes: on one side creation and expression, and on the other, appreciation and a critical response to art (ME, 2012). Since the Educational Reform, visual culture has been included in the curriculum program which includes design, popular and indigenous crafts content, but does not address a visual culture pedagogy (Martínez, 2011). Nonetheless, researchers such as Luiz Hernán Errázuriz and Jaime Martínez, among others, are opening spaces for visual arts education innovational programs; cultural institutions are promoting art on education projects and art teachers, researchers, artists and educational policy makers are organized and discussing contemporary challenges in arts education.

In Peru, the Educational Reform of 2009 established a National Curriculum Design based on ethics, equity, democracy, intercultural, environmental conscious, creativity, innovative and quality principles which is open, flexible, inclusive and diversity-oriented (PME, 2008). Within this framework, the arts program is oriented to the development of expression and creativity and, similar to the Chilean model, it follows two axes: artistic expression and artistic appreciation. But, it is practice and technical-oriented curriculum within a traditional academic conceptual frame, with art theory and art history barely present. In 2014, the Proposition for Dialogue for a National Curriculum Frame was launched, where interaction with art is one among eight fundamental learning competences for life. The proposition opens up new spaces (PME, 2014) for visual culture educational approaches on the discourse level, while at the same time still maintains technical and formal content within a modernist approach. In February 2015, the country hosted the First International Congress of Arts Education and Visual Culture “Towards inclusive and intercultural education” sponsored by *Consejo Latinoamericano de Educación por el Arte*³ (CLEA), which contributes to the discussion of cultural issues on art education reform processes.

Bolivia is perhaps one of the most peculiar countries in arts education programs in Latin America. The 1994 Bolivian Educational Reform was intercultural, based on a popular participation structure, and student-centered. It had a similar expression/creativity/appreciation structure as the Chilean Educational Reform curriculum for arts education, but went further; it adopted the category *expression and creativity* instead of art in the curriculum. The main characteristic of this reform was integration of visual arts, music, dance and drama under related competences. The approach was formal and conceptually oriented. By 2005, it was implemented in almost all primary school levels. In 2006, it was

canceled and replaced but only in 2010 when the new Reform Aveliño Siñani-Elizardo Pérez was approved.

The new reform is framed around decolonization, production, intercultural practice and conceptual understanding but is content-centered (BME, 2012). It aims to dismantle a traditional pedagogical ideology to recover ancestral knowing (which is also old but is a vital connection frame) (see Mayorga, 2012). In this perspective, arts education is productively oriented while attached to cultural practices and community production needs. On the classroom ground, little has changed in art teaching practices centered on manual crafts. The 1994 reform was barely implemented and the new one is not yet fully implemented (Mayorga, 2012). There is no art teachers' organization in Bolivia, and it is not a compulsory discipline or requirement in any school level.

COLOMBIA, VENEZUELA AND ECUADOR

In the case of Colombian art education, there have been mobilizations in public politics and we have seen challenges, over the last 30 years (as in the eighties) where aesthetic education was in national curriculum to homogenize teaching artistic techniques; in the 1990s, there were steps toward a non-nationalized position, under autonomic attributions on institutional educational projects (*proyectos educativos institucionales PEI*).

Under the framework of the 115 Law of 1994, General Education Law, Arts and Cultural Education is established as a core knowledge field. This has promoted policies that emerged from State propositions to include Indicators Achievements in Arts Education (CMEN, 2000); learning paths (CMEN, 2010), fed from the UNESCO's *Roadmap for Arts Education* (2006) and following *commitments to development goals* (2010), among other new research policy framing, labor niches voices and the renewed presence of the arts in education.

Each one of these renovated policies brings new forms of articulation, which disposes the art and education professionals and researchers to debates that, in some cases, dislocate their curricular practices and encapsulate all the artistic fields—visual arts, audiovisual arts, music, dance, theater and or literature—toward an integral development of human beings.

These debates create the following questions: Why is arts education a knowledge field? Is it possible to measure the impact on the children that have access to arts education of high quality? When is arts education considered to be of high quality? What is an arts education curriculum? What levels of education is instructed? Which kind of profile should our arts teachers have? How many pedagogical models have passed by the curricular standpoints of arts education on initial, medium and advanced levels? These are among many other matters to further discuss.

In the twenty-first century, the guideline policies prepare artists, and educators, thanks to the existence of a national curriculum, to promote individualized approaches, achieved through sequences that bind together art, children-teacher relations and the vocational focus of the institutions' role in

constructing a better country. Among other points of interest, there are artistic education disciplinary visions, basic practices of initiation in art and expanded time in the public school schedule. In the last four years, the inclusion of arts in the curriculum drove important projects such as the extension of the school day time, or the attention over the first infancy. In Bogota 2012–2016, the proposed integration of arts, culture and sports in education was the main project for the cultural sector.

The integration of both artists in the school and artistic organizations around the school have had social effects, with repercussions for knowledge construction, subjectivities and the way in which we address the arts, but there are also impacts for the city and other non-academic ways of knowing. Thanks to the dialogue between education and culture programs as Local Centers of Art for the children and the youth (*CLAN—Centros Locales de Arte para la niñez y la juventud*) and “Life-Art Weavers on the first infancy” (*Tejedores de Vida-Arte en primera Infancia*) showed how art, education and life draw together the social and communitarian impacts without precedent. Gabriel García Márquez (MCED, 1994) has proposed as a goal for education “to integrate science and art to the family’s basic needs, to make them a question of daily life of every citizen from cradle to tomb” (p. 29).

In Venezuela, the transit of the conditions that generate educational system policies poses challenges to arts education. The Ministry of Education and Culture support two fields which are significant for the configuration of memory: identity and national sovereignty.

For the Venezuelan case, the Organic Law of Education of 1980, revised in 2009 (VLOE, 2009), in accordance with the 4° article of Education and Culture contributes structurally to conceive education as a human right and as a fundamental social duty oriented to the development of the creative potential, of each human being in historically given conditions. Education and Culture are the central axes in the creation, transmission and reproduction of diverse manifestations and cultural values, inventions, expressions, representations and distinctive characteristics to appreciate, assume and transform reality. The State assumes education as an essential process to promote strength and spread Venezuelan cultural values. It, then, proposes programs for the widespread dissemination of “arts and culture for peace” (2015), where everyone is encouraged to sing, tell stories, dance and paint. An example of this is through the “joropo”⁴ which encompasses this feeling. Joropo’s high-pitched and deep mixtures impregnate communities with the soft aromas of schools free from violence, full of harmony and collective constructions.

Each one and every contribution from mothers, neighbors, artists and teachers are of vital importance for the development of that educational and cultural policy. Adults and children celebrate the daily discovery of providing to the others through creative and artistic processes that are their own. The Popular Power Ministry for Education and its dependencies: The Symphony Orchestra of Venezuela and the Madera Group, in conjunction with the Popular Power Ministry for the Culture and its dependencies of the National Centre for the Theater, National Centre for the Music, National Centre for the Dance,

Typical Orchestra Foundation, *Corazon Adentro* Cultural Mission and all the Cultural Cabinets for the states, the *Cesar Rengifo* Movement Foundation and the National System of Orchestra, united as a single Bolivarian Government, planned and executed in the scholar year of 2014–2015, the activation of the so-called *Grillas Culturales*, as the main flagship program of the Widespread Plan of the Arts and Culture for Peace.

In the Ecuadorian case, the Organic Law of Education of 1997 referred to in its national curriculum at the aesthetic culture field and in the adjustment of orientations and guidelines already mentions the Art Education field. The organic law of intercultural education of 2012 is linked with the national curriculum—of which basic obligatory content operates with guidelines of educational quality, which underpin the development and implementation of the national curriculum. This includes what is consigned including the guidelines for the general baccalaureat (EME, 2014) which correspond to a DBAE approach (Discipline-Based Art Education-Getty Foundation).

The arts education field bases its learning-teaching structure on axes to influence, creation, appreciation, art history and aesthetics. Teachers are provided with accompanying guidelines to structure the curriculum from an integrator axe—To Construct Identity: through experiences and processes of perception, critical thinking development and creation of artistic objects or actions that promote the self-awareness, sensitivity for the environment and daily innovation. Macro-skills center learning axes around—exploring, knowing, appreciating and creating—in the personal world that inquires and orients interdisciplinary devices in an education that integrates knowing. It opens the specters of the application to the different artistic disciplines in the school environment, well aware of the existence of a real art world, outside the school, that transits by learning processes and that holds in itself a structure of capacities and competences for the students included in the national curriculum of developments.

Arts education in Latin America is a knowledge field that has managed to situate itself and resignify its practices, modifying and adjusting its policies toward the promotion of expressive potentialities, identity strengthening, the building of national memories, development of rights and liberties in the exercise of a new Latin American citizenship. Arts education is recognized as a plural and complex knowledge field. Today, after multiple debates from the last 30 years, we are witnessing the openness that makes possible national projects situated in cultural democracy, achieving the integration of cultural and artistic fields in education in all its modalities throughout one's lifetime. There is still much more to do in order to ensure continued vigilance in providing quality arts education in Latin America.

MEXICO

As a starting point, we could assert that providing an overview about arts education in Mexico is daunting! To claim the existence of arts education as a school subject in the curriculum of the academic system is quite outrageous,

since it is taught only one hour per week approximately, resulting in barely 40 hours through the entire school year. There is a blatant lack of arts education in the educational background of Mexican children and young people, in general. Moreover, teachers must multi-task to cover and convey four distinctive artistic expressions: bodily expression and dance, theatrical, visual arts, and musical appreciation.

Notwithstanding the above, the study programs overseen by the Secretary of Public Education establish purposes to be reached through the arts: to encourage the love for artistic manifestations, to develop creativity, as well as to stimulate sensibility and art perception (Godínez Rojas, 2007). Among the parameters and content to include are the aesthetic elements of each artistic language and some facts about their historical background (mainly Western and European). Popular and native art manifestations produced in this country are neither mentioned nor encouraged though! This is unfortunate in a context where a huge variety of indigenous and mestizo rooted cultural traditions can be witnessed, a place where the artistic sensibility of its people can be found in every corner. Among them, folk eminent composer singers are found, street artists that bring to life the walls of the city, and both male and female artisans who fill this land with color. We refer to extremely creative, inventive people driven by the passion of their roots and cultural identity.

Therefore, if this is the case, why is art a neglected discipline in our schools? Why does all this fertile culture that lives on the streets, neighborhoods, towns and cities not get to the most relevant and concerning field, that is, our schools' classrooms? How can we value our roots, traditions and art manifestations, if spectators who appreciate our tangible and intangible heritage and assets are non-existent? What happens to the training of art teachers? Why is there a lack of systematic and reputable research about arts education in the Mexican academic system? Answering these questions is not an easy task but it strengthens our desire to continue conducting research.

We could venture to give some tentative answers about the oversight and omission of arts education in schools. The first relates to the lack of interest amongst researchers, either educators or art historians, to address the subject in a systematic and reputable manner. Practically, they have focused on the study of art and artists leaving aside the creation of audiences and art spectators. Another important aspect is the shortage of schools and educational programs for the further training and instruction of arts teachers. To make this possible, it is necessary to guarantee public policies that promote and regulate the art education in this country (Fernández, 2003).

However, Jiménez Lupercio (1998) reminds us that the Secretary of Public Education underestimates the potential of art education. So much so, that the Main Education Law (*Ley General de Educación*) does not make any reference to the teaching of arts, which leads to the lack of consideration of artistic expression as an educational modality, central curricular axis, nor college degree. Unfortunately, the few institutions and public schools in charge of the

arts teaching professionalization have been gradually dismantled due to non-existent economic support, especially by the Mexican government.

CONCLUSION

It is noticeable that for the last two decades, arts education is developing and changing in a great number of Latin American countries, and this process is linked to the educational reforms under way on the continent, especially in South America. Unquestionably, the experiences of arts education in each of these countries are stimulating and they share several similarities and differences. In all countries, cited in this chapter, despite the educational reforms, there has been a predominance of formalist proposals, and emphasis has been placed on production processes of objects and images. Moreover, it is possible to grasp the influence of DBAE across the curricula in most of these countries. However, it is particularly due to new curricular proposals that new programs have been established, and a set of challenges and developments have occurred around the impact of technology and digital images in our everyday lives and anticipated the impact of Visual Culture Education in South America (Errázuriz, 2001, p. 15), largely in Argentina, Bolivia, Brazil, Chile, Peru and Uruguay (see Dias, 2011; Martins, Miranda, Oliveira, Tourinho, & Vicci, 2015).

Visual culture, as an emergent transdisciplinary and cross-methodological field of inquiry that studies the social construction of visual experience, is still extraordinarily fluid and there is largely an understanding that visual culture emphasizes the everyday experiences of the visual, and thus moves its attention away from the exclusive notions of high art to embrace the visual representations of everyday existence. In addition, by denying boundaries between elite and popular art forms, visual culture takes as its objects the artifacts, technologies and institutions of visual representation. Then teaching and learning of visual culture, or visual culture education, does not erase high art from the curriculum but rather approaches it from an inclusive perspective in which different forms of visual culture production can be understood through non-hierarchical categories. This occurs because it leads to critical consciousness that engages in social critique as its primary dialogue, which leads to understanding, and then action. The best word to describe this process is “agency,” a critical awareness that leads to informed action to resist processes of domination in our everyday lives. Visual culture education is open to new and diverse forms of knowledge and promotes understanding of hidden means of oppression, rejects the culture of positivism and accepts the idea that facts and values are indivisible, and above all, that knowledge is socially constructed and intrinsically related to power. Accordingly, visual culture education encourages passive consumers to become active producers of culture, revealing and resisting in the process homogenizing structures. Latin America has been approaching the context of cultural heritage, the

colonial past and cultural fusions through visual culture education as a means to respond to these issues.

By problematizing and creating a net of knowledge and policies, arts education in these countries in Latin America has been able to improve its quality. To sum up, we still need an arts education actually powerfully committed to an overall education, which includes recognizing the valuable contribution that the arts can make to the education of children and adults.

NOTES

1. South, southeast, mid-west, northeast and north.
2. The term used was “Artes Plásticas,” but we translated it as visual arts, and throughout this paper, since it has not been applied more broadly in Anglophonic countries as it is in Latin countries.
3. Latin American Council For Art Education (CLEA).
4. Creole term which has African, native South American and European influences and originated in parts of what is Venezuela and Colombia. It is a fundamental creole music that encompasses a multitude of rhythms.

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Reflections on Contemporary Arts Education in Egypt, Lebanon and Saudi Arabia

Rose Martin, Samia El-Sheikh, and Bilal Makled

INTRODUCTION

بذرة الشجرة أول

A tree begins with a seed

(Arabic proverb)

This research critically reflects on current arts education in Egypt, Lebanon and Saudi Arabia, utilizing the personal narratives of the authors who are three arts educators and researchers working in the region. These narratives illuminate that those seeking, facilitating and leading arts education face a range of issues; however, artistic practice and engagement is rich within this region of the world. Artistic practices are intimately intertwined into the lives of the people of the Arab world, and arts education extends beyond the walls of schools, studios and universities and reaches into the cultural and social fabric of streets, communities, homes and families. Artistic education in Egypt, Lebanon and Saudi Arabia is conveyed in a multitude of ways, echoing the cultural reality of these diverse and dynamic societies. It can be noted that the current arts education practices in each of the countries are at different stages of development.

In some locations such as Lebanon, there is a rich and diverse artistic scene. Visual arts, music, dance, theatre, handcrafts and poetry are readily accessi-

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ble to many, although are yet to all be integrated within the formal public school curriculum. For example, arts subjects such as visual arts and theatre are integrated within the formal curriculum in Lebanon (Frayha, 2003). However, subjects such as music and dance are not included. Some public schools engage music specialists to teach, but it has been noted that the number is not evenly distributed (Baltagi, 2007).

In other locations, such as Saudi Arabia, political and religious agendas influence the types of artistic practices that are taking place. There might not be avant-garde contemporary dance practices occurring here, but there are a multitude of education practices occurring within other artistic disciplines, such as visual arts and craft.

Arts, and more specifically arts education, in the Middle Eastern and the Arabian Peninsula have tended to be neglected by scholars, and often misinterpreted. The representations of specific arts practices in the region have succumbed to distorted, romanticized, exoticized perceptions, understandings and images when being investigated or presented (Shay & Sellers-Young, 2003). For example, some accounts of dance practices in the region tend to reiterate Orientalist stereotypes of both the practices occurring (such as eroticized and exoticized accounts of belly dancing; see Buonaventura, 1983, 2004, 2010) and also generalizations about the people engaging in arts in the region (for examples see: Al-Faruqi, 1978; Helland, 2001).

There are a small number of valuable resources on arts practices, experiences and education in the Arab world (for examples see: Campbell & Beegle, 2003; Karayanni, 2004, 2009; Kaschl, 2003; Khoury, Martin, & Rowe, 2013; Martin, 2012, 2013; Rowe, 2007a, 2007b, 2008, 2009, 2010; Shay, 1994, 1999a, 2002, 2006, 2008; Toukan, 2010; Urbain, 2015; Van Nieuwkerk, 1995, 2001a, 2001b; Winegar, 2006). Simultaneously, in Egypt, Lebanon and Saudi Arabia, there have been substantial developments in specific areas of art over the past decade. For example, Beirut's multidisciplinary arts scene is flourishing, with the emergence of events such as Ashkal Alwan's HomeWorks Forum. Cairo's contemporary arts practices are growing through platforms such as Downtown Contemporary Arts Festival (D-CAF), and the 21–39 Jeddah Arts Festival is actively seeking to promote contemporary visual art practices in Saudi Arabia.

Through the three authors' distinct experiences the nuances of pedagogy, policy and practice in arts education in the region are revealed. Samia, an arts educator from Cairo, explores her experiences of teaching hand weaving and fibre arts in Sinai, and her work in Cairo with AmeSEA. Rose, a dance educator and researcher from Auckland, New Zealand, reflects on her work in Lebanon, with a particular focus on the experience of teaching dance video workshops in the Bourj el-Barajneh Palestinian Refugee Camp in Beirut. Bilal, an arts scholar offers insight into visual art education in the general school curriculum in Mecca, and his reflections on teaching of the arts in Saudi Arabia.

It is also of relevance to highlight the relationship between the geographical location this chapter focuses on and the emerging discourses surrounding the uprisings, political shifts and ongoing conflict in the region.¹ The uprisings and contemporary conflicts across the wider Middle East and Arabian Peninsular region have stimulated issues regarding East/West relations, the exchange of diverse knowledge and the role of the “native intellectual” (Fanon, 1961/1967, p. 35) within a post-colonial society. The arts do not often feature in current, dominant accounts of the uprisings, political tensions and conflicts, yet art and artists in the region are inevitably affected by these events and ideas. The instability of the region can result in displacement, health issues or an unstable school schedule for children and youth (Devakumar et al., 2015). In turn, this means that arts education is not always accessible. Concurrently, arts educators in the Arab world are actively seeking to facilitate positive transformation for individuals and collectives through the teaching, learning, activism and presentation of the arts in a variety of ways (Khoury, 2014; Khoury et al., 2013).

This chapter provides an articulation and reflection on specific arts education situations occurring in the region and how regional politics are impacting on the perceptions and practices of arts education. It is intended that this chapter contributes to the global conversation of arts education, and broadens knowledge and understandings of arts education within the Middle Eastern region. The three narratives shared below provide a snapshot of an arts education experience and/or event in Egypt, Lebanon and Saudi Arabia. It is anticipated that these will be a starting point for further dialogue and discussion to emerge about arts education in the Arab world.

SAMIA’S STORY: WORKING IN CAIRO WITH INTERNATIONAL ORGANIZATIONS FOR ARTS EDUCATION AND FACILITATING HANDCRAFT WORKSHOPS IN SINAI

As an arts educator working in Egypt I perceive that art encompasses a diverse range of human activities, often involving imaginative, creative and technical skill. As I understand it, arts education in its simplest form allows individuals to transfer, develop and create ideas, skills and behaviours.

Over the past decade, many arts education projects have taken place in Egypt with the intention of improving engagement and accessibility to artistic experiences. The majority of the projects I have participated in are situated in Sinai and southern Egypt. These projects have often focused on an educational encounter with what could be described as ‘traditional’ or ‘local’ arts and crafts with those in Bedouin communities.

For the Bedouins who live in rural locations in the Sinai, arts are often a non-formal practice and an integral part of everyday life. In my experiences of working with various Bedouin groups, I have noticed how there has been



Fig. 1 Bedouin women working with Samia El-Sheikh. Photo courtesy of Samia El-Sheikh

a focus on the preservation of culture, and significant questioning of how to develop crafts practices without radically shifting or diluting the cultural identity they seek to hold on to. I travelled several times to the desert of Sinai to work with small groups facilitating weaving and handcrafts workshops. These workshops were held in a very basic tent (see image below), and were quite informal, both in structure and attendance. I worked with ten women who had a good understanding and existing skills of warp face weaving. The program aimed to work with them daily over ten days, to produce a new item that could be easy for them to sell and gain money while also sustaining their unique craft. While the act of weaving was a focus, so was working with the group to carefully price their items and calculate the cost in a fair way (Fig. 1).

Bedouin people are nomadic, and the boundaries of the tribes in this region are indistinct. However, despite the haziness of tribal borders, each Bedouin group has distinct practices pertaining to arts and crafts, and those inside and outside of the groups respect these traditions. The practice of handcrafts by the Bedouin in the Sinai can be seen as part of everyday life, serving a purpose beyond mere aesthetic engagement or an activity for recreation and social purposes. For example, weaving is one of the most important techniques, and a practice that Bedouin women learn from a young age—from mothers, sisters, aunts, cousins, grandmothers and friends. In their daily life, women and children work with sheep. They cut the sheep wool in a manual way and spin it to make yarns for weaving their tent. It is a practice that allows an opportunity for creative expression whilst simultaneously consolidating collective tribal identities. It gathers them to share their experiences and stories, with circles of children playing around them and sometimes helping to collect items to build looms on the ground (as in the image below). Such informal arts practices, which are taught and learnt in an informal way, also provide a modest income to sustain families (Fig. 2).



Fig. 2 Warp on ground looms, fixed by Bedouin women, South Sinai, 2009. Photo courtesy of Samia El-Sheikh

My facilitation of the workshops was in part motivated by my own interest to better understand the intricacies of the practices that these women have been engaging with, some for many years. Another motivation I had was to work with the women to explore how elements of teaching and learning Bedouin handcrafts might be taught within a more formal education setting, such as government-funded schools in Egypt. It can be noted that due to the shift of rural to urban living in Egypt over recent decades (and along with this a disbanding of some Bedouin communities), artistic practices have, at times, become separated from their ‘traditional’ locations. This urban crawl is perhaps in part out of necessity—the need for employment, education, healthcare—and in part reflective of the processes of globalization around the world. Many children who in the past would have learnt arts practices from family and social situations, now only have the opportunity to engage with the arts in formal education settings. Through incorporating practices such as handcrafts from Bedouin contexts in a formal learning situation, students not only have the opportunity to learn the techniques but also encounter their history, lineage and tradition. At the same time, it could be noted that those who engage with the weaving and handcraft practices do not necessarily view these practices as ‘art’. Rather, they are perhaps seen as ‘craft’ practice. This tension of terminology, of what constitutes ‘art’ or ‘craft’ is a potential area for future discussion.

My experiences of working in various contexts have revealed to me that arts education within the formal education curriculum in Egypt is still evolving along with gradual awareness of the importance of arts education. Thirty years ago, art education was obsolete in school programs. Arts education (namely, visual art and music) has started to flourish in Egypt over the past decade through the work of some key Egyptian professors who have fought for art education subjects to be incorporated as weekly sessions in the general school system, from elementary through to secondary schools. This group are also members of the International Society for Education through Arts (InSEA). InSEA is a non-profit society that shares arts education experiences and resources online, through art education congresses, forums and workshops and also seeks to be involved in assisting school teachers with arts education practices. Involvement in global conversations pertaining to arts education led arts educators and scholars in the Middle East and North Africa to establish the Africa and Middle East Society for Education through Arts (AmeSEA). AmeSEA is committed to ensuring that every child in a government-funded school has equal access to a well-rounded education of which the arts are a central component. AmeSEA works to achieve this mission through school and community programs, professional development, and advocacy.

ROSE'S STORY: TEACHING DANCE VIDEO WORKSHOPS IN BOURJ EL-BARAJNEH PALESTINIAN REFUGEE CAMP IN BEIRUT

In 1948, the first wave of Palestinian refugees arrived in Lebanon to seek what was believed to be short-lived refuge. A second exodus followed in 1967 as a result of the Arab–Israeli war. In 1970, thousands of Palestinian refugees fled to Lebanon from the Black September Jordanian Civil War. As of April 2014, over 53,070 Palestine refugees from Syria had sought safety in Lebanon from the ongoing conflict in Syria (UNRWA, 2014). At present, the total estimated population of Palestinian refugees in the Arab world is about two million. According to the United Nations Relief and Works Agency (UNRWA) approximately 449,957 registered Palestinian refugees reside in Lebanon. However, this number is contested and estimates vary between 250,000 to 400,000. In Lebanon there are 12 refugee camps that are UNRWA recognized (UNRWA, 2014). The UNRWA administers the education offered in the camps, and the UNRWA schools in Lebanon follow the Lebanese Ministry of Education's curricula and textbooks. However, resources are often stretched, social and political issues in the camp can inhibit access to education for all, and the conditions of the camps do not necessarily make for a conducive learning environment (Shuayb, 2014).

In December 2009, and again in April 2011, my colleague, Dr. Nicholas Rowe, and I went to Bourj el-Barajneh Palestinian Refugee Camp to facilitate a series of dance video workshops for children and youth. While Nicholas was an experienced practitioner in such situations, with extensive experience working in Palestinian refugee camps, initially I was a complete novice. The first time I went to this camp I did not know what to expect. My non-existent Arabic and meagre knowledge of the Palestinian situation meant the best and most practical option was to follow Nicholas' lead.

Bourj el-Barajneh, translated as towers of the towers, is a refugee camp where approximately 20,000 people live in one square kilometre. The camp is situated in the southern suburbs of Beirut, deep in the heart of Hezbollah territory.² Established in 1948 to accommodate Palestinian refugees from the Galilee region, Bourj el-Barajneh was one of the areas invaded by Israel in 1982 during the first Lebanese Civil War (Fig. 3).

Arriving with three hand-held cameras, a tripod and two translators we walked into the camp. After navigating the maze of alleyways between crumbling buildings riddled with bullet holes from conflicts past we met with the group of children and young people we would be working with over the coming days. It became apparent that any pre-conceived notions I had of how a dance workshop should be run, or even why it should be run would have to re-considered.

I was immediately struck by the feeling that time seemed to stand still. Generation after generation, children grow up in the same desperate reality,



Fig. 3 Image from a dance video workshop in Bourj el-Barajneh camp. Photo courtesy of Rose Martin

punished for crimes they did not commit, injured by a history not of their making. They stand on balconies, cracked beyond repair, watching the world of Beirut on the horizon go by. Illegal construction and limited space for horizontal expansion has forced the community to build vertically, creating a Kafkaian-like reality, true but surreal. The refugees also teeter between the lines of an almost pseudo-reality. They find themselves held hostage in time and space, in a growing city, a rapidly changing world, frozen in time and increasingly lowered expectations. Open sewers run through the narrow alleyways, a spider web of exposed electrical wires runs overhead, some dangerously low; as a result, there are numerous fatalities every year due to electrocution. Initially I was sceptical as to how a few days of dancing might make an impact in such a situation.

In this workshop, Nicholas took a similar approach to his previous work in this and other refugee camps. He has explained that within this workshop there would be a clearer focus on the function of dance to collectively re-define and re-imagine space. Nicholas began the workshop by playing movement games with a group of ten children, who were between 9 and 15 years of age and of mixed abilities. Over the days we were in the camp brothers, sisters and cousins also joined in swelling the number of participants. Nicholas encouraged the group to devise some short stories that they wanted to make a dance about. They came up with four stories with the common thread of a football game running through them all. As a group, we started to make some movement related to each story and characters were developed. When they were told that they could film their stories anywhere in the camp there were giggles and looks of confusion, but there were also suggestions of 'film it in my house' or 'I know a great place' and we set out to begin filming.

The children led us through their streets, and we stopped in an empty alleyway with high walls either side and water streaming down one like a waterfall. The space implicitly called for movement that navigated around the spray of water, over the muddy puddles, and under the electrical wires above. This story was quite straightforward; it was about a group of boys who annoyed a group of girls who liked to dance, the boys would always run through the circle the girls were dancing in, they would chase them and generally cause chaos.

The boys were energetic in their performance, wanting to show off their 'best' moves, which were often fast and frenetic. The girls wanted to show through the story how they just wanted to continue with their dancing, performing calm *dakbe*³ movements in circles or lines, however running and jumping when the group of boys disrupted them. The movement the group decided to use was a hybrid of *dakbe*, gestural and what might be considered to be popular movements. In this alleyway it appeared that their physicality was linked with the sensory aspects of the space. Some traced the wall with their hands or ran their fingers under the water coming down the concrete wall. The puddles

incited jumps over them and unsuspecting members of the community who were walking through the alleyway became caught up in the movement, some joined in, others scurried past. A group of little girls, no more than five or six years old looked on, wide-eyed whispering to each other with smiles beginning to stretch across their faces.

These dance video workshops specifically focus on how dance can contribute to the sustainability of communities during times of adversity, and within this provide a creative, informal learning experience. The activities are not designed to be psychotherapy, and nor is it intended to be drama-through-movement. This is not to devalue the use of dance within these modes, but rather re-frame it from an alternative perspective. Within this alternate frame, it could be understood that perhaps the most useful thing that any art form can do when instability surrounds us is draw our attention away from current tragedies and hardships and into a safe (in terms of being able to take risks in a supportive environment), creative world where anything is possible. It may not seem hugely significant, but when everything in some situations is so impacted by an ongoing trauma, being able to step (or hop, shuffle or slide) out of it for an hour or two can allow for physical, social and personal regeneration to begin.

BILAL'S STORY: REFLECTIONS ON PHILOSOPHICAL INFLUENCES AND ART EDUCATION IN THE CURRICULUM OF MECCA, SAUDI ARABIA

As an arts educator, researcher and practitioner concerned with the visual arts and working in Mecca, Saudi Arabia, there are certain issues and considerations I have noted in arts education in this particular cultural locale. In the Saudi Arabian 1st–12th grade (K-12, children approximately 6–17 years of age) education system art classes generally run for 90 minutes each week. Most K-12 art teachers hold a bachelor's degree in education, and they receive their arts training at teachers' college rather than at fine arts programs in universities. Arts education in a teachers' college is different to art education in a fine arts program in a university, in the sense that the primary focus of art education in a teachers college is not the art that is produced; rather it is the curriculum and pedagogical understandings and theories which are the focus. The ramifications of this mean that the majority of those teaching in the K-12 system have no experience as visual arts practitioners (Fig. 4).

In Saudi Arabia, the culture is conservative, and dominated by Islamic religious perspectives. Genders are separated within public spaces such as schools, and to some extent, private home spaces too. This means that students learn in all male or all female environments; in turn, this can impact on the art the



Fig. 4 Mixed media artwork by schoolgirls in Mecca. Photo courtesy of Bilal Makled

teacher chooses to facilitate and the outputs the students create. When one is immersed within a context where religion is so prevalent I have found that it is nearly impossible for the religious environment not to have an influence on how the world is understood. In turn this can shape (to some extent) the visual arts practices occurring in Saudi Arabia. The values conveyed by Islam practised in Saudi Arabia, rather than the rise of Islam more generally have resulted in particular nuances in the artistic work emerging from Saudi Arabia and how artistic practices are taught. For example, many artists, arts educators and students are reluctant or refuse to draw or depict people in their artwork.⁴ This has resulted in an abstract style of work, even with younger students in formal arts education settings.

The religious influence encouraging gender segregation, and issues such as the choice to represent certain ideas (or not) in the artwork, can often result in some students missing out on partaking in arts education, especially if parents deem it 'inappropriate'. Often girls are the ones who are unable to participate, resulting in them not attaining a well-rounded education and artistic experience. As an arts educator working within the confines of a particular cultural and religious context I am seeking to explore how these challenges can be negotiated.

COLLECTIVE REFLECTIONS ON THE THREE EXPERIENCES

The three experiences from the authors illuminate that arts education in the Middle East and Arabian Peninsula is diverse. In all three experiences, the impact of arts education in non-formal locations is emphasized. Further investigations of formal locations, such as school curricula in the region would be beneficial to explore how arts education is accessed and appreciated within such contexts. It can also be noted that the sociopolitical context of the region profoundly shapes the artistic learning experience. It could be said that the arts education practices in some parts of Egypt, Lebanon and Saudi Arabia are still grappling with access to artistic experiences and the right to education and cultural participation. As the UNESCO Roadmap for Arts Education (2006) articulates:

International declarations and conventions aim at securing for every child and adult the right to education and to opportunities that will ensure full and harmonious development and participation in cultural and artistic life. The basic rationale for making Arts Education an important and, indeed, compulsory part of the educational programme in any country emerges from these rights. (p. 3)

It may also be of benefit for the essential strategies for effective arts education, as outlined in the UNESCO Roadmap for Arts Education (2006), to be further contemplated by those within the Ministries of Education in locations such as Egypt, Lebanon and Saudi Arabia. This could allow for a more comprehensive arts curricula and greater support and resources for arts educators. However, in saying this each location in the region is encountering unique challenges and experiences. In Samia's narrative, we can observe how there is a rural to urban shift in Egypt's population, leading to questions surrounding what in turn might happen to arts and crafts practices that once solely existed in informal rural settings. In Rose's narrative the climate of trauma can be woven into the arts learning experience, re-imagining and re-defining how we might understand and experience our surroundings through arts education encounters. As noted in Bilal's narrative, in Saudi Arabia it is the negotiation of strict Islamic expectations and protocols, which can challenge, shape and inspire visual arts education and practices. The three authors' experiences barely begin to scrape the surface of the arts education practices occurring in the region, if anything their perspectives are merely small snapshots of certain places at certain times.

CONCLUSION

Like the Arabic proverb at the opening of this chapter articulates, 'a tree begins with a seed'. The seed for arts education in the Middle East and Arabian Peninsula has been planted, and the roots are forming for a strong

future for arts education across the region. What is required for the next phase of development is patience and perseverance, and those working with arts education in the region to have support both nationally and internationally to nurture and encourage existing projects and new initiatives. Including the voices of those working within the arts in the Middle East and Arabian Peninsula in global dialogues demonstrates respect, value and inclusion. Through this respectful dialogue tolerance and understanding of the diversity and nuances of the arts, and more specifically arts education practices, taking place in the region can be presented. In a time when this region is experiencing conflict, trauma, political instability, refugee crisis and economic hardship it is now more than ever we need to look at situations creatively. We need to encourage people to personally express themselves through dancing, weaving or painting in order to foster a sense of collective community. From this perspective, arts education in the Middle East and Arabian Peninsula is not a luxury, it is a necessity.

NOTES

1. The Middle East and North Africa region has been in turmoil over the past five years (Danahar, 2015). There have been numerous political tensions in the region, armed conflict, violent protests and upheavals. Uprisings occurred in Tunisia and Egypt; civil war in Libya resulting in the fall of its government; civil uprisings in Bahrain, Syria, and Yemen; major protests, violence and turmoil in Algeria, Iraq, Jordan, Kuwait, Morocco, Oman; Lebanon, Mauritania, Saudi Arabia, Sudan, and Western Sahara (Bishara, 2013; Danahar, 2015; Fakhoury, 2011). It can be noted that the uprisings in Syria have led to a horrific civil war conflict. This has resulted in many casualties, displaced people and refugees. The events in Syria have in turn had a profound effect on the surrounding region (Danahar, 2015).
2. Hezbollah (also transliterated as Hizbullah or Hizballah) is a Shi'a Islamist militant group and political party based in Lebanon, with a strong presence in southern Lebanon (Levitt, 2013; Norton, 2014).
3. Dabke is a folk dance 'made up of intricate steps and stomps' (Rowe, 2011, p. 364) performed by both men and women that is popular in locations such as Palestine, Lebanon, Syria, Iraq, Jordan, the north of Saudi Arabia, Occupied Palestinian Territories/Israel and Yemen.
4. In Islam the notion of aniconism recommends avoiding creating of images of sentient beings (Burckhardt, 2009). The most absolute prescription is of images of God, and also depictions of Muhammed and Islamic prophets (Burckhardt, 2009). It can be noted that the depiction of all humans and non-human animals is discouraged in the hadith (Hossein Nasr, 1987). As a result, Islamic art has been dominated by geometric patterns, calligraphy and patterns such as the arabesque. However, figurative art is still developed, especially for the private works.

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Arts Education in Canada and the United States

Susan A. O'Neill and Patrick Schmidt

INTRODUCTION

This chapter considers some key contemporary issues facing arts education in schools across Canada and the USA. In considering such a vast and diverse geographical region, we acknowledge the need to avoid oversimplifying, generalizing, and forcing a synthesis. At best, we can only provide a small snapshot of the goals, programs, curricula, and policies that exist in both countries. Since public education falls under the jurisdiction of the provinces and territories in Canada, and the states and counties in the USA, there are many small- and large-scale differences in how arts education is conceptualized, understood, practiced, and experienced. Further, our ideas must sit alongside the many uncertainties, equivocations, and controversies that characterize education curricula and policy in today's schools. With this in mind, our aim in this chapter is necessarily a modest one focused on what Blake, Smeyers, and Standish (1998) describe as “a series of explorations with critical intent” (p. 19) that might inform and provoke further insights into key areas of current interest among arts educators working in schools within both countries.

One way to address our task is to consider some of the broad and overarching controversies that characterize education in Canada and the USA more generally, and to explore the impact of these on arts education in both countries more specifically. One such controversy, which has gained increasing momentum over the past two decades, is what constitutes *schooling* versus

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education. Although this controversy is shared by many other countries around the world, there has been an increased emphasis on this debate in recent years in Canada and the USA as educators and policy makers come to terms with the changing nature of learning in the twenty-first century. The mere promise of schooling—teaching students in a building called a school—is no longer seen as a guarantee that students will emerge with an education that prepares them for success in today's world (Pritchett, 2013). As the “digital generation” has become immersed in new technologies, concerns and tensions have increased about how schools might best harness technological affordances in ways that promote inclusiveness and diversity. There has been increased recognition that public education in the twenty-first century needs to ground curricula and policies “in the immediate daily world of students as well as in the larger social, political contexts of their lives” (Portelli & Vibert, 2001, p. 63).

Young people today are *lifewide* learners (Barnett, 2012)—learning is more fluid (Bauman, 1998), networked (Castells, 2001), and takes place in contact zones across physical and virtual life spaces of home, school, local and online communities, and (mostly through the Internet) the wider world. Learning has become *unbundled* (Sefton-Green, 2006) and “freed from the boundaries of educational institutions” (Coleman, 2012, p. 2). Young people are also *multimodal* learners (Kress, 2003); their learning involves multisensory and cross-modalities where information is conveyed through more than one mode (e.g., image, sound, gesture, posture, gaze, talk, text, and movement) and modes interact in new and innovative ways to create new forms of communication, representation, and expression (Jewitt, 2008). Schools across Canada and the USA have been slow to adapt to the rapid pace of change in today's digital and globalized world. In addition, there are growing concerns that new technologies are being used to enact traditional practices rather than foster significant changes in the content and process of learning. According to Fullan (2007), even the best standards of practice in schools will only be effective if they are “evident in the daily organization and culture of schools” (p. 291). Creating a culture of change in schools requires substantive changes in structure, curricula, policies, teacher development, and educational leadership—all must be focused on “producing the capacity to seek, critically assess, and selectively incorporate new ideas and practice—all the time, inside the organization as well as outside it” (Fullan, 2004, p. 53).

What this means for arts education specifically has received far less attention. The idea that the arts are of fundamental significance to public education is not a view that is widely shared within Canada and the USA. Over the past decade, arts education programs in schools in both countries have continued to decline. In response to cutbacks and dwindling resources, arts educators have had to devote more time defending the importance of the arts in schools and less time addressing much needed educational reforms (Webster, 2014). In addition, as Myers (2007) argues in relation to school music programs in the USA, the over-concern with “preparing and polishing large ensemble performances” has reduced opportunities for students to learn “the skills needed for life-long

musical involvement” (p. 49). We have heard similar arguments in Canada and in relation to other performing arts areas. We have also heard increasing calls for arts programs in schools to place more emphasis on providing greater variety of arts activities (Sloboda, 2001), and creating partnerships between school and community arts engagement (Upitis, 2011). With the arrival of new digital technologies, there has been an increase in students’ exposure to diverse arts practices that continues to grow and evolve often in unexpected and innovative ways (O’Neill, 2014).

Learning in and through the arts is increasingly recognized as a key ingredient in educating young people in today’s digital and globalized world. The arts and artistic creativity/innovation are increasingly recognized as a catalyst for the creative economy (Howkins, 2001) and the “ultimate economic resource” (Florida, 2002). In the remainder of this chapter, we explore some key issues relating to curricula and policy in arts education in Canada (O’Neill) and the USA (Schmidt). There are many wide-ranging issues to consider and although we can only touch on some of key priorities in relation to arts education curricula and policy, we hope to illuminate some of the work that is taking shape in both countries aimed at envisioning and enacting meaningful reform in arts education for future generations.

CURRICULA AND POLICY ISSUES IN CANADA

The arts are central to the lives of Canadian youth. After travelling across Canada, the former Governor General Michaëlle Jean described how young people from coast to coast told her that the “arts and culture are vital to building social harmony among Canadians and crucial to establishing a relationship of trust between citizens and our public institutions” (Meade, 2011). The Conference Board of Canada (2008) estimated the economic impact of the cultural sector to be \$85 billion in 2007, or 7.4 % of Canada’s GDP, with an estimated 1.1 million jobs. According to the Treasury Board of Canada Secretariat (2010), “The arts make a real contribution to the social and economic lives of Canadians and Canadian communities. Whether through a collective sense of citizenship in a pluralistic society, or through the arts’ direct and indirect economic contributions to Canadian communities, the arts contribute to building a strong economy and a vibrant society” (p. x).

There is no federal department of education or integrated national system of education in Canada. In the majority of 13 jurisdictions of provinces and territories that each have their own ministries and departments of education, arts education, whether compulsory or not, tends to reach the largest number of students during the elementary years, usually from kindergarten to Grade 8. Beyond this, in most secondary schools, the arts tend to be viewed as elective subjects, particularly after Grades 9 and 10, for students who choose to “opt in” to arts education. In addition to provincial and territorial jurisdiction over the organization, delivery, and assessment of arts education, there are other provincial, territorial, and municipal arts councils, foundations, per-

forming arts companies and centers, public museums and galleries, teachers' associations, artists' groups, not-for-profit and community groups, and other agencies, which "provide funding for and/or education in, about, or through the arts for diverse populations" (Council of Ministers of Education, Canada, 2010, p. 8). Many of these other sources of arts education work in partnership with public schools. It can therefore be somewhat misleading to focus solely on the arts education curriculum documents that are developed and published by each province and territory. However, these documents do provide a useful heuristic for identifying current trends in thinking about arts education in Canadian schools.

A Focus on Twenty-First Century Learning

A recent report entitled *Shifting minds: A 21st century vision for public education in Canada*, concluded that education needs to provide "learning opportunities that are relevant to today's students" that "recognize the importance of literacy, numeracy and sciences as foundations to all learning" as well as "additional competencies" that Canadian youth "will require for success in the modern world of escalating change" (C21 Canada, 2012, p. 3). Interestingly, the report does not offer a clear definition of the term "competencies". The report does, however, suggest that a twenty-first century learning model for students in Canada should "remain true" and impart within students "the traditions and values we Canadians take pride in" (p. 3). The report identifies seven "21st century competencies"—(1) creativity, innovation and entrepreneurship, (2) critical thinking, (3) collaboration, (4) communication, (5) character, (6), culture and citizenship, and (7) computer and digital technologies—that should be the focus of Canadian public school education. It suggests that while these competencies may not be new, they are now "profoundly different by definition" and "far more important in this era than ever before" (p. 9). The report states that information communication technology (ICT) "must also be seen as inherent in all other competencies" as "a key enabler in achieving all the other competencies" (p. 9). This seems to be what was meant by twenty-first century competencies being "profoundly different" and "more important" now than in the education of Canadians in the past. The report also concluded that "we are not adapting to the new reality fast enough" and that "we need to accelerate the pace of change and ensure the shift toward twenty-first century models of learning is systemic across all of Canada and for all learners" (p. 18).

Reading this report is enough to make most educators feel what Edelman (1985) referred to as "dramaturgy in politics" or a way of describing educational reform as merely an "expression of a culture's social construction—how it expresses its values and social vision" (Ferneding, 2004, p. 52). It is also disconcerting for arts educators, who will note the lack of explicit mention of arts education in many twenty-first century learning frameworks. Instead arts education has become subsumed under the umbrella of "creativity, innovation

and entrepreneurship”. As such, there is wide variation in how ideas about arts education in the twenty-first century are envisioned within provincial and territorial curricula. A brief look at the arts curriculum in three provinces (British Columbia, Manitoba, Ontario) provides an illustration of this variety.

Personalized Learning in British Columbia

The Education Plan (2015) in British Columbia is being used as the basis for a provincial curriculum redesign that will “reflect the core competencies and skills that students need to succeed in the 21st century” (p. 9). The plan is based on the principle and practice of *personalized learning* “where students have more opportunity to pursue their passions and interests—while maintaining B.C.’s high standards of foundational skills like reading, writing and numeracy” (p. 1). Personalized learning is viewed as an effective way of addressing rapidly changing technological advances, and is coupled with *experiential learning* which is “about getting students to apply their knowledge in real-world settings” and *learner-centered approaches* “that are sensitive to individual and group differences, that promote inclusiveness and group differences, that harness students’ passions and interests, and that deliver tailored feedback and coaching” (p. 3). Although there is some confusion among educators about what is meant by the term “personalized learning”, it is broadly understood to be a learner-centered approach. However, there is a lack of clarity about what personalized learning might look like in the classroom and how traditional classroom spaces can be redesigned with “personalization” in mind.

The arts curriculum redesign for elementary schools in BC reflects considerable changes to support twenty-first century learners, including a change in the name “Fine Arts” to “Arts Education”, an integrated curriculum that includes (but is not limited to) dance drama, music, and visual arts within a single document, a concept-based design focused on acquiring “artistic habits of mind”—creating and exploring, reasoning and reflecting, and communicating and documenting—that serve as organizers for the curricular competencies in each grade, and an infusion of First People’s or Aboriginal principles of learning that emphasize an experiential and holistic learning environment. How the concept of personalized learning will manifest itself within this curriculum structure has yet to be articulated, and there is much room for future research into the impact these changes will have on both teaching practice and student learning in the arts.

Butterfly Metaphor in Manitoba

Arts education in Manitoba is compulsory for students in Grades 1 to 8, with recommended time allotments of 10 % of instruction time in Grades 1 to 6 and 8 % in Grades 7 and 8. Similar to BC, Manitoba’s arts education curriculum (2011) is also focused on creative and personalized learning, which is represented graphically and metaphorically by the image of a butterfly. The butterfly

image is used to articulate five distinct but interrelated parts (four essential learning areas that are unique to each of the four arts areas—dance, drama, music, and visual arts) and the body which represents the student as a developing musician or artist. Each of the four essential learning areas contains a statement of the overall intent of the area (or wing), a general learning outcome that identifies the knowledge, skills, and attitudes that students are expected to demonstrate with increasing competence and confidence, and specific learning outcomes or detailed learning expectations for students.

The metaphorical significance of the butterfly is used to emphasize transformation, self-actualization, visual beauty, and resilience to provide a generative framework from which educators can support, nurture, and inspire the growth of every student as an artful learner. The focus here is primarily on transformative engagement in arts education, where both educators and learners become involved in deep explorations of multiple perspectives and understandings. The metaphor approach also addresses the need for an overarching framework that contains assumptions associated with dynamic relationships between learners and their experiential learning opportunities as a source of human development, growth, and change. Within the curriculum documentation there is reference to using “ecological metaphors” in curricula to “convey the notion that knowledge is dynamic and always in the process of being constructed. Curriculum frameworks are conceived as complex, organic networks organized into living fields or landscapes, rather than as fragmented pieces of knowledge pieced together in a linear fashion” (Manitoba Arts Education Curriculum, 2011). For example, Dance learning is described as “a journey into the landscape of dance education” that provides multiple entry points for students “to enter and continue lifelong transformative travels in the dance landscape”. Drawing on Wenger’s (1988) “communities of practice” approach, the curriculum document notes the “various trajectories” that students may pursue to create “a unique point of view, a location with specific possibilities for enhancing the learning capability of [their] sphere of participation” (p. 197).

Learning in, About, and Through the Arts in Ontario

Arts education in the province of Ontario, which is compulsory for elementary students in Grades 1 to 8, is contained within an extensive curriculum document (Ontario Curriculum: The Arts, 2009). The document begins by emphasizing the essential role of the arts in students’ intellectual, social, physical, and emotional growth and well-being. Experiences in the arts (dance, drama, music, and visual arts) are seen as capable of “helping students to achieve their potential as learners and to participate fully in their community and in society as a whole” (p. 3). Three approaches to arts education are emphasized: participation in the arts (learning in the arts), analysis and appreciation of the arts (learning about the arts), and integrated learning in the arts (learning through the arts). These three approaches are applied to four central ideas—developing creativity, communicating, understanding culture, and making connections.

Prescribed expectations are provided for each of the four arts areas (dance, drama, music, and visual arts) and grouped according to three broad areas: (1) creating and presenting/performing, (2) reflecting, responding, and analyzing, and (3) exploring forms and cultural contexts.

Although media arts and multimedia technology do not have their own strand, the Ontario curriculum document states “the arts curriculum must take [media arts] into account” (p. 18). The document goes on to describe the global transformation of culture that has taken place and how “new and emerging media forms have blurred the boundaries between the arts, leading to the creation of new art forms and new ways of looking at the arts” (p. 18). Multimodality is described as a “new aesthetic sensibility” that has arisen through the technological revolution and that “traditional definitions of the arts do not sufficiently take these forms into account” (p. 18). And yet, the mere presence of technology does not guarantee effective learning and teaching. It is common to hear about schools in Canada where carts full of iPads© and interactive whiteboards are available but are not being used in creative or innovative ways to enhance learning beyond ad hoc and well-meaning initiatives because teachers lack the knowledge and skills necessary to integrate them fully into learning activities effectively. There is little evidence that educational practices are embracing the educational potential of new technologies and undergoing widespread transformations as a result (Crook, 2012). In addition, as Livingstone (2012) points out, “the jury is still out as regards evidence that ICT supports learning” (p. 19). She argues that the most we can claim so far is that if technology is used well in the classroom it can enhance young people’s engagement in learning and create more inclusive learning opportunities. Research is needed to examine the impact of technology and its use and function within the various curriculum strands of arts education in Ontario.

Cross-Curricular, Integrated Arts, and Arts-Infused Curriculum

Another recurring theme in provinces such as Nova Scotia, Ontario, Quebec, Newfoundland and Labrador, British Columbia, Saskatchewan, and the Northwest Territories, is that curriculum documents provide frameworks and guides for making connections between the arts and other subjects. Many of these documents emphasize reciprocal learning opportunities—the arts can be used to teach concepts and enhance understanding in other subjects and other subjects can be used in the teaching of arts concepts. Interestingly, however, research evidence for these reciprocal learning opportunities has produced mixed results (Upitis, 2011). In the largest pan-Canadian study of a widely implemented program in schools called *Learning Through the Arts*, Smithrim and Upitis (2005) concluded that involvement in the arts in other curricular areas can enhance active participation and creativity and does not impact negatively on achievement in mathematics and language development. In addition, the study found that students, teachers, parents, artists and administrators “talked about how the arts motivated children, referring to the emotional, physical, cognitive, and social benefits of learning through the arts”

(Upitis, 2011, p. 14). However, Upitis also warns that many schools across Canada have eliminated arts specialist teachers and that “generalist teachers are required to implement extensive arts curricula that require specialized skills in multiple art forms” (p. 49).

Upitis (2001) describes how schools are increasingly developing partnerships with outside arts organizations to bring in specialized “artist-teachers” to work alongside classroom teachers often “to bring new energy and life to schools with depleted arts programs, but also to provide important breadth and depth to school that are already strong in the arts” (p. 38). Although these partnerships can make a positive difference to arts education in public schools, they are not without problems. As Upitis points out, various complexities arise that need to be addressed, such as schools and principals who resist having “outside” artist-teachers involved directly in the teaching or where the presence of an outside artist-teacher signals to administrators or teachers “that the arts are therefore ‘taken care of’—and as a result, [they] do not become deeply invested in arts education” (p. 38). Further issues may result over whether the artist-teacher and the school community’s “conception of an art form are compatible” and the years it can take for non-specialist teachers to develop the confidence and feel “capable of conveying artistic skills and knowledge in a classroom setting” (p. 38).

There are many overlapping issues facing Canadian and American schools in relation to the role the arts play in “linking students’ knowledge outside the classroom with the knowledge gained through the official curriculum” (Gadsen, 2008, p. 29). In her extensive review, Gadsen (2008) describes the policy support for the arts have taken on a similar discourse to past discussions about multiculturalism and education: “On one hand, academic and political commentaries refer to the increasing cultural, ethnic, and social diversity in the United States and in American schools; on the other, educational and social policies and public practices often demonstrate a striking lack of urgency to address diversity in the United States or abroad” (p. 33). It is against this backdrop, where some forms of arts education may be valued in mainstream curricula, and others excluded, that we now turn our attention to curricula and policy issues in the USA.

CURRICULA AND POLICY ISSUES IN THE USA

As a practice and an educational endeavor, the arts live within a tension in the USA. Ideologically sustained and politically informed, this tension is the representation of a struggle between an overall belief in the importance of cultural self-expression and a reticence in providing institutional and structural support for its manifestation. As a consequence of the ideological tendency to see the arts as meaningful but best served by private entrepreneurship and philanthropy, arts and cultural policy in the USA—even when supported by the state—have historically privileged artistic production to community engagement. In a country where educational opportunity is not a constitutional guar-

antee, the space for the arts as a right and not just a manifestation of personal choice and initiative, is tenuous. This tension is also mirrored in the schism articulated above by Gadsen (2008) where social change, communal needs, and their cultural representations, are mismatched by policy action, which often fails to provide structured avenues to address them. American institutions and government continue to value art and artistic endeavor, but do not necessarily see them as a public good that necessitates public intervention. Consequently, statements referring to the arts and culture as “crucial to establishing a relationship of trust between citizens and our public institutions” (Meade, 2011), as cited above in reference to Canada, are unfortunately rare in the neighbor to the south, the USA.

Cunningham (2002) places the tension within this kind of cultural policy by arguing that the notion of creative industries fits the USA’s current political, cultural, and technological landscape, focusing “on the twin truths that (1) the core of ‘culture’ is still creativity, but (2) creativity is produced, deployed, consumed and enjoyed quite differently in post-industrialized societies” (p. 2). The United Nations Conference on Trade and Development’s Creative Economy Report (2010) also argues that “adequately nurtured, creativity fuels culture, infuses human-centred development and constitutes the key ingredient for job creation, innovation and trade while contributing to social inclusion, cultural diversity and environmental sustainability” (p. xix). Regardless of these understandings (and alignment with the ideological position of the arts as a form of capital) the arts communities continue to “struggle with the economic side of affective economics—the need to quantify desire, to measure connections and to commodify commitments—and perhaps most importantly of all, the need to transform all of the above into return on investment” (Jenkins, 2006, p. 62).

This is the overall, albeit oversimplified, context upon which educative settings promoting the arts have operated. Arts education in the USA is therefore at a crossroads. On the one hand, it will continue to promote its independence and self-sufficiency (a political imperative and ideological force). On the other hand, the country must address curricular and social needs of a growingly diverse population with a growing interest in process and interaction. At the center, it would seem there is a need to re-invent a discourse of civic service matched by traditions of innovation and creative production, that is, arts as a space where a public sphere of learning can be built.

Labor Conditions for Artists and Arts Graduates in the USA

Before we address in greater detail recent policy changes that impact arts education in schools, it is important to address in brief the labor realities and conditions of arts workers in the USA. According to data collected by the Census Bureau 2012 American Community Survey (ACS) out of 2 million arts graduates nationally, only 10 %, or 200,000 people, make their primary earnings as working artists and just 16 % of working artists have arts-related bachelor’s degrees. Moreover, according to *The Wall Street Journal* (How Does Your

School Rank? February 19, 2013) seven of the top ten most expensive institutions of higher education in the USA (after financial aid is taken into consideration) are art schools. ACS data reveal that there are 1.4 million working artists in the USA. Of those over the age of 25, or 1.2 million working artists, 476,000 did not get a bachelor's degree. That means that 40 % of working artists over the age of 25 attended high school or were awarded associate's degrees, but do not have bachelor's degrees in any field.

As significantly, racial and ethnic diversity remains an issue regarding both access to arts higher education in the USA and labor opportunities. Again, according to Census data from 2012, the population of arts graduates and working artists is not representative of the country's demographic, with 81 % of arts graduates being White, non-Hispanic, while the USA is 63 % White, non-Hispanic. Only 4 % of arts graduates are Black and only 8 % of working artists are Black, while the general population in the US is 12 % Black. The population of the USA is 17 % Hispanic, but only 6 % of arts graduates are Hispanic and only 8 % of working artists are Hispanic.

Regardless of this reality, the Strategic National Arts Alumni Project (SNAAP) 2014 report has a cautious yet somewhat optimistic outlook (perhaps because it represents arts higher education in the USA). In 2014 SNAAP surveyed over 92,000 arts graduates from over 150 institutions. The report argues that, "recent graduates, compared to older cohorts, are more likely to report having learned 'soft skills'—persuasion, networking, project management, and working with the community—at their institutions". This seems significant given "the frequency of self-employment and entrepreneurialism, and the deployment of artistic skills across social and occupational contexts" (p. 6). The report also shows an escalation of student debt, articulating that, "debt levels for arts students have increased substantially among recent graduates, both in terms of the percentage of those with any debt as well as in the amount of debt incurred". The report goes on to say that "strikingly, 35 % of all recent graduates said that debt levels had a 'major' impact on their educational and career decisions, compared to only 14 % of non-recent grads" (p. 15).

From the standpoint of developing capacity and understanding higher education curricular policies, it is interesting to note that 90 % of SNAAP respondents said their institutions helped them "some" or "very much" (vs. "not at all" or "very little") to acquire or develop artistic technique. Conversely, however, respondents gave lower marks for training in finance and entrepreneurship than for any other skill set. According to the report "Only 25 % of recent graduates and 21 % of non-recent graduates indicated that their institutions helped them 'some' or 'very much' to acquire or develop financial and business management skills, and only 30 % of recent alumni and 24 % of non-recent alumni said the same about entrepreneurial skills" (p. 12). Regardless of these serious concerns the survey shows that arts students are growingly socially engaged, with many "deploying their artistic talents to tackle social problems or serve their communities" (p. 7).

Back to the Future: Arts Education and Policy Cycles

Moving from professionalizing educational environments to those that reach the general population and serve as the primary source for youth education, we now turn briefly to the arts within the nation's schools. Elpus (2013) posits that the arts have been named as one of the "core subjects" federally identified as necessary and required to be available in public schools since the passage of the Goals 2000: Educate America Act in 1994—an interesting notion given that California seriously cut its arts education during the 1990s, as we will see later. Recent changes to federal legislation and the re-authorization of the Elementary and Secondary Education Act—legislation that requires periodical re-engagement and was first enacted as part of Civil Rights legislation in 1965—now use new language under which, "music" and the "arts" are part of what Congress has called a "well-rounded education".

Some form of music or other arts education is a mandated requirement in the elementary years, typically from kindergarten through the fifth or sixth grade (Arts Education Partnership, 2015) in about 45 of the 50 states in the USA. In secondary schools, however, music and arts education are typically and widely structured as electives—notwithstanding the fact that arts education is mandated in 45 states, only 26 require any arts coursework for high school graduation, and arts instruction is typically accessed in one of four years (Arts Education Partnership, 2015). Furthermore, in communities where access to elective arts education is offered, limited time availability for arts periods is a reality, leading to competition among the various arts and non-arts electives for student enrollment and retention (Fredricks & Eccles, 2010; Kinney, 2008). According to Snyder and Dillow (2015) there is considerable variation in the ways that high school class time is apportioned, and the average student now completes the equivalent of 27 full-year courses over his or her four years of high school. Of these 27 courses an average of 2.12 courses are in the visual and performing arts, up from 1.44 since 1987 (Elpus, 2014; Snyder & Dillow, 2015). Regardless of the legislative discourse then, at the ground level, the reality is that the four visual and performing arts (visual art, music, theater, and dance) are not universally offered or available at public elementary and secondary schools in the USA (Parsad & Spiegelman, 2012).

However, recent and ongoing analyses of certain provisions of the ESSA (Every Student Succeeds Act) purport it to be more supportive of music and arts education, perhaps a move away from the marked narrowing of the curriculum institutionalized particularly during the 2000s (Au, 2007; Beveridge, 2009; Chapman, 2005; Gerritty, 2009). Of particular interest is the fact that ESSA will shift authority from federal back to local (state) authority, heightening the space for local implementation to continue to be irregular, possibly failing to translate the mandate for arts presence in the "well-rounded" education of pupils as a clear directive. In this context NAFME, the national association for music educators, serves as an example of the challenges ahead, as it finds itself in a precarious position. Representing nearly 90,000 music teachers, NAFME

established itself at the national level and focused all its work in Washington. Devolution of policy decision to the state level means that the association will potentially lose significant influence and capacity, as local infrastructures with local action and local voice will tend to be more apt policy structures in the next decade. Given that NAFME has failed to build such a capacity—there are very recent signs of reversal—and missed opportunities to approximate its membership to policy issues, promote policy thinking and research, and establish a structure for greater grassroots engagement, the work to reverse such a unidirectional structure will require significant effort (and resources).

While federal frameworks still significantly pressure educational and cultural policies in the USA, the ongoing devolution processes that will certainly re-energize educational policy and politics at the state level can bring with it old concerns regarding equity and access. Given that school budgets are geographically oriented, inequality remains an issue in the country, with school funding often being significantly higher in affluent suburbs than in urban or rural settings—Title I supplements notwithstanding. As a representation of social economic distribution across space—and therefore providing racial and ethnic divides as well—geography is often the real unifier in terms of arts educational presence in the USA. While urban endeavors varied, for example, one is likely to find greater proximity in the realities of schools in urban centers across the nation than between urban and suburban schools within the same State.

Innovation in Conservative Spaces: A Form of Policy Approximation?

Moving from the realm of arts educators and relating this dialogue back to the lives of cultural workers, recent examples in classical music might be of interest. In line with calls for preparation of young musicians beyond technical capacities and in tandem with creative economies notions that arts organizations (particularly those engaged in classical Western music) need to be more attuned to their communities and more engaged as innovating civic players, this author's (Schmidt) work has led to engagements with the New World Symphony (NWS). NWS calls itself "America's orchestral academy" and has been known in the USA for its innovative programing, engaging thousands through its "wallcast"; making use of Miami's urban culture to engage with alternative programing; and taking advantage of its facilities to generate multimedia-directed concerts. Regardless of the diversification of its artistic "products", New World has recently re-engaged critically with its community-oriented mission. Applications for musical fellows (as its musicians are called) require a community-engagement element; a commitment to community action is part of their three year contract. Entrepreneurship and community engagement are part of the work done live and virtually, with fellows running committees that chart future action and evaluate chosen pathways (see <https://www.nws.edu/>). New World is an interesting model where innovation, supported by internal policy re-structuring and participation, is leading to changes to one of the most traditionally oriented spaces in American culture,

the orchestra. Furthermore, its policy participation attitude invites fellows to consider their roles beyond musicians and helps them to see alternative forms of artistic/educational work that are ethically in-tune with the limited orchestral labor market.

All this seems to suggest examples of critical, if still marginal, engagements with an understanding of adaptability as well as an engagement with policy thinking that is conceptually innovative and strategically savvy. They represent an emerging reality in arts education and cultural work—actually approximating both—where leadership is attuned to policy and political realities, and where institutional and individual parameters are less clearly delineated. In other words, these individuals and organization have come to understand that policy matters in the arts and that policy understanding and participation are critical to facilitate change and innovation.

Policy and Arts Educators

The role and impact of the arts educator and cultural worker in policy thinking and practice has not been significantly explored and supported. This presents an important gap in the USA, particularly in light of the growing and challenging policy initiatives that place educators and artists of all stripes as targets of policy issues such as teacher accountability, artist autonomy, work intensification, curricular streamlining, narrow or instrumental parameters for project funding, and arts and educational assessment issues in general.

As issues such as those above continue to bring general policy conceptualization and enactment into the daily practice of cultural workers and arts educators, all of us—leading music classrooms, school and district administrators, those working in arts organizations or in teacher education—can possibly find ourselves further disadvantaged by a lack of policy understanding. Active policy participation remains underexplored in our fields (music, arts theater and dance), regardless of evidence that policy thinking and activism can shape educational action and directly impact the nature, extent, and impact of our programs (Fulcher, 1999). The question arises: Given the current complexity, would arts educators not benefit from becoming better informed about the challenges, successes, and tribulations experienced by others in similar or even contrasting but related contexts? In other words, is the lack of policy engagement a contributing factor to the vicissitudes of arts education in the USA?

The data delineating the labor and educational realities of those in the arts field suggest that policy—and understanding how to address, engage with, and even manipulate policy issues—might matter more than our fields currently recognize. The known reality is that policy action impacts the lives of arts educators and the quality of their work. It influences the nature of programs, and it weighs on the educational decisions we make for our students. Consequently, becoming policy savvy, that is, understanding the world of policy and how it can impact the music education field—from legislation to classroom instruction—might be a discerning capacity to be developed by educators and art workers at all levels.

CONCLUSION

In this chapter, we provided several lenses on how arts education in schools in Canada and the USA today are being enacted in schools and communities. A key issue that we have identified is that a concerted effort is needed across public schools in Canada and the USA to support arts education in achieving the “new goal” of schooling in the twenty-first century—to engage 95 %+ of the school population (Fullan, Hill, & Crévola, 2006) through an educational approach that is based on personalized learning (connecting with the unique needs of each student), multimodal learning (connecting with new ways of meaning making), and lifewide learning (connecting with learning opportunities that take place beyond the school walls). While it is undeniable that the realities of policies orienting the arts within the public realm of education are still quite a way apart from the realities of policies orienting arts work within professional cultural fields, in Canada and the USA at least, the beginning of policy approximation—generated by workers and users—is a reality that should not be discounted and that might provide illuminating alternatives for future educational and cultural action. As Fullan (2007) reminds us, “the ultimate goal of change is for people to see themselves as stakeholders with a stake in the success of the system as a whole, with the pursuit of meaning as the elusive key” (p. 303). The challenges for art educators are abundant, but so are the opportunities.

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School Music Education in Hong Kong After Returning to China: Policy, Curriculum, and Teaching Practice

Bo-Wah Leung

BACKGROUND

Following the return of sovereignty to China in 1997, education reform in Hong Kong has been initiated and implemented on a massive scale. The Hong Kong Special Administrative Region (HKSAR) Government has made a concerted effort to improve the quality of education through the reforms, a point witnessed by the creation of a number of different policies and strategies over the course of the past decade. This chapter reviews the music curriculum reforms of 2002, and examines how education policy has impacted on school practices as a result. In the process, various issues, including the place of music in the school curriculum, assessment for learning, the motivation to learn, the nurturing of creativity, and the balance between Western and Chinese culture, are all examined.

ARTS EDUCATION POLICIES IN HONG KONG

Policies related to arts education in Hong Kong are made by the Education Bureau, with advice and assistance from different government organizations. This section reviews the arts education policies issued by the Education Bureau and the Hong Kong Arts Development Council, along with the work of the Culture and Heritage Commission, from the 1990s to the 2000s.

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Arts Education Policy

Founded in 1995 by the Hong Kong Government, the Hong Kong Arts Development Council is a statutory organization which aims to promote arts development in Hong Kong by offering grants to organizations, advising on policy making and planning issues, and generally advocating for a more artistic environment. The Council issued an arts education policy in 1996, in which a number of strategies were advocated for primary and secondary school education. These included

- Making the arts a necessary component of a broad and balanced curriculum.
- Formulating coherent arts curricula, which are directed by a clear arts education policy and are open to revision.
- Attaching equal importance to appreciation (interest and understanding) and participation (knowledge and skill) as these two are complementary aspects of arts education.
- Moving toward employing subject-trained teachers for the arts and cultural subjects, in particular at the primary level.
- Developing an effective monitoring system to ensure high quality teaching of the arts.
- Devising appropriate and reliable measures to assess and evaluate students' progress and achievements, taking into account that different forms of work may call for different forms of assessment and evaluation.
- Promoting the arts through extra-curricular activities:
 - Short courses or workshops could be organized after school or during holidays to deal with specific areas in the arts in a more intensive manner;
 - Cross-disciplinary activities could be conducted to facilitate integration between the different art forms as well as integration between the arts and other subjects.
- Allocating adequate resources and support for arts education in schools in areas such as but not limited to funding, staffing, teacher training, facilities and provision of teaching aids, teaching materials and teachers' resource centers.
- Bringing practicing artists and performing companies into the school campus for specific projects and fostering a closer link among teachers, students, and artists for the development of arts education.
- Soliciting support and cooperation from policy-makers, educational authorities, frontline educators, and parents (HKADC, 1996, pp. 2–3).

For tertiary education, the Council proposed the following:

- Ensuring that those persons with the ability and desire to pursue a career in the arts have the opportunity to do so.

- Increasing provision and variety for the study and practice of the arts as most of the arts programs currently offered at the universities focus mainly on languages, literature, music, and fine arts.
- Including the arts in the general education programs.
- Facilitating the development of a variety of cross-disciplinary subjects to ensure broader and more in-depth interpretations of the arts.
- Lobbying support from University decision makers and the University Grants Committee for allocating more resources and funding to developing more arts courses (HKADC, 1996, pp. 3–4).

Arts Education in Cultural Policy

In 2000, the Culture and Heritage Commission was founded to advise the government on the development of culture in Hong Kong. Consequently, a Policy Recommendation Report was submitted (Culture and Heritage Commission, 2003), in which the Commission recognized that arts education should be at the core of developing students' creativity, learning ability, and mental development. The Commission consisted of different stakeholders including personnel from higher education, government bureaus, legislative council, and other public sectors, concerned about the development of arts and culture in Hong Kong. They possess an international perspective and would like to further develop Hong Kong as an international cultural metropolis. Arts education was seen as a key element in enriching the culture of a society. However, the report identified a disconnect between junior and senior secondary schools on the one hand and universities on the other in terms of arts programs: it was estimated that 30 % of the senior secondary schools did not provide any, while universities in Hong Kong do not emphasize applicants' artistic achievement. As a result, the Commission recommended that secondary schools should consider sharing arts teaching resources, or even establishing "school villages" among neighboring schools; for their part, universities were encouraged to consider requiring applicants to possess cultural and artistic achievements from both inside and outside the school mechanism. In addition, it was recommended that schools should expand the arts curriculum to other art forms such as drama, dance, and multi-media art, the aim being to achieve a balance between Eastern and Western arts content and thus develop students' cultural literacy. It was also recommended that a more comprehensive recognition system for all art forms be developed to further validate students' arts learning. To that end, gifted children should be identified and further nurtured, with extra resources being allocated to tertiary institutions for the purposes of researching how students could strengthen other disciplines with an infusion of the arts. In terms of teacher education, it was recommended that more resources should be allocated to pre-service and in-service teacher education, especially in the primary sector. Since relevant materials for schools are vital, these should be further developed and artists encouraged to collaborate with school teachers. Finally, it was recommended that the government take the lead in recognizing the arts and arts education in schools and the community.

Music Education in Curriculum Reform

Following a thorough review of the school curriculum during 1999 and 2000, the Education Bureau issued a document entitled *Learning to Learn: Life-long Learning and Whole-person Development* (CDC, 2001) to illustrate the basic rationale and strategies for the upcoming education reforms. The overarching principle was to help students learn how to learn. With that in mind, a student-focused approach was to be used, with diversified learning, teaching, and assessment strategies employed to suit different capabilities.

Adopting “learning to learn” as the slogan of the curriculum reforms, one of the strategies emphasized formative assessment, which promoted the concept of Assessment for Learning (CDC, 2001). Suitable assessment methods were to be selected for students in different disciplines and subjects, with both processes and products regarded as the evidence of learning that teachers should use as a means of improving teaching and learning effectiveness. Peer assessment and self-assessment were also encouraged to stimulate critical thinking and collaborative skills. In sum, teachers should “...use assessments to find out what and how students think, probe students’ higher order thinking skills, creativity and understanding of concepts rather than rote memorization of facts” (CDC, 2001, p. 82).

Moral and civic education was another focus highlighted in the document. In essence, all subjects should seek opportunities to develop students’ commitment to society and the nation, develop respect for others, and nurture a sense of justice. A sense of national identity should be developed through Chinese history, Chinese arts, and culture.

Official Music Curriculum

Issued by the Curriculum Development Council, the *Music Curriculum Guide* (CDC, 2003) was released in 2003. This document outlined the rationale of school music education from Primary 1 (Year 1) to Secondary 3 (Year 9), and acted as a foundation for the development of a school-based curriculum. The essence of the document was the advocacy of the integrated music activities of listening, performing, and creating in teaching units in order to achieve four learning targets:

- developing creativity and imagination,
- developing music skills and processes,
- cultivating critical responses in music, and
- understanding music in context.

Learning should focus on activities and be supplemented with knowledge and skills transmission. In addition, students should develop their generic skills through all key learning areas, including creativity, critical thinking, communication skills, collaboration skills, IT skills, numeracy skills, problem-solving

skills, self-management skills, and study skills. Through music learning, students should develop a number of attitudes and values, including understanding Chinese and local cultures, as well as respecting other cultures through familiarity with their ethnic music.

A new school education system was issued and implemented in 2012. Traditionally, Hong Kong had followed the British version of six years of primary tuition, three years of junior secondary, and two years of senior secondary education. At the end, all students sat for the Hong Kong Certificate of Education Examination (HKCEE) in order to enroll into the two-year Advanced-level examination program. Under the new “3-3-4” system, while primary and junior secondary levels remained unaffected, the senior secondary pathway changed to a three-year program complete with a new public examination named the Hong Kong Diploma of Secondary Education Examination (HKDSE), followed by a four-year timeframe for general first degree programs. The HKDSE requires students to undertake four core subjects, namely, Chinese Language, English Language, Mathematics, and Liberal Studies, plus two to three electives from a pool of sciences, humanities and social sciences, and arts, or applied learning, which refers to some practical subjects.¹ Music is one of the electives in the HKDSE examination.

The HKDSE Music examination includes three compulsory and one elective modules (CDC & HKEAA, 2007). Module 1 is a listening paper (40 %), with Western art music, local and Western pop music, Chinese instrumental music, and Cantonese operatic music as the content. Module 2 is Performing I (20 %), in which candidates have to perform at least two pieces in an instrumental or singing ensemble to a level comparable to that of the ABRSM Grade 4 examination, along with a sight singing test. Module 3 is Creating I (20 %), in which candidates have to submit a portfolio of at least two music compositions, one of which is to be scored for an ensemble, together with a written reflective report. Candidates have to choose one elective from a choice of Module 4A: Special Project (20 %), Module 4B: Performing II (20 %), and Module 4C: Creating II (20 %). The Special Project requires candidates to submit a paper of 3000 to 5000 words discussing a specific topic related to cultural and musical contexts. Performing II requires candidates to perform at least three pieces individually to a level comparable to that of the ABRSM Grade 6 examination, with a short oral test on the content of the chosen repertoire. Creating II requires candidates to submit two music arrangements based around specific criteria: (1) the notation of an existing instrumental piece for a different instrument, and; (2) the addition of accompaniment and extension to an existing song or melody, with a reflective report.

In short, the school education system of Hong Kong has been revised holistically since 2012 with a new public examination for secondary graduates to prepare for tertiary education. The new system is aligned with the majority of education systems globally, including mainland China, Taiwan, North America, and Australia. The position of arts education within the school system has thus been re-conceptualized, with music and visual arts as its core subjects.

Impact on School Music Education

A number of issues relating to school music education have been studied and published in order to discover the impact of the arts education policies. We will first examine where music is located in the school curriculum and the reaction of Hong Kong students. Specific issues, including formative assessment, the nurturing of creativity, and the promotion of Chinese and local culture, will also be investigated.

Music in the School Curriculum

The inclusion of music in the Arts Education Key Learning Area has legitimized its place in the foundation years of school education—Primary 1 to Secondary 3. According to the *Music Curriculum Guide*, 10–15 % and 8–10 % of curriculum time should be allocated to arts education at primary and junior secondary levels, respectively. Although no formal surveys on how much time is allocated in reality have been conducted, according to the author’s experience and contact with school teachers music is a compulsory subject at these levels in Hong Kong. Typically, two music lessons at primary level and one to two lessons at junior secondary level take place per week. However, arts education is not compulsory at the senior secondary level. Instead, all secondary schools are to provide “other learning experiences” during the three-year period of senior secondary education, in which all students have to undertake 150 hours of artistic experience in one of the three years. Consequently, some schools allocate a fixed music/visual arts class in the school curriculum, while others may organize extracurricular activities such as attending concerts and performances.

Music is an elective in the HKDSE Examination. However, the number of candidates is very low. According to the statistics from the Hong Kong Examination and Assessment Authority, only 200 candidates appeared for the music examination out of a total of 74,131 students, giving a percentage of 0.27 % (HKEAA, 2015).

Since most Hong Kong students and their parents display a somewhat utilitarian view of school education, music has traditionally been a marginalized subject. Students tend to select “academic subjects”, such as physics, chemistry, economics, and business studies, because these are perceived as being more helpful in supporting their professional studies in areas like medicine, law, and business management at university. Consequently, music is often abandoned, even if the student possesses talent (Leung & McPherson, 2010). As a direct result of this situation, the Education Bureau organized a *Centralized Scheme of Music Training* to enable senior secondary students who had elected music to receive further training at a government school on Saturdays (Lam, 2005). However, even with the Centralized Scheme, the number of candidates has remained low.

Motivation to Learn Music

Hong Kong students appear to be interested in music engagement. In a survey of secondary students, more than half of the respondents expressed that they had participated in external music activities, including school singing contests, inter-school singing and instrumental competitions, and annual school concerts, with internal activities represented by school choirs, instrumental ensembles, and activities organized by music societies (Ho, 2009). In addition, students' participation in music activities was closely linked with their school music teachers, tutors, and parents.

However, Hong Kong students' learning motivation tends to decrease as they are promoted to higher forms. In a large-scale survey (Leung & McPherson, 2010), a total of 4495 primary and secondary students were investigated on their learning motivation using the Expectancy-value Motivational Theory (Eccles et al., 1983). Results indicated a significant decline in competence beliefs and values and a significant increase in task difficulty for music and other school subjects across the Primary 3, Primary 6, Secondary 3, and Secondary 5 ranges. Compared with Chinese, mathematics, visual arts, and physical education, music was ranked relatively low in terms of competence beliefs and values, as well as task difficulty. The findings imply that primary students are proportionately more motivated to learn music, but that they gradually lose their confidence and interest over the course of their secondary school lives.

Assessment for Learning

One of the core curriculum reform initiatives was the promotion of the rationale of "formative assessment", in which students—at the center of the learning process—should receive feedback from teachers and peers, along with providing self-assessment, for further improvement. It was emphasized that formative assessment should not be solely accountable for the final results; rather, it was to be the means by which the ultimate goal of effective learning was reached. An open-minded approach on the part of teachers was therefore seen as a vital component in its initiation and implementation.

In exploring the implementation of formative assessment in primary music classrooms, Forrester and Wong (2008) examined how three primary teachers encouraged their students in the areas of self-assessment and peer assessment in three case studies. In each example, they found that while all three teachers assumed responsibility for monitoring their students' peer and self-assessment, they did so by providing detailed criteria. However, the essence of formative assessment is the open approach, which includes allowing students to determine their own assessment criteria. Consequently, while the teachers believed that their approach helped to ensure the "success" of the experiment, ironically this had the unintended result of limiting positive impact. The authors

explained that this may have arisen due to a conflict between western pragmatism and Chinese Confucian and Taoism philosophies: since the primary students were considered to be too young to be able to self-monitor, their teachers may have thought it made more sense to provide a more “teacher-mediated” milieu, thereby ensuring the “success” of the study. The authors stated that “...effective curriculum reform depends on addressing our teachers’ mind-set. Where this mind-set differs from those informing the reform initiatives, the outcome, of compliance but failed implementation, is perhaps predictable” (p. 282). They suggested that long-term investment, which re-focused on teachers’ mind-sets in relation to development, was necessary to improve such situations.

In secondary schools, Wong (2014) implemented a survey to investigate assessment practices in music teaching and learning. Findings revealed that most of the respondents (>90 %) employed classroom performance, practical tests, worksheets, and listening tests, while the use of portfolios and self-assessment were less frequently employed (30–40 %). The main reason for this was the perceived difficulty on the part of the respondents, who regarded classroom performance, practical tests, worksheets, and listening tests, as easier to implement. All the preferred assessment methods can be regarded as achievement-oriented assessment. This may be due to the traditional Chinese philosophy that students’ learning should lead to the acquisition of some kind of achievement.

Nurturing Creativity

Nurturing creativity and imagination is one of the curriculum reform’s prioritized aims. Since it was felt that this had not been addressed sufficiently in the past, the *Music Curriculum Guide* proposed developing creativity and imagination as its first learning and teaching target (CDC, 2001). According to a teacher survey on the implementation of creative music-making activities in secondary schools, an average of only about 5 % and 9 % of teaching time was allocated to creative music-making activities at junior and senior secondary level, respectively, in Hong Kong secondary schools (Leung, 2000b). Music teachers indicated that students lacked motivation and confidence in undertaking creative activities. In response to such findings, Leung (2007, 2008) implemented two studies to investigate how the learning motivation of primary and secondary students changed before and after engaging in creative activities for four months. These studies compared possible motivational changes in relation to boys and girls, as well as to those involving instrumentalists and non-instrumentalists. Findings revealed that, in primary schools, boys and non-instrumentalists were significantly less motivated than girls and instrumentalists before engagement in creative activities. However, the learning motivation of both boys and non-instrumentalists increased significantly after creative activity engagement (Leung, 2008). Similar findings were found at secondary level (Leung, 2007). It was concluded that students can be motivated in creative

activities if they have the opportunity to benefit from the good guidance of teachers and well-designed teaching plans. Similarly, music teachers have the potential to de-motivate their students through a lack of confidence in teaching creative activities, a situation brought about by an absence of relevant training and limited practical experience.

Investigating the assessment of creativity in both music and visual arts, Leong (2010) surveyed 305 Secondary 2 music students and 224 Secondary 2 visual arts students regarding how they perceived the relationship between creativity and assessment. It was found that only 6.5 % of the respondents agreed that they had learned about creative thinking in primary music classes, while the response rate was 53 % in primary visual arts classes. At secondary level, learning an instrument and creative activities were the two least common activities in music classes, while creative activities and art appreciation were the two most common activities in visual arts classes. Most of the respondents (82 %) agreed that music appreciation was the most important activity for an ideal music class, with the same percentage agreeing that creative activities made for an ideal visual arts class. Most respondents preferred performance-based activities as the assessment modes for music, while most visual arts students chose creative activities. Music students tended to be most confident in performance-based assessment, while visual arts students tended to be most confident in creative activities. To summarize, the study revealed that Hong Kong music teachers tend to focus on performance-based activities and abandon creative activities in assessment, while visual arts teachers place much more emphasis on creative activities and art-making experiences.

Appreciating Local and Chinese Cultures

Western music has been a focus in the official curriculum before 1997 (Curriculum Development Committee, 1983, 1987; Leung, 2000a). For instance, historical development of music in Baroque, Classical, Romantic, and twentieth century is clearly stated in the junior secondary music syllabus, in which no Chinese music history is included. In consequence, the Culture and Heritage Commission (2003) commented that arts education in Hong Kong schools tended to focus excessively on Western art content and thus recommended a balance between Eastern and Western arts and culture. The *Music Curriculum Guide* also emphasized that local and Chinese culture should be revitalized for the purposes of building national identity. One of the recommended art forms was Cantonese opera,² a genre familiar to Hong Kong audiences since the early twentieth century. With the inclusion of Cantonese opera in UNESCO's 2009 Intangible Cultural Heritage list,³ the Hong Kong Government has worked hard to preserve and develop the genre. For example, to promote teaching and learning of Cantonese opera in schools, the Education Bureau issued a CD-ROM on the art form which was delivered to all schools in 1998,⁴ followed by the development of a set of Internet-based teaching resources for school teachers use.⁵ A number of Cantonese opera workshops

have been offered to school teachers and publishers are urged to include learning materials in their textbooks. The HKDSE Music examination also includes Cantonese opera as one of the compulsory elements in the listening paper. Teacher education institutions have started to incorporate Cantonese opera in teacher education programs (see Tang & Leung, 2012 for example), with the result that since the mid-2000s, Cantonese opera has established a formal position for itself within the school curriculum.

However, many Hong Kong music teachers lack the ability and confidence to teach Cantonese opera in schools (Leung, 2014). Traditionally, music teachers are trained in mainly Western art music, with a limited infusion of Chinese music. Cantonese opera is rarely included, if not totally abandoned, in teacher education programs. As a response to the Culture and Heritage Commission Report, a collaborative teaching and learning project of Cantonese opera by school music teachers and Cantonese opera artists was supported by the Quality Education Fund from 2009 to 2012. This aimed to introduce Cantonese opera to music classes from Primary 1 to Secondary 6 by recruiting practicing artists to teach collaboratively with classroom teachers over an eight-week period. In addition, artists were also encouraged to help design the teaching materials and provide mentorship for teachers' learning. Two studies were completed which investigated how students and teachers' learning and teaching motivation could change, as well as their perspectives toward the genre. In the first study (Leung & Leung, 2010), a questionnaire was used to measure 354 primary and 342 secondary students from two primary and two secondary schools in terms of learning motivation based on Expectancy-value theory (Wigfield & Eccles, 2000) and Self-efficacy theory (Bandura, 1995, 1997). Measuring constructs included expectancy, intrinsic value, attainment value, utility value, perceived cost, and self-efficacy. Findings from paired-sample pre- and post-t-tests revealed a significant increase among the Chinese opera-learning primary students in terms of their expectancy, intrinsic value, attainment value, and self-efficacy, along with a positive change in their perceived difficulty of learning—it was easier than they had originally thought; it is understandable that children may not be confident enough in composing music which is regarded to be a unique competence by talent only. Expectations, intrinsic values, attainment value, and self-efficacy did not change significantly among secondary students, although similarly to the primary students their views regarding perceived difficulty were positively revised. Additionally, focus group interviews were used to further investigate perceptions of learning. Big differences between primary and secondary students were revealed in terms of learning motivation: while primary students were relatively open to learning new things, secondary students were more negatively affected by issues such as self-consciousness and socio-cultural identity, that is, they felt they would be labeled “weird” or “old-fashioned” if they liked Cantonese opera.

Teachers are a key stakeholder when it comes to teaching Cantonese opera in schools. Using the Transformative Learning Theory (Mezirow, 2000) as a theoretical framework, Leung (2014) completed a longitudinal study on how

Hong Kong music teachers might change their opinions and perspectives on teaching the genre three years after they had participated in the aforementioned collaborative teaching project. In 2008, five primary and two secondary music teachers worked with an artist on teaching Cantonese opera in music classes. Immediately after their teaching they were interviewed by the researcher. These teachers, with the exception of one of the primary teachers who had retired, were invited again for another round of interviews in 2011. All the teachers confessed to preferring Western art music since they had a background in Western music training. All of them admitted that when they were required by their principals and the Education Bureau to teach the genre, they had reservations. However, after 12 weeks of workshops, during which they learned the basic information and singing skills of Cantonese opera, they started to understand the genre and became more confident in teaching. In addition, they were further helped and encouraged by the practicing artist during the collaborative teaching phase. Three years after the project, minor changes in relation to their personal beliefs toward music education and Chinese music were found. One of the secondary teachers appeared to be much more positive, and was even considering including Cantonese opera in her future school curriculum.

Hong Kong music teachers' opinions have traditionally been highly influenced by Western music. They tend to regard Western music as being superior to Chinese music, which they seldom teach. There might be different reasons leading to this phenomenon. Chinese music appears often in "traditional events" such as the Chinese New Year and ritual ceremonies, which may generate a perception of being "outdated" and "old-fashioned" for the younger generation. When Western culture, such as Western art and music was introduced to Hong Kong decades ago, younger people perceived these as more "civilized" and "refined". Exposure to teaching Cantonese opera, which is regarded as a mandatory requirement by the Education Bureau and the school management, has acted as a "disorienting dilemma" (Mezirow, 1991). In this instance, however, it provided an opportunity for teachers to step out from their comfort zones. Teachers were urged to familiarize themselves with the new knowledge with the help of practitioners, which in turn formulated informative learning (a prerequisite of transformative learning). Sufficient time and space for teachers' reflection on their own teaching were seen as critical elements in contributing to this transformation.

CONCLUSION

To a certain extent, the education reforms and the issues raised by the *Music Curriculum Guide* have changed and improved the position and status of music as a school subject. Along with the other art forms, music has been further established in schools as a core subject in the arts education key learning area. A fixed percentage of teaching time has been allocated to arts education in primary and junior secondary schools, while music is an elective in the public examination for tertiary education. Many schools also involve their students in

all kinds of artistic experiences, while creative activities and Cantonese opera are much commonly seen in schools than hitherto.

However, there are still a number of shortfalls that need to be further addressed. Hong Kong students, in particular senior secondary students, tend not to be highly motivated to learn music in school. They prefer performance-based activities such as learning instruments and singing in choirs to pursuing music as an academic subject. As a result, there are many students learning instruments,⁶ but only a tiny number wishing to study music at the tertiary level (Culture & Heritage Commission, 2003). Contributing to this, secondary music teachers seem to spend a great deal of time and effort on inter-school music competitions, and on nurturing students to “study” music for public examinations. The most influential inter-school music competition is the Hong Kong Schools Music Festival, founded by the Hong Kong Schools Music and Speech Association in 1940.⁷ According to the 2015 statistics, there were 132,741 entries for 323 classes of music competitions totally (Hong Kong Schools Music & Speech Association, 2015). Ironically, however, there were only 200 candidates who sat for the HKDSE Music examination in the same year, while only a very limited number of schools offered music in their senior secondary curriculum. This phenomenon reflects the fact that Hong Kong students regard music as something for their own interest, rather than as an important and valuable subject in its own right. Only a very limited number of students pursue music at tertiary level. It seems that all the stakeholders involved, including teachers, students, and parents, perceive that only those individuals who know about music should study and pursue the subject. This situation has not changed, despite the intervention of various arts education policies.

Assessment and creativity are two critical and inter-related issues highlighted by the music curriculum. While formative assessment is emphasized for learning improvement, music teachers tend to prefer the summative approach of performance-based assessment. By way of mitigation, it is understandable that music teachers might wish to concentrate more on teaching and learning processes: after all, it takes time for teachers to genuinely involve students in formative assessment. In addition, the assessment culture of Hong Kong schools is significant and may hinder students’ creative development (Leong, 2014). While students have to take risks to be creative, assessment—and the summative assessment in particular—tends to discourage students from making mistakes. Music teachers therefore need to learn to employ different concepts. For example, according to the Investment Theory of Creativity (Sternberg & Lubart, 1996), creative people may possess six distinct but interrelated resources, including intellectual abilities, knowledge, styles of thinking, personality, motivation, and environment. Teachers can assess students based on these aspects, as opposed to music competence and achievement, as a means of nurturing creativity.

In the face of continuous challenges, two important issues need to be considered. In well-developed countries there is always a mechanism for school teachers to update their subject and professional knowledge, typically through pre- and in-service teacher education. However, it is not the case in Hong Kong that school teachers are mandated to take periodic in-service programs. Teachers are the key personnel in undertaking all kinds of education reforms since they are the decision makers and implementers in daily teaching. Even monitoring mechanisms may not ensure that any educational changes take place if teachers do not trust and agree with the changes. As shown in the Cantonese opera study (Leung, 2014), it is only when music teachers have changed their opinions and perspectives through the process of transformative learning that they adopt new, management-issued initiatives. Any future education reforms should therefore also incorporate mandatory in-service teacher education programs.

Parents are the other factor. Students are largely affected by their parents, for example, in selecting extra-curricular activities when they are small. Early encounters are therefore critical in affecting students' future pursuance in music (Leung & McPherson, 2011). Parents need more exposure to information about children's development, which can lead to more in-depth understanding and help them improve their nurturing skills. In the long run, the government may consider issuing policies on parental education.

In conclusion, arts education policies issued by different organizations in Hong Kong have, to a certain extent, achieved their targets. At the same time, even though education policies are issued by the Education Bureau, schools are still accountable for the implementation of the policies. This has resulted in a number of significant, positive changes. However, further effective improvements may require the assistance of various parties, including teacher education institutions, parent organizations, and school management.

NOTES

1. See the website of the Hong Kong Examination and Assessment Authority: <http://www.hkeaa.edu.hk/en/hkdse/introduction/>
2. See the website of Hong Kong Cantonese opera: <http://www.ied.edu.hk/ccaproject/yueju/index.php>
3. See UNESCO Intangible Cultural Heritage website: <http://www.unesco.org/culture/ich/index.php?RL=00203>
4. See Education Bureau website: <http://www.edb.gov.hk/tc/curriculum-development/kla/arts-edu/references/mus/cantonese-opera-cd1.html>
5. See Education Bureau website: <http://resources.edb.gov.hk/~chiopera/>
6. According to the Culture & Heritage Commission, approximately HKD 2 billion is spent on music learning by parents annually.
7. See the Hong Kong Schools Music and Speech Association website: <http://www.hksmsa.org.hk/en/>

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Arts Education Across the Lifespan

INTRODUCTION TO PART III

There is extensive evidence which shows the importance of arts education across the life span. This part presents a number of significant projects being undertaken globally that highlight innovative approaches being used to provide arts education in a range of community and institutional settings. These range from exploring the arts and play in the early years of learning through to the empowerment of young people and adolescents through to the support and care of elderly people toward the end of their lives. The links between the arts and health have informed many national frameworks globally and are a significant opportunity to reinforce the holistic nature of the arts in transforming lives.

Georgina Barton and Robyn Ewing, in Chapter 14, reveal the dynamic association between the arts and literacy with direct links to the UNESCO Road Map for Arts Education (2006). They discuss the marginalization of the arts in the curriculum and how the focus on areas such as literacy and numeracy is taking away time for areas such as the arts. However, they contend that literacy is also an arts form and from that basis share three integrated arts-literacy case studies which provide important evidence of the multi-modal value this combination provides for educators and students through creative literacy education.

In Chapter 15, Susanne Garvis and Pernilla Lagerlöf discuss a number of innovative early childhood arts education projects through the lens of creativity, digital technology and arts-making in home environments. The socio-cultural perspective of children is discussed in relation to the importance of equal opportunities to engage in arts education. The importance of 'Big C' and 'little c' creativity is explored in relation to transformative opportunities for children through arts-making experiences.

The development of contemporary dance in Singapore is explored by Caren Carino in Chapter 16. The significant genre of contemporary Asian dance is discussed as an important site for the representation of Asian identity. Through

a variety of case studies, Carino investigates the intercultural exploration of students exploring and interrogating their Asian cultural identity, from local regional perspectives, through dance works. The photographs of these events provide important visual information for the reader to understand the powerful use of symbolism and color utilized by the student choreographers.

In Chapter 17, Janeke Wienk explores arts education in the Netherlands, with a particular focus on adolescents. Arts-based learning and cultural and artistic learning are investigated through the context of existentialism which focuses on the individual and how they are responsible for giving meaning to their lives. The unique aspect of the arts in helping us to consider who we are as human beings is encouraged through the connection with one's own sense of self which supports the type of education that is required to navigate the complexities of the twenty-first century.

Chapter 18, which is the final chapter in this part, by Alfdaniels Mabingo discusses the importance of teaching traditional Ugandan dances in urban schools in Uganda. This is conducted through personal reflections contributed by teachers, which reveal the complex, contextual and structural matrixes that underpin traditional dance education in Uganda. Because traditional dance is not clearly included in the curriculum, the teachers have to negotiate dilemmas and tensions about teaching dance in order to address the educational need of transmitting socio-cultural and contextual knowledge and skills from communities, which may be the only way children and young people learn this important knowledge.

Encouraging a Dynamic Relationship Between the Arts and Literacy

Georgina Barton and Robyn Ewing

THE ARTS AND LITERACY: AN UNSTEADY RELATIONSHIP

Evidence suggests that the provision of the arts in schools and universities is at an all-time low (Adams, 2011; Barton, Baguley, & MacDonald, 2013). This marginalization is contradictory to unequivocal research that demonstrates the centrality of the arts for human wellbeing alongside the wide-ranging benefits of the arts, for learning across other curriculum areas, and from birth to death (for example, Fiske, 1999; Deasy, 2002; Seidel, Tishman, Winner, Hetland, & Palmer, 2009; Ewing, 2010a; Winner, Goldstein, & Vincent-Lancrin, 2013). Despite this strong history in the literature documenting the need for the centrality of quality arts experiences, particularly in English and literacy education, arts educators must continue to spend valuable time advocating for the arts alongside undertaking their core business (Barton et al., 2013).

There are a number of reasons for this perceived need for ongoing arts advocacy. First, the arts are often still regarded as a ‘soft’ or extra-curricular offerings rather than core to a child’s emotional and social wellbeing and academic success. Second, given this perception, early childhood and primary teachers in many Western education systems are consistently urged to improve literacy results rather than focus on those curriculum areas seen as less academically rigorous. The definition of improvement in literacy is usually a technical one given it is frequently measured by results in high stakes tests (for example, the Scholastic Aptitude Test (SAT) in the USA; the Pan-Canadian Assessment

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Program (PCAP) in some Canadian provinces; and the National Assessment Program: Literacy and Numeracy (NAPLAN) in Australia. A recent review of the incoming Australian Curriculum, for example, suggested concentrating solely on literacy and numeracy in the first few years of school. In addition, the literary arts are often omitted from lists of arts disciplines.

There are therefore ongoing tensions between the arts and literacy—in fact they are sometimes represented as competing for curriculum time, resources and physical space. This chapter first provides a broader definition of literacy before sharing three dynamic and integrated arts–literacy case studies that recognize the imperative of embedding the arts within any literacy pedagogical framework.

WHAT IS LITERACY?

The focus on narrow literacy skills in high stakes tests represents a very limited conceptualization of literacy. While we accept that literal comprehension, spelling, punctuation, grammar and on-demand writing for a specific purpose are all components of what it means to be literate, privileging these skills over others contradicts the body of scholarly research and writing that defines literacies in an increasingly multimodal world as an ‘open-textured’ concept (Freebody, 2007); one that shifts and changes meaning according to context. Social and cultural contextual factors constantly influence the ways we make meaning of the world around us. While there is no universally accepted definition of what it means to be literate, UNESCO’s definition aims to recognize literacy as more than a:

set of technical skills of reading, writing and calculating... to a plural notion encompassing the manifold of meanings and dimensions of these undeniably vital competencies. Such a view, responding to recent economic, political and social transformations, including globalization, and the advancement of information and communication technologies, recognizes that there are many practices of literacy embedded in different cultural processes, personal circumstances and collective structures. (UNESCO, 2014)

The idea that literacy involves communicating and making meaning via a range of modes or mediums as well as across cultural boundaries is important to consider in today’s increasingly global society. With a diverse array of communicative platforms including social media sites such as Facebook, Pinterest and Instagram as well as digital media tools including applications that feature moving and static image, and sound and audio, the concept of literacy is constantly changing. At the same time, it must be acknowledged that such technologies are not accessible for all children and literacy standards and practices vary from country to country. A recent report (United Nations, 2015) on achieving the United Nations *Millennium Goals* for example, demonstrated that recent con-

flicts have arrested some of the earlier progress made to eradicate poverty and ensure universal primary education:

Equally worrisome are wide disparities between poor and rich children in completing primary education. According to 2007–2013 survey data from 73 developing countries, adolescents from the poorest households were more than five times as likely not to complete primary school as children in the richest households. (p. 26)

Being literate in many communities in the twenty-first century however, requires the ability to not only comprehend, consume and compose a range of ‘texts’ but also to be cognizant of the aesthetic–artistic elements within these texts (Barton, 2013). This chapter therefore adopts a more sophisticated definition of literacy as ‘interpretive and expressive fluency through symbolic form, whether aural/sonic, embodied, textual, visual, written or a combination of these within the context of a particular art form’ (Barton, 2014a, pp. 3–4). All arts disciplines should be understood as different ways of making meaning, different ways of representing reality—different literacies (Ewing, 2010a; Livermore, 1994).

Literacies and Modalities

Semiotics is a field of study concerned with the exploration of signs and symbols. Chandler (2002) explains that signs take the form of words, images, sounds, gestures and objects. Semioticians explore signs as part of semiotic ‘sign-systems’ which include medium or genre and also ‘how meanings are made and how reality is represented’ (Chandler, 2002, p. 2). Both social and cultural ideologies impact on how we make meaning of various phenomena. Consequently, many multiliteracies across the world exist depending on the purpose of the literate practice being undertaken. Cope and Kalantzis (2000) describe *multiliteracies* as addressing two elements of textual multiplicity. The first focuses on the increasing variety of communication media and the second on the dynamic array of cultural and linguistic diversity.

Over the past few decades, literacy researchers have explored how all modes of communication contribute to meaning. Kress and van Leeuwen (2001, 2006) state that literacy assumes that ‘meanings are made (as well as distributed, interpreted and remade) through many representational and communicational resources, of which language is one’ (as cited in Jewitt, 2006, p. 246). A large body of literature, however, professes that language (including written and oral forms of communication), is still privileged over other modes in educational institutions including schools and universities (Barton, 2014b; Handerman, 1993; Lemke, 2002).

However, Kress and van Leeuwen (2006) note three meta-functions of a range of semiotic resources including representational or ideational, interac-

tive or interpersonal and compositional or textual meanings. Unsworth (2001, p. 18) elaborates on these:

- *Representational meanings* explore the idea that texts verbally and visually construct the nature of events, the objects and participants involved, and the circumstances in which they occur.
- *Interactive meanings* are concerned with how verbal and visual resources construct the nature of relationships between speakers/listeners, writers/readers, and viewers, and what is viewed.
- *Compositional meanings* focus on the distribution of the information value or relative emphasis between elements of the text and image.

What is missing from these types of meanings is the acknowledgment of body and sound-based modalities involved in much meaning-making in the arts. The idea of creating an intention through one or more symbol systems or modes underpins arts processes and practices. Through aesthetically shaping ourselves or other media, arts processes enable us to communicate who we are to others, challenge the status quo, and explore new understandings (Barton, 2014a; Ewing, 2010a). As Wright (2012) states: the ‘arts give shape to formless ideas—they are a vehicle by which we can express our growing awareness of ourselves and the worlds in which we live’ (p. 2). Through various discipline-specific modalities and literacies arts practitioners create new meanings or perspectives on the ‘taken-for-granted’ (Apple, 1990) they make the familiar strange (Delamont & Atkinson, 1995). In addition to written or verbal language are images—color, shape, shade and form; movement—the use of the body in time and space; and the manipulation of natural or synthesized sound. All art forms:

involve some kind of play, design, experimentation, exploration, provocation, metaphor, expression or representation, communication and the artistic or aesthetic shaping of the body or other media. They have the potential to promote self-understanding and illuminate the advantages of viewing the world from multiple perspectives. There is therefore a need for educators, arts practitioners and students to consciously explore the blurring of boundaries between the arts disciplines and to explore multi-disciplinary initiatives, while maintaining respect for the integrity of each. (Ewing, 2010a, p. 12)

Barton (2014a, p. 14) explains that ‘artistic knowledge, expression and communication can be conveyed through just one mode or in combination with others, an ensemble, and while the arts share this feature they also can be defined in their own distinct ways’. Meaning can shift from one mode to another or even within an ensemble of modes. Bezemer and Kress (2008) explain knowledge may be lost or gained and that potentiality or alternatively constraints for making meaning can occur. Unique social perspectives, and indeed cultural ones, can illuminate how certain discourses not only originate

but also transform over time (Bezemer & Kress, 2008). In the arts, the artist draws on her own cultural background and experiences together with inspiration from others' work and stimulus from occurrences around them to create artwork that is natural and organic, abstract or concrete, in nature. Therefore, in order to understand this meaning-making in and through the arts we must realize it can be conveyed in many ways through the use of multiple modes of representation. The following sections highlight how the relationship between the arts and literacy can be productive and engaging.

THE ARTS AND LITERACY: CASE STUDIES IN AND OUT OF SCHOOL

When considering the arts and literacy it is important to note they are synchronous and should not be seen as in competition with each other, despite the impact that the focus on improving literacy has reportedly had on quality arts education provision. The arts embody distinct literacies that can and should support students in their life-long literacy learning journeys as well as in becoming artists. We also argue that teachers should understand and appreciate the artistry in their teaching of English and literacy.

The following Australian case studies demonstrate the many opportunities to create a positive and productive partnership between the arts and literacy: *School Drama*, *Learning through story in a multi-age small school* and *Sydney Story Factory*.

Case Study 1: Enhancing Literacy Outcomes Through Drama and Literature: The School Drama Program

Research strongly supports the relationship between enactment through classroom drama and improved skills in reading, writing and text understanding (for example, Winner et al., 2013). Over the last 30 years, Ewing has worked alongside primary teachers using a co-mentoring professional learning model (Ewing, 2006, 2002) to build teachers' confidence and expertise in the use of educational or process drama strategies to explore quality children's literature (Ewing, Miller, & Saxton, 2008) and enhance student engagement and English and literacy learning outcomes. The model thus uses the art form of drama to deepen the understanding of another art form, literature, thus enhancing literacy outcomes, although as mentioned above, the literary arts often go unacknowledged in references to arts disciplines (Ewing, 2010a, 2010b).

Established in 2009, the *School Drama* (SD) program is a partnership between Sydney Theatre Company and the Faculty of Education and Social Work, University of Sydney, Australia. Underpinned by Ewing's (2002) professional learning co-mentoring model, the program focuses on developing primary teachers' professional knowledge of and expertise in the impact of drama on children's English and literacy outcomes. Participating teachers are

first introduced to the range of process drama strategies using contemporary literary texts through workshops. Actors or teaching artists then work alongside the classroom teachers to plan a seven-week program focused on particular English or literacy areas that have been identified by the teachers. These commonly include inferential comprehension, narrative writing, oracy and rich description. The program is then team taught with the teaching artist initially modeling the drama strategies (for example, hot-seating, sculpting, depiction, conscience alley, readers' theatre) as lenses to explore different aspects of the chosen literary text(s). In best case scenarios the class teacher then consolidates this learning between the artist's visits often modeling the strategies for other teachers.

Over the timeframe the class teacher gains confidence and expertise in using drama strategies and choosing quality literature to meet the needs of his or her students. The teacher takes increasing responsibility for the planning and implementation of the drama strategies. At the same time the teaching artist develops an understanding of using their discipline in a classroom context for the specific needs of students. In turn the students benefit through improved English/literacy outcomes in the identified area and other non-academic outcomes like increased empathy and confidence are also noted (Saunders, 2015).

As mentioned above, the SD professional learning model is conceptualized as a co-mentoring approach. Instead of using the traditional conception of a mentor as *the* expert knower, the mentoring process is reframed as one of co-learning that positions the participants in a non-hierarchical or reciprocal relationship (Le Cornu, 2005; Bona, Rinehart, & Volbrecht, 1995, p. 119). The different participants have different knowledge and understandings to share and each respects the expertise of the other. The teachers learn about the use of drama as critical quality pedagogy (Ewing, 2006) in English and literacy and quickly understand its benefits across the primary curriculum. The teaching artists learn about adapting their professional theatre skills to a particular literacy focus in specific classroom and school contexts. The children benefit from the teacher's learning and ongoing use of drama strategies with literary texts to deepen understandings and improve identified literacy outcomes. The effectiveness of the program is thus dependent on the development of an authentic partnership between each educator and teaching artist: both must work to ensure a respectful relationship that values the expertise of the other and one that can weather rigorous discussion about differences. The partnership is thus a significant departure from many more conventional artists-in-residence programs.

SD has been very successful in the seven years of its implementation. In its first year the pilot program involved 11 teachers, 250 students and 2 teaching artists in five disadvantaged inner city Sydney primary schools. By 2015 the program included 104 teachers, 21 teaching artists and over 3000 children across more than 40 schools in the greater Sydney region. It is also being piloted in five schools in South Australia and a regional center in New South Wales (Fig. 1).



Fig. 1 A classroom School Drama session in action. Photo courtesy Sydney Theatre Company

The ongoing evaluation of the program has monitored the reasons for the program's growth using teacher pre- and post-questionnaires, benchmarking of student work in the identified area, interviews with principals, debriefing discussions with teaching artists and detailed case studies in four participating schools that have included focus groups with students. Almost unanimously the teacher participants report a range of positive outcomes enabled by the implementation of drama strategies in their classroom English and literacy programs (Gibson, 2011, 2012, 2013; Gibson & Smith, 2013) including increased confidence to use drama strategies as critical, quality pedagogy not only in English and literacy but more generally across the primary curriculum. The professional actors or teaching artists who work with the teachers assert that the program is just as valuable for them and cite as evidence their increased understanding of the educative process as well as a heightening of their own skills. Despite the short time frame, there is consistent evidence from the analysis of the benchmarking process as well as the teachers' reports that children's literacy skills in the identified area improve as a result of the program along with their understanding of different drama strategies. For example, one participant kindergarten teacher revealed: 'By taking part in the drama lessons they [the students] have a deeper understanding of what is happening in the story and have developed more empathy for characters, by putting themselves in their position' (See Fig. 2).

Similarly, the comments of a year 6 teacher interviewed in 2014 are representative of teacher appraisal of the program:

The opportunity to learn by doing is positive for kids. High quality text selection is also important—it has really enabled more reading because we have created a rich literacy environment—there are books everywhere... The School Drama skill set is applicable to all literacy aspects across the KLAs, for example, Maths—same concepts and practices. It's not an add-on if you're smart about it, it's common-sensical to use that skill set to enhance the other.



Fig. 2 Sydney Theatre Company Artistic Directors Cate Blanchett and Andrew Upton in 2009 with students and teachers at Plunkett St Primary School, one of the early pilot schools for School Drama. Photo Courtesy Sydney Theatre Company

In terms of enhancing language skills and deeper learning and thinking in English, the same teacher reported:

In the pre-drama writing, most students simply retold an existing fairy tale with minimal use of adjectives or adverbial phrases, little or no character descriptions, few of their own ideas and little or no structure.

In the post-drama writing, students were able to craft their own ideas; plan their writing (beginning, middle, end); write a structure narrative; include characterisation through descriptions, actions, speech, and attribute thoughts and feelings to their characters; and use less 'mundane' language and more interesting adverbials and adjectives.

Another teacher participant noted that the opportunity to work with a professional actor resulted in improvement in students' 'use of higher level of language in dialogue activities'. They were able to discuss in more depth the key issues in the text. Other teachers reflected on students' increased willingness to push their own boundaries:

They developed new skills and moved outside their comfort zones... Many students have demonstrated confidence in presenting in front of their classmates... Shy or students with special needs were given and took on opportunities to succeed in front of peers. This raised their self-esteem and aided in their efforts to take further risks.

The meta-analysis of the first five years of evaluation of the SD program (Gibson & Smith, 2013) highlights the effectiveness of the professional learning model in the development of teacher understanding and skills in using process drama strategies to impact student literacy learning in participant schools. In Saunders' (2015) recent case study of student academic and non-academic outcomes in one year six class the students themselves observed and reflected on their increased engagement, deeper understanding of plot and character, and the development of empathy.

The scaffolding provided by the teaching artist fosters the learning about drama and literature and helps develop dialogue about the themes and characterization in literary texts. Both teachers and students attribute a deeper knowledge and appreciation of quality children's literature to participation in the program. At the same time the teacher and teaching artist create a reciprocal relationship as do the cohort of teachers in the learning community undertaking the program in any one year. They experience another kind of collaborative professional learning (Ewing, 2015) as they begin to discuss experiences across school contexts, share resources and texts and, in some cases, jointly program future learning experiences based on embedding quality drama experiences in the English and literacy curriculum (For a more detailed outline of the program itself see: <https://www.sydneytheatre.com.au/schooldrama>).

Case Study 2: Learning About and Through Story in a Small School

In 2012, Georgina Barton worked and researched alongside teachers in a small multi-age school in the area of the arts and literacy. Being a small school, with a maximum enrolment of 20 students between the ages of 5 and 12 years, a multi-disciplinary and negotiated curriculum approach was adopted. This included the children collaborating together to create an 'End of Year Show' for their families and friends. The development process and performance of Graeme Base's narrative *The Sign of the Seahorse* was a crucial part of the children's learning in and about story and the creative arts and was highly valued by the school community.

The research study involved filming the entire production from the development of the script, mapping out the stage, dress rehearsal to the final performance. Throughout the process the children worked on their characterization via a number of methods including writing and drawing character profiles and designing and developing costumes and honing their acting skills.

Barton and Baguley (2014) reported on the project by exploring the ways in which the learning throughout the production process improved the children's literacy learning outcomes. An analysis of various phases of the production revealed that the three meta-functions of semiotic meaning as described earlier (Kress & van Leeuwen, 2006) played a critical role. This includes O'Toole's (1994) notion of multi-semiotic and multimodal expression as '[w]e "read" people in everyday life: facial features and expression, stance, gesture, typical actions and clothing' (p. 15).

Learning Phase 1

In the first learning phase the children became familiar with the script, mainly to identify who would perform which part or character in the show. Given the school had a range of age levels in the one class the older children provided an important mentoring role through this reading process. Some of the older children, for example, would support the younger children's reading of the script through prompting, spelling out words, as well as reading aloud, and through shared reading. These strategies are important for younger readers and it also enabled the older children to have leadership roles within the school.

Throughout this phase the teacher would also encourage the students to read the lines with emotion so as to portray the various characters in the story. Other oral language techniques such as pausing, pacing, and tone and volume were also discussed with the children.

In relation to Kress and van Leeuwen's (2006) meta-functions this phase of learning was mainly focused on *representational* meaning as the children were becoming familiar with the characters through the process of reading the script. At this stage, interpersonal meaning was minimal but was emerging. The main design features used in this phase were language-verbal (the recitations) and language-written (the script) (see Fig. 3).



Fig. 3 Becoming familiar with the script (Image release courtesy of the participants)

Learning Phase 2

Learning phase 2 saw the children starting to rehearse their lines with movements within a taped space on the ground outside the school building (see Fig. 4). In this learning phase, both *representational* and *interpersonal* meanings were important but the emphasis was on *compositional* meaning as the students had to consider the

space within which they were working. Throughout this phase the teacher would regularly demonstrate particular body movements and gestures to support the children in presenting their character authentically.

For example, different levels of the staging were discussed as well as how to best project one's voice, keeping in mind where the audience would be on the night of the performance.

Also important in this learning phase were the ways in which the children performed together. A collaborative approach where the older children demonstrated leadership and support of the younger children was once again encouraged and enacted. It was evident that the older children really valued this approach and experience even though at times they found it frustrating when the younger children did not do what they were asked to do.

Not only were the children rehearsing their parts throughout the phase, but they were also working on other aspects of their learning about the story in their English and visual art lessons. Part of the process required the children to design their own costumes for their characters and therefore they drew their character and wrote a description of the type of character they were (Figs. 5, 6, 7 and 8).

Therefore, the use of visual and textual responses to characterization was useful in supporting the students in their character development—an important aspect of their literacy learning in and through the arts.

Learning Phase 3

The final phase in the production of the 'End of Year Show' involved the children performing in dress rehearsals as well as the final performance. During this phase, all semiotic meanings are present—*representational* (characters



Fig. 4 Belonging to a storytelling group (Image release courtesy of the participants)



Fig. 5 Soldier Crab #27 character (Image release courtesy of the participants)



Fig. 6 Soldier Crab #28 character (Image release courtesy of the participants)



Fig. 7 Angelfish characters (Image release courtesy of the participants)



Fig. 8 Angelfish characters (Image release courtesy of the participants)

and setting and props), *interpersonal* (the enacted performance for an audience) and *compositional* (the staging and use of props throughout the performance). In this phase, a diverse range of modalities are utilized in order to communicate meaning through artistic and aesthetic practice. These included language-verbal, visual-image (costumes, set and moving image), sound-audio (music and singing), gestural-embodied (movement on stage including dancing) and material-operational (such as staging and lighting). The dress rehearsals were used to improve and fine-tune the children's performance—particularly in the theatre space where the final performance was taking place (Figs. 9, 10, 11, 12 and 13).



Fig. 9 The dress rehearsal (Image release courtesy of the participants)



Fig. 10 Scenes from The End of Year Show (Image release courtesy of the participants)



Fig. 11 Scenes from The End of Year Show (Image release courtesy of the participants)



Fig. 12 Scenes from The End of Year Show (Image release courtesy of the participants)

As we have argued, to be literate today is to be arts-literate and opportunities such as this end of year show for these children provided essential experiences (both somatic and cognitive) aligning with the concepts of multi-semiotic and multimodal expression.

Some of the experiences noted by the students indicate a range of benefits including helping them with literate practice in the arts:



Fig. 13 Scenes from The End of Year Show (Image release courtesy of the participants)

My character was Swali—he was mean and helped the baddies with their evil schemes.... The dances made it really energetic and more fun. You got to do more things like dancing and acting not just writing. It helped me to think about stories that could have happened before. (Year 2 student)

I was Finneus—he is like part of a gang and is a red fish. He does his own things he doesn't do what his parents say. The catfish gang wanted to be part of the bad team but the bad team didn't let us so we made a catfish game—I was the leader. I like the dancing and the lights flashing when we danced. I learn how to have a loud voice and acting such as moving around the stage. (Year 3 student)

Taffy was my character and I was tough. He is naughty and we get in trouble a lot. I like all the dancing, it was fun and I liked the audience there. When there is no audience you don't feel great because there is nobody there except the teachers. When it is the show you feel so excited because there are all these people watching you. You feel happy and know it is going to be a good night. It helped my drama and my voice to get bigger and it is really fun. (Year 1 student)

The play went really good and I think everybody did a really good job. I liked watching it later on the DVD. It was exciting. (Prep student)

This project, focusing on all art forms and multiple meaning-making modes, provided an authentically integrated learning experience for the children, ultimately improving their literate practice through the arts.

Case Study 3: The Sydney Story Factory

Creative writing is a literary art form, which can and should be used to nurture children's creativity and imagination and the life-long skills and dispositions that are embedded within it (Ewing, Manual, & Mortimer, 2015). When thinking

about the importance of *creating* imaginative text, we can consider the flexibility and new or divergent ways of expression that are possible through written text. More conventional ways of writing can be challenged and sharing our ideas has the potential to help develop new ways of thinking about the world. For these reasons, to write creatively often requires us to learn to overcome our reservations about writing ‘correctly’ and help develop risk-taking and self-confidence to enable us to experiment with form. The teaching of writing in many Western education systems has, however, moved away from creative writing over the last few decades and instead often privileges the ‘mastery’ of different text types and fundamental writing skills including grammar, punctuation and correct spelling. While important, these skills are often over-emphasized when assessing writing because they are easier to measure. Anecdotal evidence suggests that in some early childhood and primary classrooms creative writing has all but disappeared. Yet research (for example, Archer, 2007; Cremin & Myhill, 2012; Graves, 1983; Ryan, 2014; Ryan & Barton, 2014) suggests that it is also essential to ensure that students enjoy the writing process, have opportunities to choose what they write for themselves and see it as a meaningful tool for development of self and learning—about their identity, their thinking, their creative potential. Conceptualized in this way it is clear that classroom opportunities for creative writing can enhance children’s literacy levels, confidence and self-efficacy (and therefore enhance their future learning journeys and, ultimately, employment potential).

Inspired by the writing center *826 Valencia* in San Francisco, *Sydney Story Factory* (SSF) was incorporated in 2011 and opened the doors of its Martian Embassy in an inner city Sydney suburb in 2012. SSF is a not-for-profit organization that aims to nurture children’s creativity, storying (Lowe, 2002) and wellbeing through sustained individual attention to their creative writing. Guided by the storytellers, volunteer tutors offer individual or small group support to children involved in free, term-long after-school workshops designed to engage students in enjoyable, meaningful and purposeful creative writing. In addition, workshops are offered in schools, community organizations and during school holidays. Many different kinds of storying (Lowe, 2002) workshops are offered including fantasy, picture books, podcasts, poetry, memoirs, pantomime, dramatic monologues, radio plays with pictures, and newspapers. These are tailored for different age ranges from early primary to late secondary. Other creative art forms are often embedded in the workshops. All workshops have a purpose and are tailored for a particular audience. Ultimately these stories are published or performed so a final artefact provides evidence of the creative process (Fig. 14).

While anyone is welcome to attend the free after-school workshops, the location of SSF in inner city Sydney also enables the attendance of young people who are vulnerable or feel alienated from schooling. The location is also easily accessible for the many Indigenous children and those from non-English speaking backgrounds who live in the area. The Martian Embassy and Gift



Fig. 14 Students at Sydney Story Factory share their writing in a final workshop presentation. Photo courtesy Sydney Story Factory www.sydneystoryfactory.org.au.

shop front acts as a portal, transporting the children to a place of new possibilities and signaling that SSF is not limited by school constraints. Each workshop program creates a community of writers drawn from a range of schools, a subset of the larger SSF writing community. The SSF website states that:

The most significant benefit of Sydney Story Factory programs lies in developing students' self-confidence and self-efficacy. Students build confidence in their writing ability, their ability to communicate and, through working with the volunteers, their capacity to interact with the adult world. All these things expand the students' sense of who they are, and what they are capable of. Programs also develop enthusiasm for the written word, by showing that writing is fun, valued and purposeful.

There are a number of dimensions of the ongoing longitudinal SSF evaluation that are being undertaken by Jackie Manuel and David Smith from the University of Sydney. Over time they are investigating the impact of the creative writing workshops on the development of creative dispositions including inquisitiveness or curiosity, imagination, persistence and collaboration as well as improved confidence in their writing skills (Manuel & Smith, 2015) using pre- and post-self-report questionnaires for students, focus groups with volunteers, telephone interviews with parents, observations undertaken by volunteers and analysis of writing drafts. While each student achieves a publication at the conclusion of every workshop program and there is often a related

performance or sharing of writing for parents and the community, there is no ‘assessment’ of student writing, and volunteers and parents alike comment that the freedom to write is a critical component of SSF. Ten individual student case studies are currently underway and Manuel and Smith (2015) are using data-gathering tools to capture development in creative writing and creative thinking through a longitudinal analysis of data sets for these students. Manuel’s writing analysis framework (Manuel & Smith, 2015) has been validated by an expert panel of writers and academics and is used for analyzing student writing (pre-writing, drafts, final product). The framework draws on linguistic, socio-functional, multi-strand process-oriented and cognitive models of writing but has an emphasis on the process-oriented model. Different data-gathering methods are building a rich picture of each case study student to investigate their understanding of the complexity of the creative writing process. The 2015 interim report documents the students’ almost unanimous experience of ‘enjoyment’ and ‘fun’ at SSF. In addition, there is strong student self-report, and some interview and focus group evidence that participation at SSF, especially in the longer term, has impacted positively on helping students to write creatively, and in some cases, improve their school work, particularly in relation to their writing. This relates to evidence of:

- increased motivation to write,
- increased confidence,
- more regulated and independent learning,
- the improvement of writing skills (for example, planning, being able to write more quickly to complete tasks, seeking feedback, more disciplined editing of drafts),
- more awareness of and knowledge about the essential elements for quality creative writing and the degree to which their writing practices include these elements, and
- enhanced student awareness and knowledge of both the essential elements of writing and of the degree to which these are part of her/his writing and writing practice.

(Adapted from interim evaluation report, Manuel & Smith, 2015.)

Without doubt SSF and similar centers in London, Dublin, Denmark and all over the USA inspired by *826 Valencia* provide a much needed alternative environment for creative writing and storytelling experiences than is currently offered in many traditional school contexts. It is interesting that its programs are increasingly being requested in school contexts, and professional learning workshops for teachers are also in strong demand. SSF clearly demonstrates that creative writing is not just about improved writing of narratives, plays or poetry. While important in and of itself, it is a literary art form that can enhance literacy skill development and it can also be a tool to teach other subjects, just like any other creative art form. Furthermore, and in some ways, most impor-

tantly, it taps back into the often neglected creative capacity of the human mind and nurtures children's imaginations.

IMPLICATIONS FOR FUTURE PRACTICE

An increasing emphasis on high stakes literacy and numeracy testing of technical skills, the inevitability of resulting simplistic school league tables and an inability to understand the complexities of twenty-first century multi-literacies could all be contributing factors in the ambivalence toward the important role the arts must play in creative literacy education. While we have emphasized that the centrality, autonomy and the discrete disciplines of art-making processes must be upheld, this chapter argues that consideration of artistic and educational collaborations should be based on authentic purposes rather than constrained by the siloing of discipline practices. This movement toward expansive, multilayered, even organic, ways of thinking about the arts and the ever increasing number and diversity of literacy forms and modalities call for a shift in epistemological grounding away from the more traditional codifying of literacy into discrete and oversimplified skills.

Each case study is based on encouraging a dynamic relationship between the arts and literacy: *School Drama* used drama to explore deep understanding of literature—enhancing literacy development; *learning through story* involved integrated learning experiences by using a range of art forms and modalities to develop a performance of Base's *Sign of the Seahorse*; and the *Sydney Story Factory* provided young people the space and place to play with story creatively in out-of-school contexts. Each example is a starting point, with potential for further transformation of curriculum practices over time. If such experiences were provided more widely in professional learning and pre-service teacher education, then more positive relationships between the arts and literacy will prevail and the goals of the UNESCO Road Map upheld. All examples demonstrate the potential educative benefits of mainstreaming arts-literacy. An expansive and flexible view of literacy would be promoted, where teaching and learning embrace the arts; is multimodal in its conception, design, delivery and assessment; and draws significantly on the abundant sources of creative, aesthetic and expressive nuances and meanings present in the arts as well as diverse literate practices.

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Young Children and Early Childhood Arts Education: What Can We Learn from Current Research?

Susanne Garvis and Pernilla Lagerlöf

INTRODUCTION

There have been many social, economic and technological changes in the late twentieth century and early twenty-first century across the world, resulting in different childhoods for children. Most children in developed countries experience an unprecedented range of technologies and arts activities as part of their daily lives. These come in a diverse range of forms such as books, music, dance, magazines, television programmes, movies, museums, internet sites, food, computer games and collectables, and are all increasingly connected to children's popular culture (Buckingham, 2000). Popular culture provides children with a shared frame of reference that is often drawn into play through the reinvention of characters and plots (Jones Diaz et al., 2007) and contributes to identity construction (Kenway & Bullen, 2001). For example, the movie *Frozen* appears common in the play of many children (Garvis, under review). Before children enter formal educational settings, their identities have already been shaped by prior experiences with the culture in which they live (Kenway & Bullen, 2001). It is important to emphasize that identities from a sociocultural perspective are seen as varying, multifaceted and contextually dependent. We acknowledge that children do not live in a vacuum but observe and engage with what is happening in the world around them.

This chapter will explore the ways in which young children engage with arts education in the domains of dance, drama media, music and visual arts. Three themes will be explored that have become dominant in the research with young children:

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1. creativity;
2. digital technology and
3. home environments.

By providing a summary of the current literature, the chapter will highlight the importance of understanding a sociocultural perspective in regards to particular cultural and social contexts. We advocate that all children should be offered equal opportunities to progress, develop and engage actively with early childhood arts education. Equal opportunity to arts education fosters positive attitudes and provides opportunity for creativity and imagination (Duffy, 1998; Ebbeck & Waniganayake, 2010; Wright, 2011). Early childhood education thus presents both a unique opportunity and a unique challenge; a part of that challenge is to engage and support all who care for and educate young children in making the arts an integrated and vital part of their earliest experiences. In the final section of the chapter, we reflect on the role of families and the teacher in early childhood arts education and what this means for future research. We will now discuss the changing views of the child and children within arts research, before exploring the three themes.

HOW TO APPROACH THE CHILD IN ARTS EDUCATION

In the field of early childhood arts education, there is a diversity of perspectives of arts engagement and suitable content for young children. Earlier research traditions have, for instance, led to strong common assumptions around a view of a universal child that develops through generic phases with innate arts abilities (Sunday, 2015; Young, 2013). Sunday (2015) argues that many teachers in early childhood classrooms rely on an understanding where the arts are viewed ‘as an outlet for revealing the inner feelings of the child’ (p. 230). From this perspective, the arts are regarded as an important way for the child to express itself, where the teacher is proposed to not interfere with the individual child’s arts engagement. In contrast, contemporary perspectives on childhood are more context-sensitive with a broader perspective on children’s everyday, cultural and societal existence. From a sociocultural perspective of arts education, the importance of a more experienced participant scaffolding the child in the arts is emphasized. For example, Wright (2010, 2014) argues that the interlocutor in her study of children’s drawings was acting from a Vygotskian perspective (1978) as she ‘gave the children experiences that were within their zones of proximal development’ (p. 394). An example is by giving the children a challenging task of drawing a picture of the future which Wright argues encouraged their learning. From this perspective, it is hence the adult’s responsibility to facilitate opportunities for the children to experience arts activities. An important role of the teacher is to structure the environment, to guide the children’s engagement by participating alongside and to coordinate the children’s perspectives with their own educational intentions.

Also the view of the child has been framed in different discourses throughout history (Thuen, 2008). Nowadays, the concept of *the competent child* is more or less established in contemporary discussions. From this perspective, it is not the innate capacity of the child in focus but instead an understanding that children through active participation in supportive practices are agents of cultural productions (James & James, 2004; Sunday, 2015; Tarr, 2003). Sommer (2012) is, however, arguing that young children are *relatively* socially competent. This view is related to the changing circumstances for contemporary children who establish numerous relationships from their early years due to their participation in a greater number of activities. Even if children today are seen as less fragile than they were conceived historically, they are also regarded as less resilient than before. Sommer (2012) claims that it is the dynamic between these two phenomena that describes the child of today just as the dual notion of the child as novice or competent has to be included in perspectives of the modern child. Children become competent and resilient through their relationships and cultural context. This view has hence methodological implications for how to studying children's everyday arts experiences. In Wright's (2014) study, she emphasized the importance of focus on the process of how the children's drawings evolve 'in relation to the child's accompanying narrative, facial expressions, vocalisms and gestures' (p. 394). The analytical focus included the conversations as they were drawing while they talked about aspects of their artwork with the interlocutor. Hence, from a sociocultural view of children's artmaking, more emphasis is on the social processes and relational aspects in the artmaking practices.

In contemporary early childhood arts education, there are a number of assumptions related to the analysis of children's art-making. As Sunday (2015) suggests:

Theory emerges from social, cultural, historical, and political conditions that influence thinking and knowing. It is re/imagined within new contexts that offer new ways of appropriating old ideas. For those who research, teach, or are intrigued by child art, historical positioning is key to how we re/envision the ways that we interpret and implement early child art pedagogy in the classroom. (p. 231)

We are all products of our own childhood and our own arts experiences and that might be a reason why teachers in early childhood arts education rely on a view of the arts as the child's free expressions that they should not interfere with (cf. Bendroth Karlsson, 2011; Sunday, 2015). Lagerlöf (2016) argues that the view of the music-learning child can be related to different teacher roles. Both the view of considering the child to be developed by itself or to have expectations of them as all competent result in a belief that children do not need to be trained. The role of the teacher in this respect is to observe and encourage the child's own activity. On the basis of empirical studies in Swedish early childhood settings, Lagerlöf (2016), however, argues for the importance of a guiding and scaffolding teacher also in the domain of early childhood

arts education. Since children *are* competent, they can be further developed through the teacher entering into dialogue with them with and about the arts activity. In the zone of proximal development, the teacher might lend competences to the child, mediated by communicative tools such as describing and pointing. It is also the teacher's role to ensure that children receive complementary experiences that the child can relate to.

DEVELOPING AN UNDERSTANDING OF CREATIVITY IN EARLY CHILDHOOD SETTINGS

Creativity has emerged as an important area in early childhood education, with many teachers, arts specialists and policy-makers believing that arts education enhances the development of creativity in children (Bancroft, Fawcett, & Hay, 2008; Craft, 2011; Wright, 2010). While many studies have been able to identify links between children's creative development and some forms of arts education (Bancroft et al., 2008; Craft, 2003), studies that identify casual effect of transference from arts to other subjects are few. According to Banaji (2011, p. 37), 'What some call creativity in young children, others see as play, freedom, purposeless mucking around'. One proposal to deal with the complexities has been to distinguish between 'Big C' creativity and 'little c' creativity activities. According to Craft (2000), 'Big C', are the 'greats' such as Picasso or Einstein, where creativity is considered to be special. 'Little c', creativity is more about everyday activities such as the choice of clothing or cooking a meal. The difference between 'Big C' and 'little c' is that 'little c' can be fostered, increased and measured (Craft, 2000).

One approach in early childhood education has been the emergence of arts specialists to work with teachers and children in early childhood settings in order to enhance creative development. Arts education and creativity are closely related as evidenced through the benefits that working with a professional artist has for children and teachers (Zakaras & Lowell, 2008). Hui, He and Ye (2015) explored young children's gains in creativity and their teachers' application of arts education after a one-year artists-teachers collaborative arts education project in Hong Kong kindergartens. Participants consisted of 790 young children (aged 3-4 years), 217 parents and 65 early childhood teachers. The kindergartens either received an individual art form (drama or visual arts) or an integrated arts approach (drama and visual arts combined). Children appeared to have achieved gains in both verbal and figural creativity, no matter which art form they engaged with. Children who had engaged in drama and visual arts as individual arts forms, however, exhibited more gains in verbal creativity than those in the integrated arts group.

The study also explored the changes to early childhood teacher understanding. In particular, the teachers appeared to learn new ideas and adapt ideas of their own to their teaching, developing lessons that fostered creative expression, risk taking and self-regulated learning. The teachers also appeared to

arrange the physical environment to allow better interaction and movement for the art activities and endorsed the notion of art for art's sake (Hui et al., 2015). Thus, it appears engagement with a professional artist benefits both early childhood teachers and children.

Another approach in creative research and arts education has been the perspective of arts as a language—as a means for communication and expression (McArdle & Wright, 2014). For example, very young children who have not yet learnt to read and write often use art forms in very accomplished ways. As McArdle and Wright (2014, p. 23) note, ‘infants and young children generally draw prior to acquiring skills of reading and writing text (i.e., letters, words, phrases, sentences)’. According to Wright (2010, pp. 2–3), ‘every instance of representation through art is new and creative ... children never just mechanically apply rules when they make an artwork ... this is why composing through art is such an important and fundamental form of creativity’. This means the teacher also requires greater awareness of the relationships between arts and creativity in the classroom when working with young children. To consider this in teacher practice, McArdle and Wright (2014, p. 32) suggest four ‘nudges’ for teachers working with children for consideration. These are: (1) a creative curriculum that will actively support play and playfulness; (2) An active menu to meaning making; (3) a creative teacher who understand the creative process and supports learners in their experiences; and (4) the teacher taking on the role of being a co-player and co-artist. The four nudges are proposed to bring together and make deliberate connections with the children’s language, art and creativity. One suggestion could be aligning teachers working actively with artists to support their own creative teaching and the creative learning of the young children.

DIGITAL TECHNOLOGY AND ARTS-MAKING

‘Digital technologies’ includes multiple desktop and mobile technologies as well as digital toys (O’Hara, 2011) and internet-enabled technologies that operate as platforms for young children’s consumption of digital media and associated popular culture (Gutnick, Robb, Takeuchi & Kotler, 2011). The use of digital technology such as keypads and touchscreens allows children to learn to browse, view, interpret, navigate, interact and produce original texts (Burnett & Merchant, 2013). Research has shown that digital technology can enhance narrative skills, writing skills and emergent literacy (McMunn-Dooley, Seely-Fink, Holbrook, May, & Albers, 2011).

Engagement with technology in early childhood education is an area filled with ‘few facts and many opinions’ (Skeele & Stefankiewicz, 2002, p. 80). While many argue that technology and computers do have a place in the hands of young children (Cordes & Miller, 2000), others also argue that those who do not embrace new media may be in danger of losing touch with the popular culture of young children (Yelland, Neal, & Dakich, 2008). The need to increase research into young children’s computer and technology use has been

expressed by many researchers and practitioners (Garvis, 2015; Yelland, Neal, & Dakich, 2008).

When digital technology is combined with arts activities, the potential for enhanced learning is greatly heightened. According to Laverick (2015, p. 61) digital technology is ‘now considered a vehicle for nurturing children’s creativity and as a means for arts-based teaching and learning’. The combined focus suggests enormous potential for interactive media in supporting young children. As such, Laverick (2015) suggests that digital technology in early childhood has the potential to unlock creativity in every child in a plethora of ways.

Part of the growth in digital technology and arts-making in early childhood research has been based around the implementation of various apps for portable digital devices such as iPads®. This has allowed the positioning of children to move from being a reader and viewer of arts to being an author and producer of digital arts. For example, within visual arts, there are apps to allow children to create 3D models from photographs taken from an iPad®, allowing children to create, design and engage in a number of different activities (Byrne, 2012).

Digital visual arts have also been explored through interactive websites. For example, Terreni (2009) gives examples that allows children to ‘create their own digital painting which can also be animated, framed ... and submitted to be hung in the Tate digital art gallery’ (p. 104). Such websites have, according to Terreni, the potential to support children’s own design and art development as well as providing an audience for the final art product. The art gallery is open to all web users. Children’s work can be exhibited from all around the world. As researchers, however, we must also ask questions about the ethical practices of such work including personal security. Questions are also asked about how the child would feel as they grow up and their work is captured digitally online. Such questions require further consideration from the research community.

Digital puppetry appears to be another emerging research area. Digital puppetry allows children to produce their own animated stories, in ways that also ‘encourage collaboration, build upon play interests and support emerging digital literacies’ (Wohlwend, 2015, p. 158). The digital puppetry apps work by allowing children to create stories by dragging cartoon or photo cut-out characters across a backdrop. The narration or voice of dialogue and sound effects can also be added. The videos involve complex decisions and become multi-modal ensembles (Kress, 2009) with meaning being represented simultaneously through speech, image, action, music and sound effects (Fle Witt, 2013). Digital puppetry also allows children a choice of sensory modes to explore such as sound, visual, movement, speech and haptic modes (Simpson, Walsh, & Rowsell, 2013).

Young children’s musical knowledge can also be developed by engaging with music-based apps (Charissi & Tinta, 2014). Previous research shows how children’s music skills and creativity can be enhanced by engaging with digital technology (Himonides & Purves, 2010). Through regular exposure to a digital music-making programme, children can develop their own music and skills.

In a study of young children, Charissi and Rinta (2014) implemented two software packages into a music-making programme. The interactive platform provided ‘children with the opportunity to change the pitch, the rhythm and the timbre of the given musical patterns in real time’ (Charissi & Rinta, 2014, p. 43). The second software package allowed children to select a variety of musical patterns visually represented by musical instruments or other images. The findings from the study suggested that the children developed their musical knowledge as part of their active interaction with others when engaging with the software (Charisii & Rinta, 2014). The digital tool also appeared to provide a supportive environment for collaborative music-making, where the children were observed to also develop social skills of negotiation, empathy and a tendency to verbalize their thoughts whilst exchanging musical ideas. (Charisii & Rinta, 2014).

The research literature clearly shows that digital technologies have become an obvious part of young children’s everyday lives and have prompted various debates about child safety, age-appropriateness of digital technology and the role of the teacher. The role of the teacher, however, requires further consideration on what children and teachers are doing with digital technology. Craft (2012) also highlights the important role of the teacher in this context, and to explore how new technologies can be used in educational settings:

Using the compass of participation and possibility to acknowledge pluralities and playfulness, demands high trust pedagogy which encourages uncertainties, co-construction, diversity and dialogue. And perhaps most importantly it involves scrutiny of values, and encourages new ways of collaboratively looking at old problems, where educators not only seek to reflect changing childhood and youth but to take an active and co-participative role alongside young people in continuing to change it through dialogic interaction. (Craft, 2012, p. 186)

Hence, in a digital, marketized age, children can be understood and recognized as creative and potent, but also more exposed than ever before. It is important to also consider the child and digital security within the marketized age. This highlights the importance for educators to seek new ways of co-creating with the children through dialogue.

HOME ENVIRONMENTS AND ARTS-MAKING

Contemporary research has also explored young children’s engagement with arts activities in the home environment, away from early childhood institutions. In these environments, children are able to engage in active meaning-making to explore and create through the various arts forms. For example, parent-child music activities in the early years include joint and supported singing (counting songs, nursery rhymes), generating original songs to accompany routine activities, dancing, playing basic instruments and listening to music on CD, DVD or MTV (Barrett, 2009, 2011, 2012).

A recent study by Huisman Koops (2014) in the USA highlights the importance of the family vehicle for music-making activities. In a study of children aged 10 months to 4.5 years, the family vehicle was recognized as a place where children sang, moved, listened to music, composed and improvised with activities that had occurred in and outside of the home. Huisman Koops (2014) also identified a number of advantages of the car for music-making compared to the home. These included reduced distractions, the closeness of siblings allowing increased interaction and music-making between young children and also the opportunity for parents and children to reflect together. The findings align with previous research by Barrett (2009) in Australia, who had described two young siblings singing, improvising and interacting in the car as part of a rich early childhood music experience.

Given that parents often cite 'lack of time' (de Vries, 2009) as one barrier to involvement in their child's music education, the potential for musical experiences in the car allows for a reconsideration of the place of music-making and young children. Huisman Koops (2014) calls for a possible transformation of the curriculum with music educators inviting parents who attend early childhood music classes to consider sharing experiences both in and out of the car to allow children's music-making. She also suggests that further transformation could occur within pre-service teacher education courses, with future early childhood music teachers discussing the role of different spaces, such as the family vehicle, for active music-making.

Recent studies have also begun to explore the statistical relationships between home music activities and young children's outcomes. Shared home music activities might be able to provide structure within which parents and young children can engage in responsive interactions that require point attention, turn-taking, cooperation and feedback, and supporting children's social development (Pasiali, 2012). In an Australian study, Williams, Barrett, Welch, Abad, and Broughton (2015) explored the relationships between shared home music activities at 2–3 years of age and the associated changes in social and emotional outcomes at 4–5 years of age. The data were analysed from the 3031 Australian children participating in *Growing Up in Australia: The Longitudinal Study of Australian Children (LSAC)* study that started in 2004. A series of regression analyses showed a small significant association between the frequency of shared home music activities compared with measures of children's vocabulary, numeracy, attentional regulation, emotional regulation and pro-social skills. The initial findings suggest that parent-child home music activities may be important in supporting future child development.

The findings build upon evidence documented by Winsler, Ducenne, and Koury (2011) that 3–4-year-old children who attended a kinder-music and movement class were more likely to use a range of positive self-regulatory strategies. In another study, parent-infant active music classes have been associated with enhanced communicative gestures and distress regulation in 12-month-old children compared to other infants who participated in passive music experiences (Gerry, Unrau, & Trainor, 2012). The research suggests music may

play a very important role in the future development of children and could perhaps be supported by active parents.

REFLECTION

In the final section, we reflect on the three topics of creativity, digital technology and the home environment. We advocate for the development and support of both ‘Big C’ and ‘little c’ creativity with young children by families and educators working together. We also support the implementation of the first strategy from the Seoul agenda (United Nations Educational, Scientific and Cultural Organisation (UNESCO), 2010) for the development of arts education (UNESCO, 2010, p. 3) in our advocacy to support young children and arts education. The strategy ‘affirms arts education as the foundation for balanced creative, cognitive, emotional, aesthetic and social development of children’. This is the starting point for enhancing arts education in early childhood education.

From current contemporary research, it becomes evident that early childhood arts education can occur within and outside of the early childhood classroom. There is the possibility for a transformation of understanding about the context for arts-making experiences. Within the early childhood classroom, it can be supported when professional artists work with young children and the teacher. Outside of the classroom families can also support young children’s arts-making, especially in differing contexts such as family vehicles. Digital technology can appear in both the home and the classroom and provide a connection between both contexts. Digital technology can provide new experiences and opportunities for arts education.

The role of the adult appears important in providing space and time for arts-making experiences. For families, this means providing space and time within everyday routines such as family car trips to allow children a space for arts-making. Arts-making activities can either be planned (such as music classes) or unplanned (such as music-making in the car) to allow the child to explore and create. It is therefore important that families are able to recognize the importance of such opportunities for arts-making within their busy lives. To assist families, further research is necessary to explore such spaces within and outside the family home, and how families can best be supported in providing supportive arts experiences for young children.

The role of the teacher in art-making experiences is also important not least in combining the children’s experiences from their homes within their teaching. For example, Campbell (1998) argues the importance for listening to children and talking with them about music (or other arts) to create a starting point to plan and design suitable learning experiences for children. Contemporary research suggests that while teachers may not have arts skills, these can be developed and supported by having a professional artist engaged within the classroom to work with the teacher and the students. Professional artists are able to engage with young children in active experiences, providing

opportunities for enhanced arts experiences and developing creativity. The benefits therefore extend to both children and the early childhood teacher. Such findings suggest it is important for early childhood centres, directors and communities to consider supporting and funding the involvement of professional artists within early childhood classrooms. The engagement of professional artists also allows children to see adults working within arts domains as careers and may provide children access to arts environments (such as museums or concert venues) that may not have previously been accessed.

Within contemporary childhood, the potential of digital technology for arts experiences also emerges as an important enabler. Adults (teachers and families) can provide and support suitable digital technology usage with young children to enable new opportunities for digital arts-making. This requires adults to have suitable digital technology skills and confidence with a range of devices and apps. For teachers, it is important to engage in regular professional learning opportunities to enhance knowledge and understanding about the role and possibilities of digital technologies. Families may also like to engage in learning opportunities by attending skill development classes or engaging with others who actively work with digital technologies.

The use of digital technologies also provides opportunities for young children to work together on a shared task. Children are able to work within groups to create a variety of digital products that can be shared with audiences. Children are also able to engage in teaching one another about functions within digital technology, helping each other increase skill and knowledge. Children therefore require access to suitable digital technology devices within classrooms.

Current early childhood arts education research from creativity, digital technology and home environments has the potential to bring about a transformation of understanding in relation to the role and place of arts-making, as well as opportunities for transformation within the school curriculum. It is through such a transformation that equal opportunity can be provided for all young children to engage in arts-making experiences. The development of ‘Big C’ and ‘little c’ creativity can also occur. While further research is needed, the future is bright with possibilities for young children and arts education.

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Creating Contemporary Asian Dance in Tertiary Dance Education: Research-Based Choreography at Nanyang Academy of Fine Arts

Caren Carino

INTRODUCTION

The development of the contemporary dance scene in Singapore began with the rise of Southeast Asia as an economic success in the 1990s. This fostered an atmosphere of confidence and the beginnings of a sense of region (Habib & Huxley, 1996, p. i). The assertion of an Asian identity, different from the West, became important (Khoo, 1998) as Singaporeans were awakened to sentiments of marginality and location in the contemporary world. In 2000 Singapore imagined itself to be a global arts hub. In this environment, local artists were encouraged to produce works from a Singaporean perspective towards the development of internationally recognized Singapore and pan-Asian voices (MITA, 2000, p. 3). Contemporary dance became a space for Singaporean choreographers to explore and assert this Asian identity and was not merely a Western category but became an equally significant expressive genre termed by this author as ‘contemporary Asian dance’. This chapter explores tertiary dance education in Singapore as a site for the representation of Asian identity. Research-based practice is considered in the development of a choreographic method for tertiary dance students at Nanyang Academy of Fine Arts (NAFA) to assist in creating contemporary Asian dance forms.

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CHAPTER STRUCTURE

This chapter begins with a brief discussion about the design of the research and the analytical framework that was used. Background information is then provided on contemporary dance and its translation into contemporary Asian dance in Southeast Asia including in Singapore and specifically at the NAFA. Dance composition lecturer Lim Fei Shen is profiled to give readers insight into her personal contemporary Asian dance choreography. Finally, research-based choreographic practice is outlined, and case studies of three dance students and their contemporary Asian choreographies are described.

RESEARCH DESIGN

Qualitative research methodologies were used in this study. Case studies of three students whose choreographies were featured in *Crossings: Diploma in Dance Showcase*, a NAFA Dance Programme annual production, from the years 2009 to 2011 were selected for this investigation. These students were female, between 20 and 23 years of age, of Chinese ethnicity, of Singaporean nationality, and in their final year of study in a three-year Diploma in Dance course at NAFA, Singapore.

The featured choreographies of these three students were observed through live performance and videotape. Adshead's (1988) process of using discourse analysis in dance was utilized to describe the movement, dancers, visual setting and aural elements of the students' dance works. Interviews were conducted with each of the three dance composition students in addition to Lim Fei Shen, the Dance Composition module lecturer, who guided these students in the development of their contemporary Asian choreographic works.

Analytical Framework

Singaporean dance students at NAFA engage in rigorous training in contemporary dance but have limited or no Asian dance or movement training; therefore, contemporary dance becomes their medium of expression. This utilization and translation of contemporary dance in their choreography represents how a Western outlook is a part of their Asian identity. Hence, through an intercultural approach, they change a Western genre and create a contemporary Asian dance form.

In Southeast Asia, interculturalism is not a new concept. Jukka Miettinen (1992), an Asian culture critic, contends that there has been evidence of interculturalism in traditional dance forms since the establishment of Indianized kingdoms around AD 100.

While the basic concept of both Borobudur and Prambanan is Indian, both monuments have many features of both indigenous [Javanese] and Indian

traditions forming a unique synthesis... At both Borobudur and Prambanan, numerous reliefs with dance themes have been preserved, reflecting strong Indian influences. Most of the reliefs depict the postures of Indian classical dance. Alongside the dancers are bearded figures who appear to be directing the performance. These have been interpreted as Indian Brahmins invited to the Javanese courts, who, along with other duties, taught Indian dance techniques. The reliefs also reveal many local features of the culture. For example, some dance themes have been interpreted as depicting purely indigenous traditions. (Miettinen, 1992, pp. 75–76)

Historian Oliver Wolters used the term ‘localisation’ to explain Southeast Asia’s purposeful and discriminating aptitude to make local sense of something foreign, supported by fellow historian Craig Reynolds as ‘Southeast Asian will’, or the capacity of Southeast Asian societies to shape change (Reynolds, 1995, p. 288). Historically, in Southeast Asia, Asian identity is understood and accepted as a mixture of Asian cultures through interculturalism in traditional dance forms. Today, the emergence and ongoing evolution of Southeast Asia’s distinctive traditional forms through localisation, or the region’s purposeful and discriminating aptitude continues.

Contemporary Asian dance forms produced today also demonstrate localisation, or the continuance of Southeast Asia’s unique predilection and ability to adapt foreign elements on local terms towards cultural reinvention not formulated solely on Western ideals, yet not totally resisting it. The concept of ‘border thinking’, argued by postcolonial theorist Walter D. Mignolo (2000), whereby new forms are produced through the concept of expanding and de-territorialized frontiers is also useful in explaining the development of contemporary Asian dance.

Singaporean architect/scholar William Lim (2001) argues that local agency has evolved into a new regional consciousness—a sudden discovery that we can be ourselves in search of our own modernity and, at the same time, actively participate in the emerging contemporary global pluralistic culture. Lim describes art forms that embrace and define both the internalist localisation and the externalist globalization perspective as ‘glocalised’ (2001, p. 50). The exploration of the creative possibilities of cultural crossing and merging between Asian cultures as well as with Western cultures is facilitated by the processes of globalization, that is, increased communication and mobility. Cultures are no longer seen as territorialized and distinctive structures of meaning and meaningful form usually linked to territories (Banerjee, 2003, p. 69). Globalization has opened up boundaries for intercultural artistic explorations like never before. There is no denying the possible tensions and complications that surround such interfaces. One criticism is cultural imperialism that argues a one-way flow, or the imposition and domination of Western ideals resulting in the homogenization of world cultures. This phenomenon has much to do with neocolonial attitudes where

many Asian artists still look at their colonial ancestors as having authority due to their colonialist histories. In spite of the dominance of the West inevitably felt through the processes of globalization, contemporary Asian dance artists see globalization as facilitating cultural interrelationships and integration towards the production of new dance forms or choreography. They have been awakened to cultural difference and see the chance to expand upon their artistic expression.

BACKGROUND

Contemporary Dance and Contemporary Asian Dance

‘Modern dance’ is a term closely entwined with the cultural era known as ‘Modernism’ that began in the West in the 1890s when thinkers, writers and artists broke away from current means of understanding, organizing and expressing the nature of reality. In dance, classical ballet was rejected in favour of new ideas and techniques. Today, the term ‘contemporary dance’ has been widely used in place of modern dance since only in its early years could modern dance be considered to have anything in common with modernism as a movement in the arts (Gonzales, 2004; Jowitt, 1999).

Contemporary dance arose in many Southeast Asian countries out of particular social conditions. However, unlike the West, where this was developed through the cultural conditions of modernism, contemporary dance in Southeast Asia was often a reaction to the aftermath of foreign occupation or colonization. In Singapore, contemporary dance emerged in the mid-1980s and gained momentum in the 1990s, a period that coincided with the height of the Asian identities and values discourse promulgated in Southeast Asian politics. This was about 25 years after its colonization by the British and independence from Malaysia.

Contemporary dance was introduced in Southeast Asia, including Singapore, through the efforts of Asian dance artists who travelled to America and Europe to study. However, contemporary Asian dance did not evolve homogeneously throughout Southeast Asia largely because its transference from the West was recognized but improvised through different ways of incorporating practices. Some Asian artists developed contemporary dance on local terms, that is, local values and ideals were reasserted or reinvented, and inherent in these new contemporary dance forms was the search for an Asian identity. Contemporary Asian dance takes on several trajectories which are complex, often combining an Asian predisposition, which includes being Asian ethnically, enculturated and/or acculturated; an Asian location including being inspired by, created and/or performed in Asia; using Asian dance movement elements and forms, choreographic structures and devices, and/or topics and content.

These dance forms reflect a tension and anxiety over the emulation, negotiation and/or rejection of Western ideas. On one hand, Asian dance artists embrace the ideals and aesthetics of the West, seen as progressive but, on the other hand, they reject the West because of their need to express local autonomous meanings which differ from the Western experience.

Contemporary Asian Dance at NAFA

NAFA is one of two tertiary arts education institutions in Singapore. Founded in 1938, it is a pioneer in arts education in the island nation. The Dance Programme at NAFA, founded in 1984, initially promoted Chinese dance. This reflected Singapore's identity primarily as Chinese purported by founding Prime Minister Lee Kuan Yew in his vision of the remaking of Singapore in the Confucian image (Pan, 1990) including Chinese values and cultural roots. Dr Caren Carino was appointed as Head, Department of Dance, in 2007 and later Vice-Dean, Dance Programme, in 2015. She was determined to change public perception of NAFA's three-year Diploma in Dance course being rooted in Chinese dance, even though Singapore had already embraced a pan-Asian identity by this time. The Dance Programme at NAFA not only reflected and advocated this transformation but was also seen as actively shaping change.

Today, the Dance Programme is distinctive in the Southeast Asian region in producing graduates unique in their combination of Asian and Western perspectives, sensibilities, and expressions through interdisciplinary collaborations and cultural explorations. It is one of a few conservatory style programmes in Southeast Asia centred on rigorous dance training in both contemporary dance and ballet. The curriculum also includes Asian dance and movement forms particularly from Southeast Asia which includes Cambodia, Indonesia, Laos, Malaysia, Myanmar, Philippines, Thailand and Vietnam; somatic practices including Pilates, tai chi, yoga as well as other traditional and hybrid forms; dance sciences comprising anatomy, kinesiology and dance movement therapy; as well as contextual and supporting studies such as dance education, history, production and research.

One of the main foci of the Dance curriculum is the creation of contemporary Asian dance. The modules Dance Composition, Interdisciplinary Collaboration and Interdisciplinary Project are sites that inspire Asian and Western practices in addition to encouraging traditional, classical and contemporary skills and perspectives to merge. Dance students are encouraged to explore their Asian cultural heritage, sojourns and exposure. In doing so, they change a Western dance genre and create contemporary Asian dance forms. Although the process of investigation is emphasized, selected completed works are often presented in *The Third Space: Contemporary Asian Explorations in Dance*, initiated by Carino in 2007 for the *da:ns festival*, an annual performance platform organized by the Esplanade Theatres on the Bay. Furthermore, the

Dance Programme features the best of student performances and choreographies, Western as well as Asian, in *Crossings: Diploma in Dance Showcase*, an annual production.

Lim Fei Shen

Lim Fei Shen (born 1945) has taught dance composition at NAFA for more than 10 years and is regarded as one of the pioneers of contemporary dance in Singapore. In 1988 Lim was a recipient of a Cultural Medallion awarded by Singapore's National Arts Council, in recognition of her valuable contribution to dance. Like other Southeast Asian dance artists, Lim studied dance in the West then returned home to develop contemporary dance. Lim's interest in working with other Asian artists and the development of unique cross-cultural dance forms which draw from traditional Asian sources (Substation, 2001) began while she was artistic director and senior choreographer with the People's Association (PA) Dance Company (1985–1991), established as a statutory board in 1960 to promote racial harmony and social cohesion in Singapore. During her tenure with the PA she provided dance training and choreography for dancers from different Asian cultural backgrounds.

When Lim left the PA she created contemporary dance that explored the Asian psyche through Western contemporary dance movement, choreographic structures and devices. Lim describes this process as follows: "What the West took from the East, I took back. I brought back the influences of breathing and weight shifts in movement which was always practiced in taiqi." This discovery discounted the dominance of the West and revealed shared Eastern and Western thought and practices. Lim was also interested in utilizing Asian elements through collaborations with traditional Asian dance artists such as Tan Swie Hian, a Chinese Singaporean multidisciplinary artist known for his contemporary Chinese calligraphy and contemporary art sculptures as well as Chinese poetry (Fig. 1).

Some examples of Lim's contemporary Asian choreography produced at NAFA include: 'Ice Nymph' (2008), which brought classical Indonesian dance together with contemporary dance to tell a love story between a mythological creature and a mortal. 'Toccatà' (2009) was a creative dialogue between music and dance that centred on the idea of touch. Interfacing classical Thai dance with contemporary dance, Lim was inspired by the dance movements of Font Leap, a decorative long fingernail dance from Northern Thailand. Lim explored metaphorically how the donning of long fingernails portrayed power and sophistication, yet the sense of touch was hindered, thus blocking a kind of truth (Crossings, 2009). 'Choice' (2014) was Lim's philosophical reflection on the disempowerment of women. The first part of the performance questioned the notion of beauty in the traditional Chinese custom of foot-binding, known as 'lotus feet' (The Third Space, 2014) (Fig. 2).



Fig. 1 ‘Homecoming: A Journey into the Space Within’ (1994) choreographed by Lim Fei Shen explores Tan Swie Hian’s Art Museum. Photo courtesy of Lim Fei Shen



Fig. 2 ‘Choice’ (2014) choreographed by Lim Fei Shen. Photo courtesy of Nanyang Academy of Fine Art

RESEARCH-BASED CHOREOGRAPHY AT NAFA

At NAFA Singaporean dance composition students guided by Lim Fei Shen explore stories and issues as well as forms and elements from their Asian culture. Often, the medium of expression is contemporary dance movement, choreo-

graphic structures and devices, since either they or their fellow student dancers did not have or were limited in Asian dance or movement training. While there are different strategies, approaches and tools to create contemporary dance, research-based choreography was one approach that provides students with the opportunity to choreograph meaningful compositions informed by their cultural background and experience. The process of cultural excavation using research and choreographic exploration often results in a multidisciplinary creation. In research-based choreography, the purpose of investigation is primarily to provide the researcher/choreographer a more informed choreographic work by acknowledging what already exists, gathering information and/or material, and obtaining knowledge and contextual understanding.

Research practices investigated in the Dance Programme include the following:

- *Observation and description* which adopts the language-based strategy developed by Janet Adshead who established a comprehensive movement language valuable in cross-cultural research because it is less cumbersome and more assessable. The strategy includes describing movement, dancers, visual setting and aural elements (Adshead, 1988, pp. 21–40).
- *Long interview* is an unobtrusive interview approach that provides the opportunity to see and experience the world from another person's point of view. The questionnaire for a long interview consists of several types of open-ended questions that are relatively broad such as grand tour, contrast, category, recall and auto driving. The interviewee is allowed to tell his/her own story in his/her own way (McCracken, 1988, pp. 34–41).
- *Literature review*, a survey of scholarly articles and other sources, provides the context of what has been previously said about a topic.
- *Information/material gathering* includes various sources such as photographs, videotapes, poetry, stories, music, songs, sounds and so on.

There were many ways in which research informed and/or is applied to choreography. These areas include: content, movement, sets and props, music/sound, lighting and special effects.

The contemporary Asian dance creation process begins with lectures and philosophical discussions on terms such as contemporary dance and Asia as well as what research means in the context of choreography. Lessons in research practices particularly relevant to dance are also conducted prior to, or concurrently during, the choreographic process. These application-based sessions included descriptive analysis, the long interview and a literature review.

The student choreographer is then directed to identify a topic that relates to their Asian experience. This encounter is sourced through various means including family, friends, personal travels and reading. Further exploration

of the topic includes employing the research practices detailed in the previous section. Choreographing and researching becomes a back-and-forth process. Students are questioned about the research practices they employ, what information and/or material they gather through these practices and how they propose to use this information and/or materials to inform their choreography.

Three NAFA Students and Their Contemporary Asian Choreographies

The following are examples of contemporary Asian dance works created by selected final year tertiary dance composition students mentored by Lim Fei Shen at NAFA.

‘Red Bamboo’ (2009) was choreographed by Tham Luo Lin Laura, a Chinese Singaporean, born in 1989. Through a research-based process, she revered an important part of Singapore’s history, and through this performance, she represents her Chinese heritage through contemporary dance as part of her Asian identity.

Tham was inspired to choreograph ‘Red Bamboo’ from a photo taken by a friend when she was a girl with one of the last remaining Samsui women in

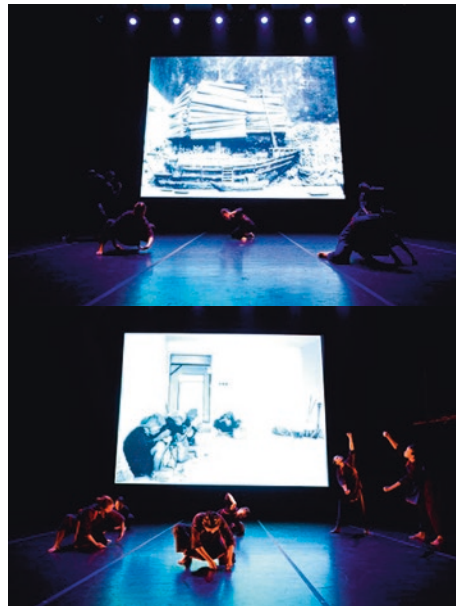


Fig. 3 ‘Red Bamboo’ (2009) choreographed by Tham Luo Lin Laura. Photo courtesy of Nanyang Academy of Fine Art

Singapore. Tham explored the plight of the Samsui women who were females of Cantonese and Hakka descent from Sanshui, a district of Guangdong, Southern China, who came to work in Singapore in construction in the mid-1930s. Her research included a literature review that surveyed the history of the Samsui women in Singapore. Additionally, she gathered information and materials for her choreography from the National Archives of Singapore. Photographs of the Samsui women's voyage, dwellings and construction sites in Singapore were projected during 'Red Bamboo'. Tham also retrieved a letter written by a Samsui woman that was read aloud by two dancers in one section of the performance (Fig. 3).

Through research, Tham created movement phrases that portrayed the Samsui women's construction tasks such as lifting and carrying. She also designed costumes that were inspired by the women's work clothes called a samfoo, which was a black tunic worn over pants, an apron and a red roof like headdress (Fig. 4).

Tham visited Chinatown, a neighborhood in Singapore where the Samsui women once lived and where old shop houses and cafes still exist, to collect reminiscent sounds for 'Red Bamboo's sound score. She also collaborated with Les Joynes, a visual artist working with several media including contemporary painting, sculpture and photography that explores sub-contexts and icons of cultural identity and well as contextual reading of form. For 'Red Bamboo', Joynes recreated typical poses of Samsui women in light-capture photographs projected during the opening section of the performance.

'Rumah Tangga' (2010), which translates as 'Rumah' meaning house and 'Tangga' meaning stairs, was choreographed by Marn Qin Pei Charlotte, a Chinese Singaporean, born in 1987.

For Marn, a research-based approach gave her the opportunity to uncover and represent her Peranakan heritage as her Asian identity in 'Rumah Tangga'.

In 'Rumah Tangga', Marn explores her Peranakan ancestry in which she is related to descendants of Chinese immigrant traders who married local Malay women in Singapore. Her research included a literature review on Peranakan



Fig. 4 'Red Bamboo' (2009) choreographed by Tham Luo Lin Laura. Photo courtesy of Nanyang Academy of Fine Art

history in Singapore and interviews with Peranakan experts. In addition, she obtained information and materials from Singapore's Peranakan Museum.

In 'Rumah Tangga' Marn explored contemporary dance choreographic structures and devices to depict the relationships between Peranakan family members. She stated in her choreographic notes:

Tracing the Peranakan heritage and roots, unfolds a matriarchal society, where the head of a Peranakan household is usually the grandmother and that Babas (males) were the breadwinners of the family. Men and women do not enjoy symmetrical relationships in this society. Women are not only perceived to be socially different but also socially unequal to men. As such young female Peranakans are often kept under the supervision of their mothers and are trained in their future role as a wife and taught the proper behaviour of a female Peranakan. In this choreography, I explore the relationships between the people within the household.

In her notes Marn further describes Peranakan family relationships in the following segments of 'Rumah Tangga' (Fig. 5):

Segment 1: (1950s)—In a matriarchal household, the women did their usual gossiping over cherki and mahjong [typical games] and this scene provides an understanding of their dominance within the household. The uncle enters with the matriarch's son and shows disfavour to her son. The matriarch enters and proceeds to protect her child from her brother which highlights the levels of hierarchy within the household.

Segment 2: (1950s)—The matriarch has a son and a daughter however she only favours her son. The son gloats over his sister's mistreatment, while the daughter quietly suffers in silence. On the other hand, two Nonya [female Peranakan] aunts who are best childhood friends share a relationship with the same man (the uncle), one being a lawful wife and the other a mistress.



Fig. 5 'Rumah Tangga' choreographed by Marn Qin Pei Charlotte. Photo courtesy of Nanyang Academy of Fine Art

Segment 3: (1960s)—The matriarch although previously powerful is now lonely and isolated as everyone in her family leaves her. She reflects upon her life but it is evident that life continues nevertheless.

Marn consulted Richard Tan, artistic director of The Main Wayang Company founded in 2005, for his expertise on Peranakan culture. The Main Wayang Company also provided the costumes and accessories for ‘Rumah Tangga’s’ cast of dancers. The matriarch wore a *baju panjang*, a long dress; the other females wore a *Nonya* (female) *kebaya*, a tight-fitting sheer fabric blouse decorated with embroidered motifs, with *batik* on a *sarong* skirt. The male (*Baba*) wore a *baju lok chuan*, a long sleeved silk jacket with a Chinese collar and long pants (Fig. 6).

Tan advised Marn on songs such as ‘Trek Tek Tek’, a traditional children’s song, which was recorded and accompanied a section of ‘Rumah Tangga’ featuring children playing. Marn also engaged Ernest Thio Kah Shiu, a NAFA music student, to compose music for other sections of ‘Rumah Tangga’. Thio’s music composition was inspired by *Dondang Sayang*, a form of singing poems, translated from Malay means ‘melody of love’ in English. Originating from the Malay community, *Dondang Sayang* was adopted by the Peranakans as an integral expression of their culture. The music uses a fusion of instruments from the Western, Chinese and Malay cultures.

‘*Đạ đạo Củ Chi*’ (2011) was choreographed by Tay Shuwen Amanda, a Chinese Singaporean, born in 1988. Tay’s Asian identity was represented in her contemporary Asian dance creation that was about a historical event in Asia told through Western contemporary dance movement, structures and devices.

Tay was compelled to choreograph ‘*Đạ đạo Củ Chi*’ following an earlier tour of *Củ Chi* in Vietnam. During her visit, Tay crawled through a 100 meter tunnel that was enlarged for tourists, shot AK 47 and M16 guns that were used



Fig. 6 ‘Rumah Tangga’ choreographed by Marn Qin Pei Charlotte. Photo courtesy of Nanyang Academy of Fine Art

during the war, watched a video as well as took photographs on the tour. Tay also conducted a literature review, gathering information from documentary films and articles on the Internet about the Vietnam war from the Viet Cong perspective including the Củ Chi Tunnel (Fig. 7).

Tay wrote in the program notes for ‘Đĩa đạo Củ Chi’:

The Củ Chi Tunnel is 70 km Northwest from Ho Chi Minh City. During the war in Vietnam, thousands of people in the Vietnamese province of Cu Chi lived in an elaborate system of underground tunnels. Originally built in the time of the French, the tunnels were extended during the American presence. When the Americans began bombing the villages of Củ Chi, the survivors went underground where they remained for the duration of the war. The secret tunnels, which joined village to village and often passed beneath American bases, were not only fortifications for Viet Cong guerrillas, they were also the centre of community life. Hidden beneath the destroyed villages were schools and public spaces like hospitals where children were born and surgery was performed on casualties of war, and private places where lovers met and couples were married. There were even theatres where performers entertained with song, dance and traditional stories. It is the versatility and perseverance of the Củ Chi guerrillas that made it possible for them to endure the 30-year long struggle and achieve independence, freedom for their motherland. (Crossings, 2011)

Tay translated her findings into choreographing low-level movement phrases and constructing Vietnamese villager inspired costumes for the dancers, as well as designing dim stage lighting for ‘Đĩa đạo Củ Chi’.



Fig. 7 ‘Đĩa đạo Củ Chi’ (2011) choreographed by Tay Shuwen Amanda. Photo courtesy of Nanyang Academy of Fine Art

CONCLUSION

NAFA, a tertiary arts institution in Singapore is a site where Asian identity is explored through dance composition. Under the guidance of senior fellow lecturer and choreographer Lim Fei Shen, Singaporean students were encouraged to explore contemporary Asian dance as a dynamic space to express their Asian identity. Their intercultural explorations saw them explore and interrogate their Asian cultural heritage, sojourns and exposure through research which provided the content for their dance works. This content was further developed and expressed through contemporary dance movement vocabulary, devices and structures. Further to this chapter, this author has an interest in constructing a research-based dance composition method with a particular focus on the processes of adaptation and recontextualization of research material in creating contemporary Asian dance forms representing Asian identity from local and regional perspectives.

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The Arts Contribution to the Process of ‘Coming into the World’

Janeke Wienk

INTRODUCTION

The enduring presence of the arts is evidenced in the earliest civilizations where the importance of transmitting knowledge and celebrating important moments occurred through various forms such as cave paintings, tapestries, music and ritualized dances. Satre (1948, cited in Sweeney, 2013, p. 1) argues that “one of the chief motives of artistic creation is certainly the need of feeling that we are essential in relationship to the world”. The arts are therefore an important contributor to critical moments throughout our lives (Bamford, 2006; Eisner, 2002; Wright, 2003), providing “a sense of identity for many children, and particular adolescents” (Jeanneret, 2009, p. 17). Some of these key moments are hard to imagine without the presence of art such as burying someone you love, without the consolation of poetry or music. Adolescents need the support of role models and heroes that they can encounter in literature, theatre plays or films. Paintings can cause the viewer to reflect on who they are. The arts assist us in reflecting on the existential questions about who we are.

As Dissanayake (1982) reveals, the concept of ‘art’ itself only originated relatively recently, and therefore it can be difficult to apply to objects and activities that pre-date its usage. Aesthetic experience however is “universal, fundamental and necessary to man (sic)” (Dissanayake, 1982, p. 154). The value of the arts is particularly emphasized during challenging and extreme circumstances in which it is essential to keep in touch with the sense of being human. An example of this can be found during the siege of the capital city Sarajevo (1992–1996), where citizens risked their lives to attend the theatre. Although the city was full of snipers, people were determined to go and engage in an aesthetic experience, to connect to a sense of humanity. Huss, Kaufman, Avgar and Shuker (2015, p. 284) describe how “both children and adults attempt to

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express themselves and to enhance their resilience through play, work and creative arts, even under the most bizarre and brutal conditions”. The power and value of the arts is recognized in the Universal Declaration of Human Rights which recognized that everyone has the right to freely “participate in the cultural life of the community, to enjoy the Arts and to share in scientific advancement and its benefits” (General Assembly of the United Nations, 1948).

These examples make clear that there must be a close relationship between human existence and key moments in our lives. This relationship formulates the following presumption: if the awareness of what it means to be human in and with the world can be educated at all, it can be educated through art pre-eminently. If this presumption makes sense, art should be in the heart of education. As Greene (1995, p. 18) contends, “the arts, in particular, can release our imaginations to open up new perspectives, identify alternatives. The vistas that might open, the connections that might be made, are experiential phenomena; our encounters with the world become newly informed”.

If the awareness of what it means to be human in and with the world is related to the quintessence of what art is all about, what could the meaning of this be for education in art? In the context of this question two practices of art education in the Dutch educational system are described in this chapter. These examples provide strong points of reference to an art educational concept focused on human existence, particular for adolescents. These students are in the midst of the process of “coming into the world” (Winter, 2012, p. 109). Biesta (2014) describes this relationship as transitioning from an egocentric/infantile to an other-centred/grown-up way of being in the world (Ecclestone, Biesta, & Hughes, 2010; Zhao & Biesta, 2011). This concept is related to the development of one’s self, or becoming who you are. The arts can support the process of coming into the world if an appropriate and relevant educational approach addresses the relationship between art and human existence (Black, 2015; Leitch, 2008; Rosch, 2001). In the following section a brief overview of the Dutch art educational system will be provided and will include two important practices being used with adolescents to support their coming into the world.

ART CURRICULUM IN THE NETHERLANDS

In the Netherlands the government has set goals which broadly indicate which learning areas should be taught throughout primary and secondary schooling. Unlike some countries there is no national curriculum that describes the content of learning areas such as the arts in a detailed way. During the last ten years, art education has become associated with cultural education through an interconnected learning area known as art and cultural education. This connection between the arts and culture is reinforced through government documents such as *Culture at a Glance (Cultuur in Beeld)* which is published annually by the Dutch Ministry of Education, Culture and Science (2014). The areas of interest discussed in this report include societal trends; the public

as culture lovers, practitioners, volunteers, friends and donors; trends in the culture sector; and the government's cultural policy. Although education is referred to, it is not a specific section within this document; however, the connection between the arts and culture permeates the approach taken in schools towards the arts.

In all primary and secondary schools in the Netherlands, art and cultural education is compulsory. National policy directives from the Ministry of Education, Culture and Science inform aspects of education such as the length of courses, which subjects are compulsory and optional, the length of lessons and frequency, class size, examination syllabi, and national examinations and qualifications (Center on International Education Benchmarking, 2015). The municipal authorities are responsible for ensuring compliance with these directives; however, in regard to arts education the objectives of the subjects are quite broad, and the time required to achieve the goals is not stipulated. In order to achieve a quality arts education sufficient time must be scheduled in order to achieve the general objectives and the core goals. The result is that the time and attention given to the arts vary between schools and even classrooms.

In Dutch primary schools there are three core objectives for the arts. Firstly, the pupils learn to use images, language, music, play and movement to express feelings and experiences and to communicate. Secondly, pupils learn to reflect on their own work of art and that of others. Thirdly, pupils acquire knowledge and learn to appreciate aspects of Dutch cultural heritage. Some schools offer art forms as single subjects, other schools offer projects and some schools give meaning to education in art and culture in the form of an integrated approach to a learning area.

In secondary schools there are five general objectives for the art subjects, which are predominately skills-based: to produce, to present, to learn to look and listen, to describe experiences and to reflect on these. Through these open and broad sets of attainment targets schools are free to make substantive choices and decisions about the arts curriculum. Also with regard to the teaching methods schools make their own choices. In the first three years of secondary school the average time devoted to arts subjects is three hours a week. After these first years in secondary school students are able to choose an art subject as part of the central examination process. The examination consists of a national examination and a school examination, both focused on a practical and theoretical body of knowledge. Students build an examination dossier in which they collect a portfolio of their creative process and products. Learning to reflect on one's own creative process is a significant component of this approach.

INTRINSIC OR ARTISTIC APPROACH

The arts within the educational context in the Netherlands encompasses two approaches resulting in the attainment of both instrumental and intrinsic goals (Haanstra, 1995; Vansteenkiste, Lens, & Deci, 2006). The instrumentaliza-

tion of art in education refers to the idea that the role of the arts in education can be justified if it can be proven that it is useful for something ‘else’ than art, such as intelligence, critical thinking, social resilience, creativity or academic achievement (Gibson, 2005; Grierson, 2011). In the Netherlands new instrumental goals in the arts curriculum have acknowledged twenty-first-century skills such as media literacy. This is a relatively new subject based on a set of knowledge and skills which aims to educate students to become conscious and critical media users in a media-saturated world. *The Culture at a Glance* (Dutch Ministry of Education, Culture and Science, 2014, p. 2) reveals that “within a single generation, the use of digital technology has become the most natural thing in the world” with almost all households in the Netherlands supplied with an Internet connection.

Instrumental goals and convincing learning outcomes are often referred to in the debate to legitimize art in education, as “providing learning that goes beyond the acquisition of only art knowledge and art skills” (Brewer, 2002, p. 355). In the intrinsic approach, learning goals and outcomes are related to the art discipline itself (Brewer, 2002; Haanstra, 1995). A merely cognitive approach to learning and understanding art is seen here, mostly based on a modern conception of art. Discipline-Based Art Education (DBAE) is an example of an intrinsic approach to art education outside of the Netherlands (Dobbs, 1997; Eisner, 1988; Smith, 1989). In this intrinsic approach dance, music, theatre or fine art are considered to be languages that can be learnt using the key elements of making and responding to guide students in their learning.

Although both the instrumental and intrinsic approaches to art education have value, other critical aspects of art education, such as how art can help with becoming or being a human being in and with the world, are pushed to the background. As Grierson (2011, p. 338) contends “when critically engaged, art has the capacity to negotiate and open deeper understandings of self and the world to shed light on our present moments and reveal the world to us and ourselves to the world with all their complex variations and permutations”. We require a pedagogical framework or useful educational methods and tools that show the way to this existential ground.

A FIRST EXPLORATION OF WHAT IT MEANS TO GIVE ART EDUCATION A MORE EXISTENTIAL BASE

Adorno (n.d.) in *Education after Auschwitz* uses the atrocity of mass murder during World War Two to emphasize the critical importance for education in ensuring this never happens again and “awaking a general awareness of those mechanisms, to prevent people from doing so again” (p. 2). He describes this as a “turn to the subject” (p. 2) which he believes is necessary to develop an adequate educational framework. Adorno (n.d., p. 2) argues that “one must labour against this lack of reflection, must dissuade people from striking out-

ward without reflecting upon them. The only education that has any sense at all is an education toward critical self-reflection”.

As Adorno states, there should be some relationship between education and the subject, education that educates a human being how to become a grown-up in and with the world. This education of the subject seems to have receded to the background, apparent even in art education that has become increasingly focused on formal and instrumental goals (Caldwell & Vaughan, 2012; Cunningham, 2002; Garnham, 2005).

TWO FRUITFUL STARTING POINTS FOR MORE EXISTENTIAL-BASED ART EDUCATION

A new art subject, called ‘cultural and artistic education’ (CKV in Dutch), was initiated as a compulsory subject in all secondary schools in the Netherlands around 15 years ago. It was introduced in order to complement the DBAE being used in order to train adolescents in their ability to enjoy art and cultural awareness. This new subject provides a number of fruitful starting points for a more existential approach to art education, since the core of the curriculum is formed by a series of personal experiences with art. Students are asked to experience all kinds of art made by artists such as going to the theatre, music performances, movies, dance, museums and exhibitions of fine art, design or cultural history. Students from 15 to 18 years old are invited to ask themselves a range of questions related to these cultural experiences, including: What is my definition of art? Which art disciplines appeal to me and which do not? Why? Which experience with art really sticks in my memory? Why? What kind of art do I prefer and what do I know of the preferences of others, such as peers, artists and reviewers? (Nationaal Expertisecentrum Leerplanontwikkeling, 2014). The student is asked to describe their personal views and experiences in a document called an ‘art autobiography’.

Since this CKV subject is compulsory for all students in secondary schools in the Netherlands, quite a few educational publishers have developed texts which can be used in the classroom to support this subject. These books, like *Palet* and *De Verbeelding*, published by independent authors in the Netherlands, have tried to make a non-cognitive, non-formal, experience-based entrance towards art. Surprisingly, or maybe not surprising at all, the same universal human themes such as love, lust for life, fear or death, are evident in these texts. These themes are useful entry points for reflection on art experiences in the context of art lessons and as a fruitful starting point for existential oriented art education.

Although theoretically this approach seeks to encapsulate an experiential approach this new subject faced serious challenges two years ago. A research study conducted in which 700 students participated revealed that approximately 70 % of them believed the subject was not relevant or useful (Jongerenpanel, 2013). They felt ill-prepared and were negative in their views of particular assess-

ment items such as writing a love letter. One student stated, “We watch movies, paint a bit and we have to go to the cinema. I do not believe that we learn something with cultural or artistic relevance.” Many young people indicated the extensive and complex reports they were required to write about their cultural experiences as unnecessarily time consuming. The Minister of Education proposed to abolish this subject in favour of more language and mathematics classes, but most art teachers, as well as a striking 42 % of the students wanted to maintain the subject CKV, mainly because they believed that art and culture were important in schools. Obviously there is *something* these young people want to learn from art and culture. By supporting this subject in spite of the negative experiences with the CKV lessons, the students recognized that the arts and culture are important in society but did not agree with how they were being taught.

During this period, the Ministry of Education installed an advisory commission of art practitioners, art educators and policymakers to improve the teaching of CKV. Recently some adjustments have been formulated (Nationaal Expertisecentrum Leerplanontwikkeling, 2014). This advisory commission provided recommendations to improve the quality of the artistic research carried out by students in relation to their experiences with art. At the time of writing new data on this are not available; however, the new programme is waiting for implementation next year. Nevertheless, in the midst of this situation important questions needed to be asked including: What is the pedagogical grounding of an experience-based art subject? What pedagogical approach is needed to connect universal human themes to the arts in a meaningful way? When the question ‘how to understand art’ is placed in the perspective of ‘how to understand yourself’ and ‘how to understand yourself in relation to others and to the world’, an immediate and different ‘grounding’ can be felt. This approach was also observed by Heidegger (1971, p. 39) who argued that “the artwork opens up in its own way the Being of beings. This opening up, this de-concealing, that is, the truth of beings happens in the work”. This seems to be relevant for the senior-level syllabus for the arts but also for university-level teaching courses or training courses.

Entering an existential domain in an educational setting, though, asks for a paradigm shift in the concept and pedagogy of teaching. Maybe the heart of the matter is what a teacher is able to offer through who they are. Reflection on a personal art experience might start with stammering, admitting it cannot be put into words easily, instead of a bright lecture on art history. Art and cultural education has the potential for creating a new pedagogical foundation on which existential oriented education can take place. This foundation can make art into a powerful platform to educate young people to become a human being in and with the world.

A NEW ART EDUCATIONAL METHOD CALLED ‘ART-BASED LEARNING’

A new method called ‘Art-Based Learning’ (ABL), developed by Dutch professor Jeroen Lutters (2012), can be a useful tool in this quest for a more existential oriented art education. This dialogical method was developed for students

and teachers in higher education, but it has been found to be successful in every educational and art educational setting tested so far in the Netherlands. ABL views works of art as objects of knowledge, for example, when a question is asked, the answer to the question can be found within the object. The technique consists of four consecutive steps, but due to the open, non-insistent character of the method they can be used in a different order as well.

ABL begins with the formulation of a personal question that is truly relevant and of present interest. This question does not have to relate to art; it has to be something personal that requires a considered response. After this question has been formulated, the attention moves into the realm of art making. The question informs the process but can fade to the background during this stage.

The next step is to select a piece of art. Although this practice focuses on experiences with the visual arts, it can also a useful tool for other art forms such as music, dance or theatre. The selection of a piece of art is preferably done in a museum, because the physical presence of art is an essential component of the approach. Participants using the ABL method are invited to choose a painting that really grasps their attention. They are advised to allow the work of art to choose them. The process of choosing is not logical but mostly intuitive (Bollas, 1987; Holly, 2002). It is also possible to watch a movie and select a specific scene or picture during this movie as a starting point for ABL.

Subsequently, the selected work of art is chosen to converse with and, in turn, begins the dialogue with the object. This dialogue can be described as a 'close reading', or even 'close listening' of the work in order to let the work and its details speak. After the second step, which mostly consists of a close meditative observation of the object, the third step begins. This step, the most unique and complex one, invites one to enter the world of the work of art. An analytical attitude is replaced by an imaginative one. Free exploration in and with the object can take place by imagining or recreating the object in one's imagination. Here, 'play' is the most important aspect—anything goes, and anything is allowed. The work of art becomes a 'possible world' (Dolezel, 1998) in which subject and object, the spectator and the artwork connect to each other in an associative way.

The fourth step concludes the process, for the time being, as the process of learning in ABL is organic without clear boundaries around each step. The spectator exits the world of the object and starts reflecting on the experiences of step three. In the description of the experience the beginning of an answer to the asked question is formulated. The question and response creates a dialogue with the artwork, a story one can share or keep for personal inspiration. In this sense ABL is a technique that paves the way for a more personal approach to experiencing art.

This new method has only recently been introduced into education in the Netherlands, but the first results in working with this method are promising. Utilizing this method with secondary school students, in the context of the CKV art classes described earlier in this chapter, has been surprisingly successful. The first positive effect observed is that young people tend to experi-

ence a lack of time during the ABL process. Their presence in a museum, and the time that they spend looking at only one painting, is prolonged dramatically by using this method. *I did not have enough time* is not something often heard in the evaluation of a museum visit with a 16-year-old. Secondly, some students state they feel a very real and personal connection to the artwork of their choosing. Because they have really spent some time observing the artwork intensively and have created a relationship with it based on a personal question, they sometimes feel the urge to come back to the same painting, resulting in another question not often heard after a museum visit: *When can I come back?*

Bachelor students who were introduced to ABL during a minor programme titled ‘Liberal Arts and Sciences’ appreciated its inclusion in supporting them in their process of ‘coming into the world’. During the programme students were asked to formulate a question or dilemma related to both their personal and professional development. Their questions included: ‘Am I to become an artist?’ ‘By whom am I influenced during my life?’ and ‘My family is of great value to me, how can I prevent alienation from them as my personal views and attitudes change?’ They took these questions into an ongoing dialogue with a series of artworks of their own choice, based on the ABL method. Students were surprised to find new perspectives and unexpected answers to their questions through in-depth conversations with works of art. They felt the reflections they made through ABL were more meaningful than the competence-based reflections they had previously used.

CONCLUSION

These first experiences reveal that ABL is a powerful tool that provides important insights into how art can be used effectively to encourage existential reflection in an educational context. There are no formal aspects or criteria of art that are required to be learned or assessed. The intensity of the experience and the meaning that an individual can give to this meaning are the most important elements. If there is any instrumental orientation to be connected to the educational approach of ABL, one could see that this kind of art education encourages consideration of who we are as human beings. The strongest benefit of this approach is that art is encountered as a field of knowledge or as a possible world where answers are to be found, as long as one’s starting point is connected to one’s own sense of self. As Campell (1988, p. 58) states, “...there are dimensions of your being and a potential for realization and consciousness that are not included in your concept of yourself. Your life is much deeper and broader than you conceive it to be there. What you are living is but a fractional inkling of what is really within you”. This chapter seeks to provoke further exploration of the field of our sense of being through existential oriented art education, and in doing so to support the development of the type of education that is needed in the twenty-first century.

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Pedagogies of Adaptation: Teachers’ Reflections on Teaching Traditional Ugandan Dances in Urban Schools in Kampala, Uganda

Alfdaniels Mabingo

INTRODUCTION

Since childhood, traditional dancing has always been my passion. As a young girl, I used to dance our traditional dance, Tamenhaibuga, by watching and imitating people who were dancing in my community. During my primary school education, every time I saw the school choir singing and dancing, I would observe, copy their songs and movements, and go and try them out at home. My mother and I used to perform every time we hosted visitors at home. When I joined secondary school education, I experienced my first music and dance stage performance with the school choir. I learned a new dance—Baakisimba-Nankasa-Muwogola—of the Baganda people from the music teacher who taught us by demonstrating as we observed, imitated and repeated dance movements and songs (Participant D, interview, July 20, 2015).

This reflection from a traditional dance teacher provides a foretaste into the complex conceptual, contextual and structural matrixes that underpin traditional dance education in Uganda, which occurs at home, in the villages, and at schools, among other contexts. Within communities, learning processes of dances are anchored in the education philosophy, which among the Baganda people is depicted in the proverb: “*eyetuukidde tanywa matabangufu*” (s/he who takes part in an activity gets first-hand experience). This philosophy is predicated on the view that active participation in practices, including teaching and learning processes, is key in facilitating learning of embodied and experiential knowledge and skills.

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Although traditional dances such as Kitaguriro, Larakaraka, Mwaga, Adungu, Maggunju, Tamehna-Ibuga, Kizino and many more comprise unique pedagogic, systematic, logical, contextual and philosophical praxes, which originates from their history, choreography, musicality, technique and contexts of practice (Nzewi, 1999) within their communities of origin, how individual teachers in African communities apply pedagogy in teaching and learning of dances in schools is a subject that has not been adequately explored in dance research and scholarship. Researching and theorizing pedagogy of traditional dances in school contexts can provoke new ways of thinking into how embodied indigenous knowledge can effectively be integrated into diverse teaching and learning environments.

CONTEXTUALIZING THE DEBATE: TRADITIONAL DANCES IN UGANDAN SCHOOLS

In Ugandan schools, traditional dances still occupy a tangential position as compared to core curriculum subjects such as science, mathematics, biology, physics and economics, among others. Emanating from the colonial era, when European missionaries, occupiers and explorers savaged indigenous artistic forms as exceedingly impious (Hanna, 1973) without rational foundations, ostracism of traditional dances has extended into postcolonial pre-primary, primary and tertiary education, where western academic cannons are dominant (Banks, 2010; Dei, 2000; Mabingo, 2015a, 2015b, 2015c; Mkabela, 2005; Shizha 2008a; Ssekamwa, 1997). According to Jessica Alupo, the Ugandan minister of education and sports, “Music, dance and drama develops students’ skills, fosters innovation and creativity in addition to breaking up boredom from the classroom routine” (cited in *New Vision*, April 22, 2015). The minister’s remark that the arts help in “breaking up boredom from the classroom routine” reveals that how subordinated these dance courses are to other subjects. Dances are only taught as a co-curricular activity intended for pre-primary, primary and secondary interschool and intraschool festivals, concerts and competitions (Mabingo, 2015a; Nannyonga-Tamusuza, 2003).

Amidst these contextual strictures, traditional dance education continues to act as a medium through which teachers expose students to ethnic knowledge and multicultural practices (Smith, 1999). Jessica Alupo further notes that as co-curricular activities, dances “promote sharing of culture and bring out identity of a certain tribe in schools” (cited in *New Vision*, April 22, 2015). According to 2015 national music, dance and drama school festival syllabi, traditional dances in schools offer Afrocentric education through transmission of knowledge and experiences that represent the way of life of local people in African communities (Asante, 1980, 1990; Dei, 1996). On average, dance teachers conduct a 1- to 2-hour co-curricular dance class daily to students ranging from 4 to 17 years of age for an average of two weeks in preparation for festivals, concerts and competitions. These classes are convened outside the customary school schedule, mostly in the evening after “academic” classes

and over the weekend. Dance teachers are hired on a part-time basis to teach dances, especially when schools are preparing for performance events.

This chapter is based on the teaching experiences and reflections of 15 traditional dance teachers in Kampala. It investigates how these teachers teach traditional Ugandan dances such as Maggunju, Bwola, Kizino, Baakisimba, Kitaguriro, Runyege-Ntogoro, Larakaraka, Adungu and many more in urban schools. Kagan's (1992) observation that "the practice of classroom teaching remains forever rooted in personality and experience" (p. 163) will be utilized to explore the thesis of the chapter. The article also draws on Shapiro's (2003) key questions: "What should we teach? How should we teach? Who should we teach? What is the role of the teacher? And, most importantly, for what are we teaching?" (p. 266). In order to examine content knowledge, reflective experiences, pedagogical approaches, and teaching theories and beliefs (Beattie, 1995) of teachers this inquiry elicited dance teachers' practical knowledge (Johnson, 1987). It is "dynamic, held in an active relationship to practice and used to give shape to practice" (Beattie, 1995).

To investigate how pedagogy is a negotiated process through which the teachers' understandings, philosophies and theories come into play (Carter & Doyle, 1995), the author explored the following research questions:

1. What pedagogic experiences and reflections do dance teachers develop from teaching traditional dances?
2. How do traditional dance teachers acquire content and pedagogic knowledge?
3. What teaching philosophies inform the practice of traditional dance teachers?
4. How do teachers prepare their teaching plans?
5. How do teachers teach traditional dances?
6. How do teachers assess and provide feedback to students?

These questions were inspired by the author's scholarly interest in pedagogy as a medium through which embodied knowledge and experiences are negotiated, organized, shared, developed, activated and exercised.

RESEARCH METHODOLOGY, METHODS AND PARTICIPANTS

Data for this chapter was gathered using a qualitative research methodology (Flick, 2011). A qualitative research paradigm made it possible for understanding and interpreting traditional dance pedagogic phenomena in urban schools through the reflections of dance teachers. The author applied a phenomenological lens and constructivist approach for participants to interpret and express their lived and teaching experiences; appreciate the complexity of their practical, philosophical and theoretical teaching knowledge; in order to describe how knowledge grows out of teaching practices and how this shapes pedagogic choices (Elbaz, 1981).

The study was conducted in Kampala city over a period of three months and covered 15 traditional dance teachers aged 20–36 years, who were selected using purposive sampling, on the basis of their experience and consistency in teaching traditional dances in urban schools. Kampala city provided the demographic and geographical scope for investigation of pedagogic experiences in urban schools. Seven female and eight male participants with an average teaching experience of six years were interviewed. Since traditional dance practices are gendered, with cases where it was previously taboo for women to play music instruments (Nannyonga-Tamusuza, 2003), the author set out to include experiences of female teachers. Each participant took part in a 40–60-minute semi-structured interview, which they consented to, at a venue of their choice. Six one and a half hour-long non-participant observation sessions were conducted in six schools, during which the author generated field notes to obtain data.

Analytical Frameworks of Research Data

The author applied Polkinghorne's (1989) approach to analyze data, which included:

1. transcribing the interview data and assigning individual participant codes derived from letters of their first names,
2. reading through transcripts of research data,
3. identifying themes in the transcripts that carry pedagogic meanings and
4. distilling the meanings into common themes across data transcriptions, which culminated in the following thematic areas: learning the dances; learning to teach dance; teaching philosophies of teachers; developing teaching plans; teaching dances and music; and feedback and assessment.

Throughout fieldwork, there was information such as songs and movements that were corporeally executed. The author used labanotation and music notation to record down, analyze and present dance movement, and vocal and instrumental sounds, respectively, using symbols.

Data Presentation and Discussion

This section unveils and discusses the following themes derived from the data: learning dance; learning to teach dance; teaching philosophies of teachers; developing teaching plans; teaching dances and music; and feedback and assessment.

Learning the Dances

Part of the study sought to identify how and where participants acquired content knowledge (Shulman, 1986), since how and what people learn determines

how they teach it. Content knowledge for traditional dances include movements, techniques, philosophies, expressions, theories, histories, contexts, stories, songs, instrumental rhythms and aesthetic structures (Mabingo, 2015c). Research data revealed that homes and communities continue to act as avenues where individuals learn dances. According to Participant G:

My dance experience started from my village/community through dance and drumming celebrations. I learned by observing critically how others were dancing and always memorized how the steps were being made. Each time we found space to dance as children at home and in community, we would imitate the movements that we observed. (Interview, July 28, 2015)

This reflection presents the home and community as spaces where teaching and learning of dances occurs through communal and participatory dance activities (Nzewi, 1999). For Participant G, home and community formed what Brofenbrenner (1992) has defined as a microsystem where dances and music acted as agents of sociocultural interaction. This community-based learning relies on learners' participation (Lave & Wenger, 1991, Lave, 1991), which integrates them into dance practices. Learners acquire knowledge and skills through reflective and communal experiences as observers, doers and knowers (Dewey, 1938). The community avails learners with different educational and performative experiences, and constructive exploration and rationalization of embodied knowledge.

In the process of independently observing and imitating other performers, as Participant G has revealed, learners apply self-guided discovery (Bruner, 1966), explore zones of proximal development within these sociocultural learning ecosystems where they explore teaching and learning processes without the deliberate assistance of a teacher (Vygotsky, 1978), and engage in abstract and concrete memorization and experimentation (Kolb, 1984) of songs and movements.

For other participants, the school was identified as an avenue for the learning of traditional dances. Participant O has stated:

My first time to learn Runyege-Ntogoro dance was during my primary school education. I did not know how to perform this dance. The teacher started by teaching us the steps of the dance. He made us repeat this footwork again and again until we mastered the movements. Then we combined other movement gestures, songs and drum rhythms together to come up with a complete dance for school competitions. (Interview, August 4, 2015)

Unlike at home and communities where learning is more observational and communal, Participant O introduces the role that individual teachers play in disseminating dance knowledge and skills in school settings. In primary, secondary, government, faith-based and private schools, teaching and learning processes of dance are teacher-centered (Freire, 1998). Contrary to community-based learning environments, dance teachers in schools break down

movements, songs and drum rhythms into small teachable patterns. Learners gradually learn these sequences, which they perfect through repetition.

Dances taught in schools are culturally diverse. For example, Participant O identifies as an Acholi by ethnicity but he learned Runyege-Ntogoro dance from Banyoro and Batooro ethnic communities. This is testimony that students in schools acquire diverse and complex cultural experiences represented in “movements, songs, stories, techniques, costumes, values, and histories of the dances”, as Participant D observed.

All participants admitted to having learned more dances in troupes. More than ten dance troupes such as Ndere, Akadinda, Uganda Heritage Roots, Afrique, among others operate in Kampala to service leisure, recreation, tourism, and hospitality and culture sectors. Because dance troupes aim to serve diverse populations, “troupe members are trained in a variety of traditional dances such as Runyege-Ntogoro, Bwola, Kitaguriro, Baakisimba, Mbagu, Kizino, among others. For members to obtain employment, they are expected to learn all the traditional dance repertoire of the troupe” (Participant K). Within these dance troupes, “the troupe directors instruct dance classes and also invite instructors and troupe members with knowledge about ethnic dances to teach dances” (Participant F).

When the author asked participants whether they have had any experience learning dances in communities where these dances originate, 13 out of 15 indicated that they never learned dances in their communities of origin. For these participants, schools and troupes were dominant centers for dance learning. Since traditional dances cannot remain authentic when they are transferred to new contexts (Welsh-Asante, 1996), learning appropriated and re-contextualized (Young, 1990), dances at school and dance troupes never fully exposed participants to socioculturally and contextually embodied and experiential skills and knowledge imbedded in the dances.

Learning to Teach Dance

Because there are no designated institutions that offer dance teacher training programs, part of this inquiry examined how participants learned to teach dance. Since how teachers learn to teach impacts on how they teach dances (Risner, 2009), the author examined how participants “transform subject-matter into a form accessible to students, the things they learned that make the content relevant to its teachability” (Geddis, 1993, p. 676) and negotiate the transition from being dance performers or bearers of dance knowledge to dance teachers or transmitters of dance knowledge. Participant K revealed that working as a dance demonstrator for fellow learners in communities, dance troupes and schools oriented him into teaching dance:

In the schools that I attended and dance troupes that I performed for, I was always asked to demonstrate for others. One day, a teacher asked me to demonstrate movements of Ding Ding Dance of the Acholi people. I stood in front of fellow students and showed them how you stand and peck the waist. Through demonstration I came to know what it means and takes to teach dances. (Interview, July 18, 2015)

For Participant K, demonstration was experiential, embodied and constructivist (Dewey, 1938; Kolb, 1984), and allowed for practical identification, examination, representation, analysis and conversion of embodied knowledge and skills into information (Fenwick, 2001) transferable through teaching. With this form of kinesthetic apprenticeship, individuals find ways and strategies of translating dance material into “teachable content knowledge” (Geddis, 1993, p. 676). As individuals move from novice to expert teaching through demonstration, they advance their practical investigations and hands-on experiences as forms of kinesthetic learning.

Some participants disclosed that they also learned how to teach by “observing and learning from how other dance teachers teach, paying attention to how these teachers teach movements, songs, and background information of dances” (Participant A). Learning through observation entailed reflective thought, inner processing of movement significations and reflection on methodical organization of dance material (Knowles & Holt-Reynolds, 1991). In this process, participants encountered experiences, which in the absence of formal dance teacher training and professional development programs (Fortin & Siedentop, 1995; Stinson, 2010), exposed them to dance teaching methods.

Teaching Philosophies

A section of the study investigated the participants’ teaching philosophies of traditional dances in urban schools. Since “pedagogical philosophies are important communicative actions that have deep implications, not only for how students learn and value learning, but also for how students come to view, know, and act in the world” (Shue & Beck, 2001, p. 126), the author elicited the philosophical logic that informs teaching methods. According to Participant S, the need to preserve and transfer cultural values, stories and history to younger generations through dances is the basis for her teaching philosophy:

I believe that our traditional dances carry cultural and historical values, and these are not taught in other subjects in schools. For example, in Baakisimba-Nankasa-Muwogola dance, the way a female dancer dresses reflects the cultural dress code of the Baganda people of central Uganda. So teaching students these dances allows them to learn about these cultural values and history. (Interview, July 29, 2015)

Participant S views dances as a body of local knowledge and skills rooted in culture and communities, subordinated to academic subjects such as science, biology and mathematics that are offered in schools (Shiza, 2008a). Hence, teaching dances is considered a moral obligation for cross-generational transfer of cultural knowledge and a commitment to cultural revitalization, a process through which values, beliefs, norms, practices and procedures of different communities are (re)introduced and shared in different learning circumstances.

Teaching traditional dances in schools is seen as an attempt toward introducing Afrocentricity into schools (Asante, 1980, 1990; Dei, 1996).

Philosophically, Afrocentricity makes it possible for classroom learning experiences to offer knowledge derived from sociocultural realities and ways of life of African communities. Thus, teaching traditional dances “validates the legitimacy of indigenous knowledge as a pedagogic, institutionally communicative tool for the delivery of education” (Njoki, 2013, p. 102). From an Afrocentric perspective, applying what Bruner (1996) has defined as the culturalist approach to education makes traditional dance education part of a cultural space that serves the lives of those who occupy and operate within it.

The push for “culturally responsive teaching” (Ladson-Billings, 1995, p. 475) philosophies seems to springs from trepidation that Western ways of cultural life are eroding indigenous forms of knowledge. As Participant N stated:

I am worried that western forms of entertainment are displacing Ugandan traditional dances in schools. Our traditional dances are seen as inferior to hip-hop, modern dance, and break dance. So we need to teach traditional dances and let students know their roots, cultures, history and values. (Interview, August 11, 2015)

Participant N sees schools as a location for competing cultures. Thus, to restrain the perceived siege from western cultures, dance teachers in schools need to apply culturally relevant dance content and pedagogy (Banks, 2010; Melchior, 2011) to introduce students to embodied and experiential means of understanding their history, culture, values and practices (Banks, 2010). Afrocentric dance education in westernized schools can be symbolic spaces that deliver aesthetic and cultural values impressed in sociocultural identities of local communities (Loyens, Rikers, & Schmidt, 2007).

Developing a Teaching Plan

Having explored how participants learned traditional dances, how they transitioned from being dance performers to dance teachers and their teaching philosophies, the study examined how participants plan for dance classes. The author considered teaching plan development as a pre-teaching process through which dance teachers negotiate content knowledge and pedagogic strategies. Data indicated that participants undertook research about the dances, students and schools in order to design teaching plans. Participant R mentioned:

Before I teach a class, I gather information about the dance—its origin, purpose, time of performance, its performers, its history and when it is performed. Then I talk to the class teacher to know the age and dance experience of the students. With this information, I sit down and organize what and how to teach. I divide the classes into drumming, singing, dancing and choreography activities, and allocate time for each activity. I write down the motifs, songs and rhythms to teach. If the class combines boys and girls, I categorize motifs according to gender. (Interview, August 16, 2015)

For Participant R, researching about dances and students and considering the expected teaching environment involves applying critical, subjective, concrete

and imaginative reflection on teaching. Seeking background information about the dances forms the basis for dance teachers to understand how sociocultural contexts of existence and origin of the dances can be part of teaching processes. Knowledge of the contexts (Grossman, 1990) of teaching extends to include seeking information about students and the teaching environment. All this information enables teachers to organize and systematize complex information into teachable units adaptable to teaching environments. Developing teaching plans is an active, anticipatory, imaginative and reflective procedure, which engages the teacher's rational thought—conscience, experience, reflection, intention, objective—as they develop practical, structural and conceptual means of adapting dance activities to academic learning settings.

Teaching Traditional Dances

This section, which covers how dance teachers apply dance pedagogy in urban schools, is the main thesis of the chapter. The author recognizes that instructional methods that teachers use are central in determining how traditional dances are adapted to urban learning environments.

Teaching the Why, When, Who and What of the Dances

Traditional dances are subjects, concepts and objects that exude visible, invisible, concrete and abstract messages and meanings (Merleau-Ponty, 1968). Beyond corporeal movements, teachers explore underlying stories, concepts, philosophies, histories and theories, which define their cultural meaning, kinesthetic structure and societal relevance of dances. Below is how Participant J addressed the questions of who, what, when and why when teaching Maggunju dance:

Today we are going to learn about Maggunju dance, which is a royal dance performed by the Baganda people who live in central Uganda. The cultural leader of Buganda is called the Kabaka. The dance was specifically created to entertain the Kabaka Mulondo, who died a long time ago, but we still carry on with this tradition. Originally, members of Obutiko (mushroom) clan created the dance to entertain the king, but ever since the kingdoms were abolished in 1966, communities started performing the dance on different occasions. (Interview, August 7, 2015)

Participant J points to the need for dance teachers to teach how traditional dances act as a reflection of sociocultural, historical and political circumstances and conceptual, ritualistic, religious, political, sociocultural, and philosophical orientations and realities of people from where the dances originate.

Because urban schools accommodate students from diverse sociocultural backgrounds, information about dances allows students to acquire contextual knowledge and understand the links that exist between dance movements, songs, instrumentation, and costume and the people that perform these dances, their history and sociocultural life. Beyond providing contextual knowledge, information about dances also “serves as a frame of reference from which

students interpret and approach practical learning tasks” (Loyens, Rikers, & Schmidt, 2007, p. 367) during practical classes.

Use Your Eyes to Copy: Teaching Footwork and Complex Movements

Teaching Ugandan dances in schools involves transmitting movement skills, which are polyrhythmic, with distinct and intricate postural, gestural and resultant movement patterns (Mabingo, 2015b, 2015c; Welsh-Asante, 1996). The study investigated how participants organize these complex movement and rhythmic structures into lucid constructions that are malleable to classroom settings. In one of the classes, the author observed that:

While teaching Baakisimba-Nankasa-Muwogola, a dance of the Baganda people, the teacher first demonstrated the footwork as students observed and repeatedly imitated this footwork. He told students that emphasizing footwork helps them to be uniform and learn other movement gestures of the dance. The teacher proceeded to demonstrate the placement of the hands, body posture and movement of the waist. He reminded students that bending the knees helps the waist to move smoothly. Students then combined footwork, waist movement and torso and arm placement. The teacher first used clapping and mnemonics to provide the basic rhythmic pattern to guide the class, before integrating a complete instrumental accompaniment. (Observation notes, August 21, 2015)

Dance teachers perceive dance as a domain of knowledge (Warburton, 2008), with “conceptual logic and methodical processes” (Nzewi, 1999, p. 73), which can be broken down into independent teachable units. Traditional dances are “bodies of disciplined-based knowledge that have been structured culturally, and which can be acquired, practiced, mastered and then advanced through the act of creating” (Warburton, 2008, p. 9) and teaching. As the abovementioned observation reveals, the rationale of breaking down movements into small components is to address one movement pattern at a time, provides kinesthetic clarity through verbal comments and practical demonstration, and enables the combination of these movement patterns to create one whole dance. The author provides an illustration of sequences that the teachers used to teach Baakisimba dance in the class he observed (Figs. 1, 2 and 3):

In addition to practical demonstration, research data showed that some participants use vocal mnemonics to teach dance movements. Vocal mnemonics is a teaching technique where a person translates movement into vocal sounds and uses these sounds to aid learning of movements. For example, while teaching Baakisimba-Nankasa-Muwogola, Participant L vocalized the footwork for Nankasa section into the “Ssegejja enkenku, ssegejja enkenku” sound to help students learn this footwork, as illustrated below (Figs. 4 and 5):

How do vocal mnemonics participate in dance teaching and learning processes? Mnemonics represent the rhythmic structure of the dance movements. Dance teachers introduce vocal mnemonics; students go through them repeatedly to master the rhythms and then practice corresponding dance movements. This method, which allows dance teachers to use music as a teaching aid, not

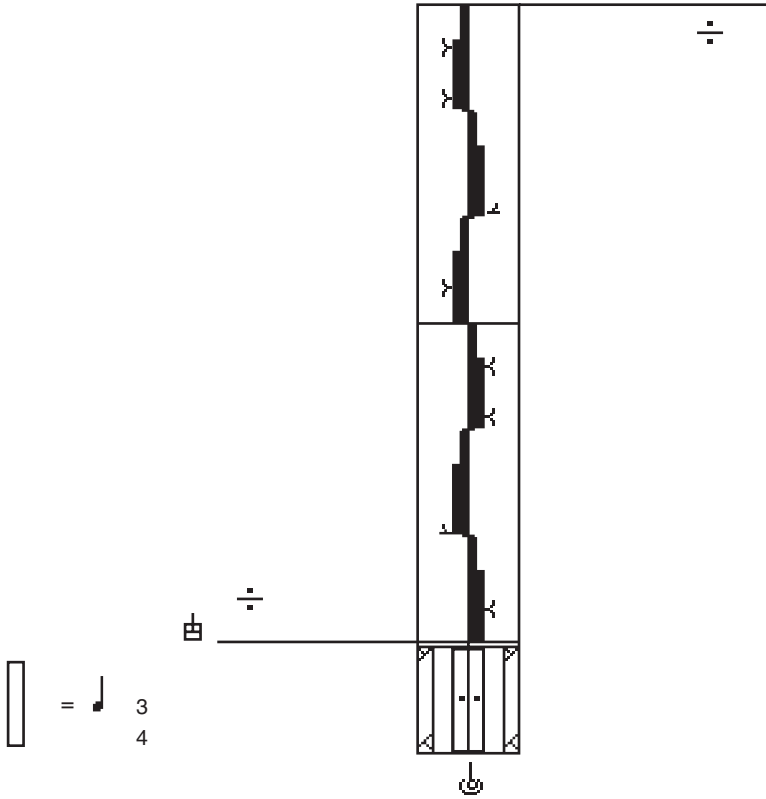


Fig. 1 Baakisimba footwork

just accompaniment, derives from the interconnectedness of music and movements in dance practices in African cultures. Dance movements are deconstructed as visual and embodied rhythms that can be heard if vocalized. As teachers explore movements through vocalized sounds, they introduce new ways for students to use voice to understand kinesthetic experiences.

There was a general pattern where teachers taught dances by isolating and exploring their independent movement patterns. Dance teachers scaffolded (Bruner, 1960) students through dance material from basic footwork to complex movement patterns using “demonstrate and do” (Dragon, 2015, p. 26), command style of teaching (Mosston, 1966), traditional dance pedagogy (Stinson, 1993).

Although participants indicated employing peer modeling to teach, the teacher-led approach was dominant, which reflected a hierarchical relationship between students and teacher (Green, 1999). Although community-based performance contexts of traditional dances encourage individual improvisation (Hanna, 1973), teacher-centeredness limited students’ abilities to independently, creatively, imaginatively and reflectively find ways to deconstruct tradi-

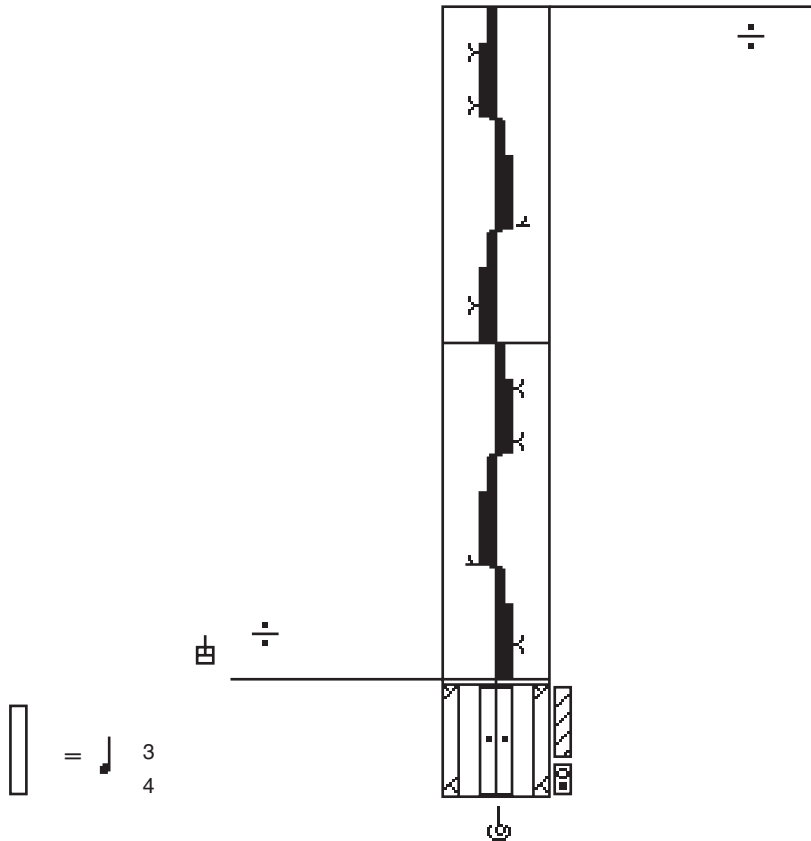


Fig. 2 Baakisimba footwork and torso posture

tional dance skills and knowledge. Working within limits of time and motivated by desires to achieve performance outcomes (Smith-Autard, 2002)—competitions, festivals and concerts—participants led the dance classes. Participants noted that because traditional dances have “specific movements, meanings, songs, drum rhythms, histories, identities, stories, and aesthetics” (Participant M), subjecting them to creative processes could distort their inherent meaning.

Use Your Ears to Listen: Teaching Dance Songs

Music—songs, chants, whistling, body percussion, drumming and vocal ululations—is specific and integral to the creative, artistic and educational processes of traditional dances. Music lends dance movements their structure and sense of expression. Participants indicated that teaching dance music and explaining its conceptual relationships to the dances and the communities from where it originates have to be part of dance classes. Participant D explained how she teaches dance songs:

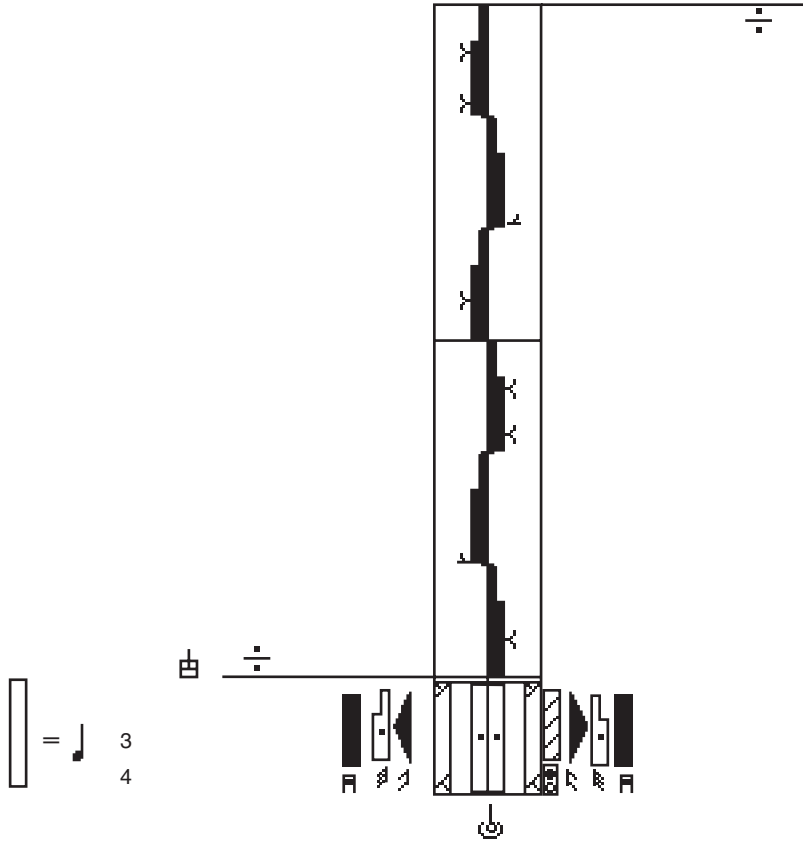


Fig. 3 Baakisimba footwork, torso posture and arm placement



Fig. 4 Vocalized Nankasa footwork

I teach songs by oral transmission. For a song like ‘Wangulira akatambi wakan-tolaku, wanswaza mu baana yenze nakolantya’, which accompanies Tamehna Ibuga dance, I say word by word so that students get the right pronunciation. Sometimes when these students take too long to learn I write down the songs for them. Then I make a melody out of the lyrics and students go through it slowly and repetitively. After learning the songs we then combine them with dance movements and drum accompaniment. (Interview, July 20, 2015)

Through the use of rote learning, teachers such as participant D use oral transmission, explaining the meaning of songs, breaking down songs into singular

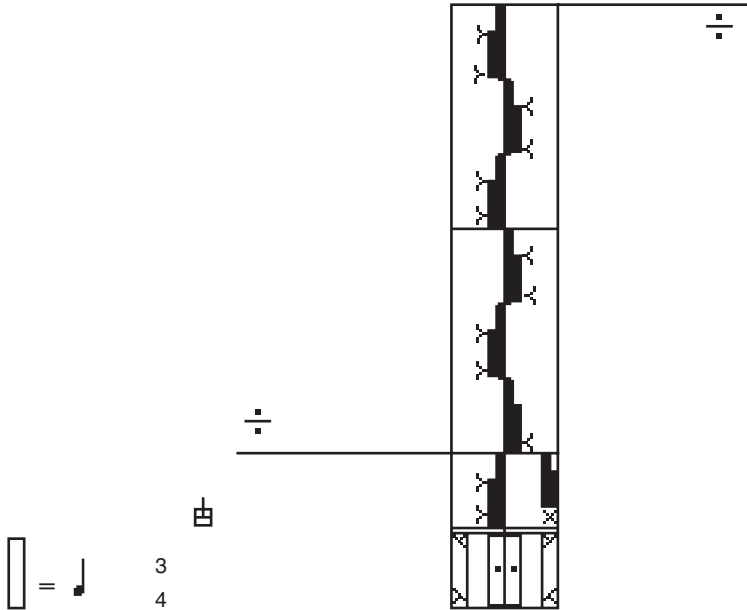


Fig. 5 Nankasa footwork



Fig. 6 Melody

words, running through each word of the song before combining them into a melody, and having students listen and repeatedly sing the melody as illustrated in Fig. 6.

Teaching songs as written texts helps visual learners and students who may not be conversant with the languages of dance songs to memorize lyrics. It also deepens understanding of musicality as an integral aspect of dances in African cultures (Nannyonga-Tamusuza, 2015), enhances students’ kinesthetic and musical intelligences (Gardner, 1983) and exposes them to the languages and their fundamental meanings as an aspect of dance. Through songs participants navigate rhythm, melody, accent, pitch, timbre, counterpoints, and tempo, elements that reveal and express the intricate meaning and structures of the dances, and introduces the element of voice into dance learning experiences.

From Vocal Mnemonics to Drum Rhythms: Teaching Drum Rhythms

Fieldwork research revealed that drumming is integral to Ugandan traditional dance performance and education practices. Data indicated that participants who could not play drums used vocal mnemonics to teach drumming. Vocal

mnemonics was common among female participants, a pattern that seems to stem from Ugandan cultural traditions, which hitherto deterred women from playing musical instruments (Nannyonga-Tamusuza, 2005). Participant B stated:

For drumming, I sing the words or make sound with my mouth and tell the drummer to sing the same sound. For example, if it is Baakisimba, I sing “ppapa papa ppa” which resembles the “abaakisimba beebakiwoomya” melody that is played on the main mbuutu drum—and ask the drummer to play it. Then I tell him to imitate it on the drums as I pat him/her on the shoulders. (Interview, July 17, 2015)

Mnemonics offers alternative ways for students to rationalize and memorize rhythms drumming classes. As a rhythmic guide, vocal mnemonics provide the quality, tempo, accents, timbre and pitch of drum rhythms. Figures 7 and 8 show how Participant B translated vocal mnemonics into the Baakisimba drum rhythm.

For participants who are conversant with drumming, they use “demonstration and do” (Dragon, 2015, p. 26) to teach drumming. Teachers drum as students observe, listen and imitate the same rhythms on the drums and emphasize technical aspects of drumming, which include: (1) the parts of the drum to strike such as the center and periphery of the drum surface; (2) drumming techniques: slapping, scratch, muting, striking; and (3) style of drumming: hand drumming, stick drumming, and hand drumming, and explore how rhythmic output such as accentuated beats, central beat and syncopations relate to dance movements.

Feedback and Assessment

Another aspect of the study sought to examine the mechanisms that dance teachers use to evaluate the progress of students and how they provide feedback to students. Participants indicated that they assessed the movement and rhythmic competences of the students with one revealing:

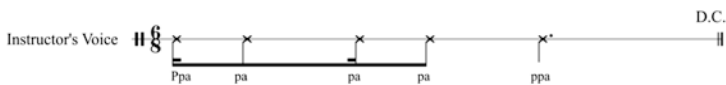


Fig. 7 Vocal mnemonics for Baakisimba drum rhythm



Fig. 8 Baakisimba rhythm played on mbuutu drum

When I teach Larakaraka dance, I look at footwork, movement of the torso, head and the waist. There is a way the chest is supposed to pump. The head is supposed to keep nodding and the waist has to move back and forth. I also look at the way the hand plays the calabash: Is the hand rubbing or hitting? Finally I assess the energy of the students, their musicality and teamwork. (Participant F, Interview, July 18, 2015)

The step-by-step assessment of each movement component such as footwork, body area of emphasis and musicality draws the teacher's attention to kinesthetic particularities of the dance as presented by students. Unlike in community-based practices where evaluation is communally mediated through verbal remarks and nonverbal gesticulations (Amegago, 2011), assessment in schools focuses on individual advancement of students. This seems to spring from the formal education system that rewards individual effort and achievement. As participants monitor student progress, they provide feedback using peer modeling to deepen understanding of movement, as Participant G observed:

In a dance class, you will always get a student who gets the movements or songs right. I identify those students and ask them to work with students who are still learning the dances. I ask the students who know the movements to stand in front for others to see and imitate. (Interview, July 12, 2015)

By applying peer modeling, Participant G recognizes that students act as knowledgeable others (Bruner, 1996) in teaching and learning processes. Since "sometimes students learn well from fellow students than the teacher" (Participant G), participants employ peer modeling for students to support each other to learn dances. As students become engaged with the practicalities of teaching dances as peer models, hierarchies that may exist between the teacher and students are dissolved. In cases where dance classes anticipate performances, participants consider peer modeling as a strategy that can allow students to work on dance assignments beyond the dance classes.

CONCLUSION

For participants, teaching dances in school is a journey that starts from when they learn dances in communities, schools and dance troupes. With this experience, they pursue knowledge of teaching dance through reflective and experiential experimentation and rationalization by working as demonstrators and observing other dance teachers. As the participants prepare to teach traditional dances in urban schools, they develop teaching plans that incorporate research on the nature of dances, background of students and methods of instruction. As well as addressing conceptual, theoretical, contextual, historical and philosophical background information about dances, participants teach dances by emphasizing progression from footwork to complex movements, impart singing skills using rote method and written song texts, explore drum rhythms using demonstrate and do and vocal mnemonic, and provide feedback to

students through peer modeling and assessment of specific movement patterns. Since schools do not have clear-cut curriculum frameworks for teaching traditional dances, teaching traditional dances is a process where adaptation of these dances in school environments and dealing with dilemmas and tensions that this appropriation presents is negotiated. As traditional dances become commonplace in urban schools, teachers are intensifying efforts to develop, improvise with and apply adaptable pedagogic frameworks to meet the educational need of transmitting sociocultural and contextual knowledge and skills from communities. The reflections of individual participants presented in this chapter provide insights into complexities and dilemmas of adapting traditional dances to education contexts beyond their typical environments of practice.

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Arts Education for Social Justice: Indigenous and Community Practice

INTRODUCTION TO PART IV

The World Alliance for Arts Education aims to support and encourage UNESCO's Road Map for Arts Education. This includes four main themes: (1) uphold the human right to education and cultural participation, (2) develop individual capabilities, (3) improve the quality of education and (4) promote the expression of cultural diversity. Another major UNESCO theme is "Protecting Our Heritage and Fostering Creativity", which incorporates a particular focus on "intangible cultural heritage".

Part IV therefore introduces arts education practices that support the maintenance of indigenous traditions as well as push boundaries in creating new and contemporary expressions of traditional cultural knowledge and practice in the hope of social justice for all. The chapters in this part provide a broad sample drawn from far afield to highlight the diverse ways in which arts educators are addressing the challenges of retaining and transmitting cultural knowledge in contemporary education settings. This part also highlights the innovative ways in which arts educators are responding to the needs of marginalized groups in various regions.

Chapter 19 has Robert Barton discussing the importance of arts education for indigenous people, particularly children in schools. He focuses on the art of storytelling and how this is an integral component of passing on knowledge in indigenous communities. Utilizing a narrative approach, Barton shares a number of personal stories to illustrate the importance of an approach to learning that indigenous people resonate with through arts education practice. He argues that if we are to address the UNESCO Road Map of Arts Education appropriately, then acknowledging storying in education practices is vital.

Wabende Kimingichi of Africa and Jeong Kyung Park of Korea share their work in applied theater in Kenya in Chapter 20. Their approach explores the impact of applied theater in providing people with the chance to express their concerns and ideas (through a reflective process) in relation to community matters, social justice and peace and conflict management. The "Access to Justice"

project shows how it is possible to “lay the foundations for peace in the region by dealing with the land issue through theatrical performances in which community members participate” (Kimingichi & Park, Chapter 20).

The importance of maintaining cultural heritage is explored by Jacqueline Pugh-Kitingan in Chapter 21. Through an ethnomusicological approach, Pugh-Kitingan discusses how courses at the Universiti Malaysia Sabah are the catalyst for transmitting intangible cultural heritage to her students. She argues that this method enhances the potential to maintain cultural identity through the music of the region, unsettling the apparent decline in traditional practice due to the demise of older performers. Pugh-Kitingan posits that such practices in universities have positive impacts on indigenous societies through a revitalization of musical cultures.

Chapter 22 illustrates the work of Kate Blackmore in the city of Lucknow in India. Here Blackmore shares an Asialink residency that aimed to document the stories of women in the *Red Brigade* on topics such as domestic and sexual abuses. The chapter considers the issues related to such fieldwork, particularly in relation to the representation or (mis)representation of the women involved in the project. Blackmore eloquently describes her own dilemmas regarding the artist-anthropologist nexus, concluding that such work should be “for myself; for the subjects; and for the greatest number of people possible” (Rouch, 2003, p. 96).

The final chapter, Chapter 23, in this part displays the work of Margaret Baguley and Martin Kerby in commemorating historical events through arts-based educational practice. The chapter, based on a federally funded project, explores the centenary commemoration of World War I and in particular the Australian and New Zealand Army Corps ANZAC campaign in its Centenary year. Baguley and Kerby share responses from a school’s community, heavily involved in the project, in regard to survey and interview data that informed the overall events developed in commemoration of the Centenary. Through a collaborative, community approach, the chapter outlines a multi-pronged approach that involved a range of stakeholders from school students to past service-men and women. Arts-based practices including a sound and light show, textile panels, a children’s illustrated book and exhibition of military memorabilia contributed to bringing the community together in honor of the ANZAC tradition.

Indigenous Participation in Arts Education: A Framework for Increasing Engagement and Learning Outcomes

Robert Barton

Early in August 1963, 13 clan leaders of the Yolngu nation (Gove Peninsula, Northern Territory) signed a petition in the form of two bark paintings formally presented to the Australian Federal Parliament. These bark petitions were the first to use traditional art forms and combine bark painting with text typed on paper. The petitions were in protest of Indigenous land rights and were instrumental in effecting changes to federal legislation governing mining activities on Yolngu land and the broader recognition of Indigenous rights, customs and laws in Australia.

The bark petitions are considered 'founding documents' of our democracy and remain on permanent public display at the Australian Parliament, Canberra along with the Magna Carta and the Australian Constitution. (Australian Government, 2016)

Source: indigenous-art

The arts have always been at the forefront of leading thinking, innovation and creativity (Grierson, 2008). They provide a well-walked path for the marginalised, rebellious and visionary to critically analyse perceptions in understanding ourselves and our world and to challenge the status quo (O'Brien & Donelan, 2007). At the same time, the Arts have also been integral in retaining elements of our culture against a barrage of change, and in some cases to re-enliven parts of our past that may have been lost, as is the case with many Indigenous peoples (Barrett, 2015). Of all the disciplines, it could be argued that science offers us the greatest opportunity to improve ourselves as a species, but it is the Arts that ensure we maintain our humanity in the process.

R. Barton (✉)
University of Southern Queensland, Brisbane, QLD, Australia

It is with little wonder then that the Arts has often been chosen as an avenue for pursuing and realising a more socially just society. The United Nations Educational, Scientific and Cultural Organisation's (UNESCO) Road Map for Arts Education from 2006 highlighted the degree to which social justice has gained prominence in contemporary debate and education thinking, particularly around Arts education. The four pillars of the Road Map are to:

1. Uphold the Human Right to Education and Cultural Participation
2. Develop Individual Capabilities
3. Improve the Quality of Education
4. Promote the Expression of Cultural Diversity

More than ten years on, the inclusion of the Arts as a central core to educational practice, particularly in schools, is still both debated and advocated. Therefore, since the introduction of the Road Map we may well wonder to what extent life has changed in the average art classroom. With much research supporting Arts education as having the seminal role of engaging, encouraging and fostering the essential knowledge, experience, skills, perspective, processes and tools required to support the mission, it seems strange that we continue to write about the Arts' importance in students' lives and to argue for its continued presence in classrooms and curriculums (see, e.g., Chapter 14 in this volume).

There is a sense of precariousness accompanying the Arts in education against the backdrop of increasing budget restraints, overcrowded curriculum, an ongoing preoccupation on achieving measurable education outcomes in the form of literacy and numeracy improvement, and a narrow band of funded interventions and programmes in core subject areas such as English, mathematics and the sciences (with the most recent being Science, Technology, Engineering and Mathematics (STEM)).

CURRENT ARTS EDUCATION CONTEXT

Much evidence exists to suggest the shrinking presence of the Arts in the school curriculum, and limited importance placed on arts in contrast to core subject areas such as English, math and science (Adams, 2011). Optionality of course selection and the drive to core subjects means students have less choice (Bahr & Ng, 2000).

Arts educators are also most often engaged sessionally or fractionally in each school so do not have full-time roles in the one school but rather a number of schools. This has the potential to further devalue the arts as itinerant teachers have reported on the lack of support and identity they have (Roulston, 2000). Systemically the Arts are seen as nice to do but not essential in the learning objectives of students (see Chapter 14 in this volume). Parents often choose schools because of Arts programmes, particularly for younger children, but measure success on performance in non-arts subjects particularly in secondary schooling, often impacting on the numbers of students in Senior Arts classrooms (Bahr & Ng, 2000).

Further, there is evidence to suggest that some arts subject areas such as music and visual art tend to be traditionalist in their approach, curriculum, course materials and education delivery (Barton & Hartwig, 2012), resulting in irrelevant content for students. A case in point is the proliferation of western classical music which is the mainstay of most school music programmes (Jeanneret, 1993). There is little variation and opportunity to learn, practise or perform music from other cultures and contexts (Barton, 2004). For the most part students want to learn music that they listen to. Without such options available, students may be less likely to embrace school music programmes even if they are highly skilled and have a strong family and community background in music making.

CHALLENGES FOR SOCIAL JUSTICE PRINCIPLES IN ARTS EDUCATION

As shared in the introduction to this chapter the UNESCO Road Map for Arts Education core principles show a strong social justice thread. As with other policy statements for arts education the principles have been long established and provide direction, guidance and standards for arts education planning and implementation. The heart of the challenge in realising social justices aims through arts education is not in the principles themselves but in their adoption and implementation by education leaders, funding agencies, policymakers and programme managers. Arts educators themselves have little agency to operate outside the directions, priorities, funding and performance measures set and pursued by management.

Four key considerations underpin the application of Road Map and its principles within the Australian education context including:

1. The degree to which the four principles have infiltrated education systems and are reflected in the priorities, direction, curriculum, resources, teaching process and results
2. Operational challenges affecting the principles in terms of how education systems implement change in practical terms within school settings
3. The level of management, monitoring and enforcement to support a continued focus on the principles, reporting and sharing success and best practice
4. The broader socio-political environment in which the Arts and arts education operates.

Uptake of the Four Principles by Australian Education Systems

Like any education policy agenda, it is only as effective as the degree to which it is valued by education executives and administrators, resourced and enforced through reporting and performance management. There is currently no scorecard of how education systems are performing in terms of the four principles. As such we have no firm starting point or baseline and no clear indication of

whether education systems are actually improving in these four domains. If anything the trends would appear to suggest that arts education in Australia is facing an increasing challenge of maintaining relevance against stiff competition from limited uptake by students (Bahr & Ng, 2000), heightened parental demand for results in non-arts subject areas including literacy and numeracy, a national agenda to standardise curriculum and teaching processes, overcrowding of the curriculum pushing arts to the side, decreasing agency coupled with marginalising of arts teachers and school-based practitioners, limited education of executive and administrators understanding of the role of arts education in engaging and scaffolding success in other subjects areas and in particular in literacy and numeracy results (Barton, Baguley, & MacDonald, 2013).

Operational Factors

Resourcing for policy changes are becoming more problematic for governments to deal with as demand increases, budgets tighten, and staff are asked to do more with less (Olssen & Peters, 2005). As priorities for funding have shifted to focus on literacy and numeracy improvement, funding for the Arts generally has declined, and more specifically, funding for arts education has decreased over time (Hall, 2015). Related to resourcing is staff training and upskilling and access to teaching resources and materials which is a critical area where policy change often falls short. If funding for arts education is not a current priority for policy makers, then funding support for social justice in arts education is even less so.

Management and Enforcement

The final consideration is the degree to which a policy agenda is enforced and managed. The four principles do not have an enforcement regime to underpin their implementation. As such, we cannot really expect that wholesale changes would be evident in classroom practices. The predominant management scope and reporting agendas of education systems over the last several years in Australia have been ensconced in literacy and numeracy attainment or what Comber (2012) terms an ‘audit culture’.

Measuring change and more importantly success resulting from policy initiatives is also problematic. Attribution of outcomes to particular policy or programme interventions particularly in complex systems is fraught with the potential for false positives, misleading trends, and unintended and hitherto unforeseen consequences. This is particularly relevant in the arts education space as educators and academics grapple with the more nuanced aspects of arts education achievement such as measuring aesthetic value and creativity rather than technical ability and application. The performative and practice-based aspects of assessment are by their nature inherently subjective so cannot easily fit into the default model of standardised tests and quantifiable measures desired by education leaders, policymakers, funders and to a lesser extent parents (Wilson, Croxson, & Atkinson, 2004).

The Socio-Political Context

The policy cycle is driven by political realities of short-term governments and shifting priorities, funding emphasis and intervention. As a former state government head of Indigenous education, I know too well the challenges of policy change and new initiatives. Having led numerous targeted and system-wide policy changes some of which were moderately successful, while others were spectacular failures with the odd evolutionary change, I have generated a number of insights and learnings.

Change at best is incremental and at worst ad hoc and rarely transformational. So tinkering around the systems' edges through variation to policy direction, people management or delivery processes and programmes is more the norm than concerted, structured and system-wide shifts encompassing all major leverage points for change. Change on a grand scale requires political will, and this is often dissipated across a number of political priorities, agenda and interest groups.

Though all education systems in Australia have an expressed commitment to the Arts and arts education, there is significant variation in the quality and scale of those programmes. Moreover, the presence and active pursuit of social justice aims are even more sparse within these programmes. The majority of arts programmes with a social justice focus are community-based, targeted towards disadvantaged minorities such as Indigenous children, homeless youth and migrants, typically reliant on one-off and albeit limited government funding, and operate in isolation of education systems.

It would be a reasonable assessment to conclude that social justice is not currently an outright goal of arts education in Australia. Social justice matters in arts education because the arts are critical to the expression and maintenance of cultural identity which has broader benefits to well-being, education and economic participation (Ewing, 2010).

CURRENT STATE OF INDIGENOUS EDUCATION

In 2015, 5.3 % of total enrolments in Australia's schools were Indigenous which amounts to 200,563 Aboriginal and Torres Strait Islander school students. The majority of these students (84.0 %) attended government schools. The numbers of Indigenous students have been increasing steadily over the last five years in part reflecting the positive results of efforts to improve identification and data collection strategies for this student cohort.

Indigenous education participation is significantly lower than that of non-Indigenous students, and substantial funding, policy, programmes and effort have been directed to addressing this shortfall. The gap in school participation is slowly closing but remains concerning given the correlation between school attendance and education attainment.

According to 2015 National Assessment Program: Literacy and Numeracy (NAPLAN) results, Indigenous student achievement for literacy and numeracy are inordinately less than those for non-Indigenous students. Despite some sporadic success in closing the gap much of the Indigenous education landscape remains

the same and in many cases has worsened. The performance gap is so marked in every Australian state and territory, except Tasmania, skewing the mean score for Indigenous students to below the twentieth percentile score for non-Indigenous students (Australian Curriculum, Assessment and Reporting Authority, 2015).

These results need to be understood within a broader context of socio-economic and geographical disadvantage. Programme for International Student Assessment (PISA) 2012 data in Australia show that students in regional and remote areas generally perform significantly more poorly than students in urban areas. Importantly, regional and remote areas are where two-thirds of Australia's Indigenous students live. The data also show that students from higher socio-economic backgrounds perform much better across various measures. The majority of Australian Indigenous households are more likely to earn less than non-Indigenous households, live in substandard housing conditions, and are located predominantly in economically depressed areas with limited access to employment and support services (Thomson, 2013).

The need for social justice measures which address the social and economic challenges faced by Indigenous Australians is paramount. Greater and more targeted efforts to deal with the underlying causes of disadvantage are required to close the Indigenous education participation and performance gap. The PISA 2012 survey highlights that Indigenous students are more likely than non-Indigenous students to cite family demands as impacting on their schooling participation and study. This reflects the unique circumstances of Indigenous families which are generally larger, younger, living in overcrowded conditions and more challenged economically. Indigenous students often have strong social, cultural and familial obligations to participate in and support family priorities and issues rather than their schooling.

ARTS IMPLICATIONS FOR INDIGENOUS LEARNERS

For Indigenous people around the world for example, the Arts are a critical part of their being. In fact, a national survey in Australia indicated that over 50 % of Indigenous people in the state of New South Wales were involved in cultural activities including arts and craft, performing music, dance, theatre, writing or telling stories. As reported by Barton and Barton (2014) the results of this survey stated that:

Only 2.7 % [of Indigenous respondents] cited getting money as income as a reason for participating in any of these activities, with the most common reasons being for their own enjoyment and fun (33.8 %), as well as enjoyment and fun with others (27.4 %). Participation in any activity in non-remote areas (52.9 %) was higher than in remote areas (38.3 %). (p. 2)

Data on participation in cultural activities and Arts practices for Australia as a whole, show that approximately 15.1 % of the Indigenous population in urban areas and 19.1 % for rural and remote areas actively engaged in Arts or craft. Almost 52 % of Indigenous in rural and remote areas earned full- or part-time

incomes from their Arts and craft activities compared to 20.5 % for Indigenous people in urban areas (Altman, 2009).

Clearly the arts and further, arts participation is an important part of community engagement for Indigenous people in remote, regional and urban areas. In fact, the arts are widely used by the culturally marginalised in keeping their cultural ideals and practices alive (Barton & Barton, 2014). From traditional to contemporary practice the Arts have played an important role in providing opportunities for Indigenous people to express their creativity, concerns and opinions related to culture and country across a range of contexts.

If Indigenous students strongly favour the arts, then decreasing its value and available access will naturally impact on students' presence, participation and performance. The Arts are an engagement vehicle that provides an easier and more familiar entry point for Indigenous students to engage with education settings (Altman, 2003). Arts has high cultural value for Indigenous people, and it is part of cultural expression, day-to-day communication and meaning making. Students often have a base of existing resources comprising skills and experience in arts practice which can be harnessed, encouraged and built upon to create success. This is often not the case with non-Arts subjects where agency, skills, experience and success are typically low, sporadic and unsustainable. Arts education then can be seen as a means of transitioning students into engaging with other subject areas, increasing their participation and ultimately achieving success. Arts education also provides a means to circumvent initial deficits in literacy and numeracy skills particularly through the use of narrative and visual/performative storytelling.

HOW SOCIAL JUSTICE IS MORE LIKELY THROUGH ARTS LEARNING EXPERIENCES

In late 2013, the author ran a programme for a group of 22 male and female Indigenous students from years 10 to 11 at a high school in Brisbane. The programme was focused on personal leadership, goal setting and performance improvement with ongoing peer and coaching support. The students were selected to participate in the programme on the basis of their risk of either disengaging with schooling, poor academic results or incidents of behaviour management with teachers or peers. An assessment of literacy and numeracy for the group highlighted the majority of students had primary schooling levels for reading and writing. Most students felt indifferent to their studies, teachers and the learning experiences they were currently engaged in.

Visual storytelling and participative arts experiences were used as the primary vehicle for engaging students and delivering programme content. Outputs from the programme were for students to identify personal education goals, establish a one-page plan of how these would be achieved and then practical support to implement the plan, hit key milestones and achieve their goals. A visual tracking approach was used to keep each student informed of their progress.

Over the course of six weeks, students developed their plan, set key goals, made decisions and took actions to move forward. Midway through the programme, the majority of students (20 out of 22) had identified a pref-

erence for a vocational pathway rather an academic route to school completion. As a result, students identified with the support of school staff, relevant school-based traineeship opportunities in their local community. At the end of the programme, all 20 of the students in the vocational stream had successfully achieved traineeship places and transitioned to a combination of workplace-based and school-based learning. The two academic stream students identified career aspirations, necessary subject selections, established support networks and other resources to pursue their goals. Student, staff and parental feedback was extremely positive about the benefits of the programme and the process used for its delivery.

This case study shows how arts-based practices and methods in conveying information supported the students in not only understanding the content but also how to apply this knowledge for learning in context. The process of engaging the students through storying, visually through imagery as well as participating in arts experiences gave the students equal access to knowledge and sharing of that knowledge. It also ultimately respected their ‘way of knowing’ without privileging ‘another’s’, resulting in further marginalisation and disengagement and ultimately low self-worth.

Ewing’s (2010) work poignantly explains how a community arts development scheme supported social justice through participation, engagement and experience.

The creative arts processes and experiences enabled the participants to ‘find a voice’ as well as develop new skills, self-validation and self-confidence. In addition, complex issues, including violence, racism, discrimination, abuse, social justice and poverty were explored through performance or exhibitions, in such a way that the community dialogue could raise awareness and challenge misperceptions. (pp. 49–50)

Such programmes are crucial if equality and equity in education is to occur for Indigenous students.

TEACHING AND LEARNING FOR INDIGENOUS STUDENTS

There is a significant and well established body of literature and evidence to indicate that non-Indigenous teachers in Australia do not know how to effectively teach Indigenous students. Most teachers have limited knowledge, skills and experience of appropriate pedagogies and the nuances of Indigenous cultures, knowledge and ways of learning (Jones Brayboy & Maughan, 2009; Malin & Maidment, 2003; Partington, 2003; Villegas, Neugebauer, & Venegas, 2008). The range of strategies typically used by teachers particularly for non-Indigenous students often do not work effectively for Indigenous students (Hughes & Hughes, 2010; Klenowski & Gertz, 2009).

There have been a number of notable developments in recent years to address this shortfall including establishment of the Stronger Smarter Institute based on the work of Chris Sarra (2014), Dare to Lead Program focusing on school leaders and their role in leading change, and the What Works Program

repository of best practice targeted to practical teaching skills and tools for planning, engaging and delivering learning experiences to Indigenous students. Courses and subjects on Indigenous education have also been adopted by all university teacher education programmes across the country. There are also numerous state and federal policies, programmes and funding initiatives to support teacher development in this critical area. Despite these positive efforts, there remains a significant gap between teacher competencies and Indigenous learners' needs (Purdie & Wilkinson, 2008).

One notable exception is the case of Indigenous people who choose to become qualified teachers in order to teach Indigenous students. Their innate understanding of Indigenous culture, ways of teaching and learning, importance of identity, place and language as well as family and community kinship structures, protocols for communication, and appreciation of the broader social and economic pressures faced by students and their families means they are often more effective in getting results with Indigenous students than their mainstream counterparts.

The reality though is that there are not enough Indigenous teachers to meet Indigenous education demand in order to have an Indigenous teacher in every classroom with an Indigenous student. As a result, non-Indigenous teachers are essential in addressing current deficits in student participation and performance.

One of the challenges of the current range of support programmes in place for teachers is that these by and large require time, effort and inputs from the Indigenous community in which the teacher is working. This is an easier task in discreet Aboriginal and Torres Strait Islander communities in remote areas as the communities are readily defined by their geography, Indigenous leaders are easy to source and local Indigenous service providers are accessible. This is not the case in urban areas where the Indigenous population is largely dispersed throughout the mainstream population, community leaders are harder to identify and Indigenous services may not be known or easily accessible.

Teachers may also lack confidence in trying to engage in pedagogies, content areas, processes and materials for which they have little direct experience in outside of the support programmes they are participating in. Many good teachers fear making a mistake or offending students, their families or the community so avoid engaging at all. With the exception of the Northern Territory and some remote parts of Western Australia, Queensland and South Australia, the majority of the Indigenous population in Australia are located in capital cities and major urban areas.

Australian schooling systems generally propagate a view of learning that fails to take into account the cultural diversity of the students being taught particularly in terms of those unique elements of culture reflected in practices and protocols, processes of communication, languaging, storytelling and narrative, traditional knowledge, values and beliefs.

According to Nelson-Barber & Trumbull (2007, p. 134), people "create meaning from experience in culturally determined ways, individuals have

predisposed notions of how to respond to questions, solve problems, and so forth. It follows that these predispositions influence the ways in which they respond to test items”.

Battiste’s (2002) proposes a model of Aboriginal pedagogy, drawn from a comprehensive review of the literature, and suggests an Indigenous learner preference for experiential learning, independent learning, observation, listening, minimal intervention or instruction, direct learning by seeing and doing, introspection, reflection, storytelling, modelling, individualised instruction, connectedness to local values, authentic experiences and learning how to apply knowledge to changing circumstances.

More recently the work of Tyson Kaawoppa Yunkaporta (2009) through his eight Ways framework has added to Battiste’s (2002) original work and given practical insight into creating valued and effective learning experiences for Indigenous students. Yunkaporta’s (2009) key contributions lay in:

1. valuing and accounting for Indigenous connections to land, importance of links to community, and visualising learning instruction and delivery,
2. proposing a sequence for western educators to design, develop and deliver their teaching content to meet the needs of Indigenous learners and
3. redefining the perceived nexus between traditional Aboriginal pedagogies and the pedagogies of education systems which have typically been framed as diametrically opposed systems of teaching and learning.

There could be potential criticism of both Battiste’s (2002) and Yunkaporta’s (2009) works made based on the fact that most Indigenous students in Australia are largely urbanised, and living predominantly western lifestyles with their families and may be estranged from their connection to country and traditional cultural practices. The context in which this cohort grows however is one informed by family and significant others who, by and large, are still actively practising their culture, maintaining links with their traditional country and connections with community, and whose methods for teaching in the home and community place great value on land, language, identity, community and culture and the pedagogical processes identified by both Battiste (2002) and Yunkaporta (2009). Put simply, Indigenous parents, grandparents, extended family and Elders teach their children how they were taught to teach.

Further to this, approximately one-third of the Indigenous population still live in rural and remote regions of Australia where westernisation has been minimal and traditional cultural practices are still intact and actively practiced and English is a second or third language. Similarly, it is important to recognise that education results for Indigenous students in regional and rural areas are a quantum below that of urban counterparts, and is a reflection of the pedagogical divide as well as a range of contextual factors including the predominance of traditional language use, intergenerational patterns of poor school participation and performance, low levels of literacy and numeracy in the home and family environment, and significant social and economic disadvantage.

Yunkaporta's (2009) framework highlights the following steps as encompassing a hybrid pedagogy bridging the gulf between traditional and western education approaches:

1. Learning through narrative
2. Planning and visualising explicit processes
3. Working non-verbally with self-reflective, hands-on methods
4. Learning through images, symbols and metaphors
5. Learning through place-responsive, environmental practice
6. Using indirect, innovative and interdisciplinary approaches
7. Modelling and scaffolding by working from wholes to parts
8. Connecting learning to local values, needs and knowledge

Each of the above pedagogical elements work simultaneously to provide a more accessible, engaging and meaningful learning experience for Indigenous learners. While each element is important in the overall mix, the role of narrative as a pedagogical and philosophical platform for scaffolding each element and support for its delivery cannot be understated.

THE CRITICAL IMPORTANCE OF NARRATIVE

Stories play an important role in many communities and individual's lives (Barton & Barton, 2014; Barton & Barton, in press), across the age spans (Rossiter, 2002; Swap, Leonard, Shields, & Abrams, 2001) as well as in diverse disciplines (Davidson, 2004). A case in point is reflected in the work of McKeough, Bird, Tourigny, Romaine, Graham, Ottmann and Jeary (2008) who observe that stories shape social and cultural continuity; supporting the passing of information and knowledge intergenerationally. Without stories this knowledge would be lost. Stories act as a way of not only recounting events and experiences but also interpreting and making meaning and creating memories. In relation to education Mills and Exley (2014) explain that "narrative plays a pivotal role in the socialisation of learners" (p. 136).

The role and importance of story in Indigenous communities has been widely recognised for its cultural and historical heritage, communication purposes, learning, immersion in context and particularly in relation to how Indigenous learners learn (Battiste, 2002; Egan, 1998; Hughes, 2004; Stairs, 1994; Wheaton, 2000). If stories and storytelling then are part of the innate pedagogy of how Indigenous learners learn then its wider adoption and use in the classroom will likely increase engagement, participation and understanding and contribute to supporting social justice aims.

There is a plethora of literature, resources and programmes dealing with the technical aspects of storytelling covering all aspects of the art from design, development and delivery. Though such considerations are outside the scope of this chapter, it is important to recognise that very few of these resources deal directly with narrative development in the context of Indigenous learners (Fig. 1).

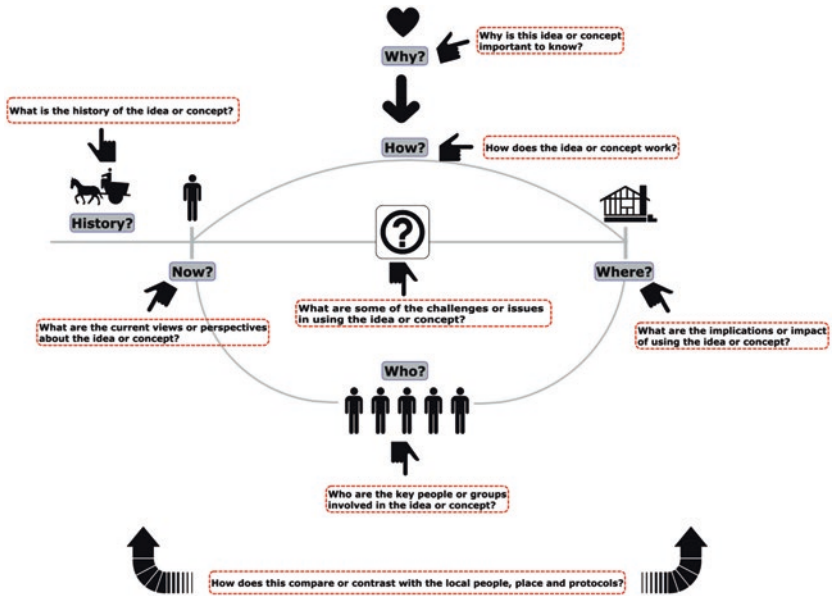


Fig. 1 Narrative framework for Indigenous learners

The origins of the above framework have been developed through the author’s work with more than one hundred discreet Australian Indigenous communities over the last 20 years. While there is nothing outwardly unique about these questions, their sequencing and application across time and place as a pedagogical framework for forming narratives for Indigenous learners is. Rudyard Kipling (1902) was perhaps the first to be attributed to conceiving these questions in his book though such questions have formed the basis of curriculum planning since Plato. The above framework draws on the work of a range of sources relating to narrative development for the classroom including Kieran Egan (1986) on the use of storytelling as a planning approach to teaching and content delivery for learners; Bernice McCarthy (1987) and her work on the 4MAT model in some of the questions outlined; as well as the work of Hughes (2004).

At this juncture, it is important to note that the framework is causal in its structure and relationship between each focal point as the story line moves down from ‘Why?’ and then from left (History?) to right (Where?). The framework is visual in its presentation as well as its intended use with Indigenous learners and provides a road map of the journey students will undertake throughout the course of a lesson/topic area. This fits with Yunkaporta’s recommendation of visualising learning. Students can be engaged both in the design and development of content against each element of the model, or the teacher can choose to use the framework as a basis for developing their lesson structure and underpinning narrative for its delivery to the class. Ideally the

framework is intended to be used by both teacher and students to co-create each element of the narrative.

The framework can be dimensionalised further through visual storytelling using a multimodal combination of text, images, drawing, painting and video or by creating a 3D kinaesthetic experience with workstations where students consider each focus question through activities and create artful outputs and responses either in the form of narrative or objects.

The framework can be applied with individuals, small and large groups of students and across the age range from prep to year 12 though the author has successfully applied the model working with adults and Elders in a range of contexts from community development through to adult learning, and organisational planning. Answering the questions does not require strong literacy skills but an ability to remember, think or imagine a response.

The narrative framework provides a starting point for co-creating engaging stories in working with Indigenous learners. The questions represent particular aspects of understanding about an idea or concept that manifests in the key questions and areas of emphasis that Indigenous learners want to know when confronted with new knowledge, situations and ideas (Battiste, 2002; Hughes, 2004; Wheaton, 2000).

Applying the model to a content area such as an art lesson, the teacher has a number of options to develop and use stories and storytelling with students including outlining the history of a genre of art/technique or concept; flagging current views about the genre of art/technique or concept; providing reasons why the genre of art/technique or concept is important to know and understand; considering the implications and impacts of this genre of art/technique or concept both in other contexts such as industry or community life, as well as other points in time or place; highlighting issues, concerns or challenges arising from the genre of art/technique or concept; providing a stepwise walk through of how the genre of art/technique or concept works; and identifying the significant artists who have been involved in developing the genre of art/technique or concept.

ENCOURAGING SOCIALLY JUST EDUCATION THROUGH THE ARTS

If we are truly to make a difference and deliver UNESCO's (2006) vision of upholding the human right to education and cultural participation; developing individual capabilities; improving the quality of education and lastly; and promoting the expression of cultural diversity: then we need a different approach to the way in which educational institutions, their leaders, and teaching teams respond to indigenous learners. Significant change of this magnitude is rarely considered by systems and institutions and is often disbursed through tinkering/incremental changes to specific parts of the educational value chain rather than an overhaul of the system as a whole. If we are to resign ourselves to the

status quo of tinkering, then at the very least the changes made should reflect the factors that can make the most difference for improving Indigenous learning outcomes.

The Arts and arts education are at the forefront of this transformation given its low barriers to entry and perceived desirability to Indigenous learners. Moreover, arts education provides a vehicle for actively pursuing social justice aims through process and content as well as enabling Indigenous students to feel empowered. The way Indigenous students learn at home and in their communities needs to be mirrored at least in part by the way schools seek to engage and deliver education to them. A strong step in this direction rests with using stories and storytelling as a pedagogical framework to design, develop and deliver learning. Such an approach will not only have direct benefits for Indigenous learners but also for their non-Indigenous peers.

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Applied Theatre as a Medium of Communal Communication: ‘Access to Justice’ Project in Kwale, Kenya

Kimingichi Wabende and Jeong Kyung Park

INTRODUCTION

The social function of theatre as a medium of communal communication in Africa has been emphasized by a number of scholars (e.g., Lihamba, 1985, pp. 30–39; Mlama, 1991; Shule, 2010). Historically, traditional forms of theatre were a crucial part of the everyday lives of African people, often accompanying rites and rituals such as weddings, funerals, initiation ceremonies and religious observances. The dances, songs, oral poems and masquerades performed on these occasions articulated the ways of life of the African people and the communal values they cherished. In the pre-colonial context, African theatre played a part in reinforcing the unity of a group by reproducing and transmitting the group’s cultural identity. In Africa, therefore, performing arts were a means of communication activated in the public domain.

The social and cultural changes brought by colonization led to the decline of traditional forms of African theatre, which were often disparaged by the colonizers as primitive (Ngugi wa Thiong’o, 1992, p. 19). Furthermore, the lifestyle changes caused by urbanization and industrialization reduced the number of rites and rituals associated with the performance of traditional theatre. Although conventional Western theatre has since been introduced to Africa, contemporary commercial theatrical production has remained largely

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disconnected from the experiences and sentiments of the majority of the African people.

Applied theatre, an alternative form of theatre produced by non-professionals outside the conventional stage context, is receiving increasing attention in Africa. The community members who participate in Africa's various applied theatre projects deal with the immediate concerns of their own communities through the process of theatrical production and performance. This kind of theatrical project constitutes a medium of communal communication that enables a given group of participants to share their knowledge of and experiences with the social issues they face. The social function of today's applied theatre movement is not unfamiliar to the African people. Traditional African theatre was a means of communication embedded within the communal lives of the African people.

The objective of this study is to explore the role of the applied theatre movement in Africa to manage conflicts, build peace and address the current realities of African society. The focus of the study is a specific applied theatre project in Africa, the 'Access to Justice' project in Kwale County, Kenya. Regional inequality and marginalization are recurring themes of discussion in studies of the Kenyan coast (e.g., Hoorweg, Foeken, & Obudho, 2000; Mghanga, 2010; Willis & Gona, 2013). In post-independence Kenya, the distribution of coastal resources has favoured the upcountry population rather than those living in coastal areas. From time to time, the animosity of the coastal population to upcountry immigrants flares up into violence. The objective of the 'Access to Justice' project is to create a suitable environment for the peaceful co-existence of coastal and upcountry inhabitants of the Kenyan coast. This project is implemented to lay the foundations for peace in the region by dealing with social issues through theatrical performances in which community members take part. The assumption of the project is that by enacting problematic situations, thus bringing realities closer home yet defamiliarizing through characterization, participants are able to confront the causes of conflict and to find out how to resolve them. In this study, the preparation process for the theatrical production at a workshop is described, and the expected effects of the project on the community are discussed. It is to show how an applied theatre project can be planned and implemented to improve the lives of marginalized people.

THE DIGO AND THEIR GRIEVANCES IN POST-INDEPENDENCE KENYA

The people who identify themselves as the Digo are a Bantu-speaking ethnic group residing along the south coast and the adjacent hinterland of Kenya. In a recent census, 313,288 people in Kenya defined their ethnic affiliation as Digo (Kenya National Bureau of Statistics [KNBS], 2010). Most of these people are believed to live in Kwale County, which is located in the southeastern end of the country. Kwale County is an economically backward part of Kenya, with

severe poverty, mass unemployment and poor education. The majority of the Digo work as farmers, fishermen, casual labourers and small-business holders. Most of the Digo, together with the other Mijikenda groups, are “on the lowest rung of the ladder of capitalism” in the coastal economy (McIntosh, 2009, p. 37).

To a greater or a lesser extent, their livelihoods rely on the cash-generating potential of Mombasa, the major urban centre of the Kenya's coastal society. The biggest port in East Africa and various industrial establishments are situated in the city, and tourist facilities are clustered along the adjacent beaches. These profitable businesses are largely run by foreigners and Kenya's upcountry elites. In the midst of their impoverishment, the Digo watch the port flourish and witness luxury hotels built on the land that they believe their ancestors once occupied. As a result, their sense of deprivation and consequent antipathy towards the dominant upcountry population has escalated since independence.

The Digo's grievances are often expressed in animosity towards the upcountry immigrants along the coast. The political topography of post-independence Kenya has generally been structured by ethnic divisions. Political parties are organized along ethnic lines, and politicians compete for state power primarily through ethnic mobilization, especially since the reintroduction of multi-party elections in 1991. During these elections, “salient ethno-regional identities were reinforced by historical grievances over land ownership, economic inequality, and political exclusion” all over the country (Cheeseman, 2008, p. 167). In 1997, armed groups of Digo youths violently attacked upcountry immigrants and government installations in Likoni. The Likoni violence was rooted in the Digo's animosity towards upcountry people (Gona, 2008, p. 244). When violence erupted throughout the country due to the disputed results of the 2007 presidential election, attacks by Digo youths on property owned by Gikuyu businessmen were reported in the urban areas of Kwale County (Mghanga, 2010, pp. 40–42).

A secessionist movement on the Kenyan coast has engendered further social instability in the area. The Digo people's sense of deprivation has persisted for decades, during which time they have consistently demanded a greater degree of regional autonomy from the Kenya government. The recent rise of the Mombasa Republican Council as a political vehicle for coastal secession is firmly founded in the support of the coastal population. Its prime slogan, “Pwani si Kenya the coast is not part of Kenya”, can often be seen in graffiti on walls adjoining the main roads along the coast. This political discourse of separation has struck a chord along the Kenyan coast and receives popular support amidst the growing animosity towards upcountry dominance.

The Digo's grievances in post-independence Kenya have largely been fostered by their dissatisfaction with the distribution of coastal resources such as land, jobs and access to higher-education institutions. Of these issues, land ownership is chiefly responsible for the hostility felt towards upcountry people in the coastal areas of Kenya. The combination of state-allocation and free-market land policies has alienated the coastal people from their land since

independence (Goldsmith, 2011, p. 13). A series of government-run settlement schemes has attracted a large number of upcountry immigrants to the coast, and the powerbrokers from upcountry ethnic groups have exercised their political and economic dominance by taking possession of lucrative beachfront properties. The land grabbing associated with corruption has intensified the enmity between the two groups. Many Digo people have been stripped of their land due to unfamiliarity with the land laws. While outsiders prosper in the homeland of the Digo people, they find themselves caught in a cycle of poverty and landlessness.

To facilitate the peaceful co-existence of Kenya's coastal and upcountry populations, the land issue urgently requires a solution. Arable land is the foremost means of survival in Kwale County, especially for rural residents. However, social injustice has alienated arable farmers from their land and aroused their animosity towards upcountry immigrants. Therefore, providing these marginalized individuals with legal assistance to secure the ownership of their residences and farmland will help to stabilize their livelihoods and promote peace between the disputing groups. The aim of the applied theatre project named 'Access to Justice' is to help the coastal people of Kenya to understand land rights as enshrined in the constitution in order to fight marginalization. In the following section, the role of this applied theatre in increasing awareness on people's rights and promoting peace is discussed.

CIVIC EDUCATION THROUGH APPLIED THEATRE: THE 'ACCESS TO JUSTICE' PROJECT

The objective of the applied theatre movements in Africa is to make social and community-based improvements to the lives of marginalized people. Applied theatre practitioners engage local communities to encourage community members to take part in theatrical projects that raise awareness of social problems and help communities to seek solutions together. This kind of theatrical practice is also termed as 'theatre for development'. The aim of theatre for development is to "make the people not only aware of, but also actively participate in, the development process by expressing their viewpoints and acting to better their condition... [Theatre for development] is intended to empower the common man with a critical consciousness crucial to the struggle against the forces responsible for his poverty" (Mlama, 1991, p. 67).

Recently, several issues that have devastated the lives of African people have been addressed in a variety of applied theatre projects. For example, HIV/AIDS, a deadly epidemic that has caused family breakdowns all over sub-Saharan Africa, is a common theme of applied theatre (e.g., Blumberg, 1997; Low, 2010; Sichertman, 1999). Theatre groups who are interested in educating the rural poor about HIV/AIDS visit local communities and organize participatory theatrical practices in order to share information on preventing the disease with the assistance of the governments or international aid agencies. Such performances were able to handle taboo subjects like sex without offending

community sensibilities. Many peace workers in Africa also have found it expedient to enlist applied theatre in peace building projects. In the Democratic Republic of the Congo, demobilized soldiers and returning refugees were informed about social integration through the use of visiting theatre troupes and a travelling theatre project in Botswana helped to restore considerable peace in the country's mining industry (Ebewo, 2009, pp. 27–28).

Most applied theatre projects in Africa today are carried out by non-governmental organizations and financially supported by foreign aid agencies. Since the 1990s, an increasing number of non-governmental organizations have been established in Africa to carry out community development projects, and some use applied theatre as a means of communal communication. They try to avoid the paradoxes of western-dominated and top-down approaches to development projects by “taking into account the socio-cultural background of their target communities, thereby acknowledging the existence of cultural diversity” (Frank, 1996, p. 108).

The ‘Access to Justice’ project described in this study was implemented by the Kenya Oral Literature Association (KOLA). KOLA is an academic society for research into Kenyan oral literature, and actively pursues community development projects as well as their usual academic tasks. As the researchers affiliated with KOLA explore the meaning and function of oral literature in contemporary Kenyan society, they seek to identify ways in which traditional art forms can improve Kenyans’ quality of life. In 2008, a community development project entitled “*Amkeni Wakenya* (Wake up, Kenyans)” was implemented as part of the United Nations Development Programme, with the support of the European Union, to promote democratic governance in Kenya. One of the action plans of this project is to assist marginalized Kenyans in accessing legal services. KOLA participates in the project with a civic education programme designed to protect marginalized people’s rights by providing them with legal assistance. The programme is based on applied theatre projects in Kwale County and Bungoma County.

In February 2013, a workshop for the ‘Access to Justice’ project was held at the Moana Research Station of the University of Nairobi at Diani Beach, Kwale County, under the supervision of KOLA. The aim of this workshop was to examine the practicability of the proposed applied theatre project as a medium of civic education. KOLA uses applied theatre to arouse community members’ awareness of the social issues they face and to inform them of the basic legal knowledge necessary to protect their rights. During the workshop, amateur actors and producers, community development activists and legal experts devised theatrical skits for performance to conduct trial performances. In the process of this devising, all participants joined hands in helping to empower the community theatre troupes with organizational, management and production skills for dealing with social issues.

During the preparatory seminar, project managers from KOLA, community development activists and the community members came up with scenarios based on current social concerns of the Digo people, especially land ownership.

Through facilitated dialogue sessions, the participants highlighted the major land injustice in their community and emphasized the need for civic education programme to address the social problem within their community. These concerns formed the basis for theatrical performances that were to be enacted before the community. To ensure that performances do not negate the spirit of constitutionalism, a legal expert was invited to provide the participating community members with basic legal knowledge on land ownership. It was necessary for the participants to have some expertise in land law to impart useful legal knowledge to the rural population. In make believe trial performances, the theatre groups tried out the skits to assess the effectiveness to evoke discussions and their relevance to the land issues. Each performance incorporated a discussion session where actors could engage the community on issues raised in the performance. The actors therefore needed to be knowledgeable on land matters. The technical legal issues that could not be tackled by the actors were dealt with by legal experts.

The participants planned and practised the theatrical sessions in an open space outside the workshop venue in preparation for open air performances in the community. Those involved in the workshop then travelled around the rural areas of Kwale County, holding theatrical performances. The community members acting in the applied theatre project rehearsed plays on land ownership with the supervision of the project managers. The actors were not professionally trained for drama; most were local folk dancers who had previously been employed temporarily at luxury beach resorts to perform folk dances to entertain foreign tourists. They were selected by KOLA to form a local community theatre group for this project.

There was no ready-made script for the plays rehearsed; their content was largely improvised. Once the workshop participants had determined the situation to be depicted in each play, the actors performed the drama in an impromptu manner. For example, one of the plays told the story of a man in danger of being robbed of his land by a corrupt civil servant. Ultimately, the man's fellow villagers helped him to obtain a title deed. The advantages of having a title deed and the means of obtaining one were emphasized in the play. During and after the rehearsals, the participants freely exchanged their ideas about the situations depicted and methods of performance. Through the discussions, the participants from the community came up with their own performances that told the community's story and were able to reflect and interpret the meaning of their theatrical experiences.

The participants of the workshop for the 'Access to Justice' project created a forum for public discussion of a key social problem facing the Digo community, and suggested a solution—obtaining legal assistance—in their seminar activities and preparation of applied theatre events. They shared their experiences in this workshop with the marginalized rural residents of Kwale County. This applied theatre project has the potential to bring about social and community-based changes to promote peace in the area. KOLA provides local communities with the opportunity for learning and development by planning and supporting theatrical practices in which community members are actively involved.

CONCLUSION

Community-based theatrical projects are not new to Kenyan society (Joseph, 2006, pp. 190–192). Several Kenyan writers have expressed scepticism about 'elite' literature that is shared exclusively among the intelligentsia. In an effort to reach marginalized people through art, Ngugi wa Thiong'o planned a community-based theatrical project at Kamirithu in 1970. "*Ngabiika Ndeenda* (I will marry when I want)" was written in Gikuyu, an indigenous language that ordinary Gikuyu people could understand, and the Kamirithu community participated in its staging (Ngugi wa Thiong'o, 1986, pp. 34–61). The community members were able to examine the realities of their situation in the process of preparing and performing the play.

In Africa today, applied theatre is receiving increasing attention as a means of communication that helps marginalized people to identify the social issues that impoverish their lives, and to develop solutions together. This artistic experience gives them the agency to effect changes that will improve their lives. While the effectiveness of the community development project overshadowed by top-down or exogenous communicative paradigm is questioned in African contexts, applied theatre is suggested as an alternative media of development communication (Chinyowa, 2009, pp. 329–331).

In the course of political and economic development in post-independence Kenya, the Digo people have been marginalized. The ethnic exclusion arising from the distribution of coastal resources seems to have caused the majority of the Digo to feel animosity towards upcountry immigrants. The ongoing injustice perceived by the Digo has only solidified their sense of a division between 'upcountry' and 'coast'.

To establish peace in the Kenyan coast, a solution must be found to the underlying cause of the discord: the problem of land ownership. Accordingly, those responsible for the 'Access to Justice' project are attempting to lay the foundations for peace in the region by dealing with the land issue through theatrical performances in which community members participate. The aim of this applied theatre project is to provide local community with opportunities to learn how best to protect their rights with legal assistance. Stabilizing the livelihoods of the marginalized people will help to mitigate their accumulating grievances in post-independence Kenya. The workshop process and the subsequent performances of this project made it possible for the participants to integrate their efforts in facilitating the peaceful co-existence in the Kenyan coast.

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Transmitting Intangible Cultural Heritage Through Ethnomusicology Coursework: Cases from Sabah, Malaysia

Jacqueline Pugh-Kitingan

INTRODUCTION

The UNESCO 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage* includes but does not define practices and expressions such as music, dance, oratory, ritual, and the objects and spaces associated therewith. It states that this heritage is passed on ‘from generation to generation’ and that it is ‘constantly recreated by communities and groups in response to their environment, interaction with nature and history, and it provides them with a sense of identity and continuity’ (Malm, 2005, pp. 5–6).

This definition, however, raises several questions. How can this intangible cultural heritage, especially music and dance and other genres and the knowledge of associated cultural spaces and objects associated therewith, be transmitted to younger generations if the traditional knowledge concerning this declines? More specifically, how can indigenous intangible cultural heritage knowledge be transmitted to younger generations in university ethnomusicology courses in Malaysia among students of diverse ethnic and linguistic backgrounds, considering limitations of time, facilities, and finance? In developing such ethnomusicology courses, what kinds of assessments are most suitable for engaging students of varying interests and abilities, within standard academic course requirements? And how can these courses give back benefits to the indigenous communities, especially in terms of continuity of cultural heritage?

The concept of ethnomusicology used here is that espoused by Merriam as the ‘study of music in terms of the people and culture that produce it’

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(Merriam, 1968; Merriam pers. comm. 1976), while music is defined using Blacking's terms as 'sound that is organized into socially accepted patterns' (Blacking, 1995, p. 33). In the Merriam's tripartite model of the discipline, the ethnomusicologist studies people's conceptualizations about music and music as human behavior and analyzes music sound itself. Ethnosemantics, the understanding of a community's conceptualizations about the nature of music, is the ultimate goal of ethnomusicological research (Merriam pers. comm. 1976).

In developing courses in ethnomusicology in the USA, Hood (1960, 1971, 1982, pp. 230–231) promoted the concept of 'bi-musicality' whereby students would become proficient in music from a different culture, just as linguists can be bilingual. This led to the use of Javanese, Balinese, or Malay *gamelan* orchestras for teaching performance practice and musical analysis in many ethnomusicology programs in universities throughout the world. More recently, bi-musicality as a practice has moved away from *gamelan* to teach other groups of music including jazz, Irish folksong, and others, and even solo music in both ethnomusicology and music education programs. This may take place during practical classes but often occurs as extra-curricular activities on campus (DeCoste, 2015; Gatien, 2009; Harte, 2015; Waldron, 2006). This approach to studying a specific musical genre as part of an ethnomusicology program may also incorporate participatory fieldwork (Olivier, 2015). Increasingly, the original concept of bi-musicality is being challenged as indigenous students examine their own musics (Gallo, 2015).

This chapter aims to describe how courses (subjects) in ethnomusicology taught to third-year students at Universiti Malaysia Sabah (UMS) have been used to transmit intangible cultural heritage from Sabah to students from diverse ethnic, cultural, and disciplinary backgrounds despite the decline in traditional practices due to the demise of older performers. It aims to discuss the course assessments that have proved most successful for engaging and evaluating students of varying interests and capabilities and also to see how the fieldwork component of the coursework has benefited host communities by stimulating the revival and continuity of musical heritage.

THE SABAH SCENE

Malaysia has rich cultural diversity with over 100 major ethnic groups. Roughly two-thirds of Malaysia's geographic area and its richest cultural diversity are found in the states of Sabah and Sarawak on the north and west of the island of Borneo. Sabah itself has over 50 major Austronesian isoglots or distinct ethnic groups, each with its own language and culture, as well as Chinese and others. Around 33 of the Austronesian groups are indigenous to the state itself, and most are members of the ancient Dusunic, Murutic, and Paitanic families of languages. The Kadazan Dusun (also called Dusun) are the largest indigenous isoglot and the largest ethnic group in Sabah (King & King, 1984; Regis, 1989, pp. 409–410). They inhabit the vast inland upland planes and mountainous areas of Ranau and Tambunan Districts, as well as

areas of the west coastal plains. Indigenous Sabahan communities, such as the Kadazan Dusun, are acephalous societies with bilateral kinship and gender balance. They are traditionally agriculturalists, cultivating wet rice on the plains and dry rice on the hills (Pugh-Kitingan, 2012). Many other ethnic groups are also present in Sabah, including members of the regional maritime Sama-Bajau family.

Sabah is rich in musical diversity. Each community has its own characteristic musical traditions with a variety of vocal and solo instrumental genres and culturally distinctive gong ensemble music. Inroads made by new entertainment media, including cable television, has led to a decline in performance of many traditional vocal and solo secular instrumental genres. Gong ensemble music continues to be important for major social events, and traditional secular singing has been adapted into popular songs, which form the basis of a burgeoning pop music industry in Sabah today (Pugh-Kitingan, 2003, 2004, 2014a).

I first came to Sabah in 1977 when my husband, from the Kadazan Dusun of Tambunan District in the interior, brought me home to his village Kampung Karanaan for a *moginakan* family feast in honor of our wedding in Australia the year before. After settling in Sabah in 1982, I worked under Sabah's Ministry of Culture, Youth and Sports from 1986 as Director of Music and later Cultural Research Officer. I joined UMS in 2000.

Approved by Parliament on 24 November 1994, UMS officially opened its doors to students in July 1995 as the ninth public university in Malaysia. Today, UMS consists of ten faculties, three research institutes, and six centers of academic excellence. UMS is classified as a comprehensive university (formerly called a teaching university) and offers undergraduate bachelor honors degrees in the major sciences, social sciences, and humanities as well as Masters and Doctorates of Philosophy by research.

DEVELOPING UNDERGRADUATE ETHNOMUSICOLOGY COURSES AT UMS

After joining UMS, I was required to teach a variety of existing undergraduate courses (subjects) in the Sociology and Social Anthropology Program (ANSOS) of the then School of Social Sciences, as well as develop my own new courses. I designed two third-year courses, AA30503 Borneo Ethnography (then AA3232) and AA31003 ethnomusicology (then AA3263 Theory and Method in ethnomusicology). As in other courses, final year students taking each of these are required to attend a weekly two-hour lecture and one-hour tutorial to obtain three hours course credit toward their degrees. Each course runs for one semester.

In 2011, I was also asked to redesign and teach the newer third-year courses CM33703 ethnomusicology Seminar I and CM34203 ethnomusicology Seminar II, as well as the second-year course CM22802(3) Borneo Music Studies in the Music Program of the then School of Arts. Initially, the new ethnomusicology Seminar I had a similar structure to ethnomusicology in the

ANSOS Program, while ethnomusicology Seminar II was a basic course on world music. The formats for these Music courses were subsequently reversed due to changing semester patterns. Borneo Music Studies focused largely on Sabahan music.

With Blacking's concepts and Merriam's tripartite model in mind, I decided from the beginning that the lectures in ethnomusicology would reflect the nature of music as sound organized into socially accepted patterns, with topics covering key theories and concepts, the history of ethnomusicology, the nature of vocal music and oral literature, organology, dance ethnology where dance is 'a structured movement system of knowledge' (Kaepler, 1985, 2005), music and ritual, music and language, and specific area studies from various cultures in Sabah and the Huli of Papua New Guinea where I had previously conducted fieldwork. During tutorials, however, I would teach students the basics of acoustics, musical notation and various transcription systems, introduction to fieldwork methods, and other practical issues.

In designing assessments for ethnomusicology, I drew largely on my undergraduate experience of subjects in ethnomusicology taught in the School of Music at Monash University, as well as my knowledge of subjects taught at the University of Queensland where I tutored as a PhD candidate. I was also aware of similar programs in other Australian universities at the time, such as the Elder Conservatorium of Music (Adelaide), the University of Sydney, and the Australian National University, as well as approaches taken in American universities like Michigan State University, Indiana University, and University of California, Los Angeles (UCLA).

While these institutions offer a variety of ethnomusicological subjects from methodology to area studies over several semesters within existing musicology, anthropology, or folklore programs, the challenge at UMS was to create a single-semester subject (course) that embodied the main perspectives, models, and methods of the discipline as well as some area studies for anthropology students with no musical background. Moreover, many universities employ traditional performers as adjunct staff to teach undergraduate practical classes, such as *gamelan* performance, and fieldwork is not always a requirement except for honors thesis research. The employment of traditional musicians as adjunct staff was not feasible for single-semester courses at UMS. The course had to cater to students from diverse academic disciplines and backgrounds and ultimately meet the Malaysian Qualifications Framework requirements for course assessments established by Malaysian Qualifications Agency.

In 2014, the School of Arts and the School of Social Sciences were combined to form the Faculty of Humanities, Arts and Heritage. Students from other programs, including Geography, Communications, History, and Industrial Relations, have sometimes taken ethnomusicology, while Visual Arts students have taken Borneo Music Studies as elective courses in their degrees. Class sizes have ranged from 25 for ethnomusicology in 2002–2003 to 73 for combined ethnomusicology and ethnomusicology Seminar II in 2014–2015 and 77 for ethnomusicology in 2016.

The students are from diverse ethnic and cultural backgrounds. Over the years, around half of the ANSOS students have come from states in Peninsular Malaysia, with the rest largely from Sabah and some from Sarawak. West Malaysian students included mainly Malays with one or two Indians and Chinese in each cohort. East Malaysian students include Kadazan Dusun, Rungus, Kimaragang, Timugon Murut, and many other indigenes from Sabah as well as Chinese and Iban, Melanau, and other indigenes and Chinese from Sarawak. Music and Visual Arts students, on the other hand, are mostly from Sabah's indigenous communities with a handful of Chinese and Sawawakians and occasionally some Malays from west Malaysia. Foreign students from China sometimes take the Music courses.

The standard assessment for Social Sciences courses at UMS normally consists of four components: an individual tutorial presentation on a given topic selected from a list by each student (10 percent), a mid-semester test (20 to 25 percent), an individual essay or group project (20 to 25 percent), and a final three-hour long written examination (40 to 50 percent). The end of semester final examination must be not less than 35 percent and not more than 60 percent of course assessment and is an essential requirement set by the university.

Assessments for ethnomusicology do not readily fit this format. ethnomusicology is a largely unknown field for both students and academic planners at UMS. Many assume that it is merely research on 'ethnic music,' while some think it only studies musical instruments. Moreover, many students entering the courses have narrow notions of music as just an 'art' and initially cannot conceptualize an ethnosemantic approach to music as language, ritual, or dance.

Ethnomusicology course assessments have been modified from the usual social sciences formats at UMS to suit the discipline. They usually include four components: a group organology assignment (10 percent), individual listening test (25 percent), group essay or fieldwork with group report (25 percent), and a final three-hour individual examination (40 percent). This final examination requires the use of critical thinking skills to answer questions based on knowledge imparted during the course. During one semester, this system of components was adjusted to include a fifth assessment of an individual transcription assignment for Music students taking the first revised ethnomusicology Seminar I. Students were given a simple short recording of Kadazan Dusun *suling* (endblown flute) music and were asked to transcribe this using any notation system that they liked, including one of their own invention. Although they were music students, most found this assignment extremely difficult. The idea of notation as descriptive transcription, instead of being a prescription for performance, was baffling to them.

The group organology assignment, which replaces the standard tutorial presentation, takes place during tutorials following the main lecture on Organology. Students are placed into small groups, each with a single instrument from anywhere in the world. They are given the name of the instrument and its place and community of origin. They are encouraged to look at, touch,

sound, measure, and describe the instrument according to organological principles. A representative from each group then presents the group's findings to the class, and the group is marked accordingly. Students generally enjoy this assignment and prefer it to the standard tutorial presentation required in other courses. This assignment tests their analytical and evaluative skills. They must work together to solve the problem of instrumental classification by applying organological principles. It also brings them into direct contact with instruments as sounding objects, beyond pictorial PowerPoint lecture presentations.

The listening test is an alternative to the standard mid-semester test in other courses. Selected excerpts only from musical examples from the lecture introducing Sabah's music are played three times under quiet examination conditions, and each student must identify and describe what they hear. Students are given a couple of weeks to familiarize themselves with the examples and prepare for this test. During the test, each student must use cognitive processes to accurately identify, analyze, and describe what they hear. Over the years, it has become apparent that this form of assessment has benefited all students because it brings them into an auditory intimacy with the music. Moreover, students who otherwise score poorly in written assignments and examinations tend to do well in this assessment, which tests their aural memory and cognition rather than academic writing skills.

During the early years of the ANSOS ethnomusicology course, time and financial constraints meant that fieldwork was not possible, and students had to write group essays based on the reading of selected ethnomusicological works. More recently, however, it has been possible to incorporate fieldwork into these courses so that students are assessed on fieldwork and group field reports instead of essays. Despite university restrictions in some years due to the severe acute respiratory syndrome outbreak and terrorist attacks on the east coast of Sabah (far from where course field trips take place), short fieldwork has become a feature of ethnomusicology courses at UMS.

So far, ethnomusicology has been taught to 15 cohorts of students and ethnomusicology Seminar I and II to five cohorts, while Borneo Music Studies was taught to three cohorts. Of these, eight cohorts taking ethnomusicology, five ethnomusicology Seminar II and three Borneo Music Studies cohorts have undertaken the fieldwork component in their courses. Based on the required evaluation of courses by the students themselves at the end of semester, it appears that they have learned much about ethnomusicology and have enjoyed the courses.

FIELDWORK

Fieldwork is the basis of ethnomusicology (Nettl, 1964, pp. 63–78; Barz & Cooley, 2008). It enables the transmission of intangible cultural heritage because, as Barz and Cooley (2008, p. 3) note, it is 'a process that positions scholars as social actors within the very cultural phenomena they study.' When

ethnomusicology students participate in a society's musical-cultural practices through fieldwork, they come into direct contact with the keepers of intangible cultural heritage, and the transmission of elements of musical heritage and traditional knowledge takes place.

This was observed to a certain extent in 2009 during fieldwork with ANSOS students among the Gana Murut of Bingkor in Keningau District, a small ethnic group of around 2000 people. Surrounded by the dominant Kuijau Dusun and Keningau Murut, the Gana have lost much of their culture due to intermarriage and out-migration. At the invitation of the Gana Cultural Association, the students were tasked with documenting and learning *Mouliliun Tagunggak Gana*, a musical sport in which two teams of competing warriors run around and try to encircle one another while continuously beating their bamboo *tagunggak* idiophones, each with its own length and pitch. The colotomic patterns (composite cycles of beating) of the music must be maintained correctly throughout the match. This genre is one of the last remaining musical practices of the Gana (Pugh-Kitingan, 2013). Although students had difficulty playing the interlocking *tagunggak* rhythms, the field experience and interaction with the community gave them some insight into the nature of music in Sabahan indigenous societies (see Fig. 1). The journey into the picturesque interior of Sabah was an adventure for students from west Malaysia.

Other fieldwork has included fieldtrips to the Rungus community of Matunggong on the Kudat Peninsula of northwest Sabah, as well as to the



Fig. 1 Students receiving instruction in *tagunggak* beating among the Gana Murut of Bingkor, Keningau. Photo courtesy of Jacqueline Pugh-Kitingan, 2009

Kadazan Dusun of Tambunan District. The Rungus are a major Dusunic group of northern Sabah who have successfully retained most of their traditions while adapting well to change. During fieldtrips to Matunggong, students have documented the contemporary Rungus gong-making industry at Kampung Sumangkap, where cheap replicas of traditional brass and bronze gongs are made from spray-painted zinc and sold throughout Sabah (Fig. 2).

They have also visited the Rungus longhouse at Kampung Bavanggazo where they interview, record, and document musicians playing the solo instruments *bungkau* (palmwood Jew's Harp), *sundatang* (man's long-necked



Fig. 2 UMS students documenting contemporary Rungus gong making at Kudat. Photo courtesy of Jacqueline Pugh-Kitingan, 2011



Fig. 3 Part of the Rungus *ongkob tuntungan* ensemble at Kampung Bavanggazo. Photo courtesy of Jacqueline Pugh-Kitingan, 2011



Fig. 4 The Rungus *sundatang* at Kampung Bavanggazo. Photo courtesy of Jacqueline Pugh-Kitingan, 2011

strummed lute), *turali* (woman's bamboo noseflute), as well as the *ongkob tuntungan* gong ensemble accompanying mongigol-sumundai dancing (Figs. 3 and 4). During these visits, students can also observe women doing traditional Rungus weaving and beadwork and are allowed to look into the private family apartments in the longhouse. This longhouse is utilized as part of the federal government's Homestay Program, and students are welcome (Pugh-Kitingan, 2014b, p. 6) (Fig. 5).

This experience among the Rungus, especially in the Bavanggazo longhouse, has helped to train students in ethnomusicological field methods by providing opportunities for interviewing, recording, and documenting in the authentic setting of the music. Students have enjoyed meeting the Rungus musicians in the traditional longhouse and have found it an unforgettable experience that is more valuable in terms of transmitting elements of heritage than sitting in a university lecture hall watching film clips and listening to lectures (Pugh-Kitingan, 2014b, p. 6).

The importance of observation in the field setting is noted by Chan and Ross (2015, p. 699) in their study of a Semai noseflute performer's traditional pedagogy:

The researchers observed and examined the Semai musician's ways of teaching, including his regular references to the symbolism of musical instruments. The musician introduced the physical structure, hand and finger positions and techniques of playing Semai musical instruments. Simple melodic motives and rhythmic patterns embodying Semai musical structures were presented. The close associations of songs with Semai culture and the environment were evident.

This has also been achieved through student fieldwork among the Kadazan Dusun of Kampung Tikolod in Tambunan, which has been most successful in



Fig. 5 The Rungus *turali* at Kampung Bavanggazo. Photo courtesy of Jacqueline Pugh-Kitingan, 2011



Fig. 6 Mr. Thadius Yongut playing the *sompoton* at Kampung Tikolod, Tambunan. Photo courtesy of Jacqueline Pugh-Kitingan, 2010

the transmission of intangible cultural heritage as well as in teaching ethnomusicological field methods to students.

Kampung Tikolod is a village in the south of the interior Tambunan District, from where the Kadazan Dusun *sompoton mouthorgan* is said to have originated generations ago (Fig. 6). Up until the mid-1980s, most people in Tikolod still played the *sompoton*, as well as other traditional instruments (Pugh-Kitingan, 2004, p. 67, 2011). In recent years, however, the number of *sompoton* players has declined as older musicians pass away and young people have developed preferences for contemporary Malaysian popular music through television and

other new media. The performance of other traditional instruments has also declined (Pugh-Kitingan, 2004, pp. 77–81, 2014a).

Today, there are currently only eight old men and one younger man (around 48 years old) who still play *sompoton*. Only the younger man, Mr. Juie Maikon, now makes the instrument because the older men can no longer see clearly to cut the finely tuned sodi or palmwood reeds for the bamboo pipe resonators. Other instruments still played in this village include the *tongkungon* (large strummed idiochordal bamboo tube zither), *takobung* (large struck idiochordal bamboo zither), *turali* (long noseflute), *suling* (mouthflute), *bungkau* (palmwood jew's harp), and *togunggak* sets (bamboo idiophones like the Murut tagunggak), as well as the *songkogungan* gong ensemble (Pugh-Kitingan, 2003, 2004, pp. 19–42, 67–149, 2014b, p. 6).

During field trips to Tikolod, the students meet with the village people in the community hall. Students are placed into groups each with a traditional expert musician as instructor. The students interview their musician regarding his or her musical biography and the structure and performance practice of their instrument. The musicians then take their students to source materials from the bush and surrounding farming areas near the village and demonstrate how to construct the instruments. After this, the students are given basic instruction on how to play the instruments. During this process, they develop bonds of friendship with their musicians who become ‘uncle’ or ‘auntie’ to their groups (Figs. 7, 8, and 9).

This close rapport between the village musicians and the students enables knowledge about intangible cultural heritage in Tikolod to be transmitted in the village setting. This has not only provided a new experience of village life and music for students from other parts of Malaysia but has made indigenous students more aware of their rich heritage including genres that are no lon-



Fig. 7 Mr. Juie Maikon (center) teaching UMS students how to make the *sompoton* in Kampung Tikolod, Tambunan. Photo courtesy of Jacqueline Pugh-Kitingan, 2011



Fig. 8 Mr. Maikon Gulaab (left) teaching UMS students how to make the *tongkungon* in Kampung Tikolod, Tambunan. Photo courtesy of Jacqueline Pugh-Kitingan, 2011



Fig. 9 Madam Gontit Poyotuk (right) teaching UMS students to play the *turali* in Kampung Tikolod, Tambunan. Photo courtesy of Jacqueline Pugh-Kitingan, 2012

ger performed in their home villages. During 2015, for example, a Dusun student from Kota Belud District on the west coast learned to play the *turali* noseflute from Madam Gontit Poyotuk during fieldwork in Tikolod. He had heard about the instrument from his grandmother, but it was no longer played in his area. People in his village are more attuned to Kadazan Dusun pop music heard over the radio than to obsolete solo genres the performers of which had passed away. After learning to make and play the *turali* in Tikolod, he was eager to revive it in his own village.

Unlike the practice of bi-musicality in many ethnomusicology programs in other countries, which use *gamelan* or other group performances, the situation

is more complex in Sabah. Course time constraints prevent extensive *gamelan* practice on campus. There are no huge *gamelan* orchestras as such in northern Borneo, but each village community has its own characteristic gong ensemble, the music of which is sometimes also played with sets of temporary bamboo *togunggak* idiophones. While it includes this group music, the fieldwork in Kampung Tikolod has focused largely on the solo instruments. The field activity partially compensates for the lack of regular campus group performances.

In terms of revitalization and transmission of intangible cultural heritage, fieldwork in Tikolod has brought many indigenous Sabahan students into a somewhat reverse ‘bi-musical’ experience as they rediscover and learn to play the instruments of their forebears. Moreover, all students have come to appreciate the wisdom of Kadazan Dusun traditional knowledge through this field experience.

They are amazed at the intricate processes involved in cutting and tuning the delicate palmwood reeds to be inserted in the bamboo pipes of the *sompoton* and are surprised that the instrument’s construction is based on sound acoustic principles. The wax (*sopinit*) used to glue the parts of the instrument together is from the honeycomb of a tiny non-stinging honeybee (*tantadan*). Hives are reared in lengths of large bamboo (*poring*) kept on the house verandas. Mr. Thadius Yongut, a leading *sompoton* player and musician (husband of Gontit), often brings his hive to show the students. Using a traditional machete, he hacks open the bamboo. As the tiny bees swarm out, students can taste the dripping honey, chew the honeycomb and collect the wax. At the end of the session, the bamboo is sealed with wax, and the bees return to reconstruct their hive inside.

Fieldwork thus takes students beyond the confines of the lecture hall and away from campus. As they experience music in its ‘natural’ setting, they gain new insights into its sound, its performance practice, its social role, and indeed life in a traditional village. Knowledge of the indigenous intangible cultural heritage is gained through the transforming experience of fieldwork. This practice of basic fieldwork challenges students to effective teamwork, elicitation, and participation, as well as learning to compile field reports.

EFFECTS OF STUDENT FIELDWORK ON THE HOST COMMUNITIES

This student fieldwork has had positive effects on the host communities, including remuneration in terms of honoraria paid to performers and crafts experts, as well as cultural impacts. In the case of the Gana Murut, it filled a need expressed as a request by the Gana Cultural Association for young people to document and perform one of their declining genres of cultural heritage. For the culturally vibrant Rungus community of Kampung Bavanggazo, it has been an academic adjunct to the tourist Homestay Program in their village. In Kampung Tikolod, the musicians have pooled their honoraria to purchase a new *songkogungan* set of gongs for the community center (Fig. 10).



Fig. 10 Mr. Paulus Dandu (right, standing) teaching UMS students to play the *songkogungan* gong ensemble at Kampung Tikolod, Tambunan. Photo courtesy of Jacqueline Pugh-Kitingan, 2011

More profound effects of student fieldwork, however, are emerging in Kampung Tikolod. Formerly, the UMS students only engaged with the older generation who were musicians. Younger people from the village showed little interest in the student activities, apart from a couple of young primary school pupils who occasionally mingled with the students when field trips coincided with school holidays. More recently, Thadius has begun apprenticing unemployed youths from the village to assist him and the other musicians with the student fieldwork. These young men are learning to make and play the traditional instruments, with a view to continuing their traditions after the older musicians have passed away.

The student fieldwork at Tikolod has been so successful in directly introducing genres of indigenous intangible cultural heritage to younger Malaysian students that it has now been included as a part of Inbound Student Mobility programs with UMS. During recent visits, students from St. Stephen's University in Canada were taken to Tikolod to learn about traditional music and musical instruments, as well as other crafts such as basketry and making *sirung* (the traditional patterned conical hat worn by Kadazan Dusun women). Since the villagers speak Dusun and the Sabah Malay lingua franca, while the Canadians only speak English and French, Thadius enlisted some of the children who were learning English at school to act as translators for the crafts experts and the Canadian students.

Through this process, these children have begun to show an appreciation of their traditional intangible cultural heritage and material culture. The fact that universities and outsiders are interested in the indigenous village culture has emphasized its importance for these children. Thus, student fieldwork in Tikolod has not only seen the transmission of elements of Kadazan Dusun heritage to younger generations of university students from diverse places includ-

ing other countries but has initiated a renewal of interest in their own culture among younger people in the village.

CONCLUSION

From the foregoing discussion, it can be seen that undergraduate ethnomusicology courses can be designed to address the needs and capabilities of students from diverse backgrounds and aptitudes, including those without musical training, through tutorial organology assignments (focusing on visual, tactile, and analytical abilities), listening tests (cognitive aural abilities), and written examinations (critical thinking and writing abilities). It is basic fieldwork as a course-work component, however, that brings students into a deeper understanding of ethnomusicology as the study of music in terms of the people and culture that produce it. Through fieldwork, especially active participant observation such as that among the Kadazan Dusun of Kampung Tikolod in Tambunan District, students can learn to appreciate indigenous conceptualizations about music, music as human behavior, and music sound itself. Knowledge about music as intangible cultural heritage is transmitted to younger generations through interactions and friendships bonded between indigenous experts and students in the field.

This kind of fieldwork can also have positive impacts on indigenous societies, not only in terms of temporary remuneration but also through revitalizing declining traditions by awakening interest among the young in the community. In writing about the Rungus of Sabah as a community adapting to change, Appell (1986, p. 33) said:

The essential feature of the capacity to deal with change is an appreciation of the past and where one has come from. Thus, people can deal with change when they know that their past was a valuable experience in preparation for the future, when their past is viewed in such positive terms as a foundation for dealing with change.

In situations of decline in indigenous intangible cultural heritage due to the passing of older practitioners and inroads made by new media, student fieldwork can demonstrate a positive interest in traditional music. Properly planned undergraduate fieldwork can provide a means of transmission of this heritage to younger generations through direct interactions between expert musicians, ethnomusicology students, and village children and youths.

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(Mis)Representing Others: Ethical Dilemmas of Socially Engaged Art Practice

Kate Blackmore

BACKGROUND

I am an artist working with documentary as a medium. Through my work, I am interested in developing forms of representation that draw their relevance from friction and engagement with social and political reality. My projects usually take the form of multi-channel video installations focusing on specific communities and social issues. Collaboration is a key element in my work: my projects evolve from discussions between myself and the participants, and I try to foster a horizontal rather than hierarchical approach. My work is informed by recent dialogs in the field of visual anthropology as it seems to me that artists, filmmakers and anthropologists all grapple with similar ethical questions regarding their relationship with society and how they choose to represent others.

Artworks that are produced from these encounters with “others” are also extremely important in an educational sense as they provide insights into worlds that many educators and students would not be aware of (Rutherford, 1990; Said, 1994; Wadham, 2007). When these artworks are critically engaged within an educational context, they have the capacity to “negotiate and open deeper understandings of self and the world to shed light on our present moments and reveal the world to us and ourselves to the world with all their complex variations and permutations” (Grierson, 2011, p. 338). Lemelson and Tucker (2015) reveal that there is a growing movement toward applied visual anthropology that uses “collaborative and participatory visual projects towards activist ends”. These projects can be particularly valuable for students as the arts “provide a sense of identity for many children and particularly adolescents” (Jeanneret, 2009, p. 17) and also contribute to “the full experience of learning” (Ewing, 2010, p. 34).

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Ngallowan (They Remain) (Blackmore, 2014a) is a dual-channel video installation I created in collaboration with Dharug Elder and song woman, Jacinta Tobin. This work is a response to what anthropologist W.E.H. Stanner (1968) termed “The Great Australian Silence”, referring to the systematic failure of historians to integrate the story of Aboriginal dispossession into the course of Australian history (Broome, 2010; Read, 2002). Through performance and songs, Tobin and I each engaged with the metaphor of “white washing”, creating an interplay between presence and disappearance that questions the way in which history is written and recorded.

In the same year, I made another dual-channel installation, *Girls* (Blackmore, 2014b), with four 15-year-old girls living in the South-West Sydney suburb of Claymore. Claymore was established in 1978 as an experiment in public housing, and since then, the community has struggled with high rates of crime, alcohol and drug abuse, teenage pregnancy and intergenerational welfare dependency. Through interviews and observation, *Girls* explores the way the teens navigate their environment and exposes the specific attitudes and behaviors they have developed as a way of surviving in their stigmatized community.

What stood out to me while making *Girls* was the way that the subjects spoke about their experience of being both the victims and perpetrators of violence. I began researching violence and found that most Western studies to date concentrate on men as the perpetrator and women as the victim (Cosimo, 2012; Edleson & Williams, 2007). This gendered narrative has shaped how the Western world perceives and reacts to violence and has seemingly led to the universalization of men as aggressive and women as passive (Archer, 1994; O’Connell, 1989; Pepin, 2015). During my research into this area, I came across a provocative video on YouTube© featuring a young Indian woman beating and publically humiliating a man who, according to the video’s caption, attempted to sexually assault her. The video was filmed on a smartphone and showed members of the community standing around the scene, passively observing the violence. The caption also revealed that the woman was a member of a group called the “Red Brigade”. Without knowing the cultural context within which this video was filmed, it seemed to me that this brave young woman was transgressing the boundary of her prescribed gender role. I was curious to know whether violent retribution was a common form of alternative justice for women in a patriarchal country such as India.

THE WOMEN’S MOVEMENT IN INDIA

In November 2015, I traveled to India as part of a two-month government-funded Asialink residency with a specific desire to research the mobilization and protest strategies utilized by women’s rights collectives following the violent gang rape of Jyoti Singh Pandey in 2012 (Shandilya, 2015). Instead of focusing on women as victims, I wanted to explore how this tragic event galvanized

women-led collectives, such as the Red Brigade, into directly confronting this brutal and callous attack.

When I arrived in Delhi on 21 November 2015, I arranged to meet some key feminist activists who could provide me with insights into the current issues affecting women in India. Dr. Ranjana Kumari is the founder of the Centre for Social Research and has been an active member of the India's Women's Movement since the 1970s. She was also one of the key instigators of the five-day protest that took place at India Gate in Delhi following the rape of Singh Pandey. Ritu Menon is the founder of the feminist press Women Unlimited (an associate of Kali for Women) and editor of *Making a Difference: Memoires from the Women's Movement in India* (Menon, 2011).

During my conversations with these eminent Indian feminists, I learnt that the main issues affecting women in the country begin in the home. In some parts of India, the practice of female feticide and "bride burning" are commonplace. In addition, most Indian marriages are arranged and may be followed by a high risk of domestic violence (Gupta, 1971; Niaz, 2003). I asked the women about the role of female-led collectivism within the Women's Movement; both acknowledged that collective grass roots activism was the only way to mobilize women in India given the size and diversity of the country, particularly in rural areas. These collectives mobilize and undertake protest in different ways; in some areas, women might utilize public shaming or vigilantism, for example, the Gulabi Gang, whereas other groups might pursue hunger strikes or extended *dharnas* (peaceful sit-ins) in order to raise awareness of their plight.

The Red Brigade (not to be confused with the Italian left-wing paramilitary organization) was founded in 2011 by 28-year-old Usha Vishwarkharma as an advocacy group for young women suffering sexual abuse in the Midiyav slum in the city of Lucknow, 500 kilometers South-East of Delhi. Lucknow is in the Uttar Pradesh state, one of the poorest regions in the country with a deeply patriarchal culture, rigid caste divisions, female illiteracy, female feticide, domestic violence, child labor, child marriages and dowry demands. Usha was motivated to start the group after a colleague attempted to sexually assault her while she was working as a teacher. Around the same time, she also delivered a workshop for teenage girls and found that most of the participants (53 out of 55) had been sexually assaulted at home by their own family members. Along with 15 of the workshop participants, Usha decided to address the growing problem of abuse in her community. Dressed in red and black uniforms, the group assembles regularly in an attempt to make women's issues visible. They pressure the Government through campaigns and petitions to implement policies that will protect women in public and private spaces; they learn self-defense techniques and teach them to other girls in schools. Their support also extends to micro-finance loans to women and moral and legal support to survivors of domestic violence. The Red Brigade now has more than 100 members and they are recruiting more.

METHODOLOGY

On 1 December 2015, I flew to Varanasi, the location of my Asialink host organization, Kriti Gallery, a live-in artist residency studio. From here, I began arranging my first trip to Lucknow, a 5.5-hour train trip from Varanasi, to meet the Red Brigade. This involved contracting a translator, Shivangi to assist me with communication, accommodation and a driver. Shivangi spent much of her childhood in Lucknow and her connection to the city proved immensely important to the project as the members of the Red Brigade were instantly able to relate to her.

Shivangi and I arrived in Midiyav on 13 December 2015. None of the houses were numbered, so we walked through the dirt streets asking people where Usha lived. We were directed to a two-story house, and Usha's father ushered us into her office. Usha greeted us with a hug and offered us some chai. She told us that our trip coincided with the third anniversary of Jyoti Singh's death, and each year the Red Brigade organize a campaign to keep her memory and the issues surrounding her death in the media. She said the campaign was also directed at demanding the Government to install more public toilets for women, street lights and CCTV cameras in Lucknow. These facilities are vital for poor families as most houses do not have toilets, forcing girls to wait until evening to go to toilet outside, where the majority of sexual assaults happen.

The Red Brigade first came into the media spotlight during the five-day protests that followed the 2012 rape of Jyoti Singh. Usha and the Red Brigade organized protest activities in Lucknow and actively vocalized their disenchantment about the treatment of women to the media. Shandilya (2015, p. 468) describes how protestors, which included "feminist activists and students and women and men from all walks of life", who went to the India Gate, the symbolic center of the nation "were *lathi*-charged (struck by wooden batons) and tear-gassed by the Rapid Action Force units that were deployed by police". The draconian response further ignited the groundswell of protests, and mounting pressure from the media and international organizations resulted in "five fast-track courts to deal with issues of sexual violence against women" (Shandilya, 2015, p. 468).

Primarily because of the red color of their uniforms, the media drew connections between the Red Brigade and the more established Gulabi Gang who wear pink saris and use *laathis* (bamboo sticks) to beat men who abuse their wives. Usha emphasized that the Red Brigade does not advocate violence as a form of retribution, only as a last resort. She said that since 2012, there have been literally "hundreds of documentaries" made by Indian and international filmmakers about her organization, but they have never seen any of them. "People come here, take our stories and show them in the West." As most of the girls were already in an extremely vulnerable position, these acts of "theft" from one culture to another felt incredibly unethical to me (Fine, 1994; Pryluck, 2005).

Usha asked me which media organization I worked for, and I responded (through Shivangi) that I was an independent artist, not a journalist aiming to push a particular agenda. I was primarily interested in doing research with my camera—finding out about the organization through observing and filming their activities. I wanted to talk to the members to find out why they joined the collective, what they get out of being involved and what they believed to be the solution to end sexual violence toward women. I said that when I presented the work, I would arrange for her to see it and give her consent prior to it being made public. I told her that the way I work is usually collaborative and that I was interested in finding a way for the Red Brigade members to participate in the making of the work so that the process could be meaningful to them as well. As an artist informed by the field of visual anthropology, I felt the story had to choose its own journey. It would live in my consciousness, but it was not something I could create on my own.

Usha responded by saying that initially her neighbors had assumed she was running a prostitution racket with the girls in the community because of all the late nights and constant flow of girls coming into her home and office. Usha said she has worked hard to gain the respect of her community and feels responsible for the girls in the collective; she is therefore extremely careful about the way they are represented in the media. After an extended discussion, she agreed to introduce us to the members and let us film their activities over the following four weeks.

THE ARTIST AS ANTHROPOLOGIST

In contrast to anthropology, in art there is no code of ethics regarding how “the Other” should be attended to. This means that communities are often misrepresented and in some instances exploited by artists in the name of “socially engaged art”. Lippard (2010, p. 25) asserts that artists

don’t have to stand up for their sources or sometimes even identify with them. There are no footnotes in art. Artists have a social mandate to take risks. Yet unequal power makes unequal risks, and aesthetic daring must be balanced with responsibility (accountability) to the communities with whom the creators are creating.

An example of this kind of ethically questionable artistic practice is Irish artist Richard Mosse’s immersive six-channel video installation, *The Enclave*, which I experienced at the University of New South Wales Gallery in Australia during 2014. Mosse spent a year infiltrating armed rebel groups in the Democratic Republic of Congo, observing and capturing soldiers and civilians in psychedelic color on discontinued 16-mm infrared film. The resulting imagery is hallucinatory and dream-like with the usual greens of the jungle rendered in bubble-gum pinks and violet, effectively making visible a conflict that is largely invisible in a Western context. Whilst the work is successful in

its ability to draw in the viewer through its powerful imagery, I questioned the relationship the artist had with his “subjects”. I wondered if they were aware that their images were being projected in galleries around the world, consumed by audiences made up predominantly by Caucasians. This work catapulted Mosse into art world fame after its premier at the Irish Pavilion at the Venice Biennale in 2013, but it was not clear whether the participants in the project gained any commensurate recognition as well. It appeared to me that Mosse was perpetuating the notion of the imagined Other (Geertz, 1988).

Similar to Mosse, I am Caucasian, and like him, I was creating a film in a country with a brutal history of colonization, so the aforementioned ethical issues weighed heavily on my mind. From the outset, I realized that through adopting ethnography as a method, I could acquire an intellectual and philosophical framework for my project as well as a code of ethics that is not readily available within artistic disciplines. Hammersley and Atkinson (1995, p. 1) define ethnography as a particular set of methods that involve

the ethnographer participating, overtly or covertly, in people’s daily lives for an extended period of time, watching what happens, listening to what is said, asking questions—in fact, collecting whatever data are available to throw light on the issues that are the focus of the research.

According to the American Anthropological Association’s *Statement of Ethics* (2012), the first responsibility of anthropologists is to those whose lives and culture they study. Should conflicts of interest arise, the interests of these people take precedence over other considerations. The principles listed on their website guided the filming I did with the Red Brigade: do no harm, be open and honest regarding your work, weigh competing ethical obligations due to collaborators and affected parties, make your results accessible and maintain respectful and ethical professional relationships. I also referred to the Australian *National Statement on Ethical Conduct in Human Research* (2015), which outlines ethical approaches to undertaking research including interview techniques and observation.

Since the 1970s, many artists have worked at the threshold between art and anthropology. Perhaps the most notable is American conceptual artist Joseph Kosuth who wrote *Artist as Anthropologist* (Kosuth, 1975). He advocates for artists to acquire the tools anthropologists use to study other cultures in order to have a greater social impact. My relationship with anthropology is uneasy, given its origins in colonial inequality and the assumption that one culture has the right to tell the story of another. Lippard (2010, p. 24) refers to early anthropology as a “tourist guide into the spectacles and displays of culture, community and alterity”. During the mid-1980s, anthropology experienced a crisis of representation with critics calling for a less authoritarian, collaborative and participatory way of undertaking ethnography (Agar, 1986; Hammersley & Atkinson, 1983).

Filmmaker Jean Rouch was a major figure in this new reflexive approach to ethnography. His influential documentary, *Chronicle of a Summer*, experimented with the redistribution of power between author and subject. The film foregrounds the presence of the filmmaker and the “ethics and politics of encounter” between “one who wields a movie camera and one who does not” (Nichols, 2001, p. 116). What appeals to me most about the discipline of anthropology is its focus on listening to people’s stories, especially the stories of those whose voices often go unheard. I was keen to separate my project from the exotic adventurism that defined many anthropological films made about India in the past. It is therefore Rouch’s legacy that informs my work.

THE CAMERA AS RESEARCH TOOL

I brought a camera kit to India that was designed to make me entirely self-sufficient. It consisted of a Sony A7S, Zoom recorder, lapel microphone and a monopod, all packed into a nondescript backpack. I was able to carry all of my gear, so I could be mobile and it was always safe. I did all the filming myself with some sound assistance from Shivangi and her cousin Kanishka, a film student in Lucknow. The small size of the crew and the fact that we were all women meant that we were able to establish a strong rapport with the girls and their families almost straight away.

The main challenge I faced with this project was being an outsider to the culture and not understanding Hindi. It was the first time I had worked in this way, and at first I was confronted by having to relinquish control over the way in which my ideas were communicated to my translator Shivangi. An unexpected result of this was the way that the camera inscribed the relationship between the women and myself. At first, my approach to filming was purely observational, and I found myself hiding behind the camera. In my previous work, my process has been centered on dialog, but because I could not understand what was being spoken, I became very sensitive to body language and picked up information about the women through their mannerisms and expressions. I also focused the camera on environmental scenes, looking at the way in which the girls interacted with their community and their surroundings. After a week filming in observational mode, I felt uncomfortable with my position “at the keyhole”. My experience thus far echoed Nichols’ (2001, p. 111) sentiment that the “pleasure in looking seems to take priority over the chance to acknowledge and interact with the one seen” (Nichols, 2001, p. 111). I desired a more interactive experience with the community.

In the second week, Shivangi and I had developed a level of intimacy and trust with the women, which opened up possibilities for them to participate in the filmmaking process. We spoke to them about what kinds of things they were interested in outside of the Red Brigade and asked them to contribute ideas for specific sequences. They suggested that we film activities that would present a more holistic picture of their lives, for example, going to the fair, flying kites and learning how to tie a sari, rather than purely focusing on the

Red Brigade campaign and activities. This interaction allowed them to have a say in how they were represented on camera. As the project evolved, I realized that Shivangi and I were establishing a unique way of working that was based on an open interaction between us as people (not just filmmakers) and the women being filmed. Their perspectives and concerns were what was shaping and structuring the film rather than the topic driving the direction.

We also began to conduct a series of interviews with some of the key members of the group in order to glean more focused information. One of the women we interviewed was the subject of the aforementioned YouTube© video in which she publically beat and humiliated a man who attempted to rape her. We interviewed her at home, on the same roof where she was sleeping one hot summer's night when her neighbor forced himself on her. She is part of the *Dalit* caste (the lowest caste) and the perpetrator is *Brahmin* (the highest caste). In the Uttar Pradesh state, the caste system is extremely rigid and pleas for justice from members of lower castes are often ignored. Her parents therefore warned her against going to the police, so she decided to ask Usha and the Red Brigade for support in seeking justice. The video on YouTube© was filmed by Usha and captured the moment before the man was put in jail. He is due for release at the time of writing, causing Archana and her family to live in fear of the repercussions they could receive as a result of his incarceration.

As soon as I started filming with the Red Brigade, I was surprised by how comfortable the women were with the camera and how openly they discussed highly personal matters, particularly surrounding abuse. Usha told me that they were accustomed to giving extensive "expose" style media interviews to journalists who regularly visit their community and assumed that I was also hoping to have access to every intimate detail. I am always overwhelmed by the generosity of the participants of my projects and the gifts of their stories, and I am acutely aware of the responsibility and expectation that comes with this type of intersubjective exchange. It is impossible to know exactly who will see a film once it is distributed, and for that reason I wanted to protect the women from saying anything that might negatively impact them. Given that I was not pursuing a journalistic story, I made sure that Shivangi told them before each interview that they did not need to answer any questions that made them feel uncomfortable.

I am highly sensitive to the potentially coercive and exploitative effects of a camera, particularly on young people, due to my previous work on *Girls*. Prior to entering Claymore, the housing estate that was the focus of my work, I watched *Growing Up Poor*, a documentary produced by the ABC's *Four Corners* program, which was filmed in the same suburb. The documentary was admirable in its attempt to expose the harsh realities of growing up in welfare families, but the personal cost of this kind of journalism is rarely considered. After spending some time with the protagonists of the documentary, I found out that they were teased at school and punished at home for "bringing shame onto the community" through participating in the documentary; some even ran away. Hearing about this experience compelled me to try to protect the

women of the Red Brigade from further exploitation and to represent them without pushing ethical boundaries for the sake of a good story.

ETHICS OF REPRESENTATION

Since its invention, the camera has been used for the documentation of cultures in a process known as “visual anthropology”. Writing on this field, Pink (2013) discusses the way in which photography, videos and web-based media are increasingly integral elements of the work of ethnographers, signifying a new approach to understanding culture through representational practices. Perhaps more than any other medium, the camera has the capacity to shape our attitudes toward specific groups of people. The visual anthropologist has the power to control what is and what is not remembered by what they choose to film and retain from the editing process.

As an artist working with documentary as a medium, I am always thinking about how to challenge ethnocentric or visual imperialistic tendencies so as not to perpetuate dominant ideologies. Artist and filmmaker Ben Russell suggests that it is impossible for filmmaking to be objective when the process always involves selection and conscious intervention on the part of the filmmaker: “to represent is to misrepresent—filmmaking is necessarily a set of uneven power relations, that the way forward is clumsy and ethically unsound” (Russell, 2015, p. 3). Ruby (2000, p. 210) believes that a filmmaker needs to acknowledge that their representations can only ever be partial:

I believe that the maker of images has the moral obligation to reveal the covert—to never appear to produce an objective mirror by which the world can see its “true” image. For in doing so we strengthen the status quo, support the repressive forces of this world, and continue to alienate those people we claim to be concerned about. So long as our images of the world continue to be sold to others as the image of the world, we are being unethical.

The way I negotiated this dilemma with the Red Brigade was to not attempt to present an objective portrait of the collective. I wanted the women’s perspective to be central to the work, and I thought I could achieve this through sharing the authorship and initiating a collaborative filmmaking model. But this approach failed because I quickly realized that I was placing my desires onto the women and asking them to work with me in a way they were not accustomed to. Also, all of them were busy with the campaign, household duties and study, and I was told by Usha that asking them to be involved in extra activities would be a burden. There were, however, elements of collaboration that punctuated the process. For example, the Red Brigade watched and gave feedback on most of the rushes, and they will be shown the rough cut of the work before it is publicly released. This type of practice stretches back to filmmaker Robert Flaherty who created his influential film *Nanook of the North* (1922) in close collaboration with the Inuit community he was researching: “My work... had

been built up along with them. I couldn't have done anything without them. In the end it is all a question of human relationships" (Pryluck, 2005, p. 202).

During my month of filming in Midiyav, I was also thinking about questions of reciprocity and how I could somehow compensate the Red Brigade for sharing their lives with me on camera. My research in India was supported by grants from Asialink and the Australia Council for the Arts, and the outcome of the research will no doubt contribute to my professional standing as an artist. There is a widely held belief in journalistic, documentary and ethnographic practice that paying an informant taints the integrity of the information garnered, and on a practical level, there was no way I could pay everyone for participating in the work. I therefore tried to address this power differential through other means of giving back to the community. To this end, we covered all costs of participating in the project; the girls had access to our driver when they needed to go somewhere; we paid and arranged two small parties at the end of each filming block as a way to express our thanks; we will send a copy of the work to the Red Brigade when it is completed, for viewing and feedback; and they will be given a copy of the final work to own. I am also currently editing a Red Brigade promotional video for their website and social media at their request. I hope that this video will draw attention to the important work the collective are doing and potentially attract further funding from international Non-Government Organizations, enabling them to expand their activities and support more women.

OUTCOMES

After spending a month in Midiyav with the Red Brigade, I have approximately 30 hours of footage, which, at the time of writing, is being transcribed and subtitled in Mumbai by my translator Shivangi. During the filming, Shivangi and I developed an effective way of working, where I would brief her about who I wanted to talk to and go through the key points I wanted to cover. Then she would conduct the interviews in a conversational way rather than stopping the flow of conversation after each question to translate. At the end of each day, we would return to my hotel room to go through the footage, and she would summarize what had been said. We were filming up to four hours of footage a day, so it was impossible for the translation process to be rigorous, and I am sure I missed a lot of nuanced information based on my lack of language skills. I will only find out exactly what we filmed once the long process of transcribing is complete.

As I have not yet begun to aggregate the footage, it is difficult to say exactly what form the work will take. Like my previous work, I expect that it will defy easy categorization, sitting in the space between documentary and contemporary art. Once I begin editing, my process of molding footage into a work is usually organic. It will not be structured as a narrative with a beginning, middle and end but rather an intimate portrait of the daily lives of members of the Red Brigade, revealing their personal attitudes and opinions whilst also highlighting

the important political work they do as a collective. Through documenting the issues faced by young women in this community, the work will also reflect on the changing role of women in India and the impact this has had on society at large.

But who is the work for? I have left the most important question for last, but it is a question I asked myself prior to going to India. Questioning why I wanted to make this film with a culture that is not my own was confronting, particularly in light of the ethical issues raised throughout this chapter. This project was one of considerable learning for me, not only in how to respectfully represent others but also in how to communicate and build connections with people nonverbally, through the camera. I witnessed the way in which the medium can alter relationships, and I also saw the joy that came with being the focus of its attention. Therefore, like Rouch, my answer to the question of who the work is for is threefold: for myself, for the subjects and for the greatest number of people possible (Rouch, 2003, p. 96).

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Remembrance of Things Past: Historical Commemoration in an Educational Setting

Margaret Baguley and Martin Kerby

INTRODUCTION

On the eve of Anzac Day 2012, Julia Gillard, the former Australian labour prime minister, expressed her hope that the Centenary of Anzac would be “like the bicentenary” (Harris, *n.d.*). She spoke without irony, yet it was in part the “ideological vacuum” (Bendle, 2015) at the heart of that celebration that made it clear, once and presumably for all, that Anzac Day was a less complicated and infinitely less divisive choice as a national day. Though the campaign against the Turks on Gallipoli which commenced for Australians on April 25, 1915, was ultimately a failure, it maintains a hold on the national consciousness that shows no signs of abating (Beaumont, 2015; Donoghue & Tranter, 2015). Early commemorations could hardly ignore that the nation had fought in support of King and Empire, yet over time it increasingly became a celebration of Australian manliness grounded in the discovery of an imagined national character (Fischer, 2012). In the modern context, the “spirit of Anzac” is now widely regarded as the “linchpin of Australian national identity” (Deane, 2002 cited in Fischer, 2012, p. 222). Its capacity to generate an “all-inclusive experience of Australian multicultural togetherness” (Fischer, 2012, p. 226) where once it had been the jealously guarded domain of the white Anglo Saxon male is indicative of the malleability that in part explains its enduring fascination (Seal, 2011). Later experiences of war, even the brutal campaigns against the Japanese and the suffering of Australian prisoners of war, were seamlessly integrated into the broader Anzac narrative.

Yet for all this national certitude, or perhaps in some cases, national acquiescence, what form this commemoration might take in an institution such as

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St Joseph's Nudgee College, a day and boarding school established by the Irish Christian Brothers in Brisbane, Australia, was a complex question. The College, in collaboration with the St Joseph's Nudgee College Foundation was successful in being awarded a Queensland Anzac Centenary Grant during 2014. In 2015, it followed this success with an Australian Government Anzac Centenary Arts and Culture Fund Public Grant in partnership with the University of Southern Queensland (USQ). The availability of such significant government funding brought into the open the question of how two educational institutions might balance their participation in a celebration of national virtues grounded in military history through an arts-based approach and the responsibility to interrogate the experience in an academically credible manner.

BACKGROUND

In 1901, the separate British self-governing colonies agreed to federate and subsequently emerged as the Commonwealth of Australia. This had been precipitated by a growing sense of nationalism, particularly amongst native-born Australians. It was a process both informed and problematized by the strong links to the then British Empire and the view that Britain was "home". Twenty-five percent of the Australian population at the time was, however, Irish Catholic, and given their political and religious background, it is unsurprising that they were characterized as "a separate and disruptive group of immigrants" (Frances, 2011, p. 444). Denied their own priests and forced to practise their religion in secret until the 1820s, schools were in the vanguard of efforts to inculcate the importance of citizenship and to ensure Irish Catholic culture and religion survived. This was not a context-specific aberration, for as Southcott (2012, p. 43) observes, "nationalism is a pervasive and often unstated force in shaping educational systems". Beyond what is taught in the official curriculum, schools play their part in the creation of future citizens who are aware of the rights and duties inherent in being a "participating member of a political community" (Birrell, 2001, p. 25).

St Joseph's Nudgee College, an all boys' day and boarding school established in 1891 in the Edmund Rice tradition, commenced operations with an initial enrolment of 41 students. Though it drew its early enrolments from working-class Irish Catholics, it has now evolved into an elite educational institution with an enrolment of 1500 students. Kerby (2013, p. 13) argues that the Christian Brothers are pragmatists at heart who have engaged in Catholic education as "a statement both of religious affiliation and a shared commitment to social mobility". It is an intellectual inheritance that shaped the community's view of how to celebrate the Anzac commemoration. It was an institution founded with a clear agenda to act as a vehicle for the socio-economic advancement of a Catholic minority that felt itself disenfranchised and overrepresented in the lower classes. Nevertheless, the community was well aware that they were Australian and therefore members of an Empire in a manner different from the Irish in Ireland. Despite their strong links with Ireland, the Brothers inculcated in their students a strong commitment to the ideal of service in the

Australian national interest. Yet the support for an Imperial war was mixed, and it is not surprising, therefore, that the first mention of Anzac Day in the College annuals only occurs in the early 1950s, particularly as over 250 past students had enlisted for service during (WWI) with 53 fatalities. Later, as Anzac Day surged in popularity after the ideologically confused and ultimately unfulfilling celebration of the nation's bicentenary in 1988, the Annuals again reported on the commemorations in a manner that emphasized its integration into the broader life of the College and its core values.

As one of the oldest schools in Queensland the establishment of a College Museum in 2011 under the leadership of Dr Martin Kerby, the inaugural museum curator and archivist, was seen as an overdue recognition of the rich history of the community. Kerby had been teaching history at the College since 2000 and had authored several books documenting its military, sporting and cultural history (Kerby, 2002, 2011, 2014, 2015a). Kerby is acutely aware of the Irish Catholic tradition of the school but contends that it is “no longer a mono-cultural, insular environment whose members share a common Catholicity and an Irish cultural heritage based on shared assumptions and shared experiences” (Kerby & Baguley, 2010, p. 35). In his role, therefore, he was cognizant of providing a commemoration that would both honour the history of the College and also acknowledge and respect the diverse cultural heritage of the current school community. The Queensland Anzac Centenary Grant had broad parameters in relation to how the funding could be used, prompting Kerby to adopt an arts-based approach in order to provide a “corrective to the stereotypes that dominate our discussion of war and national identity”, one that would offer a distinctive point of difference (Kerby, Baguley, & Tuppurainen-Mason, 2016). This culminated in the creation of a six-panel textile artwork documenting the experience of past students from the College during WWI and a children's picture book illustrated by a final year visual art student at USQ and written by two female librarians at the College. The additional opportunities offered by the Australian Government Arts and Culture grant resulted in four large-scale dioramas, a sound and light show projected on the façade of the heritage listed buildings of the College and an exhibition of military memorabilia in the College Museum. The Centenary of the Gallipoli landing and the 125th anniversary of the College fell in the same year, a fortuitous coincidence that permitted a more authentic grounding of military history in the broader history of the College. A brief description of each grant outcome is provided in the next section.

THE GRANT OUTCOMES: QUEENSLAND ANZAC CENTENARY GRANT

Textile Panels

The panels are part of a broader historical tradition of marking seminal moments with commemorative textiles, one that permitted the exploration of a discourse less wedded to traditional masculine notions of history. The

six 150 cm (w) × 63 cm (h) panels were intended to raise awareness of their historical link to commemorative textiles and to provide an important counterpoint to the traditional masculine representations of the Anzac virtues—courage, integrity, resilience, mateship, teamwork, duty and sacrifice (Queensland Anzac Centenary Grants Program, 2014). They also give voice to the female contribution to WWI through the use of textile techniques and by the inclusion of women’s involvement where appropriate.

Children’s Picture Book

The 32 page children’s picture book was the result of a collaboration between two Nudgee College librarians who wrote the text and a final year visual art student at USQ who created the 16 illustrations. Designed to appeal to primary school students, the book tells the story of two Nudgee boys who enlist after leaving the College and who subsequently served overseas. The illustrations are both literal and symbolic, drawing on both the familiar and unfamiliar, satisfying those who favour traditional modes of representation and those whose tastes are more eclectic. The original artworks from the book were exhibited on the showcase evening.

THE GRANT OUTCOMES: AUSTRALIAN GOVERNMENT ARTS AND CULTURE PUBLIC FUND GRANT

The Dioramas

Four large-scale dioramas representing Gallipoli (1915), Amiens (1918), North Africa (1942) and Papua New Guinea (1942) were created for the Australian Government grant. Each campaign was chosen for its historical importance, its significance for Australian society and the participation of past Nudgee students. The dioramas covered 27 m², used almost 500 figures, 40 vehicles and aircraft and consumed an estimated 24 L of Poly(vinyl acetate) (PVA) glue, 25 kg of sand, 6 kg of grout, 4 kg of plaster and 2000 plastic sandbags. Though this activity appeared to one College leader as something from “left field”, the dioramas were in fact inspired by those at the Australian War Memorial which have long been considered national treasures. Charles Bean, the official historian and inaugural director, conceived of them as a fusion of art and history which would help “people in Australia to understand the devastation and danger of battle, and the sacrifice and sufferings of the people to whom the Memorial is dedicated” (Australian War Memorial, n.d.).

Sound and Light Show

The evening Sound and Light Show held at the College on October 24, 2015, was the grant outcome that generated the most enthusiasm at a community level. The use of the Italianate style facade of the original 1891 building, the vital presence of the College’s resurgent music department and the enthusiastic

participation of the events manager/head of the audio visual department ensured that it captured the imagination of the community. This outcome involved collaboration between many different sectors and was framed by a script that contextualized the war experience of past Nudgee students in the broader narrative of the College's 125th anniversary.

Exhibition of Military Memorabilia

In addition to a growing collection of cultural and sporting memorabilia, the Nudgee College Museum has a number of significant pieces of military memorabilia. As students viewed the dioramas, they could also learn about related objects such as uniforms, medals, diaries, crockery and photographs. In addition, Kerby ensured stories of past students and their military service were prominently displayed for the student body and wider school community.

Although the five projects were distinct, they were also interrelated through their shared educational purpose of informing students about the Anzac Centenary Commemoration in a way which promoted "thinking citizenship" (Southcott, 2012, p. 55). Underpinning the projects was the educational opportunity to engage the students and broader school community in a conversation about the Anzac legacy. The project team sought to provide spaces for discussion about the values that underpin the desire to defend and protect and to provide the students with male role models at a formative time in their lives (Keddie & Mills, 2007; Lingard, Martino, & Mills, 2009). The arts and cultural activities provided another avenue for those students who may have difficulties with literacy to engage in an auditory, visual, spatial, social, aural and physical way with the events being depicted through outputs from both grants (Barton, 2014; The New London Group, 1996). Both grant bodies gave permission for the outcomes to be showcased together.

RESEARCH DESIGN

Methodology

The arts are inseparable from broader social contexts and should never be portrayed as neutral or universal (Mahon, 2000), although they have traditionally been used to share information between generations (Huss, Kaufman, Avgar, & Shuker, 2016). Beaumont (2015, p. 543) cautions against using hegemonic narratives, including those connected with national stories such as Anzac Day, that can "exclude alternative versions of events". Therefore, utilizing the arts and their "unique symbol systems that convey meaning in a variety of ways" allows for "personal expression and the sharing of knowledge, ideas, feelings and emotions in a range of modes" of particular relevance to the educational sector (Jeanneret, 2009, p. 15). As Harris and Ammermann (2016, p. 105) note, "the strength of both creativity and arts engagement in education has always been its diversity and multiplicity". Ewing (2010, p. 47) posits that "critical engagement through arts processes can help us to see things from

a different perspective and suggest connections between different phenomena that were not previously recognised". Eisner (2002) argues that it is not possible to convey the full range of human experience through only one or two forms of representation. Jeanneret (2009) concedes, however, that "some aspects of human experience are simply better expressed through some modes than through others" (p. 15).

The importance of the arts in fostering a sense of community and cultural citizenship was one of the findings in Bamford's (2006) global study on the impact of the arts in education. In addition, she found that "quality arts education within schools can lead to social, economic and educational improvements within communities" (Bamford, 2006, p. 122). Wright (2003, p. 33) argues that schools have their own "social and political character and set of values and policies" and therefore society must "articulate a philosophy of education that concentrates on what we consider *worth passing on* to future generations" (p. 301). The symbolism and imagery prominent in both the yearly marking of Anzac Day and the current Centenary commemorations "permeate[s] all aspects of Australian community life" (Crotty & Stockings, 2014, p. 582). The opportunity, therefore, to engage the school community through the arts in an exploration of the Anzac legacy was one which was enriched by the multimodal nature of the arts.

This focus also complemented the Australian Government's aim to provide funding for grants specifically related to arts and culture. The objectives of the Australian Government Arts and Culture Public Grants Program are (Australian Government, n.d.):

1. Empowering communities, individuals, organizations and artists to commemorate and remember their own history of service and sacrifice through high quality arts and culture activities.
2. Ensuring communities have the opportunity to access and contribute to quality arts and cultural activities that commemorate the Anzac Centenary across the duration of the commemorative period.
3. Encouraging Australian artists to explore a wide range of themes, and engage and educate audiences about the experiences, values and emotions of the men and women involved in Australia's military past in powerful and diverse ways.

The grant outcomes used the arts in ways that were both relevant and authentic to the school and wider community.

In order to undertake this research, a range of data were collected in order to "understand events from the viewpoints of the participants" (Burns, 2000, p. 11) using naturalistic investigative methods. A qualitative approach that utilized semi-structured interviews, anonymous surveys, observations and visual documentation was employed. The range of evidence that it generated facilitated a site-specific case study. Case study's distinctive strength is being able to deal with a variety of evidence, such as interviews, surveys and observations, to ensure that a diversity of voices are represented in the research (Best & Kahn, 2006). Cohen, Manion and Morrison (2007, p. 253) contend that

case study provides a “unique example of real people in real situations, enabling readers to understand the perceptions of a group of people more clearly than simply presenting them with abstract theories or principles”.

Ethical approval was sought and granted from the university’s ethics department (Approval No: H15REA022) in addition to relevant school sector permission. For this chapter, we have utilized data gathered from a school-wide survey and interview data with key personnel involved in the evening sound and light show.

School-Wide Survey

The anonymous school-wide survey distributed electronically through Survey Monkey was comprised of the following nine multiple choice questions with one short response question. The questions sought to provide insights into prior knowledge of the Anzac Centenary Commemorations amongst the school community, awareness of the five projects being undertaken at the College and understanding of why the College was commemorating the war service of past students.

1. Do you identify as a primary student; secondary student (Grade 7–10); senior secondary student (Grade 11–12); teacher; administrative staff; or other (please describe).
2. How long have you been at St Joseph’s Nudgee College? 1–2 years, 3–5 years, 5–10 years, 10–15 years, more than 15 years.
3. If you have visited the Nudgee College Museum which section or sections do you like the most? (You can tick more than one box)
4. If you have seen the Honour Boards (near the Chapel) at Nudgee do you know who they represent? Choose one of the following: past students who received the top mark in their grade, past students who excelled in sport; past students who saw military service, and past students who died during military service.
5. What does the word Anzac mean? Please choose one of the following: Australian and New Zealand Automotive Corps, Australian and New Zealand Army Camp, Australian and New Zealand Army Corps, and Australian and New Zealand Ancillary Camp/ or N/A
6. Choose one of the following to describe what the Centenary commemorates: the Centenary celebrates 100 years since the creation of Anzac biscuits, the Centenary marks 100 years since the commencement of WWI, the Centenary marks the day Australian soldiers travelled overseas; and the Centenary celebrates the creation of the Australian and New Zealand flags/ or N/A
7. If you are aware of the Anzac commemoration events happening at Nudgee College, please tick the ones you have heard something about (you can tick more than one answer): commemorative embroidery, children’s book, diorama displays, museum exhibition, and/or sound and light show.

8. Do you have any relatives or family members who have seen war service?
Yes, no and not sure.
9. Why do you think it is important for Nudgee College to commemorate the war service of past students: (short response).

Semi-Structured Interviews

The semi-structured interviews were based on the following six questions which allowed for further scope if needed:

1. How did you hear about this project?
2. What is your role in the project?
3. What experience/expertise do you bring to this project?
4. What do you know about the wartime experiences of the Nudgee College community?
5. What excites you about this project?
6. How is your part in the project progressing?

The interview data were then analysed using thematic analysis. The researchers individually read the interview transcripts to search for patterns in the data which they then grouped into themes and compared results. Some themes were merged during this process whilst others were renamed or deleted. The predominant themes emerging from the data were then agreed upon: collaborative leadership, ideological considerations and the transformative potential of the arts.

RESULTS AND DISCUSSION

The following section will discuss the results of the school-wide survey, open responses and the interview data.

Although the school-wide-survey response was initially disappointing it became apparent that this reflected the intense time pressures confronting both teachers and students at this time of the school year. There were 125 respondents to the survey with the majority coming from the primary school. The first question elicited the following responses:

<i>Do you identify as a:</i>	<i>Responses</i>	<i>%</i>
Primary student (years 5–6)	73	58.4 %
Lower secondary student (years 7–10)	34	27.2 %
Senior secondary student (years 11–12)	13	10.4 %
Teacher	4	3.2 %
Administrative staff	0	0 %
Other	1	0.8 %
Total	125	

The question regarding the areas of the Nudgee College Museum that the respondents favoured allowed for multiple areas of interest to be identified. Given the importance of sports at the College, it is not surprising that the dedicated rugby room received the highest rating with 80 of the respondents (64 %) nominating it first. However, the four large-scale diorama displays also received 80 responses which seemed to confirm the renewed interest in dioramas which the younger generation of digitally savvy students had not previously encountered. This was followed by the military history display with 65 (52 %) of respondents, the cultural history display with 45 (36 %) of respondents and the religious history display 18 (14.4 %) of respondents. Seven respondents revealed that they had not visited the Nudgee College Museum.

The survey then explored the extent to which the school community was aware of the Anzac Centenary. It utilized artefacts already at the College such as the Honour Boards which list the names of students who were killed in Australia's wars. The highest number of responses 47 (38.52 %) recognized that the Honour Boards were for past students who were killed or died of wounds or disease during the course of their wartime service and 32 respondents (26.23 %) were aware that the Honour Boards listed past students who went to war. In a sense, both responses indicate an awareness of the boards. The WWI Honour Board has enlistments with a small cross besides those who lost their lives, while the WWII Honour Board lists only those who were killed. The different approach was probably the result of space considerations given that the numbers of enlistments in WWII was more than five times greater than the earlier conflict. Surprisingly 33 respondents (27.05 %) had never seen the Honour Boards although they are next to the doorway of the Chapel which the students visit on a semi-regular basis. Nine respondents (7.38 %) believed that they listed past students who excelled in sport and one respondent (0.82 %) thought they were for past students who received the highest mark in their grade; the former was confused perhaps by the proximity of the Chapel entrance to the Main Oval and the later by academic awards being referred to as "Academic Honours".

When asked what the acronym ANZAC meant, 105 (84.68 %) respondents correctly identified Australian and New Zealand Army Corps. Ten students (8.06 %) checked Australian and New Zealand Army Camp. Six respondents (4.84 %) were unsure, two respondents (1.61 %) thought the correct response was Australian and New Zealand Army Corps and one respondent (0.81 %) nominated Australian and New Zealand Ancillary Camp. The majority of responses indicated that although the acronym Anzac has entered the language as a word in its own right, the majority of respondents were nevertheless aware of its actual meaning.

The following question asked the school community to nominate the significance of the Centenary. Eighty-seven respondents (70.73 %) correctly identified that the Centenary marks 100 years since the commencement of WWI. The next highest response was from 17 (13.82 %) respondents who ticked that they were not sure of the correct response. This was followed by

16 (13.01 %) respondents who thought the Anzac Centenary marked the day Australian soldiers travelled overseas. Two respondents (1.63 %) thought it celebrated 100 years since the creation of Anzac biscuits with one respondent (0.81 %) who thought it celebrated the creation of the Australian and New Zealand flags.

The next question asked respondents if they were aware of the commemoration events happening at the College and if so to nominate which ones. Given the timing of the survey which occurred at the beginning of the grant, 69 respondents (57.02 %) said they had not heard of any of the events. This was followed by 39 (32.23 %) respondents having heard about or seen the diorama displays and museum exhibition. This would have been helped by the fact that the diorama process had begun several months before the College was officially informed they had been awarded the grant. In addition, the school year is punctuated by a series of ritualized gatherings that mark the progress of the school year, ranging from opening masses, sports days, cultural events and graduation masses and dinners. There is a tendency to deal with each one in turn, with the focus only shifting to one after the preceding one has occurred. This created challenges in promoting the grant outcomes in the midst of preparations for functions equally as important to other sections of the College as the Centenary commemorations were to the grant team. The next highest figure was 25 (20.66 %) respondents who had heard about the evening sound and light show which had just been advertised through the school magazine and newsletter. Seventeen (14.05 %) respondents had heard about the children's picture book which had also been advertised through the newsletter with the commemorative textile panels receiving 7 (5.79 %) responses. It was felt that due to the overwhelming numbers (over 1000 attendees) on the night the survey certainly enhanced community awareness of these events.

The final multiple choice question asked whether the respondents had any relatives or family members who have seen war service. Eighty-six (69.35 %) respondents replied in the affirmative with 24 (19.35 %) unsure of this information and 14 (11.29 %) replying in the negative. This appeared to correlate with the response rate for the final open question which asked why the respondent thought it was important for Nudgee College to commemorate the war service of past students. There were 114 (91.2 %) responses with 11 (8.8 %) respondents skipping the question. The responses were predominately supportive of the College's desire to commemorate the Anzac Centenary with a high number of integrated responses referring to the importance of recognizing the service and sacrifice of past students, acknowledging that Australia may not have the freedom it enjoys today without their service and sacrifice, to show gratitude and respect, and to avoid repeating the mistakes of the past. The uniformly respectful and positive response to this question appears to suggest that the Anzac legacy is well known to the student community, particularly given the large number of respondents with relatives who had seen military service. It also hints at how unassailable the Anzac narrative has become. In

a secular age, it has become an article of faith that often appears to transcend sectarian, class and racial divides.

The survey results provided an important preview snapshot of the school community's understanding of, and engagement with, the Anzac commemoration. The positive and mature nature of the responses provided us with important information in relation to how the grant outcomes would be presented. These decisions made with key members of the school community involved in various sections of the grants are discussed in the following section. Italics have been used to denote the direct voice of the interview participants.

The Sound and Light Show

The evening Sound and Light Show held at the College on October 24, 2015, was consistent with the College's penchant for large, ritualized gatherings, ranging from liturgies to whole school cheering practices in the main grandstand. It nevertheless offered a variation on the theme different enough to promise a unique experience. The music department and particularly Mr Brett Foster and Dr Robert Keane brought their extensive experience and expertise in musical productions to this part of the project. Their knowledge of music from various periods (Keane WWI and Foster WWII and later conflicts such as Korea and Vietnam) facilitated an important connection and synergy that ensured the authentic integration of the "sound" and the "light".

Ewing (2010, p. 47) argues that "a community's habits of thinking, seeing and behaving can be transformed through active participation in creative processes, debate, identification of divergence and so on, to produce new ways of seeing, knowing and acting in the world". It was the desire to participate in just this type of creative process that explained why providing an artistic perspective to the Anzac Centenary Commemorations was enthusiastically embraced by the College community. The College's motto "Sign of Faith" underpins the College's sense of self which is reflected in its desire to remain true to its spiritual foundation and to encourage the very best qualities in its students. This attitude also informed the leadership of the project manager Dr Martin Kerby who recalled: "Years ago a colleague offered the advice that one should always work with the best people because they make everyone around them look good. It has been my privilege to have worked with the very best the community has to offer" (Kerby, 2015b, p. 29).

The following section discusses themes which arose from the interviews undertaken with key members of the school community involved in the evening sound and light show.

Collaborative Leadership

Although the approach to both grants was underpinned by a desire to work with the school community in a collaborative manner, the sheer complexity of orchestrating such a large event as the showcase evening necessitated someone who had oversight of both grants and was able to work within the school and

university context. The role of “boundary spanner” (Ryan & O’Malley, 2016) was undertaken by Dr Martin Kerby who in addition to being employed by the College is also a sessional lecturer at USQ. Ryan and O’Malley (2016, p. 2) argue that boundary spanners play an important role in knowledge exchange and in “building effective personal relationships as well as demonstrating an ability to manage in non-hierarchical decision environments through negotiation and brokering”. Kerby worked extensively with the music and audio visual department to create the sound and light show as well as liaising between the various departments, the USQ and external organizations.

A collaborative leader recognizes how to build upon the strengths of members of the team and is able to utilize the social connections they have established. Kerby sought out the musical expertise of Brett Foster and Robert Keane who both had well-established careers outside of the College and had for some time been working on establishing the reputation of the music department in an environment which historically had placed greater value on sporting triumphs. As the project progressed, Foster revealed that his initial perception changed. *Originally I was thinking it would be just a music role, but really in the end it’s a collaborative team effort with anything like this because you have to take into account all aspects of the project.* Foster and Keane also provided important input into the script because as Foster noted *the music has to help tell the story.* The personal and professional networks that both musicians had established gave them access to expertise for both the rehearsals and on the evening. As Foster noted:

The other challenge, of course, is I’m working with students and our boys here are very capable, but they’re not professional musicians. Certainly I’ve got staff members and I’ve got some community members that are sitting in to help, particularly in instruments I don’t have. Being a boys’ school flutes are really hard to come by! So I’ve got some teachers and friends filling in and, as I said, working collaboratively with the boys.

This emphasis on the collaborative aspect of the grants was echoed by Raoul Carmody, the events manager and audio visual crew manager, who was the link between the College, the graphic designer and animator:

So it’s getting the story onto the building is a challenge in itself, because the building is amazing, but there’s not a lot of flat spaces ... That it itself has been a creative challenge. We’ve had some really, really good inspiration on there and some really good teams working with us to make that work.

Carmody was also able to draw on the expertise of the “AV Crew” in addition to past students who are now forging careers in the audiovisual industry. His previous work with the graphic and animation designer was also beneficial as he was aware of the quality of his work and could oversee the creation of a sound and light show as it was envisaged by Kerby.

A professional voice artist was employed to provide the narration with a rich Irish accent to emphasize the Irish Catholic heritage of the College. This recording session, attended by the music specialists, audio visual specialist and project manager, provided a rich example of collaborative “give and take” as various parts of the script were reworked and different emphases placed on words and phrases. The recording was then used as the structure to which visual images and sound effects were added. The compilation of visual images by the audio visual specialist and project manager were also discussed and debated at length until the final version was collaboratively agreed upon. The number of specialists involved in the music and animation portion of the grant, some of whom were only very loosely connected with the College, loomed as a potentially problematic issue. Yet in reality it proceeded almost seamlessly as each individual was by experience and temperament open to an authentic collaboration in which respect for personal expertise was the defining characteristic.

The success of the collaborative relationship and the distributive leadership style demonstrated by the key people involved in the sound and light show evening was also underpinned by mutually beneficial outcomes for all. These included a successful evening with good attendance from the school community for Kerby, a chance to profile and celebrate the expertise of the school choir and orchestra through a high-profile event for Foster and Keane, and the opportunity for Carmody to be involved in an event which he had been working towards for a number of years in order to showcase the expertise of the audio visual crew.

Ideological Considerations

As noted from the survey which was conducted at the beginning of the grant and in parallel with planning for the sound and light show, the school community as a whole were positive about commemorating the Anzac Centenary. Due consideration was therefore given to sensitively presenting the early history of the College and the tensions between its strong links to Ireland, the service and sacrifice of past students, those presently serving and its strongly multicultural modern incarnation. Kerby acknowledged the importance of recognizing the past students who had made the ultimate sacrifice both as a collective group and as individuals by including their photographs where possible during the evening. He noted that in a small community such as the boarding school was in 1914, the loss of so many students would have been keenly felt:

We have a rich, and at times tragic, connection with the Australian military. We had boys serve in the Boer War. We had 53 killed during the First World War out of 250 who enlisted and subsequently served overseas. We had 103 killed during the Second World War, 75 of them in the Royal Australian Air Force, and we had a student killed in Vietnam in 1968.

When asked about the extent to which the Australian Government was seeking to broaden the scope of the Anzac Centenary by promoting grants which uti-

lized the arts, Kerby questioned whether it was a reinterrogation or an opportunity to be more inclusive.

There's a natural push for the arts and culture on its own terms but there is also a sense that it is a corrective. I'm not sure how profound a reinterrogation they're looking for. I think sometimes what you get with a national myth is not so much an interrogation of it, it's an attempt to bring wider groups of people into the myth of a national identity born in war by heroic, laconic diggers who are anti-authoritarian and who possess innate leadership skills. These stereotypes are not inclusive ... They cut out half of the population, the women, immediately, although the nurses are allowed to be part of it. They cut out Indigenous servicemen, the few that were able to serve. They cut out the short, the lame, the pacifists ... for a national myth, like all myths, doesn't include everyone within its parameters. So much of the interrogation of the Anzac myth is actually about making as many people as possible part of it, or more correctly the imagined national community, by trying to make it more inclusive.

In keeping with wider societal developments, the responses to the grant outcomes did not occur in a vacuum, for school culture is a complex web of traditions and rituals built up over time and is “determined by the values, shared beliefs, and behaviour of the various stakeholders within the school's community” (Carpenter, 2015, p. 682). This recognition of the importance of context is supported by Southcott (2012, p. 53), who in speaking of music education in schools, argued that “whilst there is still nationalistic pride there is also a recognition that the national identity is now one of cultural plurality in which diversity should be celebrated and should be part of the education of children”.

As is evident in the survey results, there is a recognition of the importance of the Anzac narrative and of history in general even when knowledge of that history is piecemeal. A year 5–6 student, perhaps speaking for his classmates, observed that

Nudgee has a long and important history with many old boys serving in the armed forces. Current students can feel at times they don't have a connection to our war veterans. Visiting the Nudgee Museum can show them about the history of all the Nudgee war heroes. (Student Survey Respondent #99)

The importance of connecting with the history and heritage of the College and the use of the word “heroes” emphasized the importance of ensuring the evening sound and light show was “good history”, a contested concept in itself, while also being a respectful celebration of the important virtues exemplified through the Anzac legacy. Foster recognized these twin responsibilities when he observed that through the music and the script it was important to consider *the significant points in both our history and the history of Australians at war and just trying to find things that we felt connected to those things that an audience of today would connect to.*

Carmody felt that people would probably be surprised by the content of the sound and light show, but he was also well aware that he was actively seeking an emotional as well as an intellectual response:

Things they didn't know about Nudgee, things that they had heard rumours about Nudgee will be more told truths and experiences will be displayed. I hope that what they take away from that is a sense of pride and more engagement in what Nudgee's about and what Nudgee can be about.

Though Carmody was confident that some of the story might “surprise”, the insider perspective which the participants had of the school, culture was an important consideration when assessing what and how the subject matter would be presented. The ideological tensions between the Anzac history and its mythology and the College's Irish Catholic history required the content to be both historically accurate and educational yet cognizant of the politics of public memory.

Transformative Potential of the Arts

The key people involved in the sound and light show have all worked in areas of the arts and were aware of its ability to negotiate the complex task of presenting 125 years of history with an emphasis on the military service of past and current students. Kerby saw the sound and light show as *a particularly effective collaboration between history and spectacle*. Carmody described how the audience will be *taken through quite a journey*. *The soundscape that one of the audiovisual students has put together to complement the voiceover and the orchestra is going to induce a lot of emotion through people, especially people involved in war*. The College was not breaking new ground entirely, for as Sumartojo (2015, pp. 267–268) observes, the Australian Anzac Day Dawn Service similarly includes the use of sound and light to “thicken and emphasize the narrative of loss, grief, reflection, commemoration and national identity” moving participants “through a range of affective states linked to a specifically national narrative”.

Foster discussed the powerful effect of music and its role in the sound and light show:

Music is a powerful tool for communicating emotional content. It is also innate, for our body is hardwired for music in the same way we breathe and we move. It goes even beyond the personal for societies and institutions are immortalised by the culture they bequeath to future generations. Music is a vital part of that inheritance. In a project such as “The Sound and the Fury” I am reminded of a term used in the theatre that gets to the heart of what we are looking to achieve. Corporeal reality is the moment that exists between the audience and the performers. At that exact moment there is a connection with the story, that feeling of sadness or of joy when something happens to a character that we are invested in. When you then put music to vision and engage another sense, people cease being merely spectators. They are immersed in the narrative. Music also has a wonderful

capacity to transport us to a time and place. A few lines of a chorus or a piece of familiar music can instantly communicate to the viewer something about context.

This observation confirms Haidet et al.'s, (2016, p. 324) contention that the unique qualities of the arts promote rich learning experiences, including “the metaphorical and representational nature of the arts, subjectivity contained in the arts, the ambiguous and complex qualities of the arts, and the universality of the arts”. The meaning that the viewer takes from the artwork is informed by their cultural background and experiences in addition to the time and place where the work is encountered.

Anecdotal feedback from the College and wider community confirmed that the evening sound and light show had provided an important moment for both commemoration and celebration of Nudgee’s 125 year history in a manner that was respectful, artistic and emotive. The event was live streamed and was later made available on YouTube® for members of the public who were unable to attend. A selection of the College’s Facebook® comments also provides important input from the school and wider community:

—Absolutely Brilliant!! Congrats on a thoroughly enjoyable, educational and entertaining event!

Like · Reply · October 25 at 7:00 pm

—A spectacular evening—so much time and planning must have gone into it and all came together on the night despite the rain. So many wonderful people have passed through the College—our boys are in great company with the 10,000 brothers.

Like · Reply · October 25 at 8:35 pm

—Proud to be of the Nudgee family, have served in the Defence force and also be Australian. Thanks for sharing so those of us who don’t live close can appreciate it. May everything offered here continue for beyond another 125 years.

Unlike · Reply · 1 · October 25 at 8:53 pm

In addition, the St Joseph’s Nudgee College Newsletter (29 Oct, Vol. 38, No. 33) included a tribute from the Principal Mr Peter Fullagar that offered the grant team official sanction. His statement to the school community emphasized how the collaborative culture which resulted in this successful outcome was “shaped by shared and supportive leadership trust and respect for teachers as professionals” (Carpenter, 2015, p. 689):

Last Saturday evening’s production—The Sound and the Fury—was a unique occasion for the large crowd who gathered on the front lawn of the College. In its 125 year history the Treacy building has never been the backdrop for such a spectacular event that not only celebrated our proud history, but also recognised the service of many Nudgee College Old Boys in the wars of the last century. For those who missed the show, it can still be viewed online at <https://www.youtube.com/watch?v=OxCyADpI1sg>

Such an event requires significant planning and coordination as well as a great deal of hard work. I am grateful for the contributions of many people but particular thanks are extended to Dr Martin Kerby (College historian and museum

curator), Associate Professor Margaret Baguley (USQ) and Mr Raoul Carmody (Events and AV manager at the College). The music that accompanied the light and sound show was a credit to our staff and our students. We are particularly grateful for the efforts of staff members Mr Brett Foster and Dr Robert Keane, as well as the boys of the Orchestra and the Choir.

The evening sound and light show was a unique opportunity made available to the school community through the generosity of government funding and the unique combination of talented and passionate people whose understanding and appreciation of the transformative potential of the arts resulted in what Foster described as *creating a little bit of a legacy*. As the responses above reveal, the arts enabled a wide range of people to engage with the Nudgee College story and in the process the show provided a rich learning experience for all concerned (Eisner, 2004; Ewing, 2010; Gibson & Anderson, 2008).

CONCLUSION

The opportunity for the school and wider community to encounter and engage with the 125-year history of St Joseph's Nudgee College through art-based approaches provided an important context for deep and inclusive learning through the arts (Eisner, 2004; Ewing, 2010). As Ewing (2010, p. 2) reveals, the arts can "act as a catalyst for personal and social transformation in schools and the community more generally". Another important aspect described by Aprill (2001, p. 26) is the "magic transfer" of areas such as the arts in which "learning in one content area magically generat[es] knowledge or skill in another content area". In this context, it is believed that the historical events depicted will continue to resonate much more effectively in the school and wider community because of the effective use of the arts in creating a sensory experience for the viewer.

Learning about history through the evening sound and light show allowed the viewer to experience the event in a sensory way and filter it through their personal experience. This was particularly important given the difficulty inherent in the interpretation of a national myth and the complexities involved in a collaborative process. At a practical level, the sound and light show permitted a simultaneous commemoration of the college's servicemen and filled a surprising void by also serving as part of the celebration of the college's 125th year. When Marcel Proust (1992) wrote that the remembrance of things past is not necessarily the remembrance of things as they were, he might just as easily have been evaluating the central challenge of a commemoration of Australia's involvement in WWI.

Few historical myths continue to arouse such a deep and passionate response in Australian contemporary life as Anzac. Debate over the most appropriate form of remembrance is ongoing, while many people object to it being debated at all. Some argue that questioning is profoundly disrespectful of those who gave their lives. Others believe that without such a debate, Australian national identity

will be framed by an unquestioning acceptance of a national war story that is exclusive and based on a narrow representation of Australian achievement. (Lake, Reynolds, McKenna, & Damousi, 2010, p. 94)

This particular event provided an appropriate and reflective opportunity for the school community to both learn about and appreciate its history and the service and sacrifice of its past and current students and to consider their personal reaction to the Anzac legacy. The arts provided an important way to achieve these objectives and still allow the viewer to discover and create new meanings through the way they engaged with the Nudgee story.

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Health, Wellbeing and Arts Education

INTRODUCTION TO PART V

Over the last several decades, a growing body of evidence illustrates the critical role the arts play in improving health and well-being, assisting the economic welfare of a community as well as promoting profound personal benefits. Across the world there are numerous documented examples where the arts have improved care and outcomes for patients, carers and health-care workers through an educational process. In fact, many have noted the importance of acknowledging the profound impact the arts can have on health and well-being, ensuring success in funding across the globe. This part consequently provides verification of the power of participation in the arts and the ways in which educators and practitioners are adapting their practice in institutional and community settings to achieve discernible improvements to health and well-being.

Chapter 24, authored by Janet McDonald, Arnold Aprill and Deborah Mills, shows how arts collaborations can impact greatly on well-being for children in schools. The chapter discusses a project titled, Chicago Arts Partnerships in Education and follow-up implementation in Queensland schools, Australia. It utilizes Wenger's model of social learning and landscapes of practice. A focus on the increasing importance of health and well-being for children in learning and arts education curriculum documents is emphasized. These sentiments are then explored through effective arts collaborations between artists and primary-aged children through the themes of identity, reification and ambivalence. The authors argue for more productive arts collaborations that support and enhance well-being for children.

A team from Canada involving Pauline Sameshima, Dayna Slingerland, Pamela Wakewich, Kyla Morrissette, and Ingeborg Zehbe investigates the use of community participatory arts in supporting First Nations women with cervical cancer in Chapter 25. Through the process of wool felting, the project aims to improve the number of women being screened for cervical cancer. A large

mixed-methods approach is used, including focus groups and embedded arts-integrated work across the project.

Musicians without Borders is a not for profit that uses music to connect communities and heal people across war-torn countries. Laura Hassler and Chris Nicholson, in Chapter 26, report on vignettes from Palestine, Kosovo, Rwanda and Bosnia, where music was presented through workshops, classes and therapy sessions. A reflective approach to the work carried out by Musicians without Borders is presented by the authors. Cautious of sharing the work as a means to an end, Hassler and Nicholson rather discuss the ways in which music can profoundly make a difference to people's lives. They share that an ongoing process and approach is most appropriate and effective for positive change to result from their important work.

Chapter 27 explores an arts-informed research to supporting people who care for people with Alzheimer's Disease. Ardra Cole explains that the incidence and impact of Alzheimer's Disease world-wide is significant, yet little attention is paid to the "hidden victims" or carers of people with Alzheimer's Disease. Cole explains how the project aimed to provide people the opportunity to contribute what they know about the disease as well as their caring responsibilities in order to explore "the depth and complexity of human experience". Performance and installation art were created to be displayed publicly for people's participation. Works including *Living and Dying with Dignity*, *Putting Care on the Map: Portraits of Care and Caregiving across Canada* and *Gray Matters: A Collective Remembering of Care and Love Stories about Caregiving and Alzheimer's Disease* are shared, and it is argued that such transformative methods allow people to participate democratically and shift the focus from "telling, proving, and convincing to creating, inviting, and engaging".

Wellbeing in Classroom Arts Collaborations

Janet McDonald, Arnold Aprill, and Deborah Mills

While the research undertaken across six primary schools in Queensland, Australia, for this chapter did not exclusively address wellbeing in arts collaborations in school classrooms, its undeniable presence was acknowledged consistently by all participants; teachers in particular. Faced with the possibility of the complex deployment of a National Curriculum in Australia for the first time, primary school teachers are generally reticent about the impact of a curriculum designed to measure student progress and potentially reduce capacity for wellbeing through engagement with the arts. Similar “worries” are identified by the Chicago Arts Partnerships in Education (CAPE) which seeks to use arts to inject passion into learning: “to bring academic subjects to life through art.” This chapter aims to draw some findings about the often ignored presence of wellbeing at the site of collaborative arts practice that is used to engage students across curriculum areas in primary school.

Particularly, this chapter will address findings from the Connecting Arts to the School Curriculum (CASC) Project in regard to how a teacher’s sense of wellbeing was present during the collaborative practice and “making” moments of the project. The aim is to describe a “poetics” around wellbeing indicators that may be recognizable, replicable and useful for advocating

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arts education through encouraging strategies for enhancing its presence as a pedagogical imperative.

INTRODUCTION

The potential for improvement in quality of life and educational enhancement through the combination of wellbeing and the arts has long been an implicit goal of many community arts practitioners (Burnaford & Weiss, 2001; Mills & Brown, 2004; Robinson, 2001) and informally acknowledged by community arts practitioners and school teachers. As this research has chiefly taken place in Australia, we single out The National Arts and Health Framework, coordinated by Deborah Mills and adopted by all states in 2013, as a specific example of an explicit federal government-backed initiative which recognizes and enables collaborations between arts and wellbeing practitioners in all civic contexts. This framework assisted in analysing data gathered during the CASC Project in 2013–2014. Prompted by international arts-education experts (Arnold Aprill and Professor John O’Toole), the CASC Project was commissioned by Flying Arts Alliance (FAA) Inc. (Queensland, Australia) to gather examples of how collaborations between artists, teachers and students might enhance learning across the primary curriculum in Queensland. Janet McDonald was the chief investigator on this project between 2012 and 2015.

In mid-2012, FAA Inc. presented a webinar to its network of schoolteachers with Arnold Aprill—founder of CAPE—on the topic of “Putting the Arts at the Centre of Curriculum.” Discussion during this webinar revealed arts educators expressing a need for innovative and collaborative ways to enhance learning through delivering educational experiences that address arts and non-arts curriculum (Clark, 2012). This was the foundation for the design of the CASC Project to

inspire creative and practical collaboration between primary and middle school generalist teachers in regional communities and local artists to facilitate the delivery of quality visual arts experiences in the classroom ... and provide insight into the role of the visual arts as an enabler of learning in other curriculum areas. (Clark, 2012, p. 1)

Although not an exclusive arts-education institution, FAA Inc. is a not-for-profit arts and cultural development association (in Queensland, Australia) that has been particularly active in following the progress of the Australian Curriculum: The Arts, and keeping educators abreast of developments through its various stages. Discussion with, and feedback from, art educators over this period of time shows that “Teachers in regional and remote Queensland, especially primary and middle school teachers, clearly express a need for better access to professional development training in the arts—especially with immanent implementation of the National Curriculum: The Arts” (Clark, 2012, p. 1).

From 2013 to 2014, significant funding was granted to the FAA by the John Villiers Trust and Tim Fairfax Family Trust to roll out CASC across 2013 and 2014. It began with a pilot professional development workshop in Brisbane for educators and artists (August 25, 2013) to test ideas about collaboration and set the parameters for future regional workshops. Stage One (March–May 2014) was the delivery of six professional development workshops across regional Queensland to explore the value of teacher/artist collaboration. This is where teachers met and worked with artists to develop ideas on how to apply the arts to various curriculum areas. FAA then nominated combinations of artists and teachers from Stage One to participate in Stage Two: the implementation of six 90-minute classroom case studies in teacher/artist collaboration in the same regional areas (July–September 2014).

Wellbeing in these arts educational projects was not an explicit focus of the research, and yet it is present as glue that fastens goodwill and good feelings to the learning and arts practice that are taking place. The rest of this chapter will frame and link wellbeing with the CASC Project experience through the work of Etienne Wenger's (2010) theories around social learning and landscapes of practice as a way to more effectively recognize the presence of wellbeing in arts educational sites of learning. We do not suggest that wellbeing is a by-product of the educational process; rather, we seek to articulate a *poetics of wellbeing* that offers a set of indicators which identify a set of attributes that may contribute to the feelings, actions and reification of wellbeing at the site of arts education.

WELLBEING: ASSUMING ALL IS “WELL”?

The National Arts and Health Framework was adopted by all States and Territories by Arts and Cultural Ministers in March 2013 and by the Standing Council of Health Ministers later that same year. The framework, coordinated by Deborah Mills (2013), recognizes the role of the arts in contributing to improving individual and community health and wellbeing. The framework was developed by The Institute for Creative Health (formerly the Arts and Health Foundation), a not-for-profit organization, and involved collecting and disseminating stories exemplifying arts and health practice, as well as wide consultation with arts and health sectors across Australia.

The formal adoption of this framework (which is a framework and not a policy nor procedural document) suggests the priority that governments are placing on the kinds of knowledge that can be employed to aid in the more consistent stimulation of healthy communities. Christine Putland provided a comprehensive list of the “known effects of arts and health” (2012, p. 3) in the appendix to this framework that is related to the solid case study examples (stories) of wellbeing and health that are documented in the 2004 Australia Council's publication *Art and Wellbeing* (Mills & Brown, 2004). The publication is a hallmark of inter-relational projects, driven by arts practice, between a wide variety of community sectors (health, ecological sustainable development, public housing, rural revitalization, citizenship, social inclusion and cultural

diversity) and exposes their distinct potential to contribute significantly to individual and community wellbeing. Local, state and federal levels of government in Australia also want to connect this to economic indicators and indices based on the information published by the Australia Council in 2015. In *Arts Nation: An overview of the Australian Arts* (2015), the Australia Council announced that the arts may be worth \$66 billion to Australia's wellbeing after conducting an exploratory analysis of their 2013 Arts Participation Survey. The researchers on this survey, Daniel Fujiwara and Rachel Smithies, acknowledged that their research may well be the first of its kind linking engagement with the arts and wellbeing, "which is surprising ... given the widespread belief that the arts are central to quality of life, with 85 % of Australian agreeing that the arts make for a more rich and meaningful life" (Art Nation, 2015, p. 41).

We would argue that this statement also carries across into educational assumptions: schools are good for communities as they are "central to quality of life." The *Art and Wellbeing* publication states clearly in the preface that the scope of the project "did not permit engagement with the educational sector" (Mills & Brown, 2004, p. 5) and yet the National Framework can include schools and education under the larger effects of personal development, social engagement, community building and health literacy (Putland, 2012, p 3). Wellbeing and arts education are also not yet explicitly represented in these materials, despite the national assumption that children's participation in the arts is vital (Art Nation, 2015, p. 41). Assuming arts experiences are important for children's wellbeing, it seems odd that the place of arts in the National Curriculum is not yet prioritized, and wellbeing is not yet explicitly highlighted in the curriculum.

ARTS EDUCATION AND WELLBEING: RESISTING "A" DEFINITION

The Australian Curriculum, Assessment and Reporting Authority (ACARA) is an independent statutory authority tasked with "improving the learning of all young Australians" (ACARA, n.d., para. 1). This governing body is responsible for the rolling out of a National Curriculum which is designed to increase high standards from kindergarten to year 12 across all states and territories in Australia. According to their website, the writing of the Arts Curriculum began in 2009 with the intention of all five arts (dance, drama, media, music, visual arts) to be taught in various modes from kindergarten to year 10. There have been several drafts of this document, consultation periods and reviews of this curriculum; however, it has now been endorsed. On page three of the draft for the *Shape of the Australian Curriculum: The Arts* (2011), the following aspirational statement connects the arts curriculum to specific learning skills:

Process does not have to result in a product or performance. Through their Arts studies, students will discover that artists work both individually and in groups, and that the Arts connect many creative and mainstream industries contributing

to the development of a vibrant, modern and inclusive Australian society. (ACARA, 2011, p. 3)

The document indicates the importance of the processes of making (the doing) and responding (the thinking and thinking about doing) as organizational processes that support the aesthetic and artistic development across each art field, and this assists in providing strategies for arts in schools that have not traditionally applied or offered the arts. The overall fear about the Australian Curriculum, as expressed by teachers in the research, is that it has the potential to reduce education to limited learning experiences that are compliant/competitive with other Western countries. For many primary school teachers (many of whom are generalists), the place of the arts within their classrooms remains precarious.

Although it initially appeared that wellbeing was not included in the Australian Curriculum it is included to some extent in the Health and Physical Education area through personal, social and community health and Geography through geographical knowledge and understanding. We posit that what might also assist in greater awareness of including wellbeing in educational policy is an attempt at developing a set of indicators that emerge from arts-education practice that resist a single definition. This may then assist in identifying the presence and effect of wellbeing, and how it might be replicated in arts or other educational initiatives. While collaboration between artists and teachers in the classroom is not a new idea, and it is not the only strategy for engaging arts in classrooms, there are several key research findings from organizations such as CAPE that strongly imply that wellbeing might be at the heart of the clashing of knowledge systems (aesthetic/artistic with pedagogy/curriculum) that occur at the site of this kind of collaborative activity. CAPE is an initiative that provides after-school and in-school programmes where teaching artists (again, from the five arts) work with classroom teachers to explore traditional academic subjects (maths, science, literacy, etc.). A research project entitled *Productive Time, Transformed Space, Student-Adult Relationships: A Study on Expanded Learning through the Arts* (2014) by Suzy Watts provides solid detail as to mechanisms for resilience (such as gaining empowerment or becoming actualized) used by the students and staff between 2011 and 2014. The cross-dialogue between different knowledge systems brought by students, teachers and teaching artists disrupted traditional boundaries where the “student-adult learning relationships [were] characterized by conversations about personal interests where students asked instructors about their own personal goals and interests” (Watts, 2014, p. 30). The overall outcomes of these research projects suggest that humans are inherently social; the ability to negotiate with people from diverse backgrounds is core to social health and/or wellbeing.

Ken Robinson, in the Foreword of *Renaissance in the Classroom: Arts Integration and Meaningful Learning* (2001), states that schools everywhere are under pressure to raise academic standards, “[t]oo often they think this means working within tightly defined subject boundaries, dropping the arts and humanities and focusing on only conventional academic learning. This is entirely wrong” (Burnaford & Weiss, 2001). In specifically referring to CAPE,

Robinson clearly links the work to wellbeing as essential in challenging students “to feel together and to think for themselves, instead of thinking together and feeling alone” (Robinson cited in Burnaford, Aprill & Weiss, 2001). The presence of integration, diverse “radical compliance” in the practice generated between artists, teachers and students suggests that the knowledge clashes of these three participant groups might resist the reductive qualities of such innovations as a baseline National Curriculum. “Radical compliance” is a term created by Aprill from work practices developed when he was lead consultant at CAPE; it denotes a behaviour that consciously turns “mandated learning objectives into inquiry-based explorations” (Aprill, 2012).

In summary of this section, the authors want to avoid a generic definition of wellbeing, mainly because while we acknowledge that individual wellbeing may not be transferable across all arts-education/collaborative community projects, the strategies used to induce a set of wellbeing indicators more effectively capture the process of wellbeing rather than the outcome of wellbeing. The ability to create apertures, portals, potential and opportunities for the presence of wellbeing is what we understand as an educational and community imperative. As we have often found in our own practice is that “inquiry-based explorations” create pathways rather than answers or solutions are the key to strategies that enhance wellbeing.

The following sections provide an overview of the specific findings from the CASC Project which theoretically positions the analyses of the data gathered from the research sites. This will be concluded with a summary of the wellbeing indicators that we position as a “poetics” of wellbeing.

WELLBEING AND LANDSCAPES OF PRACTICE: THE EMERGENCE OF IDENTITY

You know, we form relationships, we have a better appreciation of the other person or persons ... you don't want to leave the same way you come in, so your value for your collaborator grow[s] as you feel their commitment. (Artist, Post-Workshop Interview 3, September 5, 2014)

Identity seems to be a common theme among the practices imbedded in the CAPE, CASC and National Arts and Health Framework, because these projects emphasize the person as a “social participant, as a meaning-making entity for whom the social world is a resource for constituting an identity” (Wenger, 2010, p. 2); or to put it another way, creativity is part of what it means to be human. The role of identity and wellbeing in community cultural development is well documented by Mills and Brown (2004), who state that “community cultural development uses involvement in artistic and other creative processes as a way of exploring and expressing [these] processes can therefore play a vital role in helping people to think critically about their experiences.” (p. 8) Community has transformative agency on the individual in that collective cultural processes “can assist in engendering debate, making knowledge,

illuminating divergence, and highlighting consensus around shared meaning, purpose and values” (Mills & Brown, 2004, p. 9). The links to the forms of educational power that reside in community and collaborative practice is further investigated by Etienne Wenger (and Jean Lave) who invented the term “communities of practice” in the 1980s. Central to this idea is the notion of social learning through participation (to do) and reification (to make), which produces a dynamic and active engagement (Wenger, 2010, pp. 1–2). Wenger considers that the practice (over time) of this inter-play creates a socially shared history of learning within the community and the individual resulting in a “regime of competence” that constitutes a set of “criteria and expectations by which they recognize membership” or community (Wenger, 2010, p. 2). In other words, group and individual identity is produced: a shared understanding of “what matters” gives rise to a particular perspective on the world. Interestingly, Wenger’s (2010) deep thinking about the nature of how a community of practice is produced is not applied to arts-related activities; what he describes about practice is instead expressed in terms of being human. Humans express themselves through participation and reification; it is not enough to be engaged, to deepen and broaden experience is “to make” something from the site of engagement (this is not about just producing outcomes, but about making knowledge, experience and artefacts that constitute a state of wellbeing in the participants).

Learning, in this paradigm, is therefore about social becoming and wellbeing is related to where identity is created from the tension between competence and experience (Wenger, 2010, p 3). Classroom teachers can feel overwhelmed and compromised in terms of how they navigate, impart and develop these, especially where there is a set curriculum that dictates what/when is taught across a nation. This alone can create atrophy when the creative edge afforded by the unpredictability of developing a practice is solved. Wenger (2010) suggests that when learning is successful, it can stop and stagnate with the false notion that easy replication of measurable learning experiences is enough, “[R]emaining on a learning edge takes a delicate balancing act between honouring the history of practice and shaking free from it ... often only possible when communities interact with and explore other perspectives beyond their boundaries” (p. 3). It is exactly this “state of betweenness” (Manathunga, 2006, p. 19) that suggests a perspective of liminality and ambivalence that might serve as alternative pedagogical spaces for the genuine development of wellbeing in education. Manathunga posits these post-colonial theories as strategies for creating robust identity that is an antidote to overly prescriptive educational methods (as may be emerging in the Australian Curriculum). She suggests that the boundaries between educational developers and discipline-based academics are often where there is a clash of knowledges; not unlike the perceived knowledge clashes between classroom teachers and visiting artists (Manathunga, 2006, p. 20). Within the liminal space of potential conflict, the notion of identity rendered something that cannot be concrete as it is “a process never completed—always ‘in process’” (Hall as cited in Manathunga,

2006, p. 22). Identity is therefore “constructed through not outside of difference” (Hall as cited in Manathunga, 2006, p. 23). The contradiction and ambivalence of these relationships forms a potent learning landscape that ties together with Wenger’s own ideas around regimes of competence and community/collaborative practice as social becoming. The conclusion that Mills and Brown (2004) come to in their publication is similar: knowledge systems are made up of dihard boundaries and protections that can create conflict. Under the section “Securing Connections,” their case studies reveal the growing acknowledgement (by governments and other institutions) of community engagement (including collaboration and practice) as a “building block for sustainability and wellbeing. They recognise that only by engaging people in active debate on the kind of society they want will people in communities explore and clarify their values, their goals and the means to achieve them” (Mills & Brown, 2004, p. 7).

The above theories form the basis from which the findings of the CASC Project are analysed: collaboration between teacher, artist, student and other relevant parties in a school/community setting was a dynamic mix of knowledge systems/communities and yet conducive to providing rich seams of experiences for the enhancement of learning and wellbeing. The six communities and schools that participated provided the “landscapes of practice” (Wenger, 2010, p. 3) as their soups of identity that contributed to their social learning systems. The combined community is greater than the sum of its parts, as gaining competence “entails becoming someone for whom the competence is a meaningful way of living” (Wenger, 2010, p. 3). Wenger asserts that this produces three key modes of identification (originally called modes of belonging): engagement, imagination and alignment (Wenger, 2010, p. 5). The negotiation of participation in different systems relies on the identification of new ways to extend across the system through: engaging to give direct experience in activities, working alone or together, talking, producing artefacts, imagining the construction of an image that helps to understand how participants belong to the emerging new order to create new perspective, reflection, comparison, through engagement and alignment through a two or multiple-way process of coordinating expectations, interpretations, actions and effects (not just compliance or passive acquiescence). “[A]ll three modes function both inside practices and across boundaries” (Wenger, 2010, pp. 4–5) to ensure an emerging practice that typifies social learning, and, therefore, exchangeable, negotiated meaning and identity. Overall, notions about the significant role which identity plays in recognizing the presence of wellbeing is a key finding from this research.

IDENTITY IS A PRACTICE OF PARTICIPATION AND REIFICATION

The evidence in the CASC Project suggests a specific application and manifestation of Wenger’s notions of participation and reification (Wenger, 2010) throughout the emerging collaborative practices observed in the six schools

participating in Stage Two of this study. Students, teachers, artists and support personnel actively negotiated meaning “on the floor” of the classroom in what was particularly noticeable as a laboratory for negotiating the social learning system. In all instances, students actively created “artefacts” from participating in bringing their own knowledge, merging this with what the teacher and artist brought to the space. Each site creating its own “landscape of practice” that one teacher stated was where “the experience is greater than the content” (Teacher’s Journal, August 27, 2014). There was a distinct lack of imposition of the collaboration process onto the students from the teacher/artist partnerships; rather, the emphasis on students experiencing the art forms through content (and content through the art form) was a key focus and resulted in a re-framing of “just doing art” in the classroom.

Enhancement was also articulated as a further indicator of the presence of wellbeing in how teachers expressed their own growth, not directly as artists, but as flexible facilitators of knowledge that are a vital part of the experimentation inside the community of practice. In some cases, this seemed to involve an enhanced critical perspective that linked them into the transformational potential of working in the artistic medium. The following teacher expressed how her change of view promoted what she felt was the real lesson (greater than the content):

It’s funny because when we train to be teachers, we learn to do all these lesson plans ... to use our time really effectively to make sure the whole 70 minutes are used properly ... last year I was in *that* head space ... Now it’s like you know what? I know I’ve got ten weeks, I know we’ll get back to it [syllabus] ... if they’re engaged now I’d rather keep this engagement, keep them learning. And they experiment, they took out the inks and the water colours from the collaborative lesson ... they’re confident in using those things now. (Teacher, Post-Workshop Interview, September 5, 2014)

Regardless of teachers’ collective anxiety regarding, at that time, the application of the pending Australian Curriculum: The Arts, they each stated a high incidence of contact between artists and teachers between Stage One and Stage Two of the project. Given that none of them had known one another prior to Stage One, their general enthusiasm (and intrigue) at hosting a “real” artist in their classroom directly extended the professional connections from themselves to their students. Both artists and teachers often described the mutual regard they held for each other, which was no doubt conducive to creating trust and respect in the classroom and, most importantly, modelled to students who participated in the experience:

It’s good for the kids to be exposed to a different teaching style ... that was another thing where their learning was enhanced ... just being able to see their classroom teacher involved in sensing her excitement and mine with [the artist] as well ... they [students] can see that as well. (Teacher, Post-Workshop Interview, September 4, 2014)

In turn, the students followed suit and in many cases were able to understand how the collaboration between teacher and artist was manifested: “I’ve seen how they’ve planned lessons for us, like so we can understand it better” (Student, Pre-Workshop Interview 4, August 27, 2014). It would be appropriate to suggest that the schools engaged their complex landscapes of practice to impact positively upon how students made meaning through the practice of engagement, imagination and alignment (Wenger, 2010, p. 5). Creating a place for the arts collaborations across the curriculum created a new alignment, a new identity through practicing collaborative engagement that transformed understanding about each other:

So for me collaboration is when everybody brings and gives. They give of their time, their talent, their money, their skills, their concerns, their frustrations, their hopes, their dreams, even their disagreements ... I’ve done collaboration with other artists and there have been disagreements, but its learning how to rise above the disagreement... Because, you know, as collaborators you come together, you don’t own it anymore. (Artist, Post-Workshop Interview 3, September 5, 2014)

This quote sums up the potency that many contributing artists and teachers experienced through this project. This was powerfully described on several occasions where teachers and artists observed how themselves and students were beginning to see differently, “they were involved with something that was quite a different way of reading, quite a different way of engaging with visual literacy that they perhaps haven’t really been taught to do before ... it seemed quite meditative” (Artist and Interviewer, Post-Workshop Interview 6, August 7, 2014). What participants articulated was the variability of the term literacy in a relational context; how students, staff and teachers saw and changed their perspectives as they developed their collaborative identities. This denotes the presence of a wellbeing that is related to critical thinking about what enhances knowledge they each brought to the learning site. Visual literacy, aesthetic literacy, spatial literacy and material/technical literacy are all terms that could help to critically re-frame the importance of literacy in Australian schools (ACARA), as something relationally obtained through collaborative re-framing of identity during the making, or reifying, stages of the classroom experience (through “doing it”).

Participation and reification consistently manifested itself in the noise/sound of the classroom. Participation generated a plethora of noise, chaos and mess that more traditional learning environments might dismiss as uncontrollable. The collaborative teams seemed to thrive in this environment whether it was a purpose-built art room, outdoors, science lab or regular carpeted classroom. The wellbeing was present in the feeling generated in the space by the irregular practice being offered through collaboration. Their ability to reify their practice by making something at the site further engaged their relational capacity. Students were able to describe the effect of, and increased choice of arts materials made with their peers and how the artefact came together: “We felt happy

and I was excited because it was like she kind of painted for hours and we felt like it was so outstanding that it started hurting our eyes cause we kept staring at it” (Student, Post-Workshop Interview 2, July 27, 2014). The complex interactions at the site of the 90-minute workshops (Stage Two) resulted in pleasurable situations where students were encouraged to bring and use their own knowledge to the making and discussion; the palpable atmosphere was that this was a “pleasure, not a burden” for all participants (Teacher’s Journal, August 27, 2014).

At all times, choice (both in students making decisions and in the choice of materials) was a recurring influence on how students genuinely participated and reified concepts; they responded positively to being viscerally engaged with what they were making. Choice became part of the process of applying knowledge in multiple ways. Above all, the social learning capacity of the students was enhanced due to the need for students to share the materials and negotiate their use in their groups (their community of practice):

I found it very rewarding to see how the students all worked together ... how they were helping each other out and in selecting colours ... they would talk to each other about [it] ... I was hearing this whole unity of doing the colours, missing the colours, holding the screen down ‘I’ll clean the screen ... it’s your turn to pick up the squeegee. (Artist, Post-Workshop Interview 1, September 5, 2014)

The mess present at the site of making directly enhanced all participants’ relational strategies to increase their collective and individual ways of seeing. The “whole concept of doing things that are tactile and doing art, that it is okay to make a mess because we just clean it up ... which sometimes is a thing for teachers. When it comes to art, they don’t really want to have to deal with the mess” (Teacher, Post-Workshop Interview 1, August 28, 2014). This remains a concern for many generalist primary teachers that they may not have the spaces for conducting such hands-on activities. Yet, participating teachers and artists were able to re-frame this as being a necessary part of the student stretching themselves and, again, renegotiating the boundaries of what is right or wrong in the making process:

A few of them were like “this is so frustrating” cause it was a very fiddly kind of [activity]. I think that kind of patience and care really taught them a bit about [how] you’ve got to really stick at things in art for a couple of weeks, it’s not going to get done in a lesson. (Teacher, Post-Workshop Interview 3, August 26, 2014)

The mess increased how all participants attended to the making and the practice of transforming/translating knowledge from one form to another and from one person to another. The ingredient that was present at this potentially disruptive landscape of practice was that of ambivalence; not in terms of detachment or disengagement, but in direct relation to the presence of a faith in the process to create profound experiences rather than perfect products.

IDENTITY, AMBIVALENCE AND ADVOCACY

The transformational quality of experimentation and working in the liminal space (Manathunga, 2014, p. 19) to change ways of seeing was key to increasing the confident wellbeing of students to recognize and resist their usual tendency towards being right or wrong. “I think because art is not a formulated thing, if something goes ‘wrong’ you just take it from there and see what happens next ... I think it gave some of the kids a bit of confidence...” (Teacher, Post-Workshop Interview 1, September 9, 2014). The initial teacher/artists collaborations encouraged students to “do it” themselves as quickly as possible so that both teacher and artist could walk around the class, offering advice and positive feedback. The result was a noticeable cultural shift from students wanting to be right or complete to students becoming more comfortable with the ambivalence of not knowing and exploring ways to transform (through participation and practice) their ideas from discursive literacy to a visual one:

I feel a lot of them by the end of the lesson got the idea of the fact that we weren't looking for perfection; we were looking at experimenting ... by the end a few of them were ... were like “oh I understand what we're doing about texture now”, because it all looks great and feels great. (Teacher, Post-Workshop Interview 3, August 26, 2014)

Post-interviews with students at this school also supported this teacher's observations. In response to the question: *What did you learn today?* some answers were

- That everything does not have to be perfect
- To experiment with it, do not just throw it out, keep experimenting
- I took less things out, like I put it on but then I took it out to change to a different style. (Student, Post-Workshop Interview 1, August 5, 2014)

One teacher described her collaborative behaviour as openly encouraging students to bend the rules of regular classroom engagement. “I set the learning goal, [then] I encouraged them to bend the rules and so they would find ... one student wanted to use pastels and I asked her why and she was able to justify why ... I thought ‘yeah, why not?’” (Teacher, Post-Workshop Interview 1, September 4, 2014). Acknowledging an emerging identity (recognizing membership) as experimenters and critical thinkers provides further evidence as to how the process of realignment disrupts perceived rules in to order to “go with the gut” (not about detachment nor disinterest) and reduce the emphasis on the outcome and enjoy the process of working in the unknown through the arts media and expert mentoring. Actively relieving students, teachers and artists from the imposed pressures of “being correct” was liberating and key to its longevity as an active realization that the notion

of ambivalence may be a highly potent strategy for enhancing wellbeing as a vital part of learning.

The experiences provided participants an opportunity to be vibrant and happy, which suggests a strong link between ambivalence and increased wellbeing. The perceived happiness achieved through regular collaborative arts engagement had an unexpected outcome; this kind of practice can create an advocacy for richer arts deployment across the curriculum by the internal school and external community. The desire for replication of this model supports Wenger's claim that one-off occurrences have little effect without the regular practice to create a regime of competency across all participants that make the school part of an extended landscape of practice. The engagement at the site of producing identity is indistinguishable from participation and reification, and yet the curiosity for learning is connected to ambivalence that begets greater enthusiasm for advocacy. One teacher described how the cultural make-up of her metropolitan, low socio-economic status school meant that any contact from the school was usually bad news, and that parents mostly avoided coming to the school, but with her visual arts expertise being injected across the primary years it had resulted in parents who were "very, very happy with it and my Principal tells me that the parents would riot if the visual arts program was closed" (Teacher, Pre-Workshop Interview 5, August 26, 2014).

Advocacy about genuine arts engagement can therefore begin internally in the school through the repetition of opportunities for participation and reification that collaborations such as these might promote. This internal advocacy has the potential to create "believers," supporters and sponsors internal to the school community that envelops and wraps the community through the participation of artists and other collaborators. It is a key step to increasing the visibility of culture; change through increased wellbeing can be a key point of difference for a school that wants to convince internal stakeholders (students, parents, teachers and school administrators) to engage arts in and with the curriculum. This is a commensurate finding to the work of Arnold Aprill while at CAPE: "you've got to share their thinking process with parents and once teachers see the parents valuing their kids artistic thinking, then the teachers relax and they get invested in the art-making" (Aprill, 2013, para. 5). In several cases, teachers saw the potential of the arts collaboration to increase their own value within the communities in which they lived; to enhance the reputation of the schools as a cultural provider and experimental space for creating connections that do good:

I think that having that opportunity to collaborate, you know it opens up other doors. It opens up other avenues just personally for my own creative process look at my connection to my local art galleries because that's where [the artist] works. (Teacher, Post-Workshop Interview 4, August 28, 2014)

IMPLICATIONS OF THE RESEARCH AND CONCLUSION: THE POETICS OF WELLBEING

As previously mentioned, this research aims to provide an explicit study of how wellbeing might emerge from arts practice in primary classrooms. Rather than establish a potentially inflexible definition or recipe that conjures wellbeing, the authors feel compelled to offer a more ambivalent set of attributes that indicate the presence of wellbeing at the site of learning. As demonstrated in the CASC Project where the arts were used to teach curriculum areas other than arts: the presence of wellbeing can manifest itself in the extraordinary contemplation of the ordinary. The indicators below are a summary of the above findings and theoretical readings, the professional experiences of the authors and the induced data from the CASC Project. The below articulates a “poetics” or discourse around the theory of resisting a singular definition for wellbeing. The authors believe that their own practice in wellbeing and arts education warrants a more complex and rich contemplation of the many vagaries around “wellbeing”:

- *Identity as relational and incomplete*: The process of how identity emerges in communities and collaborations is key because wellbeing can be an indicator of the relational health of participants. Wenger’s description of a “regime of competence” that helps participants recognize themselves as members of a learning community is profoundly linked to a “social becoming” (perhaps another kind of literacy). Within this context both wellbeing and identity are not predetermined nor imposed upon collaborators; rather, their individual skills and knowledges come together to behave relationally, to occupy a space that is “inbetween-ness” where the learning is always in process and therefore never complete. The re-framing of collaborative arts in schools as something that is relational and which can and should boundaries and disrupt inflexible systems of knowledge seems an essential antidote to homogeneous replication of ideas that might otherwise stagnate a community of learners.
- *Reifying participation*: Participation is not enough. Getting one’s hands dirty through co-artistry and a multiplicity of voices creates a sense of feeling respected (recognition of the membership of a learning community) and was visible and valued by teachers, artists and students in this study. The power of “making something” became a practice of wellbeing where the awareness of enhancement literally affects the “ways of seeing” by participants in the CASC Project. “Making” pulls together a vast array of literacies that can clash and generate discussion at the site of participation; several knowledge systems working together at the same time to open up greater translational and transformational opportunities.
- *Ambivalence begets advocacy*: Ambivalence is not the same as indifference, detachment nor uncertainty; rather, it is a state of being unable to decide and in many cases during the CASC Project, the staff and

students claimed a renewed faith to reducing their reliance on the outcome (do not try to solve it!) and leveraging the process to engage ambivalence. This liminal place became a vital space of potentiality made manifest through reification and flexible approaches to changing and developing new knowledge whilst experiencing the making. When the emphasis on learning is about *not* getting it right, there emerges a healthy set of processes from which to advocate for greater connection between arts across the curriculum.

The educational value of ambivalence (Manathunga) and the in-between-ness of application of “remaining on a learning edge” (Wenger) is demonstrated in the community arts practices supporting the National Arts and Education Framework (Australia) and programmes such as CAPE (Chicago). We believe this chapter provides evidence to inspire and inject wellbeing strategies for retention, knowledge attainment, genuine cross-curricular connections, into schools and their supporting communities. Wellbeing emerges as the fine glue that links the collaborators, not through their outcomes, but through their experiences of the process of participation and reification.

This chapter offers some examples of how effective arts collaboration might be a conduit for creating rich and deep learning experiences for primary school students. Although the report does acknowledge the special event and one-off notions of the collaboration workshops in Stage Two, the data suggest that wellbeing was present and increased goodwill through the access to making and the recognition of a variety of landscapes of practice. The emergent indicators of wellbeing (the poetics) suggest a compelling argument for how the strands of identity, reification and ambivalence may be encouraged to further nourish wellbeing at the sites of learning.

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Growing Wellbeing Through Community Participatory Arts: The Anishinaabek Cervical Cancer Screening Study (ACCSS)

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INTRODUCTION

Since the introduction of Pap(anicolaou) screening (Dickinson et al., 2012), cervical cancer deaths in Canada have dropped by 83 % between 1952 and 2006. However, Indigenous women’s rates of cervical cancer are 2–20 fold higher compared to non-Indigenous women (Colquhoun et al., 2010; Decker et al., 2015; Marrett & Chaudhry, 2003) (Fig. 1).

Drawing on arts-integrated frameworks, we offer an integrated format for reading. We provide a project overview to set the stage, discuss our rationale for our pilot implementation of community arts practices, and share our closing thoughts on “growing wellbeing.”

Since the start of this project in 2009, the team’s primary hypothesis has been that increased screening uptake would reduce the higher cervical cancer burden in this population. As noted by both health providers and community members interviewed, education was considered the critical factor to increased screening rates (Maar et al., 2014; Zehbe et al., 2015a, 2015b). Also

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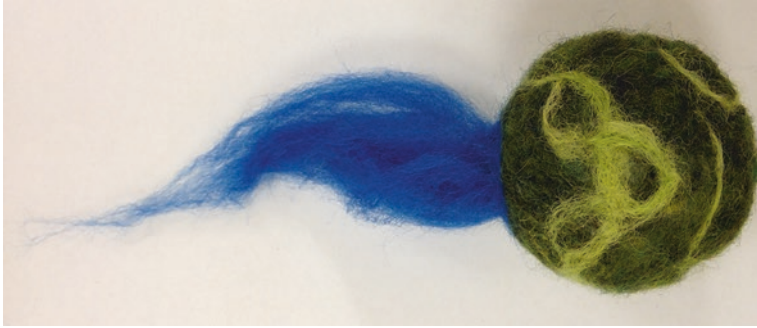


Fig. 1 Community member's HPV ball, 2014

building on the team's prior work on contemporary social determinants of health and legacies of colonialism and its influence on women's experiences of cervical cancer screening, the team sought to promote support of Indigenous women's roles as educators and advocates for their own health (Wakewich, Wood, Davey, Laframboise, & Zehbe, 2015). The team started focus groups with women in the communities to develop a co-created culturally appropriate educational curriculum about human papillomavirus (HPV) and cervical cancer; acknowledging what Adelson (2005) describes as "the embodiment of inequity" (p. S45) or the historical legacies of colonialism and how they intersect with social determinants of health for Indigenous women. As our earlier research has shown with relation to cervical cancer screening, such inequities may be manifested through body shyness, poor self-image, shame related to sexuality and sexually transmitted infections, concerns about confidentiality, and distrust or caution around health care providers (Wakewich et al., 2015). In reflecting on ways to increase dialogic communication between researchers and participants, the team chose the technique of wool felting HPV balls during focus group meetings as an arts-integrated research design experiment.

ACCSS OVERVIEW

The Anishinaabek Cervical Cancer Screening Study (ACCSS) began in 2009 as a pilot study in one First Nations community and has continued as a larger study in ten First Nations communities since 2011 under the supervision of Ingeborg Zehbe, a cancer biologist. An interdisciplinary team was assembled and involves researchers from across Canada with specialties in epidemiology, women's studies, education, knowledge translation, medical anthropology, arts integration, rural health, disease control, infectious disease, gender, and sociology. The project consists of a multi-stage qualitative strand with focus groups and interviews incorporating ethical space tenets (Ermine, 1995, 2007; Zehbe, Maar, Nahwegahbow, Berst, & Pintar, 2012) participatory action research (Reason & Bradbury, 2008) and arts-integrated methods (Barone &

Eisner, 2012; Cole & Knowles, 2001a, 2001b), and a quantitative strand with a cluster, randomized two-armed screening trial implementing self-sampling and subsequent testing for HPV to detect early cervical disease (Wood et al., 2014; Zehbe et al., n. d.).

Agnes Black (2009), doing similar cervical cancer research in British Columbia, suggests that “fostering cultural respect and cultural safety are central to building relationships in Aboriginal communities” and “that qualitative research can play an important role in informing and supporting the work of provincial health programs” (p. 158). Black (2009) explains that cultural safety refers to stereotypes, racism, and discrimination which create barriers to screening. The concept of cultural safety was first developed in New Zealand by Maori nurse, Irihapeti Ramsden (1996), who proposed that “cultural safety addresses quality in healthcare through issues of communication and access to health service” (Papps & Ramsden, 1996, p. 492).

In each community, we hired a Community-Based Research Assistant (CBRA) who acted as a liaison between her community and the research team, inviting participants to the focus groups and following up with members in her community. One CBRA noted,

The first Nations view medical professionals the same way they view the government—“Why have you come and what do you want from us?” [CBRA]

As researchers, how do we improve communication and develop trust with individuals in communities? Certainly, trust requires time and familiarity which the team has been developing over the past six years, but in our community visits, we are always hoping to engage with as many new women in the study as possible:

The key to this is to always look for that particular individual that is either part of the community or intertwined in it somehow ... I am not viewed as a ‘stranger’ therefore getting these First Nations women to listen to what I had to say wasn’t hard. They were actually inquisitive and let their guards down, but let it have been someone else who wasn’t as familiar with this area it would have been a greater challenge. Being culturally sensitive is going to get you the furthest with First Nations women. [CBRA]

RATIONALE AND DISCUSSION OF COMMUNITY ARTS PRACTICES IN FOCUS GROUPS

There is little research that investigates explicit research practices which are incorporated into the research design to enable better dialogic communication between researchers and participants in the data collection phase.

In our study, we specifically used textile arts as a means to increase discussion, improve communication, and create community awareness, thereby intentionally attempting to enhance the quality of our data collection and the

authenticity of our yet to be co-created educational curriculum. We wanted to hear what the women had to say about how the curriculum should be taught and what it should include.

In order to improve the quality of engagement and participation in the focus group, our team offered everyone an opportunity to speak if they wished to, by using a talking stick in the shape of an HPV stuffed toy. The talking stick has traditionally been used by Indigenous peoples and more conventionally is an ornately carved staff or a feather. The stick is passed around the circle and allows the person who is holding it to speak (see Wade, 1996). In our focus group, the playful HPV plush toy was introduced to intentionally relax and “soften” the atmosphere:

You got to get a laugh in there. Despite the serious issue ... They always laugh at themselves ... [The activities] broke the barriers, broke the ice. And everyone had their own points of view. People were talking about things that probably they never ever brought up, you know. [Participant reflecting on arts integrated focus group]

THE USE OF ARTS AND CRAFTING IN RESEARCH

Arts-based research (Barone & Eisner, 2013; Leavy, 2015), arts-informed inquiry (Cole & Knowles, 2001b), poetic inquiry (Prendergast, Leggo, & Sameshima, 2009), and other forms of research which involve the arts are recognized as valid qualitative research processes. When the arts are integrated in research design, extended possibilities are created for the form to inform content (Knowles, Promislow, & Cole, 2008; Sameshima, 2007) and for dialogic investigation to be enriched (Sameshima & Vandermause, 2008).

Some studies aimed to teach cervical cancer prevention in diverse cultural populations have used the arts successfully, employing colorful flip charts, song, dance, ritual, ceremony, storytelling and talking circles (Strickland, 1999). Russell and de Leeuw (2012) have used a combination of journaling, photography, collage and painting in their study with women and cervical screening in British Columbia, noting that the art component of their study helped create personal connections and trust. The arts have been explored in projects with the intention of increasing women’s awareness in health issues. Mayfield-Johnson, Rachal, and Butler III (2014) used narratives and photographs in their research methods when they engaged community health advisors to speak with vulnerable populations for the promotion of women’s health.

Chur-Hansen and Koopowitz (2004) contend that an added benefit to using arts in research is the value it can add to the physical and psychological health of those who have experienced traumatic life experiences. While arts-integrated research includes both fine art and lay-art (art created by non-experts), the success of the art is based on its purpose and function. Translated through the literary arts, this means that an entertaining story is not enough to be called research. Research art requires significance through pedagogical or theoretical import (also see Cole & Knowles, 2001a; Denzin, 1997). Art as a research tool

or vehicle must have intended function and maintains its value in a relational network including the maker, and the viewers who are engaged.

In line with feminist methodologies that support research for and by female community members rather than more traditional research on or about women; Ironstone-Catterall et al. (n.d.) included the voices of vulnerable women from the sex trade industry in their study. Similarly, Sameshima, Vandermause, Chalmers and Gabriel (2009) included the research participant as a co-author of their book on methamphetamine addiction and recovery. Building capacity among participants is important in all the aforementioned studies. These projects incorporate social justice methodological frameworks that encourage attention to equity, marginalization, stereotyping, social oppression, community involvement, and consideration of long-term impacts:

Health education in regards to many things, not just limited to cervical cancer, is really lacking in these communities. By creating a yearning to know more about women's health and the human body we can (and will) create a trend that could change generations, allowing First Nations to understand all the research that has to do with health and well-being. Passing this knowledge on for generations to come is the greatest asset for change. [CBRA]

Crafting in research has also become more prevalent in recent years, particularly with community-based arts education projects. Paintings, drawings, photographs, graffiti walls, collages, mapping, textiles, clay, woodwork and scrap-books incorporated into participatory studies been found to open dialog and improve communication (Christensen & James, 2000; Coads, Plumridge, & Metcalfe, 2009; Gibson et al., 2005; McKellar, 2015; Pridmore & Bendelow, 1995; Punch, 2002).

COMMUNITY-BASED ART MAKING

As people of a community join together to participate in an artistic practice, they engage in what can be referred to as community art. The intentions of community art are to assist in community connections and strength, while providing a space for creativity and expression. Lowe (2001) suggests that “creating a piece of art and establishing a sense of community” (p. 264) are the focus of community art.

Indigenous women have a long tradition of developing and making handicrafts often with groups of women sharing space and storytelling as they work (Williams, 2012). Non-indigenous Canadian women too have a tradition in needlework and handicrafts (Huneault & Anderson, 2012). The act of needle felting, although new to many people in the focus group, echoed familiar community crafting practices—women working on handicrafts independently but in community, much like a knitting club. Chalmers (1987) explains that “art still edifies people. It can maintain and improve their collective existence. Art, directly and indirectly, may bolster the morale of groups working to create

unity and social solidarity” (p. 4). In combination with the artistic process, potential for community growth can be inspired in the spaces where these gatherings exist. Greene (1995) describes that space for community “ought to be a space infused by the kind of imaginative awareness that enables those involved to imagine alternative possibilities for their own becoming and their group’s becoming” (p. 39). In our project, this is the participants’ understanding that HPV is prevalent but not always dangerous and that screening is the action of taking charge of personal wellness. The priorities of community art can be described as creating spaces for people to feel supported, encouraged and connected to others, while inviting and facilitating exploration of creative practices. The spaces for community art are often described as safe spaces (Hoffman Davis, 2010; Lowe, 2001), offering a communal meeting ground that is welcoming for participants.

Community art is encouraging and inclusive in its nature, laying foundations for strong community connections. The presence of each individual involved is valued and is essential. This includes facilitators as well as participants, each offering a unique contribution to creative practices and establishing an inclusive environment. Krensky and Lowe Steffen (2009) explain this collaborative energy in saying “the artist or art educator facilitates, rather than directs, participants through a process that encourages them to dream and empowers them to create” (p. 20). Community arts create spaces for individual and collective empowerment, individuality, self-expression, and collaboration:

We need to create the sustainability in woman’s health on reserves by keeping awareness active. The First Nations communities want this and want to feel they are equal to mainstream citizens. [CBRA]

Community arts provide spaces to share ideas and concerns, and facilitates ways to act upon them. It is essential that the participants involved have an active role, within this process, seeing as community art practices depend on “community consultation” (Kay, 2000, p. 419). Such active roles can be described as a part of social justice art making. Dewhurst (2010) believes that “as long as the process of making art offers participants a way to construct knowledge, critically analyze an idea, and take action in the world, then they are engaged in a practice of social justice art making” (p. 8). Community art can be used to bring people together, offer safe space for conversation and creativity, as well as encourage feelings of empowerment and strength:

“You’re not supposed to talk about that stuff ... It was almost like a secret.”
[Participant]

THE PILOT FELTING GROUP

Our focus groups have two aims: to provide community education about HPV and cervical cancer and to seek advice from the women on how best to develop an educational curriculum on HPV and cervical cancer. In thinking about

learning as relatedness, we considered how we might foster Peter McLaren's (1991) advice that "a politics of field relations must be grounded in eros, in passion, in commitment to transform through a radical connectedness to the self and the other" (p. 163). Since the team sought to seek advice from participants in focus groups pertaining to the barriers to screening, HPV, and cervical cancer education, we wondered if felting might help us develop a "radical connectedness":

I believe these [felted balls] by far were the absolute most efficient way to collect data, inspire ones' thoughts to flow freely and to get women to engage. It also helps to leap over the barriers of profession to more casual environments that are less intimidating for these community members/participants. To educate and bring awareness through social atmospheres is absolutely the way to go. [CBRA]

Our intent was to pilot felting with participants during a focus group meeting. We sought to promote active translations of meaning-making by participants in order to advance connotative meanings beyond cultural significations. We wanted to nurture women's sense of agency and understanding about cervical cancer through education, and to take charge of their own wellbeing metaphorically through their creative reinventions of the HPV balls (Figs. 2, 3, and 4).

The use of crafting echoes the promotion of multi-disciplinarily, pluralistic, and polysemic research (see Hall, 1973). There is an effort to intentionally create "inter-textuality" (Hall, 1997, p. 232) whereby meaning is contingently manufactured on multiple platforms thus creating various works which mirror and reflect each other. This echoing is the physical symbolic representation of individuals in community who "look different" but are the same. At the end of our focus session, the collection of felted balls is a powerful means of "seeing" a created community. We do not view the symbolic fabricated community of balls lightly. The collection is a material witnessing of our collaborative efforts to begin construction of our researcher/participant relations.

This felting activity is not simply a pedagogical strategy of community building, nor is it simply a research tool; rather, it is a reflexive rendering of individuals within a contingent and uncertain world of self-accountability. While the

Fig. 2 Sample wool felted HPV ball, 2014



Fig. 3 Sample wool felted HPV ball, 2014



Fig. 4 Sample wool felted HPV ball, 2014



researchers craft their own balls at the same time that the participants worked on their felted creations, the researchers, usually the outsiders, are then observed as an integral part of this contributory process where “[facilitators], learners, subject matter, and milieu are in dynamic interaction” (Clandinin & Connelly, 1992, p. 392). This crafting process brings the researcher and participant to a common space where dialog can become easier. Shopes (2011) explains that in interviewing, “it is not simply someone telling a story; it is someone telling a story in response to the queries of another; it is the dialogue that shapes the interview” (p. 451). The crafting enables the interview dialog to be released from the post-colonial researcher/participant relationship:

When we had the focus group, a lot of the ladies, the ones that really aren’t inspired to say much, just listen, but when I noticed when she, [the researcher], popped these out, we started doing these, and the conversation just started getting better ... things started coming out. There was more talk about cervical cancer ... It was good. It was good. [Participant reflecting on the needle felting focus group]

Processes

Sameshima and Slingerland hand-dyed individual batches of fleece Slingerland had sheered from sheep at a local farm. After washing, drying, and dyeing, these materials were used for the HPV balls and the artworks “Growing Wellbeing”

to be introduced later. The object here was to develop an art process from its origin in order to reflect a deep care for this research. The felting process of pressing fleece into a styrofoam ball is a very forgiving activity in that if you do not like what you have done, you can pull it out quite easily and continue with a new design. An HPV ball can be created within 30–45 minutes.

This pilot focus group conducted in 2014, involved approximately 15 community women, a project coordinator, an intern, and two team members (Pauline Sameshima and Ingeborg Zehbe) and took place in a rural community health services building. The CBRA arranged for women to attend the meeting and participants were offered a honorarium and lunch. This focus group took place in a large room with the tables set up in a square, in a formation as close to resembling a talking circle as possible. The session began with lunch which the researchers had brought with them. After lunch, the participants were guided through hands-on instructions on how to needle felt an HPV ball with fleece and a felting needle. While participants felted, the team guided the conversation with PowerPoint slides. Having the visual questions and images on the slides supported both auditory and visual learners.

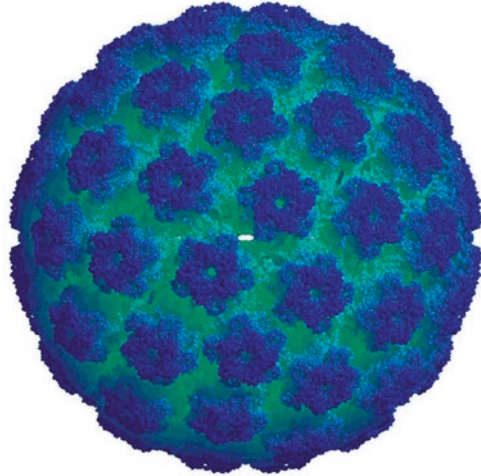
It is well known that blending the arts with content in educational settings has demonstrated increased learning and engagement (Burnafurd, April, & Weiss, 2000; Gelineau, 2004). During the focus group meeting, while talking informally about HPV and cervical cancer, participants were given the opportunity to make their own “HPV balls” depicting the HPV particles (also referred to as “virions” or “capsids”) in a playful manner. The team provided participants with several printed images of atomic models of the papillomavirus capsid (Modis, Trus, & Harrison, 2002). Figure 5 is an image of the HPV capsid model created by Dr. J.Y. Sgro (2004) which is provided by Virusworld, University of Wisconsin-Madison, for non-profit educational use.

Some focus group participants fashioned a likeness of the round HPV capsid model with its repeating pattern, guided by the printed images laid out on the tables, while the majority of women created free-flow designs, creatively and metaphorically taking ownership of the virus and their personal wellbeing. Here we propose that the making of the HPV balls in a focus group setting where we are talking about HPV and cervical cancer screening enhances knowledge and education, and potentially “tames” fears of this cancer-causing virus through the intermix of craft and play, and encourages participants to ask questions in their own time and shape their own health futures:

It helps with the brainstorming too I think. I think it helps with the ideas flowing because you’re fiddling and you’re thinking. [Focus group participant]

The focus group session was recorded and later transcribed. From the transcription, the comments about the felting activity and how the felting activity impacted participant thinking were extracted. Some of the comments included, “This virus is too pretty! This is a bad virus. It should be ugly”; “That’s what I’m thinking. It’s supposed to be an HPV virus. I really wouldn’t want it in

Fig. 5 HPV capsid model by Dr. J.Y. Sgro (2004). Image provided courtesy of Virusworld, University of Wisconsin-Madison.



me.”; “Tell them to put a happy face on it.”; and “Turn the ugliness into something beautiful.” These comments raise attention to the women’s authority in directing their own wellbeing.

Additionally, we also noted a deeper commitment by women to share their learnings in their communities:

I think this whole thing that we’re doing now is a great way because we have different ... ways. But let’s say that the materials that I learned here today and stuff like that—I will certainly be discussing that with my friends and people that I know, spreading the word. [Focus group participants]

This comment and others suggest a movement toward community care by the participants through their experiences in the crafting focus group. Rosal (2010) argues “art is not solely for its own sake (although this is a perfectly sound notion); we believe that art is the cornerstone of exploring and building one’s self as a member of a community” (p. 2). Maxine Greene (1995), educational philosopher and social activist, suggests that,

At the very least, participatory involvement with the many forms of art can enable us to see more in our experience, to hear more on normally unheard frequencies, to become conscious of what daily routines have obscured, what habit and convention have suppressed. (p. 122)

Crafting to Increase Dialogic Collaboration

In addition to the marked improved and open verbal dialog noted by the researchers between this focus group with felting and focus groups without felting, there was also a greater sense of ease, comfort, and camaraderie in the felting session. There was noticeably observed improved engagement in

discussions guided by the PowerPoint slides and the researchers also noted that participants spoke to one another throughout the session. In previous sessions, the dialog pathways tended to be predominantly between the researchers and participants (researchers asking questions and the participants answering). During the wool-felting session, the focus on the researchers was lessened and the focus was placed on the content issue (increasing cervical cancer screening). Crafting created value in the pedagogical content:

It brought almost like maybe a soothing comfort, to maybe a little bit of unknown tension cos everyone was strangers Most of the ladies hadn't met [the researchers] yet ... so now we feel like we're on the same level. [Participant reflecting on the needle felting focus group]

“Value creation” is a functional educational theory developed by Tsunesaburo Makiguchi (see Sharma 1999), which is used to develop self-reliant, self-confident, and self-generating learner identities. Sameshima and Slingerland (2015) have described Makiguchi’s pedagogy as reparative, in that in redefining the roles of teacher and learner, or in this case, the researcher and the participant, the value is no longer in the answers to the researchers, but rather, the community responsibility to increase cervical cancer screening rates:

[Needle] felting I felt brought a connection to the group, bringing all these different women together and allowing them to find a common ground of comfort and diversity (allowing ideas to flow and the creation of thought). Shared through [needle] felting, were different ideas, opinions and scenarios. [CBRA]

Theoretical frameworks which shape understanding of arts integration in the qualitative art portions of this project draw from contemporary perspectives on new materiality (Barad, 2007; Deleuze, 1994; Fowler & Harris, 2015; Lather & St. Pierre, 2013). We approach artifacts with wonderings of “what is this artifact’s function?” rather than asking “What does this artifact mean?” (see Boulton-Funke, 2014; O’Sullivan, 2006). Philosophies which support post-humanist views (decentering the subject), or developing non-binary approaches (seeing instead an aggregate of range) align well with our intention as researchers to find common ground with participants in order to communicate more authentically:

I think what you said about leveling and breaking down the hierarchy is really important too because that is part of this kind of a research model. It’s really thinking about how people can talk together in ways that are comfortable. In the session I participated in, when I’m listening to people talking to me about something I don’t know about, it takes me a while to know the questions I want to ask. And this gave me a long period of time in a kind of organic way. I could lean to Ingeborg and ask, ‘Well what about this?’ ... it makes everyone in the room much more equal. [Team member reflecting with participants on her needle felting experience]

In new materiality philosophies, the HPV ball is not an object outside or separate from the woman making the ball (non-binary). In post-representational theories, the representation (art) is not separate; rather, it is an entanglement of what is already a part of the person. As the participant fashions the design on the styrofoam ball, she is involved in a knowledge-making practice, materializing her own conceptions (see Barad, 2007):

As you're doing that, you're poking that thing, You're thinking, 'Wow, in reality, you know the particular germ, whatever it is, could possibly be inside me ... you're also thinking about that as the time goes on. [Participant reflecting on her participation in needle felting focus group]

GROWING WELLBEING

As part of Sameshima's research practice, she makes art as way to synthesize and think through research issues. Sameshima noted that in a previous arts-integrated exercise, where she had created a slideshow video of snapshots taken on a community visit (<http://www.accssfn.com/researcher-renderings.html>), the finished work brought forward the moments of despair which hung like clouds of memories in the neighborhood. There is nothing specifically tangible to point to but that "the embodiment of inequity" (Adelson, 2005 p. S45), earlier mentioned at the start of the chapter, was evident at the community visits.

The notions of reparation and healing though mindful, embodied, authentic, and wholesome research design reflect the processes and choices made in developing the artworks below titled "Growing Wellbeing" (see Figs. 6 and 7). The background is a worn wool blanket found at a thrift store. Here the choice to reuse, rather than to purchase new was one way to explore notions of recovery—a discarded item finding new life and beauty.

The artwork will have different meanings for people. For Sameshima, the art serves the function of making meaning of her work on this project. She writes:

During the felting focus group, one of the women said it felt good to sit and work with her hands because her body was sore from gardening the day before. The idea of a garden began with that seed, but as time progressed, I began to see many overlaps with the way the relational in our focus groups could progress and how my first edible garden in Thunder Bay would evolve. I moved to this region three years ago, and it has taken that much time to prepare the space properly. The first summer, my husband and I worked on the front landscape; the second year, we built a fence to keep the deer out; and the third year, we planted seeds. Our work in Indigenous communities has to be slow and patient. We are growing ourselves together, learning how to grow, entangling and enmeshed, and in that entanglement, supporting one another. There are no roots. We do not live in these communities and thus we are not permanent. There is diversity, wildness, and a sense of apprehension too, because of the unknown. There are also budding possibilities—blooms and surprising burgeonings.



Fig. 6 Pauline Sameshima (2015). Growing Wellbeing I. Needle felting on stretched wool. 26.5 × 34" framed

A participant looking at the artwork explained that she saw:

A picture of a big family with things that need to be addressed. There's something wrong and needs to be fixed ... Over time, these things will go away. [They] are not permanent. You're always going to have change and growth. [Participant response to the artworks]

Arts-integrated processes as part of a pilot experiment in an educational focus group data collection design in this large mixed-methods study to create awareness for cancer prevention in Canadian Indigenous women was successful, assisting the team in recognizing important areas to further consider. The craft of making needle felted HPV atomic capsids during the focus group



Fig. 7 Pauline Sameshima (2015). *Growing Wellbeing II*. Needle felting on stretched wool. 26.5 × 34" framed

discussions highlighted observations including: increased engagement and value in learning about HPV, community creation through conversation and camaraderie among participants, improved dialogs between researchers and participants, comments from women on directing their own wellbeing, and participants' agency to share the information with others. The researcher's art making of the pieces "Growing Wellbeing" reveal the complex intradependent and often challenging organically transitory nature of researcher-participant relations in developing long-term Indigenous projects.

The impact of this research project will be measured in time through the potential increase of screening and the decrease of cervical cancer in these and other Canadian First Nations communities, but the social impact of this research through increased personal agency in directing wellbeing, increased

community care and responsibility, and the development of non-hierarchical spaces between researchers and participants, to support community health capacity development is our hope.

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Cello Lessons and Teargas: War, Peace and Music Education

Laura Hassler and Chris Nicholson

INTRODUCTION

Music is there in the peace and in the violence, the good times and the bad. Its potential to communicate messages, to motivate people and to inspire emotions makes music a powerful resource, rooted in the elemental commonality of humanity. Meaning of music is based on that humanity; in the relationships present in any music-making and in the motivation of the musicians, the listeners and the composers (see Blacking, 1983; DeNora, 2000; Frith, 1998; Small, 1998). This chapter explores Musicians without Borders' work to appropriate music's potential to affect positive social change in post-conflict contexts, and the role of music education in that process. The first section will outline the background and the ethos that guides Musicians without Borders' work, while the second section will present narratives and reflections from project work. A concluding section will discuss the possible wider implications to music education.

BACKGROUND AND GUIDING ETHOS

Musicians Without Borders

During the Balkan wars in the 1990s, a group of European music educators and peace activists came together around a new idea. Grieved by the suffering of their neighbors and increasingly frustrated at the impotence of the

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“international community” to address the conflicts causing that suffering, they embarked on an experiment to link with musicians around the world and dedicate creativity, skills and knowledge to reconciliation, addressing war trauma and building a culture of non-violence. Inspired by medical professionals who had joined together to help heal the physical wounds of war, the initiative took the name “Musicians without Borders”.

Today, Musicians without Borders is made up of music educators, performing musicians, music therapists, non-violence trainers, community music specialists, project managers, organizers, administrators and volunteers. The organization works to pioneer the application of music to grassroots peace-building and reconciliation and to healing the wounds of war. With active, long-term programs in current and recent conflict regions in the Balkans, the Middle East, Northern Ireland and Central East Africa, Musicians without Borders works with local musicians and partner organizations on sustainable programs that comfort the victims, empower young people for the future and bring children joy and hope. Musicians without Borders’ slogan is: war divides, music connects.

Divisions and Connections

Musical connection can be the sound of 1000 children clapping, or the urge to dance when a traditional rhythm sounds. It is the raw invitation for expression sounded in the 1,2,3,4 of The Ramones by young rockers in Kosovo, and it is the tentative, out-of-tune safety of a first cello lesson in a refugee camp in Palestine. Within these sounds, connections are made between people and within each person. In these moments, music is the communication, the interaction and sometimes even the therapy (see Malloch & Trevarthen, 2009).

Music’s capacity to facilitate connection is central to Musicians without Borders’ work, but always with the cognizance that the same capacity can be used to connect groups of people for the exclusion and detriment of others. In the 1990s, a thriving Balkan pop and rock music culture was replaced by an insidious new music genre called “turbo-folk” (Cvorovic, 2014). Financed and promoted by nationalist interests, turbo-folk hijacked regional folk tunes, added aggressive beats and hate-filled lyrics, propagating hatred and fear of “the other”. While rock musicians were isolated and deprived of chances to perform, record and tour, turbo-folk thrived and added to the war fever. Every ethnic group had its own variety, inciting violence and division from the trenches to the youth clubs throughout the war-torn region.

In pre-genocide Rwanda, musicians wrote and performed songs advocating ethnic cleansing: hate-filled songs about “cockroaches” and “snakes” were broadcast increasingly on radio, the main source of news and communications. These songs were effective in connecting people; connecting one group by pitting it against the other. Indeed, the UN International Criminal Tribunal for Rwanda tried Simon Bikindi, one of Rwanda’s leading musicians, on “charges of conspiracy to commit genocide, complicity in genocide, direct and public

incitement to commit genocide and persecution as a crime against humanity” (Prosecutor v Simon Bikindi (2008) ICTR-01-72-T, p. 1). Among the charges was the allegation that he had written and used his music to propagate genocidal ideology and to rally the militia to commit acts of genocide.

These and other stories serve as warnings and reminders of the need to anchor any work in fragile communities within a framework based on the mantra of “do no harm”. Musicians without Borders actively applies the principles of nonviolence—respect, trust, authenticity—to music’s capacity to create and increase empathy.

Empathy and Music

Empathy is intrinsic to musical processes. It is “connected with the perception, interpretation and emotional reactions to music” (Greenberg, Rentfrow, & Baron-Cohen, 2015). Indeed, regular participation in musical activities has shown to lead to “a significant increase in empathy” (Kalliopuska & Ruokonen, 1993). The implications of this have great significance to the practice of music for healing and peace-building in regions struggling to overcome the disastrous social consequences of war and armed conflict. Conflicts are built on the premise of difference, for example, along lines of ethnicity, nationhood or belief. Such a narrative of distinction negates empathy for “the other”, and can perpetuate cycles of violence. Communal action that promotes empathy is one tool in breaking such a cycle.

Since 1999, Musicians without Borders has experimented with the application of music in different regions and conflict contexts and found theory to hold true across the musical spectrum: teenagers playing heavy metal in a rock band, old women in a refugee camp singing softly together, children using their bodies as drums in a “body-percussion” orchestra—all are participating in a shared experience, based on the listening and acknowledgment of others that are essential factors to a group process for well-being (Bion, 1961).

Guiding such processes with survivors of war, loss and displacement, or with people growing up in the shadow of recent or current armed conflicts, requires musical, didactic, pedagogical and communications skills. As such, in educative training courses for MwB Community Music Leaders, Musicians without Borders incorporates nonviolent approaches that include empathic listening, and that are grounded in core principles:

- Value every person’s music: honor all participants, encourage musical creativity and progress, not based on arbitrary standards or markings, but based on progression and willingness to join a shared musical space and move within it;
- Context: awareness and sensitivity to the complex, layered dynamics within any “conflict” environment, such as past traumatic experiences, depression or stress, physical health issues, domestic, school or community problems, and the impact of these on participants’ behavior in the group;

- Be a facilitator: a teacher whose main goal is to empower others, above and beyond the teaching of specific skills.

(Musicians without Borders, 2015)

NARRATIVES FROM PRACTICE

The vignettes included in this section are drawn from the personal experiences of project managers and trainers in Musicians without Borders' projects. They are included here as illustrative of both the contexts and practice of work, and in order to give presence to the participants in Musicians without Borders' music-making around the world. Where necessary names have been changed and details omitted to maintain the safety and confidentiality of participants.

Rock in a Hard Place—The Mitrovica Rock School

Ivana and Rakella are best friends. They are also the singers in rock band Relentless. One a tightly wound don't-mess-with-me type, the other an astral dreamer freely losing herself to the music and her audience, the girls couldn't be more different, but when they take the stage together—blaring guitar riffs and pounding drums behind them—their connection is palpable and their energy riveting.

Relentless doesn't get to play very often. The band comes from Europe's most divided city, Mitrovica in Kosovo, where ethnic Serbs and Albanians live on opposite sides of a river. The band's members are both Serb and Albanian. Mitrovica's main bridge has been barricaded for years, and there are regular flare-ups, riots, demonstrations and shooting incidents. In their own city, Relentless cannot meet for rehearsals, and no one could imagine a mixed band performing together, even 16 years after the war. Once or twice a year, there are joyful reunions in neighboring Macedonia with feverish days of rehearsing, recording and then finally getting back on stage together to share their music. At home in Mitrovica, they stay in touch online, sharing new ideas for songs, and Ivana and Rakella sneak across the bridge at unguarded moments to play acoustic guitar, sing together and sleep over at each other's houses.

Ivana and Rakella are two of more than 800 young people who have studied rock music at the Mitrovica Rock School. The Rock School was established in 2008 to restore the troubled town's pre-war heritage as a no-borders rock music breeding ground. The school offers quality rock music education and recording, performing and touring experiences to aspiring young musicians from north and south Mitrovica, connecting youth (ages 10–23) across the city's divide. To start the school, Musicians without Borders forged a successful partnership with the local NGO Community Building Mitrovica (CBM), the Dutch Fontys Rock Academy and Mitrovica musicians from both sides. CBM facilitated the school's first years of organizational and administrative support, the Fontys Rock Academy guides the young staff in developing curriculum, while Musicians without Borders oversees project development and supports

its reconciliatory core mission. Local musicians were the Rock School's first teachers but these days, most teachers are in their early 20s, themselves former Rock School students who have come up through the ranks.

Guided by the Fontys Rock Academy's theory of "demand-driven learning", the Mitrovica Rock School works with a curriculum that can be molded to meet students' individual learning goals (Mitrovicarockschool.org, 2016). Usually, the starting point is the repertoire being learned by the student's band, from which the student and teacher discover which technical skills need work. The school's curriculum, adjusted to meet each student's musical taste and ambitions, leads them through levels of proficiency and helps them grow as band members. Team work, cooperation, creativity and compromise are central concepts in this educational approach. Most students start by playing covers, but these days, Rock School students are encouraged to write their own songs from early on. Those interested receive training in sound engineering, concert organization and project administration. As kids from north and south are unable to meet in Mitrovica, the Rock School brings them by bus to Skopje in neighboring Macedonia for annual summer and winter schools and, when possible, organizes special training weeks and tours. Rock School bands have toured in Berlin and in northern Italy, as well as the Netherlands and Macedonia.

Unlike many international attempts at reconciliation and dialog, the Mitrovica Rock School avoids openly addressing differences, but rather creates a neutral platform where young people meet through their shared passion for music. The Rock School takes their musical ambitions seriously, offers them real opportunities to develop their talents and lets the music do the rest. And it works: registered in 2012 as an independent local organization, the Mitrovica Rock School is today the only shared institution in the city of Mitrovica. And the kids keep coming. Many now play in Kosovo's most successful rock bands, and the Mitrovica Rock School itself now boasts ten interethnic bands.

Musicians without Borders' project design for the Rock School is based on the premise that music connects, and that young people, given the chance to meet as young musicians in a safe, neutral space, will take that chance, forge their own friendships within it and welcome the opportunity to expand their horizons.

In this post-war embattled city, it is music that provides the conduit for empathy, in a context where misunderstanding, ignorance and bigotry are prevalent. Coupled with new perspectives for their own futures through music, the natural and genuine friendships formed at the Mitrovica Rock School may be the city's best hope for a peaceful future.

From Birdsong to Brave Roses, From Woman to Woman

When Almerisa first went out to the refugee camps to sing with the women, she couldn't use the word 'music': music was for celebration and happiness, but anathema for those living their lives in endless mourning. So she called it 'relaxation therapy'.

More than 20 years after the end of the war in Bosnia, they still exist: the isolated, impoverished refugee camps—euphemistically called ‘collective settlements’—that were hastily built by international aid organizations to accommodate thousands of people who had fled or been driven from their homes. Some people have been relocated, but many still have no other place to go or no will or desire left to move. In eastern Bosnia, most of the camps are populated by survivors of the genocide in Srebrenica: the now older women, whose husbands and sons were among the more than 8000 brutally murdered in July 1995; and the younger ones who were the children, who with their mothers and grandmothers were bussed out of the beleaguered ‘UN safe area’ before their menfolk were killed.

Almerisa is Musicians without Borders’ music coordinator in a pilot project called *From Woman to Woman*. Working in cooperation with the Bosnian women’s organization *Snaga Zene*, she led a process designed to bring music back into these lives of loss and permanent grief. She started by setting up a choir in Tuzla for city women who had also lived through the brutal war and for whom singing together helped their own processes of healing. But the choir, called *Brave Roses*, had another goal: to sing for, and with, their less fortunate country-women in the refugee camps.

Musicians without Borders sent trainers to work with young singers and dancers, to prepare them to support the work in the camps. Several of them then joined Almerisa in weekly visits to the refugee women. They quickly learned that ‘music’ was no longer an acceptable activity for the women, who felt that singing, dancing or even listening to music would dishonor their lost family members. But moving slowly in a circle to the recorded sounds of birdsong, rushing water, a bell, a gentle harp was relaxing and brought shy smiles, and the ‘relaxation therapy’ was quickly accepted. Almerisa gradually moved to using small percussion instruments, and the women loved shaking or tapping rhythms. Then easy call-and-answer songs, and the voices slowly joined in the melodies and simple words from ancient African or Native American chants.

One young woman, who had at first refused to come to the ‘relaxation’ sessions, later asked Almerisa to lend her the CD with the beautiful sounds, and then wanted a copy because it had allowed her to sleep well for the first time in years.

By the time the *Brave Roses* choir came to visit, the women in the camp were singing together and even dancing the old folk dances. The city ladies of the choir described their own deep satisfaction at having been able to share beloved traditional Bosnian songs with their fellow country-women. Helping the camp women in this way also empowered them in their own processes of recovery.

Through the connecting resources of music-making and shared culture, the women rediscovered the joy of community. Music education was necessary to this process, to help the women access these resources. Empathy drove the *Brave Roses* in their objectives, and shared music-making became an expression of mutual empathy.

For Musicians without Borders, this was a first pilot project using music to help address severe war trauma in women survivors, laying the basis for future work to expand this experience and knowledge to make it available for use with women war victims around the world.

Cello Lessons and Teargas

‘The cello lessons are every Tuesday and Thursday afternoon,’ explains project manager and cello teacher Fabienne, ‘unless there is too much shooting or tear gas’.

Shooting, tear gas, tanks entering the refugee camps that have been “home” to their families for 70 years, house searches, fathers and brothers taken away to prison: this is daily life for thousands of Palestinian children growing up on the West Bank. What relief can music bring to children in such an environment? Quite a lot, as it turns out.

Musicians without Borders started working in Palestine in 2008, in a cooperative project with a Palestinian non-violence organization. In the first project year, our international trainers worked with 15 young men from Bethlehem’s three refugee camps. The trainees had been selected by the camps’ cultural centers for their leadership potential and their willingness to work with children in their own communities. The training year focused on learning the musical, didactic and pedagogical skills of “community music”, while being coached in non-violent leadership, communication and conflict resolution. Central to the training were not just the skills needed to teach a song or a rhythm, but also learning to exude the natural authority and presence that make physical or verbal violence or coercion unnecessary in working with children, rather learning to use positive energy, charisma and creativity. Non-violent communication and conflict resolution skills help the young workshop leaders learn to work as a team: to support each other, to give and receive feedback, and to create an atmosphere of trust in the group, so that every child feels valued, an equal and honored participant.

The project has grown organically. In the second year, in order both to reach more children and to include young women as leaders, we recruited teachers and social workers, offering these professionals the added value of community music and non-violence skills. A young, deaf social worker who joined the course proved to be one of the most talented workshop leaders, with a special gift for working with children with special needs. Together with the project manager, she helped to expand the project’s target groups to include deaf youth and special needs children.

Of the first group of young male trainees, several were enthusiastic rappers. They practiced in a basement room with a simple laptop but were limited by lack of equipment or musical background, and faced suspicion in their own communities because their chosen form of music-making was alien to the community’s traditional culture. Musicians without Borders found funding to build them a studio (in the garden of one rapper’s grandfather’s house), brought in trainers in beat-making and electronics, and taught the rappers how to teach their art to younger children.

To date, the Palestine Community Music program has trained more than 150 teachers, social workers and youth leaders to organize and run children’s

workshops in singing, playing simple instruments, dancing and teaching musical trust-building games. The project is based in Bethlehem, but trainees come from all over the West Bank and, as a result, thousands of Palestinian children now make music together. The young rappers lead rap workshops for children, bringing their proud pupils into their studio for the thrill of recording their own rap songs. Their contributions to children's welfare and development have earned them respect in the local community, where the rappers are now looked upon as teachers and mentors for the younger ones. The project also brought deaf youth and rappers together to produce a clip with their own rap ("signed" by the deaf youth), that was subsequently picked up online and used to raise awareness throughout the region during "Arab Deaf Awareness Week".

A new partner is "Sounds of Palestine", a project that uses El Sistema's methodology to bring structured instrumental and choral teaching to children in two Bethlehem refugee camps. Palestine's first "refugee orchestra" is an early proud result. Sounds of Palestine and Musicians without Borders cooperate in "The Musical Playground", a year-long project involving whole school populations, teachers and parents in musical performances and community events. In the Musical Playground, MwB community music leaders work with Sounds of Palestine's music teachers and ensembles in a creative process culminating in a day of music for the entire school community.

Educating teachers and MwB Community Music Leaders to facilitate music with children is central to the project in Palestine. The leaders' capacity for empathy for marginalized children has been encouraged and nurtured by Musicians without Borders' principles of practice. They develop children's skills and knowledge to allow their participation in orchestras or large community music performances. For the children, the moments of music-making are safe times within an unsafe life. The project team works to expand that feeling of safety, to build children's resilience and give them tools for constructive, positive lives. The leaders report that the project also gives them self-respect through the chance to contribute to their own communities. In the words of rapper and community music leader Muhamad:

Musicians without Borders was my door to the hearts of deprived and neglected children. Musicians without Borders is the school from which I never wish to graduate.

Boom, Chuck, Safety: Rwanda Youth Music

Her smile projects a welcome to the circle of young children who gaze at her with the hope that something wonderful may soon happen. There are drums placed in the middle of the circle, and a suitcase that they know contains all kinds of shakers, sticks, and sounds.

The young leader beats one hand on her chest and simultaneously expels the sound "boom", then claps her hands and shouts "chuck". She slaps her thighs "tu tee tee", Clap "chuck". She looks around the expectant eyes, drawing them in once more.

“Boom, chuck, tu tee tee, chuck; Boom, chuck, tu tee tee, chuck.” There’s a combination of giggles, booms and chucks from the group, and they try to imitate their leader’s easy, flowing movements.

Breaking it down, she helps them to begin with the “boom”, beating a hand on their chests and lowering their young voices to imitate a bass drum.

“Chuck” and a clap is easy.

Slow motion “tu tee tee”, they slap on their thighs, and repeat until it is mainly sounding in time.

“Chuck”

“Wow!” says the young leader, “let’s try together”. Her smile never deviates. She laughs with the children as they make mistakes, and she gives some small help where it’s needed so everyone can manage to join in together.

“Boom, chuck, tu tee tee, chuck; Boom, chuck, tu tee tee, chuck”

“Wow!” she says again, walking to the center of the circle. She takes one drum back to her place, looks around the group and then beats once in the middle of the drum’s skin, again expelling the sound “Boom”—connecting this new sound with the previous.

Ten minutes later the large group is working in three sub-groups, one playing on djembés, one playing shakers, and the third group easily managing the original body percussion rhythm.

“One, two, three, four, stop!!” she shouts, “and change! OK! One, two, three, four, Go!!” and the sub-groups swap their roles, different children happily playing drums, shakers and their bodies.

The Rwanda Youth Music program has made musical support available to young people living with HIV through a medical partner organization. Musicians without Borders has developed a framework that includes music therapy, music teaching, a music drop-in room for young patients, community music-making and Community Music Leadership training. The aim is for young people to be able to access the benefits of music that they perceive and need in a way that is appropriate for them.

During Musicians without Borders’ first visit to Rwanda in 2010, two experienced workshop leaders, Danny and Fabienne, taught songs, games, rhythms and dances to children during a summer camp for young people living with HIV. They taught music so everyone could play and have fun together. The musical activities were beautiful things, designed for the children to share and to express themselves creatively.

Following that first trip, Musicians without Borders and the medical support organization explored a partnership. Both organizations had witnessed transformation in the children and felt the approaches used should be continued. Danny returned to Rwanda to work with youth leaders, together developing the outlines of a training program that could be meaningful to the young people’s role as “peer parents” and role models to younger children affected by HIV/AIDS. Those plans led to the first training cycle of Rwanda Youth Music, followed in 2014 by a second cycle that included 29 young leaders from four community-based organizations working with children and families affected by HIV and conflict. The music leaders now work with children every

week at their own organizations and have been employed by Musicians without Borders to give outreach workshops for thousands of children living with the challenges of HIV.

The experience faced by many young participants in the Rwanda Youth Music program is one of marginalization and profound stigma. Some children come from homes where they are ostracized by their own family members. They carry the secret of HIV every day, guarding it from friends and enemies alike, hoping to escape the prejudice that the virus still carries. Such a life can result in a loss of hope for the future, and it can lead to disengagement from anything associated with HIV, including treatment. Music-making is geared to build trust with these children, through empathetic, consistent and safe leadership. The music leaders aim to accept every person and every note, and to provide an opportunity for everyone to enter the music at their own level and ability.

As the young leader teaches “Boom, chuck, tu tee tee, chuck; Boom, chuck, tu tee tee, chuck”, she is training the children in rhythm, coordination, holding a beat, combining sounds to create texture. She is also teaching the children that they can be together and be safe and that together they have great strength.

At the end of the most recent training cycle in Rwanda the new graduates stated what music means to them:

“I see music as a tool that heals and unifies people.”

“A powerful tool that allows people to connect and relax.”

“A tool that can be used to change many people with problems.”

We asked them to summarize what they understood to be the role of a MwB Community Music Leader:

“To make people feel safe and loved by using music.”

Music Therapy and Music Education

The keyboard’s model number does not exist on the Yamaha website, and the “Split Voice” button that Kaitale presses is spelled “Spilt voce”. Instrument database number 051 states “bass guitar”, but Kaitale knows that in fact he has to press 150 when he wants to hear that sound in his left hand.

He begins a chord sequence of D, A, G, A. Four beats on each chord, with a bass line descending D—C#—B—A. It could be any of a hundred songs. Christien puts down his cup of water and reaches to play a rumba clave rhythm on the cajon on which he has been sitting. Shala strums the open strings of a guitar finding the tempo with a steady, unwavering beat. Jado laughs, makes a joke to his colleagues, and grabs at his crotch in universal hip-hop style. He starts to rap. A nurse glances through the door to check that the noise is somehow legitimate.

Outside the clinic’s walls is urban Rwanda. High-rise buildings are under construction on hilltops, while down the hill and across the valley clay houses cling precariously to steep slopes. The four young men in this music therapy group are from the clay houses.

Jado, Kaitale, Christien and Shala were referred to music therapy by the clinic's youth counsellor, concerned with changes in their behavior, and with their perceived isolation. Marginalization and stigma faced by HIV+ young people, often lead to their non-adherence to life-saving anti-retroviral treatment.

As Jado raps, the group creates their way out of isolation. The sound of synthesized bass guitar anchors them in harmony and tempo, supporting Shala's bare open chords and Christien's Congolese rhythm. Their musical skills, of varying levels, give them access to a meeting point for participation, health and well-being. Over their weeks of attendance in therapy sessions they have developed some skills, guided by the music therapist to play their own songs and the music that is important to them. They have also learned how to be together, how to express themselves, and how to access music when they need it.

The therapeutic aim for the group is for the members to gain understanding and to address their isolating behaviors. In some sessions there is more discussion, in others there is more music. Whether the music-making is based on learning, composing, improvising or performing, the therapist's objectives remain the same.

In this context, music education can be about equipping participants with the relevant tools for their therapeutic process. It can also be that the process of musical learning is itself important to the therapeutic process: perhaps sharing a new rhythm is the starting point of a conversation that can lead to new lyrics or improvisation; perhaps the moment of musical learning is the experience that sparks a new self-awareness. Any process of interaction can be an opportunity for development and awareness, and in therapy the music-making of musical education cannot be excluded from this.

In the example above, Kaitale's harmonic pattern and Christien's rhythm support the other members and allow them to express their own presence in the ways that they choose. Jado takes the opportunity to place his comedy and performance over the musical structure that he recognizes as Afro hip-hop. Without much knowledge of the instrument, Shala finds his place in the group by performing his idea of a rhythm guitarist. Musical education here has expanded the possibilities for expression with harmony and rhythm. It has enriched opportunities for interaction and performance, and the potential for personal and collective learning, which is the basis of therapy. Such a balance of objectives and the available affordances of music is reflected in the results of our service evaluation of music therapy being offered to young people living with HIV in Rwanda.

The evaluation followed Most Significant Change methodology (Davies & Dart, 2005), looking at the significant changes identified by participants through music therapy. In the process, 86 narratives of change were collected from 25 members of music therapy groups. The results showed that 100 % of respondents had experienced positive changes through music therapy participation. Of the significant changes that they identified, 31 % related to musical learning, 69 % related to personal or group changes. This demonstrates that

the participants were able to appropriate the musical skills they learned during sessions to meet their personal needs. One participant wrote:

Through music I have been introduced to another community, another life approach. After finding out where I can participate in music therapy sessions with others, it has become a solution to problems that I had in my social life and in my family. When I came here I tried to use the guitar as one my problem solvers—meaning playing guitar or piano any way—then I began to sing anything that came first into my mind without rules, harmony or melody. Step by step I started feeling the difference, because I have been participating in music therapy sessions. I am lucky to have had such opportunity of attending music therapy. The music and the instruments we play in our group ... for example if at home there is a misunderstanding, or when I am angry because of a certain problem, I start singing as one of the ways to help me challenge that problem. Later on the anger I had before would be transformed into happiness, a good mood, due to music, singing or any music instrument that I played while I was angry.

The change that is expressed here stems from musical interaction, but moves to profound personal learning, and to the learning of new coping strategies that can be used when faced with difficulties in life.

Importantly, music therapy typically offers more opportunities for reflection and for conscious connection to be made between musical and personal processes than in a strictly educative environment. This difference in professional focus and training is perhaps what allows personal development to be foremost for participants. Nevertheless, the dual processes of the musical and personal are always present in music, wherever the focus of objective is placed—education, therapy, performance or simply pleasure.

CONCLUSION

We are wary of the danger of presenting music education in *Musicians without Borders*' work simply as a means to an objective, solely intended to increase a person's possibilities to access the personal and social benefits that music brings. It is true that, when teaching people musical skills, our goal is to enable them to play together, to express themselves clearly, and to process past and current experiences. The limitation of this description, however, is that it implies a separation of the process of musical education from the process of music. Furthermore, it suggests a clear start and ending to the process of personal and musical learning, rather than a lifelong exploration.

What our projects continue to teach us is that music education, at its most effective, is an on-going process of finding the connections that music brings—to one's deepest self, to one's fellow musicians, audience, friends and community, to the mystery of a composition or an improvisation, to the rhythms of life all around. In that connection lies empathy, and we embed an awareness of this double and parallel significance in all that we do.

Where war has divided, damaged and destroyed, music affords expression, inclusion and community, and therein a path to mutual understanding and empathy. This is where we work to find hope for a peaceful future.

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Understanding Caregiving and Alzheimer's Disease Through the Arts

Ardra L. Cole

INTRODUCTION

According to the World Alzheimer Report (2015) there are an estimated 46.8 million people with dementia worldwide. Across the world, 10.5 million people in Europe, 9.4 million in the America, 4 million in Africa, and 22.9 million people in Asia, including Australasia, are living with dementia. These figures are expected to double every 20 years, reaching 131.5 million worldwide by 2050. Fifty-eight percent of people living with dementia are in low- and middle-income countries and 94 % of those are cared for at home.

With the staggering increase in the incidence of Alzheimer's disease and related dementias in an aging population, the need for non-professional (family) caregivers has become a necessity. And yet, little attention is paid to these "hidden victims" of the illness (Given, Collins, & Given, 1988; Winter & Gitlin, 2007). Beyond the practical difficulties of coping with the multiple challenges of caregiving, family members often find themselves dealing with the social stigma attached to the disease (Cole & McIntyre, 2008a; McIntyre & Cole, 2008a, 2008b; Post, 2000; Westergard, 1985). Shenk (2001, p. 87) maintains that "the unique curse of Alzheimer's is that it ravages several victims for every brain it infects". Social stigma is a serious obstacle to the emotional well-being of caregivers (Neugaard et al., 2008; Post, 2000).

Against this backdrop and guided by Post's (2000, p. 128) assertion that: "For dementia care to improve, we must struggle to overcome the stigma associated with this condition" my research partner, Maura McIntyre, and I developed a decade-long program of research, located in Canada, focused on

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understanding and representing the emotional complexities of what it means to care for a loved one with Alzheimer's disease. The research purposes were:

- *to better understand* the emotional complexities of caregiving and *to learn* more about what care looks like and what it means to different people in different places across Canada;
- *to educate* the general public about Alzheimer's disease and the complexities of caregiving;
- *to provide* community development and support for family caregivers;
- *to inform* health care policy and contribute to an ethic of dementia care; and
- *to pay tribute* to family caregivers and the worthiness of care and caregiving in general.

METHODOLOGY AND DESIGN

To accomplish the substantive goals of the research and to realize the transformative potential of moving research beyond academic discourse into broader communities, we turned to the arts and to the power of emotion as a catalyst for engagement, learning, and transformation. Arts-informed research methodology (Cole & Knowles, 2008) formed the basis for our research approach. A model of dementia care (Kitwood, 1997), centered on the fundamental and universal human yearning for love and the main psychological needs of people with dementia, was the central defining concept and construct of our work.

ARTS-INFORMED RESEARCH

Arts-informed research (Cole & Knowles, 2008, 2011; Cole & McIntyre, 2010) is a mode and form of qualitative research in the social sciences that is influenced by the arts broadly conceived. In other words, the arts are used to advance a research agenda. The central purposes of arts-informed research are: to enhance understanding of the complexities of the human condition through alternative (to conventional) processes and representational forms of inquiry, and to reach multiple audiences by making scholarship more accessible. The methodology infuses the languages, processes, and forms of literary, visual, and performing arts with the expansive possibilities of scholarly inquiry for purposes of advancing knowledge.

Arts-informed research is a way of redefining research in form and representation and creating new understandings of the many dimensions of inquiry from purpose to audience. It also is part of a broader commitment to shift the dominant paradigmatic view that keeps the academy and community separated. (For a fuller discussion on this, see, for example, Knowles & Cole, 2008, *Handbook of the arts in qualitative research: Perspectives, methodologies, examples, and issues.*) Infusing the arts into research acknowledges the multiple dimensions that constitute and form the human condition—physical,

emotional, spiritual, social, cultural—and the myriad ways of engaging in the world—oral, literal, visual, embodied. Bringing together the systematic and rigorous qualities of conventional qualitative methodologies with the artistic, disciplined, and imaginative qualities of the arts acknowledges the power of art forms to reach diverse audiences and the importance of diverse literacies for gaining insights into the complexities of human being and living.

Tied to moral purpose, arts-informed research is an explicit attempt to make a difference through research in the lives of ordinary citizens and in the thinking and decisions of policy makers, politicians, legislators, and other key decision makers. Bringing art into research makes it possible to connect the work of the academy with the life and lives of communities through research that is accessible, evocative, embodied, empathic, and provocative. Imbuing research with these qualities invokes, indeed capitalizes on, human emotion as a vital part of coming to know.

Knowledge advancement and inquiry processes are richer, more full-bodied and, therefore, more meaningful to wider audiences, when emotion, together with intellect, is invoked with qualities of care, empathy, and personal commitment. Research conducted with these qualities in mind has significant potential. In short, research that is moving has the power to move.

RESEARCH DESIGN

Consistent with the guiding principles and epistemological underpinnings of the research, we relied mainly on alternative methods of gathering information using recruitment and information-gathering strategies that created more and different opportunities for people to contribute what they know and to get at the depth and complexity of human experience. To render a broad picture of dementia care across the country, we first conducted a brief survey in which we gathered demographic information and information about different circumstances of care. We then traveled to rural and urban communities across Canada and spent time with family members who were caring for a loved one at home or in a long-term care facility. We met with them individually and in groups to gather stories and artifacts about their experiences and understandings of caregiving. We invited participants to select a personal artifact or symbol of care from which they could speak of their experiences; gathered a range of personal documents that chronicled the caregiving experience; held conversation circles of support where caregivers told their caregiving stories to one another; and offered disposable cameras for caregivers to take photos of what care looked like for them. We also created large-scale three-dimensional representations of caregiving from themes gleaned from relevant literature and invited people to respond to the work based on their own experiences. These methods resulted in extensive, rich, and multi-dimensional data that we then rendered using multiple art forms.

Informed by the work of performance and installation artists and contemporary art museum curators, we created and exhibited, in numerous public

venues, three large-scale multi-media installations to represent caregiving and Alzheimer's disease. *Living and Dying with Dignity* was a seven-piece installation depicting themes and issues associated with caring for a loved one with Alzheimer's disease (e.g., Cole & McIntyre, 2003–2004, 2006). *Putting Care on the Map: Portraits of Care and Caregiving across Canada* was an 11-piece installation created from data gathered in a cross-Canada study of what care looks like for family caregivers in diverse care circumstances and locations (Cole & McIntyre, 2008a). *Gray Matters: A Collective Remembering of Care* was exhibited as part of Putting Care on the Map as well as on its own in numerous public venues (e.g., Cole & McIntyre, 2008b, 2011). *Love Stories about Caregiving and Alzheimer's Disease* (e.g., McIntyre & Cole, 2006, 2008a, 2008b) was a 45-minute spoken word performance in three acts created from stories gathered from family caregivers and performed to audiences of family caregivers, health professionals, high school students, academics, and the general public. *Love Stories* also was produced as an audio CD (McIntyre & Cole, 2008b) for wide distribution to diverse audiences.

In all of the research representations, we used the “everyday” and “ordinary” as our guides. By foregrounding symbols of the ordinary routines of caregiving we dignified the domestic, and paid tribute to the people who persevere in these daily acts of care. Through the use of familiar and easily recognizable symbols to represent our research, we also made the work accessible across age, culture, and circumstance. When the work was mounted for display in public venues we were able to spend time and be with our research in community. From the moment we arrived at an exhibit location and began unscrewing the plywood crates that store the exhibit, people who passed by—the shopkeeper, the crossing guard, the cleaner—were curious and began asking questions and telling stories. Because so many of the materials that we used in the exhibit were cross-culturally comfortable and familiar (card tables and laundry), and because they cut across class divides (refrigerator doors and snapshots), people generally seemed comfortable to approach us and our work. They “got” the research messages and were provoked to engage, reflect, and connect with their own experiences in a more considered way.

For the remainder of this chapter, I shift from telling to showing. What follows is an image-based narrative on understanding caregiving through research informed by the arts. I present images and descriptions of three exhibits followed by a brief discussion of the role of story and artifact in meaning making.

A VISUAL NARRATIVE OF CAREGIVING

Living and Dying with Dignity

Entering the exhibit, viewers' attention is grabbed by a 30-foot free-standing clothesline of overwashed, white, female undergarments. *Lifelines*—a line of laundry from baby's diaper to lace garter belt to multi-hooked brassiere to adult diaper—marks the shift in personal power and changing nature of depen-

dence across a life span. The undergarments are ordered from left to right according to the time in the lifeline at which they are worn. Viewers' responses to each of the garments on the line, from the tiny baby's undershirt and plastic pants through to the extra-large-size plastic pants provides information about each of these stages in a person's life. Bringing into view what traditionally have been private spaces, openly takes issue with the stigma that is often attached to aging, illness, and Alzheimer's disease (Figs. 1 and 2).

Adjacent to the clothesline are three refrigerator doors arranged in chronological order, each reminiscent of a different era. The front of each door is partially covered with photographs secured by magnets. The black and white images on the first fridge door are snapshots of a young mother and daughter—baby, toddler, adolescent—involved in a variety of everyday activities. On the next, more modern, refrigerator door the images are in color, and mother and daughter are older. The snapshots are of two adult women enjoying life and each other. On the third fridge door it is clear that the mood of the story has changed and that the characters in the story have switched roles. Daughter is now feeding, bathing, and caring for mother whose illness is very apparent.

The chosen media of snapshots and refrigerator doors allow the medium and the message to intertwine. Together they recapture that feeling of movement, of the everyday, of ordinariness in the mother–daughter relationship over time. Fridge fronts typically hold snapshots of fleeting moments caught by the camera. Fridge photos, themselves, are not permanent: they might get wet, stained, or lost. They hold the indelible yet ephemeral images of everyday life (Fig. 3).

A series of large black and white photographs hangs in a row on a free-standing partition a short distance away. The photographs read as a visual narrative of a



Fig. 1 Lifelines



Fig. 2 Still life with Alzheimer's I



Fig. 3 Still life with Alzheimer's II

mother–daughter relationship across a life span—mother holding newborn baby to baby-now-adult holding ill mother. Immediately below the photographs on a table is a set of eight small handmade books resting on individual stands. On each page, in hand-printed, silver lettering, is one or a few words that tell another relationship story, of the intimacy of human connection. The visual images, selected from family photograph albums, were chosen because they so clearly signify the mother–daughter connection over a life span and poignantly elucidate the role reversal that inevitably occurs when Alzheimer's interrupts, confuses, and redefines a relationship. The texts contained within the books are modified excerpts from personal reflections written as part of a larger memoir. The books were created to frame the text because books, like photographs, exhibit a permanency that reminds us that, regardless of human capacity, a life has a history and is a rich text. The selections exemplify the elemental nature of a mother–daughter relationship and how, regardless of location, the depth of that relationship is

expressed through attending to the most basic human physical and emotional needs. The stories themselves also are reminders to remember the person inside the fading mind and body of someone with Alzheimer's disease (Fig. 4).

Further along on another partition is a set of eight large matted and framed black and white photographs. Moments of a woman's life are depicted in photographic narrative. Herstory unfolds as she grows through childhood, adolescence, friendship, adulthood, marriage, motherhood, and grandmotherhood. She is playful, proud, strong, vital, loving; she is loved. She carries herself with dignity; she is proud of who she is, how she looks, and what she has accomplished. This is herstory. Herstory, however, is only partially visible, even difficult to see because of another image superimposed on each. It is a transparent image of an aging and ill woman with a vacant, gaunt look. The woman's life story is almost impossible to keep in focus because the ill woman commands attention. Looking at the image overlain on each photograph, it is hard to remember that this aging and ill woman, who has lost much of her cognitive functioning, was once that same playful child and flirtatious young woman. The demands of caring for this ill person keep attention focused on the present, on providing for her basic needs. The image of illness is haunting; it compels the viewer to look hard, to see through to the woman she used to be, to see herstory.

At the end of the partition is a larger than life image of another aging and ill woman, obviously in an institutional context, affixed to a full-length mirror that is suspended a couple feet above the floor. The placement of the image on the mirror creates a space for the viewer to enter the picture, to see her own reflection beside the aging and ill woman (Fig. 5).



Fig. 4 Herstory/yourstory



Fig. 5 Facts of life

Two 22' × 24' framed, cross-stitched samplers hang side by side on another constructed wall. *Genesis* documents the normal progression of developmental abilities from infancy to adolescence, from dependence to independence. The colors are youthful and hopeful; the border pattern of hearts and flowers symbolize growth and life. The muted colors of *Retrogenesis* are solemn, quieter; flowers and hearts of care and love embrace the cold, hard facts of cognitive decline and the related loss of independence. *Genesis* and *Retrogenesis* represent parallel but inverse trajectories: one documents healthy cognitive development; the other cognitive decline for a person with Alzheimer's disease. They provide cold, hard facts about the progression of the illness—information that is not widely known or discussed (Fig. 6).

Adjacent to these emotionally powerful representations is a warm and inviting area of respite. Three vintage card tables and folding chairs are clustered around a bright red, wool rug with a large heart at its center. At one of the tables a Scrabble™ game is set up; another table is arranged with pencils and tear-off pads of word puzzles; a partially completed jigsaw puzzle is laid out on a third table. The games are set up at each table, with snacks ready. Each table looks inviting. The social aspects of illness and care are highlighted in this installation. Placing love at the center (as symbolized by the red heart rug), the tables and chairs radiate out from the center providing opportunities for visitors to the exhibit to pause and sit together. Through participation in the installation visitors are able to rest and take comfort in each other's company. The Scrabble tiles are there to be picked up, the puzzle pieces to fit into place, and the word puzzles to



Fig. 6 Loving care



Fig. 7 Gray matters

pencil together. They invite participation and are reminders of the importance of attending to the social and intellectual needs of caregivers (Fig. 7).

The final piece extends an invitation to: *Help us Remember.... Leave a memory (a poem, story, picture, memento, etc.) about caregiving.* A corkboard and cloth-covered table is set up to collect and display memories of care and caregiving. Affixed to the corkboard and within a memory box and scrapbook are photographs, recipes, poems, scribbled reminders, torn fragments of notes and letters. The objects on the table—a doll, a string of beads, a Wandering Registry bracelet—from different people and places combine to form a living collage about care and caregiving. The mementos of the experience of caregiving are both everyday and unusual, personal and universal. The text-based memories rebuild lost language through story. The image-based mementos rebuild memory through photos. The artifacts honor the history of individual lives lived. This process of reclaiming history creates a cumulative tribute to caregiving and to those living with Alzheimer's.

An arts-informed approach to research and representation brings opportunities for connection between viewer and text, author and reader that conventional forms of research and representation simply do not permit. The research representations are purposely ambiguous and engage the audience in experiencing and attaching their own meaning to what is presented. This is a primary goal of arts-informed research—employing art forms to provide adequate space for audience members to engage with the form of the work. For example, the clothesline of female undergarments mark the shift in personal power and changing nature of dependence across a life span from diaper to diaper. While the pieces intentionally depict particular themes, there is an openness to the “text” that invites other interpretations. A 40-something woman walks the length of the clothesline, finding her place on the line; an elderly man, who is caring for his wife of more than 40 years, speaks tenderly of the challenges of having to learn to assist his wife with intimacies of dressing that he had never before been part of; a middle-aged woman, caring for her mother-in-law, reflects on the cost of adult diapers and offers a social analysis of access to health care; a father with aging parents stands pointing to each end of the line to reveal the dual nature of caregiving in his life. The intention and ambiguity of the installation combine to evoke a wide range of responses including resonance and understanding, dissonance and disjuncture.

Putting Care on the Map: Portraits of Care and Caregiving Across Canada

For Everything There is a Season sets the context for the exhibit, *Putting Care on the Map*—a multi-media representation of the caring experiences of people in diverse communities who strive to bring dignity to those with Alzheimer's disease. It is a series of images of the natural landscape of Canada, mounted and set in logs. Photographs of snow, ice, rain, trees, rock, water, moss, clouds, and leaves, and the transitions between seasons emphasize the repeated cycles and

constant evolution of the natural environment. These rhythms of nature can be relied upon and provide a comforting natural backdrop to the unpredictability of human health and relations. They are reminders that change is the only constant. These images connect people to the fundamental and foundational aspects of being human, to the natural cycle of life, and to the ubiquitous quality of caregiving (Figs. 8 and 9).

What Care Looks Like portrays the realities of family members in diverse circumstances, locations, and care relationships with a loved one with Alzheimer's disease. The images, affixed to 3' × 5' foam core panels, are thematically organized photomontages of what care looks like based on Kitwood's (1997) model of dementia care. "Attachment", "Comfort", "Identity", "Inclusion", and "Occupation" depict ways in which the process of giving care redefines caregivers' relationships with their loved ones; "Coping" portrays the many ways family members manage the daily demands of caregiving. One photograph, emblematic of each of the expressions of care, serves as a backdrop to each collage. The panels, mounted on 4' × 6' moveable partitions, are arranged in a circle with an opening for visitors to the exhibit to enter the space, engage with the photographs, and vicariously experience the many facets of what care looks like.

For example, "Attachment" displays several photographs of dogs—fluffy dogs, white dogs, black dogs, big dogs, small dogs; dogs under tables, on chairs, lying on beds beside ill people; dogs at rest, dogs in companionship. Also affixed to the panel are photographs of older and ill people in the company of others who appear to be family members and close friends. These are scenes of tenderness, intimacy, and relationship—at home, out of doors, and in long-



Fig. 8 For everything there is a season



Fig. 9 What care looks

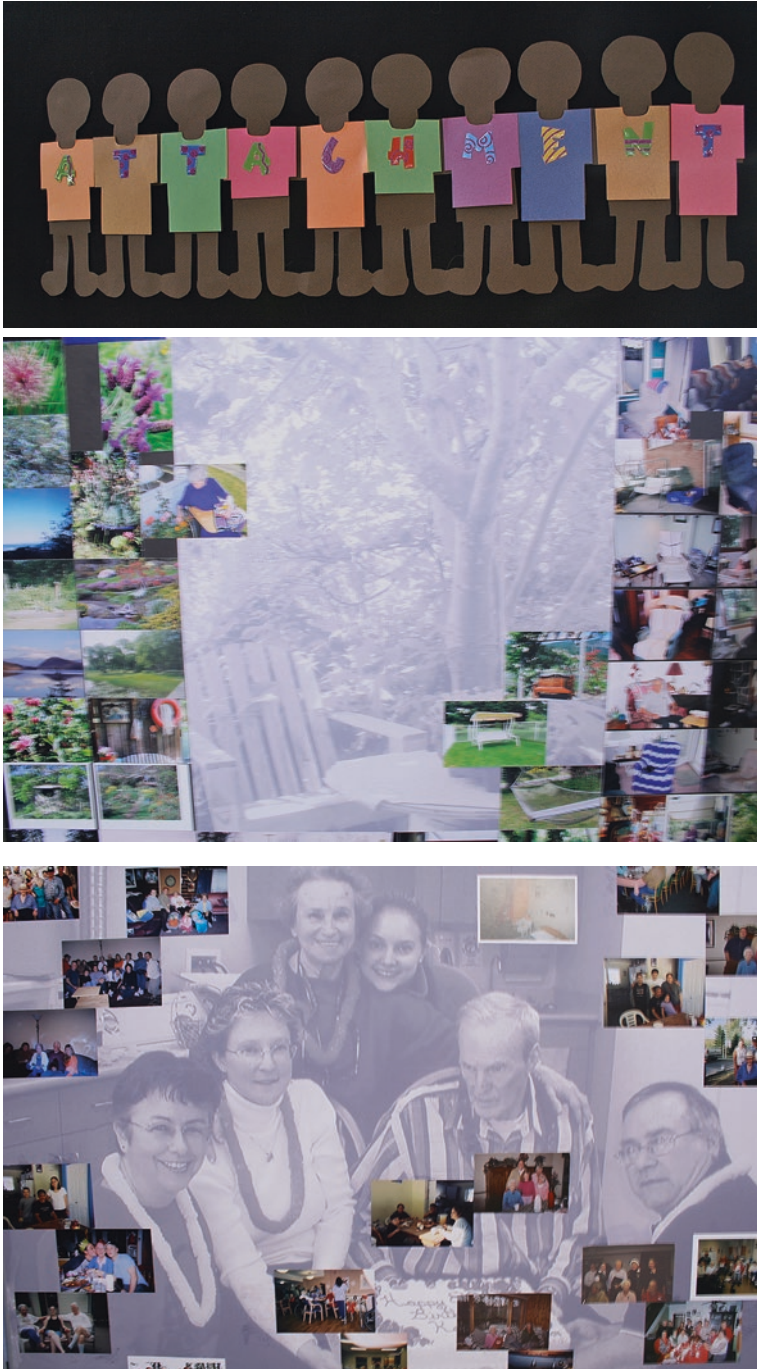


Fig. 9 (continued)



Fig. 9 (continued)

term care facilities. A large image forming the large black and white backdrop is of an older couple in a park-like setting, walking hand in hand through a groundcover of fallen autumn leaves. The collage of images evokes tenderness, *belonging, companionship, intimacy, touch, connection.*

In stark contrast, “Coping” depicts images of survival, of the lengths to which family caregivers go to keep their loved ones safe, nourished, clean, and generally cared for. The images also depict caregivers’ efforts to ease their burden of care. Caring hands prepare food, massage feet, dry hair, take blood



Fig. 9 (continued)

pressure. An adjacent cluster of images is equally poignant in its reminder of the enormous responsibility placed on caregivers to keep their loved ones safely contained behind fences and gates of various kinds. Photographs of a bedside table cluttered with pill bottles, lotions, powders, and personal hygiene paraphernalia, a hospital-like commode, and a collection of cleaning supplies reveal something about where much of caregivers' energies are spent. There is an emphasis on organization and routine—pictures of lists and schedules, labels naming household items, cutlery categorized and banded together in a drawer (Fig. 10).

A *National Snapshot* provides a glimpse into what care looks like for family caregivers in diverse locations and circumstances in English-speaking Canada. A series of maps of Canada forms the backdrop for a set of graphs printed on transparent plastic sheets. The data, from surveys distributed to 1000+ family members, portrays information related to aspects of the caregiving experiences including: demographics of caregivers, familiarity with and use of support services, time spent caring, type of care provided, skills learned through their caregiving role, and tips to share with others. In addition to providing important information about caregiving, the survey results reveal that, for an overwhelming majority, in becoming a caregiver, patience “is the most significant new skill” caregivers have had to learn. This resonates with Kitwood’s suggestion that, “the best dementia care is, paradoxically, a paradigm for human life (Fig. 11)”.



Fig. 10 A national snapshot of care

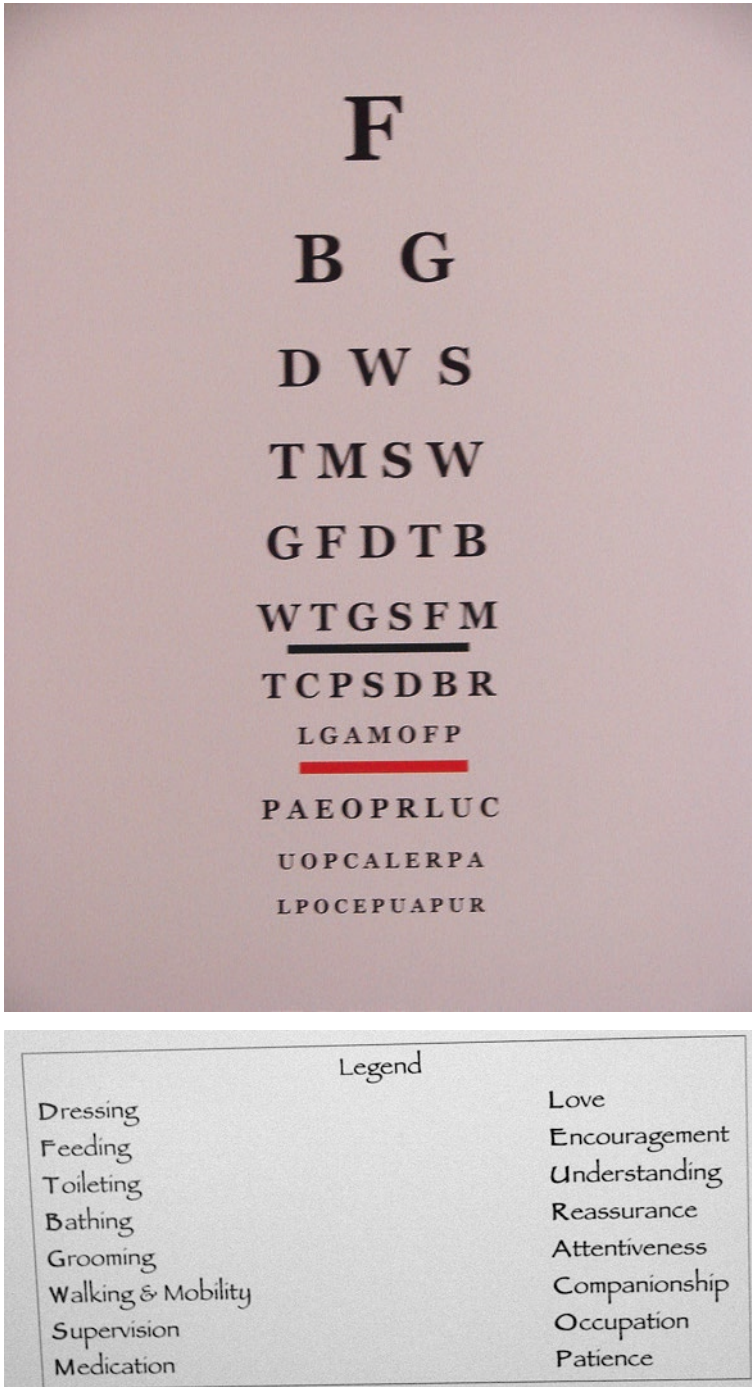


Fig. 11 Focusing care

Focusing Care also is based on data gathered in the cross-Canada survey. The data represented speak to the range of care needs to which caregivers must respond. *Focusing Care* is modeled after the familiar Snellen Eye Chart used to measure visual acuity. Following the Snellen Eye Chart format, the symbols are printed in 11 lines of block letters beginning with one very large symbol on the first line. Subsequent rows have increasing numbers of symbols that decrease in size. On the Snellen Chart, the smallest row that can be read accurately indicates a person's visual acuity. The larger the symbols, the easier they are to read. As cognitive capacity and independence decline the practicalities of care are brought into sharper focus, looming large in a caregiver's day-to-day reality. Attending to necessities of personal care, nourishment, and safety can become preoccupying, obscuring other care needs such as companionship, encouragement, and understanding. Keeping the numerous and varied care needs in clear sight is an ongoing and often arduous challenge (Fig. 12).

Visitors are lured to an oversized book that stands amidst piles of small, pocket-sized versions by the same name: *The Alzheimer's Alphabet: Self-care from A-Z for Family Caregivers*. The pocket-sized book on self-care was composed from the survey question asking for practical tips and suggestions for other caregivers. Often a few simple words conveyed a big, complex idea with wisdom, grace, and humility. Practical tips, techniques, and strategies about caregiving are meaningful life lessons that have wide resonance to family caregivers and beyond. We chose to focus on self-care because it manifests in all aspects of caring for someone with the illness and because it is so difficult for so many family caregivers. The large book format demands that we pay attention to self-care. The small book format helps self-care become the caregiver's companion. Viewers are invited to take this new companion with them as they leave the exhibit (Fig. 13).

Who Cares? is a gallery of portraits of family caregivers that pays tribute to all people who give care to people with Alzheimer's disease in Canada. They live in small and big cities, towns and communities, and remote rural locations across the country. Some care for their loved one at home, some provide care in an institution. Many caregivers are alone in the care they provide; many others provide support as part of a care team. We took these pictures in the course of our conversations with people about their experiences of care and caregiving. These are the many faces of care; reminders that ordinary people, regardless of age, culture, and circumstance, like clockwork and without fanfare, rise to the daily challenges of care (Fig. 14).

Yards of red microfiber fabric cover a large floor area in the exhibit space. Supported on metal stands are life-sized corrugated cardboard cut-outs of dogs of different sizes and in various positions. *Caring Canines* are representations of the many dogs who play a significant role in the health and well-being of both people with dementia and their caregivers. When we asked family caregivers to take photographs of what care looked like, for many the "look of care" included the family dog. The caring canines in this installation were created from the photographs we received from family caregivers. Whether by provid-



Fig. 12 The Alzheimer's alphabet

ing companionship or psychological or physical security; creating opportunities for physical and social interaction; or by restoring a sense of agency through basic care-related tasks, dogs are an important source of comfort, reassurance, and pleasure and they make very few demands. Visitors to the exhibit typically



Fig. 13 Who cares?



Fig. 14 Caring canines

do not need an invitation to rest a minute or have a photo taken with the dogs (Fig. 15).

Next in line is a long table, draped with a white cloth and divided into three separate areas by tri-paneled, table-top partitions. *Welcome to My World* is a sample of three different “worlds” of care. Each world of care contains: a framed portrait of a family caregiver or caregivers; a binder or scrapbook containing photographs family caregivers took of “what care looks like” and other associated artifacts they chose to include; a description of their care cir-



Fig. 15 Welcome to my world



Fig. 16 Words of wisdom

cumstances; an object, artifact, or symbol of care and caregiving contributed by the caregiver and a brief note about the significance of the item(s); and an audio excerpt in her or his own voice. Visitors are invited to enter each world and spend some time getting to know these people and their stories (Fig. 16).

As visitors leave the exhibit they pass by an oversized glass goblet filled with small folded and stamped paper squares. Each piece contains a piece of advice, tip, or strategy related to caregiving that family caregivers shared as part of the national survey. Visitors are invited to sample the words of wisdom from experienced hands and to carry the words with them as they leave, with care.

Gray Matters: A Collective Remembering of Care

Gray Matters is a tribute to caregiving—those giving and receiving care at home and in long-term care facilities across Canada. Mementos or symbols of care, gathered from family caregivers over a five-year period, arranged similar to a museum exhibit, provide rich and deep insights into the emotional complexities of caregiving. Each artifact tells a personal story about what it means to care for a loved one with Alzheimer’s disease. Bound up with memory, these treasured objects also perform an important and active role in the process of bereavement and help to continue the social presence of a loved one. As a collection, the objects form a living collage about care and caregiving (Fig. 17).

Gray Matters is thematically organized based on meanings caregivers ascribe to the artifacts or the artifacts’ relationship to caregiving. There are six groupings: personal history; poems, photographs, and written tributes; qualities of a caring relationship; schedules, lists, and journals; adaptations caregivers make; and information about the illness (Fig. 18).

Surrounding and contained in an old-fashioned trunk are artifacts that symbolize elements of personal history. A nurse’s cape, police officer’s shirt, hand-made gown, slide ruler, trophies, and other memorabilia are markers of identity that, clustered together, tell a story of how caregivers work to preserve the dignity and memory of their loved ones. A facsimile of a “working space” displays *poems, photographs, and rememberings* of loved ones and care relationships. These are ways that caregivers make sense of the illness, and pay tribute to loved ones. Symbols of care, displayed on a raised platform, depict *qualities of a loving care relationship* that were present in health and, perhaps, amplified in illness: dignity, companionship, grace, spirituality, wisdom, love. A magazine rack holds reminders of the prevalence of the illness, family commitments to caregiving, and care-



Fig. 17 Gray matters



Fig. 18 Gray matters details

givers' search for helpful and hopeful *information*. An area displaying *journals, appointment books, calendars, and schedules* show how care relationships become defined by routines, schedules, lists, and appointments as a way of tracking the illness, negotiating the health care system, and recording care needs. Finally, a collection of mementos of care symbolize the many *adaptations* caregivers make in daily life to provide personal care, safety, comfort, recreation, and well-being.



Fig. 18 (continued)

As a collection, *Gray Matters* forms a living collage about care and caregiving that continues to expand each time the collection is displayed and people want to tell their own stories of experience and add to the collection.



Fig. 18 (continued)

UNDERSTANDING CAREGIVING THROUGH STORY AND ARTIFACT

Our program of research on caregiving and Alzheimer's disease reflects a narrative perspective on meaning making (Bruner, 1990). Informing research processes and representations with arts practices and principles highlights the role of story in engagement, interpretation, and insight for research participants, for us as researchers, and for audiences engaging with the work. We asked people to tell their stories in conversation and through selected objects or symbols. We stayed true to those stories and artifacts in our analyses and representations. We created the exhibits as spaces of engagement based on the notion that people connect with and through stories and, in so doing, make their own meaning. This provides the basis for learning and transformative action.

For the research participants, personal objects provided an entry point to speak openly about their loved ones and their caregiving experience. When participants spoke in conversation circles, the objects, and the stories told through them, became social mediators and points of connection and support. As they spoke, they sought and seemed to find comfort speaking "through" an object. In addition, the objects took on another level of importance, becoming a symbol of tribute and part of their bereavement.

As researchers, by inviting conversation through an object, we were able to gain access to caregivers and experiences of care that would not have been possible in more conventional ways of gathering information. People, who were not likely to have spoken in an interview format, became animated and engaged when their attention was focused on their care object. The nuanced stories they told and experiences shared were of a depth and complexity that made our insights richer. Because each object was attached to a personal story,

when we worked with the objects as data, we were able to ascribe individual meaning to them as well as to understand broader patterns of meaning.

Visitors to *Gray Matters*, and to all of the exhibits, immediately connect with the objects displayed both because of familiarity of their everyday quality and what they evoke within the context of the exhibit. An object prompts genuine curiosity and draws people in to look, engage, and make meaning. *Gray Matters* became a living collage that grew from a few items on a table in *Living and Dying with Dignity* to a museum-like display because people, as collectors of objects, photographs, and memorabilia, value their role as a form of remembering and imagination. According to some material culture theorists (e.g., Parkin, 1999; Pels, 1998) collecting, and I would argue, viewing collections, reflects a sensuous process of human interaction with things.

When a group of objects is displayed together, a kind of visual construction takes place and a new narrative is created from and told through the assemblage. At an individual level each artifact tells a personal story; taken together as a museologically framed collection, the objects are represented in a more neutral and distanced context and tell a different and more open story that invokes the subjective presence of the viewer. Applying to research artifacts, principles of classifying, displaying, archiving, and storing similar to those followed by museums for ordering collections “confer[s] on objects an aura of importance and authenticity, endowing whatever is presented with a sense of significance” (Putnam, 2001, p. 34). When “ordinary objects appear extraordinary” (p. 43) and when viewers of the collection can make connections between individuals’ life histories and a more “‘universal history’ of memories” (p. 43), the research artifact moves from its important, yet limited, role as an object of personal attachment and agency (Hockey, Penhale, & Sibley, 2005) to a role of broader social communication. In our research, using carefully chosen display structures and devices to exhibit “A Collective Remembering of Care” in public venues “enhance[s] the inherent visual power of an object to catch a viewer’s attention and to stimulate contemplation” (Putnam, 2001, p. 36).

The nature of the knowledge produced in arts-informed research is remarkably different from research situated in a positivist framework. Visual images and other evocative representational forms provide an intimate, familiar, tangible way of knowing about human experience. Conventional forms of research primarily are results-oriented, focus on advancing propositional knowledge, and they reach limited audiences. Drawing on various art forms and processes and principles of art making and representation such as: installation and textile art, photography, narrative, performance, and new media shifts research toward a process- (rather than product-) orientation that creates spaces for engagement and sites for learning. Research becomes more directly meaningful and relevant to the public and to those at the heart of the inquiry. Engaging representations have enormous power to invite public engagement and transformative action. Moreover, readers, listeners, or viewers are more likely to come to understand inherent complexities of subject matter than to accept simplistic interpretations and solutions.

The transformative potential of arts-informed research speaks to the need for researchers to develop representations that address audiences in ways that do not pacify or indulge the senses but arouse them and the intellect to new heights of response and action. When research becomes more democratic, and knowledge “production” becomes more epistemologically equitable; when researchers’ responsibilities shift from telling, proving, and convincing to creating, inviting, and engaging, the possibilities of such educative endeavors and their power to inform and provoke action are significant.

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Arts-Based and Research-Informed Arts Education

1.1 INTRODUCTION TO PART VI

The arts have had significant influence on research methods and methodologies, particularly those associated with qualitative approaches to research. However, the paradigm wars have left a lasting legacy of mistrust related to qualitative approaches which are those that the arts predominately use. Unfortunately, there is still misconceptions regarding the validity of these approaches and how they are presented. This part of the handbook provides research undertaken by a range of authors which seek to share the particular methodology and also enable the reader to see how these work and their ability to provide deeper and richer insights not possible with some other methods.

In Chap. 28, Susanne Garvis explored the use of arts-based methods with young children in the health and education context. The predominance of visual methods when working with young children is explored as a primary mode of inquiry and reinforces Eisner's (2008) contention that not all knowledge is reducible to language. Previously, this type of research was often observation-based, however as Garvis argues, including the direct voice of the participants allows them to provide valuable communication about their experiences. The importance of ethics in this type of research is also considered in relation to the concept of 'power' in this type of research.

Rita Irwin, M^a Jesús Agra Pardiñas, Daniel Barney, Jo Chiung Hua Chen, Belidson Dias, Shaya Golparian and Abbey MacDonald explore the methodology and practice of A/r/tography across six continents in Chap. 29. This practice-based approach is particularly appealing to practicing artists and educators searching for a form of inquiry that resonated with them. The chapter both recognizes the use of A/r/tography in global arts education and also seeks to explore how it can be used to reinvigorate enduring questions that arts educators face around the world.

An exploration of dance education in Egypt is the focus of Chap. 30, written by Krystel Khoury. She explores the groundbreaking training of dance teachers through a program called SEEDS, which took place in Egypt. Her use

of a creative tool to engage trainees in developing a reflexive attitude toward their teaching is discussed. Khoury's non-hierarchical approach underpins the way she conducted her workshop eschewing the strict technical approaches that are often used which restrict creativity and critical thinking.

In Chap. 31, Keisuke Kirita discusses the creativity of using bricolage in *Zoukei-asobi*, which in Japan refers to 'artistic play'. This process is investigated through the use of semiotics to consider how children used materials that were at hand and what diverse strategies they adopted including substitution, permutation, addition, subtraction and equivalence. A brief history of Japanese education is provided with a particular focus on the introduction of *Zoukei-asobi* has an important element of learning for children.

Chapter 32, by Paul Duncum, explores the postmodern implosion of fine art and popular visual culture in art classrooms. Duncum argues that it is important to achieve a balance between the pleasure and excitement of popular culture and the expectations in the school setting of formal, institutionalized education which encourages rational discourse and critique. He reveals that an understanding of the complexities of Visual Culture Studies complements the skills required for surviving and thriving in the twenty-first century.

The final chapter by Madonna Stinson provides an eloquent response to this handbook by including reflections from some of the authors of the chapters which both connects conversations from the World Alliance for Arts Education (WAAE) Summit yet also seeks to find ways forward for arts educators and education globally. Drawing from Stinson's plenary session at the summit, this chapter draws together emergent threads from conversations, observations and notes during the intensive three days. The conversational poems embedded in the chapter provide important and thoughtful pauses throughout the chapter which ends with a call to arms for arts educators to make a difference in providing access to learning in all the arts for all young people.

Arts-Based Research with Young Children Across Health and Education

Susanne Garvis

INTRODUCTION

Historically, children were viewed as objects to be studied and also considered to be incompetent, unreliable and incomplete (Fargas-Malet, Dominic McSherry, Larkin, & Robinson, 2010). The importance of children's involvement in the research process was not considered ultimately resulting in their disempowerment. Arts-based research has provided a potential solution to this problem, by being able to recognize children as competent, reliable and complete. Through arts-based research, children are able to share their understanding of their experiences, providing contemporary ways to understand the role of children in the research process. Arts-based research therefore aligns with Articles 12 and 13 of the Convention on the Rights of the Child (United Nations, 1989) about showing respect for the views of the child. Children are able to share their opinions that can then be actively involved in decision-making processes about their life and wellbeing. For example, a child may share their perspectives about things they enjoy and do not enjoy in a preschool.

Arts-based research emerged during the 1970s and 1980s in the United States from such researchers as Elliot Eisner and Sarah Lawrence-Lightfoot who began to combine qualitative research with aesthetic concerns and the techniques of narrative fiction (Cahnmann-Taylor & Siegesmund, 2008). Since then it has spread to many countries around the world, and beyond the discipline of education to areas such as health, sociology and anthropology. According to Finley (2008), arts-based research is an umbrella term which includes a variety of different methodologies where art forms are employed as method. It is defined by Austin and Forinash (2005) as:

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A research method in which the arts play a primary role in any or all of the steps of the research method. Art forms such as poetry, music, visual art, drama and dance are essential to the research process itself and central in formulating the research question, generating data, analysing data and presenting the research results. (pp. 460–461)

The methods tap into the artistic process as a primary mode of inquiry, providing various forms of arts as a way to collect data, conduct analysis and represent social science research (Leavy, 2009). Eisner (2008) further argues that since not all knowledge is reducible to language, exploration of visual and sensory understanding provides opportunities for non-linguistic dimensions in research. As such, arts-based research methods are seen as a natural medium for children. It provides opportunities for children to express themselves without the reliance on language.

Arts-based research can also be combined with other methods to create a mixed methods approach. A mixed methods approach involves the combination of two or more research methods. For example, interviews may be used with drawing. The combination of traditional methods with arts-based methods encourage new ways of understanding of phenomenon under study. Mason (2006) summarizes the potential of such research as “thinking outside of the box”.

This chapter will focus on the importance of arts-based research with young children (aged birth to five years) by exploring the two disciplines of health and education. This age range is also known as the period of early childhood. Both disciplines have been chosen because of the significant growth of arts-based research within each of these disciplines (Driessnack & Furukawa, 2012). This may be because health and education are the first encounters families may have with professionals and institutions. Children’s experiences are critical in providing insight into their ways of being in the world, understanding their experiences, as well as improving and enhancing the ways adults work with young children. The chapter concludes with a reflection on the current arts-based research undertaken in these disciplines areas to date and provides considerations for future practitioners and researchers interested in implementing arts-based research with young children. Considerations are based on reflecting on aspects of power, participation as well as privacy. What is also highlighted is the gap of arts-based research with children aged birth to three years, with most arts-based research being undertaken with children aged three-five years years. Future considerations of how to work with the youngest of children is highly important to allow the participation of all children within early childhood research.

HEALTH

Within the health sciences, there has been a growth in arts-based data collection techniques to allow active participation with children. Previously research in health sciences was based on direct observation of children, reports and obser-

vations collected through an adult as a proxy (such as a parent) (Hymovich, 2004). However, new perspectives of children have allowed them to be recognized as capable, accurate and able to provide valuable communication about their experiences, especially with regards to their developmental states, cognitive capabilities, attention spans and psychomotor abilities (Burke, 2008; Freeman & Mathison, 2009). While professionals were able to understand the ‘medical’ aspect of the child, arts-based research has allowed the child’s experience and learning to also become visible. Children can be recognized as capable and competent, showing their representation and understanding in different ways beyond clinical methods.

Within health, the use of arts-based data collection methods has grown to become an important area of research (Coad, 2009). Driessnack and Furukawa (2012), recognizing the growing importance of visual methods in health, undertook a systematic review of literature, finding 116 relevant articles to draw upon. The most common technique used with children was drawing, combined with an interview of the child. In the studies identified, the drawings were “used as either impromptu (produced in response to a directive from the researcher) or spontaneous (created by the children without direction)” (Driessnack & Furukawa, 2012). Common techniques included asking a child to draw themselves and their environment, with the drawing acting as a probe for discussion. In a handful of studies, children were asked to draw their families, often involving a kinetic or action oriented family drawing. This meant asking children to draw their family doing something together.

Photographs also emerged as an arts-based data tool within the systematic review. Children were invited to take photographs of their lives, where these images represented the experiences children encountered, as well as their associated feelings and memories. According to Driessnack and Furukawa (2012), researchers used either a single photograph or asked children to take multiple photographs. Two common techniques also emerged within the use of photographs: (1) photo elicitation (based on the simple idea of inserting a photograph into a research interview) (Harper, 2002) and (2) photovoice (where a critical theory lens focused on a social justice issue) (Wang & Burris, 1997). The findings of photographic studies highlight the current methods implemented within nursing research with young children. Photographs may have been popular because of their ease of use with children, allowing most children to participate. Digital photographs are also quick, less costly and allow the child to edit their choices.

A few of the studies showed the emergence of visual anthropology using videography, a form of visual anthropology (Kozinets & Belk, 2006). Social media was also included, with opportunities provided for children to capture information about Facebook and MySpace.

Graphics was also identified in the systematic review, where children were asked to draw time lines, diagrams and maps. The concept of biographical timelines appeared in some studies as a medium, where children were asked to map significant events. A study of mention by the authors was Bagnoli

(2009) who explored children's lives through a longitudinal study (10 years). Children "created a relational map, including themselves amidst other important individuals in their lives, and a time line starting from zero and extending up to their current age and then forward into their futures" (Driessnack & Furukawa, 2012, p. 6).

Artefacts did not appear strongly in the literature as a research method within arts-based research in health. Artefacts that did appear usually included the use of masks and puppets, and allowed children to become removed from their stories, especially if the event involved emotion (Driessnack, 2004). Children in these types of studies were aged four years and above.

The potential of arts-based methods in health is promising, however further development of techniques requires reflection. A reflection on the age of the children involved in arts-based research within early childhood is also needed. The majority of children in the studies reviewed were aged three years and above, raising questions about the participation of the youngest of children (birth to three years). While much attention has been given to children in health-related research, more effort is required on the incorporation of child-sensitive techniques and approaches across all medical agendas (Coad, 2007). The traditional focus on research *on* children rather than *with* children may still dominate many medical research agendas due to structures of power between adults and children. Driessnack and Furukawa (2012, p. 7) suggest that

while sociology, psychology, and education research have not only embraced but also appear to be refining and advancing arts-based techniques and visual methods, nurses and other health-related researchers, especially in the United States have not ... The underrepresentation may also highlight a missed opportunity for nurse researchers. As children are increasingly included in research, nurses need to expand their data collection toolboxes to include arts-based techniques.

The engagement with arts-based research in health and other health-related fields appears to provide endless opportunities for researchers to explore methods that are child-sensitive. The use of such methods provides new insights from children and allows children to be respected as capable and competent. Health staff are already strong advocates for children within society and health-care systems. By engaging with new practices, they are able to bring information about child-sensitive, art-based techniques to the forefront of health practice and research (Driessnack & Furukawa, 2012). An understanding of arts-based techniques allows nurses to become aware of best practice as well as become advocates for children in research.

EARLY CHILDHOOD EDUCATION

In the last decade, there has been the emergence of arts-based research within early childhood education. The development appears similar to the discipline of health. There has been significant growth around visual methods (such as

drawing and photos) that have been combined with interviews when working with young children. A smaller number of studies have looked at musical methods, movement methods and drama methods. As such, this section will focus on visual methods with young children which is the largest area within arts-based educational research in early childhood education.

Drawing is often employed with young children in order to gain an understanding of the child's personal meaning (Scott, 2000). Drawing also allows very young children to respond (Brooks, 2009; Rudolph & Wright, 2015; Scott, 2000; Wright, 2007) and provides opportunities for the drawing to act as 'openers' and 'ice breakers' (Morrow, 1998) during interviews with children. Drawing often assists children to express themselves (Brooks, 2009), allowing problems with communication to be overcome. Wright (2007, p. 24) notes:

Language as a communicational medium is inadequate for the expression of everything that we think, feel or sense. Hence drawing, graphic-narrative play and other forms of artistic expression offer important and distinct forms of meaning-making through figurative communication, which is intricate, multifaceted, symbolic and metaphoric.

This means that children are able to represent their understanding in other ways to an adult that can be based on artistic expression. For example, self-portraits have been one drawing technique for arts-based research to engage with children and young people. This technique requires research participants to draw their self-portrait. In general, this technique has been used to help participants think more holistically about themselves (Bagnoli, 2009), allowing participants to also be more aware of their own emotions (Muri, 2007) as well as being able to condense their experiences and identity (Bagnoli, 2009).

Children's drawings have been used for exploring young children's ideas in different areas within early childhood classrooms such as enhancing learning around natural phenomenon (Fleer, 1997; Papandreou & Terzi, 2011; Robbins, 2009), math and problem solving (Brizuela, 2006; MacDonald & Lowrie, 2011; Poland & van Oers, 2007) as well as for personal and social life (Dockett & Perry, 2005; Einarsdottir, Dockett, & Perry, 2009). For example, the study by Papandreou and Terzi (2011) explored children's understanding of day and night. The findings showed that the children had a wide range of ideas (sometimes contradictory) about day/night cycles. Previous research in the area had not been able to reveal such a variety of children's thinking. Such findings are important for understanding children's thinking, as well as the role of the teacher in organizing activities.

Children being involved in taking and responding to photographs also feature within the early childhood education literature. Children are often given digital cameras and encouraged to take photographs of things and situations to document their life activities (Clark, 2010; Cook & Hess, 2007; Einarsdottir, 2014). The photographs are then discussed to develop a shared understanding

of their representation. For example, Einarsdottir (2014) explored the photographs taken by five- and six-year-old preschool children of the teacher's role in the preschool. Children were given a disposable camera to be able to take up to 20 pictures. Children and the researcher later discussed the photographs. When the children were asked about their preschool teacher, many of the children talked about activities they did and did not like doing. The visual images can act as a discussion platform to facilitate an effective, participatory means of sharing in order to understand their perceived world (Wang & Burris, 1997).

One technique that has grown in recent years is the use of the photostory/photovoice method (Wang & Burris, 1997). Again this technique is one that is also relevant to the health sector. The photovoice method has been defined by Wang, Cash and Powers (2000) as "a process by which people can identify, represent, and enhance their community through a specific photographic technique" (p. 82). Photographs are taken by participants and used to highlight topical issues. The final step involves the preparation of the photographs for showing (such as an exhibition) to an audience. For example, Lam (2009) explored children's transitions from home to kindergarten in a Hong Kong context employing a photovoice method. Children were asked to take photographs of their favourite things, activities, places and people in the kindergarten and at home. The study highlighted the complexity of children's lives in regards to conformity as they transition between the two contexts. Children photographed things that adults had not previously considered as important in regards to transitions. The study was able to also show how arts-based methods provided important insights into the children's lives that would not have been possible with traditional methods.

A key consideration is that the majority of studies that have been conducted within education have been with children aged three-five years. Few studies have implemented arts-based methods with the youngest of children (birth to three years). While this is a challenge for the researcher, it is important to also consider what methods would be suitable to allow the youngest of children to participate within educational settings.

From the current literature, educational researchers appear to engage with a wide range of visual methods within early childhood education contexts. The use of photographs and drawings for example, appear to provide new insights into the child's experience and allow the researchers to overcome problems with communication. Similar to health, educational researchers are also able to become advocates for children whilst also researching with them.

KEY REFLECTIONS

Reflecting on the snapshot of arts-based research with young children in education and health provides the opportunity to summarize and explore some of the holistic ideas that emerge around the ethics of the research process, the power relations of the researcher as well as the abundance of visual methods compared to methods from the other arts domains. The reflection draws upon

the important words of Dockett and Perry (2005, p. 518) to “avoid gimmicky strategies that serve to trivialize children’s involvement and that result in children just being regarded as cute”. The intention is that researchers need to caution themselves against the ‘cuteness’. According to Nutbrown (2011, p. 7),

Researchers who involve young children in their research must acknowledge that there is always a danger of objectifying the children so involved. Children’s words, drawings, and images as well as the children themselves become the objects of research if dynamics of power are not recognised, acknowledged and addressed.

What this suggests is that researchers must be aware of their actions and representations of children. This includes understanding power balance in relationships between the adult and child as well as understanding the danger of objectification.

Power Balance Between Adult and Child

There have been calls in the literature to reduce the power imbalance between adult researcher and child (Mahon et al., 1996, p. 146) by “the adoption of more varied and imaginative research methods” in order to “make it possible to overcome the problem to some extent”. The current trend in child arts-based research appears to shift the traditional trajectory from the adult researcher being the ‘all powerful’ and the child being a ‘passive object’ to a more balanced combination. This imbalance has in the past been held by teachers and nurses, who have traditionally been in control and seen as the holder of power. This view however is changing. While it is acknowledged in the literature that there is no way to totally eliminate the power differential between the adult researchers and the child (Clark, 2011), there are ways to minimize the gap between adult and child (Nutbrown, 2011). Researchers who are therefore engaged in arts-based research must always be aware of their influence on the relationship and the power they may inadvertently have. Researchers must be aware of how to create a more balanced power distribution. This can be seen as a ways of expanding the guidelines for adult researchers, where their role is not just to research *with* children, but to also research *for* children (Clark, 2011).

Ethics and Power

Most countries around the world now implement ethical guidelines when working with young children. These are often based around informed consent and a level of privacy for participants. We can reflect on ethics within arts-based research.

Nutbrown (2011, p. 7) has expressed concern over the use of children in some arts-based research and argues that

When adults interpret data that feature their child participants, they are not necessarily telling us how it is, but rather how they see it. As researchers we can only see through our adult eyes, even when we do our best to “walk” as it were, “in the moccasins of our young participants”.

Along similar beliefs, Denzin and Lincoln (2000, p. 19) note that “there is no clear window into the inner life of the individual. Any gaze is always filtered”. Such an interpretation has also been linked with the concept of ‘othering’ (Lahman, 2008). While arts-based research allows children to express themselves, it is ultimately the researcher’s interpretation of the data which is finally presented.

Within the literature, questions are asked about the combination of arts-based research in regards to the ethics and the power of the researcher (Nutbrown, 2011). Nutbrown (2011, p. 8) lists a number of questions that require further investigation including:

- Is there an ethics of artistic portrayal or does anything go?
- Are academics free to research what they wish, using methods of their choice?
- Or does increasing research governance and new legislation around data protection, child protections and research dissemination place ever tightening controls over what is researched, who research participants might be and how research is create and how research stories are told?

While Nutbrown’s (2011) questions generally have a focus towards visual methods, they are important questions for the research community to consider. While arts-based research with young children has the potential to be something good, it requires further consideration and reflection around ethics and power.

Perspectives of Infants and Toddlers

The perspectives of infants and toddlers appear absent within arts-based research with young children (usually children under three years of age). This may be because of a number of factors. Firstly, very young children may not have the verbal communication skills to engage in conversations with the researchers, with some research being designed around the child’s conversations and responses. Secondly, some very young children may also not have developed skills to be able to engage in arts-making activities, such as drawing and photographs. Further investigation is needed by the research community to find suitable ways to engage the youngest of children in arts-based research. If we want all children to have the option to participate in research we must also be aware of how researchers can have suitable methods for all children.

Visual Methods

The focus on visual methods in arts-based research within education and health appears stronger than engagement with other arts disciplines when working with young children. It is unknown why there is a preference for visual methods such as drawing and photographs compared to other arts areas, however the researcher's background and expertise may have influence over the choice of the tool used. Another reason could also be perceptions of the developmental stages of children and how this might inform decision making. Further research is needed into the use of other arts-based research when working with young children, especially with music and movement. Such a focus would bring a different understanding to arts-based research and provide new possibilities to understanding what is being represented.

Representations of Images

The use of some visual methods have been questioned by researchers, concerned about the representation of children, especially if images are pixelated and blurred (Nutbrown, 2011), moving the meaning from the original 'truth' to a new interpretation. By changing the original representation of the image, researchers are changing the data and the way the data will be represented, while still trying to make honest attempts to represent the data. For example, Nutbrown (2011) highlights that often in research children's faces are obscured, however faces may actually tell us something about the experience. Sometimes these approaches can lead to a masking of the research participant to the point where they become insignificant. It is also important to note that with increased technology, it is easier to identify children, making de-identification necessary. As such, questions are therefore raised between what is ethical and what is truth. While both appear to be important in arts-based research, they also create tension. As Tullis, Owen, McRae, Adams and Vitale (2009) write,

As life writers, we must consider who we might harm with intimate confession(s) as well as who we might help. Telling the truth is not always the ethical thing to do because choices of truth affect writers, readers, and communities. With life writing, truth telling is a messy, risky endeavor. (p. 194)

The difficulties encountered can therefore be linked to a 'crisis of representation' (Denzin, 1997) where there is a difference between the lived experience of the researched and their actual representation. The dilemma is further emphasized by Nutbrown (2011, p. 8) when she discussed the use of photographs in research with children:

I suggest that those who work with photographs as data, especially those who use photographs of young children as data, are engaging in a kind of truth-telling, which is also "a messy, risky endeavor". Equally, showing the photo is not always

the ethical thing to do (e.g., the adult may be embarrassed at the photograph of her younger self in a book; some images of young children may be sources of humor to adults). Conversely, not showing a photo could be equally problematic and may, in itself, be unethical—in that it omits part of a research story given by a participant.

The question about ‘ethics’ and ‘truths’ requires further discussion within the arts-based community, however it also provides possibilities to further extend understanding about ethics with young children. While Cannella and Lincoln (2007, p. 315) remind readers that “research ethics will never be clearly definable”, researchers must have open discussions about ethical practice. One suggestion has been for ethical discussions to move beyond ‘protection’ to a “culture of caring, vigilance, sensitivity and fidelity” (Nutbrown, 2011, p. 11). Schulz et al. (1997, p. 483) suggest that

ethical dilemmas arising from complex human relationships cannot be resolved by invoking rules and protocols ... Researchers need to struggle continuously with the larger questions of how to care for persons in the research and how to share their stories in meaningful and ethical ways.

By drawing on previous work on the ethics of care (such as Noddings, 1986), researchers can actively reflect on their own research practices. Noddings (1986, p. 473) urges researchers to “weigh the effects that our research decisions have on the development of the other as a caring person and of a community of caring”. Taking this point, the research community may start to ponder how they can begin to resolve issues around visual methods by adapting an ethics of care for reflection. Questions that focus on how researchers employing arts-based research methods care for young children who are research participants. Nutbrown (2011, p. 11) provides some key questions for researchers including:

- Are we caring for our participants?
- Am I caring for the children who featured in my research from 20 years ago? How will the children in my current studies feel about my portrayal of them when they are living their adult lives?
- Can I create a way of being in my research, which remains vigilant to the possible future of my work?
- How can I continue to care, to be sensitive to their future selves and—at the same time—faithful in the moment?

While these may appear difficult questions, they allow the researcher to develop an understanding of an ethics of care within arts-based research when young children are research participants. The questions are applicable for all arts-based research, promoting greater reflection on the research method, ethics and representation.

CONCLUSION

This chapter has provided a snapshot of current arts-based research with young children (aged birth to five years) in education and health. It has highlighted the preference of visual methods when working with young children. In the future it is hoped that researchers also consider arts-based research from other areas of the arts, including music and drama. This will provide other possibilities to understand children's lives and experiences. While arts-based research have become more dominant in research, it is important for researchers to further extend on this work and think about new innovations. This also includes a reflection on the current tensions between ethics and representations of 'truths' within arts-based research with young children. More discussion within the arts-based research community around such issues is needed to help strengthen understanding about ethics, as well as develop an understanding of power within the research process. Further thinking is also needed about how to include the youngest of children; infants and toddlers. Such a space provides much hope and excitement about the future direction of arts-based research with young children.

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A/r/tography Around the World

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A/R/TOGRAPHY: AN EVER EVOLVING METHODOLOGY AND PRACTICE

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INTRODUCTION

In 2004, Alex de Cosson and I (Rita Irwin) edited the first book dedicated to a/r/tography.¹ A year prior, de Cosson completed the first PhD using a/r/tography as a methodology for his dissertation (2003). Now slightly more than a decade later, there are two books in English (Irwin & de Cosson, 2004; Springgay, Irwin, Leggo, & Gouzouasis, 2008), one in Portuguese (Dias & Irwin, 2013), one Chinese-translated book in press, one Turkish book being compiled,² one Japanese book being compiled,³ countless articles and chapters in books (in various languages), untold numbers of performances, exhibitions, events and encounters, and an extraordinary number of people learning about a/r/tography around the world.⁴ While de Cosson and I published that first book, the inspiration and hard work of a/r/tography did not begin with us nor is it limited to us. Countless works attest to this fact. A/r/tography existed before it was named yet in its naming and further theorizing, credibility has been acquired and nurtured in various cultural contexts.

Over and over again, I have heard people talk about what a relief it was to discover a/r/tography. They were practicing artists and educators searching for a form of inquiry that resonated with their ways of being and becoming in the world, and most importantly, a credible form of academic research that recognized how their artistic practices could be understood as research. Coupled with appreciating their educational practices as research and inquiry, these arts educators began to conceptualize how to engage in practice-based research that used the arts and education as their basis for inquiry. A/r/tography offered them a form a practice-based research that has been created, re-imagined and critiqued making it a living form of inquiry that adapts to new directions over time (Irwin, 2013). While many have used particular philosophers to develop the ideas around a/r/tography (e.g. Deleuze, 1990 ; Deleuze & Guattari, 2004), many have also borrowed from other philosophers (e.g. Bourriaud, 2009 ; Levinas, 1995) as they extended, examined, critiqued and recreated the methodology to meet the needs of their contexts, questions, substantive concerns, artistic intentions and pedagogical interventions. It is a form of living inquiry that has been embraced by many and will likely go on to be embraced by many more. Most importantly, it is a form of inquiry that is different from research that posits questions in order to discover what already exists. A/r/tography continually asks questions in an effort to engage with ongoing practices in art and education in order to create knowledge rather than discover it. In so doing, it is only resolved retrospectively as new understandings are shared upon reflection on practice (LeBlanc, Davidson, Ryu, & Irwin, 2015). This shift in paradigm may be immense for the broader field of research but in arts education, it affords us opportunities to engage with creative and challenging ideas in and through time.

This article attempts to capture a glimpse of how a/r/tography has been taken up around the world. Six individuals representing six continents share their experiences as university professors teaching undergraduate and graduate classes or supervising graduate students completing a/r/tographic dissertations or as PhD graduates who used a/r/tography as the methodology in their theses or

dissertations. The goal of the article is twofold: (1) to recognize the use of a/r/tography within a network of global arts education and (2) to begin to appreciate how a/r/tography can be used to reinvigorate enduring questions as well as new questions facing arts educators, no matter where they live in the world today.

The article begins with Abbey MacDonald (Australia) who examined her identities as artist, researcher and educator in order to more fully appreciate and examine the intricacies of her work. Facing questions many art educators face, she provides a very astute portrayal of being and becoming an a/r/tographer. Dan Barney (USA) takes a/r/tography to a secondary art classroom and examines dress as a form of inquiry. His understanding of curriculum as improvisation within a scene of constraint provides an articulate example of how a/r/tography is not only a research methodology but also a pedagogical strategy for adolescents. Shaya Golparian (Iran/Canada) interrogates her experiences as an immigrant to a new country and examines her feelings and beliefs around home and displacement. Having completed his own PhD using a/r/tography (2006), Belidson Dias (Brasil) now supervises graduate students. He discusses the work of one of his PhD students, Leisa Sasso, who is completing a PhD using *foto-novelas* with high school students, teachers and professors to examine socio-political issues. For Golparian and Dias, a/r/tography is a form of esthetic/artistic empowerment as discourses are examined and questioned during graduate study. Jo Chen (Taiwan) takes up gender issues in her graduate classes and uses a/r/tography as a research frame. Students' artistic works penetrate difficult and challenging ideas facing Taiwanese society. M^a Jesús Agra Pardiñas (Spain) embraces an a/r/tographic stance as she teaches prospective teachers to appreciate the arts in education. Despite the challenges of previously held notions, students begin to experience esthetic qualities amidst their educational questions. May this sampling of projects from around the world inspire others to take up their own forms of artistic and pedagogical living inquiry.

TWO CANVASES

Abbey MacDonald
Australia

*One is messy, layer upon layer
Rich, dark and heavy
Some parts arguably are overworked
Flat and lifeless places*

*The other is crisp, blank, light
I want to mark it; muddy it
Make it familiar
I dance around the edges*

*Escaping the edges
The syrupy surfaces run into unmarked territory*

The journey to becoming artist, researcher and teacher is not without its struggles, but these struggles are both necessary and of critical importance. We can ultimately be resolved in the steps taken to overcome challenges, and it is the process itself that can deliver rich opportunity for learning. Recognizing the importance of provocations to prompt risk taking is critical to motivating

inquiry, and cultivating an ability to embrace challenges. I use a/r/tography to conceptualize and map the borders between research, teaching and artistry, and consider how borders serve to divorce, or guide the point at which practices can meet. A diptych becomes the literal and metaphoric means through which I imagine and re-imagine the borders between art making, research and teaching. As I transition to and from artist, researcher and teacher, becoming can be realized through overlaps, creation of seams and clean cuts of distinction (Fig. 1).

*I stir in my space
A place of contemplation
Experiences stretching out behind me
In this moment
Expectation comforts me
Holds me steady
In the face of uncertainty*

A key finding of my PhD investigation (MacDonald, 2014) into becoming an artist and teacher was the unexpected benefits that come from what might be initially perceived as neglect of arts practice. While consumed with the strug-



Fig. 1 Abbey MacDonald. Settling, drifting (diptych). Oil on linen. 45 cm × 45 cm × 2 cm



Fig. 1 (continued)

gle of becoming a teacher and “keeping up” with art making, artist practice is often, inevitably, left to lie dormant during this transitory phase, although evidently much can happen to and for arts practice within this perceived space of inactivity. In allowing for the spaces between art, research and teaching, our practices have the opportunity to be re-imagined and re-invigorated. There is often a tendency to rush through the transitory experiences of beginning teaching in order to maintain a sense of progression; few among us would look to linger in insecurity and the unknown. Yet, it is within these spaces, and places between practices that the beginning art teacher must negotiate how to re-imagine and re-define themselves through their practices. In exploration of metaphors through paint and prose, the points of definition between art making, research and teaching can be shifted through the investigative processes of creative practice and research. Borders between art making, research and teaching can be manifested without even realizing, and in doing so the potential to liberate and shift the boundaries of practice can become constricted.

In the spaces and borders we create between art making, research and teaching, creative practice can be used to extrapolate places of anticipation, restlessness, uncertainty, even fear. Much of our lives unfold in these ambiguous

spaces. Post-PhD, I have found myself delving deeper into the belly of the transitory spaces between making art and research. Using creative practice in such ways to problematize and resolve points of contention or ambiguity in art making, research and teaching can help make insights tangible and outcomes more accessible. To create a problem implies the potential for a solution, and creative practice is inclusive in its capacity to enable problem-solving experiences that encourage us to seek solutions, take risks, experiment and refine ideas.

A beginning art teacher's capacity to problem solve and navigate challenges can be greatly enhanced by being encouraged to linger—with purpose—in-between spaces, in the moments of uncertainty and awkwardness. Engagement in and with creative practice is good for us, and as such has universal appeal and potential (Clift, 2012; Ewing, 2010). Given that any person can create or give creative expression to re-create or re-interpret works of art, artistic creation can be experienced as a useful, meaningful and essential part of life (Burgoyne, 1990). In the education and preparation of our teachers globally, creation and exploration of metaphors and cartographies can allow pre-service teachers to map and consider new directions for praxis (Semetsky, 2010). As demonstrated here and in the next section, when purposefully incorporated into pre-service teacher education, engagement in and with arts-based research processes and products has the capacity to better support beginning teachers' negotiation of individual and collective journeys and transitions to becoming teachers.

IMPROVISATION WITHIN A SCENE OF CONSTRAINT

Dan Barney
USA

As a new educational researcher, a/r/tography immediately incited a more connected and critical response to my inquiry as I negotiated how artistic practice challenged the questions I could ask within a research space, enlivened the philosophical concepts available to me, and expanded the ways in which I could participate as an educational researcher. My dissertation research (see Barney, 2009) largely took place within a secondary beginning level, general art classroom with 26 students and their regular classroom teacher. Together, we explored an emergent curriculum through concepts of dress. Curriculum as an improvisation within a complex scene of constraint became a key focus of inquiry. Each of us, as co- or interparticipants, negotiated our own reasons for engaging in this inquiry process. For me, I was completing a doctoral program and I was keen on questions surrounding artist, researcher and teacher-learner identities (see Fig. 2). With the increasing push for data-driven pedagogies and hyper-planned and pre-determined accountability models within the United States, I was eager to investigate counter curricular possibilities. The regular classroom teacher, who graciously invited me to work with her, was also interested in such conceptualizations. Ultimately, each of the participants, including the students and the teacher, created their own responses during this event for their own purposes. Students created a variety of sculptures, paintings, conceptual and functional clothing, performances, and resistances (see Fig. 3). All created



Fig. 2 Undoing. Artwork created in response to a particular chapter within the a/r/tographic dissertation. Cloth, zipper and embroidery. 92 cm × 153 cm

artistic responses, recorded their musings, and shared their work with their own audiences, which transgressed the boundaries of my dissertation document.

Leaving behind the old notion that all artists create silently without elaborating their work through language, Sullivan (2009) argues artist–researchers must take “up the challenge of theorizing their practice” (p. 62). To Sullivan, this is a new responsibility, at least for a particular type of artist and one that resonates with my conceptions of artist–researcher–educator. While it may be difficult to define each of these roles as they are engaged individually, artist *and* researcher *and* educator identities do have distinctions as they simultaneously overlap, repel and entangle. For me, a/r/tography provokes a theorizing of these specific characters in conjunction with the—*graphy* of writing within my



Fig. 3 Students created their own artistic investigations in response to concepts of dress as we shared, challenged, supported and discussed

a/r/tographic becoming. De Certeau (1984) explains writing “is to *practice* the relation between enjoying and manipulating, in the in-between space where a loss (a lapse) of production of goods creates the possibility of an expectation (a belief)” (p. 198). Such a loss of production is not to be mourned. Writing may indeed be a trace that kills a particular moment, but writing also engenders hope and incites spaces of possibility. Writing is also a thing itself. Like Harris (2014), I value an “arts-based research-as-pedagogy” (p. 97) that challenges my specific training as artist, researcher or teacher (see Barney & Hoiland, 2012; Barney & Kalin, 2014). As a liminal methodology, however, a/r/tography is positioned not from a static disciplinary stance but from that of a particular individual in relation to a broad community of practice. This is not unlike art in general, which encourages a wide variety of engagements, including the critical, playful, emancipatory, deliberate and improvisational. Can improvisation, for example, be one way to trouble myriad global issues in arts education? Acknowledging the unforeseeable destinations the improvisational within arts-based research might lead us, McNiff (2013) argues that such methods offer a “radical alternative to prevailing models of research” and “may take us to places that we could never have envisioned” (p. 131). How might a community of practice of global arts educators share their local arts-based improvisations as critical friends? I wonder how concepts of improvisation might be theorized

and practiced in various locales throughout the world. Could a/r/tography be one such model to instigate critical exchange? What might be the unforeseeable destinations of art, research and education that are currently beyond our own reach or the reach of those yet to come? Some of these questions are evident in other sections of this article. In the next section, we turn to another dissertation that examines a personal journey of learning through displacement.

DISPLACED DISPLACEMENT

An A/r/tographic Performance of Experiences of Being Unhomed

Shaya Golparian
Iran
Canada

The following is an excerpt of my PhD dissertation in the Curriculum and Pedagogy Program at the University of British Columbia (Golparian, 2012) (see Fig. 4). The research is an autobiographical, a/r/tographic, post-colonial, poetic living inquiry that investigates the theme of displaced displacement through visual and textual performances of my experiences of being un/homed. It is an artistic representation of the pain of in-betweenness and unbelonging—a sharing of personal experiences of an emigrant/immigrant struggling with absence and loss. In the pedagogical process/product of this living performance, I re-visit and remember my lived and living struggles with the concepts of home, language, Othering, invisibility, exoticism, pain and ethics, and criti-



Fig. 4 My language my outfit. Self-portrait by Shaya Golparian



Fig. 5 Pain, self-portrait by Shaya Golparian

cally analyze those struggles through a post-colonial lens and investigate how I experience, understand, negotiate and share my struggles of unhomedness through and with/in all the layers of my identity: a Persian-Canadian, emigrant/immigrant woman artist/researcher/teacher (Fig. 5).

The process/product of this self-inquiry offers a new contribution to a/r/tographic literature by drawing on a post-colonial framework and problematizing the colonizing and political spaces in the in-between through my per-

sonal visual/textual counter hegemonic narratives, and by highlighting the significance of a critical engagement with the historical and political with/in the visual/textual performative and living spaces of an a/r/tographic inquiry. I have attempted to perform and bring a new perspective to the a/r/tographic process/product of becoming pedagogical by investigating the themes of “Othering” (Said, 1978, 1996) and exoticizing and foregrounding the sensitive inclusionary/exclusionary pedagogical spaces of in-between.

Additionally, this dissertation offers a new contribution to global art education by problematizing cultural representations, stereotypes, popular assumptions and generic narrative structures that shape our understanding of immigrants and their struggles. As art educators, it is crucial to become aware of these cultural representations, stereotypes and popular assumptions, and problematize them with our students in order to not engage in an act of Othering through *misrepresentation* and exclusion or commit what Levinas (1995) refers to as *dévisager* or murder. It is important to be attentive to the political nature of representation and the ways it helps create stereotypes, popular assumptions and generic narrative structures about people of other cultures and races within educational settings. A living engagement with visual representation(s) is one of the main tenets of art education. Although representation as a meaning-producing process is a pedagogical process, it is also “a site of struggle for different racial and cultural groups” (Desai, 2000, p. 114). This struggle is often about how the images of their culture, history and experiences are shaped in various institutions and then accepted and reproduced as *the* truth about who they are. Museums and schools are two kinds of institutions that help shape a public image of other cultures. We need to be aware of the political nature of how we choose to describe and present other cultures in educational settings. Learning about other cultures and races is what I think of as a *sensitive pedagogy* that needs to be tended to with specific attention and care. If we as educators are not attentive to the risks involved in representing others, we are merely nourishing and broadening the grounds for their exclusions rather than inclusion. We are unintentionally causing pain and suffering by and through a *misrepresentation* of others.

I suggest that it is crucial to create spaces for counter hegemonic narratives in the mainstream art education space, and I call for a *sensitive pedagogy of representation* in the field of global art education that does not cause immigrants additional pain by misrepresenting their cultures and/or by reproducing and reifying a stereotyped image of their culture. In the next section, other local cultural issues are examined in doctoral research, this time in Brasil.

FOTONOVELAS: QUOTIDIAN PEDAGOGIES

Belidson Dias
Brasil

The emphasis of Leisa Sasso’s doctoral research⁵ is situated at the intersection of visual culture, cultural pedagogy and a/r/tography with the main objective to understand the ways in which arts-based educational research (ABER) practices may discursively constitute themselves as cultural pedagogies and produce changes

in the formation of art educators. A/r/tography as a place where the arts are central to the construction of knowing in various fields of knowledge, and cultural pedagogy understood as a critical pedagogy, a collaborative mode of working between social institutions, embracing artist, field performers working with cultural and pedagogical activism. She proposes some questions: how can we investigate the subjective complexities encountered by a/r/tographers to give visibility to an emerging field of knowledge? In what ways might we understand the political implications of the relationship of cultural identities in a/r/tographical studies involving the formation of art educators? To this end, she intends to conduct a study using ABER events with participants, teachers and students from two high schools in Brasília, Brazil, in order to provide data on the subjective meaning of empowerment in the relationship between subjects and objects constituting cultural pedagogies. Through the perspective of a/r/tography, the esthetic/artistic empowerment processes in the construction of different categories of discourse represented within a group of art professors, art teachers and students.

The “*Fotonovelas: Quotidian Pedagogies*” project stems from Sasso’s Master’s Inquiry (Sasso, 2014), which aimed to investigate her classroom teaching practices. She wished to understand how her own critical pedagogical practices were related to forms of cultural pedagogy and visual culture education. A *fotonovela* is a kind of novel in a comic book format where the predominant images are photographs instead of drawings; and it is exceptionally important to Latin-American audiences. It is very critical to note that the history of the *fotonovela* is diverse and dates back to the early 1940s in Italy, Spain and Latin-American countries in connection with the rise in popularity of film. Important to note is that the narrator plays an important role in *fotonovela* since, in addition to elucidating the action for the reader, the narrator also sets out value judgments, moral lessons, evidence of the characters’ behavior and controls the duration of the actions by slowing and lengthening each episode.

Sasso’s initial Master’s project aimed to work the curriculum content of photography, Dadaism and Surrealism, but reached far beyond allowing the reconceptualization of themes such as *fotonovelas*, gender, race, sexuality, religion, media and social accommodation, as well as assisted and led students to develop creative and critical artistic practices. Teen magazines were the inspiration for this project design. The idea was that students would use photography to tell stories of their daily lives, from a script prepared for them. They had never seen a *fotonovela* before in their lives, as *fotonovela* went out of circulation in the 1970s; they only knew *telenovelas*, their media replacement. She invited the students to create narratives using photographic images of their own reality. The challenge was to tell stories of everyday life: the reality is that São Sebastião is one of the poorest and most violent cities around Brasil’s Capital which, ironically, is one of the wealthiest cities in the country. By deconstructing *telenovela* narratives, students were able to problematize the disjuncture between those who lived in luxury contexts far from the reality of the poor who lived on the outskirts of the city.

Class discussions examined the borders between television fiction and reality. After these classes, students conducted research, sought examples of *fotonovelas*,



Fig. 6 Extract from *fotonovela* “Curvas sem fim” [Endless turns] made by High School students (Grade 12 [ages 17–18]). © Yuri Paranhos & Leísa Sasso

saw examples of novels and films that explored the genre, organized themselves into groups and began to write the script for a *fotonovela* as a final assignment (Fig. 6).

In an extremely violent and poor community, the final result was quite predictable: the stories told by the groups were bloody and tragic and dealt with family abandonment, disappointment, domestic violence, separation, homosexuality, drugs, prison, suicide, and so on. But their readings were quite different. Drawing from this investigation, Sasso realized the importance of teaching practices that contribute to the construction of knowledge by engaging with cultural and social criticism by students for the benefit of the school and the community. It took into account that educational events that are also artistic events ultimately contribute to the construction of identities, promote student agency in school and in the community. In doing so, they re-frame art education as a vehicle to acquiring a broader understanding of the visual arts in soci-

ety and, indeed, the world. This relates well to the next section that explores concepts of gender in a graduate art education class.

EMPOWERMENT: DECIPHERING GENDER CONCEPTS BY MAKING WORKS OF ART

Jo Chiung Hua Chen
Taiwan

The concept of gender equality is an important and urgent issue in contemporary art education. I was curious if there could be an authentic way of understanding gender concepts among graduate students. Or, could it be that a personalized gender concept only exists as representations of the discourse found within society? Moreover, how might “my gender concept” (for each student) be represented within a map of Taiwanese society? Taiwan has a particular colonial modernity that may introduce alternative thought when compared to the West. To investigate these ideas, I focused on the theory and practice of a/r/tography (Irwin, 2004) to create a graduate level course named “Art and Gender Studies”. The goal was to develop students’ identity, determination and reflection on their own gender concepts.

There are three levels of gender analysis in Risman’s (1998) idea of gender as structure as shown in Fig. 7. I used this as the course framework to design questions and ideas for provoking discussion. The learning activities were covered and connected with each other through questioning, inquiry and interpretation. Evidence-based assessment strategies were utilized to understand students’ learning, as shown in Fig. 8.

Students began by problematizing their gender concepts as they pondered their relations between themselves and others. Power, rights, space and identity were used as springboards to re-examine their thinking about gender. After 18 weeks of course work, students were asked to use their choice of media to portray their gender reflection. They were also asked to document their creative process during the course as they clarified their thoughts. For example, in 2010, one of the students, Wen Chong, wrote the following creation statement and created an accompanying image (Fig. 9):

Dichotomy

*When I was a child, mom told me, “A girl should act exactly like a girl.”
When a boy in the class cries, he’ll be laughed at and told “you are such a girl.”
Girls should wear skirts, sit elegantly, play with Barbie dolls, and act softly.
Girls should obey, and be a good wife when married. Girls have to act like girls.
Are you a girl?
On the other hand, boys are taught to wear pants, be brave, play with G. I. Joe, and be passionate.
Boys become strong men who protect family and country. Boys have to act like boys.
Are you a boy?
If you don’t conform to what is claimed above, you are not a girl!
If you don’t conform to what is claimed above, you are not a boy!*

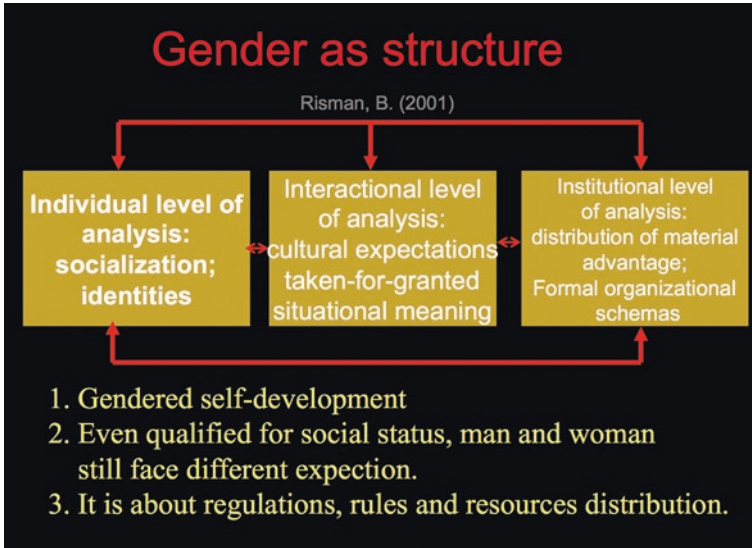


Fig. 7 Course framework for “Gender as structure”



Fig. 8 Strategies of teaching and assessment

A public exhibition was organized at the end of each semester and exhibited in the gallery of the Continuing Education Center located at the National Taiwan Normal University campus. A web site⁶ and an exhibition catalog⁷ recorded student creations and performances. As the teacher, I participated in the show alongside my students. In the first year, I documented my teaching process by making a work of art about my reflections. The work is entitled *Gender Development* (Fig. 10).

This work uses Chinese cultural codes like “left side for man, and right side for woman”, “stereotype of gender colors” and the visual code of an arrow to examine the concept of “gender development”. I manipulated my teaching documents and photos to express the power and importance of teaching



Fig. 9 Dichotomy by Wen Chong (2010)

gender equality. The power of the students' work is represented by bullets trying to destroy an unequal traditional system. It is an image that is hard to ignore. This study echoes Sullivan's (2005) arguments in *Art Practice as Research* and indicates that both encoding and decoding are needed in the production and appreciation of artworks and their accompanying creation statements. Ultimately, making works of art is a strong way to empower art



Fig. 10 Gender development by Jo Chiung Hua Chen (2008)

professionals not only in Taiwan, but anywhere around the world. Indeed, in the next section, generalists teachers begin to examine how arts education can be embraced for learning.

IN A SEA OF INK: LETTERS TO ARTISTIC EDUCATION

Reflections Extracted from my Docent Diary

M^a Jesús Agra Pardiñas
Spain

In a sea of ink: Letters to artistic education (Agra Pardiñas, 2014, pp. 41–56) is a collaborative and dialogical project, full of a/r/tographical character. It grows out of a commitment to artistic contemporary practice that employs autobiographical and visual narratives as artistic strategies to investigating educational issues and reflects on a process developed by the students enrolled in the University of Santiago de Compostela Faculty of Education Primary Teacher specialization. At the beginning of the course, I posited a situation of conflict, that is, a situation that needed attention. I suggested that each of us (students and myself) should write a letter to arts education: a letter written on paper, expressing our feelings and emotions. Later, letters were sent out, read and re-read, and led to a collective artistic installation that held as its purpose the transforming of personal life experiences into public actions (Fig. 11).

The work of artists like Susan Hiller, Dora García, On Kawara and others helped us as we came to appreciate what came out of these experiences. Out



Fig. 11 Letters to artistic education. Artist/Author: Cristina García, a Faculty of Education student

of the 180 letters repeated themes emerged: nostalgia, boredom, dependency, amusement, intimidation, fear, heat, indifference, power, love, anger, indecision, insecurity, convenient relationships, embarrassment, necessity, cold, longing, impossible relationships, stereotypes, comforting feelings, waste of time, remembering and technology.

When it came to materializing the project, classic letter formats appeared but so too did unfamiliar formats that were created, burnt and transformed into objects. The objects played with visual metaphors like boats (travels, adrift,

adventure), torn letters, letters with traces of tears, mourning letters, crossed out letters, convincingly written letters, weak and indecisive letters. Many had adolescent motifs like hearts, glitter and stickers. Some sounded like sad speeches. Others were full of nostalgia or negative, angry words: words of rage. Some held contradictory expressions *like I need you but you make me nervous, I love you but I hate you*. On rare occasions, there was a feeling of indifference. Yet, many surprised us with poetic dialogs expressing feelings in the shape of dreams, even inspiring illusions of meeting themselves in other realms.

Most who wrote letters to arts education realized the contradictory emotions apparent in their work. Some felt discredited by arts education and still others wanted to discredit arts education itself. Many were not dedicated to an arts practice and it was difficult to encourage them to appreciate it. Yet, primary education is committed to employing the arts throughout the curriculum. I wanted to initiate a process that encouraged a continual sense of “becoming teachers” through rich experiences with words, images and esthetics. Recognizing that students’ previous experiences will often dictate how they will enact their teaching practice, creating a place for them to engage with the arts in their teaching practice became an important goal. We gained from the work of Diamond and Mullen:

Spinning an autobiographical—process—provides a thread along which you can string events to form a narrative of personal and professional significance. Until sorted like beads onto a chain, events have no inevitable order. They remain separate, haphazard, episodic, and broken until, like a newspaper or film editor, we impose on them a sense of unfolding or collapsed purpose. The above self-portraits and charts of self constitute fragments from the book of your teaching that is illustrated from your image-system of selves. (Diamond & Mullen, 1999, 79–80)

As the title of this section of the paper suggests the value of appreciating that which is sensitive is, in its deepest way, an act of creating and learning. As individuals focus on creating images through letters, they are simultaneously encouraged to recognize how they might embody these ideas as future teachers. They also begin to ask important questions that can be asked anywhere in the world: “What do I think about arts education and art in education? What do we want to know by working through the arts? How do previous experiences influence my decisions in arts education?” Starting from these and other questions, students begin to create metaphorical images that trigger open spaces for dialog to emerge with others. Feelings, memories, activities, closed doors, gestures. In essence, writing letters to arts education creates a situation that needs to be revisited again and again. More importantly, each of us will continue along our learning trajectories, where we can establish dialog and connections despite any slippages we may feel.

In conclusion, working with the students, we considered the need for experiencing a process of artistic creation where we could understand and practice

creativity as a tool for transforming abstract ideas into reality. Rather than limiting the arts to personal expression, the arts have become personal actions interacting with a larger social arena. To be able to do this successfully, students and educators alike, locally or globally, must develop an ability to be critical of their own ideas as well as those of others. In doing so, we are able to value the inherent possibilities that exist in every interaction with others while working as part of a diverse and collaborative team. Above all, we need to embrace the opportunities that come from enacting an artistic vision for education and life itself.

COMING FULL CIRCLE

Rita L. Irwin

A map of the world often reminds me of a patchwork quilt with its varying sizes of countries, stitched and re-stitched boundaries, diversity of color and texture, and endless seas of blue in-between. This sampling of a/r/tographic work reminds me of such a quilt and reinforces for me that global art education needs to continuously be responsive to local and global concerns and challenges while at the same time recognizing the bounty we have available to us through artistic and pedagogical engagement (O'Donoghue, 2011). The vast in-between spaces that may seem to exist between us physically, geographically, culturally and economically should not be dismissed but confronted. Through our ongoing inquiries into how we might live together in our local and global contexts, may we return to such spaces where we can learn from, with and alongside others from many parts of the world.

The goal of the article was twofold: (1) to recognize the use of a/r/tography within a network of global arts education and (2) to begin to appreciate how a/r/tography can be used to reinvigorate enduring questions as well as new questions facing arts educators, no matter where they live in the world today. As we come full circle, it is impressive to see professors and their PhD students taking up arts and education practice-based research around the world. They are facing the creative and critical edges of research in innovative ways. Moreover, this article demonstrates a/r/tography as a form of living inquiry into pedagogical and artistic practices that are simultaneously creative and critical, evocative and provocative, and material and immaterial. Recognizing how a/r/tography has inspired art educators from around the world to examine challenging issues and enduring questions, it behooves us to examine how it can continue to inform our practices while allowing it to expand, contract and change, in similar fashion to art itself.

NOTES

1. It is not within the scope of this article to describe the processes and practices of a/r/tography in-depth.

2. This Turkish text will have works translated from English alongside articles in Turkish.
3. This Japanese text will have works translated from English alongside articles in Japanese.
4. See a/r/tography website: [www. http://artography.edcp.educ.ubc.ca](http://artography.edcp.educ.ubc.ca)
5. Leisa Sasso is a first year Ph.D. student at The Graduate Visual Arts Program (PPG-ARTE) at The Art Institute of University of Brasilia, Brasil (UnB).
6. <http://web.cc.ntnu.edu.tw/~t81005/2009/>
7. <http://issuu.com/jochcen/docs/>_____ -

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Exploring a Creative Learning Process in Dance Education in Egypt

Krystal Khoury

INTRODUCTION

Inaugurated in 2002, the Bibliotheca Alexandrina in Egypt strives to be a center of excellence in the production and dissemination of knowledge as well as a place of cultural dialog and learning. More than a library, the mission of this public institution is to promote mutual respect between individuals while transmitting and spreading knowledge within a variety of fields from sciences to arts through a wide range of cultural outreach programs. Believing in the role of artistic education in enhancing social responsibility and cohesion as well as cultural dialog, the Bibliotheca Alexandrina considers that art education is an essential part of global education and a major asset in tackling social and cultural challenges in Egypt. Hence, it has been investing in cultural actions with an impact on the quality of educational programs. More specifically, its Arts Centre supports contemporary arts development providing training and opportunities for artists and young people. Accordingly, in February 2014, with the support of the European Delegation for Egypt and in partnership with the British Council in Cairo, it offered a ten-month pioneer dance education development project titled SEEDS. This project included an intense training program for dance instructors provided by professional and experienced dance educators brought in especially for this program.

SEEDS was opened to 20 Egypt-based applicants seeking to develop dance teaching as a vocational activity whether they were freelance contemporary dance artists involved in teaching practices, dance teachers working in public and private dance schools or within community settings, or art educators

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using body and movement as a tool in their cultural activities. Applicants were required to have some previous experience in dance transmission. They were asked to file an application form that included a description of their dance teaching experience, dance level, and so on and an interview to assess their motivation. Commitment to all sessions was required although exceptions could be made for those engaged in parallel professional activities.

From 2003 till 2009, as a cultural activist, while still majoring in performing arts and cultural anthropology, I was involved in specific performing arts development activities lead by the Arts Centre of the Bibliotheca Alexandrina. Later, in 2012, I took part as a dance researcher in one of its major contemporary structuring dance projects. Two years later, based on my local field-work experience and knowledge and as an external expert in the facilitation of its new project—SEEDS—I was tasked by the Arts Centre to contribute and take part in its conception and coordination. By that time, I had completed my PhD degree in Anthropology of dance and was continuing my investigations of contemporary performing arts practices in the Arab world focusing on intercultural and interpersonal dynamics and their impact on shaping minds, empowering individuals and opening spaces for dialog and free expression. Interested in my academic background and applied research approach, the Arts Centre invited me to Cairo in October 2014, this time as a trainer, to conduct a three-day workshop within the SEEDS program. As my session was planned toward the end of the program, I thought it would be beneficial for the participants to keep on exploring the topic of dance transmission introducing a reflexive attitude toward their own teaching/learning experience. In order to reach a better understanding of the value of transmitting dance, I included within my workshop a specific creative tool developed by Belgian-Moroccan choreographer Sidi Larbi Cherkaoui I had worked with in Antwerp a few years before.

In this chapter, I present this workshop as a site-specific case study to analyze a transmission experience using a creative tool to make the participants reflect on their own practice. Thus, the methodology chosen to conduct the workshop was embedded in phenomenological concerns (Merleau-Ponty, 1962). In designing it, I focused on addressing the experience of the trainees in dance transmission from the first-person point of view and to emphasize their subjective experiences in order to highlight the meaning this conscious experience has aroused in their learning/teaching process and trigger a reflexive attitude. I factored out some features for further elaboration using the ethnographic approach of participatory observation since I took part in the experiment as a trainer/researcher. My analysis is also informed by recorded audio-visual data of the workshop and interviews with trainees to elicit their experience (Gore, 2012). Other information is drawn from my follow-up of the SEEDS proceedings, and many discussions with SEEDS trainers and external expert.

The aim of this chapter is to provide insight into how artistic creativity can be used as a tool to integrate theoretical knowledge simultaneously with dance practice. This borrowed tool generated embodied knowledge on the specific topic of transmission, which also enabled the participants to extend their under-

standing and challenge their assumptions. The reflexive educative dynamics produced during this time made this workshop a memorable learning process.

In order to better explain the context in which my workshop took place, I start by briefly presenting the SEEDS dance educational program and its curriculum before expanding on the topic. I then elaborate on the creative tool used and how it was integrated in the workshop. This qualitative research investigates the impacts of the multilayered teaching-learning process it generated on the trainees' understanding of dance transmission. It opens with a reflection on the concepts of migration and deterritorialization (Deleuze & Guattari, 1983) in relation to dance education and transmission. By doing so, it aims at further contributing to the discussion on the topic of arts-based and research-informed intercultural arts education.

PLANTING SEEDS: TRANSMISSION, LEARNING, TEACHING OF DANCE

“Education sows not seeds in you, but makes your seeds grow.”

Gibran Khalil Gibran

Training for Dance Educators in Egypt

In the mid-2000, enthusiasm for contemporary dance grew in Egypt consequently giving greater visibility to a new generation of contemporary dancers and contemporary dance audience. To respond to their enthusiasm and enhance the professionalization of the dance sector, non-institutional long-term contemporary dance educational programs were implemented in Cairo. The main ones were the Cairo Contemporary Dance Workshop Program (CCDWP) at Studio Emad Eddin from 2008 till 2011 and the Cairo Contemporary Dance Centre training program launched in 2010. Also, cultural centers opened dance classes and offered workshops for youth outside the capital of Cairo such as Rézodance in Alexandria and the Jesuit Cultural Centre in Al Menya in Upper Egypt. Amidst this, and despite the political turmoil in the wake of the 2011 revolution and its impact on the dance sector (Martin, 2015), a ten-month project for contemporary dance development titled “Raqs 3a Tayer” was led by the Bibliotheca Alexandrina in 2012. It aimed at improving the condition of the emergent contemporary dancers by bringing them a more structured framework to sustain their practice (Khoury, 2014). Through several activities, “Raqs 3al Tayer” raised awareness toward contemporary dance in decentralized areas by introducing dance workshops. It also contributed to the development of the artistic skills of 11 Egyptian contemporary dancers. In addition, it enriched their professional experience by inviting them to take part in an artistic residency and create a collective performance that toured in Egypt and later in France.

Building on the outcomes of this project and noting the absence of any formal training for dance educators in Egypt, the Arts Centre of the Bibliotheca Alexandrina continued fulfilling one of its missions related to artistic educa-

tion. Assuming that dance teachers are key players in the development of the sector, an emphasis was put on the function of dance as a vocational activity for artists as well as a recreational activity for civil society. This led to another initiative in 2014 entitled SEEDS. This specific project including free training of dance educators was concerned with dance transmission in the spirit of the previous project “Raqs 3al Tayer”. It focused on dance education and targeted individuals who were already involved in transmitting dance to various audiences. It wished to provide them with consistent training to improve their transmission skills and expand their knowledge of the science of dance. With trained dance trainers, SEEDS was seeking to improve the dance teaching abilities and provide a more relevant dance education level for professional dancers, amateurs, youth or children. Ezzat Ismail, a dancer who recently opened one of the very few studios dedicated to contemporary dance in Egypt and one of the most enthusiastic trainees recalls:

SEEDS had a great impact on me. When it came to teaching, I acquired different visions towards the same thing. (...) Before, I could not say that I was a dance teacher though I could transmit information. I understood that there is a difference between transmitting information and teaching in the sense that the latter is here to open doors. (...) SEEDS had an impact on me not only as a trainer but also as a dancer. It made me understand better what are the needs of my body in order to work (Ismail, 2014).

Through its participatory activities, the SEEDS project was also an opportunity to start introducing dance within the educational sphere in schools and local cultural organizations with educative missions and bring to the fore the beneficial role it can play, strengthening its true scope.

In Egypt or in other Arab countries, one can find public and private institutions such as universities and conservatoires that provide arts practice with a focus on visual arts, communication arts, theater and music. Also, when it comes to civil society endeavors, a number of Arab Non-Governmental Organizations are including art practices in their cultural activities as a way to enhance community engagement and action and wider accessibility. Within this perspective, some initiatives have even led to the publication of manuals as resources for arts educators (Charif, Hafeda, & Al Jabri, 2014; Rowe, 2003). However, arts education and access to the arts in general is not yet seen as a priority in any national educational strategy. Sustainable quality training for arts educators concerned with how to teach arts practices and not just how to practice arts, questioning methodological tools and pedagogical visions in an innovative manner are yet to be included in academic curriculums. Moreover, when it comes to dance education and despite a number of individuals providing dance classes in Egypt, the government has no interest in leading an official state certification with international standards that can guarantee the quality of teaching to ensure a safe dance practice and avoid physical injuries. Unless the dancer or physical educator has completed dance education programs abroad, mainly in Europe

(Martin, 2013b; Rowe, 2010) and out of personal interest and curiosity in dance pedagogy, they do not have the chance to enrich their theoretical and praxis-based dance education and develop the appropriate tools to convey it. They rely on their experiences of how they were taught or on their implicit learning (Reber, 1989) of dance. As Ismail (2014) contends, “I used to teach dance intuitively like how I like dance to be taught to me. I know how to dance and move but I was training and teaching people intuitively. I was improvising”.

SEEDS was therefore considered to be a critically important and unique learning opportunity to address this imbalance in the dance sector in Egypt, even if it was not part of a formal study program. It was a starting point in improving the skills of dance educators and introducing the importance of the principle of long-life training within dance education, although to have sustainable impact within the political decisional sphere, implantation of much longer similar and incremental actions and further structured socio-economic support are required.

Practice-Based Theory Teaching and Application

The teaching of dance in the region was subject to European cultural hegemony (Rowe, 2010) especially through dance training institutes modeled on European conservatory training practices (such as the Cairo Opera House in Cairo/Egypt, Conservatoire National Choréographique in Rabat/Morocco, Higher Institute of Dramatic Art in Damascus/Syria, The Performing Arts Center in Amman/Jordan) and the international education of young dance artists from the region in Europe and North America (Martin, 2013a). Bearing in mind this situation, the SEEDS program content was grounded in post-colonial concerns and cross-cultural contemporary dance transmission issues. It focused on providing educational tools rather than teaching methods taking into account the specific teaching/learning context of the participants and cultural history specificities.

The Arts Centre invited Laurence Rondoni¹ a pedagogue and artistic director of descent-danse association (France) residing in Cairo and who had been actively involved in the development of the Egyptian contemporary dance scene, as an external expert to conceive SEEDS’s ten month educational program. With my anthropological background and field knowledge, I also contributed to the project. Despite the short timeline and financial constraints, the program was conceived in a way to combine practice-based theoretical learning with dance teaching activities organized in collaboration with local cultural structures. Hence, the trainees had to immerse themselves in live transmission practice in order to integrate the knowledge presented.

The teaching activities under the supervision of Rondoni took place in a range of different locations: a dance studio, schools, educational and cultural organizations, an orphanage and reached more than 500 individuals. They were conducted in several cities including Cairo, Alexandria and Al Menya. Part of the trainees’ tasks was to elaborate their content depending on where

or when the sessions were held and to whom they were addressed. Thus, they had to adapt their teaching to a variety of cultural contexts and audiences while simultaneously leading their activities. The practice-based theoretical classes were divided into five sessions and conducted by experienced dance educators.² During the first and last sessions on healthy dance, trainers elaborated on themes such as anatomy, injury prevention, somatic principles, psychology and nutrition. Two other sessions included mastering learning processes according to age and level of students, body functional analysis, movement fundamentals and body awareness. In addition, a special session³ based on encounters with local and regional artists was organized to share reflections on the role of transmission and cultural heritage. It is within the framework of this particular session that I was asked to conduct a three-day workshop.

Connecting Body and Mind

From the beginning of the second training week, the trainees started integrating their on-going teaching activities, which included information for safe and effective dance practice. Cairo-born Canadian dance educator Karine Rathle who was heading this session, explains:

The content of my course is based on researched international guidelines for safe practices in dance teaching, which is valid for all countries, and dance styles. (...) I had a very clear plan of what was to be transmitted, and I have adapted it to be delivered for this specific audience. The approach is about sharing principles that are applicable to all. Once the principles are understood by the participants, they can adapt them to all contexts. (Rathle, 2013)

One of the trainees, a fitness and ballet teacher said: “I modified my ballet class structure based on what I learned and I was very happy to hear from one of the injured students that she felt less pain at the end of the class.” Many replaced their ballistic stretches with dynamic ones and gave more time to warm-ups. Others developed more acute body observation as evidenced in this statement by one of the trainees: “While in the streets, I started observing people’s walk to see if I could recognize hypermobility.” Other than greater body awareness, this program seems to have affected the trainees on a personal development level by giving them more confidence in what they did. Ismail confided:

It helped me to be more honest with myself and to know where I am standing concerning what I know and can do and what I don’t know and cannot do. I became more aware of the risks and dangers and what I need to improve. I became kind of equipped to deal with sometimes challenging teaching situations.

Overall, with the room it offered for practice, experimentation, discussion and observation, SEEDS was seen by the participants not only as physical training but also as a process connecting body and mind and where, as Ismail noted, “trainers weren’t there to give us information but to share it with us”.

Exploring Transmission Using a Creative Tool

This sharing-based approach underpinned my workshop. I sought to move away from any top-down pyramidal method. Indeed, critical essays and studies on arts education in Egypt, which focus mainly on visual arts areas such as drawing, painting, sculpture and ceramics (Alwan, 2006; Hamama, 2012; Kholeif, 2013; Shawky, 2015), reveal the “crisis” of institutional public arts education in Egypt. They point out the “stagnation of creativity within state institutional systems and the co-option of ‘artistic authority’ which arts education suffers from” (Davies, 2006). Most of the teaching methods use strict technical approaches that tend to dismiss new forms of pedagogical experimentation and knowledge (Kholeif, 2013). Hence, they contribute to restricting the learning process by not giving enough space for creativity and critical thinking. Although no in-depth research has yet been undertaken nor published on contemporary dance education methods in Egypt, and despite dance education particularities within the artistic realm, discussions held during a symposium on dance pedagogies in the Arab countries in 2010 (Khoury, Martin, & Rowe, 2012) showed that similar concerns are shared by dance educators.

During my session, I sought to build an experience together with the participants in order to generate a dynamic based on dialog and guidance around dance transmission. Since “transmission” was the topic of my workshop, I looked for a creative tool through which the trainees could simultaneously experience transmission yet also undertake a process of reflexivity. To ensure this was an authentic experience, I decided to look back into my personal stories as an observer-participant dance researcher.

ANTWERP, STUDIO BOURLA, 2006

Immersing Myself in Sidi Larbi Cherkaoui’s Myth Creative Process

In 2006, as part of my doctoral research project in Anthropology of Dance, I undertook nine months of fieldwork with internationally renowned Belgian-Moroccan choreographer Sidi Larbi Cherkaoui. Interested in dance transmission issues, I was seeking to gain a better understanding of Cherkaoui’s artistic approach through a pragmatic eye. I tried to identify and analyze the creative devices he was using in order to create his work. Thus, I arrived at Cherkaoui’s studio in the Bourla Theatre based in Antwerp to follow the creative process of his theatrical dance piece *Myth*. *Myth* was staged in a borderline world and choreographically explored the possible connections between two poles: what we actually know about ourselves, and the intuitive and hidden motivations behind our gestures. It gathered a multidisciplinary group of 21 performers from various countries such as Belgium, France, Japan, Sweden, USA, Australia, Italia and Slovakia, and included a range of artistic skills including dance, theater, circus and music/singing.

“I am interested in the past of the past”, stated Cherkaoui (2009). Indeed, looking at his first pieces (*D’avant* (2002), *In memoriam* (2004), *Tempus Fugit* (2004), *Loin* (2005), *Origine* (2008)) one can guess that time as memory or heritage and the physical traces it can leave on our bodies was a main area of focus in his earlier works. In this context, *Myth* was no exception. In order to explore this notion of inherited movement, Sidi Larbi Cherkaoui developed a specific creative tool.

The Imitation Game: A Creative Tool for Producing Dance Sequences

In an interview I made with Cherkaoui back in 2006, he stated,

We reproduce the gestures that our parents have taught us, how our mother moves (...). We start moving like her, or like our father or like people on TV. We are not enough aware of the fact that we are reproducing what they do because we still have the choice to choose how we want to move. Yet, this information certainly feeds us and it is up to us to perceive this and be aware of what it will become.

Like German choreographer Pina Bausch’s emblematic creative method, Cherkaoui’s was triggered by questions he asks the dancers. While Bausch asked the dancers to respond through embodied situations, Cherkaoui called for a narrative response in return and filmed the conversation. After the choreographer had chosen a short abstract, the dancers were asked to reconstitute as precisely as possible how the interviewee acted and what did he/she say in it in a kind of imitation process. Having embodied the behavior of the dancer, they then presented their reconstituted movement in duos or trios. With subtle work on details and musicality, the simultaneous re-enactment of the gestures became dance material. The initial unconscious behavioral patterns were then transformed into short dance sequences that were integrated in the dance piece at a later stage.

This device was clearly a creative tool that the choreographer employed to generate movement and create dance. Above all, it explored the notion of transmission in an original constructed way. Based on imitation, it placed the dancers in a challenging creative position. The different steps it included engaged them in many levels of transmission. I decided to borrow this technique and apply it to a difference context.

CAIRO, EZZAT EZZAT CONTEMPORARY DANCE STUDIO, 2014

A Reflexive Workshop on Dance Transmission

“Tell me and I’ll forget.
Show me, and I may not remember.
Involve me, and I’ll understand.”
Proverb taken from Xun Zi

This reflexive workshop methodology had a clearly phenomenological dimension. Taking place within the final stage of the program, the workshop focused on the trainees' subjective experiences. Thus, it called upon a phenomenological approach as its aim was to stimulate self-critical thinking toward the trainees' own teaching activities by addressing the role of attention in the experience of the body, the spatiality of the body, the motility of the body, the body in speech and in temporality, and so on. Drawing from Merleau-Ponty's philosophy on phenomenology that considers existence as subjectivity (consciousness) inseparable from the body and the world—consciousness is embodied in the world and body is infused with consciousness—I sought to use Cherkaoui's creative device to experiment transmitting dance as a conscious experience in order to reflect on it in a more acute way. As Merleau-Ponty explains (1962, p. 408), the conscious experiences have a unique feature: we *experience* them, we live through them or perform them. This experiential or first-person feature—that of being experienced—is an essential part of the structure of conscious experience and with specific conditions, it can bring more awareness toward one's action.

There were nine participants, three women and six men; the other expected participants were rehearsing for a major dance event that was taking place during the same period. The workshop was divided into three interrelated moments. I attempted to build on what was discussed or experienced the day before. My goal was for the participants to achieve a comprehensive understanding of their dance transmission process, and an awareness of the fact that through their teaching process they were producing dance knowledge in addition to sharing it with others and not to deliver knowledge for its own sake. The way I conducted the workshop was grounded in a popular education method that emphasizes the dialogical model (Freire, 1970). It was also inspired by my anthropological research methodology that considers dance knowledge as a co-construction between researcher and dancer (Bakka & Gore, 2007). From an analogical viewpoint, it seemed to me that in this particular educational context, where the trainees have already accumulated experience in teaching, their knowledge could be sharpened through the co-educative dynamic emerging from the interaction between them and myself.

Unlike other SEEDS workshops where communication had to be in English, I conducted my workshop in Arabic, which is the language the trainees would normally teach in. I could feel they were more at ease while communicating as they could express their thoughts directly without the need for translation. Within post-colonial times and search for cultural autonomy, the linguistic issue is of extreme importance as it is an essential component in cultural appropriation of knowledge and power balance dynamics. Moreover, it broadened the discussion on which local terminologies to use, translate or create when teaching dance. In fact, the workshop started by discussion about the most appropriate translation of the word "transmission" in Arabic and its cultural implications. It then moved onto a constructive dialog including the trainees' viewpoints on the different meanings of transmission and how to identify it

as such. The trainees were subsequently asked to write down their personal stories of how they were taught to dance. Writing was used in this section of the workshop as a “mode of learning” (Emig, 1977). The purpose of this writing was to clearly reflect on their personal experience. When I informed them that we would not read the texts out loud many were disappointed and they wondered why they had to complete this task. I then explained the purpose of such an exercise.

Exploring Transmission Modalities

On the second day, I introduced the “imitation game”. I took each trainee separately to another room and told them that I would ask a question and film them answering it without allowing time for preparing their response. All were enthusiastic and patient enough not to ask for more clarification. The question was about the most significant dance moment they experienced so far. The nine resulting stories were approximately five to ten minutes long each. While some shared how they were first introduced to dance, others recalled specific situations that were sometimes not directly related to dance, but to an embodied experience that left an impact on them. Through these narratives, each one expressed and reproduced instinctively incorporated or bodily actions (Connerton, 1989). These were spontaneous as well as conditioned movements derived from a reflexes’ network (Barba, 1995), a system of interconnected unconscious behavioral patterns coming from a transmitted or a culturally learned situation (their education, social and artistic background, and so on). From their gaze and their speech tempo, it was clear that they were going through a cognitive re-memorization process. The camera recorded the conversation, enabling the capture of the action at a moment of time. Afterwards, I divided the trainees into two groups of four and five participants each and asked them first to watch and listen to their stories, then to choose a very short section and begin working on the re-enactment of the selected parts and reproduce very closely what was said and done as mimics, expression and gestures.

Generating an Embodied Knowledge as a Way for Learning

During this learning process, the trainees accomplished four actions: they selected what was meaningful for them to re-enact, they repeatedly watched themselves talking and moving to learn the movements and speech and their rhythms—some even wrote down exactly what they said—and they rehearsed in groups the different parts. Each one of these steps added a layer to the transmission/learning process. The trainees were bringing particular attention to what the interviewee was doing in the video. In doing so, this visualization was stimulating their sensorial and motor functions in such a way that they would react and create from this image an action-image (Deleuze, 1994), that is, an image that can be substituted to an active behavior to which one can react to (Fig. 1).



Fig. 1 Individual interview with Shereen Hegazy

All were becoming familiar with the others' gestures and words and gaining awareness of their own recording in a reflexive way. In each group, the rehearsing part consisted of each one incorporating the gestures and words of the others, including his own. Needless to say that it was the part they enjoyed the most. On an individual level, it challenged their memory and their observational capacities. On a collective level, it sharpened their level of listening to each other and working as a team (Fig. 2).

Throughout this learning process, copying the actions of the other was not only about transmitting information but a discovery journey of the unconscious part of oneself and the others. As Tim Ingold (1996) put it, the learning process "involves a mixture of imitation and improvisation: indeed these might better be understood as two sides of the same coin. Copying is imitative, insofar as it takes place under guidance; it is improvisatory, insofar as the knowledge it generates is knowledge that novices discover for themselves" (p. 179). The attentive engagement (Ingold, 2001) made them aware of the variety of transmission modalities: observation, inscription, transcription, embodiment and re-enactment. They went through a cognitive process searching for the most appropriate tool to enhance their creativity. As Nadine Emile, one of the trainees, pointed out at the end of the session: "I had to develop many strategies to see what the best one is for me to achieve this task and at the same time what is the best one for the group I was working with."

When it was time to present the short works, the collective performances highlighted how the more the trainees tried to do the same thing, the more their individual interpretation was accentuated. Exploring the differences and similarities activated a process of singularization, which is at the core of any form of construction of identity (Deleuze, 1994). It triggered a reflection on the relationship between production and creation, imitation and originality (Fig. 3).



Fig. 2 Team work



Fig. 3 Collective re-enactment of words and gestures

For Shereen Hegazy, trainer and dance artist, who participated in the SEEDS program, transmission includes everything around the dance. It is the experience of working with someone, be him/her from another culture and or age, who is transmitting something to me but through him/herself. So I do not take the information only but the whole identity with it. Thus, involving the trainees using this creative device brought a better understanding of transmission as a complex relational process that engages the educator as much as the learner and both their identities as in cultural background, personalities, intentions, capacities to learn, teaching skills, and so on, as well as the surrounding

field (time-space frame). It was a phenomenological experience where both participants are not only experiencing but also experienced by one another.

This reflexive process helped in creating a distance with the trainees' own ways of transmitting. Hence, the last session was dedicated to observing some transmission situations recorded during their teaching activities and discussing how they were taught with a critical eye.

CONCLUSION

This imitation game was a way for them to proceed from the first-person point of view. Even if characterizing an experience at the time one is performing it is not evident, the creative device was introducing a reflexive attitude on behalf of the participants in a form of transmission experience as they were experiencing it. It was an active experiment with specific tasks to arouse consciousness and attention on transmission modalities and meanings. And it is in that sense, that their practice had a phenomenological dimension. The trainees went through several stages. They described a type of experience just as they found it in their own (past) experience, what Merleau-Ponty calls "pure description of lived experience". They explored one interpretation of this past experience through the narration and gestures interpreted within a specific context—the imitation game. They went through a sharper analysis process of the form of the type of teaching experiences they were practicing.

The use of this creative device engaged the trainees fully in a cognitive process in relation to their own dance knowledge transmission (Felföldi, 2002). Other than sharing their narratives, these dance educators explored, by being in action, their own embodied knowledge. Throughout this particular transmission process, they were given a tool to sharpen their awareness toward their own body language and what it can convey beyond words. To respond to the strict task they were given, they put into practice their creative skills, rehearsed and found their own working schemes. Indeed, the emphasis was on the creative process the choreographic tool was generating in relation to dance transmission rather than the exact achievement of the imitation task.

Within this specific experience, arts (dance) and education findings were combined to enhance the arts learning-teaching abilities of the trainees. A choreographic tool was used for an educative purpose. Not only was it projected in time and space, it was taken out of its initial function to serve another one, from the territory of arts to the one of education. This move meant a migration of knowledge from one field to another, questioning intercultural understandings. Whereas the occurring deterritorialization (Deleuze & Guattari, 1983) would have involved detaching this tool completely from its context of signification, it was instead adapted here to the specific context. Further investigation and research in similar "migration" experiences in Egypt and Arab middle-eastern countries would definitely provide more elements for a better understanding of arts-based and research-informed intercultural arts education.

NOTES

1. Laurence Rondoni is a dance professional and educator who collaborated with one of the major Egyptian contemporary dance choreographers, Mohamed Shafik, before being invited in 2008 by Studio Emad Eddin to curate the CCDWP dance training program in Cairo. The Bibliotheca Alexandrina collaborated with her as the external dance expert for the “Raqs 3al Tayer” project in 2011.
2. Karine Rathle, dance educator, MSc degree in Dance Science from Trinity Laban Conservatoire of Music and Dance—London; Erin Sanchez, MSc in Dance Science from Trinity Laban Conservatoire of Music and Dance, member of the International Association for Dance Medicine and Science, certified Safe and Effective Dance Practice trainer; Nathalie Schulmann, instructor for the State Teaching Dance Diploma at the National Dance Centre in France; Sherry Sable, dance educator and trainer in dance for children at the National Dance Center (CND) in Paris.
3. This session included four short workshops with Cairo Opera Singer and teacher Mohamed Abul Kheir, Baladi dance artist from Lebanon Alexandre Paulikevitch, theater director of Al Warsha Theatre Group, Hassan El Geretly and myself.

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Understanding the Creativity of Bricolage in Zoukei-Asobi

Keisuke Kirita

A DESCRIPTION OF “ZOUKEI-ASOBI”

“Zoukei-asobi” (造形遊び), which is translated into English as “Artistic Play Activities”, is one of the components of “Zuga-Kousaku” (図画工作; Art and Handicraft) which is the compulsory subject in the national curriculum in Japanese primary schools.

¹ Zoukei-asobi is described as an artistic play activity which is inspired by materials or locations (MEXT, 2009). An important aspect of Zoukei-asobi pedagogy is that it dissuades teachers from directing students’ artistic works, and instead encourages playful activity, which has educational significance for the cultural and psychological development of children, such as enhancing a self-directive attitude through spontaneous play (Fujie, 2003; Hashimoto & Sekiya, 1990, 1991; Nishino, 1996; Oizumi, 2009).² Since Zoukei-asobi was introduced in schools, diverse artistic play activities have been implemented by art and handicraft teachers (Bijutsu techo, 2012; Uchino & Nakamura, 2012). However, there have been varying degrees of successful implementation in Japan due to misunderstandings about the concept and pedagogical approach. The following section describes how these misunderstandings have occurred.

The Basic Act on Education (MEXT, 2006), developed by the Ministry of Education, Culture, Sports, Science and Technology—Japan (MEXT), provides an important insight into the philosophy underpinning the education system in this country.

We, the citizens of Japan, desire to further develop the democratic and cultural state we have built through our untiring efforts, and contribute to the peace

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of the world and the improvement of the welfare of humanity. To realize these ideals, we shall esteem individual dignity, and endeavor to bring up people who long for truth and justice, honor the public spirit, and are rich in humanity and creativity, while promoting an education which transmits tradition and aims at the creation of a new culture. (MEXT, 2006)

These principles have been developed and refined since 1947, when the Japanese education system under American occupation and institutionalized by the General Headquarters of the Allied Forces adopted the Fundamental law of Education which introduced the 6 + 3 + 3 + 4 structure: six years of elementary (primary) education, three years at lower secondary school, three at upper secondary school followed by four years of university study for those students in an academic stream. During this time “Zuga” (Art) and “Kousaku” (Handicraft) were combined as a new compulsory subject named “Zuga-Kousaku”. This new subject was constructed during the short period of time after the post-war era began; however, it resulted in a combination of art and craft areas such as painting, clay, design, paper craft, handicraft, metalwork, cement, and art appreciation. It was therefore necessary to begin the process of revising the curriculum to ensure its relevance and clarity. In Japan, the national curriculum has been revised every ten years in order to respond to changing needs since the implementation of the 1947 Japanese education system (Ministry of Education Science and Culture, 1990).

According to recent literature, one of the contributions to revise the Zuga-Kousaku curriculum was proposed by a private research association for art education, the Zoukei Kyouiku Center (Oizumi, 2009). The center constructed their curriculum structure as a system of art and handicraft. More importantly, the members posed a tentative plan to revise the course of study with the Tokyo prefecture by modifying its system in 1957. In the modified system, Zoukei-asobi was evaluated as a basic component of art and handicraft. It appears this initiative was instrumental in influencing the reformation of the national curriculum during the movements of the 1960s due to members of the center also becoming the senior specialists for curriculum development in the Ministry of Education (Muto & Kaneko, 2004).

From 1968, the gradual process of reconceptualizing the Zuga-Kousaku curriculum began, involving institutionalization of Zoukei-asobi with preschoolers and the shifting of the emphasis of competence-based outcomes (Muto & Kaneko, 2004; Oizumi, 2009). In this time, the curriculum structure consisted of the following five areas: painting, sculpture, design, handicraft, and appreciation. Importantly, “asobi” (play) was mentioned as a rudimentary activity for all areas in the instruction manual. Since 1977, two competences, expression and appreciation which are integral to Zoukei-asobi were added. In 1977, Zoukei-asobi as “expression” was implemented for Grades 1 and 2 and for Grades 3 and 4 in 1989. Zoukei-asobi was eventually systematized for all grades (Grades 1–6) in 1998.

This change signified a paradigm shift with the national curriculum promoting playful and spontaneous activity over instruction (Nishino, 1996).

However, there continues to be debate over whether Zoukei-asobi is actually a form of art education or if it is merely a playful activity.

MISUNDERSTANDINGS ABOUT ZOUKEI-ASOBI

Practitioners

As the Central Council for Education (2006) reported, most teachers in primary schools at that time did not have the skills and expertise to practice Zoukei-asobi. Moreover, a survey in one city in a rural prefecture showed that only 49 % of teachers practiced it in their school (Misawa, Masuda, Aso, Tanaka, & Miyazawa, 2006). According to this survey, there were two reasons why teachers did not practice it: (1) the scarcity of time and space in a crowded curriculum for Zoukei-asobi and (2) they misunderstood its educational significance, assessment, and competencies (Misawa et al., 2006). Sakai, a popular Japanese teacher, also stated: “When I have children engage in ‘Zoukei-asobi’, I cannot make sense of the expression in ‘Zoukei-asobi’. Thus, I cannot understand the significance of the lesson of ‘Zoukei-asobi’. So, I don’t have them engage in this activity” (Sakai, Noguchi & Niwano, 2000, pp. 116–117).

Feedback such as this suggests that teachers will not use Zoukei-asobi when they misunderstand its educational significance and how to implement it in the classroom. Homeroom teachers in Japanese primary schools are assigned a classroom in which they teach all subjects mostly on their own (see, e.g., Sato, 2004). Thus, teachers who do not understand the significance of Zoukei-asobi, or have the confidence to practice this activity, will not be able to implement it effectively (Misawa et al., 2006). Uda (2007) claimed that such misunderstanding ultimately results in a two-dimensional approach which does not capture the essence of Zoukei-asobi resulting in some teachers not choosing to engage with it at all.

Scholars

Zoukei-asobi is seen by some scholars as incorporating important arts competencies whereas others see it as an anti-intellectual approach. However, Nishino (1996) has described Zoukei-asobi as a learner-centered pedagogy based on artistic meaning-making and Okumura (2011) as situated learning which provides the process to create and recreate forms of expression.

Based on Nishino’s arguments, Matsumoto (1997, 2001) investigated the process of personal meaning-making in a Zoukei-asobi lesson by applying ethnomethodology and revealed that children express new meanings by interacting with materials and locations. In this context Matsumoto (1997) also found that artistic competence was evidenced by the children through sociocultural acts which enabled them to culturally collaborate with others. However, other scholars have asserted that the scarcity of theoretical knowledge about the competencies inherent in Zoukei-asobi has caused confusion among teachers

(Kaneko, 2003). Moreover, they have criticized Zoukei-asobi as both anti- and non-aesthetic education (Inoue, 2004; Tatehara, 2004). Scholars who have negatively critiqued Zoukei-asobi most often define art education as “modern” aesthetic education and see its purpose as enhancing the humanity of human beings through the production of artwork which encompasses the integrated values of truth, goodness, and beauty (Tatehara, 2004). In short, there are disagreements among both practitioners and scholars regarding the value of Zoukei-asobi in arts education. Hence, the following questions have been challenging ones for Japanese teachers and scholars: What is the significance of artistic play activities for children and their learning? and How can we identify and understand children’s competency in artistic play activities?

UNDERSTANDING THE CREATIVITY DEMONSTRATED IN ZOUKEI-ASOBI

In order to tackle this problem, the author (Keisuke, 2012, 2013a) analyzed the structure of artistic play activity units by applying a modified grounded theory approach (Kinoshita, 2007) and undertaking phenomenological research (Kujiraoka, 2005). These studies suggest that children in artistic play activity engage with bricolage as improvisational problem-solving, making use of whatever materials are at hand (Lévi-Strauss, 1962/1966; Papert, 1993a, 1993b, 1996). Therefore, the author (Keisuke, 2013b) endeavored to theorize the competence of artistic creation in artistic play activity by using Lévi-Strauss’s aesthetics.³ He found that the competence in artistic play activity was linked to artistic creation through dialogue, although how this has occurred in detail requires further investigation (Lévi-Strauss, 1962/1966; Louridas, 1999).

Other researchers who have applied this concept to artistic creation or other sociocultural practices, including Lévi-Strauss, have seemingly not investigated the detail of the creative process involved in the confrontation with materials which includes the following aspects: constructive learning (Papert, 1993a, 1993b, 1996), programming education (Turkle & Papert, 1990), learning technology (Johri, 2011), science education (Roth, 2008), sociodramatic play (Tam, 2013), musical meaning (Campbell, 2007), design thinking (Louridas, 1999), and children’s culture (Thompson, 2007). Therefore, the author explored through a qualitative case study approach the creativity of bricolage in artistic play activity.

CASE STUDY: ROADS OF MARBLES

The context for this case study involved lessons of Zoukei-asobi for Grade 6 which were conducted in one state public primary school in Tokyo (Grades 1–6). The reason this site was chosen was because of a specialist teacher who teaches art and handicraft at the school. There are very few specialized teachers in other prefectures in Japan. Moreover, a famous veteran teacher taught previously in this school who was also one of the collaborators for the revi-

sion to the course of study in 2000. She was also a counselor in the Tokyo Art and Handicraft Research Association, and her practice was printed in the journal which was published by the MEXT. The lessons involved in this case study were designed by the teacher for a Zoukei-asobi unit named “Roads of Marbles”. This unit was designed to enable students to construct roads with the goal of enabling marbles to roll into designated targets. Data was collected through filming the children’s activity during this unit and was transcribed into a written form. The data were used to understand the detailed process demonstrated through the creativity of utilizing bricolage in a similar way to Wright (2010), who applies this to the understanding of creativity in early childhood.

When we interpret other’s creations, including children’s expression, we unconsciously relate it to our familiar systems of convention, such as systems of words, images, pictures, numbers, gestures, sounds, and many other signs (Eco, 1976; Wright, 2010). Signs have no intrinsic meaning in and of themselves, but they become signs when we interpret the sign as *standing for* something in the system. Wright (2010, p. 12) noted that “semiotics involves investigating, deciphering, documenting and explaining the *what, how* and *why* of signs”. The semiotics of art attempts to understand the convention of how aesthetic things signify something else by observing their usage and interpreting their meaning (Chandler, 2002; Geertz, 1983; Nöth, 1999). Thus, I attempted to interpret the children’s expression as signs within the context of artistic creation through the use of bricolage.

In this case, I adopted Figures of Speech Theory (FSP or “Figures of Rhetoric” in the broadest sense). FSP are conceived as deviations from everyday language, or more properly speaking, as a process of selective adaptation to context (Kienpointner, 2011). The reason why I use this theory is that the process of bricolage needed to transform the original images of the materials and deviate its meaning, making use of whatever was at hand.⁴ These aspects have been defined as the “dialogue” with materials or the “speech” *with* things (Lévi-Strauss, 1962/1966). Therefore, I applied this concept to the activity observed through the lessons to analyze its detailed manipulation for the adaptation of materials in the context of activity.

DISCUSSION

Tactics for Construction: Substitution, Addition, and Repetition

During the beginning of the introduction to the unit, the teacher set the aim for the lesson but did not formulate specific rules and methods for children. The children chose their own materials, which were leftovers from previous lessons of art and handicraft at their school. During this unit, 21 children were formed into three groups. Children then began engaging in the process of bricolage by using diverse materials to construct the roads (Lévi-Strauss, 1962/1966; Papert, 1996).

In this case, there were only the fragments of wooden boards, wooden plates, wooden blocks, and cardboard tubes. They may have been used in combinations previously but now they were separated. However, when a child placed a cardboard tube on the table in different ways its image (form) changed. The cardboard tube standing on the table is similar to the form (signifier) of the prop, and the one which was laid on the table was similar to the form (signifier). As the children tinkered with the materials they changed similar things *into the signs* which consist of different forms and meaning. Consequently, these signs signified different referents; a cardboard tube had the potential to signify “a prop” *or* “a course” *or* “a slope”, and so on (Fig. 1).

In this case of play, differentiating the image of the fragment by tinkering enabled the children to bind and alter images (signifier) which resulted in altered meanings (signified).⁵ This binding is classified as *substitution* (Chandler, 2002; Jakobson & Halle, 1956). The substitution is an operation which analogically enabled the sign to have the potential to signify another sign based on similarity. The children substituted the cardboard tubes for the props in the course by discovering the similarity between the changed images of the fragments and the mental image of the elements of a road.

By using this substitution, the students constructed their choices, for example, the cardboard tube had the potential *to be used* as a prop or as part of the course. According to Lévi-Strauss, the first aspect of bricolage is “to construct a system of paradigms with the fragments of syntagmatic chains” (Lévi-Strauss, 1962/1966, p. 150). The system of paradigms means the set of choices which regulates a sign which then has the potential to stand for other sign based on the similarity of each of the signs. Syntagmatic chains mean the set of combinations which allows a sign to have combinations with other signs, for example, the rule regulates the combination between “prop” and “course”.⁶ In short, bricolage began with the construction of a new set of choices with the materials arranged in former combinations which led to a new combination of the materials.

This set of choices enabled the children to combine other units, which led to new combinations, such as using a wooden board as “a prop” once which may



Fig. 1 The substitution: trying to change the form of materials at hand

later be utilized as part of the course. The children who discovered alternative use for the materials or fragments, added and repeated the equivalent combination; “a prop + a course” *and* “a prop + a course” *and* so forth (Fig. 2). The children’s activities were classified as strategies for construction using *addition* and *equivalence* (Kienpointner, 2011). Addition was shown through the children’s addition of different signs which have the same meaning, for example, the wooden chair, the wooden board, and the cardboard tube signified the same meaning: “a prop”. Equivalence was revealed through the children’s repetition of the same sign, such as the cardboard tubes signifying “a slope” twice.

While observing the students engaging in this strategy I observed the following variations: children using the same materials as the different signs at the same time, and children using the material that was not provided but was available in the preparation room. Group A constructed sets of clips as “the brakes” to make the marbles slow down because of the steep roads which they constructed. These sets resulted from a new set of choice (e.g., a set of the clips are equivalent as the brakes). This set enabled them to add the unit “the brakes” in combinations in their arrangement of road-structure: + brakes. Additionally, the unique point discovered by group A is that the clips as brakes made funny sounds when the marbles rolled. This is considered to add a new function into the road, and to modify the structure of the road: + ornaments (which produce sounds) (Fig. 3).

Group C sought the possible use of materials at hand to bridge the gap between the wooden blocks, enabling their marbles to roll. The following is an extract of their conversation during this process:

C1: (Tinkering with the purple wooden blocks which were bridging the other wooden blocks) From this stuff? This purple has (prevented)!

C2: Oh, I got it! Teacher, do you have any papers?

T: Papers. (She went to art and handicraft preparation room with C2.)



Fig. 2 The addition and the equivalence: the courses with the props



Fig. 3 The addition: the clips as brakes and as ornaments that produce sounds

C2: Actually, well ... (He was given a paper by T, and he brought it back to the children.)

C2: Here! (He bridges the gap between the blocks by using the paper as the slope.)

C4: That's it! That will work it out, won't that? Using such things.

C2: Then, by using it like this,

C1: Ah ... you do so. (58:08-58:33)

In this unit, the teacher had not supplied any paper, and the other children in this group had been seeking a solution by using the wooden blocks. However, the child quickly and creatively found the solution: to use the paper as the slope. The addition occurred as follows: to add a new combination in structure (+ slope), by constructing a new choice with the fragments, by using the paper as a slope (Fig. 4).

The student's idea seemed to be based on the differences of the images between the wooden block and the paper: thick or thin, stiff or flexible, bending hardly or easily, with a seam or seamless. There were also similarities between the image of the slope and the bent paper—both are seamless curving.

Interestingly, these tactics seemed to enable the students to cooperatively work together with limited dialogue about their plan. It appeared that they talked about their plan *with* the things as signs, which signified their purpose.

Tactics for Reconstruction: Permutation and Subtraction

During this lesson the children's manipulation often differed when the roads were constructed regardless of whether they were long or short. The children had to reconstruct their roads by modifying its structure. The following examples reveal how this reconstruction occurred. Group C used the cardboard tubes as tunnels, props, and a goal; the chairs as props; the wooden blocks as props; and the wooden plates as building materials to adjust the height of the



Fig. 4 The substitution and the addition: the paper as a slope which bridges the gap



Fig. 5 Before the permutation: the connected cardboard tubes as a course above the desk

prop. As they worked they talked with each other about how they could make the road longer (Fig. 5). Their roads had been created above the desk; therefore, they realized that they could not add a unit to the roads.

C1: This road is too long!

C2: Too long.

C3: ... That's not a problem if we take it down the floor.

C1: Yes, indeed, let's take it down!

T: Oh, I see. If you do so, it rolls down from higher point.

C4: Ah (Nodded)! I got it, then this ...

C1: This! Take it down and ... (By using gesture, she suggested to make the three-sided roads which enabled marbles to rolls over the desk, and down to the floor)

...

- C4: Move, move them.
 C2: (He removed the wooden plates on the chairs which he used as a prop on the desk, though he was a little against the plan.)
 C4: (Removing the chairs on the desk) Okay. Okay, okay, we should just make it ourselves! We should just make it. (20:28-20:50)

The *permutation* was evidenced in the transposition of the units of combination such as the road being above the desk and below the desk. This was enabled by constructing a new choice with the fragment of the former combination, that is, the floor as the location where the road was eventually placed. C3 presented the plan to rearrange the location of the road (above the desk/below the desk), perhaps, by transposing the arrangements in her mind. The other members comprehended the significance of her plan, and then tried to rearrange them. The important insight in this activity is that C3 seemed to construct a new significant location by transposing the place. Until her suggestion the children in the group took it for granted that the road was located above the desk. However, the new idea forced them to redefine the new location as a spatial combination.⁷ From this point of view, the plan added and changed the unit of the spatial combination in their road-structure: + location (Fig. 6).

During another part of the lesson the tactic for reconstruction, *subtraction* occurred. In group B, children had been building their roads playfully. They used wooden squared lumbers as courses; the chopsticks as fences; the wooden plates as fences; and cardboard tubes as a course, props, and a goal. In that time, C1 presented the idea that they could make their road longer.

- C1: Teacher, teacher! (hanging on his hand). I want to shift, this. (He gestures that he wants to shift the desk.)
 T: Okay.



Fig. 6 The permutation: connected cardboard tubes as the course above the floor

C1: May I do this?

T: Sure, sure.

C1: Sure.

C1: (He shifted the desk on which nothing was put and which bordered the end of their road. The end of their roads bordered the edge of the desk so that the marbles rolled down the floor.)

C1: (Finished shifting, he talked to C2 while holding a short cardboard tube which he had used as a goal.) By shifting this (desk), make the marble falling down from here (at the edge of desk), and then make it roll again (on the road above the floor).

C2: (Smiled) Amazing!

T: (Smiled) (41:08-41:32)

Here, both subtraction and addition occurred: to subtract a unit in combination (course + goal → course) once, and to add a new unit (course + hole). The modifications were also enabled by constructing a new choice, such as the cardboard tube which had the potential to be used as a goal, or a hole which leads the marbles to another road beneath, with the fragments of a former combination (e.g., a cardboard tube as a goal). “Shifting the desk” is considered to mean the floor as the location, namely, to include the spatial arrangements in structural relations (Fig. 7). This manipulation enabled the students to make the process of marbles rolling more dynamic, and resulted in a variation of the marbles moving + the fall (Fig. 8).

The children had discussed, selected, and combined materials resulting in “continual reconstruction from the same materials” (Lévi-Strauss, 1962/1966, p. 21). In the reconstruction an arrangement of the signified fragments took on a new form (signifier) as a whole; then it signified a new meaning as the “short road”. The meaning enabled the students to generate an idea (or end) for their new arrangement as they wanted to make the short road longer. When



Fig. 7 The subtraction: shifting the desk



Fig. 8 The addition: the short cardboard tube as a hole which leads the marbles to another road beneath

the children achieved this the end materialized as a new form (signifier) of the arrangements. Then, the end became the part of the means to generate the next idea (see Fig. 8). Therefore, the signified changed into the signifying as the fragments themselves but also the arrangement of them which became *the sign*. The continual reconstruction enabled them to generate an idea and a plan by manipulating the same materials (Papert, 1996).

The Continual and Circulative Process of Bricolage

Through the process of transforming the materials at hand and deviating their meaning, the students had discovered a new meaning in structural relations which regulates the choice and the combination. In particular, their road-structure consisted of the basic features of props + courses + slopes + fences + targets (or goal). As Plett (1975, 2000) argued, equivalence can be considered as a rule-strengthening operation and the others as a rule-violating operation, which are executed at all semiotic levels from the morphemic level to the text level, that is, from the image to the text. According to this classification, it becomes understandable that the manipulations were neither absolutely arbitrary or rule-bound.

The children transformed the materials and modified the structure through making their own road (the road consists of “a hole” which leads the marbles to another road) by rule-violating operations. At the same time, they seemed to regulate the rules of combining the units (a prop cannot be on a course; a fence cannot be laid aside a prop), and also by the rule of choice (select the materials which have the potential to be used as props, courses, fences, or targets) in rule-strengthening operations. Therefore, the process of bricolage involved the structure-modifying process.⁸ Former knowledge of the structure enabled them to arrange the fragments (the road consists of prop + course + slope + fence,

and then seek something to represent the elements), but a transformation of materials and an arrangement of fragments constructed a modified structure which adopts new elements (+ ornament, + brake, + hole, + location).

The overall process seemed to be classified through six steps: (1) preconstruction: to understand the structure which regulates the choice and the combination; (2) transformation: to differentiate the image of the fragment; (3) signification: to bind or alter the images of the fragment with the altered meanings; (4) enumeration: to list the set of possible choice and combination with the set of fragments; (5) reorganization: to select an arrangement of the fragments in structural relations; and (6) modification: to modify the structure which regulates the choice and the combination. Each step corresponds to the linguistic levels from meaningful form level to the text level. For instance, the second step determines meaningful forms at a morphological level, that is, the same form posed in different ways to make different signs such as “d” or “b”. The third and fourth steps determine the meanings of the sign at a semantic level where the components of a sign determine its meaning such as “dig” or “big”. The first, fifth, and sixth steps determine the meanings of the text at a syntax level, where the combination of signs determines the meaning of text such as “I talk to you”. The manipulations above are the common processes which occur in each of the steps. The preceding step creates the meaningful elements for the next step, and the sixth step poses the new structure of the first step. Thus, I would call the process the children engaged in as a continual and *circulative* recreation of structure.

The challenge to Lévi-Strauss’s definition of bricolage: “creating structures by means of event” (Lévi-Strauss, 1962/1966, p. 22) is not simply the abstract idea but the creation of new structures, in the form of artifacts as relations of signs, by means of contingent execution. The children in each group created their own structure of the roads by means of semiotic manipulation from the same materials. The execution resulted from the “dialogue” with the materials: to “ask” the materials and to “hear” the answer. In this case, to “ask” is to operate the form (signifier) of material to discover its altered image, meaning, choice and combination, arrangement, and structure as signified. Therefore, whether the signified was discovered depended on the contingency in the execution. Thus, I concluded the dialogue as the basic component of the bricolage is the act of changing the form to discover the altered signifier and altered signified, and the potential of the sign.

CONCLUSION

This case study revealed the importance of semiotic manipulation through bricolage in the artistic play activity associated with Zoukei-asobi. This resulted from the manipulation of materials or fragments required for reconstruction. The insights generated from this case study enable us to make sense of the discourse of “lining things up, joining them together, or piling them up in a heap” (MEXT, 2009, p. 1) more deeply, from a semiotic point of view. This

tinkering is not merely playing or an anti-intellectual activity, but discovering meaning to generate ideas in relation to choice and combination in the process of the transformation of materials.

This aspect of bricolage in relation to creativity is based on imagery. There are links to creativity through the transformation of mental imagery into an image scheme (Finke, 1990). Finke found that creative patterns “emerged” during an experiment which encouraged undergraduate students to engage in exploratory combinational play, assembling the forms of the objects such as simple geometrical shapes or three-dimensional objects, to emerge with recognizable and unexpected patterns. This process consisted of the creative combination of parts and interpretations of the patterns. Interestingly, “preinventive forms”, which represented “interesting shapes and structures that seem potentially useful only in a general sense” (Finke, 1990, p. 83), were interpreted as specific objects or concepts according to the demands of the situation, and led to inventive insights to its possible uses as the situation demands. Through this perspective the process of the emergence of creative patterns from the fragments of materials in artistic play in natural setting has been explored.

In relation to links between pedagogy and creativity, the artistic play activity as bricolage was understood as experiencing combinatory imagination through constructive play. As Vygotsky (1930/1967, p. 7) states, “the child’s play activity is not a recollection of past experience but a creative reworking that combines impressions and constructs from them new realities addressing the needs of the child”. The definition of play corresponds to the manipulation involved in the process of bricolage. Additionally, research demonstrates that play develops the combinatory imagination which is “the ability to combine elements of experience into new situations and behaviors” (Russ & Fiorelli, 2010, p. 238) and play interventions lead to an improvement in problem-solving ability (Drewes, 2006; Fisher, 1992) such as divergent thinking which provides insights into the creative potential use of objects (Runko, 2010). The activity of bricolage also encourages the performance of diverse tasks in new situations by making use of whatever materials are available (Lévi-Strauss, 1962/1966). Therefore, it appears that the artistic play activity is an opportunity to enhance problem-solving ability such as combinatory imagination and divergent thinking. Interestingly, research shows children who first engage in the divergent task of building a city from a pile of blocks prefer to create and solve new problems, while the children who engaged in convergent activities prior to this activity were discouraged by the problem-solving task (Pepler & Ross, 1981). Another study also shows an increase in constructive play when the structure was child-imposed, but when the teacher imposed structure, there was a significant decrease in constructive play (Tegano, Lookabaugh, May, & Burdette, 1991). Moreover, children who had play opportunities were faster and required fewer hints to complete the activity than those who were trained on a similar yet less difficult task (Smith & Dutton, 1979). In this sense, Zoukei-asobi appears as a valuable pedagogical approach for encouraging constructive and divergent tasks through playful activity.

Today, the world is rapidly changing, natural resources are becoming scarce, and thus new ideas for sustainable development are needed. In this situation, we must develop critical and innovative thinking skills to create solutions to our social and environmental problems using whatever materials are at hand. The current goals of art education have been outlined in the Seoul Agenda (UNESCO, 2010). According to this, arts education fosters “creative and innovative capacity” throughout schools, and promotes such practices in favor of “holistic social, cultural and economic development” (UNESCO, 2010, p. 8). Aligning this goal with my research, I consider the creativity of bricolage as a needed competency for sustainable development in today’s world. Recent literature highlights the importance of bricolage through various ways such as improvisation in nursing (Aagard, 2009), decision-making (Cabantous, Gond, & Johnson-Cramer, 2010), and organizational process (Weick, 1998). Innovation by bricolage is required for entrepreneurship (Baker, Miner, & Eesley, 2003), inventions (Banerjee & Campbell, 2009), and interdisciplinary research (Kincheloe, 2005). Bricolage as a sociocultural practice enhancing diversity is also needed in communities (Batterbury, 2001), complementary and alternative medicine (Broom, 2009), and international teaching and learning (Starr-Glass, 2010). Although there are the commonalities among these diverse areas the importance of dialogue to discover alternative answers to complex problems cannot be underestimated. Arts education has the potential to encourage this creativity by utilizing pedagogical approaches such as Zoukei-asobi and fostering the importance of artistic play activities with the subsequent benefits described through this case study.

NOTES

1. “Zoukei” (造形) means “making something formative” or “molding”, and “Asobi”(遊ぶ) means “play”. “Zuga-Kousaku” literally consists of two terms: “Zuga” and “Kousaku”. “Zuga” (図画) means “drawing, picture, and design”. “Kousaku” (工作) means “handiwork and handicraft”. Since the modern educational system of the Meiji period these activities have been classified as two distinct but compulsory subjects: “Zuga” and “Kousaku”. “Zuga-Kousaku” was constructed as a novel compulsory subject in primary schools when the post-war era began.
2. Strictly speaking, the scholars and practitioners who promote institutionalizing this content have been influenced by the discourses of the educational significance of play (e.g., Huizinga, Piaget), children-centered education (Dewey), and creation as meaning-making (Saussure). However, these claims have not been integrated.
3. Lévi-Strauss (1962/1966) stated that naïve art, which utilizes bricolage, was an artistic creation which differed from academic art and applied art. For him all forms of artistic creation are only distinguished from one another by the relative proportion of the dialogue with the model, the material, and the user. These events utilize the following forms of contin-

gency: occasion, execution, and destination. In academic art, execution and destination are downplayed because execution is mastered and destination does not enter into consideration (e.g., painting for “painting”, art for art’s sake). In naïve art the final product is determined by how it is represented which depends on its execution and destination (i.e., making use whatever materials at hand). In applied arts, occasion is downplayed, and destination is the dominant consideration.

4. Chandler (2002) pointed out commonalities between ancient FSP, especially the Roman rhetorician Quintilian’s rhetoric and the practice of bricolage. Although these operations have different purposes, they have in common their involvement with the transformation of images and deviation of meanings as the adaptation to its context.
5. As Roland Barthes the structural semiotician stated, “signification can be conceived as a process; it is the act which binds the signifier and the signified, an act whose product is the sign” (Barthes, 1964/1967, p. 48).
6. Saussure (1916/1983) defined the paradigm system as an associative relationship. And later, Jakobson redefined the system as the set of selection (Chandler, 2002; Jakobson, 1960; Jakobson & Halle, 1956). This article adopted Jakobson’s definition to associative relation between signs, because the notion seemed to be able to mean the concrete and abstract manipulation: to choice the sign.
7. As Chandler stated, the set of combination (= syntagmatic relations) included the spatial combinations such as “above/below; in front/behind; close/distant” (Chandler, 2002, p. 87).
8. Conversely, if the children could not understand the structure, they could not engage with the process. For instance, Ando and Oka (2003) revealed that children who had difficulty engaging with artistic play were unable to plan the model of what they made. In this case, the title of the activity (“Roads of Marbles”) seemed to provide the children with the model of what the work represents. This corresponds to the notion of Lévi-Strauss’s bricolage that internalizes the model of what it represents (See note 4).

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A Critical Review of the Postmodern Implosion of Fine Art and Popular Visual Culture in Art Classrooms

Paul Duncum

INTRODUCTION

The chapter critically examines activities conducted in art classrooms in K-12 schools and teacher preparation courses on the introduction of popular mass media as curriculum content. Proposals to introduce such popular culture into art education have a long history (see Chalmers, 2005; Duncum, 1987a, 1987b; Tavin, 2005 for reviews), but drawing upon Visual Culture Studies (e.g., Barnard, 1998; Sturken & Cartwright, 2001) they gathered a critical mass only in the late 1990s and early 2000s under the rubric of visual culture (e.g., Duncum, 2001; Freedman & Sthur, 2004; Tavin, 2003). Advocates responded to the implosion of longstanding modernist cultural distinctions between high and low culture and the proliferation of popular mass imagery through new technologies. Very different from the fine arts, popular mass culture is typically produced by highly specialized professionals who work in teams either for, or outsourced by, global corporations (Williams, 1983). It operates in fiercely competitive commercial markets, and it largely reproduces mainstream beliefs and values with their attendant ambiguities and contradictions. Popular culture also refers to vernacular culture, which is produced by ordinary, untrained people for their own pleasure (Fiske, 2007). Today, with the introduction of social networking sites such as Facebook (Jenkins, 2006).

Advocates of a visual culture approach to art education believe that students are increasingly drawing their values and beliefs from mass imagery rather than traditional sources of socialization like family, class and religious affiliations, and, notably, schools. Further, the informal learning acquired through

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exposure to popular media is thought to be far more influential on both forming and informing minds than the formal learning acquired in schools.

Today, the proposals to introduce popular visual culture have been translated into many classrooms. Art teachers are exploring, for example, such popular media sites as *Sponge Bob, Square Pants* with K-12 children in Brazil (Pillar, 2011), the social digital game *Pet Society* with pre-schoolers in England (Evans, 2014), and Disney and Pixar movies, video games, print advertisements, and newspaper cartoons with pre-service teachers in the USA (Chang, Lim, & Kim, 2012). The author's 2007 review of K-12 classrooms from many parts of the world found that on introducing popular mass culture teachers reported greater student motivation than when studying only the fine arts, deeper critical thinking, the production of more complex imagery, and a more perceptive investigation of their own identities. Additional benefits were thought by teachers to be students learning the conventions of popular culture and post-modern concepts such as appropriation and intertextuality.

By contrast to the 2007 largely descriptive review, the current chapter is a critical essay that uses just a few examples to illustrate how different art educators have addressed the nature of popular culture in their classrooms. In particular, it considers how art educators have addressed the fact that popular culture is both ideological and seductive, typically reproducing a limited range of beliefs and values while attracting large audiences through joyous play (Fiske, 2007).

These two characteristics appear to have given rise to different pedagogies that exist on a continuum that ranges from a critical pedagogy, defined as teacher-directed and typically involving the imposition of a pro-social agenda, and a purely playful pedagogy characterized by indulgence in the pleasures youth find in popular culture, including its transgressive pleasures. These two opposite pedagogies, and the range that exists between them, reflect an inherent tension whenever popular culture is introduced into schools (Buckingham, 2003). On the one hand, popular culture is fundamentally pleasurable; it is often celebratory of the inane, the irrational, and the politically incorrect. Much popular culture revels in transgression and, thereby, aligns with the culture of youth, which is typically one of resistance to adult norms of reasoned, good sense (Mitchell & Reid-Walsh, 2002). Indeed, the transgressive nature of popular culture often provides fuel for the transgression of youth culture. On the other hand, teachers operate within an institutionally imposed framework of rational discourse and critique that typically understands and condemns youthful transgression as misbehavior.

In this chapter I argue for a playful pedagogy that relies upon teacher-student dialog to strike a balance between social critique and pleasure. I am following media educator Buckingham (2003), who proposes "playful forms of pedagogy which engage directly with young people's emotional investments in the media and with their sense of agency" (p. 5). But Buckingham is quick to add that unless critique is involved, teachers merely acquiesce to the pressures of the commercial market. Market imperatives are not ours; as educators, our responsibility is to equip students to be informed citizens. A playful peda-

gogy must be grounded in dialog that incorporates both freedom for students to explore for themselves, including the possibility of transgression, but also involves the opportunity for critical reflection. It must be able to incorporate the pleasures of popular culture while offering critique or, put differently, to offer critique without forgetting why popular culture is popular.

The examples used of classroom practice are drawn from elementary schools, high schools, and teacher preparation courses (for additional sources see, for example the anthologies of Stokrocki, 2014, and Sweeny, 2010). The examples were chosen because they help illustrate the continuum mentioned above, and each explicitly draws upon the nature of popular culture in some way. Classroom activities examined the ideological assumptions of the popular cultural sites addressed, indulged in its pleasures, or included something of both. Excluded from consideration were reports of activities that merely explored the qualities of a new and popular media. Most of the activities reported below involved introducing skills relevant to twenty-first-century media such as making video animation, video games, and avatars, but not as ends in themselves. In each case, technical skills were introduced only as starting points. Most of the accounts are self-reports and are therefore immediately suspect, and often they do not provide the kind of detailed data necessary to say with any exactitude what went on in the classroom. My account is therefore based on my own interpretation of the reports as published.

PRO-SOCIAL CRITIQUE

At one end of the critique/pleasure continuum are classroom activities that are specifically intended to develop a critical consciousness about social issues, which effectively means a pro-social, politically correct perspective. This is consistent with critical pedagogy, which is informed by critical theory as initially developed in the nineteenth century by Hegel, Marx, and Engels, further developed by the Frankfurt School Marxists of the 1930s, among many others, and continues to inform the field of Cultural Studies among others (Honderich, 1995), including Visual Culture Studies. Critical theory is concerned to subject society to reflective assessments with the aim of raising consciousness about the need for social justice. It aligns with what Jung (2015) calls a “confrontational pedagogy” that deals with “difficult knowledge” (p. 214), a pedagogy that challenges students’ deeply held views, typically about consumption, race, class, and gender, but also other social issues.

From a socially progressive perspective, the development of a critical consciousness is a highly commendable intention, but often such an ideological commitment leads to impositions of thought and feeling that students find foreign to their life experiences (Duncum, 2008). Critical pedagogy often has been practiced in a top-down, authoritarian manner (Brown, 2003) that leaves students no room other than to accede to their teacher’s authority. Desiring their teacher’s acknowledgment and approval, as many do (Thomas, 2009), some students may be keen to accede to their teacher’s expectations yet without them ever affecting how they really feel or think (Buckingham, 2003). For

example, liberal, white, middle-class, and secular viewpoints are by no means those of working class, ethnic, and religious minority youth. And while some people—academics for example—find pleasure in critique, youth critiquing cultural sites in which they are deeply invested is another matter entirely.

Mamur's (2015) study of how visual culture is taught in pre-service programs at Pennsylvania State University indicates that students examine social justice issues, often related to diversity, as represented in popular media. Students are then expected to respond by making images, typically electronically, that explore such issues. Keifer-Boyd (2014), who is a professor at Pennsylvania State University, provides an example with her pre-service teachers. Her particular focus was *machinima*, which are filmed narratives performed with avatars in virtual worlds. She began by teaching film techniques like framing, camera angles, and movements to reveal the "power and privilege of cultural narratives" (p. 108). In what she called a "critical avatar creation" project (p. 107), her undergraduate students designed, and continually redesigned, their avatars, experimenting with different virtual representations of their understandings of their real life identities. Students also created virtual objects that served as extensions of the online presence of their avatars. They were then required to create *machinimas*, exploring the relationship between their avatar and related objects while envisaging "what needs to be changed in the world" (p. 108). This language suggests that the students were expected, even explicitly, to create avatars and supporting objects that aligned who they were with a pro-social agenda. There appears to have existed an expectation that students would construct a persona for themselves as socially progressive activists.

What is unclear about this class, and others observed by Murmur, is the extent to which engagement with social justice issues arose from students' own interests or from their teacher's. If the explicit, even the implicit, expectation is that students will offer up a pro-social project, the question is whether they have done so as a result of a serious consideration of the issues to the extent that it affects their self-image or to please and/or pass.

Perhaps Keifer-Boyd's approach of imposing a pro-social agenda can be justified on the ground that students who would not normally consider themselves pro-social had the opportunity to try on the role, and what better way to adopt the role than to embody it, albeit virtually? For students to consider new, unfamiliar ideas is, after all, a primary goal of education. It was also the case that Keifer-Boyd did not dictate the particular social issue about which students were expected to be pro-social. This is not the case with the next example.

Seidler's (2011) self-reported practice with her sixth grade class provides a clearer example of a class subject to a pro-social agenda, for she offered no room for students to adopt any alternative. Seidler describes how she began by discussing physical disabilities. What did her students think disabilities were? What associations did they have with it? Did they know anyone with a disability? The students then examined what Seidler believed were often negative or misconstrued representations of disabled people as victims. She showed

examples from various visual media, including traditional paintings, political cartoons, and comic strips.

Typical of Visual Culture Studies, Seidler made no distinction between cultural categories; her emphasis was on representations through pictures that eroded the modernist hierarchy between fine and popular images. As her examples demonstrated, contemporary popular representations of people with disability had long-established precedents in the tradition of the fine arts. To counter the victim constructions, she then showed images of disabled people joyfully living their lives. For her students to respond visually by making comic strips, she prepared them by demonstrating a range of figure drawing and shading techniques as well as how to change point of view from panel to panel. She intended the strips to investigate and challenge the heteronormative perspective that positions the able-bodied as leading a more rewarding life than the disabled.

That her students had no choice but to follow Seidler pro-social goals is made clear by her further report that while most children appeared enthusiastic to counter the stereotype, one child, with various disabilities himself, was resistant and saw nothing wrong with confirming the stereotype. Seidler persisted with him until he finally confirmed. What she appears not to have been sensitive to is that since this student confirmed the stereotype, he may well have been deeply invested in it, and it appears she inadvertently denied him a central aspect of his identity. This is an issue raised long ago in media education (Williamson, 1981/1982). Some students resist popular media critique precisely because they are themselves constituted by a media stereotype. While the intention is laudable—to encourage a student to see him or herself in another, more positive light—imposing it merely denies a student their sense of themselves.

Furthermore, media educator Buckingham (2003) argues that in pro-social classrooms students may acquire the language of critical critique and learn to regurgitate it, but they do not necessarily allow it to affect how they view their cultural preferences outside the art room. With only Seidler as witness to her own classroom, it is impossible to say whether her report of her students' general enthusiasm related to a real conversion of thinking and feeling or that they played along for the duration of the lesson, keen primarily to attain approval.

Art educator Lee (2007) argues that teachers are often too willing to accept *prima facie* evidence that learning has taken place and curriculum goals have been met, to see as signs of success what students offer up merely to placate their teachers. Students are often prepared to play along with their teacher's critical approach, though often this consists of guessing what the teacher intends (Buckingham, 2003). They often acquiesce or concede to being taught only on condition that it does not undermine their understanding of themselves. This said, it is also the case that students are often not so calculating. Yet teachers may overlook the extent to which students' desire for their teacher's knowledge/power determines how they operate in class (Thomas, 2009). Students and teachers can unwittingly collude in a fiction regarding the extent of stu-

dent agency. What teachers and students both understand as originating with students is often merely conformity to their teacher's implicit expectations. It seems likely that claims of students' critical thinking may often have more to do with a teacher's gullibility than real evidence. Additionally, teachers who are keen to promote a pro-social consciousness among their students, and who report on their classroom practice to further their agenda, may conflate evidence with advocacy.

Furthermore, teachers who adopt a pro-social position immediately ignore the frequent contradictory nature of popular culture; in short, they ignore its complexity. Television programs frequently represent characters coming to the realization that close relationships are much to be preferred over material possessions, yet advertising for just such possessions not only regularly interrupts these programs but the programs include product placement. Similarly, many popular television programs and movies condemn the use of violence yet they regularly represent violence in explicit and spectacular ways. Popular culture exposes inherent social contradictions, simultaneously condemning, promoting, and even celebrating issues. To such deep contradictions in which we are all implicated, single responses are invariably inadequate, and some degree of moral ambiguity would seem often to be the only rational response.

CRITIQUE AND PLEASURE

By contrast to Seidler's approach, Ward (2010) describes a situation with her ninth grade class where it appears it was possible to consider a student adopting a media stereotype without the imposition of a politically correct response. Ward (2010) had her students look at how Facebook profiles aid in the construction and maintenance of both personal and social identities. Asking how her students constructed themselves to accumulate friend requests led to considering how online profiles may either challenge or support one's notion of self. Through an imaginary project called "Fantasy Facebook", students thought about how they could present themselves online if given a chance to befriend someone from either the past or the present. Rather than the usual two-dimensional profile photographs, students constructed self-portrait sculptures, which gave them time to think through the issues. Students mostly produced sculptures intended to attract different media and sport celebrities.

One student constructed a sculpture of herself with the slimmed-down proportions of a Barbie doll that was intended to befriend President Barack Obama. In this case, the student did not conform to the stereotype but sought social acceptance by acquiescing to the feminine stereotype. Ward saw that the student's sculpture highlighted the contradiction of attempting to empower oneself through a stereotypical image, and that an opportunity had presented itself. She engaged the students in a discussion of actual body types, media ideals, the power of the media to influence, and why people seek to conform to stereotypes. Ward reports that the students began to see how popular media

images were influential in the way the students constructed themselves, and how they saw themselves through the eyes of others.

Christopoulou's (2010) practice also helps illustrate how it is possible to balance critique with pleasure. Working in a Greek primary school, she began with discussions on a short clip from an Argentinian teenage telenovela popular in Greece among primary aged children. The telenovela, *Rebelde Way*, revolves around the lives of several rich students and a few poor ones attending a private school in Buenos Aires. "How real is it?" Christopoulou asked. "And what messages does it convey about social class?" The students drew their imagined future selves and wrote down the TV program they thought might influence their future dreams. In follow-up lessons students watched another short clip, this time from the movie *Barbie of Swan Lake*, and they engaged in discussions about gender representations, why popular media recycles traditional fairytales, and how revisioned fairytales might influence an audience. Christopoulou then asked her students to think of a fairytale they knew or liked and to modify it, write a scenario for an animated film, and draw it as a comic strip.

Christopoulou's exercises illustrate how to ask students to consider alternatives to social norms without imposing a pro-social, politically correct agenda. While asked to reimagine a cultural form in which students were invested, and with ideas in mind about social class and reality versus fantasy, it was left up to the students to develop it.

PROBLEMATIZING CRITIQUE AND PLEASURE

However, striking a balance between critique and pleasure appears rarely to be simple. Consider Gill's (2009) high school class. He devised lessons that explored video game animation, an activity inspired by his student's pre-existing involvement in informal learning groups. His approach draws upon a distinction that Solomon (2003) calls *autodidactic* learning by contrast to *didacticism*, and what Knowles long ago (1980) called *andragogy* rather than *pedagogy*. Where didacticism relies upon an authority to impart skills and knowledge, autodidactic learners are self-taught. Similarly, where pedagogy is teacher-directed, follows a curriculum, and is often perceived by students as irrelevant to their immediate needs, andragogy is self-directed, and characterized by active participation and strong inner motivation that is driven by the perception that learning is relevant to a present task.

Gill's intention was to bring something of youth experience from outside the classroom into the classroom. In this case, students would better understand the structure and ideology of the video games they already played.

In an art studio course on 3D software and computer animation projects, Gill had small groups create video game imagery. One group, already familiar with online video game culture, created a story that culminated in a battle scene involving an alien who eventually falls into a pit. Another group reworked the first person shooter genre that involved a paintball battle, but also then went on to garner adverse community reaction to violence.

The first example illustrates what fun students have showing off when allowed to explore what they already know. Whatever politically correct intentions Gill may have had, it appears here to have been subverted by the pleasure students already experienced playing games. Such pre-existing pleasure may also have been supplemented by the knowledge that violent video gaming transgressed both the normative disapproval of violent video games within schools as well as Gill's own apparent disapproval.

The second example, with the introduction of a critical element, appears more complex. Did the students feel pressure to conform to a typical teacher's perception of violent video games? Did the students implicitly understand that their teacher was hoping for a socially progressive, politically correct twist and in order to play safe they thought they should deliver? Whenever students offer a pro-social critique, or produce a pro-social outcome, even when it is not imposed, these questions need to be raised. In any event, the introduction of critique highlights society's conflicted views of media violence, both enjoying a great deal of it while condemning it as socially unacceptable.

TIPPING TOWARD PLEASURE

Gill's first group of students illustrates how a teacher can set out with pro-social intentions only to see them undermined by their students, trumped by their students' joyous transgression. This appears to be further illustrated by Ivashkevich's (2015) report of her class of pre-service art education undergraduate and graduate majors. She asked them to investigate popular toys and objects of play such as squirt guns. Students chose a toy, identified its mainstream meaning, brainstormed possible scenarios, and wrote a short script that typically subverted the dominant meaning of the toys, creating, for example, gay robots, homeless Barbie, and kidnapper Ken. They then chose a toy actor, which ranged from Barbie and GI dolls to ones they made with moldable play dough. Using iMovie students learned about editing, including sequencing, and adding music, text, and transitions. By means of stop-motion animation, students variously recontextualized their toys, disrupted its narrative, and parodied various television programs, all the time checking with an audience to gauge if they were communicating what they intended. Resulting storylines included *Love at First Squirt*, which depicted a water gun's quest to find love, and *Smile*, which captured Barbie's depressive downward spiral amidst a life of glamor and endless partying while Ken returns home to his boyfriend.

Ivashkevich's stated intention was to develop a critical consumer consciousness by remixing already available material, but what is most obvious from her account is her students' joyful engagement. Students responded in a way typical of media education students in high schools (Buckingham, 2003), with a sense of fun fueled by the excitement of overstepping norms. Since they were the same kind of transgressions typical of play outside K-12 classrooms, presumably these undergraduate students were reiterating the kind of games they had played when younger. Although the potential for developing a criti-

cal consciousness was present whether it was addressed in some way is unclear from Ivashkevich's account.

PURELY PLEASURE

At the pleasure end of the continuum between critique and pleasure lies Cinquemani's (2014) class of K-5 students. The students were introduced to a unit on still portrait photography, one that was apparently devoid of critical intent. Cinquemani then introduced video and camera techniques. Her initial intention was to merely explore technological components of a particular medium, but when given freedom to explore on their own the students introduced "perceived violence and rough and tumble play" (p. 14). Drawing in part upon popular visual representations of violence as depicted in movies like *Ghostbusters* and Lego games like *Ninjago*, students produced stop-motion films of students playfully fighting with one another: shooting, kicking, dropping a rock on someone's head, appearing to stab someone with a pencil, and so on. One group of girls developed scenes of punching and pulling hair.

As previously mentioned youth culture is one of resistance and transgression, and in their self-initiated production youth often adopt an ironic, even sarcastic, attitude toward media representations (Buckingham, 2003). Youth play topsy-turvy with conventional gender roles, produce grotesques, and relish depicting violence and cruelty in humorous ways, and generally celebrating the most ridiculous aspects of mass media (Ivashkevich, 2008).

Cinquemani appears unproblematically to celebrate herself, writing "I believe that we should provide time and space for children's school art making experiences to mirror their natural inclinations to play ... based on their own interests" (p. 18). Her class demonstrates how, once offered an opportunity, students will frequently transgress the normative expectations of schools (Buckingham, 2003), and many art teachers would most likely have shut down such transgressive free expression (Steffon-Green & Seop, 2007). Cinquemani, however, viewed her students' images as merely an introduction into the classroom of the kind of child's play common outside the classroom. As Burgess (2003) argues, it is important to let something of the playground monster into the classroom. Otherwise we view only a sanitized version of children that denies their actual subjectivities.

This said, and fully acknowledged, a purely playful pedagogy ignores the overall social context in which the means of popular mass culture are owned and operated. It lacks an acknowledgement of the complexity of popular culture, and, in this regard, it is similar to a critical pedagogy with only one right response. While Cinquemani's students transgressed the norms of rational discourse, they did so only because they were licensed by Cinquemani to do so. In the same way that popular mass media forms often transgress norms it is always carefully controlled transgression (Fiske, 2007). It may have the appearance of liberation, but like a medieval carnival with its topsy-turvy, temporary inversion of social norms, what can feel like rebellious liberation is from a wider

social perspective, merely a reinforcement of existing social values (Stallybrass & White, 1986).

A Playful Dialogical Pedagogy

Neither end of the critique/pleasure continuum suffices. A purely playful pedagogy relinquishes our responsibility as educators to broaden students' understanding of their world through reflective assessment. But a critical pedagogy presents too many problems to be likely of success. I argue instead for a dialogical pedagogy in which student views are acknowledged and appreciated as well as challenged. On the one hand it is necessary to acknowledge students' deep affective investments in their cultural choices. A critical critique has no chance of success when challenging the pleasures of popular culture. On the other hand, it is crucial to introduce students to viewpoints about their preferred cultural forms beyond sources of indulgence.

A playful dialogic pedagogy requires neither abandoning critique nor ignoring the pleasures of popular culture. Rather, it involves considering critical examination as a conversation between students and students, and we teachers and our students. With a playful dialogical pedagogy success is dependent upon the quality of discussion (Trafi, 2006; Kharod, 2006) in which we situate ourselves as fellow learners, not always as experts. It is important to become a student of our own classrooms, to learn from the connections and interpretations that students make (Chung, 2006).

Student ideas are often poorly formed let alone well articulated. Their views are often in search of coherence and connection, yet they can be rich in their diversity, ambiguity, and emotional complexity. With a dialogic pedagogy, knowledge is frequently partial; making sense is inherently contingent on a polyphony of voices, and outcomes are never wholly predictable. A dialogic pedagogy involves trust between participants, between us and our students. A sense of equality, or at least reciprocal respect, is necessary, where there exists consideration for multiple points of view.

This is not to relinquish our own teacher perspectives. Nor is it to argue for withholding our own point of view. When teachers fail to express their own views, students may pick them up through osmosis, thereby tending to absorb such positions at a level that is difficult to analyze let alone recognize them as not truly their own (Thomas, 2009). Alternatively, the unstated assumptions on which we often operate may be rejected at a similar inarticulate level that, again, remains beyond critical examination. For dialog to work, we teachers need not only to create a safe place for students to open up, but also to be willing to articulate our own views as well as confess confusion when they are not clear. Since the values of popular culture are often contradictory, ambiguously held views are likely to be more common than not. What is important are not right responses, but the exposure of the issues, including the contradictions and ambiguities.

MOVING FORWARD

Incorporating both play and critique, both a playful pedagogy and a confrontational pedagogy, is likely to remain a difficult balancing act. Furthermore, when students do offer the kind of critique teachers hope for, the question will always remain: Are students just playing along, or are they genuine, and if genuine are they only genuine at that moment in the context of the class? Does their critical awareness carry over to how they operate beyond the classroom where it really counts?

Most likely, the best we can hope for is raising issues and the development of an incomplete, ambiguously negotiated consciousness (Duncum, 2009), but that does not mean we should not try. This is especially true since a critical awareness of popular media is now essential to twenty-first-century citizenship. As Visual Culture Studies has shown popular culture and its reception are just as complex and ambiguous as fine art, affording just the same opportunities for exploring the self and for negotiating social values as fine art. What is abundantly clear in a popular media saturated environment, especially when a minority of students are already creating their own popular media, is that focusing exclusively on the socially marginal fine arts is no longer adequate.

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Connecting Conversations: Finding Ways Forward for Arts Educators

Madonna Stinson

INTRODUCTION

This chapter is a re-versioning of the plenary keynote given at the conclusion of the World Alliance for Arts Education (WAAE) Global Summit, held at Griffith University, Brisbane, 26–28 November 2014. In that keynote, I drew together some of the threads that had emerged during the conference, connecting the conversations we had as an international arts education community during the time we spent together. In this chapter I expand on those conversations, drawing from my notes collected during the conference, and connecting again with the authors in this handbook from whom I have included statements that may be regarded as reinforcing or challenging. I have attempted to signal the value of discussion and conversation by employing conversational devices within the chapter. These include messages from keynote speakers, asides from delegates and contributors to this handbook, vexing questions and some conversational poems. I conclude with a call to arms for arts educators, worldwide, to continue to nourish and sustain a collaborative community working together with shared goals: to overcome “artcism” as we inspire future generations of arts educators and to ensure that we work towards ensuring access to a fully rounded arts education for all children and young people.

OPENING GAMBIT

We, the group of arts educators who met at this conference, have had hundreds, perhaps thousands, of conversations within the course of our time together. Some have been driven by the urgency of time, “While we can get

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together let's ..."; some have been driven by gaps in time, "So good to see you; it's been ages ..."; and some take their time, carrying on over days, conceivably even longer. In the World Alliance for Arts Education (WAAE) Global Summit in Brisbane, 2014, however, each conversation was driven by a shared imperative: to talk about the value, and the state of arts education locally and internationally at that point in time. Current global trends, conditions and concerns were part of the discourse as we sought to make the work that we do as arts educators more responsive, relevant and influential worldwide. Cautioned by our artist-in-residence, indigenous visual artist, Peter Muraay Djeripi Mulcahy, to "Let's not make this just a big yap!" we made plans for action rather than simply making space for conversation. By doing this we were conscious of the frustration that many have voiced about the concentration of time spent talking *to* each other, rather than *with* each other to create plans and projects and actions that will have direct impact on the status of arts education in each of our contexts, and collectively in a global context.

Events such as conferences and symposiums can manifest as "big yaps" where there is much talk but little dialogue, and even less real conversation. Alternatively, they can be productive, collaborative and generative. Under the auspices of the World Alliance for Arts Education, with its three focus areas of advocacy, networking and research, this Brisbane Symposium aimed for the latter.

Conversational poem 1

Look.
 Look closely.
 There we stand. Friends, teachers, artists.
 Behind us a sign that unites us,
 a gesture that points the way.
 There we stand, facing the camera
 gripping each others' shoulders, and arms
 and waists.
 And smiling, smiling, smiling.
 For this moment we stand
 together.

Throughout the programme, the keynote speakers offered reinforcement, challenges and provocations starting with Tom Barone's honouring of the work of Elliott Eisner. Barone's keynote focused our attention on the contribution that an individual can make within a field, as he charted Eisner's influence on his own thinking and research; as well as acknowledging the enormous contribution Eisner has made to arts education, by helping us all to access and share the vocabularies and meanings of arts practices and arts-based research. Eisner's work has been pivotal in fields of advocacy and policy for years. Rita Irwin proposed we should embrace a paradigm shift, moving from curriculum that is propositional and mono-directional to one through which learners are immersed in an art-pedagogy dialectic enabling learners to generate and discover knowledge and meaning for themselves.

Drawing on her own research in early years contexts, Margaret Barrett reminded us of the need for policy and policy enactments to make provision for Maxine Greene's (1995, 2011) "releasing the imagination" which, in turn, supports agency, subverts autocratic power relationships and provides opportunities for equity of access to arts experiences. Andrew Martin brought to the discussion the results of three recent, large-scale, Australian, quantitative studies investigating the effects of arts participation on learners' outcomes, including motivation and engagement, self-concept and the connection between arts-related technology use and problem-solving. He verified that "taken together, these three studies show that quality arts participation has the potential to enhance students' academic and personal well-being".

The National Advocates for Arts Education (NAAE) is an Australian affiliation of arts educators. The affiliation was formed in 1989 as a voice for advocacy in arts education and was instrumental in the development of the national curriculum in the arts for Australian schools. Julie Dyson, Chair NAAE, spoke of the affiliation's desire to ensure a curriculum that provided sequential and developmental opportunities for arts education for all young people, "an education that does not privilege one particular art form". Ralph Buck spoke of dance allowing us to be truly ourselves even when that self is fragmenting and dissipating through age-related dementia; Robyn Ewing broadened the arts discipline focus to encompass arts rich pedagogies, which truly lead to transformative learning experiences right across the curriculum; Robin Pascoe echoed these thoughts, perhaps it is in the name; Jeff Meiners illustrated his own transformation by sharing extracts from his autoethnography; Susan Wright railed against the "testing" regime that so often drives politicians and policymakers to further marginalize the arts; and Samuel Leong talked of the impact of prosumerism on the sustainability of arts education.

These keynotes commenced, inspired, affirmed and provoked conversations. And the in-conference dialogue further produced five "vexing questions", questions that continue to challenge and which remain, at best, only partially answered. They are:

1. Might arts-based texts be helpful in deep persuasion?
2. May arts-based practices be inclusive, speaking on behalf of others?
3. How might we engage/participate/embed arts so that they are sustained beyond schooling?
4. How might we become a true community?
5. How might we do better within schooling so that we do not de-art our young people?

VEXING QUESTION 1: MIGHT ARTS-BASED TEXTS BE HELPFUL IN DEEP PERSUASION?

We know that the arts pervade everyday life. They inform our selection of the clothes we wear, the music we listen to and the artefacts we surround ourselves with in our homes and workplaces. Each day we participate in necessary sym-

bolic work (Willis, 1990), and the arts contribute billions of dollars to national economies all over the world. Few of us can imagine a life without arts.

Aside: Janeke Wienk, The Netherlands. In many key moments in a human biography the presence of art is experienced as essential, in a natural way. Who wants to think of burying his or her parents without music? Who can imagine growing up in a world without drawing, dance, books or play? When I look at the role of art in education, I sometimes miss this natural link to the essential meaning and function that art can have for human existence.

In this comment, Wienk helps us focus on what she considers the *essential meaning and function* of arts texts. Who indeed can think of a funeral, a commemorative ceremony or a celebratory one, without music? It is within such profound events that we draw on a personal, and cultural symbolic heritage to assist us to make meaning of living through moments like these.

Aside: Pauline Sameshima, Canada. The arts are essential to research because the arts provide different literacies for learning, researching, and understanding, which are beyond the lexicons of text. As a self-reflective and knowledge generating tool, art-making re-searches and networks assemblages of inchoate ideas into elegant artefacts which can be further investigated. Moreover, the arts offer invitations to broad audiences to engage with research as pedagogical paths.

Given the explosion of arts-based and arts-informed texts (see, e.g., Irwin & de Cosson, 2004, Ackroyd & O'Toole, 2010, Barone and Eisner, 2011, Cole & Ewing, 2014) we can see that arts researchers are responding to the challenge to apply high-level arts literacy to produce *elegant artefacts* which can be read by the broader research community. A positive direction, indeed, and the encroaching of the arts into more traditional research arenas can be seen within programmes of high-level education research conferences such as the 2015 Australian Association for Research in Education (AARE) which offered a number of arts-informed and performed research within the main programme. There is far to go, but artistic practice is gradually becoming more accepted, even within strongly traditional research contexts.

VEXING QUESTION 2: MAY ARTS EDUCATION PRACTICES BE INCLUSIVE, SPEAKING ON BEHALF OF OTHERS?

I confess to a discomfort when I read this question. Surely inclusive practices support, enable and allow participants to speak for themselves rather than having others speak for them. Inclusivity supports and enables all individuals to reach their full artistic potential, regardless of ability, socioeconomic status or location. Inclusive practices develop the capacity of all to read and write on the world using the full range of symbol systems of the arts. Further, they develop the capacity of all artists, of any age, to understand that arts can be an effective vehicle for social change.

Aside: Susanne Garvis, Sweden. The arts are not only important for cultural sustainability, historical insights, and personal transformation, they provide a foundation for human growth and development, the evolution of ideas, and community engagement. The arts in education echo these features and stress the importance of appreciating difference while negotiating individual and collective potential. While the arts can be purely conceptual, their greatest strengths across time have been their materiality and instrumentality. As arts educators we need to make sure students, lifelong and lifewide, understand and appreciate the value of the arts to humanity, and encourage them to proactively engage with their creative capacities for the good of humanity.

Aside: Rita Irwin, Canada. In societies ruled by corrupted political and economical systems where individuals battle on a daily basis for their basic human rights, one may legitimately not only debate why art and arts education are valuable but foremost if they are needed. I would argue here that practicing an art form or being exposed to it plays an immense and tangible role in triggering and nourishing deep transformations in the social fabric that can in return lead to building more harmonious and open communities. Art is the ultimate space where we can express ourselves and let out our imagination, vision and thoughts using various forms. As such, it is a conveyor of fundamental human values such as freedom of expression that produces cultural diversity. More than developing one's aesthetics senses and/or learning skills, arts education is about training the minds to think and to think freely and be creative. It shapes perceptions and behaviours that carry an acknowledging and respectful attitude towards what humans are and what they cultivate as differences.

These comments lead us to consideration of the arts as agents of social change, and means of documenting and recording personal and social history. So that the young people who engage in arts learning may fully participate as citizens in a global society it is vital, as Irwin points out above, that we support and enable them "to think and to think freely", all the while carrying a consciousness and valuing of difference and a respect for alternative perspectives.

VEXING QUESTION 3: HOW MIGHT WE ENGAGE/PARTICIPATE IN/EMBED ARTS SO THAT THEY ARE SUSTAINED BEYOND SCHOOLING

Aside: Georgina Barton, Australia. I have been involved in the arts for as long as I can remember. My mother was an artist, my aunt an embroiderer, my grandmother a dress maker who also participated in art-in-bark in her retirement years. It's just something we always did.

Aside: Peter Muraay Djeripi Mulcahy, Australia. Aboriginal Art, Culture, Story and Spirit is not what I do, it is who I am. The stories, the art and cultural knowledge all come together in who we are as individuals and what we do with our life. I wish only to honour my ancestors and that is a day-by-day responsibility, in paint, word, and action.

Aside: Alfdaniels Mabingo, USA. Even within African education systems and academic settings, indigenous art forms have been displaced by knowledge

paradigms, intellectual thoughts, curriculum models and instructional methods derived from Western academic canons. As the world becomes more globally interconnected, integration and inclusion of African art forms in academia can play an important role in enhancing epistemological diversity, internationalizing classroom experiences, introducing new knowledge and ways of thinking into learning and teaching processes, participating in addressing issues of social justice, hegemony and stereotypes, and contributing towards producing graduates who can favorably compete and competently serve in an ever-changing global environment.

Aside: Paul Duncum (USA). This is a sad state of affairs when outside the art classroom digital technologies, circulate globally 24 hours a day, saturating the lives of our students, and where many students are using these media platforms to create their own imagery outside our classrooms as part of interest and affinity groups. Digital platforms afford very different kinds of imagery than those typically used in schools. Even where art educators are addressing digital media they are rarely doing so where education might have the most contribution to make.

Each of the above asides send our conversational turn in the direction of the lived experience outside the classroom. Family, a sense of personal identity, displacement of indigenous arts by the hegemony of Western Art, and the encroachment into a personal aesthetic and arts repertoire of omnipresent technology and social media. Why must these, or do these, stay outside the classroom? Why are they so rarely evident in curriculum frameworks or pedagogies? The educationally supported practice of constraining traditional, family, female, indigenous and popular cultural arts so that they remain outside formal educational contexts contributes to the marginalization of arts education across the globe.

Conversational poem 2

This morning I will imagine.
 This morning and now I will collaborate.
 This morning and now and today I will breathe in ideas.
 This morning and now and today and this afternoon I will create.
 Tonight I will sleep and dream that anything is possible.
 Tomorrow I will make it so.

Aside: Charles Enoch Mulimba Ruyembe, Tanzania: The challenge remains, at the pedagogical level, how to integrate cultural expressions into the formal school learning environment, and thus, enable young people to gain access to the knowledge and skills embedded in the traditional arts in a way that improves their lives.

VEXING QUESTION 4: HOW DO WE BECOME A TRUE COMMUNITY?

Aside: Robyn Ewing, Australia. Having seen throughout my career as a teacher and teacher educator how quality arts processes and experiences can transform learners' emotional and social wellbeing and then their attitudes to learning, I can't understand why they are not central to our curriculum and pedagogy at

all levels of education. Deep artful experiences can literally change life chances, nurture our creativity and imagination and give us hope.

Aside: Janet MacDonald, Australia. For many years I have practised and witnessed the power of arts education to engage students at the highest levels of intellectual processing, no matter what age. Content knowledge is one thing, but the ability to apply knowledge in a way that must plan, manage, test, reify, reflect and try again (to be encouraged!) is firmly the realm of the practice-led, project-based experiences in arts education. The panic about some single idea of “literacy” is reframed in arts: discursive literacies are only one of the many ways to access active engagement. Visual, spatial, critical, digital, ethical, and spiritual literacies are all entangled in the rich soup of art-making that requires students to translate and transform knowledge from one version to another. Meaning is always deferred, and the student necessarily has to work in ambivalent spaces that are “between” phases of making, gaining insight into when to apply and when to reflect. The complexity of this is increased through collaboration and group work, which most arts educational contexts richly facilitate and encourage.

For as long as I can remember passionate arts educators and researchers have been advocating for greater inclusion of the arts in education. And yet we have made little progress in convincing the unconvinced, usually politicians, policy-makers and the wider community. Why are the arts still considered marginal in education? Why, in times of financial tension, are the arts the first areas to go? The arts are not expensive to resource. There are many teachers in formal and informal educational settings who are more than capable of working in inspirational, vibrant, cognitively and aesthetically rich ways. We certainly do not need any more research that “proves” the intrinsic or instrumental benefits of arts education. There is more than sufficient evidence from thousands of existing research studies in diverse contexts. What we need to do is to overcome *artcism*, the prejudice, stereotyping and discrimination so evident, and so frequently experienced by us all. On the day I started this chapter, a talented and renowned Brisbane street artist, Anthony Lister, was found guilty of a graffiti charge over his paintings on several sites across the city. Because his paintings were not authorized, and were on public sites, he was prosecuted for wilful damage. Many would argue that his work had considerably improved the sites, but the Council prosecuted this case. Ironically Lister’s work can be seen in the permanent exhibition in Australia’s National Gallery, and his original canvases sell for more than \$20,000 internationally. Here is an example of prejudice and victimization where a renowned and expert artist has been attacked because he did what he does: make art freely and publicly available. When artists and arts educators remain silent alongside such instances, we are complicit in the devaluing of art. It is time for us to stand together and express our disbelief that government and systemic organizations continue to marginalize arts in so many ways. Quite possibly the judge who tried this case would join us, as the fine and penalty for the “crime” was the absolute minimum that could be applied. One wonders if the judge, too, was constrained rather than supported by existing legal requirements and attitudes.

Another anecdote: when I was working on the writing of the Queensland Arts syllabus and finding valuable advocacy materials in national and international research projects, one of my colleagues (non-arts) furiously, aggressively and loudly discounted any research which reported transferable benefits from learning in the arts. “That must be spurious research,” he insisted. “It cannot be true.” He had experienced opportunities in his schooling to engage with arts learning, but this had been intermittent and of poor quality. As a result he had developed such a strong antipathy towards the arts that it was impossible for him to see any benefit to the student or to the society. Sadly he is not alone. However reactions like this need to be challenged and countered, respectfully, but firmly and with the evidence that we have.

Perhaps a more pernicious challenge is presented by the articism internal to our community. This takes two forms: the first is our own acceptance of the marginalization of the arts. Instead of behaving as if the arts are as central and vital to the holistic development of young people as literacy and numeracy seem to be considered, we too often accept fewer hours in the timetable, less resources, and lack of representation of authentic arts learning in the curriculum. As arts researchers many of us are often reluctant to apply for the “big” research funds or the largest amounts because we believe that the arts will not be perceived as worthy of research as other “priority” areas. It is time for us to redress this imbalance, to be loud and forceful in the need for arts-informed research, and to reinforce the centrality of arts education and its necessity for all children. A failure to give children access to areas of learning limits their potential for their whole lifespan (Eisner, 1979).

Secondly, the community of arts educators must mitigate the privileging of some art forms over others. There can be no true alliance until all arts subjects stand on the same footing. It is no accident that we are experiencing the power of Science, Technology, Engineering and Mathematics (STEM) (with the arts attempting to change the acronym to STEAM, but making few inroads). Like the arts, the sciences are distinctly different one from the other. There is little in common between physics and biology for example. However, instead of emphasizing differences, the sciences band together and work extremely effectively with a united front to progress the education of future scientists. Arts educators can learn from this strategy, but not until the ongoing privileging of music and visual arts, at the expense of other artforms, is arrested.

VEXING QUESTION 5: HOW MIGHT WE DO BETTER WITHIN SCHOOLING SO THAT WE DO NOT DE-ART OUR YOUNG PEOPLE?

The answer to this question, at least in part, has something to do with the professional development of high-quality arts teaching professionals. Certainly both personal experience and research evidence would suggest that the knowledge, skills and approaches of the teacher make an enormous contribution to

the quality of arts educational experiences, and as Anne Bamford (2006) warns us, bad arts experiences do more damage than none at all.

Aside: Georgina Barton, Australia: I was very fortunate to have amazing music and visual arts teachers throughout my schooling and so of course this was why I chose to be an arts teacher. I cannot overstate the importance of arts in children's lives. Over my teaching years I have seen children struggle in other studies but shine through creative practice.

Aside: Pernilla Lagerlöf, Sweden. In contemporary research it is shown that the role of the teacher in [the early years] context is of high importance in the way they guide, challenge and help children to discern important aspects in art, music, drama and different dance activities.

Aside: Kay Hartwig, Australia. For many years research has shown that arts education is beneficial for students. It is very frustrating that despite the research, the arts still struggle for time and acknowledgement in schools and also in pre-service teacher education programs in universities. Standardised testing becomes of great importance, but participation in the arts could very well improve the standards for all students. Until future teachers are adequately trained to deliver quality arts education in schools, we do not see any real change. This is becoming increasingly difficult to deliver as literacy and numeracy continue to enjoy a privileged position in most initial teacher education programmes around the world. The day may come where the only students who will receive high quality arts education will be those whose parents are in a position to be able to afford to pay for it.

In Australia, as elsewhere, arts education opportunities for pre-service and in-service teachers are becoming fewer. As the pressure of the common testing regime is felt more widely and more deeply, teacher education courses offer more literacy- and numeracy-related courses, but rarely are the arts included, either as valuable symbolic and literate practices in their own right or as significant contributors to the cognitive, social, emotional and physical development of young people. Artists and arts educators must find ways of establishing a power base within and among those who make decisions about access to arts education at all levels: Deans and Vice Chancellors, Directors of Education, government and community organizations. Now is the time to look out from the arts towards the power brokers and to use the arts to communicate important messages about equity of access, of quality learning, of differentiation so that all young people can learn in the ways that most suit them and of the contribution that the arts make to society on a collective level.

FINDING WAYS FORWARD

Just three nights ago, as I was trying to find time to finish this chapter I attended another conference. In his keynote Brett Howe, Executive Producer of the *Out of the Box Festival* for children eight years and under, talked about how his young son inspired this year's direction for the festival, one which priv-

ileges children's voice and agency. When he told his six-year-old it was time for bedtime, the little boy got up and skipped to the bedroom. Brett wondered, firstly, *how does he know to do that?* and, secondly, *when did I last skip?* These thoughts led him to the realization that young children know much more than we do as adults, and in his mind, the festival shifted from one where adults prepare artworks for children to participate in, to one where the children had much more agency.

This led me to wonder how much agency children and young people have with regard to curriculum and access to subject areas they may study. Article 12 of the UN Declaration on the Rights of the Child (UNDRC, 1989) recognizes that children hold views based in their own experiences and should have "the right to express those views freely in all matters affecting the child". Perhaps an undiscovered strength in our advocacy for the arts lies in the voices of the children and the young people we teach. If we enable the voices of those young people to be listened to, and heard, by teachers and decision-makers, many of the challenges we face with regard to lack of understanding and lack of belief will diminish. We know that the arts are powerful agents of change. Many of us have experienced that power at significant times in our own lives. Participating and engaging with the arts changes us all. If we are genuine about opportunities to contribute to global art discourse, there is a need to harness all the contributors and contributions we have at our disposal, including children, young people, arts educators, artists, arts administrators, and those in positions of power who are sympathetic to the arts. We can make change happen and allow access to learning in all the arts for all young people. Really, it is up to us.

Conversational poem 3

Inspire: breathe, blow into, impart a truth
 Conspire: agree, plot together.
 Inspire to conspire.
 Conspire to inspire.

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Erratum: The Palgrave Handbook of Global Arts Education

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Errata to

Chapter 5: The original version of this chapter was inadvertently published with an incorrect title ‘Music Education in the Global Context’. The correct chapter title is ‘Practices of music education and learning across the lifespan: An exploration of values and purposes’.

This chapter was missing the following end note ‘[1] The second author of this chapter has conducted this research as part of the ArtsEqual research project, funded by the Strategic Research Council of the Academy of Finland and its Equality in Society strategic research programme (project number 293199).’ right at the very end of the chapter.

The name of the first author was not correct. It should read as Margaret S. Barrett.

Part V: On page 381, third para the sequence of the author names was incorrect. The correct sequence is ‘Pauline Sameshima, Dayna Slingerland, Pamela Wakewich, Kyla Morrisseau, and Ingeborg Zehbe’.

Chapter 25: The sequence of the author names was incorrect. The correct sequence is Pauline Sameshima, Dayna Slingerland, Pamela Wakewich, Kyla Morrisseau, and Ingeborg Zehbe.

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Story for the Commissioned Bespoke Artwork for the World Alliance for Arts Education Global Summit 2014

By artist-in-residence Peter Muraay Djeripi Mulcahy

This work is a detailed creation, mosaic-like form. The layers of this creation are threefold, like all things in our world and in our culture. First there is always Spirit; this is displayed in the white totemic animal figures situated around the work. In the south we have the totemic symbol of the goanna, strongly connected to the Yuggera people of the Brisbane area. As taught to me by my Jut Ju, Uncle Paddy Djeripi Warra Gerome, this creation was the Great Survivor, a hunter, a scavenger, one who can run when needed or one who will stand and fight admirably.

To the east we have the symbol of the Sea Eagle; this majestic bird taught many of our coastal people, like those of the Quandamooka of Moreton Bay, how and when to sustainably hunt their precious fish stock. North of this I have painted the figure of the dolphin. These brothers aided our hunters also when called upon. The fish were rounded up by these brothers and driven towards the shore, where nets and spears awaited them. As with all our people on this land, to take means you must also give in return. For this reason our hunters would gather the fish on the beach and then give back to their dolphin brothers their portion of the catch.

Further west from here is a totemic image of a land/river turtle. In my Gamilaroi culture this creature stands for the warrior and protection. A little closer to the mountain range in the north-west, and below the fern trees, a totemic carpet snake is shown coiled within the sacred area.

Further south, just across the river, we come to an area known currently as the Southbank and Musgrove Park. At this significant place, another carpet python has been positioned to acknowledge its sacred connection to the Yuggera people of the area.

Finally to the far south-east, three small totems acknowledge the bordering of the three nations around the Ipswich area of the Yuggera the goanna, Yuggera the python and the Yuggemul the frog.

In my humble attempt to show the layout of the land, its waterways and recall stories and information given to me in the land of my birth, I believe

the significance of this work does not lay in accuracy of sacred places and significant sites. My intention with my work is to help remind us that for approx. 100 millennia, our Australian first people co-existed with one another and with the physical, mental and spiritual existence of all other life within and including mother earth (Gunimaa). What these people achieved should be front and centre in our minds, filling each Australian with genuine awe and pride.

After speaking a little on the spiritual aspects of this work, I wish to again touch on one more story of thousands hidden within its borders. Uncle Paddy Djeripi Warra Gerome instructed me that the tree ferns I mentioned earlier to the north, near the Samford area, were sacred and never to be burnt off, as this was the home of the carpet snake. This was their home and must be protected by these that held this responsibility. Each and every plant, ever animal and each turn in the river would be the physical representation of a story that would lead to a greater understanding of the Creator and how to be a better human being. Held within these infinite stories we found a cradled web. This gave us place and responsibility. With millennia of knowing and a truly deep intimate love for this land and its matrix of connections, these Australians would have found it incomprehensible, our inability to see the magic that exists between every aspect of life.

This land, for the lack of an equal European comparison, was their Bible, but so much more. They lived in and on it, they lived as part of it, they were it, one and the same. My words, these words I speak, serve only those who have not felt such things. They attempt to explain something that can only be known, can only be felt. These words are for those of us, that no longer hear spirit, no longer feel connection, no longer hold the intellectual capacity to have knowing of the all.

The art depicts the bay with fish, turtle, dolphins, rays and sharks. I have shown the snake like movements and flow of this river and all within its belly. Men fishing by the boat and by shore, by spear, net and scoop. This work shows men hunting across the grasslands, these same lands they tended with fire with such great knowledge and care, as was their role as men and guardian of their mother (Gunimaa). Camps can be seen with women and children as gatherers of the fruit, the vegetables and the medicines. Our women were the givers of life, and without them there is no life. For this, for all they did and for all they were, we called them "The Sacred".

In turn the Creator made man with a different and equal role: his form was bigger, stronger and faster. This was so he could perform his role as hunter, warrior, father and husband. He was charged with being the guardian of the Sacred and all that comes from her. Without her there is no life, without him there is no one to protect this life. Such was the gentle admiration one had for the other, all valued and admired for gifts they brought to their people in this nurturing, healthy and fully functioning society.

Other images depict the elders, our leaders. It was their wisdom, experience and unconditional love that allowed our people to be the most successful

in human history. Fauna is depicted on this tree-covered land with its wattle, eucalypt and our beautiful ancient and unique grass trees. Furthermore pathways led inwards and across country, speaking of a truly cultured and civilised people, trading with purpose and respect.

Out of respect I have placed a “Bora” men site to the south. I wish not to leave out of this story the many places like this that existed and their sacred purpose in the creation of men as full beings of body, mind and spirit. In balance I have painted in the north-east a Sacred Birthing Tree. This I place to acknowledge women’s places. Acknowledging women’s roles and responsibilities and their unique and beautiful qualities within the physical, mental and spiritual magic.

In finalising the individual aspects of this mosaic art form, I wish to note the purpose of the echidna at its centre. I strongly need to acknowledge the powerful resistance of these fine individuals, their clans and nations. One name I will mention is that of “Dundalli”. This man was a Cleverman, a man of peace and of Spirit, but when finally that fateful day fell upon his people, with all the malice and greed that it did, he led the Brisbane resistance against this unjust invasion of their lands. Along with so many, they gave up their all, in a defiant defence of their land and all they loved. These Australians bled and died for those they were commissioned to defend, both human and not. I wish to recognise these true warrior men and women who, like the echidna, lived lives in a quite unassuming way, but when threatened, they used their bodies like the spear tip quills to defend all that they most loved.

A more ancient watcher saw over our people’s rise and their glory days. So many days where intellect mingled with spiritual knowing, such a feat the world has not seen before nor since. These watches looked upon the happy faces of mothers suckling their young. They saw proud smiles on our scarred-up warriors fulfilled in their responsibility, and they watched the twilight years of our “old ones” finishing their days in the service of their people.

These ancients, these ancient mountains also witnessed our fall. They watch those with no site strike down those of vision. These motionless ones heard the agony of fathers for fallen sons, the morning wails of mothers for stolen children. For these Australians, there are no memorials, no days of commemoration, no medals of valour, no statues to remember. For these, there are only the stars, the place where all good black fellas go, Balima the Great Campfires in the Sky. These are their camps now, the camps of our fallen.

This painting is a memory, a seed in the hearts and minds of those that can hear my words, a hope and belief that good people will not forget all this, as an insignificant footnote in Australian history. We are all linked, like the Dreaming, we stand on the same land, face those same ancient hills and look skywards to those same stars. Those same mountains and stars that will together record your rise, your story and your decline.

We can only hope that in renewing the respect for those that came before us, we might write history and set a new template for honouring all those that will eventually pass and be called Australian Ancestors, both old and new.

Peter Muraay Djeripi Mulcahy
November 2014