Rethinking Education

Empowering Individuals with the Appropriate Educational Tools, Skills and Competencies, for their Active Cultural, Political and Economic Participation in Society in Europe and Beyond

ACCESS TO CULTURE
A fundamental right of all citizens

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Culture Programme

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EUROPEAN HOUSE FOR CULTURE

"Rethinking Education: Empowering Individuals with the Appropriate Educational Tools, Skills and Competencies, for their Active Cultural, Political and Economic Participation in Society in Europe and Beyond"

A compilation of essays published by the Access to Culture Platform in the context of the structured dialogue with Member States and the European Commission.

Presented in the framework of A Cultural Coalition for a Citizens' Europe's activities.

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Introduction

The Education & Learning Working Group of the Access to Culture Platform has the aim to explore the benefits of a closer synergy between education and culture within the context of the developments initiated by the EU Communication "A European Agenda for Culture within a Globalised World". In this process, the Working Group, consisting of representatives of a range of cultural networks and organisations working at the European level, has explored the various dimensions of the l inks between education and culture.

With the aim to contribute to the debate on the future of the Cultural and Education programmes, on December 2011, the Education & Learning Working Group of the Access to Culture Platform has organized a seminar in Brussels aimed to discuss about the so called "*mismatch*" between the cultural market and education. This event resulted in a list of 8th recommendations and on the recognition that the reform of study programmes in higher arts and culture education institutions should be based on a different philosophy of training: from teacher-led approaches with a narrow understanding of the profession to student based approaches taking into account the actual reality of the profession, in which professionals are increasingly asked to engage in different professional tasks ("portfolio career"), often in a self-employed context.

In 2013, the members of the Education & Learning Working Group of the Access to Culture Cultural Sector Platform expressed the wish to actively contribute to the debate on the communication from the Commission "Rethinking the education: investing in skills for better socio-economic outcomes" published in November 2012 calling for creating new capabilities:

In this new European policy for the educational sector emphasis is being placed on delivering the right skills for employment, increasing the efficiency and inclusiveness of our education and training institutions, on working collaboratively with all relevant stakeholders and on putting all the efforts in developing transversal skills.[1]

Moreover, in the European Commission Analysis of the Green paper [2] the civil society asks education to change and thus to "*offer students time to learn and to experiment, to think out of the box and to develop their own identity as an artist and creator. European, national and regional policymakers should acknowledge the independent and different functions of (higher arts) education and the CCI sector is also stressed. Otherwise, Europe will lose out on innovative potential and critical thinking, which is essential for an innovative creative sector.* Educators and the CCI sector should share responsibility, invest in joint cooperation and overcome mutual prejudices".

The aim of this Publication is to foster critical debate, stimulate innovative thinking and publish contributions written by academics, research experts as well as a broader set of practitioners, organizations, artist and people working in the cultural and education policy field.

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1   Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of Regions : Rethinking the education: investing in skills for better socio-economic outcomes", November 2012 + Report of the European Parliament by Katarina Nevedalová, voted on 22.10.2013

2   http://ec.europa.eu/culure/our-policy-development/consulation-on-green-paper_en.htm

The policy and practice of learning entrepreneurial skills, and future 'qualities of mind'

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The groundbreaking work of Sir Ken Robinson in *All Our Futures*[I] made significant reference to the work of Howard Gardner with his classification of diverse intelligences. *All our Futures* is just over thirteen years old however it is only now beginning to have significant impact, it is essentially concerned with creative education – both learning and teaching creatively but also, crucially, recognising how to develop creative talent in students of all ages. On one level this has provoked a necessary debate (in a number of countries) on curriculum content and teaching methodology; on one side there is still an emphasis focusing on traditional mathematical and literacy skills on the other on creative abilities developed around the Gardner intelligences: linguistic, mathematical, spatial, kinaesthetic, musical, interpersonal and intrapersonal. Robinson, with considerable evidence, argued to put creative subjects at the heart of the curriculum; this was based on the demonstrable results that both mathematical and literacy skills improved but, more importantly, current syllabuses were not educating students for the post industrial economy[II]. It is now necessary to move on from this debate (although many countries have yet to fully understand or adopt the principals) to consider how the space in which creativity[III] can flourish and be respected in all educational disciplines, can itself be created.

This is essentially the teaching of entrepreneurial thinking 'entrepreneurship education is a process which develops individuals' *mindsets, behaviours, skills and capabilities and can be applied to create value'*[IV] in a range of contexts and environments (please note that this should not be confused with 'enterprise' - business thinking).

To return to Gardner, he now suggests five overarching qualities of mind for the 21st century. An expertise in a discipline[V], an ability to synthesize information and communicate it, a creative mind, an engagement with and a respect for diversity and finally to be able to act ethically. If these qualities or capacities (which sound very reasonable) are to be learnt effectively then they will need to be developed through a cultural lens[VI]. The 'culture' referred to is increasingly global in nature, as it is often engaged with through digital means. The digital expert Jaron Lanier points out a key concern with culture in this form

> The difference between real culture and fake culture is whether you internalise the thing before you mash[VII] it. Does it become part of you? Is there some way your meaning, your spirit, your understanding has touched this thing? Or is it just a touch of novelty for a moment to get some attention? Culture involves some work, some risk, some exploration, some surprise[VIII].

Starting with higher education it might be useful to review some recent views on how students engage with learning, as that is where there is now considerable interest in entrepreneurial attitudes as part of the learning process. Governments are keen to develop the perceived economic potential of creative industries, innovation and creative thinking and hence support this with grants and increased investment – although in many cases this is only made available for STEM[IX] subjects as it is thought that these are the areas where creativity and innovation will supply new products – there are enlightened exceptions. Higher education is seen as the level where this potential can be nurtured and/or 'harvested'. Most universities have business 'start up' support either physical or mentored to develop student [and staff] ideas to bring them 'to market'. There has been some success with this

type of initiative but it has not really reached its potential as it has tended to concentrate on the economic outcomes.

There are two key problems with this approach. Firstly it is far too late to start to develop this type of thinking in students at HE level as in most cases they have spent the last ten years of their education in an environment that does not reward creativity or innovation – there are of course exceptions. Secondly, by concentrating on the economic they are missing major elements in the creation of value.

A working definition for entrepreneurial thinking as an overarching idea for all disciplines would be that *'entrepreneurship is the creation of value, this value could be social, aesthetic or financial, and that when entrepreneurial activity is strong the three strands are interwoven'*[X].

There is also a false dichotomy in relation to the STEM[1] subjects and those referred to as the 'Arts and Humanities', they are both inextricably linked , I think the quote that sums this up clearly is from an unpublished speech by Geoffrey Crossick a former Vice Chancellor of the University of London in 2011

> *"Without the arts and humanities we would not have the creative industries that are one of the most successful parts of the UK [and European] economy today. Without the arts and humanities, we wouldn't understand cultural and religious difference, with all the impact on policy, relationships and, indeed, on security in our communities and in the world beyond.*
> *Without them we would not have the vibrant cultural and artistic life that makes our cities so alive and helps shape a thoughtful body of citizens.*
> *Without them we wouldn't understand the digital transformation of communications and the media, the way they're used and the way they're misused. The major*

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1   Science, Technology Engineering, Mathematics

> *challenges facing …… the world today – global security, ethical standards, economic innovation, ethnic relations, health, ageing, the digital economy and the way people behave in the face of climate change – none of these challenges can be addressed without the arts and humanities..*
> *Imagine a society which had little understanding of its own literature, its own history, its own language, its own culture, its own faiths, its own ways of thinking. And even less understanding of those of the rest of the world."*

Science needs the Arts and Humanities to shape the debates about its use and discoveries. Suggesting that the future of creative education is likely be trans-disciplinary it will go beyond traditional interdisciplinary frameworks to develop new ways of not just creating new ways of thinking but new ways to communicate that thinking.

Howard Gardner, in the preface to the paperback edition of *5 Minds for the Future*[XI], has a section on 'new thoughts' updated from the first publication in 2005. He acknowledges that the positive view and emphasis on STEM subjects needs to be reconsidered as the risks 'of meltdowns in health, climate, resources and economy are more evident'. He suggests that there is no way to stop globalisation [something he had championed in 2005] but that there needed to be a balance to 'make sure that the other fields of human knowledge and practice are not ignored.' His concern is that the demand for humanities topics once part of a 'liberal education' are not seen as viable by both students and parents as they are not considered to lead to careers that make money- create individual wealth. Educational policy makers and governments have generally been short sighted enough to go along with this market -led [and created] approach. Without humanities education being central to a rounded education through the disciplines of art, literature, history, music, sociology, philosophy etc many of the key tools of 'thinking' are not being used.

A considerable amount of work has been done in relation to understanding student engagement with their learning in Higher Education in the last twenty years the focus now is on how it relates directly to developing students with an independent and critical learning mindset. The Art and Design Media Centre [UK] has recently published a feature by Christy Hardy and Colin Bryson that brings some of this work together. As evidenced by Hardy and Bryson[XII] there has been a greater emphasis on understanding the nature of the type of engagement in the USA and Australia, the UK along no doubt with a number of others in Europe is to a large extent still at the stage of understanding that engagement as having a 'student voice' feeding into education planning and practice from the level of individual courses within a programme of study, to policy within a university[XIII] and at national level via student surveys.[XIV] However as they point out (Hardy & Bryson) this is to miss the point, this is in many ways just a further mechanism of 'evaluation' or quality assurance 'giving students representation and a collective voice' rather than the paradigm shift implied by their title. They recommend a shift in thinking [primarily in the UK] to understand that students need to be in a context in which they undertake ongoing serious reflection on their learning to move from the notion of 'voice and customer satisfaction' to 'a concept which encompasses the perceptions, expectations and experiences of being a student in higher education'[XV]. They suggest that even in those countries where there has been advanced work on student engagement they tended to use too narrow an understanding of the nature of engagement, defining it as 'active behaviours' rather than their approach, which encompasses 'the sense of being and becoming and also *feeling* - with the social and cultural as important as the academic'.[XVI] Starting by defining the theoretical work behind studying and measuring engagement, Hardy and Bryson narrow down the key motivation to understanding that 'engagement is positively related to objective and subjective measures of gains in general abilities and critical thinking'. It is this latter quality or ability, the 'critical thinking', that will be returned to later in this paper. One USA definition of engagement 'is the quality of effort students themselves devote to educational purposeful activities that contribute directly to desired outcomes'[XVII]. Hardy and Bryson examine the two systems used in the USA and Australia for recording and benchmarking engagement.

The USA uses five and Australia seven categories. The USA National Survey of Student Engagement[XVIII] benchmarks – Level of academic challenge, the degree of challenge through expectations on learning and assessment that encourages engagement: 'coursework that emphasises analysis, synthesis...applying theories and concepts to practical problems and new situations' (Hardy Bryson 2009). This concern with synthesis and application of thinking directly relates to Gardner's second of the *5 Minds* as synthesisers. In the preface to the paperback edition he also updates the reference to synthesis, having initially thought of it as an academic performance skill – 'somewhere between disciplinary mastery and creating'[XIX] he now recognises the importance of syntheses that go beyond the mechanical and provides a sense of meaning, significance and connectedness, recognising that this is something that 'many seek'. However he also adds that solutions that emerge from putting together disparate information also need to be communicated to others if they are to have impact. This in turn relates to the third USA benchmark – *Active and collaborative learning*, 'student's efforts to actively construct their knowledge' including joint project work, making presentations, discussing ideas outside those directly presented in courses and potentially teaching other students. All of these require good communication skills and ability. The fourth Mind from Gardner, that of the respect for diversity, again relates directly to another of the USA benchmarks, that of *Enriching educational experiences* – engaging with students from a diversity of backgrounds including cultural, political and religious. Also working in communities, learning a foreign language, or studying abroad. This idea of diversity has a number of levels, to a certain degree it has become a political mantra in the sense that engagement with diversity and 'the other' leads to political

and social harmony. However, in more entrepreneurial terms, diversity developed from the diverse approaches to thinking/ problem solving is seen to be more effective than a mono cultural approach. A further skill associated with both the Gardner 'respect for diversity' and the USA benchmark is the ability to understand a problem or a context from another perspective. The reference to learning another language[XX] is of crucial importance as beyond the learnt skill the effect 'through language' is to encounter another system of thought. This ability to approach a problem from another perspective may well contribute to a greater understanding of 'difference and the other', however it is in itself a powerful thinking tool.

This has been argued in another context.

> Working across cultures can in itself develop new thinking skills. In his book, *The Difference: How the Power of Diversity Creates Better Groups, Firms, Schools, and Societies* Scott E. Page[XXI] tries to move the arguments about diversity in groups away from rather dated notions of difference based around race, culture and class and on to understanding how different individuals think. Their background will play some part in this but what he emphasises is the ability of groups of divergent thinkers to be able to create more sophisticated and relevant solutions to problems than 'clever' 'individuals'.' He demonstrates through a great range of examples how 'groups that display a range of perspectives outperform groups of like-minded experts. Diversity yields superior outcomes'. There is no reason why this should not work across the cultures….. however we would have to agree to teach communication and problem solving rather than just country specific versions of traditional competencies.[XXII]

This USA benchmark categories of *Enriching educational experiences and Active and collaborative learning* are clearly related, as certain societies become more diverse particularly in cities and education becomes more global there is likely to be more learning contexts where individuals from diverse backgrounds are going to engage with each other. Although it should be noted that this is only likely to apply to those, mainly in cities, where a diversity of cultures exist in any numbers in close proximity. It is often assumed that this is the norm as it is frequently where the most creative education and creative thinking occurs. Although on a global scale this is far from the norm, most cultures/ countries are still effectively monocultures. It is interestingly only in contexts of high immigration or with an educational elite [who are able to travel] that this diversity in an educational context exists.

Neither of these categories in the NSSE [and the equivalent Australian ones] explicitly consider another form of diversity. In the 5 minds Gardner puts it very simply that 'we must respect those who differ from us as well as those with whom we have similarities'[XXIII]. This simplicity implies other forms of difference than those expressed above, with particular reference to his earlier work on diverse intelligences. See p1. If these differences are overlaid onto the other differences - cultural, political and religious - outlined above, what appeared to be simple might in reality be very complex. However entrepreneurial thinking provides a way to negotiate and understand complexity.

It is also important to pick up on the word 'respect' used by Gardner[XXIV] as it implies an engagement leading to an understanding of the 'other' that goes beyond just acknowledgement of difference - implying some form of dialogue. However dialogue in itself does not imply advance or change [unless there was none before] it is the quality of dialogue that counts and the effective change brought about to those engaged in it, rather than just the activity.

He provides a short answer in the preface as to how the 5 Minds relates to the earlier work on intelligences in that 'the disciplined and creating minds can draw on any and all intelligences, depending on the area of work. Thus whether disciplined or creative, a poet depends on linguistic intelligence, or an architect spatial intelligence…'[XXV]

It should also be noted that to develop the networks of communication that can utilise a diversity of thinking the last two of the intelligences come into their own – *interpersonal* and *intrapersonal* often more difficult to define than the others, they become essential to developing the potential of diverse input into problem solving. Creating networks whether in the classroom or on a greater scale will become an essential part of learning. It will matter who you know, not in the nepotistic sense of advancement but who can help you solve problems – your thinking network.

The last two benchmark categories for the USA system are concerned with a *Supportive campus environment* which includes a key concern of 'legitimation within the community' a sense of inclusion and the quality of student-student and student-staff relationships in relation to learning. This latter relationship is broadened out to be the last category which is *Student-Faculty interaction*. The mechanisms of discussing ideas, receiving feedback and assessment and considering career plans. To a large extent these latter two categories have less relevance to Gardner's 5 Minds.

The seven Australian categories for engagement, although with different titles and overlap cover roughly the same territory. However there are two additional areas of emphasised engagement. The US model includes online engagement in *Enriching the educational experience*, the Australian model gives this area its own category, *Online Engagement Scale* where not just the use of the web and software is fore-grounded but also the idea of building an online learning community – to some degree self initiated. This IT engagement maybe very important in future learning – not just in knowledge research [which is what it is commonly used for at present] but in both synthesis and problem solving. Global connectedness [albeit at present for a minority – but an influential one] is expanding swiftly[XXVI]. The impact for entrepreneurial thinking will be immense, as rather than just knowledge acquisition

the greater value of the international connection will be in being able to use a network of diverse thinkers to solve problems.

The second additional Australian area is *Transition Engagement Scale* – this really applies to the experience of starting learning at a university, concerned with orientation expectations and student identity. In this form it appears fairly functional. However as with IT engagement it could be crucial depending on the secondary education experience.

In many cultures, as mentioned before, secondary education success is based on assessment that highlights repetition of knowledge and 'thinking' that within a narrow field leads to the 'right' answer. As suggested above after ten years of this approach the transition into HE where the expectations are different is going to be problematic. Robinson highlighted the need across all of the 'intelligences' for creative thinking, to come to this for the first time at HE is clearly too late.

To return to the original proposition in relation to entrepreneurship education and gain reinforce that this does not only mean business/commerce[XXVII]. In a recent UK study 30% of graduates associated enterprise with business, but many also associated it with Innovation, Creativity, Personal Enterprise and Initiative and understood that it was a set of abilities that could be applied in a range of contexts in education as well as externally in public, community and voluntary sectors in addition to the obvious corporate sector. If you Google entrepreneur qualities you get 54,000 hits or more, however they are mostly in essence the same six. *Dreamer:* A big idea of how something can be better and different. *Innovator:* Demonstrate how the idea applied outperforms current practice. *Passionate:* Expressive so the idea creates energy and resonance with others. *Risk taker:* Pursues the dream without all the resources lined up at the start and distributes the risk over a network of capabilities. *Dogged Committer:* Stays with executing the innovation through the peaks and valleys to make it work. *Continuous Learner:* Constantly exploring and evolving to do best practice[XXVIII]. All of these relate directly to

the positive aspects of learner engagement with the USA and Australian models, particularly the last , if this quality is allowed to guide a students' progress then education systems would be more effective. As Robinson indicates throughout *All our Futures* this is not a quality to be taught but exists inherently in children – the focus is on not destroying it with a poor quality education system that does not acknowledge it and does not provide the mechanisms to develop it. In this it parallels mechanisms to develop creativity – not taught but given the support to let it develop through a system that rewards it.

The other of these attributes that is often overlooked is the first, that of the Dreamer. Gardner addresses this as part of his second quality, that of the *Synthesising Mind*, that is human rather than a machine function as the dreamer is able to move beyond the current moment and consider *the largest questions*[XXIX] – 'and when these questions and [candidate answers] are new ones then synthesising blends into creation'[XXX].

It is not suggested that the qualities of entrepreneurial education are taught as subjects themselves, although some can be, such as *risk taking*, but that they are taken as qualities that are built into all areas of teaching. However to have any currency they need to be the focus for reward as marking and evaluating student progress will always be necessary[XXXI]. We would need to re-examine the nature of the idea of failure and conversely success if we are to encourage creativity of thought and action.

The last quality of mind that Gardner recommends is that of *acting ethically* – 'to think beyond our own self interest and to do what is right under the circumstances'[XXXII]. Originally written before the collapse of much world banking/economies and with an increasing concern for the environment and world conflicts, if we wish to engage with those in education, this is an essential quality to develop. It might sound idealistic to a particular generation of educators but is seen as essential in the broadening of the nature of education rather than one reduced to narrow functionalism. In direct entrepreneurial education at universities there is growing demand for programmes in social entrepreneurship.

The nature of entrepreneurial education is one were from a very early age the motivation for learning is encouraged to a high degree and children and subsequently students are fully engaged with their own development.

One of the key features of entrepreneurial education is that the 'education' is no longer 'delivered' only by teachers. To achieve the attributes and qualities listed above it will be necessary for schools and universities to acknowledge their need for partners from a great number of sectors, culture, museums, media companies, state providers – health, local government and corporate companies etc, not on an occasional basis but embedded into the learning. However this is an additional route on the roadmap outlined above but also an essential corollary to the approach advocated. Considerable work has been done on this by a range of organisations worldwide but most concentrate on HE. For example the National Endowment for Science Technology and the Arts [NESTA] in the UK (see appendix 1). However by then it is too late, creative talent will have been lost or feel disenfranchised from education. To return to the 'road-map', it is never too early to develop the *5 Minds for the Future* [or a similar overarching approach] or developing a sense of ownership with students of their learning, implied by the entrepreneurial approach.

(Endnotes)

I   Robinson, Ken et al (1999) All our Futures. National Advisory Committee on Creative and Cultural Education NACCCE. London DfEE Publications
II   Of course many economies are not post industrial but are eager to develop that part of their economy that is ideas and innovation based
III   It is understood that there is currency in the idea that Creativity might not be taught, but that the space/context in which it can be developed can be created
IV   Developing Entrepreneurial Graduates, Putting Entrepreneurship at the centre of higher education Durham University 2009

V   This is sometimes read as a disciplined mind, which is not the same thing, however there is a connection

VI   Gardner, Howard. 5 Minds For The Future. Harvard Business Press 2008 USA. ISBN 978-1-4221-4535-7 Note: many of the references made from this source are from the preface where simple and clear definitions are given – the subject of the chapters being more complex and only relevant for a greater depth of engagement than this paper will deal with

VII   A Mash (up) is a term in web development and other creative forms referring to an application or web page that puts together data or a function from different sources to create a new page or function. It is derived from a Caribbean term for a crash, or a forceful action

VIII   Jaron Lanier, author of ‚You Are Not A Gadget' interviewed in the Observer Newspaper London 21/02/2010

IX   Indicated in the UK as Strategically important subjects: science, technology, engineering and mathematics (STEM) – the Strategy referred to is essentially economic

X   Definition used by the Institute of Creative and Cultural Entrepreneurship Goldsmiths, University of London UK

XI   Gardner, Howard. 5 Minds For The Future. Preface XVii .Harvard business press 2008 USA. ISBN 978-1-4221-4535-7

XII   Hardy and Bryson 2009 cited from Networks. Art and design media subject centre (ADM-HEA) Higher Education Academy Brighton UK issue 9 spring 2010 ISSN 1756-963X

XIII   Generally HE Quality Assurance, in the USA, Australia and the UK engagement has become part of the enhancement agenda

XIV   UK National Student Survey

XV   Hardy and Bryson 2009 cited from Networks. Art and design media subject centre (ADM-HEA) Higher Education Academy Brighton UK issue 9 spring 2010 ISSN 1756-963X

XVI   Ibid. Note that Hardy and Bryson acknowledge that there are different voices in the USA and Australia to the views that they work with but reinforce that they are working with the 'dominant paradigms

XVII   Hardy and Bryson cite Kue et al 2008 in the formulation of this

XVIII   Administered by Indiana University Centre for Postsecondary Research. In its ninth year it has surveyed 1300 colleges in the USA and Canada

XIX   Preface to the Paperback Edition Gardner, Howard. 5 Minds for the future. Preface XIX .Harvard business press 2008 USA. ISBN 978-1-4221-4535-7

XX   In the USA benchmarking system

XXI   Scott E. Page. The Difference: How the Power of Diversity Creates Better Groups, Firms, Schools, and Societies. Princeton University Press 2007 New Jersey USA

XXII   Gerald Lidstone Yes, no, maybe : Migration and Intercultural Dialogue - Migracia a medzikulturny dialog, Publishinghouse Michal Vasko 2008 p 125 – 138

XXIII   Gardner, Howard. 5 Minds for the future. Preface XIV .Harvard business press 2008 USA. ISBN 978-1-4221-4535-7

XXIV   Gardner, Howard. 5 Minds for the future. Harvard Business Press 2008 USA. ISBN 978-1-4221-4535-7

XXV   Gardner, Howard. 5 Minds for the future Harvard Business Press 2008 USA Preface Paperback edition p XV

XXVI   Korea clearly leading here with WI FI and high computer literacy and connectivity is nationwide

XXVII   The Importance of Entrepreneurial Attributes in the Student Experience: A baseline Study at Durham University 2009

XXVIII   Taken from the -Entrepreneurship Forum of New England 2009

XXIX   Gardner, Howard. 5 Minds for the future. Preface XiX .Harvard business press 2008 USA. ISBN 978-1-4221-4535-7

XXX   Gardner also suggests that this higher activity of synthesis can be attributed to another form of intelligence not in his original group – that of 'existential intelligence'

XXXI   This could easily be argued against but in the foreseeable future it is likely to remain

XXXII   Gardner, Howard. 5 Minds for the future Harvard Business Press 2008 USA Preface Paperback edition pXiV

Henrik Zipsane

Policy synergy: the contribution of culture to lifelong learning

Intercultural dialogue

Culture and creative industries

Access to culture

Studies

Work group on education & learning

Recommendations

Recognition
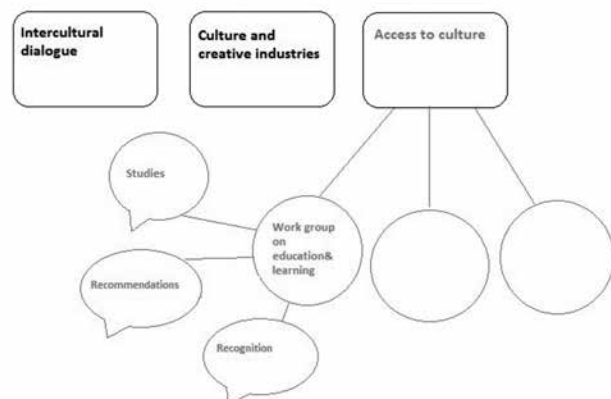
In 2007, the EU decided on a strategy for collaboration between member states on cultural policy. One of the first actions has been the work of the Access to Culture Civil Society Dialogue Platform within which a work group has been dedicated to education and learning.

With the communication from the European Commission on a European Agenda for Culture in a globalizing World (EU COM, 2007) the European Union took a decisive step towards collaboration within the policy field of arts and culture. The communication was seen as a statement of similar importance to the arts sector as had been the one from 2001 on making a European Area of Lifelong Learning a Reality to the world of education (EU COM, 2001).

Three civil society dialogue platforms were established by the Commission in the spring 2008 on Intercultural Dialogue, Culture and Creative Industries and on Access to Culture.

The Access to Culture platform (ACP) originally included 36 organisations of arts and culture on European level. The ACP organised its work in three work groups of which one was dedicated to the role of access to culture in education and learning (see picture above). During the mandate and function period of the platforms in 2008-2013 the experience of the work group on education and learning has been going through three different phases: The production of policy recommendations, conducting studies and the struggle for recognition. The three phases are briefly presented in the following.

The recommendations

The first phase of the work was conducted through 2008 and 2009 and resulted in recommendations which formed part of the policy paper presented by ACP to the Commission in August 2009. The discussions within the ACP were very interesting as they clearly revealed the broadness in perspective and potential of learning in experiences with arts and culture (ACP, 2009). This potential is illustrated in the following:

- Education provides access to culture for European citizens with the aim to develop participation in and the understanding of culture and the arts, which will enrich their daily lives. Access to culture through education can take place in various contexts of formal education (ranging from cultural education in primary and secondary education to higher arts education), and non-formal education (organised educational activities outside a formal educational setting) to informal learning (in a 'real life' context , where learning can also take place in an implicit way).

• Another important dimension is the access to education through culture. Learning through cultural experiences can develop creative, personal and interpersonal skills that can be essential transferable skills for workers in a knowledge-based society.

• An increased exchange and cooperation in the fields of education and culture will lead to enhanced intercultural understanding and social cohesion at the European level.

• A closer synergy between education and culture will support the development of the creative and cultural industries, which show an enormous potential for employment and growth within the overall EU economy.

• A closer synergy between education and culture will also support the implementation of the Key Competences for Lifelong Learning: not only Key Competence nr. 8 (Cultural Expression and Awareness) will be reached by offering access to culture through education, but in addition other Key Competences can be achieved by providing access to education through culture, such as Learning to Learn , Social and Civic Competences, Sense of initiative and entrepreneurship and Digital Competence.

• Finally, the working group would like to remind that 'free movement of knowledge and innovation' is of utmost importance within the European Union, and that access to culture contributes to the knowledge economy through education and lifelong learning. In this context, the working group underlines there should be a fair balance between the protection of intellectual property and the access to creative works in the context of learning practices.

The recommendations above are very general in character. That reflects the difficulties in the beginning of the discussions within the ACP. In short the difficulties were about different priorities between, on one side art schools and others who primarily teach arts and culture and on the other side theatres, museums and others who primarily produce experiences with arts and culture. The first months of work in ACP were very much dedicated to diplomacy between these groupings. Therefore the recommendations published after the first year of work had to be broad in their scope.
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The studies

During 2010-2012 the ACP assigned The Nordic Centre of Heritage Learning and Education to collect and analyse best practise examples on learning through experiences with artistic or cultural engagement. The 60 examples were collected through a process whereby all participating organisations asked their members to look for and report on activities which they themselves saw as interesting examples of learning through cultural engagement beyond the usual. Overall, the material represents the sectors of heritage (especially museums) with 23 examples, music with 10 examples, theatre (especially drama) with 7 examples and adult education with 13 examples. The collected material also includes 5 examples from building conservation and architecture and one example from a library and one from modern art (ACP, 2011).

This may reflect that these organisations were most active in the process of collecting examples but there seems to be no particular indications of that. The composition may also be the result of a tendency that member institutions of the dominating cultural sectors here have a relatively active engagement in developing extraordinary meetings between education and culture.

The result of the analysis of the examples collected was that:

• The cultural sector is capable of producing effective pedagogical programmes which are original as they are based on the engagement with culture;

- The cultural sector creates learning activities which reach people in a true and real lifelong and lifewide meaning; and
- The cultural sector offers learning of several key competences and cultural awareness which is just the tip of the competence iceberg.

Hands-on Shakespeare

A good example of an extraordinary meeting of culture and education is from The Weald and Down Open Air Museum in Sussex, United Kingdom (ACP, 2009). The Barclays Special Educational Needs Project developed focus days designed to suit children with special educational needs (SEN's). These themed focus days were: Shakespeare, Working Animals, Fire and Light and Harvest.

The aims were two-fold: to develop a sustainable programme of activities for this educational group, which included children with physical, intellectual and behavioural problems, and to encourage staff from Barclays Bank to attend the Museum on those days as assistants in a voluntary capacity. The corresponding outcomes were to increase social participation and interaction for the children involved, and, for the participating bank employees, to spark an interest in community and voluntary activities.

For instance when Shakespeare is studied in a mainstream school setting, it is very easy to take the students to the theatre to see one of his plays. For the SEN children this is difficult. By bringing the SEN children to the Museum for the Shakespeare day, plays could be presented in short excerpts, accompanied by appropriate workshops such as 16th century cookery and apothecary sessions.

Bringing the children to the Museum site offered its own benefits. For example, during the Working Animals days we were able to bring the children into close contact with the animals at the Museum. On the Fire and Light day, the children were able to have the often new experience of feeling the heat of an open fire. During the Harvest day they experienced the sights, sounds and smells of autumn.

In a follow up study the ACP went a little further and offered an attempt to grasp what happens in some very creative meetings between culture and education (ACP, 2012). That is important because the creativeness which comes out of the meeting is what everybody involved always refer to when they think back. Out of a study of more than a hundred collected examples from all over Europe seven examples were used to give a first understanding of what happens in the creative meetings between culture and education and to illustrate what creative partnerships are all about.

An example from Hungary illustrates how a creative partnership is often a partnership from very different parts of society (ACP, 2012). The Hungarian Drama and Theatre in Education Association (HUDEA) together with The Hungarian National Crime Prevention Centre and Marczibányi Cultural Centre collaborated in the project Impulse camp during the period 2003-2005.

Cross-society drama camp

In the centre of the project was a complex drama camp for 11 to 16-year-olds. The main aim of this project was to offer students a learning experience based on progressive pedagogies and a teaching methodology that formal school education rarely provides. During the five intense days spent together, the drama camp created a framework where the work of the drama teachers and theatre in education companies could have a major impact on how the children and young people relate to issues that are important for their age-group.

Learning through narrative: drama camp in Hungary.
Photo: Copyright HUDEA & Marczibanyi Cultural Centre

Materials were prepared for three separate groups of pupils aged 11-12, 13-14, and 15-16. Two groups of children, with no more than 45 people in each group, worked side by side with 5 – 6 drama teachers leading two sub-camps at the same site. The activities of these camps were run by the drama teachers, while the school teachers accompanying the pupils were responsible for the spare time. Three programmes were developed by experts and based on previous work done by Round Table Theatre in Education Centre.

The programmes were based on theatre in education methodology, with drama teachers also working as actors and sharing parts of the narratives through theatre and then engaging the participants of the project. The pupils came from thirty different places in Hungary, from tiny villages to the capital city, which meant that they had very different socio-economic backgrounds and experiences.

Experienced drama teachers and actor-teachers working in theatre in education companies were invited to take part in the course preparing them to work in the project. These courses were also designed to make everyone familiar with all three programmes. So eventually all of the trainers worked in all three programmes, giving them further experience.

Listening in.
Photo: Copyright HUDEA & Marczibanyi Cultural Centre

With this study of extraordinary meetings between cultural experiences and education untraditional creative partnerships were discovered. Exactly that seems to be the key behind the success of these learning experiences. A closer look at the examples demonstrated how learning through art and culture is the fertilizer which Europe needs for development of key competences and inclusive citizenship.

The drama camps brough together children from different age and societal groups.
Photo: Copyright HUDEA & Marczibanyi Cultural Centre

The struggle for recognition

The thinking above has been well received by the Commission and the Council and the results of the studies were presented and discussed at the arts and culture conference hosted by the Council in Warsaw 2011(Zipsane, 2011).

However ACP had earlier realised that acceptance for a broader view of learning through cultural engagement on the political agenda demanded much more. During the year from the presentation of the original recommendations to the Commission in July 2009, to summer 2010 a parallel work group under the European Council on developing synergies between education and culture finalised their work. The delegates were appointed by the departments of education and culture in the member states. Even though representatives of the ACP had reported to the OMC group on the findings in the collected extraordinary meetings between education and culture, this is not reflected in the final report from the OMC group. That report focuses almost exclusively on formal education – primarily the school sector – and the thinking is mostly about education in and about culture, and especially, art. The main perception in the report from the OMC group is therefore about seeing non-formal cultural education as a complement to formal education – primarily schools, and recommending the creation of special relations between schools and cultural institutions or artists (EU OMC, 2010).

The work of the ACP and others did however change the perception of the OMC. In meetings with participants in the OMC work and with officials from the Commission ACP presented the results from the studies and even some national studies and also especially made the case of the importance to balance between "learning about arts and culture" and "learning through arts and culture". In the next report from the group it said that

> *"Culture and creativity are thus necessary elements of personal development. Supporting their acquisition by all is essential to ensure that education achieves its aim to equip everybody with the necessary resources for personal fulfilment and development, social inclusion, active citizenship and employment."* (EU OMC 2012)

The future political task

There is hope! The history of the Access to Culture Platform and its possible impact on policy development in the area of education and culture is a story which has revealed that even despite many

positive signs, this continues to be a field that is still at the margin of the political agenda.

The world of education is to some degree a market place with sellers and buyers. It does have many of the characteristics which we find in other markets. This means that as long as learning producers (sellers) in arts and culture are seen as competitors for "customers" (meaning learners) – the professional world of education will be reluctant to accept the value of learning through engagement with arts and culture. A growing amount of research results however indicates value for money when engagement with arts and culture is included in the thinking of professional learning and education providers.

It is necessary to move forward alliances between the two worlds of arts and culture on the one hand and education and learning on the other. A first step in that direction was the launch of an ambitious document on synergies between education and culture which was presented in the spring 2013 (EUCIS-LLL, ACP, CAE 2013). Here the European platform for lifelong learning, the Access to Culture Platform and the leading European lobby organisation of culture called Culture Action Europe presented a framework for an alliance between the sectors. The key messages are the following:

• Synergies and consistency between the education, training, youth, sport and culture sectors shall be enhanced in future EU strategies and policies.

• A partnership approach could be developed involving stakeholders from all sectors covered by the Commission's Directorate General on Education, Training, Youth, Culture and Sport in order to achieve a genuine lifelong and lifewide approach to learning.

• A better cooperation is also needed among the relevant departments within EU institutions to reinforce those sectors' complementarities.

• Cultural engagement is a key contribution to the acquisition of transversal skills and should be recognised as such at EU level.

• Cultural engagement is also crucial for a broader access to education for vulnerable target groups at risk of educational disadvantage.

• Quality learning in the field of culture and the arts is essential as those sectors have a central role in national curricula from a very young age.

• Recent policy reforms at EU level on validation should pave the way for a greater involvement of cultural actors in validation mechanisms.

Once again as when arts and culture organisations themselves in 2008/2009 discussed common ground and, in their first try, were relatively broad in their scope, we have to realize that the same broad scope is seen on this first effort together with the leading European organization on adult education. But I think we have to be honest and open about the simple need to begin somewhere.

Much more needs to be done! The latest indicator of that is the "Rethinking Education" policy document from the Commission where the tasks for education in Europe are clearly presented but with no recognition of possible use of the learning and education potential in arts and culture (EU COM 2012).

The history of Access to Culture Platform illustrates in the area of arts & culture/learning & education how progress in recognition will be a long process with many ups and downs.

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The promotion of digital competence for participation and access to digital culture[I]

Abstract:

The worldwide spread of Information and Communication Technologies (ICT) combined with the boost in Internet and Social Media has led the transformation of most areas of human activity. The characteristics of network society (Castells, 2001) have turned life digital and we find ourselves immersed in a digital culture where the way we participate and enjoy of culture has changed. The objective of this article is to analyse how Digital Age has influenced the modes of an active cultural, political and economic participation in society. Internet provides new forms of citizen empowerment, but not everybody is able to access and enjoy the benefits of the Net, mainly because of the lack of training in digital competence. The digital age has brought the emergence of several social and digital divisions and, that is why, it is necessary to acquire appropriate training in the proper and beneficial use of the tools needed in a digital context. This environment entails a radical change of perspective, which doubtless involves adapting the current education system in the promotion of digital competence.

Introduction

The global spread of Information and Communication Technologies (henceforth ICT) together with the development of network infrastructure (Internet) and the democratisation of Social Media (social networks, blogs, wikis, virtual communities, etc.) have resulted in a digital and social revolution that has transformed and digitalized a large part of the areas of human action. The number of users of Internet increases day after day and, currently, there are 2,405 million Internet users worldwide, which accounts for almost 35% of the total world population (Internet World Stats, 2012). Culture and life has turned digital, Internet is already an essential part of our lives (Castells, 2013) and the cyberspace is seen as a social, cultural, educational, work and leisure environment, as well as a new context for civic participation and the enjoyment of digital culture, among others.

However, Internet has caused different social and digital divides (Ararteko, 2013) and there are many people who for various reasons such as gender, age, lack of motivation, material or financial resources or lack of digital competences do not access and enjoy of the opportunities of the Internet. Even more, the access to the Internet digital divide is gradually being eradicated; digital divides associated with lack of digital competence still continue to exist.

This paper analyses how the development of Network Society (Castells, 2001) has affected three directly related social spheres: culture heritage, civic participation and education. Three areas of life, as a basis for social progress, that are part of the engine of personal and community development and which, currently, are in a period of change that is driven by the intrinsic features that define the network of networks (interactivity, hypertextuality, connectivity, anonymity, ubiquity etc.). So, what does this new

digital paradigm change consists in? What characteristics define Digital Culture? Is Internet used as a tool for civic participation and enjoyment of digital cultural contents? And, under the hypothesis that having an appropriate level of digital literacy is the basis of progress in contemporary knowledge society (Drucker, 1994), what challenges is education facing in suitably adapting to this new social global change based on the use of digital technologies?

In order to be giving answers to these questions this paper is structured into three main sections. In the first section, we provide an approach to the contemporary definition of culture (digital culture). In the second one, we evaluate the impact of digital technologies on the area of participation (network participation) and in the third section, and taking into account the theoretical approaches previously described, we consider the challenges faced by the education field in promoting the competences needed today for the access to digital heritage. Finally, we develop a critical reflection by way of conclusion related to the issues that should be taken into account for encouraging access, enjoyment and active participation in the cultural realm.

1. Culture in Digital Age: Digital Culture

Most of the changes that have occurred in present-day societies are related to the introduction of ICT into everyday life, indicating the shift towards a global digital culture. As a consequence, the traditional way of understanding "culture" has changed (Uzelac, 2010). The Network has caused new social paradigms to emerge what are now called "Global Informational and Transformational Era" (Fernández, 2013), "CyberCulture" (Lévy, 2007; Kerckhove, 1999), "Age of Information" (Castells, 2005), "Digital Culture" (Gere, 2002), "Network Society" (Castells, 2001), "Third Environment" (Echeverría, 1999), "Cyber Society" (Joyanes, 1997), "Digital World" (Negroponte, 1995) or "Knowledge Society" (Drucker,

1994), among others. Different expressions most often used to frame the "new" culture that has arisen from digital revolution. So, what aspects of Internet and digital technologies have made possible the development of digital culture?

Characteristics of Network

The intrinsic characteristics, which define network of networks, have modified the global social structure in which we now live. Currently, the Net is something more than a support, a mere communication tool, or a platform for online services, and is becoming consolidated as an important virtual environment for cultural production, exchange and collaboration and a real laboratory for social and emotional experimentation (Aranda and Sánchez-Navarro, 2010).

On the basis of studies carried out by the sociologist Derrick de Kerckhove (1997,1999, 2005) and Drs. Galit Nimrod and Hanna Adoni (2012) network have some inherent characteristics witch affect social behaviour such as: virtuality, connectivity, hypertextuality, interactivity, transparency, globality, convergence, immersion, random access, mobility, ubiquity, synchronicity, anonymity and, virtual reality, among others. This features of the Net had a significant influence on social behaviour.

According to Kerckove (2005) interactivity and connectivity are dimensions related to the "time" aspect. Bucy (2004a) define as "reciprocal communication exchanges that involve some form of media or information and communication technology" (Bucy, 2004:375). These conditions of life itself henceforth applied to technology and adopts two tendencies: one more strictly technological and another that is focused on the communicative value of interactivity. Francis Kretz (1983) makes the distinction between the "software interactivity" and "human interactivity of interpersonal telecommunication services", possibly paving

the way towards the coexistence of a more purely technological meaning of the term and another broader and somewhat more independent meaning of technology (Sádaba, 2000). The strength of this characteristic attributed to the network is that a person is involved, active and pursues a bidirectional transmitter-receiver conversation. The network by itself is not interactive and, therefore, it is necessary for people to take action and provide feedback. Nimrod and Adoni (2012), from the viewpoint of leisure, state: "the more interactivity users experience, the more their use of the Internet experienced as leisure".

"Hypertextuality" is another distinctive aspect of the network, and as Kerchkove said this characteristic permit us "interactive access to anything from anywhere" (Kerckhove, 1997:xxvii), that is, ubiquitous access to information. Two decades ago we talk about "i" and "e" eras, but we are now entering in the "u" (for "ubiquitous") era. Where we can be connected 24 hours, 7 days, 365 days from wherever we want.

At the same time, the "synchronicity" of the network has become a reality some of the phenomena that once seemed redoubt of some deep psychology that the psychoanalyst Carl Jung (1973) defines as "the coincidence of two or more casually unrelated events whose meaningful content is identical or similar". Jung believed that many experiences are coincidences due to chance in terms of causality, but in our daily routines we come across synchronicity very often. For example, today it's very common watch television whereas we are chatting with our mobile phone at the same time. The degree of synchronicity can be different depend on the context because conversation by means of a chat room could be synchronous or asynchronous. Social networks have an important element of synchronicity but, it is possible that sending a message to a website, or sending a question at a certain time and receiving the reply days later, is asynchronous.

Another of the exclusive features that define the web is "anonymity". From behind the screen people can define themselves as somebody with characteristics that are different from the reality, can create their identity and appear to be somebody that does not truly exist. And although this characteristic may be positive for certain people who wish to overcome personal or psychological problems, unfortunately, anonymity could lead to serious harm being caused through cybernetic harassment, cyber bullying or identity theft. And, finally, the network enables to experience "virtual reality", perhaps the most attractive feature offered by cyberspace. A sensation of being present or existing in a place that is different from the place in which they "really" exist in their physical body at the same time (Rheingold, 1991).

As a consequence, network, as new space of social construction, has contributed towards the transformation of time and space dimensions, constituent elements of human life and culture. As show by Castells (1997), localities are becoming detached from their cultural, historical and geographical significance and reintegrating into functional networks or collages of images causing a space of flow. This has caused time to become atemporal, to be constantly reprogrammed and to be continuous in nature. Moreover, cyberspace has been established as a great server that hosts an infinite amount of fragmented data, which are created, destroyed, mixed and modified thanks to the joint action established by people through online connections (Siemens, 2006). The exponential increase in production, the dramatic reduction in reproduction costs, the immediate transmission of data made possible by the Internet, the increasing access to information free of charge, the collaboration fostered by the digital nature of data and the open design of the Internet as an open network (O'Reilly, 2005) have enabled the construction of an online digital culture catalogued as digital heritage.

Virtual space has become the ideal environment for the dissemination of culture, so becoming a new creative, collaborative and participatory cultural environment. The abundance of the existing contents on the Net, and the ease of transforming, reusing and then sharing them is such that we are facing new creative practices. New art forms that are generating creative discourses and processes specific to a connection-based era, such as digital interactive art, the remix culture (Lessig, 2013), collaborative art, trans-media storytelling, etc. As we will analyze in the next section, digital cultural contents have given rise to a change in the way we produce, access, distribute, consume and, above all, enjoy culture (European Commission, 2010).

Characteristic of Digital Culture

It is evident that we are facing a rapidly changing context characterized, in particular, by the speed of development and deployment of ICT globally. Therefore, it has been necessary to take a new approach to the term "culture" and establishing and redefining a precise definition that includes the influence of the intrinsic characteristics of the network in culture, that we have previously define.

The mass-scale implementation of digital innovations and the constant proliferation of online content have brought about great opportunities for the cultural sector and the Cultural and Creative Industries (hereinafter, CCIs). One of the most noticeable impacts of the development of the digital technologies has been on the impact on all sectors of the value chain of the classic work of art. From creation to production, distribution and consumption of cultural goods and services, including the demands, uses and way in which culture is enjoyed" (European Commission, 2010). Internet has also provided great possibilities for creator to produce and distribute their works to a wider audience at a lower cost, regardless of the physical and geographical limitations. In addition, ICTs as tools of diffusion have enabled the better circulation of cultural content, they have improved accessibility and usability of digital material

in multilingual environment and they have contributed to remove barriers for specific groups (disabled, elderly etc.). In short, the influence of technology in culture has yielded significant benefits not only for creators and the cultural industry as a whole, but also for citizens.

The CCIs have helped shape new forms of entertainment, and ways of experiencing and consuming the cultural heritage amassed over the years (audio-visual, literary, visual and architectural, amongst others) and they have also contributed to establishing new cultural spaces and unprecedented digital contents. The CCIs have positioned themselves as innovative production, demand and consumption structures, with a great economic effect on the Gross National Product (GNP) amounting to approximately 3% in Europe. In fact, the CCIs have positioned themselves at the sharp end of "smart growth" of the most competitive urban spaces in Europe.

Digital Era has influenced a large industry of cultural content that, according to Eurostat (European statistics database), covers eight cultural areas: monuments and heritage, archives, libraries, books and press, visual arts, architecture, performing arts, audio-visual and multimedia; and six functions: preservation, creation, production, dissemination, trade, and education. Creating a new digital economy where the intangible value of culture determines material value. This is due to the fact that consumers want to have new enriching experiences as well as content (Pine, J.B. and Gilmore, J. H. 2000).

The access to the Net, the remixing of content and interaction, as opposed to contemplation, are the keys to the new digital formats. These are new processes linked to online, distance and collaborative work that, on the one hand, have made possible the creation of a more social and collective culture and, on the other, have fostered a more ephemeral, diffuse and fragmented kind of art. The network society is itself structured on a network basis and, therefore, cultural production has moved from having a predominantly flat and linear character, to being produced and understood in a more network-like, connecting and multi-layered manner. A fabric through which all types of content circulates, generated by a multitude of proactive users, creators and passionate amateurs seeking high quality standards even if they work for free.

The means of cultural production and distribution are now more readily available than ever, and so the boundaries between creators and audiences are being reinvented at increasingly faster intervals, and in an increasingly permeable way. This results in the exchange of roles between the creator and the receiver occurring more easily. Today's consumers are also producers of culture, hence the emergence of "cultural prosumers", people who, thanks to the Net, not only consume digital cultural content, but also produce it. They are dynamic users of Internet who wish to creatively and personally combine publically available material on the Net and create mashups, that is, new content and formats by recombining already available data. The digital era artist does not present an original, final and fully finished artwork to be consumed by a passive spectator; instead, the cultural prosumer proposes "containers, formats, methods, devices, to be used by the viewer as a creator, consumer and producer" (Fonsatti, M. and Gemetio, J. 2012:16).

Today digital cultural content is defined by the parameters of co-creation, collectively created content (Lévy, Rheingold, Surowiecki, 2004), sharism (Mao, 2008), remix of contents, active participation, collaboration, converge of media (Jenkins, 2008), transmedia narratives (Scolari, 2013) etc. In other words, the Internet has become "the largest shop-window in history, it is the expression of a way of producing, disseminating, sharing and consuming culture which tends to prevail" (Igarza, 2013:153).

Hence, the UNESCO (2003) had to adapt and encompassed the emerging digital cultural contents to the official categorisation of "cultural heritage". Heritage is defined in UNESCO documents

as "our legacy from the past, what we live with today, and what we pass on to future generations". A heritage is something that is, or should be, passed from generation to generation because it is valued. In digital era humans are creating and sharing digital resources – information, creative expression, ideas, and knowledge encoded for computer processing - that they value and want to share with others over time as well as across space. So, in a digital context, "cultural Heritage" definition needs to be re-formulated.

According to the "UNESCO Charter for the Preservation of Digital Heritage"[2] (2003) the digital Heritage consists of:

> "unique resources of human knowledge and expression. It embraces cultural, educational, scientific and administrative resources, as well as technical, legal, medical and other kinds of information created digitally, or converted into digital form from existing analogue resources. Where resources are "born digital", there is no other format but the digital object. Digital materials include texts, databases, still and moving images, audio, graphics, software and web pages, among a wide and growing range of formats. They are frequently ephemeral, and require purposeful production, maintenance and management to be retained. Many of these resources have lasting value and significance, and therefore constitute a heritage that should be protected and preserved for current and future generations. This ever-growing heritage may exist in any language, in any part of the world, and in any area of human knowledge or expresión" (UNESCO, 2003:75)

That is why, in the digital age "Cultural Heritage"[3] does not end

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II   Available from: http://portal.unesco.org/en/ev.php-URL_ID=17721&URL_ DO=DO_TOPIC&URL_SECTION=201.html (Last accessed on 15 of February 2014)
III   Even though on the website of other UNESCO heritage such as the submarine heritage or heritage in the event of armed conflict are specified. In this work, we collect only the main categories. See: http://www.unesco.org/new/en/culture/themes/illicit-trafficking- -of-cultural-property/unesco-database-of-national-cultural-heritage-laws/frequently-asked- -questions/definition-of-the-cultural-heritage/ (Last accessed on 15 of February 2014)

at monuments and collections of objects (tangible cultural heritage such as movable cultural heritage paintings, sculptures, coins, manuscripts etc.; immovable cultural heritage monuments, archaeological sites, and so on; and underwater cultural heritage shipwrecks, underwater ruins and cities), intangible cultural heritage (traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festival events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce tradicional crafts) and natural heritage (natural sites with cultural aspects such as cultural landscapes, physical, biological or geological formations). The cultural heritage of the digital era also includes digital heritage made up of computer-based materials.

So, whereas in theory (position 1), we can consider digital culture as the sum of tangible, intangible, natural and digital cultural heritage and, in the praxis (position 2), we can define digital culture in a double direction: on the one hand, as the digitization of traditional cultural contents or practices and, on the other side, and conversely, as the materialization of, originally, digital heritage. The point (position 3) at which all stances cross gives rise to what we understand as our present-day cultural model (see figure 1). A new space supporting communicative needs, creative practices, new transmedia narratives and social transformations; a context that we are unable to control and that is gradually encroaching on our daily lives.
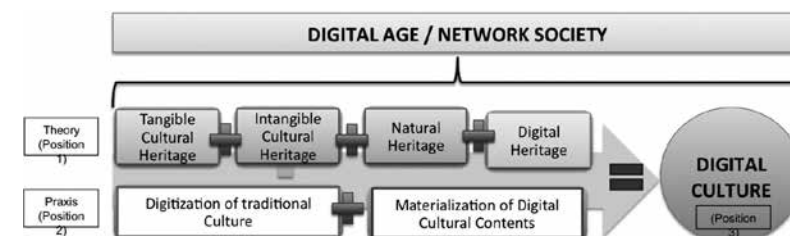
Figure 1. Contemporary definition of the term "digital culture" (Own development)

In the words of the Argentinean researcher Roberto Igarza:

> "Digital culture engages the numerous ways in which collective cultures express themselves and intermingle with one another via different modes of production, distribution and enjoyment, and whose mediatisation is of a digital nature. It is, at the same time, culture intersected by the digital paradigm and digital technologies intervened by the aesthetics and narratives of traditional media culture. From this intertwining there emerges a set of new aesthetics, narratives and technologies that characterise contemporary culture" (Igarza, 2012:152)

Digitization can be seen in all cultural sectors, giving rise to the establishment of a powerful digital content industry that has led to high economic growth, just as stated in the objectives of the Digital Agenda for Europe (2010). By way of example, in the publishing sector, the e-book reader has radically transformed the business model and, thanks to the creation of digital online libraries, universal accessibility to culture is being promoted. The Europeana[4] initiative is a clear example of this. A project undertaken by the European Union which has managed to digitalise 15 million archives, 50% more than the pre-determined target (ONTSI, 2011). With regard to the audiovisual sector (film, music, video games and so on), it continues to grow, and digital music now accounts for higher turnover than non-digital music. Similarly, there are increasing the number of virtual museums and online exhibitions in the cultural heritage sector (monuments and museums). It is even possible to view historical buildings in town centre three dimensionally. While traditional culture has formed the social bond by referring to a sense of belonging to a territory, the digital paradigm in the age of globalisation has helped to deterritorialize cultural products (without necessarily distorting their content), creating a ubiquitous space for their knowledge, transformation and consumption. There are digital communities, which are highly active mapping urban space online, assigning it new functionalities, elements and values, which are constantly updated.

But, in addition, the development of the digital era and the spread of Internet have made possible the creation of cultural content basically digital (digital heritage). Cultural resources are born digital and, subsequently, physically materialized. Pitchfork[5], a Chicago-based daily Internet publication devoted to music criticism and commentary, music news, and artist interview and focus is on independent music, especially indie rock, is an example of this "materialization of digital content". Pitchfork (1995) originated due to the influence of local fanzines and college radio station KUOM and its creator Ryan Schreiber, who had no previous writing experience, aimed to provide the Internet with a regularly updated resource for independent music. The project became a digital magazine and years later materialized into a festival. Pitchfork is an initiative that shows an interesting sequence that is born in the digital realm and subsequently takes physical space. Two realities: digital magazine and festival that coexist today.

Therefore, we understand the digital culture as the sum of the digitization of the cultural practices and traditional contents and the materialization of, originally, digital heritage. Hybridization of spaces caused by disruptive technologies that give rise to new cultural narrative spaces. A great example of this is the result of the major retrospective and performance recreation of Abramović's work, "The Artist is Present", in Museum of Modern Art (MoMa)[6] in New York in 2010. During the run of the exhibition, Abramović

IV   More information: http://www.europeana.eu/ (Last accessed on 20 of February 2014)

V   More information: http://pitchfork.com/ (Last accessed on 25 of February 2014)
VI   More information: http://www.moma.org/visit/calendar/exhibitions/965 (Last accessed on 25 of February 2014)

performed "The Artist is Present," a 736-hour and 30-minute static, silent piece, in which she sat immobile in the museum's atrium while spectators were invited to take turns sitting opposite her. This performance achieved great social impact in social media. A support group for the "sitters", "Sitting with Marina", was established on Facebook as was the blog "Marina Abramović made me cry" and the Italian photographer Marco Anelli took portraits of every person who sat opposite Abromović, which were published on Flickr, compiled in a book and featured in an exhibition at the Danziger Gallery in New York. That is, this artwork is a clear example of the culture of the digital era. A shared culture, co-created, connected, interactive and transmedia.

Nevertheless, although the theory shows a digital culture based on the values of co-creation, participation and collaboration, many studies demonstrate a different digital content reality. There are some researches which have analysed the uses that citizens in general, and youth in particular, put the Internet (Aranda, Sánchez-Navarro, Tabernero, 2009; Bringué, Sádaba, 2011; Busquet, 2012; Fumero and Espiritusanto, 2012; MacArthur Foundation. Reports on Digital Media and Learning, 2010; Pew Research Center's Internet and American Life Project, 2012; Ito, 2010), and the majority have noted a tendency for it to be used superficially.

2. Participation in the Digital Age: Participatory Culture

In the same way that the digital era has caused a change in how the term "culture" is conceptualised, the digital revolution has also changed the meaning of the term "participation", or rather, of the way of participating. So, what does "participation" mean in a network society?

New ways of participation in a Digital World

According to the Spanish Language Academy (RAE: 2001), participation is the act and effect involved in participating, taking part in something, taking action and obtaining consequences by causing a reaction. Moreover, with the development of social technologies, "to participate" now also means combining, collaborating, producing, remixing, modelling or converging online. That is, the current socio-technical paradigm has led to the development of what the utopian critic Henry Jenkins (1998) qualified as multimedia or convergence culture. In other words, in the digital age, participation is a process of cultural transformation resulting from the uses made of the media by users.

In general, the notion "participation" tends to be intermingled with ideas related to the political sphere, such as citizen participation, community intervention, participatory, representative, elitist, and popular or real democracy. Questions that, in the midst of the digital revolution, are linked to the development of a host of social, technological tools that have given rise to new forms of online participation. This is why today, when it comes to determining what "to participate means, social and Internet technologies are ever present. The virtual sphere has brought with it various opportunities for taking action; new ways to contribute to society that have resulted in a change in philosophy as regards participatory culture. Cyberspace has become a public space available to citizens who, as proactive network users, have the opportunity to speak out on a global and local level through the various digital tools at their fingertips.

The Internet in general and the social media in particular, as they are simple to use digital tools—without forgetting that the Internet is not available to all—, have become established as powerful means for social action. This has enabled people from different social spheres (cultural, educational, civil and political movements,

etc.) to have an active participation in this context. Online participation is one of the keywords for social action in today's global sphere, especially in processes aimed at reformulating democratic praxis, examples of which include well-known movements such as 'occupying the commons'[7]. In fact, today the Internet is an indispensable instrument of political expression for civil society organisations and, ultimately, instruments of national and international pressure' (Strikovsky, 2000:2).

In the case of Spain, the region under consideration in this paper, young people between the ages of 15 and 30 years old distinguish three basic ways of using the Net in the field of political participation (INJUVE, 2012): as a dissemination tool, as a space for debate; and as a place for activism and direct participation.

As for the use of the Internet as a tool for information and communication (ICT) for the purpose of dissemination, Spanish youth emphasise the use of virtual social networks (VSNs) as a privileged space, as they operate on a mass scale, as well as being instantaneous and free. They perceive these types of networks as being potential tools for political participation and mobilisation. Retweeting (RT) by using the Twitter micro blogging social net and sharing information by using virtual walls on Facebook are the most common means of spreading information. They are basic mechanisms of disseminating conventional information, but applied to the digital context; new ways of participation that require a lower level of involvement, effort and commitment. Moreover, Spanish youth think that Internet communication is a new way of communication that fosters diversity of opinion and views and that it can also make minority positions visible. They therefore consider chat rooms, virtual forums, and blogs to be spaces within which to construct arguments to be able to express themselves, create debate and substantiate what they think. Young people see the Net as a space for activism and direct participation in politics, that

is, as a new standard of political participation tailored to the global informational era. Nonetheless, these new forms of participation do not yet have a direct effect, as expected. In other words, they do not achieve real changes.

Likewise the Internet, understood as a complex socio-technical construct (Reig, 2012), has prompted innovative projects for civic participation. Examples include what have been called virtual online learning communities (Siemens, 2010; Rheingold, 2004; Cabero, J and Llorente, M.C. 2010; Wenger, E. and Lave, J.1991), that is, virtual spaces where people who are interested in a particular topic bring their knowledge to the Net and collaborate in creating debates about the issue in question; or those that have been defined as means of 'soft participation', that is, micro-donations and contributions to crowd funding platforms, or signing on web pages such as change. org or actuable.es. These are all new ways of participation that use the Internet to help raise awareness about a participatory culture. This type of culture necessarily involves horizontal and bottom-up communication models that enable people to share points of view, express ideas, comments and experiences, as well as to work collectively (Aparici, R. and Osuna, S., 2013). Participatory culture that foster creativity and the sharing of their own and group creations.

Uses of Internet: the case of Spanish young people

Unfortunately, although it is true that the architectural design of network participation proposed in 2005 by Tim O´Reilly allow people to be active content creator and network user, in practice very few people, who have Internet access, act as such. The Internet tends to be used as a mere social tool for entertainment, fun and communication among peers, as well as being thought of as a space for participation, collaboration, learning and co-creation.

Virtual environments obey what Jacob Nielsen termed the "90-9-1" rule: 90% of the users are "lurkers", who limit their Internet

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7   More information: http://www.commonssense.it/s1/?page_id=800

use to reading and viewing content; they do not contribute but act more as passive spectators; 9% are "Intermittent Contributors" who make sporadic contributions, and then 1% are "Heavy Contributors", active users that create significant content. In fact, using the Internet as an active participatory resource is a minority activity, most especially amongst young people. The young "digital generation" (Galan, 2011; Coupland, 2010; Bringué, Sádana et García, 2009; Boschman, 2008;Tapscott, 2000;Feixa, 2003; Sartori, 2002;Prensky, 2001;Sartori, 1997;Papert, 1995) have adopted the technology as something inherent in their lives, but this does not mean that its use is helpful or profitable.

For instance, as shown the National Institute of Statistics of Spain (2011), Spanish young people aged 16 to 35 are those who use the Internet most intensively, but the uses it is put to are far removed from the concept of the Internet as a tool for citizen empowerment, that is, as a medium for driving participatory network culture. In general, the online behaviour of young people is characterised by passivity and superficial use of Internet (Busquet, 2012). In general, they assume the role of receivers and consumers and they use technology exclusively as Information and Communication Technologies (ICT), not as Dolors Reig named as Technologies for Learning and Knowledge (LKT) and Empowerment and Participation Technologies (EPT). That is, as digital tools that ultimately enables our enjoyment, involvement and personal development through the Net. Moreover, Irvine researcher Mizuko Ito and her team from University of California interviewed, over three years, 800 youth and young adults and conducted over 5000 hours of online observations as part of the most extensive U.S study of youth media use, and they identified three genres of participation that describe different degrees of commitment to media engagement: *hanging out, messing around,* and *geeking out.* These three genres are a way of describing and indicate different levels of intensity and sophistication in media engagement with reference to social and cultural context, rather than relying exclusively on measures of

frequency or assuming that certain forms of media or technology automatically correlate with "high-end" and "low-end" forms of media literacy. If we compare these levels of participation in media with the situation in Spain, we can conclude that Spanish young people, in general, positioned in the first step. Because the principal uses of the Internet are associated with hang out, that is, to communicate and to relate with each other,

Further, regarding political Internet participation, social media (social networks, wikis, virtual communities etc.) present a picture of participation and commitment that is not reflected in non-virtual effective participation. This causes a total mismatch between the more passive forms of online participation, and effective participation offline. Political participation is therefore not just a question of aptitudes, but also one of having committed attitudes to the common good. Thus, depending on the passive or active character of the individual online, two distinct categories can be identified: those who are merely Internet users and those who are "e-activists". Internet users are characterised by being more passive in their Internet use, they are mere consumers of political information, whereas e-activists have a more proactive, creative and collaborative user profile.

It is therefore the individual's degree of motivation and their level of involvement that determines their Internet user profile. In this way, and in keeping with civic political participation, Sampedro, Muñoz and López Rey (2011) proposed a qualitative differentiation between five kinds of e-activists according to the degree of online participation:

- *Unsubstantial e-activists:* characterised by being hardly aware of their use of tools, who forward emails with trivial content or to which they pay little attention, as they know that in many cases recipients will also pay little attention to them. Therefore they do not filter the information flow.
- *Recreational e-activists*: they are generally young, work

actively and creatively, making audio-visual pieces, generally in a funny tone, on issues to do with current affairs in politics, parties or leaders; unlike the previous group, they do filter content, and they forward such content to those contacts that they think will be interested.

• *Trolling e-activists:* those who sarcastically and humorously seek to create a certain level of 'conflict', send emails or participate in forums and blogs merely as a provocation, including in online environments that reflect their ideology.

• *Expressive e-activists*: they display their political opinions, whether through emails or forums; in general, they do not obey any kind of party discipline, are politically autonomous, without any party or institutional affiliation; they express themselves, are heard (or rather, read), and spread their ideas by promoting the construction of, and adherence to, a political identity.

• *Involved e-activists:* they are loyal supporters of, or voters for, a specific political party. They try to foster loyalty to, or support for, a party by sending or sharing emails, links and videos of a more formal nature, whether created by them or merely forwarding content. They are not part of the political party or social movement machinery, as these form part of another category, party e-activists or social e-activists.

That said, what factors influence the citizens in general and youth in particular use technology in a responsible way? We are aware that accessibility problems (digital divide in access to the network) still exist, but what about the digital divide related to the lack of digital competences? Ultimately, digital inclusion is not only limited to the availability of resources ensuring access to the Net, but also includes the capacity that people have of making effective use of them. One thing is to promote universal access to the digital world, but it is quite another to succeed in ensuring that that accessibility is actually enjoyed with equal opportunities, together with a level of skills and competencies that allow fully-fledged integration into the network society. Education, therefore, plays a key role in this respect.

3. New educational challenges: the promotion of digital competence

Traditionally, the main functions of education have been to pass down the culture belonging to a society to new generations and prepare them so that they can get along well in the society they are born into. For this reason, in the midst of a transition to a digital culture where technological tools and cyberspace take centre stage in our daily habits, analysing the effects of ICT and the Internet on education and looking at the changes and competences needed to encourage the use and enjoyment of technology have become a very hot topic. Culture is at stake in the sphere of education and, in recent years, education has undergone significant transformations driven chiefly by the technologization of classrooms and life. Formal education has been unable to ignore the influence of the digital environment; it is, therefore, also now a sector going through a period of transition. Now, in what ways have digital technologies influenced education? What changes are necessary? What is the impact of this on the enjoyment of online culture?

Necessary prior changes

The first of the major transformations caused by the information and knowledge age has been a radical change in learning. The amount of data the Internet houses is so vast that practically anytime anywhere, and by means of a simple click, it is possible to access all kinds of information. The traditional way of learning has therefore changed. Learning is no longer seen as an activity restricted to school settings since it went online, and that is why it is now understood (or should be understood) as a process that is disorderly, hazy, informal, chaotic, continuous, digital, lifelong and

based on the power of online connections. Hence, "connectivism"[8], based on connectivity, has established itself as the learning theory most suited to the digital age (Siemens, 2006). It is a theory that promotes new teaching and learning approaches that encourage us to forget the institutionalised education systems in place until now, where knowledge resides only in the figure of the teacher. It has a theoretical basis that proposes the implementation of innovative education paradigms adapted to current needs which, broadly speaking, are based on the idea of promoting teaching and learning that is experiential, active, ubiquitous, flexible, integral, and reflexive, with no gaps in time or space and centred on the person. These are changes affecting the way of teaching and learning, but not the syllabus. Proposals such as "Invisible Learning" (Cobo and Moravec, 2011), "Expanded Education" (Zemos98, 2012), the "Edupunk" movement (Kamenetz, 2010) and "Pedagogy of Partnering" (Prensky, 2010), form part of participative pedagogical frameworks and are based on the learner's own motivation and curiosity. Nonetheless, the successful implementation of these new ways of "teaching" and "learning" depends on a series of previous transformations in aspects that directly influence the promotion of quality education. In other words, a redefinition of the role of teachers and students, methodological renovation and the restructuring of classrooms is necessary - or to put it another way: a rethinking of education in its entirety.

First of all, the role of the teacher needs to change completely. Already today, "the teacher-centred model of education as conveyor of standardised knowledge to a "mass" of students (a model similar to that of "mass media") no longer makes sense" (Tapscott, 2009), and that is why teachers have to take on the role of organiser, guide, generator, companion, coach, learning manager, adviser, tutor, catalyst or consultant of students. There is indeed abundant information and knowledge on the Internet, but detecting what is truly important, guiding the search processes,

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8   Further information: http://www.connectivism.ca/

analysing the information found, selecting the information actually needed, interpreting the data, synthesising the content and disseminating it are precisely some of the tasks the teacher should guide students through. Ultimately, digital natives handling and grasp of technology do not in any way indicate that they use technological tools properly, usefully or beneficially for their personal development and learning even though their use brings them significant benefits such as fun, relaxation and entertainment. This is therefore the aspect that the 21st century teacher must have an impact on.

Similarly, students must also adapt to this new way of learning and change the idea of ICT and the Internet as mere recreational tools. According to the idea put forward by the researcher Marc Prensky (2010), students born amidst screens should adopt five different roles in order to cope successfully with present-day society: firstly, the role of researcher, i.e. students should cope with the abundance of information and develop skills that allow them to find, assess, synthesise, present and discern what is true or not among the information; they should also become experts in technology, i.e. students should be digitally competent and should therefore know how to work in a team (peers-guides-pupils), where everyone learns from and teaches each other. Students should also act as true thinkers, despite having all the knowledge just a click away, because using it creatively depends, to a certain extent, on the skills they develop in order to assimilate and reflect upon it and to think critically and logically. Moreover, students should adopt the role of agents of social change, they must be aware of the enormous power technology brings - power that needs to know how to be handled and used properly at a personal, social and community level. Finally, students should be their own teachers, feel free and know how to value their progress, mistakes and achievements.

Furthermore, and in keeping with these changes to teaching methods and assigned roles, we now find that the evaluation

systems need to be accommodated. Although grades based on tests and examinations continue to be officially valid parameters, expert's stress that there are several different assessment models in keeping with education in the digital age. One of the options is peer assessment, i.e. showing the work done to other students. Another option that has also been proposed is to use an "e-portfolio" (digital portfolio), i.e. compiling all the student's work into a single report, along with their reflections and experiences. In this way, the student's own learning process and achievements become apparent. The third assessment proposal put forward is the "e-rubric", a tool offering students information on the competences expected of them, with "indicators" or evidence that informs them of what they have to do in order to gain such competences (Cebrián, M., Raposo, M. and Accino, J., 2007). And finally, of course, the traditional physical layout of classrooms, arranged in such a way as to give a one-way presentation from teacher to student, is hardly conducive to encouraging learning that is active, experimental, open and collaborative. "A transformation in the architecture of schools into open, transparent spaces needs to take place, where they are more like lounges than stale classrooms with desks" (Siemens, 2006: XIV). Knowledge should be shared in an appropriate environment (ecology). Ecologies that enable the sharing of connected knowledge and allow students to connect, express themselves, discuss, converse, search for stored knowledge, learn in a unstructured way, transmit new information and knowledge and nurture ideas, try new approaches, prepare themselves for new challenges and take control of processes.

These are just some of the main changes we consider to be necessary for the development of digital competence is carried out effectively in schools. The development of a digital culture needs an education adapted to digital context, not the mere technological upgrading of classrooms or digitalisation of educational content. What is more, the second task set out for the education system focuses on preparing students to get along in society but, is this

aspect being worked on? Are new generations being trained to be competent within this social context? Which competences should be taught from the more formal fields of learning? And even more importantly, what does being competent mean in the digital age? And ultimately, what does being competent involve in relation to the enjoyment of culture?

The constant development of Digital Competence

In general, being competent involves "know-how", i.e. having hands-on knowledge within different social contexts. It also involves being able to integrate knowledge, procedures and attitudes and renew previously gained knowledge in order to "know how" throughout life. Thus, in a digital context, are students competent after completing their mandatory basic studies? Are they capable of mobilising a range of cognitive resources and dealing with all kinds of situations? Are they able of addressing the problems they will face throughout their lives?

In the case of Spain, the reality is that, at best, students leaving school are "wise" and possess a large amount of stored information, but that does not necessarily mean they are competent. Most have devoted themselves to memorising information and compiling it onto a sheet of paper (exam), but outside this context, their knowledge is annulled. Therefore, in order to determine whether an individual is competent or not, those situations where the use of acquired competences makes sense should be taken into consideration, instead of using learning targets as benchmarks, which often bear no relationship to the context. In this respect, with a digital life that is constantly evolving where culture moves online, having "digital competence" becomes an essential attribute so as to be able to make the best use of the technological resources in culture. Incorporating ICT in the interests of culture requires a good command of their use and their new languages, but it also requires detailed consideration of aspects concerning creation, distribution and ownership of the cultural content.

In view of that, in 2006 the European Union, with the "European Recommendation on Key Competences"[9], includes Digital Competence as one of the eight key competences for Lifelong Learning. Digital Competence can be broadly defined as the confident, critical and creative use of ICT to achieve goals related to work, employability, learning, leisure, inclusion and/or participation in society (Punie, 2006). That is, being competence in digital are means having a combination of knowledge, skills and attitudes appropriate to a digital context:

• Knowledge required of the nature, function and opportunities of ICT in everyday situations in private, social and professional life. This entails having sufficient hands-on knowledge of the main software applications, such as word processing, spreadsheets, databases, data storage and management, and to understand what are the opportunities and potential risks of the Internet and communication via electronic media (e-mail or net tools) for professional life, leisure, information sharing and collaborative netting, learning and research.

• Skills to search, collect and process information and use it in a critical and systematic way, assessing relevance and distinguishing the truthful data.

• Critical and reflective attitudes towards available information and a responsible use of the interactive media, i.e. an interest in engaging in communities and nets for cultural, social and/or professional purposes.

International surveys and academic literature continue verifying that many people lack digital capabilities, for this reason, Information Society Unit at the Institute for Prospective Technological Studies (IPTS) launched "DIGCOMP: A Framework for Developing and

Understanding Competence in Europe"[10] project with a view to contribute to the better understanding and development of Digital Competence. The report details the various aspects of digital competence by listing 21 competences and describing them in terms of knowledge, skills and attitudes. The output of this project consists of a self-assessment grid comprising five areas of digital competence across three proficiency levels; and a detailed framework with an in-depth description of the different aspects of digital competence.

In the Figure 2 we have compiled and summarized the different competence areas (Dimension 1) and the competences (Dimension 2).

Figure 1. Overview of Areas and Competences of Digital Competence (Prepared by the authors on the basis of DIGCOMP report. European Commission, 2013)

For this reason, by way of this article, we show the importance of linking the right to enjoy digital culture with the right to be educated

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9   Available   on: http://eur-lex.europa.eu/legal-content/EN/ALL/?uri=CE-LEX:32006H0962

10   Available on: http://ipts.jrc.ec.europa.eu/publications/pub.cfm?id=6359

in digital competence. Effective training in ICT is indispensable in order for individuals to act as proactive citizens. The Internet has become a participative virtual space where the users and consumers of cultural content not only consume information, but also create and modify it. That is why digital technologies bring new opportunities to the cultural sector that should be taken advantage of.

Conclusion

The digital revolution has caused the development of a veritable digital culture based on values of collaboration, participation, co-creation and the remix of online content. The hybridisation of spaces (offline and online), experiences and channels of communications have resulted in a coexistence life. Just ten years ago, it was thought that the virtual, would replace analogue life and now, we are involved in an age of cultural mixture where coexist new aesthetic and narrative. Internet has the ability to enter into relationships with the old analogue space, thus generating a civic participation ecosystem, which is subject to an extremely high, and sometimes stressful, capacity for hybridisation and mutation.

In the digital era, cyberspace has become consolidated as a space for leisure and the enjoyment of culture. This can be seen in the large quantity of digital content that make it up. But in reality, the majority of Internet uses are far removed from what is currently defined as *digital empowerment*. And while it may seem that we are moving towards a world that is increasingly participatory and collaborative in which culture is built among people, the statistics related to Internet use show the reverse. Now, why?

There are many the challenges, which we now face: digital and social divides, accessibility, digital rights, cyber safety etc. However, in this paper we have highlighted the challenges that have to be faced in education field. The education system will provide individuals with sufficient qualifications to continue developing their digital competence and keep pace with technology developments. Because our hypothesis is that one of the reasons for this type of superficial online behaviour is due to the lack of advanced training in digital competence.

So, apart of continuing fighting for the right to Internet global access, one of the remaining challenges is to develop the co-responsibility and sustainability of this new digital ecosystem that serves as a continuously renewable container, provoking an accelerating and indiscriminate consumption of its perpetually moving content. A system that it may not foster a parallel development of the competences needed to responsibly manage and provide long-term care for these knowledge and online participation environments, which can be so easily diluted. We should be aware that artists and creative specialists do not solely author the CCIs content, but it is also the fruit of the collaboration and cooperation of people.

The Internet has become the largest repository of cultural expressions and representations in history, but it does not guarantee the plurality of voices and views (Igarza, 2012). Talking about the era of co-creativity does not necessarily mean that the era of social invisibility has disappeared. On the contrary, the hyper-connected world and the new spaces of participation hybridisation that proliferate within it have generated unprecedented possibilities of interaction, which also are imposing new forms of cultural stratification.

In conclusion, today it is essential to integrate digital competence into the personal, social and professional spheres. Although this will ultimately depend on people having a proactive attitude and predisposition towards the ICTs and the Internet, having appropriate training is essential for them to ensure that the enjoyment of this new digital heritage can also prove to be valuable.

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A Consideration of Listening as an Active, Ethical and Aspirational Archival Practice

Keywords:
archive, memory, soundscape, sound walk, aspiration, ethics.

Abstract:

In this article I explore the possibilities of creating archives through practices of sound art. Sound art offers two points of departure from the traditional archive. Firstly, it adds an embodied, experiential and sensory dimension to the practice of storing memories; and secondly, by virtue of the fact that recording processes elicit new ways of listening, a performative dimension is added. This latter dimension in particular, I argue, enables the listener to engage in an ethical relationship with an Other. Drawing on Appadurai's insistence (2003) that modern archiving practices facilitated by mobile technologies create new, aspirational perspectives for often-marginalised communities, I add to this claim an ethical perspective in which place and history can be rethought. Thus, creating and listening to sound art as an active archival practice provides new educational tools that challenge conventional narratives of the past and encourage us to regard listening as an ethical way of knowing.

History, like trauma, is never simply one's own . . . history is precisely the way we are implicated in each other's traumas (Caruth 1991: 192)

Human places become vividly real through dramatization. Identity of a place is achieved by dramatizing the aspiration, needs and functional rhythms of personal and group life (Tuan 1977: 178).
For social change to take place technology needs to be appropriate and rooted in local knowledge (Ekine 2010: X-XI).

Introduction

How can culture provide tools for educational, social and economic development? This is a question that has been at the centre of many ideological and political debates that usually only ever serve to strengthen the ideological camps to which the conflicting proponents belong. One of the prevailing arguments that the detractors bring to the debate is that culture's role is secondary to the primary needs of the people. Indeed, if culture is conceived as an autonomous sphere cut off from our daily concerns, it is easy to see their point. However, the idea of culture has undergone a major rethink among anthropologists, educationalists, cultural theorists and practitioners themselves. One of the most convincing of these is Arjun Appadurai's simple reconfiguration of the noun 'culture' to the adjective 'cultural'. This shift outlines a change in understanding cultures in terms of reified and bounded entities towards understanding the cultural in terms of difference and differentiation; of dimension and relation rather than of substance (Appadurai 1996: 13).[1] Thus, the *pervasiveness* of culture and the role of the imagination in everyday world-making prevents them from being ruled out of any debate concerning education and development.

This definition of culture will underwrite some of the ideas I will outline in this article, which seeks to illustrate and explore ways in which cultural forms can play an active role in community education and development and in particular in managing social uncertainty. I argue that there needs to be a link constantly fostered between imagination and innovation. In other words by attributing a cultural dimension to people's lives, a different form of autonomy is gained from which culture is the source. In short, this form of autonomy can be glossed as aspiration. More specifically, in this article I attempt to create links between the creation of archives, the constitution of space, the use of mobile technology, mapping tools and the practice of sound walking, and the composition of soundscapes in order to discuss the ways in which technology can mediate memories and spaces and offer new modes of engaging with the past and creating maps for the future. In particular, I explore a range of different sound-based projects and consider aspects that have arisen from my own exploration of two related cases of forced expatriation in Spain and consider the role sound plays in the formation of memory for both witnesses and the larger affective community. Following a more general discussion of the role of sound and soundscapes in remembrance, I argue that through composing and recording soundscape archives communities can intervene in a participatory reshaping of both the topology of a place and the nature of memory.

Technology, Archives and Aspiration

Appadurai (2004) makes the strong and persuasive case that culture's relevance, indeed its *necessity*, in developing society, especially for the poor and disenfranchised, stems from its capacity to make us aspire. More specifically, he creates a link between the practice of archiving, which thanks to mobile technologies can become an interactive social process, and the capacity to aspire; the 'plans, hopes, goals, targets' for the future (Appadurai 2004: 60). But how, exactly, does the modern incarnation of the archive afford these promises? The traditional idea of the archive grew out of humanist Cartesian assumptions about the body which was, it was believed, initially empty and subsequently "animated by something less visible - usually the spirit of a people, the people, or humanity in general" (Appadurai 2003: 14). Material archives, it was accepted, functioned in a similar way. However, as Appadurai points out, after Foucault and his post-humanist thoughts on knowledge and power, it became difficult to view the archive outside of discourses of surveillance and bureaucratic classifications.

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1   For further discussion on this particular notion of difference see Appadurai (1996: 12). What I take as crucial from this designation is the idea of imagination and the recognition that far from being a static "text", in the Geertzian sense, that is shared among and agreed upon by its members, culture or the cultural resembles more a "conscious and imaginative construction and mobilization of differences at its core" (ibid.: 14). Culture is not, therefore, an inheritance but an active and imaginative *practice*.

Thus, to escape these discursive structures our attention needed to be turned towards new forms of archives, *everyday* archives that are "the product of the anticipation of collective memory" (ibid.). As such, the archive becomes a collective tool and is itself "an aspiration rather than a recollection" (ibid.) empowered, Appadurai argues, by the internet generation.

Today's children are growing up online and the material that we see online is increasingly 'user-generated' and 'open source'. Indeed, what is emerging is a full-scale paradigm shift not only in terms of communication technology, but also in terms of culture itself. Lawrence Lessing (2007) neatly describes this shift through the phrase 'read-write culture'. Read-write culture can be distinguished from 'read-only' culture which is, in many ways, characteristic of the Foucauldian apparatuses mentioned above. Accordingly, this new culture enables the archive to return to "its more general status of being a deliberate site for the production of anticipated memories by intentional communities" (Appadurai 2003: 25) since they are "gradually freed of the orbit of the state and its official networks" (ibid.). Furthermore, if we consider the *topological* dimension of the archive inasmuch as an archive always involves location – it always occupies a space (even a virtual space) – an overlap begins to emerge, especially if we understand space as "product of interrelations" which is "constituted through interactions" (Massey 2005: 9). From this perspective both space and the archive are spheres of possibility, always under construction, always in the process of becoming.

In recent years there has been a growing interest in archives that extends beyond the library and the museum.[2] In particular, the archive has become central to debates concerning democracy, power, and memory and our access to and participation in the construction of this abstract constellation. With this in mind,

it appears crucial and timely to consider the different ways in which we can rethink the archivization process in rethinking education and in empowering people with tools for active cultural participation. As a dynamic, grass-roots, participatory and post-custodial place of sharing the archive – the root of the word archive is "*archeion*" a house, a home, an address for the spatial systematization of memory (Derrida 1996) – is a form of *intervention*, a participatory social praxis in which the archive emerges as a collective project. While acknowledging that the archive is commonly regarded as a 'container' of the past which, again, following Foucault, harbours latent threats in terms of surveillance and power, Appadurai ultimately feels that Foucault's vision is too dark, especially with regards to popular archives that escape the grip of the state and can be regarded as a sort of collective project. Again, with mobile technologies becoming more pervasive and accessible, communities are building memories thanks to an online connectivity which restores the "deep link of the archive to popular memory and its practices" (2003: 18).

The archive, thus, is a work of the imagination. It is a kind of social project; a conscious site of debate and desire that is interactively designed and socially produced. While Appadurai emphasizes the aspirational nature of the archive I believe that we must be careful not to abandon its role in remembrance. I argue in this article that technology's ability to mediate remembrance in an age of technological reproducibility opens up the practice of memory to a belated generation who do not directly experience the traumatic experiences of displacement, exile and loss but nevertheless maintain an ethical desire to remember.[3] This, in turn, places the wider community in a position of taking responsibility for bearing witness that a previous community could not carry out[4] therefore

2   The so-called 'archival turn' coined by anthropologist Ann Stoler shifted the focus away from the archive's role as a repository and towards the role of the archive as a subject of investigation itself (Stoler 2002).

3   Derrida writes "There is no archive without a place of consignation, without a technique of repetition, and without a certain, exteriority. No archive without outside" (1997: 11).
4   This recalls Felman and Laub's archival recordings of video testimonies of the Holocaust (1992).

precipitating new communities of feeling. Thus in addition to having an aspirational dimension that empowers a new generation I hope to also draw attention to the archive's ethical dimension that forces us to remember.[5]

Archives, music, sound and listening.

I began thinking about the role of the archive in terms of developing participatory, community-based educational projects in light of musical archives that have had a fairly rich history in harnessing the potential of recording technologies to intervene in "official" historical narratives. Ethnomusicologist and archivist Anthony Seeger argues that thanks to digital recording and playback archival sound recordings can forge and strengthen links between archives and cultural heritage communities. They have proved effective, for instance, in settling land claims: in the case of Australian Aborigines and indigenous Maori people in New Zealand recordings have been used to prove historic attachment to land (Koch 2004, Moyle 2002 cited in Brinkhurst 2012: 29). Lancefield writes that "recorded traces of a communal past can be invaluable to people struggling to craft their own self- reinvention in new locations" (1998: 48 cited in Brinkhurst op cit.) and Seeger writes that,

> the oral traditions, songs, and other spoken word traditions collected by scholars and housed in archives represent the perspectives of the vanquished, the less powerful, and the non-literate [. . .] through their oral traditions another history may be discerned, and they may enable communities to create a future based on their own past. (2002: 44)

This last sentence is key. Moreover, by considering the relative ease with which we can record and access sounds the role of the scholar and the archivist, can be devolved to the communities

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5   Anne Gilliand (2012) provides a more exhaustive list of the motivations for archiving under the following broad terms: "to have voice, community and pan-community identity development (inward and outward orientation), community activism and struggles in support of social justice objectives, conflict resolution/post- conflict recovery, commemoration, celebration, affirmation, recovery, therapy and mourning" (2012).

which, in turn, can be made available to the social, collective or cultural memory.

For example, another ethnomusicologist, Emma Brinkhurst (2013), explored how easily accessible digital technology, notably apps readily downloadable to mobile phones, could be harnessed to encourage young people from diverse ethnic backgrounds to engage with their cultural and musical heritage, in particular through connecting them with older generations for whom such technology may be unfamiliar or disconcerting. Working with secondary school pupils at the ethnically diverse City of London Academy she discovered that musically mediated interaction across generations "enabled experiences and feelings that might not ordinarily be discussed to be shared in a safe and positive way" (2013). Brinkhurst was motivated by a proactive collaborative approach that is emerging in the discipline of ethnomusicology in order to engage with cultural heritage communities. She cites Edmonson's distinction between "reactive archiving", whereby access to archival recordings is instigated by listeners, and "proactive archiving", whereby the archive instigates access, concluding that "the only limit to proactive access is imagination" (Edmonson 2004: 20). Similarly, collaborative approaches are developed to repatriate archival recordings to cultural heritage communities (Barwick 2004) whereby working with "community cultural centres … can play a key mediating role between individuals in remote communities and the digital archives where their cultural heritage is held" (2004: 256).

The educational possibilities for using archives as a source of agency and aspiration are evidently fecund and this led me to consider the more general role of sound and sound recording and the related disciplines of acoustic ecology, sound walking and the composition of soundscapes and sound installations, and to contemplate how these practices could enable us to develop different dimensions between temporal and spatial relations especially in light of

conceptual and methodological advances in cultural geography in addition to a consideration of the technological potentials offered by mobile technologies in creating maps. For migrant communities in particular this enables the creation of a kind of affective map that provides alternative histories of place and interpolates the listener in an ethical relation. Thinking back to Massey's understanding of space and place as spheres of possibility that are always under construction, to what extent can the archive be mobilised to facilitate a meeting place, *"a particular constellation of social relations, meeting and weaving together at a particular locus" (Massey 1993: 115) which, in turn, exceeds boundaries and* constructs *relations, experiences and understandings "on a far larger scale than what we happen to define for that moment as the place itself, whether it be a street, a region, or even a continent"? (ibid.)* In what ways, in other words, can processes of archiving be seen as a way of *re-animating* a space through contact and immersion, through the interaction of bodies in time and space? If neither the archive nor space are passive recipients but are active collaborators in the constant process of being made and re-made, how can archives widen our temporal horizons and enables us to address the "energies, attunements, arrangements and intensities of differing texture, temporality, velocity and spatiality, that act on bodies, are produced through bodies and transmitted by bodies" (Lorimer, 2008 p. 552) that traditional representations often overlook?

In order to address these questions, I would like to consider some false dichotomies that have restricted full attention on the archive's vital potential. Diana Taylor (2003) maintains that archival memory works according to a representational logic that succeeds in separating the source of 'knowledge' from the knower-in time and/or space. She writes that '[i]nsofar as it constitutes materials that seem to endure, the archive exceeds the "live"' (2003: 19). Contrasting the archive with performance, which she defines as the "ephemeral repertoire of embodied knowledge/practice" (ibid.),

Taylor takes the latter seriously as a system of "learning, storing, and transmitting knowledge" (2003: 16) and argues that embodied knowledge has been denied legitimacy by other representational forms such as the archive. She posits that performative scenarios differ from textual and narrative forms – archives – and can be identified as "meaning-making paradigms that structure social environments, behaviours and potential outcomes". The scenario, she claims, "haunts our present" (ibid. 28).

Taylor's insistence on the performative scenario led me to begin thinking about the ways in which sound practices, as embodied performances, could dissolve her distinction between archives and repertoires and open up a form of *archival performativity* which is simultaneously live, haunts our present and has an enduring dimension that can be used for subsequent generations. The sound archive, thus conceived, can be understood as a temporal, spatial *and* performative mode which actually produces a certain type of knowledge.[6]

Sound, as Kassabian explains, does not share the "enlightened" attributes of vision -- 'science, knowledge, distance and objectivity' (2013: 23) -- and is more indeterminate and in no ways neutral in character since our bodies become the 'resonating chamber' for sound waves which *affect* us (Nancy, 2007). The claim can be strengthened by taking into account Steven Feld's development of the concept of 'acoustemology' (1996) to emphasize that sounding and the sensual, bodily, experiencing of sound is a special kind of knowing; an epistemology that can also be rendered spatially and affectively if we consider Drever's intimate description of the feel of a place, a 'love of place' or 'topophonophilia': the rapport, or affective bond between place, space, sentiment and sound (2007).

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6   According to Derrida, "the archivization produces as much as it records the events" (1996: 18). His claim is that the technical processes of recording history actually plays some role in changing history: "the technical structure of the archiving archive also determines the structure of the archivable content" (ibid. 17). As I shall explore below, this observation is central to the argument I am attempting to outline in this article.

Further, in order to set up an alternative reading of an archive in terms of Taylor's account of the performative scenario – that which haunts the present – it is worth revisiting a suggestion I have made previously (Foreman 2010), that there is potential interest in exploring an epistemological and ontological overlap between 'acoustemology' and Derrrida's pun 'hauntology' (1994), especially if we take seriously David Toop's observation that

> sound is a haunting, a ghost, a presence whose location in space is ambiguous and whose existence in time is transitory. The intangibility of time is uncanny – a phenomenal presence both in the head, at its point of source and all around – so never entirely distinct from auditory hallucinations. The close listener is like a medium who draws out substance from that which is not entirely there. (2010: xv)

Toop discusses what I have termed the 'uncanny soundscapes' (Foreman 2011) that trouble our perceived notions of domesticity and intimate topology. His brief allusion to hauntology deserves more consideration. The revenant, the ghost, according to Derrida (1994), always unsettles presence since in endlessly returning without ever arriving it is always 'there' without being-there.

This haunting adds another dimension to the spatial relations described earlier and forces us to acknowledge, following Thrift, that an ecology of place must take into account that "places are 'passings' that 'haunt' us and are, ultimately, always out of reach" (Thrift 1999: 310). Thus in order to be able to understand that place is constituted as much by haunting as by dwelling, we must acquire a "vertiginous asymmetry: the technique for having visions, for seeing ghosts ... a technique to make oneself seen by ghosts" (Derrida cited in Wylie 2007:172). This form of spectrality, Wylie writes, is an "irreducible condition that demands new, themselves haunted, ways of writing about place, memory and self" (ibid.:173).

Sound walking

In what follows, I hope to sketch out some ways in which sound can be implicated in a new way of archiving that creatively addresses this irreducible condition. My first step is to suggest that one of the ways in which to consider the simultaneously embodied and haunted sense of place is to consider the role of the sound walk in remembrance and in the processes of creating archives. In their chapter exploring the importance of walking in field research Lee and Ingold observe that

> [w]e cannot simply walk into other people's worlds, and expect thereby to participate with them. To participate is not to walk into but to walk with -- where 'with' implies not a face-to-face confrontation, but heading the same way, sharing the same vistas, and perhaps retreating from the same threats behind (Lee and Lee 2006: 69).

The sound walk is a practice that has been applied to number of disciplines: artistic, research-based, geographical, and more recently in terms of heritage and oral history. Sound walking is the point of departure for my own exploration of the ways in which to create sonic archives in which affective communities participate and interact in an ethical rethinking of history and place.[7]

Walking, as Michel de Certeau (1984) tells us, is a performative activity. Moreover, it is improvisatory, thus sharing with Appaduari's archive and Massey's depiction of space the essential trait of being always under construction, always in a state of becoming. Hildegard Westerkamp, an early proponent of the sound walk,

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7   A recent project in London is a good illustration of the ways in which "walking with" implicates the walker ethically. The *Unseen Tours* initiative employs the homeless as tour guides for neighbourhood walks in order to "harness the energy and knowledge of people living on the streets, and those vulnerably housed, to show the positive contributions they make to our city" (Unseen Tours). Interestingly they explicitly draw attention to the process of "walking with" in order to highlight issues of social injustice. They state: "Crucially, our tours are not tours *of* the homeless but, rather, *with* them – an important distinction that reverses the power balance between our homeless guides and 'mainstream' society, as the guides are the voices of authority who lead us on the tours" (ibid.).

defines it as "orientation, dialogue and composition" (McCartney, 2000: 4). By walking, listening to, recording and subsequently recomposing sonic environments, soundscape artists emphasize their existence and features while transforming them into "dwelling places; both places of exile and places to emigrate to" (Foreman, 2010: 9 cited in Paquette and McCartney 2012: 138). By sound walking Westerkamp traverses the real and the imaginary, mixing a Proustian *mémoire involontaire* with cultural representations of sound to highlight simultaneous experiences of aural sensation. This practice challenges conventional descriptions of time and place and demonstrates the ways in which the sensual privileges a way of knowing in which the past exists in the present and the imaginary exists in the real (Foreman 2010: 9).

This matrix opens abundant possibilities to include the practice of sound walking in a consideration of memory and the past. The compositional and playback aspect that often accompanies a sound walk has the potential to offer prosthetic memories. This aspect can also contribute to the ethical and educational process of what Marianne Hirsch defines as 'post-memory'; hearing through another's ears; "remembering through another's memories" (Hirsch 1997: 10). I shall return to this idea at the end of this article, but in the meantime I would like to offer some background from my own research which opens up questions regarding the use of archives as educational tools for both communities that have suffered injustices and expropriation and for the wider communities affected by the plight of others, communities that invited to listen, thus co-participating in their testimonies.

I began thinking about the potential for sound-based compositions to transform the aural environment into a palimpsest in which we hear the footsteps of others before us and the echo of bells in the distant past, following time spent in a series of abandoned villages in the Aragonese Pyrenees. These villages were derelict as a consequence of a long process of forced evacuation following the proposal of a dam that would flood the region but was subsequently never built. Inspired by W.G. Sebald's novel *Austerlitz* (2002) in which the eponymous character learns of his foster father's home village that had also been flooded to make way for a reservoir, and imagines the ghosts submerged in it, I sought to explore the role of sound in the act of remembrance and forgetting. What sustained this exploration was the response of former villagers to the symbolic elements that were considered important for the preservation of memory. Overwhelmingly, at a town council planning meeting convened to 'reconstruct' the village, the former inhabitants invoked 'sound signals' to conjure up aspects of daily village life. The sounds listed in the 'earwitness accounts' included the church bells, the *acequias* (irrigation channels), the well, the spring, the old blacksmith and the mill, and sounds associated with each, which had become dominant 'sound romances' and thus since became preserved in memory as 'sound marks'.

The nostalgic approach to imagining and then trying to capture the lost sounds and the symbolic romances associated with them had its precedent in the World Soundscape Project and, in particular, their analysis of Five Village Soundscapes which consisted of the archival recordings of the dominant 'sound marks' which betrayed significant associations with a community. This project began life as an archive of the sounds of Vancouver. The researchers collected 'earwitness accounts' of aural memories in order to generate an acoustic map of the city and concluded that it was, like Jánovas, "defined geographically in at least some people's minds by its sounds" (Truax 2001). Thus these studies clearly illustrate the ways in which place and spatial relations are intimately associated with sounds. Listening itself has a crucial spatial dimension which is also perceptually linked to, and not simply activating, processes of remembering. Järviluoma further supports this by conducting what she calls "sonic memory walks" to draw attention to this process. She contends that "places are saturated with memories and the knots of memories gradually loosen up when a person enters into a dialogue with the past" (Järviluoma 2009). Her sound walks highlight the ways in which different generations experience a soundscape in a different way suggesting a kind of *interaction*

or dialogue with the environment, an interaction that is always determined by spatial and temporal dimensions.

However, it became increasingly clear to me that such an archival approach, in which sounds are recorded in order to preserve a community's memory, is essentially based on what Appadurai glossed as an older, more traditional archiving agency in which natural social collectivities build their collectivities out of memory. In other words these are archives firmly attached to remembrance and without a future orientation. In order to be aspirational archives must follow the opposite process of building memories out of the collective. This is where technology becomes a crucial actor as a medium, a method of 'archivization' that does not simply recall a past but *produces* and shapes history and memory and endows us with important educational tools that enable communities on the one hand to aspire and on the other to participate in this ethical re-shaping project. Thus, with the growth and accessibility of technologies, in particular mobile technologies, the sound walk has become a different proposition that is beginning to offer new potentials for the proliferation of imagined worlds and imagined selves. A number of recent projects that have harnessed these technologies serve to illustrate this potential.

Case Studies

Ground Zero Sonic Memorial Project Sound Walk

Based in New York at the area that became known as Ground Zero following the destruction of the World Trade Centre in 2001, the *Sonic Memorial Project* began as an online archive of memories left in the form of some thousand phone messages, which was complemented by hundreds of hours of interviews and archival recordings gathered by producers, listeners and public radio stations around the country and then crafted into a 60-minute audio walking tour, narrated by writer Paul Auster, which sought to capture the life and history of the iconic building and its surrounding neighbourhood.

Wearing headphones, participants in the walk listen to a recorded soundscape amidst the constantly changing soundscape of the city and, as anthropologist Haidy Geismar (2005) remarked, reflecting on her own experience of the sound walk, each participant is allowed "to bring [their] own thoughts, memories, as well as the sounds and sights [they] experience on the particular day of [their] visit, into the space of the memorial" (2005: 3). In this way she considers how sound can "be seen as a new way of curating the experience of memory … re-making absent places in resistant spaces" (ibid.). By presenting the archives in this way a number of things are achieved. On the one hand, the participants' experiences of place are radically augmented while at the same time there is an invitation to become part of an expanding and virtual affective community. As a consequence, conventional representational hierarchies, where "city officials and design specialists often presume to 'speak for' a more general public" (ibid.), are broken down and also multiple and diverse voices are allowed to stake their claim in the process of archiving. Geismar makes the more general observation that while tangible, visible memorials fixe the gaze in a particular direction, hearing sound "forces the listener to use their imagination and memory in a more creative way" (ibid). Moreover, the immateriality of sound makes it even more powerfully present and embodied. It has the effect of time compression which, paradoxically, creates an infinite space of simultaneous experiences each of which render an infinite number of interpretations and understandings. This fundamentally performative gesture, like in Taylor's scenarios, places listeners within the frame of the trauma, implicating them in its ethics and politics.

Memoryscapes

This ethical and political dimension, especially regarding environmental concerns, is often brought to the foreground with Toby Butler's sound walks which he terms 'memoryscapes'

(2007). These walks expand on the previous example through the extensive use of mobile technology thus approaching Appadurai's model of the aspirational archive. Butler's practice-based research was influenced by Graeme Miller's Museum of London sponsored project *M11: Linked* (2003). Once again dealing with processes of remembrance of place through sound, *Linked* had an extremely personal dimension since Miller was resident of a community whose homes were demolished in order to make way for a motorway extension. He documented the process of expropriation through the layering of an archive of oral history testimonies from people who lost their homes along the new stretch of road. The voices in the archive can be heard through a portable receiver, freely available at libraries, that tunes into the continuously sounding transmitters.

Using sonic archives to create palimpsests, or pentimentos, of a particular place has clear educational advantages. 'Memoryscapes' as Butler defines them, open up "new realms of opportunity for people to narrate, layer and intervene in the experience of moving through places" (2007: 360). Moreover, they have grown out of a

> 'grass roots' momentum to the oral history movement which exists outside academia and creates a large body of books and CD recordings created by and for local people about their community. In these respects oral historians work with a public audience in mind and have a great deal of experience in publishing or broadcasting memories in an accessible way (2007: 8).

One of Butler's more experimental projects which turns out to be possibly the most thought-provoking, especially with regards to the debate surrounding the creation of new archiving practices and ways of documenting place, memory and self, was the *Drifting* project with its allusions to the Situationist's *dérive* (drift) in which

Butler allowed a boat to drift down the river Thames and waited for it to meet with a bank upon which he would archive its sounds and interview local people that happened to be there. Most strikingly was the way in which this drift opened up a different way of seeing the world that conventional archival logic cannot express.

> On long, straight stretches the float would move fast, disregarding royal palaces, whole industries, entire localities. The flow gave me a strange, unfamiliar structure to my beachcombing of river-related memories. It gave me a fresh set of memory places; the latest in a long line of practices that in some way challenge dominant cultural practices associated with national places of memory by providing an alternative; neighbourhood tours, parish mappings, public art and so on (2006).

The embodied nature of listening, the body as a resonant chamber, enables people to feel that they are participating in the experiences they listen to, scratching off the surface of an older time to reveal it, renewed in the present. One reviewer to the memoryscape project reflected:

> As one listens, one encounters not the hidden but, in fact, a riverine pentimento: the temporal past re-emerges from the depths of recorded memory to merge with one's contemporary spatial experience of the [place] as it is now (Friedman 2006: 107 cited in Butler 2007: 369).

Memoryscapes have a huge potential in areas where communities have been disenfranchised or lacking in resources. They can serve as both educational tools and provide a voice in promoting intercultural and intergenerational dialogue. By harnessing mobile technology with features such as GIS (Geographic Information Systems) these memoryscapes can provide a forum of open-source development in which knowledge and information is

shared, offering both a creative and meaningful opportunity to participate with and attract engagement from others who seek to offer solutions through understanding social contexts. Geographic Information Systems link data to a location. They are particularly effective in identifying clusters in communities. For example, age, ethnicity, gender, educational or income level can all be given geographic co-ordinates. Moreover, memories can be connected to places. Viewed objectively, a place can betray very little about its past but as soon as we are exposed to the ghosts that haunt it, our perception is radically altered and we are re-orientated in space. Our spatial relations telescope out temporally. Moreover, we can catch a glimpse, or hear an echo of what life was like in a particular place. This is where the archive and the "map" can converge in potentially significant ways. Appadurai writes that the

> archive is a continuous and conscious work of the imagination, seeking in collective memory an ethical basis for the sustainable reproduction of cultural identities in the new society. For migrants, more than for others, the archive is a map. It is a guide to the uncertainties of identity-building under adverse conditions. The archive is a search for the memories that count and not a home for memories with a pre-ordained significance. (2003)

Sons de Barcelona

The award-winning project "Sons de Barcelona" (Sounds of Barcelona) began life in 2008 with the intention of fostering interest in music technologies among the student community and adults through creative workshops in schools and other cultural entities and focused particularly on environmental sounds (Serra 2012). The participants record environmental sounds and then share them in a collaborative sound database and social network under the Creative Commons license (Freesound.org). This archive has become "one of the most popular sites for sharing sound

snippets, serving around 35,000 visits per day, having more than 2 millions [sic] registered users accessing more than 130,000 uploaded sounds" (ibid.). The Sons de Barcelona project had at the centre of its mission and vision notions of empowerment and sought to exploit both technological advances and interdisciplinary methodologies. The project was extended in 2011, with help from European Commission funding, to other partner cities with the aim of sharing artistic experiences and exchanging sounds at a European level. *The City Rings* project, for instance, was developed to encourage young people to exchange experiences about the place where they live through sound. Through a series of artist-led workshops that are held simultaneously in schools in various countries children are introduced to creative ways of listening, recording, editing and composing with sound with an emphasis on the sounds of their everyday life and surroundings (*The City Rings*). Using *Freesound*, they prepare, for example, 'sonic postcards' and upload sounds to a blog where others can interact with these sounds. Finally, *Sons de Barcelona* has also begun working closely with Asian communities in the region and recently collaborated with the City's *Casa Asia* (Asia House) in an exploration of the different sonic identities of Pakistani, Bagladeshi and Indian communities focusing, in particular, on women from these communities and the experiences of everyday sounds at home, while playing and at work.

Mount Zion

In 2010 I worked with the Music Technology Group at the Universitat Pompeu Fabra, the hosts of Freesound.org and the *Sons de Barcelona* project, on the development of an interactive soundscape project that mapped the city through sonic communities. I was particularly interested in exploring sounds of either displaced or mobile, migrant communities. For instance, in the Poble Nou district which was once home to the city's factories and processing plants thanks to its burgeoning textile industry,

in recent years abandoned spaces had prevailed giving rise to a convergence of different spatial relations and new communities. On the one hand a cluster of innovative tech companies have emerged while simultaneously, on the other, a new community of some 800 immigrants has sprung up. I followed members of this community, mostly West Africans, as they traversed the area with shopping trolleys collecting scrap metal and attempted to map their journeys through sound. The sociologist Carlos Delclós (2013) provided this (largely aural) vision of Mount Zion, as the place – the largest occupied space in Spain – became known.

> The main entrance to Mount Zion greets you with a flurry of text and brightly coloured murals. Flowery revolutionary poetics sit adjacent to pragmatic explanations ("We recycle all types of scrap") and blunt statements reflecting the apartheid imposed on the space's increasingly desperate inhabitants ("We are not animals, we are people!"). As you pass through the gate, you quickly find yourself immersed in the harsh, industrial sounds of clanging metal, circular saws, trucks loading and unloading and multiple diesel generators (the Endesa power company, in cooperation with the Catalan police, cut off all electricity and water to the space). Occasionally, the sounds of a drum and balafon band rehearsing in one of the complex's many warehouses float through the noise, their sweet, tumbling melodies flirting with the dissonant repetition of the hard labour on the ground level. On the westernmost wall of the main corridor is a stunning mural depicting the voyage from Africa to the Spanish coast, and until recently, towards the end there was an improvised temple belonging to a group of Baye Fall, a Mouride sect who consider work to be a form of adoration (2013).

However, sharing the fate of the villages of the Ara Valley the community was, in the summer of June 2013, forcibly evicted. Yet we are ethically obliged to reckon with the traces, or the echoes that still resonate in such abandoned places. More than just a palimpsest, therefore, the recordings became a *testimony* of a community whose everyday lives were hidden and eventually completely erased. But what power can such an archival recording yield? Should it simply be stored away or does it contain some latent power to produce new understandings of history and give the capacity to aspire?

Post-memory

The recording and its potential playback in the abandoned community can be best described as a post-memoryscape, a portmanteau based on Butler's aforementioned term to describe the experience of place in new ways, and Marianne Hirsch's term to refer to the inter-generational after-effects of traumatic experience (1997). For Hirsch,

> post-memory is not an identity position, but a space of remembrance, more broadly available through cultural and public, and not merely individual and personal, acts of remembrance, identification, and projection. It is a question of adopting the traumatic experiences – and thus also the memories – of others as one's own, or, more precisely, as experiences one might oneself have had, and of inscribing them into one's own life story. (1997: 8-9)

A postmemorial archive, or post-memoryscape must be a work of recovery, a belated memory whose connection to its object or source is mediated not through recollection but through "projection, investment, and creation" (ibid.). Sonic archiving is pertinent for such a work because it is an essentially *schizophonic* activity that serves less as a mnemonic artifact and more like a portal, opening up liminal spaces that compress the past within the present and the imagined within the real. Murray Schafer coins the term 'schizophonic' to refer to a *splitting* between an original sound and

its electroacoustic reproduction in a soundscape (Schafer 1994). Schafer writes, '[we] have split the sound from the maker of the sound. Sounds have been torn from their natural sockets and given an amplified and independent existence' (Schafer 1994 [1977]: 90). A phonographic recording, while on the one hand refers to the object in the real world, on the other hand 'kills' it and alienates us from the world inviting us to, in the words of Westerkamp, 'create a strong oppositional place of conscious listening' (2002: 52). Similarly, LaBelle argues that in soundscape compositions that are place-based and site specific, place "comes to life by being somewhat alien, other, and separate, removed and dislocated, rather than being mimetically real." (2006, 211) By extracting sounds from their environments and then either performing them in a distinct place, or playing them back in the same place, soundscape compositions gain their aesthetic power from being built on the ruins of the literal and the real. This is echoed by Katharine Norman's definition of soundscape composition as 'real-world music' evoking an approach that provides an imaginative experience which roams past reality to a different level. She writes:

> While not being realistic, real-world music leaves a door ajar on the reality in which we are situated. I contend that real-world music is not concerned with realism, and cannot be concerned with realism because it seeks, instead, to initiate a journey which takes us away from our preconceptions, so that we might arrive at a changed, perhaps expanded, appreciation of reality (Norman 1996, 19).

Similarly, Westerkamp creates imaginative spaces through her soundscape compositions in which she elicits the listener to collaborate and create a space that is mediated by the imagination; a fictional place; a discursive place to dwell in imaginatively. Thus even when soundscape compositions seem to mimetically represent the real, this mimesis is undermined by the 'textual' nature of the composition resounding in the ears of the listener.

Westerkamp supports this by claiming that

> The soundscape composition is a *new place of listening*, meaningful precisely because of its schizophonic nature and its use of environmental sound sources. Its location is the electroacoustic realm. Speaking from that place with the sounds of our living environments inevitably highlights the world around us and our relationship to it. By riding the edge between real and recorded sounds, original and processed sounds, daily and composed soundscapes it creates a place of balance between inner and outer worlds, reality and imagination. Soundscape listening and composing then are located in the same place as creativity itself: where reality and imagination are in continuous conversation with each other in order to reach beneath the surface of life experience. (1999: 3)

As a new place of listening the sonic archive deals not with the traces of memory but with the reconstitution of place. Thus the scepticism of Schafer towards the electroacoustic sound split from its source echoes the scepticism of, for example Pierre Nora who complained that [m]odern memory is above all archival. It relies entirely on the materiality of the trace, the immediacy of the recording, the visibility of the image' (Nora, 1989: 13). However, his fear that this type of 'prosthetic' memory precludes any social dimension is hugely misplaced since, as the above has illustrated, the electroacoustic realm is the realm of the imagination, of the archive, of aspiration. Reflecting on the soundscape of Mount Zion, we can sketch out a consideration of the ways in which the postmemorial imagination can discern new belongings and new identities in places in which none were previously deemed to exist and in this way, rewrite history.

Conclusion

The educational benefits of these accessible, practical and sensorially engaging archiving practices are clear. Moreover, there are rich potentials for both marginalised communities to become empowered in re-writing history and re-drawing maps and for the wider community to be affected by listening to these archives and becoming implicated, ethically, in their lifeworlds. By arguing that the soundscapes create a virtual place that enables imagination and engagement in nomadic, participatory and improvisatory ways we are given new ways to read and engage with the complex and fluid traces of a community such as Mount Zion and to resist the globalising tendencies inherent in urban practices that seek to limit the experience of place according to a specific 'brand' identity.

Post-memoryscape archives have the capacity to foster the fundamental assemblage of connectivity, collectivity and memory even within communities that are no longer able to sustain a sense of belonging to place or to construct memories through face-to-face experiences. As Appadurai recognised, the so-called traditional, 'offline communities' share memories and build their connectivity through the processes of living together through time and in space. However, with the fragmentation of communities and the precarious nature of many communities' existences we are faced with the need to produce new ways of forging this fundamental assemblage. Therefore a post-memory generation that is not necessarily linked by place, or territory, or history, can forge new memories and creatively and imaginatively adapt and modify the authorised knowledge of a place and its past by virtue of embodied engagements, new technologies and 'online' interventions that have hitherto been left silent.

A strong theme that materialized from the November 2013 *Smart City World Expo* conference in Barcelona was that of 'smart citizenship' – a bottom-up rather than top-down approach to city development (Smedley 2013) and it could be argued that, when placed in the hands of those who *desire* cultural and social development, smart online activism through smart citizens can help breath new life in a community by virtue of archives which, in turn, become actors and stakeholders in the unfolding network of developmental relations. The exciting challenge ahead is for researchers, artists and archivists in addition to ICT start-ups, to discover innovative ways to integrate participatory, voluntary, multi-vocal, multi-spatial and, ultimately, socially aware initiatives within digital communications as a way of broadening the reach of social media and generating community-based projects that have culture, expression and aspiration at their heart.

Recognising the 'active archive' (Lorimer 2003) as a bridge between culture and development does not suggest a reification of habit, custom, heritage and tradition that puts culture at odds with economic understandings of futurity and progression. Rather, by *repatriating aspiration to the cultural realm* a platform is provided for the capacity to aspire, rather than simply reflect, a platform that can foster development and social transformation in potentially revolutionary ways. Sharing and actively creating archives through global networks further endows a capacity to aspire and experience new ways of being as horizons of hope are opened up through exposure to similar circumstances and strategies for the future.

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Dr Abigail Hunt and Alice Kershaw[1]

Sustainable Development through Heritage and Education: *The New Peterborough Effect.*

Abstract:

This article argues that engagement with heritage by educational organisations is an effective tool in transforming the lives of young people and developing sustainable futures for England's urban areas (UNESCO, 2011).

"The Peterborough Effect" was a slogan employed by the Peterborough Development Corporation in the 1970s and 1980s to promote one of the most successful New Town developments in post-war Britain and to encourage economic investment in the city from external businesses (Bendixson, 1988). Nearly 40 years later the Development Corporation has been superseded by Opportunity Peterborough, an urban regeneration company that recognises the role of heritage and education in the sustainable development of the city (Opportunity Peterborough, 2011).

Since 2009 Opportunity Peterborough and Peterborough Regional College have worked in partnership to deliver a project initially funded by the Big Lottery which seeks to build the confidence and practical skills of "young people who are: de-motivated, vulnerable, disengaged or likely to disengage" (Peterborough Regional College, 2010, p unknown). In 2010 a group of young people successfully completed a dry stone walling course, and subsequent groups have engaged in similar activities including restoring a dry stone wall

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1   The Authors were working for Peterborough Regional College and Opportunity Peterborough respectively when this article was written. Dr Abigail Hunt is now Director of Undergraduate Courses in the Lord Ashcroft International Business School at Anglia Ruskin University and Alice Kershaw works for the Heritage Lottery Fund in London.

at John Clare's Cottage, a regionally significant heritage site. The project has also grown to include a hedge laying course; a nearly extinct traditional rural skill in England.

This article is presented in three parts; the first part considers the wider academic, social, and political contexts within which this project was delivered. The second part of the article is an evaluative case study demonstrating how the heritage skills project impacted positively on the lives of young people from the city, and on the local historic environment. The final element consists of a reflective summary of the project by several of the young people that were part of the project in 2012. It is intended that this innovative approach offers three perspectives (that of the academic, the practioner, and the participant) on the role of heritage education projects in sustainable development.

Introduction: Sustainable Development through Heritage and Education

It is generally accepted that the term heritage is complex and multifaceted, including both tangible and intangible aspects in the form of material culture and in human behaviours and practices (UMASS, 2012 and ICOM, 2012). The academic debate surrounding what heritage actually comprises in terms of the tangible and intangible began in the 1980s and is therefore well established and extensive; with explanations agreeing that it can include anything from historic buildings and parks and gardens to ideas, memories and language (Howard, 2003 and UMASS, 2012). Its relationship with individual, local, regional and national identity has also been explored in depth by several academics (Brisbane and Wood, 1996, Lowenthal, 1985 and 1998, Howard, 2003) and the impact of nostalgia on heritage is also a well covered topic (Hewison, 1987, Lowenthal 1989, Walsh, 1992, Bennett, 1995). In the last decade the discourse surrounding the nature of heritage has become more abstract, with further consideration given to its non fiscal value,

to whom it belongs, and its relationship to the past, present and future (Brisbane and Wood, 1996, UMASS, 2012, and ICOM, 2012). Current debates on heritage focus on it being a contemporary activity or topic for public debate, a tool for urban and regional planning, and its role in the social development of individuals, communities, and even nations (UMASS, 2012 and Harrison, 2012). Heritage-led regeneration and its social impact has also become an important debate. In 2003 the Office of the Deputy Prime Minister published the report *Sustainable Communities: Building for the Future* which identified the opportunities sustainable communities can offer groups, families, and individuals (ODPM, 2003). This concept has led to discussions about how heritage can play a leading role in the creation of sustainable communities, social and economic regeneration, and indeed to debates about the role of young people in this development (Ela Palmer Heritage, 2008).

Although broad scale heritage regeneration programmes such as Newcastle's Grainger Town Development and Nottingham's Lace Market project had transformed the social and economic performance of these urban areas and their populations, (English Heritage, date unknown) the power of heritage to transform individual lives was first recognised within the museum sector. When New Labour came to power in 1997 under the leadership of Blair the role of museums was redefined as they changed from repositories of objects to "agents of social inclusion" (Sandell, 1998:1). From the late 1990s onwards many museums began to focus on attracting new audiences and previously excluded groups, to become active partners in the communities within which they were situated, and to develop their education provision in the widest sense (Hunt, 2012). It is clear from public information and academic research that the social inclusion agenda bought new audiences into museums during this period and encouraged their growth into sustainable entities; for example in 2002 Ipsos MORI conducted a survey into the impact of free entry to national museums which stated that in that year "the DCMS announced a 62% increase in visitor numbers in the seven months since entry charges were scrapped" (Ipsos Mori, 2002:1), and that there had also "been a rise in museum visiting among those in DE social classes" (Ipsos Mori, 2002:4). Young people were quickly identified as an excluded, or hard to reach, group by government departments, advisory bodies, and institutions themselves. There was also rapid recognition of the potential to use museums as a tool for developing a "sense of place, belonging and identity" with this group (MLA, 2012).[2] Good practice in audience development and becoming socially inclusive for the benefit of individuals and communities was primarily informed by ground breaking research by academics such as Hooper-Greenhill, Dodd, and Sandell, based at Leicester University's Research Centre for Museums and Galleries. Academics from the Centre authored several reports which changed the face of museum practice, such as the GLLAM Report in 2000 (which was part funded by several large urban museums), the report *Perspectives on Museums, Galleries and Social Inclusion* in 2001, and the evaluative report on *The Impact of the DFES Museums and Galleries Education Programme* in 2002. These reports critically evaluated traditional museum practice, forcing practioners to re-evaluate the role of museums and to explore ways of developing a more active role within society that was focused on empowerment and engagement for a variety of people rather than formal education. In the February 2012 edition of the Museum Journal the transformation of museums into community hubs, and the positive economic and social impact of this shift was explored in the context of volunteer run museums and Cameron's Conservative Party's (now defunct) *Big Society* concept. The article demonstrated that in just fifteen years the social inclusion agenda had grown to encompass economic regeneration (Weinstein, 2012). The Museum of East Anglian Life in Stowmarket, Suffolk, is an example of how social inclusion evolved in this way. Often highlighted as leading institution in terms of good practice, the

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2   This webpage was not available by January 2014 as the Museums, Libraries, and Archives Council was closed in 2012.

museum runs a work-based learning programme for people who are in long term unemployment, and a successful social enterprise business which supplies floral displays for the town. The museum also disseminates this good practice and informs current academic debates on the role of museums by producing evaluative reports on its work (Museum of East Anglian Life, 2012). The approach to community engagement and social and economic development that is well established in museums has recently cascaded out to the wider heritage sector. Recent work by academics based at Newcastle University's Centre for Urban and Regional Development Studies has sought to explore how young people feel towards, and engage with, their local historic environment. This research was groundbreaking as in 2009 when a literature review was carried out for the *Sense of Place Social Capital and the Historic Environment* project it was discovered that "there was virtually no earlier work on the views of young people on their local environment" (Bradley et al, 2011:7). Their 2011 report, *Assessing the Importance and Value of Historic Buildings to Young People*, produced for English Heritage, stated that their research identified the importance of the historic environment to young people, and its power to instil a sense of pride and attachment to the local environment in this group. However, it also made an important correlation between poverty and reduced levels of engagement with the historic built environment in groups of young people (Bradley et al, 2011).

The debate around heritage skills and their use as a tool in sustainability is far less developed than that surrounding museums, and projects such as Peterborough Regional College's *Care and Repair* programme appeared to be rare at the time of writing this article. Discussions around the need for the reinvigoration of traditional heritage skills and building crafts rose to prominence with the 2004 report, *Crafts in English Countryside: Towards a Future*, edited by E.J.T Collins. This report was very much set in the rural context, as its title suggests, with little appreciation for the impact that the crafts and skills assessed in the report could

have on young people living in urban areas. However, the report did acknowledge that whilst the skills identified in the report were inextricably linked to the rural and agriculture, they were often located in the more populated areas associated with the rural such as villages, market towns, and even suburbia (Collins, (ed), 2004). The report assessed a range of heritage crafts and skills in danger of disappearing including heritage building crafts such as dry stone walling, along with the profiles of the types of people working in the sector. In 2004 people working in this sector were, surprisingly, from a middle class background and had often worked in other professions before becoming involved in heritage craft trades (Collins, (ed), 2004). The report did not identify or discuss any schemes involving disengaged young people with heritage crafts and skills. In 2002 the National Training Heritage Group (NHTG) was formed as a reaction to a recognised shortage of craftspeople specialising in heritage building skills. In 2005 the group commissioned a report entitled *The Skills Needs Analysis of the Built Heritage Sector* to inform its practice and training agenda (NHTG, 2005). In 2008 this report was reviewed and updated and the report commented on the perception of people that there was a lack of interest in traditional building skills by young people, that property owners were "sceptical both of the skills levels of younger recruits and of their willingness to work at the salaries that can be offered for this kind of employment" (NHTG, 2008:53), and that they were often unwilling to let young people work on their properties. These findings informed the forward plan of the organisation positively, with them agreeing to encourage engagement with the historic environment by young people "by increasing interactive demonstrations by contractors and craftspeople within schools, at skills events or as part of historic environment and construction sector education and outreach programmes" (NHTG, 2008:145), and by developing more links with formal education programmes, and vocational training such as apprenticeships, to meet employer needs through the NVQ level 3 Heritage Skills Qualification and the NVQ level 4 Senior Craftsperson Qualification (NHTG, 2008).

However, there was no clear provision in this report for using heritage as a tool for social and economic development, and whilst this might be considered as beyond the organisation's remit, it could also be argued that this is an area that should have been considered as the organisation discusses Further Education (FE) at length in its report, and inclusion has always been a key principle of FE. Arguably, this exclusion may reflect the demographic of those involved in heritage crafts and skills as identified by the *Crafts in the English Countryside* report (Collins, (ed), 2004).

It is clear from the limited material exploring traditional crafts and building techniques available at the time of writing this article that organisations did not fully appreciate the extent to which heritage skills might be used to engage and inspire young people and to build sustainable communities. It is likely that this occurred because the industry was clearly responding to a crisis linked to the survival of skills and economic stress and needed to move beyond this to be able to develop a more inclusive and innovative approach to education and engagement. There was clearly a need for appropriately qualified young people to move into the heritage building and craft skills sector, to replace an aging workforce (Collins, (ed), 2004), and whilst the NHTG were focussed on traditional and formal educational routes in acquiring this workforce, there was also an opportunity for the FE sector to develop their provision in this area, particularly considering non-traditional learners.

It is within the framework of using heritage to engage disaffected young people that in 2009 the *Care and Repair* project was developed by Alice Kershaw (Opportunity Peterborough) and Jane Hodges (Peterborough Regional College). The project also aimed to respond to the needs of the historic local environment in Peterborough and a local shortage in appropriately skilled craftspeople, whilst recognising the opportunity for innovation within the British heritage skills sector.

Introduction: Peterborough

Peterborough is a unitary authority area located in the East of England, with a compact urban centre in a predominantly rural area. In 2011 it was estimated that 173,000 people lived in the city, with 66% of the population of working age and 40% of the population under the age of 29 (Opportunity Peterborough, 2011).

The city has a history of human habitation stretching back over 5000 years, due to its location on a clay island surrounded by resource-rich fenland. There are over 1,000 listed buildings in the city, with a quarter of the 67 Grade I list entries located within the Medieval cathedral precincts in the city centre. Peterborough is not a homogenous city, and the villages and settlements that surround it vary greatly in character. The city has 29 Conservation Areas, predominantly located in rural areas with the exception of the city centre, a Conservation Area designated as *at risk* by English Heritage, the Central Park Conservation Area, and the Victorian New England railway cottages in the north of the city centre (English Heritage, 2011).

Despite its long history and important Medieval and Victorian buildings Peterborough is synonymous with the British government's post-war New Town rebuilding programme. The city was designated a New Town in 1968 and the Peterborough Development Corporation was established to build new townships, to attract businesses and industry to area, and to increase the size of the city (Bendixson, 1988). The result of this was that rather than traditional models of growth with gradual expansion from a historic core, the city experienced forced development across a wider area, creating a dispersed population of incomers without a flagship city centre. The New Town development transformed Peterborough from an urban centre that functioned more like a market town into a bustling modern city only fifty minutes away from London, but it also left the city with problems of both an

abstract and practical nature (Opportunity Peterborough, 2011). For example, the city's identity is unclear from both geographical and historical perspectives, with academics questioning if it is a Medieval cathedral city, a Victorian railway city, a twentieth century New Town, or indeed all three (Hunt, 2011).

Although Peterborough has a diverse business economy and remained relatively resilient to the effects of the macro-economic crisis, the city does face social and economic challenges. In 2011 it was recognised as the 90th most deprived local authority in the country out of a total of 354 authorities, with some areas within the top 5% most deprived wards in the country. These areas are located in the central urban areas of the city and were recorded by Opportunity Peterborough in 2011 as being affected by high rates of health deprivation, with life expectancy below the national average for men and women. There were also high levels of deficiency measured on the income and employment scales, whereas the least disadvantaged areas identified were largely in the rural areas which fall within the Unitary Authority Area. Peterborough is also a designated dispersal area and home to a significant number of asylum seeking children and families. Until recently, Peterborough's Gross Value Added indicator was relatively strong and above regional and national averages, however it did dip in 2011 (Opportunity Peterborough, 2011).

The skill levels of people living in Peterborough rose throughout the 2000s; however levels in the city were still below national and regional averages in 2012. The city had a higher than average claimant count for Job Seekers Allowance in the past, which highlighted a higher degree of unemployment than in other areas of the country, but by 2012 this had fallen as the economy moved into recovery, bucking the national trend (Bowyer, 2012). More severe than unemployment alone, perhaps, was the impact of the phenomenon of young people Not in Education, Employment or Training (NEET) in the city. Whilst NEET levels were in line with

regional and national averages, there were clusters of vulnerable young people concentrated in the more deprived areas of the city such as Dogsthorpe, Paston, Ravensthorpe, and Orton Longueville. These young people, particularly those aged 16 - 8, faced real challenges in accessing educational and training opportunities and entering the city's workforce (NHS, 2007).

It was within this complex geographical and social landscape that the *Care and Repair* project was conceived, with the aim to develop the skills of young people designated as NEET in the area as part of a programme to conserve and preserve Peterborough's built historic environment. The project began in 2009 with Alice Kershaw (Opportunity Peterborough) and Jane Hodges (Peterborough Regional College) working in partnership to bid for Big Lottery *Awards for All* funding in order to train young people in heritage building crafts whilst restoring and improving the environment in the Greater Peterborough Area. The original brief from Opportunity Peterborough anticipated four key outcomes; the use of heritage as a driver for traditional skills development, the conservation of derelict dry stone walls within conservation areas, raising awareness of the value of heritage within the local population, and the breaking down of identity related barriers between urban and rural communities (Opportunity Peterborough, 2011).

This article seeks to demonstrate that in just three years this project transformed the lives of local young people and contributed to the protection of the historic environment. This is achieved through an evaluative case study of the project, demonstrating how the project contributed to the city's sustainability between 2009 and 2012 by transforming the lives of those involved and contributing to the restoration and preservation of Peterborough's historic environment. Finally, reflections by the 2012 cohort involved in the project are provided to reaffirm the success of the project between 2009 and 2012. They are not interwoven into the text as they provide far more powerful testimonies when read individually, and

have had little editorial intervention apart from spelling and some grammar which is denoted by the used of brackets. The article concludes with the argument that heritage can be a powerful tool in transforming the lives and prospects of young people and can contribute to the sustainability of urban environments in Britain.

Case Study: The *Care and Repair* Dry Stone Walling Project

As part of the heritage regeneration programme established by Opportunity Peterborough, English Heritage and Peterborough City Council, a pilot dry stone walling project, called *Care and Repair* was devised by Alice Kershaw and Jane Hodges in 2009. It was planned that this project would be delivered through a partnership between local education provider Peterborough Regional College and not-for-profit economic development company Opportunity Peterborough, with initial funding from the Big Lottery *Awards for All* programme. The project aimed to provide on-site practical training in heritage skills from experts in the field, in primarily rural Conservation Area locations within the Peterborough Unitary Authority Area, targeting young people designated as NEET. It also aimed to create a sustainable future for the heritage sector in Peterborough by increasing the local skills base. This project also aimed to bring young people from the urban centre of Peterborough into contact with those living in the rural hinterland of the city (Opportunity Peterborough, 2009).

The need to focus on dry stone walling as a rural skill for development was informed by an important aspect of the area's built historic environment; the use of oolithic limestone as an urban and rural building material. There was also an existing survey -*The Ufford Wall Survey, 2009* - that identified the need for extensive repairs to traditional limestone stone boundary walls within the Unitary Authority Area (Ufford Parish Council, 2009). As Ufford sits in one of the 29 conservation areas within the authority

boundaries Ufford Parish Council identified the need to work in partnership with Peterborough City Council, English Heritage, and other bodies to assist in the repair of the walls using local, traditional, methods (Peterborough City Council, 2009). The target group for the project was determined by a number of city-wide strategies and issues. Peterborough City Council's 2008 Sustainable Community Strategy (available as a webpage) had cited "creating opportunities – tackling inequalities" as one of its key priority areas, along with improving skills and education in the city. Other objectives in the report included providing people with the skills needed to secure jobs locally, to foster a sense of pride in the city's diverse and distinctive culture, and to "pioneer a balance between rural and urban usage acknowledging that each shares issues which differ in scale and scope" (Peterborough City Council, 2008). Objectives identified for the city in the Local Area Action Plan also contributed to the decision to work with young people as it identified the need to provide this group of people with the skills needed to work in the locality and contribute to continued economic growth in the city (Peterborough City Council, 2008). The National Heritage Training Group report also identified a lack of traditional building skills in the East of England region (NHTG, 2008) and contemporary unemployment figures available from the Office of National Statistics stated that 6.8% of the total population in the Peterborough aged 16 - 65 were unemployed, and 17.1% were economically inactive in October 2009, demonstrating a need for training to help them enter employment (ONS, 2009 and Peterborough City Council, 2008) The project bid was therefore developed to address this need, as well as the social and educational needs of a large number of young people living in and around Peterborough.

It was decided that the project would work with young people between the ages of 16 and 19 designated NEET. The programme would use heritage and traditional building skills to engage the young people in learning that could lead to them progressing on

to college level courses in bricklaying, engineering, carpentry and other vocational qualifications. It was also decided it would aim to give these people the opportunity to undertake work experience in the rural hinterland that surrounds the urban city centre, which would enable them to build an emotional connection to areas of the city they might not live in or normally associate with. It was felt that the project should aim to instil a sense of pride in the young people involved and in city itself, and that they would be empowered by engaging in community work. Essentially the rural skills would be a conduit for personal growth and individual wellbeing as well as allowing young people to maximise their potential and increase their life chances. But the project would also aim to ensure the conservation and preservation of both traditional skills and Peterborough's historic environment for the future (Opportunity Peterborough, 2011).

Once the project had been approved by partners and awarded funding in February 2010 the first 15 trainees were recruited through the charity NACRO, Connexions, and Peterborough Regional College's existing links with external organisations such as the council's Youth Offending Services Team. In March 2010 the first cohort started the initial round of delivery. The project was delivered through a combination of practical skills-based training and academic classes in literacy. The training took place in or around Peterborough, including the village of Ufford and historical monument Wothorpe Towers. Alongside this, work was undertaken on the campus of Peterborough Regional College, in the precincts of Peterborough Cathedral and at Bedford Purlieus Nature Reserve in Rockingham Forest. This gave trainees the opportunity to develop an awareness of the different types of landscape character areas found within the Unitary Authority Area boundaries and gave them experience of a real working environment. During this part of the project they spent two days a week over an eight week period learning how to repair walls with experienced dry stone walling trainers, and attended literacy classes at Peterborough Regional

College on a regular basis. The group also participated in a range of other activities such as a traditional Willow weaving workshop, a capacity building training day at Ufford for Peterborough Regional College employees and partners to learn the basic aspects of dry stone walling, working with school groups visiting Bedford Purlieus Woods on the western outskirts of Peterborough, and demonstrating their skills at the 2010 Peterborough Heritage Festival; an event that attracted 10,000 visitors to the city centre (Vivacity, 2010).

The trainees' competency and skills development were assessed in a range of ways, both informally and formally. Informal assessment took place through the production of a display about their work, a presentation to the partners in the scheme (including the Opportunity Peterborough Board of Directors), a project record book, and a learning diary. Whilst these assessments were very different in nature they aimed to develop the trainees' ability to engage in reflection, their sense of responsibility, and their communication skills. In terms of formal assessment 7 of the 9 trainees took the LANTRA Level 1 Dry Stone Walling Test on 28 May 2010 and all 7 passed. The following week all 9 trainees undertook and passed their CSCS card test; a necessity for those wanting to work in the British construction industry. The two students who did not take the LANTRA test did complete the traditional skills course and were awarded a college certificate for achieving this (Opportunity Peterborough, 2011). One tangible assessment of performance was of course, the reconstructed dry stone walls.

By 2012 the original March 2010 cohort had been followed by a further 4 groups undertaking similar programmes of training. Recruitment continued through the routes described earlier, but short courses in dry stone walling also attracted young people to the project. The second group started the project in June 2010 with 12 trainees. Of these 12 trainees 10 completed the course and received a qualification. There were 2 students that did not complete

the course, but rather than this being due to disengagement it can be attributed to external factors; one found full-time work halfway through the course and the other left the area (Peterborough Regional College, 2010). By March 2011 8 of the trainees who had completed the course had progressed onto other courses at Peterborough Regional College, including Uniformed Services, Bricklaying, Construction, Carpentry and Joinery. One student progressed on to a full-time Princes Trust Diploma and at the time of writing was waiting to see if his application for an apprenticeship had been successful. The third cohort started in June 2011, whilst this group was not supported by Big Lottery funding the good practice in terms of teaching, learning, and assessment developed during the pilot was applied to this group. Of the 6 trainees that started this round of the project, 5 successfully completed it, and in September 2011 these 5 young people were engaged in full time education at Peterborough Regional College on Construction or Carpentry courses. One student did not complete the course, having left Peterborough because of family, drug and alcohol related problems (Peterborough Regional College, 2011).

The retention levels of 80% and above and the high achievement and progression rates clearly demonstrate that the project was successful in terms of empowering the trainees to further develop skills and achieve qualifications needed to work in the local construction industry, and thus contribute to economic recovery in Peterborough, and a sustainable future for the city. The project also resulted in the restoration and conservation of a key characteristic of the historic fabric of the city, with over 20 metres of wall repaired. However, this project had several aims that could not be measured through statistical analysis. The project had sought to aid participants in feeling a sense of pride in themselves and their city, had aimed to help them to develop personally, and had said it would contribute to the preservation of an important part of Peterborough's heritage by increasing an interest in it by young people. In order to capture this information, the trainees

needed to be asked about their feelings, attitudes, experiences and personal growth, and the comments examined. This was undertaken in February 2012 with the cohort on the programme at this time; several of whom also took part in shorter dry stone walling courses offered in 2011.

A True Measurement of Success? Reflections by Participants

The following reflections were captured on 22rd February 2012 at Peterborough Regional College during the level 1 literacy class which formed part of the *Care and Repair* project. The cohort that contributed to this work had a mixed range of ability in terms of English language, from English as a second language to the achievement of a grade B at G.C.S.E. English Language (Forde, 2012). The group knew that someone was coming to find out about their experiences on the course for a conference paper, but they were not prepared for the writing task in advance in order to capture their honest opinions. A brief discussion about the task was held and the paper was explained to students, along with the type of narrative that we were trying capture, and the potential outcomes such as the opportunity to contribute to academic discourse on heritage and education and the chance to share their experiences with a range of people. All the students in the class agreed to write down how they had come to be on the course, what they had learnt at college, how the course had changed them, and how it had informed their career choices.

The extracts provided are presented in the students' own words; the only editing that has taken place is the spelling and some grammatical corrections contained in brackets. They provide compelling evidence that whilst most of the students started the course with little understanding of what dry stone walling was and how it related to Peterborough's local heritage, they quickly learnt how to build dry stone walls and found a new appreciation

for the built environment. There is a great sense of pride in their work, themselves, and their local area, which is clear in all the contributions. This was also evident in the classroom discussion with Tom saying that he "would do this for the rest of my life if I could", Richard telling everyone that his screensaver on his mobile telephone was of one of the walls the group have worked on, and Phil having to be actively encouraged to put down his dry stone walling handbook to contribute to the reflective exercise. The extracts suggest a brighter future for these young people, the potential continuation of a traditional craft, and the opportunity for economic growth and social development in Peterborough. What is also clear from the reflections that these young people, labelled as NEET by the British Government and described as a problem to be tackled in policy documents (University of London, 2009), possess potential and enthusiasm that was not unlocked during their formative education, but has been awakened through their engagement with heritage.

Phil: "[I] started the course because a friend recommended it. At the start of the course [I] was not sure that I would enjoy it but when I started it turned out I found it interesting. [I] learnt a lot of things about the dry stone walling craft itself but also learnt things about heritage in general, its benefits and also how it impacts the environment and eco-system. [I] also learnt about other heritage skills. [I] have gained experience at working on site and the craft. [It] has also taken me to places that I would not have been for example John Clare[s] Cottage. [I] have a better attitude to heritage and the environment and my career plans have grown from just walling to other skills. [I] feel as though have more chance of getting a job in the art and also a better understanding of heritage. In the future I plan to work in areas such as heritage and the environment."

Jamie and Tom: "Tom and myself both joined the rural skills course for the same reason: to advance our skills in dry stone walling. To

gain knowledge and experience and achieve our level 1 and to and to put in our first steps towards our future careers."

Tom: "Jane came to a group of us at John Mansfield and explained what the course was about and it's a national heritage. I was interested in keeping it going because it is a rare and existing [interesting] thing to learn and know."

Jamie: "I got told about this course by a friend and my previous tutor Kirsty Stone. The course appealed to me as it is physical and I want to help revive a dying trade."

Tom: "I find being out in the country and being around different parts of history very interesting and exciting because it is an opportunity that don't always come around. Once you get into it, it really makes you feel different. When I'm home all you can think about is limestone which is what you use to build the wall, and all you want to do is build, build, build."

Jamie: "I enjoy dry stone walling. It gives me a great sense of achievement and I truly feel proud of what I'm doing. I find building the wall quite relaxing and [it] eases my mind. I would really like the opportunity to renovate broken walls in the countryside to help rebuild parts of our British history. I want to further and widen my skills next year if there is a more advanced course."

Jamie and Tom: "We both now feel this course has changed our way of thinking. Compared to school days both our lives have improved. We have also had a chance to meet a lot of interesting people and being out in the country all day real[ly] gives you the chance to talk."

Richard: "Because I enjoy building walls and it is carrying on with a very old skills that helps farmers and the environment. I was at another college and didn't know what it was. Jane told me and

I signed up. I felt like I wasn't going to like it but I stuck with it and now I do. Practical work, team work, pride."

Luke: "I'm on this course because I went to Peterborough College one night and found out about this course. I enjoy this course because I get to do dry stone walling and I get to fix bikes and do bike maintenance. I'm coming here so that I can get my level one certificate and I can go on to get a job in the future. I get a sense of achievement when I know that the work is done."

Conclusion

This article has attempted to demonstrate that engagement with heritage by educational organisations is an effective tool in transforming the lives of young people and developing sustainable futures for England's urban areas. Whilst using heritage to engage excluded groups, including young people, for the benefit of local communities and environments is well established within the museums sector in Britain, it is clear that the heritage craft and building sector has not yet fully realised the potential of heritage to empower and educate. The *Care and Repair* project was clearly an innovation in the positive engagement of young people labelled NEET in Peterborough, and in the preservation of an important part of local heritage. It is overwhelmingly clear that in this case the young people developed specialist skills that they used to improve the local environment, and transferrable skills they can use in the workplace in the future. But perhaps more importantly they discovered a sense of pride in themselves and their city, the confidence to progress onto other courses, and they found something they could be passionate about. The empathy, understanding, and ambition stimulated in these young people through engagement with their local heritage means that Peterborough has a brighter, more sustainable future.

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Jennie Henley, Graça Mota & Mary L. Cohen

MUSICAL DEVELOPMENT AND POSITIVE IDENTITY CHANGE WITHIN CRIMINAL JUSTICE SETTINGS

Abstract

Drawing on three research projects undertaken in the UK, the US and Portugal, this chapter presents evidence that considers the relationships between music-making and development of both musical and positive learning identities, and in turn how music-making contributes to the rehabilitation of people in criminal justice settings.. First and foremost, the interventions discussed provide musical experiences and opportunities for people within specific contexts who might not otherwise have access to arts education, so that they can explore their own musicianship. However, in light of recent work in criminology concerning the change processes that lead to desistance from crime (Weaver & McNeill, 2010), we also consider how personal and social development occur within musical learning, and explore the links between musical development and positive identity change. Within this, the role of creative work in inspiring ownership, confidence, and renewed self- perception will be discussed in relation to developing personal attributes and individual agency. We explore how preparing and performing contributes to the development of social skills. Finally, we suggest that there is a case to be made for providing musical activities within criminal justice settings that foster musical development as well as support positive identity change.

(Good Vibrations photo: GDA/Ed Moss)

MUSIC WITHIN CRIMINAL JUSTICE SETTINGS

Recent years have seen a rise in musical activities within criminal justice settings. A wide range of opportunities are provided, most recently including choral programs (i.e., Cohen, 2012; Cohen & Silverman, 2013), orchestral activities (Warfield, 2010), Javanese gamelan projects (Henley et al., 2012), Popular music-making and song-writing (Barrett & Baker, 2012), musical theatre (Palidofsky, 2010) and improvisation based programs using a range of voice, body-percussion and instruments (Mota, 2012). Many of these musical activities are aimed at achieving both artistic and musical outcomes as well as being embedded within therapeutic and rehabilitative regimes. Research has indicated multiple benefits from participating in ensemble and individual musical tuition within different educational contexts, and there is a growing body of evidence of how these manifest within juvenile justice settings and adult male and female prison contexts. For example, a rise in confidence and self-esteem as well as the ability to cope with anxiety and stress was reported after participation in Javanese gamelan projects in the UK (Caulfield, Wilson & Wilkinson, 2010).

Research suggests choral singing with incarcerated females in Israel leads to increased social cohesion (Silber, 2005) and performance opportunities in Portugal have given rise to renewed relationships with social contexts outside of the immediate environment (Mota, 2012). Public performances in Alaska have provided a connectedness with the outside world, contributing to rehabilitation and re-entry into society (Warfield, 2010). Anderson & Overy (2010) report that participation in musical activities seems to increase engagement in other educational activities for incarcerated Scottish youth after the music project has ended. An Australian study of popular music-making and song-writing in a Juvenile Justice centre reported that these activities contribute to the development of a 'learning identity' in addition to generating musical and extra-musical learning outcomes (Barrett & Baker, 2012). This growing evidence base suggests that musical activities contribute to a regeneration of a 'learning self' for people in detention as well as fostering artistic and musical development.

MUSICAL PROGRAMMING IN UK PRISONS

In 2003 the UK government published its delivery plan for prison education 2003-2006 based on the following vision statement.

Our vision is that offenders according to need should have access to education and training both in prisons and in the community, which enables them to gain the skills and qualifications they need to hold down a job and have a positive role in society, and that the content and quality of learning programs in prisons, and the qualifications to which these lead, are the same as comparable provision in the community. (DfES/PLSU, 2003, p. 2)

Acknowledging that rehabilitating and preparing incarcerated populations to re-enter society is "*critical in providing them with an alternative to crime*" (p. 3), the delivery plan outlined the challenges of helping those described as the hardest to reach in the UK population. The delivery plan is based on partnerships with education providers, ensuring equality and diversity in provision and improving the quality of education within criminal justice contexts. In 2014 the vision statement published on the National Offender Management Service website (www.justice.gov.uk) upholds this commitment to education as an opportunity to change, and a way forward towards employment. In the UK, music is a compulsory National Curriculum subject within mainstream schools up to the age of 14, contributing to a curriculum that *"provides pupils with an introduction to the essential knowledge that they need to be educated citizens"* (DfE, 2013, p. 6). Although prison regimes also aspire to provide people with education and training in order to become educated citizens, music is not compulsory within prison education. Furthermore, in a survey of UK prisoners' views on their education programs *"music was the course most desired, and least provided. Prisoners praised the music courses they had had at other prisons, and longed to have another chance."* (Prison Reform Trust, 2003, p. 30).

Since 2003 there has been an increase in musical activities in UK prisons. An evidence library hosted by Arts Alliance[1] currently holds 82 evaluation reports involving 29 different arts organisations and 30 different academic institutions (www.artsevidence.org). Of these 82 evaluation reports, 21 are of specifically music-based programs. These programs are varied, including Javanese gamelan, musical theatre, songwriting and AfroReggae amongst others.

MUSICAL PROGRAMMING IN US PRISONS

According to the International Center for Prison Studies (www.prisonstudies.org/sites/prisonstudies.org/files/resources/downloads/wppl_10.pdf), in 2013 10.2 million people were

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1   Arts Alliance is a national body within the UK promoting arts in criminal justice contexts (www.artalliance.org.uk)

incarcerated in penal institutions across the globe. In comparison to other countries, the US prison system incarcerates more people than any other country at a rate of 716 people per 100,000. The rise to incarceration through the 1980s was exacerbated by reductions in services for people with mental illness, a shift toward incarcerating youth as adults, and the inhumane increase of supermax facilities. Positive change, even if incremental, seems to be on the horizon for the US as the prison incarceration numbers (not including people incarcerated in jails) have decreased between 2010 and 2012, and Attorney General Eric Holder has announced efforts toward drug sentencing reform and restoring voting rights to formerly incarcerated people.

Because of the extreme number of prisons within the US, an exhaustive search of music programs occurring in facilities has not been completed since the rise to mass incarceration. However, steady efforts have been made to gain a more thorough understanding of types and examples music programs in US prisons. Efforts have focused on non-religious-based musical offerings facilitated by outside volunteers within prison contexts. With that in mind, a brief summary of music programs in US prison contexts include choral programs, guitar instruction, youth programming including musical theatre, and non-profit arts organizations that offer a variety of musical activities including performances and workshops.

MUSICAL PROGRAMMING IN PORTUGUESE PRISONS

In Portugal, on the 31st December 2013 the number of imprisoned population reached 14,133, with an overcrowding rate of 16%, i.e. over 1966 places more than the housing capacities of the institutions. From these, only 843 were women (sol.sapo.pt/inicio/Sociedade/Interior.aspx?content_id=97167) revealing a steady decreasing tendency in what concerns women's imprisonment. Although the 1979 Law regulates educational programs in Portuguese prisons,

Music Education is more or less left to chance, teachers' availability and administrative decisions. Conversely, volunteer work more than doubled in recent years, with "development of cultural and artistic activities" coming in second place (www.dn.pt/inicio/portugal/interior.aspx?content_id=2437263&page=-1). From these, the most significant part is promoted by the educational services of concert halls and museums, together with the contribution of alternative theatre and dance projects and post-graduate individual projects. For the moment there is no systematic account of musical programs running in Portuguese prisons.

Anderson (2011) argues that conflicting views of the purpose of prison education have shaped the way that prison education programs are delivered. Furthermore, research and evaluation of music programs have emulated this conflict. This being the case, there is a need to bring together the growing evidence base of the impact that music programs have on both musical development and personal identity change so as to demonstrate how they can support pathways into employment and ultimately enable people to make positive contributions to society.

RESEARCH IN UK, US, AND PORTUGUESE PRISON CONTEXTS

This chapter brings together three research projects carried out in the UK, the US and Portugal. The UK-based project comprised a week long Javanese Gamelan program within a Young Offenders Institution. The program was delivered by the charity Good Vibrations (www.good-vibrations.org.uk). The aim of a Good Vibrations program is to provide opportunities for artistic expression through music-making, providing opportunities for hard to reach people to develop their life and work skills. The focus of the program is on learning traditional Javanese pieces alongside creative work involving improvisation and composition. Often Good Vibrations programs include elements of Javanese dance, puppetry and song,

and participants have the opportunity to explore wider Javanese culture. Previous evaluations of Good Vibrations programs have found that participation in a program can lead to positive change (Caulfield, Wilson & Wilkinson, 2010; Wilson, Caulfield & Atherton, 2008). Highlighting the therapeutic benefits of the program as a catalyst for change, evaluation reports have also demonstrated how participation had empowered individuals who sought out further educational opportunities after the program had ended (Wilson & Logan, 2006) and had taken on more responsibility as a result of the program (Caulfield, Wilson & Wilkinson, 2010). Moreover, research has suggested that the processes leading to this reported positive change are a direct result of participation in social music-making (Henley *et al*., 2012). Therefore the aim of the current research project was to understand the musical learning processes within a Good Vibrations program and how they contributed to this reported positive change.

In order to gain an insight into how the Good Vibrations program worked and enabled musical learning and social development, a qualitative methodology was adopted. The researcher carried out a systematic participant observation study where she embedded herself within the program taking on the role of a support tutor. The participant observation study was complemented by follow up semi-structured interviews six weeks after the project ended. Program participants (referred to as students) were aware of this dual role as researcher and tutor and the researcher was able to build a relationship with the participants that allowed an insight into the complexities of the musical and social interactions within the project. Furthermore, becoming part of the program enabled the researcher to integrate observations made *of* others with experience *with* others, thus providing a deep understanding of the program through experience rather than reporting from a purely observationalist perspective (Labaree, 2002).

The Oakdale Community Choir, comprised of an equal number of medium security incarcerated men (inside singers) and women and men from the community (outside singers), began in 2009 in Iowa located in the Midwestern United States. In addition to rehearsing and performing inside the prison, the group also incorporates reflective writing and songwriting components. At the conclusion of each concert season (two seasons per year), the group performs for an incarcerated audience and for an audience of approved outside guests. These guests include family members and friends of choir members, individuals interested in volunteering at the prison, employers who might reframe their thinking about hiring formerly incarcerated people, victims who are comfortable coming into the prison for concerts, people from the University of Iowa community including students, faculty, and administrators, and others curious about the program. Concert CDs are sent to approved friends and family members of the inside singers.

Quite often, original songs produced and performed at the concerts are heartfelt expressions of love for inside singers' family members. For example, one season an inside singer wrote a song for his new born daughter whom he had not seen yet. Another man who had not seen his family for 10 years wrote a song titled "My Love Always" asking for forgiveness and expressing his love for his family. One man reflected on the look his mother gave him in the courtroom when he was sentenced to prison and wrote "In My Mother's Eyes" expressing his sorrow for hurting his mother, and pleaing for her love and support. Catherine Wilson (2013) researched the songwriting component of this choir, noting how songwriting involves a certain amount of psychological risk for the songwriters. Wilson reported that songwriting provided a means for a personally expressive outlet for incarcerated men to convey a wide range of emotions including indifference, wonder, desperation, joy, love, love gone wrong, regret for the past, coping, and sadness. For example, men wrote about their family members they have been separated from. One man wrote a song for his infant daughter that he never met, another wrote about his five

children he had not seen in ten years, another wrote about how is great grandmother is watching over him after her death.

In 2009 the educational service of *Casa da Música* (CM), the main concert hall in Porto, Portugal, started the program *Casa vai a Casa.* The program was aimed at communities that cannot attend the activities offered by its regular programming. The name of this program metaphorically plays with the word *Casa* that in the Portuguese language, according to the context, means either house or home. According to the nature of the visited institutions, the educational service promotes workshops with populations that have no access or limited access to a musical experience, including those in women's and men's prisons. This study takes place in a women's prison in the context of a research protocol between CM and the Research Centre in Psychology of Music and Music Education (CIPEM) from the College of Education of the Polytechnic Institute. Borrowing a theoretical background from music psychology and educational research and within a qualitative research design that takes a feminist standpoint, data gathering involves participant observation, individual and focus groups interviews, life stories, and field notes. It questions to what extent the concepts of resilience and thriving through adversity may be understood while taking into account the main targets of the CM's program: social inclusion, sense of community, and promotion of self-esteem. The object of the research was not to study the prison itself as an institution, but the impressions, memories, emotions, and meanings attributed by the imprisoned women to their participation in the music workshops and concerts. However, recognizing the role of the institution in the women's lives was part of the effort to understand and interpret the discourses that were produced during and after the music workshops and concerts. Therefore, to discover part of what has been produced in the domain of criminology studies in general and women's criminology studies in particular, both internationally and in Portugal (Carlen & Worral, 2004; Carlen, 2007; Cunha, 2005; Foucault, 1977; Matos

& Machado, 2007; Torres & Gomes, 2002; Wacquant, 2003; Wacquant, 2009) represented an enrichment that is shedding light and helping weave the reports and discussion of the collected data. So far, the research addresses the workshops that took place in April/May 2011 over a period of three weekends culminating in a presentation for the families of the involved women's prisoners, and between January and May 2013, leading to a major concert in CM in the context of the 100 years celebration of Stravinsky's *Rite of Spring*. Ethical issues are crucial in this research. Concerned with giving voice to the people involved, the research approach acknowledges how participant lives are singular and fragile and is aware and sensitive to the potential for exposure to have a negative outcome. Considerations of people's time, privacy, and safety are fundamental ethical concerns that inform the research relationships.

These research projects share the aim of providing musical learning opportunities for hard to reach populations, attempting to understand the processes that contribute to musical, personal and social development. The discussion below presents themes arising from each research project demonstrating their respective contributions to exploration of musicianship, personal development and social development.

EXPLORATION OF MUSICIANSHIP

One of the common features of the three music programs is the opportunity to explore participants' musicianship. The research suggests that this musical exploration has resulted in musical development, particularly in terms of increased musical expression, ensemble and choral skills, compositional and improvisation skills, and performance skills.

BUILDING AN UNDERSTANDING OF MELODY AND TEXTURE

The pedagogy underpinning the Javanese gamelan program supported a developing understanding of how melody and texture function alongside an increasing control of pulse, rhythm, and dynamics. The program was structured so that the opening activities allowed the students to explore the instruments and the sonic environment, acclimatising themselves to the sonic landscape. As the week progressed, the facilitator began to move the students' understanding of the individual pitches forward into an understanding of how melody functions. Participants learned about melody by breaking down the process of performing a traditional piece, i.e. everyone learnt the 'tune', then the structural instruments learnt their 'tune', and then the piece was put together through building up each layer at a time.

This process allowed the students to engage in different levels of understanding. At first, all students were focused on their individual melody by learning the sequence of pitches. They found different ways of doing this including using numbers representing different pitches given by the facilitator, following mallet patterns either by watching the pattern of the support tutor or by the facilitator deliberately showing them the pattern, and singing the tunes simultaneously to playing them. By concentrating on the shape of the melody in terms of the rise and falls of pitch, the students were able to learn, memorise, and to some extent internalise the melody. This internalization of the melody could be seen through the fluidity of movement in the students playing; moving from disjointed movements when students were focusing on individual pitches and working out where to go next, to a more fluid movement when the direction of the melody was understood.

Once this fluidity in melody had been accomplished, students were then able to look beyond their own melody to see and hear how the different elements of the piece contributed to the melody. A good

example of this was in observing how one student gave advice to another student who struggled to put his structural part in the right place. The melody was constructed of four-note phrases. Each four-note phrase (gåtrå) ended with a note from the kempul or kenong, the kempul and kenong alternating between gåtrås. The advising student was playing the saron (tune part) and was seated between the kenongs and kempuls. He had mastered his melody and was listening to the other parts around him. He noticed that the student on the kenong was finding it difficult to place his note (occurring once every eight 'tune' notes) and he stopped what he was playing, told the kenong player to listen to the melody being played by the support tutor and then pointed out the sequence of kempul and kenong to him in relation to this melody. Once the kenong player understood this, the advising student returned to playing the melody loudly to help the other student decipher the sequence. This student had internalised his melody enough to work out where the other parts fitted in and then conveyed his understanding of the melody to another student, suggesting an understanding of the textural patterns within the music.

Throughout the week there were opportunities to build on this understanding of melody and the facilitator was keen to allow students to move onto progressively more complex parts. However, the facilitator was sensitive to the need for students to become very familiar with their own part before adding an additional layer into the mix.

Alongside this developing understanding of melody and texture, the ability to control pulse, rhythm, and dynamics emerged as a result of the program activities. One example can be seen through an *imbal* exercise. This activity required students to work in pairs and create a four-note ostinato, each student playing alternating notes. This exercise enabled students to engage with pulse as well as deepening their sense of melody and texture. Through a process of experimenting with the *imbal*, performing to each other and

listening to each other's work, the students were able to make the connections between their own part and their partner's part. The overall effect of the ostinato could be heard and the understanding of how pulse operates within gamelan music, and the need to control this, was consolidated through a discussion.

It is useful to note here that formative assessment underpinned the learning throughout the week. Formative assessment occurred through discussion, questioning (either directly 'did you find that easy/hard?' or through elicitation) and also the use of a digital audio recorder. Not only did this enable the facilitator to give appropriate support to those who needed it and provide challenge for the students who would thrive on it, it gave the students instant feedback and an opportunity for self- and peer-assessment.

CHORAL SINGING

Two unique components of choral singing compared to other types of musical learning are the word factor: texts are integral parts of choral singing; and the somatic factor: the musical agent and instrument are one in the same (Cohen, 2007a, pp. 17-23). Cohen (2007a) formulated a theory of interactional choral pedagogy in prison contexts based on Christopher Small's concept of musicking. As research in this area is still nascent, the underlying principle that measurable growth in desired personal and social behaviours can occur with appropriate musical facilitation, needs more testing. Nevertheless, research indicates examples of personal and social growth within choral singing contexts in prisons, including some outcomes that may not be considered desirable. In a combined volunteer-inmate choir, resulting phenomena of rehearsing and performing together generated five categories: (a) social connections, (b) joy, (c) increased feelings of self-worth, (d) frustration, and (e) sadness (Cohen, 2007b, pp. 66-68). With respect to social connections, an inmate reported that he is usually isolated, but after joining the choir, he spent most of his time interacting with others. Many inmates reported momentarily releases from stress. One incarcerated singer reported, "Although I am here physically, my spirit is let go through song" (Cohen, 2007b, p. 66). After seeing audiences give standing ovations at the end of concerts, the inmate singers reported strong feelings of accomplishment and positive self-worth. Concurrently, frustration was part of both volunteers' and inmates' experiences. Volunteers were frustrated with the bureaucracy of the prison system, passing through prison security, and hearing some inmates sing under pitch during concerts. Inmates described frustration with other inmates who came to practice late, did not learn material well, and who complained about the amount of work with the choir. Volunteers reported feelings of sadness for the prison situation in general, and empathized with inmates who were living apart from their families.

CREATIVE MUSIC-MAKING

Both intervention processes in the Portuguese project have been prepared including the four modules of the Recreational Music Program (RMP) promoted by *Casa da Música* (CM) since 2005. These modules are targeted to a group of young music-makers and practitioners that work usually under the leadership of two project leaders from the UK, in order to get an "effective experience of working with diverse communities either through the production of a musical performance or through the promotion of new groups involving original musical discourses" (taken from the advertising flyer of CM, October 2011). The researcher is involved in all activities and tends to participate in the final presentations and concerts.

At the beginning of each session everybody joins in a big circle, for body percussion, creative singing, shouting and speaking; the aim is to arrive at a better connection among all participants. There is time for small group work to create different patterns that will be

later explored in the large group, at first with no concrete purpose, later on coming towards materials to be explored in the context of the final performance (small presentation or formal concert). The project leaders tend to suggest that several activities be linked to the women's life situations, which is immediately grasped by them as an opportunity to bring out personal feelings and modes of sharing. Taking different vocal and instrumental explorations, the final work begins to emerge as a result of everyone's input. The role of the project leaders and of the young musicians is paramount in shaping the final product as something coherent and meaningful, albeit in different ways, for each participant.

Performance is a vital component of each of the projects. As with the Portuguese and US programs, the UK program also leads to a performance. This performance is recorded and a professional CD is made and sent to the students. The performance has been found to give a focal point for students to work towards, and program evaluations have demonstrated the key role that the performance plays in enabling students to realise what they have achieved during the program week (Henley *et al.*, 2012). Also, the CD has been reported by former students to give them a focus to help sustain the benefits felt during the program week after the program had ended (Caulfield, Wilson & Wilkinson, 2010). The current UK research project found that the performance gave students a concrete event that catalysed their achievements, and instilled a sense of ownership of the music created and pride in the performance. Moreover, reflection time afterwards provided students with the opportunity to identify the personal development that occurred as a result of their musical explorations (Henley, in press).

PERSONAL DEVELOPMENT

In the last forty years, theoretical understandings have developed with respect to the process of rehabilitation of those in criminal justice contexts. Current thinking now centres around the desistance paradigm; that is, education and interventions within criminal justice contexts should aim at engaging people in developing attributes that contribute to desistance from crime (Maruna, 2000). Moreover, desistance from crime, or reducing re-offending should also address the re-socialisation of offenders, and developing interventions that work to do so should be the focus of rehabilitation (McNeill, 2004). Alongside developing theoretical understandings of the process of desistance, there is a growing body of empirical evidence supporting effective interventions in criminal justice systems (Farrall & Maruna, 2004). Within this, a body of research is emerging focussing specifically on arts interventions and their potential for supporting transformative processes (Clennon, 2013; McNeill *et al.*, 2011; Tett *et al*., 2012). Acknowledging the role that learning plays in identity change, McNeill *et al*. (2011) drew together research on arts interventions within criminal justice settings and desistance theory, demonstrating that successful interventions foster the development of attributes related to both personal development and social development. Furthermore, Eric Clarke's approach to musical consciousness and Tia DeNora's pragmatic understanding of music's role in consciousness appear to be seminal for the understanding of the importance of music activities for incarcerated people. Clarke's concern with the primary consciousness of music, "the kind of consciousness that is associated with immediate perceptual engagement with music, rather than with imagining, remembering, or reflecting upon music" (Clarke, 2011, p. 195), leads to the suggestion that "music has the capacity to convey, extend, express, and transform human subjectivity, and in doing so it becomes for many people one of the most richly fulfilling and psychologically important domains of their subjective and intersubjective experience" (p. 209). As for DeNora, the topic is presented in a mental health context, considering "consciousness as a medium for social relation, regulation, and self-presentation" (DeNora, 2011, pp. 309-310). It is an ecological model involving a *performative*, and *relational* understanding of

health "which in turn understands health as *afforded* by ecological settings and materials" (p. 310).

MOTIVATION AND GRATITUDE

Research and current prison choir practices indicate that singing in a choir while incarcerated enhances participants' feelings of motivation. One singer wrote, "I've made some mistakes that aren't fixable, but I can learn from the wonderful opportunity to be part of something positive" (Gromko & Cohen, 2011, p. 111). Such positive feelings have inspired and motivated incarcerated choir members to participate in other educational programming within the prison. A number of men in the Oakdale Community Choir have participated in Alternatives to Violence weekend workshops, writing workshops, and parenting class after they joined the prison choir. An incarcerated man from a different choir reported that his participation in choir motivated him to interact with people who are not addicts: "You have made me see there are wonderful people out there other than druggies. That will be the kind of people I want in my life from here on out" (Cohen, 2009, p. 58). Another, from still a different prison choir, announced that he had a new leisure skill to do rather than abusing substances (Cohen, 2007, p. 68).

After the Oakdale Choir had been established for two years, incarcerated men in this facility formally expressed their appreciation for volunteers. They cooperated with prison administration to organize an annual volunteer appreciation night where they set up tables in the gym with informational materials about other volunteer activities in the prison, serve refreshments, and award certificates to volunteers.

DETERMINATION TOWARD ACHIEVEMENT

The essence of Self-Determination Theory (Reeve, Deci & Ryan, 2004) is that a person strives to be autonomous and competent through interaction with their environment; the motivation being intrinsic as a kind of competition with oneself in order to achieve something rather than coming from external sources. Determination toward achievement was clearly seen within the Javanese Gamelan program. The students had never seen a gamelan before and for some, the way the instruments were played and the sound of the gamelan provided difficulties:

> *It was quite frustrating. Sitting on the floor all the time, you need chairs. It was uncomfortable. And I had a headache.* (reported six weeks after the program)

For others, the music itself was removed from their own musical experiences:

> *I'm not really into this sort of thing. I'm into bassline. I've given it a good go and I might get to like it. I might get better and better. At least I'm being honest.* (reported mid-way through the program week)

However, these two students provide interesting examples of the strength of motivation and self-determination shown during the program.

The first student above constantly reported having a headache yet along with a number of students, he found that he was able to sleep well during the program week. The effect that insomnia has on the mental health of prisoners has been well documented (Elger, 2009) and internal Good Vibrations evaluations consistently report that students have been able to sleep well during a program week. So, whereas the above student found the playing environment difficult, the benefits that he gained in terms of being able to sleep gave him the self-determination he needed to complete the program.

That was the most [important] thing. I'd actually done something that I didn't think I'd do. I got out of bed to play these. (reported six weeks after the program ended)

The second student above was adamant throughout the program that he did not like the music.

I don't like the music, I don't see the point. I never thought, dreamt of doing something like that. It don't sound good to me. (reported during the first half of the program week)

He found aspects of the program challenging and became very frustrated when he was not able to maintain a drum pattern, to the point where he asserted that he would not perform at the end of the week. However, he continued with the program, and he did perform. Six weeks after the program he still maintained that he did not like the music, although he became very animated when talking about how he could use the instruments to amplify a bassline beat and have a wash of sound from the gamelan over the top. Immediately after the program he was able to reflect on how the program had helped him on a personal level.

I normally spend 23 hours on the wing. I don't come out, I get very stressed. This has helped because I've been doing something constructive - I've been learning new skills and about a new culture; it's helped me keep my stress levels down. (reported at the end of the program week)

Moreover, six weeks after he was able to articulate his reasons for continuing with the program even though he claimed not to like the music:

If I don't stick to it now, it makes me think I can't stick [to a job] when I go out ... I want to go the right way about it this time.

So I know I can stick at it when I go out. I really want to go out and get a job. (reported six weeks after the program ended)

An example of a third student demonstrates how this combination of being able to sleep and being determined to complete the project week had an impact after the program ended. This student had admitted that he had only signed up for the program in order to get out of doing his work duties that week. However, as the program progressed his motivation to be part of the program increased, and he was very clear about what he took away from the experience.

I am able to listen a lot more. What other people are saying, that was something that I struggled with before. I used to be 'I don't care, I'm here for one person and one person only'. You can't be like that. In order to get anywhere in this world you've got to listen. Good Vibrations taught me that. It made me appreciate life a lot more. I get up in the morning now and just sit in silence for a minute and listen. Listen to the birds and the keys and everything around me. I sit on my bed with a fag and a coffee and just listen. I don't switch the TV on any more. I used to sleep with the TV on, I don't do that now. I'm from the city, there's lights and sounds all the time through the night. I'm not used to silence so I had to have the TV on to go to sleep. Now, I don't do that. I've learnt to be myself and to listen more. (reported six weeks after the program ended)

SOCIAL DEVELOPMENT

This developing awareness of the importance of listening to others was also found to be fundamental in social development. The data suggest that relationships with peers developed as a result of the musical communication experienced during the programs. Moreover, there are suggestions that these programs also foster the development of relationships with the wider community.

RELATIONSHIPS WITH PEERS

Experiencing the way the Javanese gamelan students, facilitator and support tutor interacted through both the music and the discussions during the program provided an insight into the way both the music and the structured discussion modelled positive peer relationships. The musical focus on melody and texture, and the way Javanese gamelan music naturally centres on the individual parts combining to make an over-arching melody, known as *lagu batin* or inner melody, requires students to listen and communicate musically in order for the music to work. This means a high level of co-operation. What is interesting is that as the music provided the medium for co-operation, and this musical co-operation was not confrontational in a verbal way, students found that they could engage with their peers in a new way.

> There were these moments when playing, when everyone stopped looking and just listened and just played. It fitted together. (reported during a discussion towards the end of the program week)

Moreover, removing the need for verbal interaction during the music-making produced an environment where people with personal histories did not need to confront these in order to work together. In fact, one student actively resisted confrontation during the program:

> There were people on that course that I couldn't stand. They knew I didn't like them. I avoided putting myself into a situation that could get me into trouble. I'd not do that on other courses. (reported six weeks after the program ended)

This musical communication was in some way scaffolded by the free improvisation framework used from the beginning of the week. The facilitator uses a framework based on lead-follow-observe-

oppose as a way of allowing students to experiment freely but maintain a sense of ensemble through constructive listening and action; students either led, followed or opposed with their musical contributions to the group improvisation, and they were encouraged to take some time to observe the music that emerged as a result. As the week progressed it became evident that this framework was also being used in discussions. Consequently, by the end of the week the students were able to engage in constructive discussion knowing that it was safe to disagree without the risk of confrontation. It was this constructive discussion that allowed the students to form professional working relationships with their peers and make joint decisions about their performance, giving them a sense of working together:

> Even though a lot of us didn't know each other, we were working together. [I listened to other people more]. Prisoners rarely do. You just shout a lot in here, that's what you do. It built a real sense of cooperation. Again, we worked together and pulled the performance off. (reported six weeks after the program ended)

This positive outcome needs to be taken with caution and it would be naive to think that students would be able to maintain these professional relationships without the scaffolding of either the facilitator or the music after the program ended. However, what can be seen from the research findings is that the program may have provided the context to reopen a channel that students previously had not found in their environment.

> I've listened a lot more. For a while in prison I've not listened to people. This [Good Vibrations] has reopened that channel. It's only looking back now that I see that. It's one of those things, it may not seem significant at the time, but you take something with you. For me, it was cooperating with each other, which means listening. (reported six weeks after the program)

RE-ENGAGING WITH SOCIETY

Within the Portuguese research, one of the most recurrently referred issues is the opportunity to be recognised even if it happens in one sole moment, in that concert in CM. This may be understood in the sense of the development of "an account of recognition that can accommodate the full complexity of social identities, instead of one that promotes reification and separatism (Frase, 2000, p. 109).

> *With this project that took us to CM the most rewarding thing was to have my son in the audience. And have people's recognition and applause that what we were doing had a value.* (Reported 10 months later)

In the US program, the option for inmates to rehearse with outside volunteers on a weekly basis provides regular opportunities for them to re-engage with society. This engagement is unique in that the two groups are working side by side as equals; the outside volunteer singers are part of the choir where the power dynamics between the two groups do not exist as the power dynamics between prison staff and inmates. It was a process for the two groups to feel like equals. Prior to the first rehearsal of the Oakdale Community Choir in Iowa, both groups of singers were nervous and not sure what to expect. One outside singer wrote, "I expected them to be in shackles and not interested in singing. I quickly learned that they were human beings, had feelings, and wanted to sing" (Cohen, 2012, p. 51). Inside singers also were concerned and uncertain what to expect prior to the first rehearsal: "Would they be afraid of me, since I'm an inmate?

. . . As we walked about and talked to each other, I knew at that moment I would be accepted graciously" (Gromko & Cohen, 2011, p. 111). This choir's grounding framework, an African concept, "Ubuntu," means, "a person is a person through other people." It is closely aligned with

aspects of Christopher Small's (1996) concept of musicking: who we are is rooted in how we relate to other people. Inmates live isolated from society at large, and they need opportunities to interact with non-inmates in positive ways. Choirs provide such opportunities, affording a positive sense of self: "I've learned through our practices and meeting people from the outside world that we are human and that is a very strong self-esteem builder" (Gromko & Cohen, 2011, p. 111).

ACCESS TO OPPORTUNITIES FOR MUSICAL DEVELO-PMENT

The impact that access to opportunities for musical development had on the individuals within the music programs is evident. The effects include relief from stress, development of self-confidence, and new meaning and perspectives:

UK project:

> *Yes, that week I wasn't stressed at all, which is rare in here. I stress about everything. I'm stressed all the time.*
>
> *It's one of the best spent weeks I've had since I've been in this jail. The jail doesn't do enough things that lift you up or build your confidence. It's lifted me out of somewhere, not a very nice place that I was in.*
>
> *It was an incredible break from such a horror - being trapped in here with no way of moving on. It lifts you up and gives you perspective.*
>
> *Something better than the day to day. Something more meaningful than the day to day.*

Portuguese project:

> *These are a real moments of happiness. I am happy to be able to tell my son and daughter that even here I have real moments of happiness.*

Here, everybody has the same type of thoughts. But when we come in these projects we forget everything, we fly away, we are just here.

US project:

I've noticed myself becoming more outgoing and communicative.

One man who had been incarcerated for 40 years said that he was surprised that he '*can relate to normal people without apprehension.*'

Since joining the choir I've noticed more self-confidence around other people.

Also, opportunities to explore musicianship through choice in an individual and aesthetic way were given:

UK Project:

This is a serious change between different activities. Different from prison activity. In prison, once you do something, you do it that way each time.

Wow! I want to do this because I like this. It was a chance to open my ears a bit more.

Ultimately what these programs have done is to give the opportunity for people to engage in a shared musical experience.

UK Project:

'It's lovely to see everyone sharing music together and everyone helping out'

'This is what life's about and music, sharing everything.'

POSITIVE IDENTITY CHANGE

It could therefore be argued that the musical processes within the learning itself, as well as the process of preparing for and performing, provide a catalyst for personal and social development. Furthermore, McCulloch & McNeill (2008) explain that the desistance process involves creating new personal narratives around key events and changes. Although desistance is a deeply complex process that is highly individual and develops over a period of time, these personal and social developments found within the current research projects may contribute to positive identity change.

The focus group interviews with the women that participated in the workshops of CM, reveal a systematic awareness of what the arts in general and music in particular may bring to their lives.

Everything was so fascinating. With my 50 years of life I have never been in contact with the arts. I realise now that if I had been maybe…everything is so fascinating. A mystery… I am learning every day. Speaking with people from the real world, being involved with things that are outside of the prison's system is to live. (Reported 10 months later)

A similar finding emerged from the Javanese Gamelan workshop.

I never thought I would be good at rhythm but apparently I am. I am much better at it that I thought I would be.

One Good Vibrations student said that participating in the project had made him want to pick his violin back up again and another student said that it gave him the confidence to form his own band, something that he had wanted to do but did not have enough self-belief to do.

The overall data suggest that such programs may contribute to a different cultural life, as well as to the construction of resiliency pathways, a research domain that remains largely unexplored. It also indicates the emergence of a musical consciousness that goes beyond music itself, and may be explored in the context of other art forms. It also reveals that such interventions should be systematically addressed in order to understand how greatly they contribute to increasing self-worth, and opening doors for future opportunities. This includes a rigorous follow-up of the extent to which they might also foster post-incarceration self-sufficiency in the search for a possible enduring involvement with music.

The significance of this within a rehabilitation climate that is focussed upon helping people to re-engage with society and move into meaningful employment when re-entering communities is two-fold. Firstly, these opportunities to explore and develop musicianship may give people a new focus for their own aspirations for employment within cultural industries. Organisations that provide arts interventions within criminal justice contexts are developing pathways for people moving out of criminal justice contexts and into society. For example, Good Vibrations has a bursary fund to cover travel costs for ex-students who have re-entered society to enable them to attend community gamelans. On a different level, the theatre company Clean Break (cleanbreak.org.uk) has a graduate scheme that enables ex-students to take qualifications that can lead to both employment and higher education.

On a wider level, good practice within organisations that provide musical learning within criminal justice contexts is evolving. Emerging from this is the practice for organisations to make statements as to their theory of change. That is, what they hope to achieve by providing these opportunities for people who otherwise may not have access to musical learning. By being open about how different musical programs can develop life and work skills through music, and how this can support the transition into the community,

there may be a shared understanding of how society can support people who have re-entered society, and in turn how people can be inspired to make a positive contribution to society.

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Leonid Sprikut

Internationally Educated Music Teachers as Culture-Bearers: Challenges, Achievements and Implications for Cultural Policy

The complex issues related to multiculturalism in general and multicultural music education in particular have been extensively discussed in education and research literature. However, today, in light of the contemporary migration processes these issues acquire a new significance. Not infrequently, the very presence of the bearers of a variety of (musical) cultures is completely overlooked by the educators, scholars and theorists in host societies around the world. Yet, many of the internationally trained music educators possess, on the one hand, skills, competencies, and a profound knowledge and understanding of culture, and on the other hand, quite often, the open-mindedness, cultural tolerance and acceptance, enriched and deepened by their educational background and professional experience. With these qualities, they could make a valuable contribution not only to a constructive intercultural dialogue but also to the development of a desired state of equality, and reciprocal deference among various cultural groups that coexist today in a contemporary complex society. However, these individuals are unnoticed. Their views and opinions are systematically ignored. They are excluded from the public discussions and academic debates. Their skills, expertise and knowledge are unclaimed, as they are generally deprived (due to strict and not infrequently, highly questionable recertification requirements) of the opportunity to offer their services to the public education system.

This paper discusses some aspects of cultural and educational policies that negatively affect the professional and social life of music educators-new immigrants striving on the one hand, to preserve and reaffirm their pedagogical cultural identity, and on the other hand, to get involved in cultural life of the host society and develop a new sense of place and belonging. While cultural unification is highly undesirable in a multicultural society, it appears that educational elite's zeal for homogeneity often culminates in the eradication of the authentic pedagogic cultures brought by the immigrant teachers. Their access to cultural activity is regularly hampered by bureaucratic obstacles. Their pedagogic culture is denied the right to exist. As a result, they are denied the right to participate actively in the social, educational and cultural process.

Internationally Educated Teachers in Host Societies around the World: Overview

During the past several years, a variety of difficulties, immigrant educators (who are increasingly called "internationally educated teachers— IET", "internationally trained teachers —ITT", or simply "minority teachers") experience while striving to integrate into the existing educational structure has been discussed in the literature. Various authors identify such factors as ethnic, cultural, and linguistic differences, issues of occupation-specific language, unfamiliarity with the accepted methodology and the local educational system, as well as "the community stance and acceptance, the newcomers' trajectories, and the newcomers' ability to negotiate their identities and values" (Deters, 2006, p. 375), and others.

Furthermore, a number of international scholars particularly from the countries where the routine educational setting is rapidly

changing due to the global migration process, such as Australia, New Zealand, USA, Canada, UK, and Israel, have recently attempted to analyse some of the factors that impede the newcomers' successful integration. They address the notion of cultural and professional identity in a new educational environment, the relationship of "minority teachers" with their students, colleagues and administrators, and teachers-newcomers' lack of "culturally specific educational knowledge" (Peeler and Jane, 2005, p. 325).

Several scholars discuss the issues of re-credentialing or qualification procedure and the institutional restrictions imposed by the dominant educational structure. Other authors challenge the narrow interpretation of the concept of teacher authenticity, constructed within the dominant educational discourse (Subedi, 2008), which inevitably entails discriminatory practices against immigrant teachers, and discuss the potential danger of the educators-newcomers' professional and socio-cultural isolation. Some researchers address school employment policies and implications for the integration of the immigrant educators. There is limited research on the notion of self-efficacy and professional self-identification of immigrant teachers in a new educational setting. Not surprisingly, many recent studies on immigrant educators focus on the issues of teacher-student interactions, classroom management, teacher's role and students' behaviours. Apparently, these encounters are viewed as an embodiment of cultural differences, which serve as a main source of teachers' professional and personal dissatisfaction, and as such may provide scores of remarkable examples of cultural shock and misunderstanding. For instance, in her study of African immigrant teachers in the United States, Namulundah (2011) reminds them of the necessity "[...] to brace themselves against stereotypes, the inevitable cultural shock, and having to face a challenging work environment" (p. 179). Among the most common stereotypes she mentions that the majority of Americans tend to view Africa as "[...] backward and with an illiterate population [...]" (p. 176), and warns the newcomers that their colleagues-educators can be

"[...] aloof and unhelpful [...]" (p. 176). She maintains that African immigrant educators in the host society can expect to be viewed "[...] exotically by white Americans [...]" (p. 178). In conclusion, she offers the following advice to the educators-newcomers: "Expect to be disrespected. Expect to be misunderstood. Expect your knowledge to be questioned" (p. 178).

Educational Theory

Overall, the picture presented by the international scholars and researchers seems quite gloomy. Ryan, Pollock and Antonelli (2010) discussing routine marginalization of internationally educated teachers of colour in Canada use "glass ceiling" metaphor. They contend that a barrier that these educators bump into is "[...] invisible, at least to those who buy into the liberal ideal that everyone will be able to compete on an equal footing for what the world of work has to offer" (p. 608). Many IETs, they summarise succinctly, will quickly learn that "[...] the competition for jobs and other rewards is not fair" (p. 608).

There is mounting evidence that immigrants-educators often face systemic discrimination, disadvantage, and extensive restrictions on access to professional opportunities, prejudice and inequality in host societies around the world. As noted above, international researchers have recently started gaining deeper insight into the plight of these teachers, and various aspects of the problem have been addressed in literature.

However, it appears that some of the most significant factors that facilitate the process of estrangement of the educators-newcomers remain largely overlooked. One of these factors is educational theory. Educational theory deeply influences educational discourse and, therefore has a profound impact on the educational policy, especially in such areas as teacher education, curriculum design, and instructional methods. Unfortunately, it appears that

educational theory today often serves as a powerful, albeit hidden, subtle tool of social manipulation, professional exclusion and cultural isolation in the sphere of education.

In his influential work, titled *Educational Theory,* Broudy (1972) describes three main categories of instructional approaches: didactics, heuristics, and philetics. Didactics is defined as "the imparting and reinforcing of skill and knowledge" (p. 251), while heuristics, according to Broudy, is intended to "promote discoveries by the pupil" (p. 252). The third method, which the author calls philetics, involves mutual love of the teacher and the learner, as the criterion of successful teaching is "concern for the pupil's development both intellectually and as a person" (p. 253). This scheme appears to be straightforward and rational. However, despite its ostensible logicality and universality this taxonomy constitutes a perfect example of a one-dimensional, narrow approach to educational theorizing. Paradoxically, having attempted to provide a universal classification of what he calls "prescriptions for the improvement of teaching" (p. 251), Broudy, in order to illustrate his views, draws exclusively on the examples from the Western theorists and philosophers such as Socrates, Plato, and Dewey. As for the rest of the world, it seems not to exist in his theory.

Interestingly, however, a hundred years before Socrates, in a different part of the world, in a different society, another outstanding and highly influential philosopher and educator had employed "heuristics" method as a powerful pedagogical tool. *The Analects*, compiled in about 475 BCE is the record of the teachings of Kong Fuzi, who is known in the West by the Latinized name Confucius. The Chinese title of this work is *Lun Yu*. Huang (1997) explains that the first character in this title could mean, "to discuss" or "ethics, ethical", while the second character stands for "dialogues". Therefore, *Lun Yu* could be translated as "Ethical Dialogues". Note that Plato's Dialogues were written in about

360 BCE. Undoubtedly, as noted by many scholars, while similar in many aspects, Confucian and Socratic methods are essentially different in terms of power relations between participants in the dialogue (Boghossian, 2002).However, it is hard to deny that this approach, dialogic and informal in nature, was intended to encourage students' intellectual curiosity and assist them in their incessant quest for knowledge. Merriam-Webster Dictionary defines heuristics as a method of teaching "involving or serving as an aid to learning, discovery, or problem-solving by experimental and especially trial-and-error methods", as well as "[...] of or relating to exploratory problem-solving techniques that utilize self-educating techniques". According to Broudy, "The high art of teaching is displayed in heuristics when a student is helped to discern what he (sic) has not seen, understood, or appreciated before. For this develops the intellectual powers of the student" (p. 257). As an educator, Confucius was clearly concerned with developing his students' intellectual skills. He put forward heuristic instruction, as he expected his students to be self-driven and motivated, and strongly emphasised the importance of their active participation in the learning process (Merriam, 2007). As for "philetics" (characteristically, this term, coined by Broudy, is derived from the Greek word "philos" meaning "loving") or the love of "the teacher by the learner and presumably vice versa" (Broudy, p. 253), consider the following passages from *The Upanishads*, one of the most important set of texts in Hindu scriptures: "Give your best to your teacher. Give your best in learning and teaching. [...]" (Easwaran, 2010, p. 200). "See the divine in your mother, father, teacher [...]. Give with faith. Give with love. Give with joy", and "If you have deep love for [...] your teacher, the light of [...] teaching will shine in your heart" (ibid., p. 201). According to Varghese (2008), there is a consensus among scholars that the oldest books of *The Upanishads* were written in between 1000 BC and 500 BC. He explains that a three-syllable word, *Upanishad* can be translated as "sitting below close by", evoking a picture of a student "sitting at the feet of a [...] teacher on an elevated seat" (p. 129).

Cultural Policy

The tendency of Western educational discourse to ignore the contribution of other cultures is not only extremely counterproductive, but it also has a detrimental effect on a current education system, especially in light of contemporary migration dynamics. Unfortunately, however, this trend appears to be exceptionally persistent.

Consider, for instance, the following interesting and more up to date example of such exclusionary tendency. In a recent 2–volume book titled *Fifty Major Thinkers on Education* and *Fifty Modern Thinkers on Education* (Palmer et al., 2001) among one hundred esteemed and influential theorists and scholars, the authors deemed necessary to include only six (!) educational thinkers who lived and worked outside of the traditional boundaries of what is called "Western" culture. The authors neglected to mention such prominent figures as Chinese Meng Zi, Cai Yuanpei, Indian thinkers and intellectuals Jawaharlal Nehru, Swami Vivekanand, Aurobindo, or Raja Ram Mohun Roy, Iranians Mohammad Bahmanbeigi, Noushafarin Ansari, Forough Āzarakhsh'I, Japanese Fukuzawa Yukichi, Mori Arinori, Russians Konstantin Ushinsky, Nikolai Chernyshevsky, Vasily Sukhomlinsky, Anton Makarenko, Nigerians Augustus Taiwo "Tai" Solarin and Jeremiah Obafemi Awolowo, to name a few. Yet, the thoughts and work of these educators and scholars have greatly influenced (and continue to influence) the life of multitudes of people, and precisely because of their influence they can no longer be ignored.

The politics of exclusion in Western educational discourse undoubtedly stems from the assumption of educational cultural superiority that the "developed" countries of the West possess. If pedagogic cultures are not recognized as such, then immigrant teachers are assumed to only have acquired strategies – means of "delivering" a curriculum. It is assumed that teachers vary in their expertise in this – that many teachers are not inherently good enough and need extensive "teacher development". The conclusion, therefore, is that immigrant teachers are simply inadequate teachers and need to be "developed". Consider, for instance, the following excerpt from an article in the Wellington's (New Zealand) *Sunday Star–Times*, titled *Surge in Foreign Teachers*:

Principals say many overseas teachers are excellent, particularly those handpicked during recruitment trips to the UK, Canada, South Africa or Australia. But those coming from India, China, Fiji or the Middle East were often less able. 'You have to be very, very careful in terms of employing that latter category', says Peter Gall, president of the Secondary Principals Association. 'This group often has excellent subject knowledge and may have passed English language tests but struggles in a classroom situation', says Manurewa High School principal Richard Thornton. 'They have been dealing with huge class sizes - up to 80 students - but these students have been incredibly well-behaved and grateful to be at school' (June 29, 2008).

This perspective results in the tendency of some researchers to recommend "mentoring" as a means of improvement, professional and cultural development of immigrants-educators. For instance, Peeler and Jane (2005), discussing IETs seeking access to Australian educational structure, argue that these individuals, "[…] must acquire suitable knowledge that enables them to function effectively as a teacher in this country" (p. 325). They suggest, "Mentoring can be a means of bridging the gap between the newcomers' former ways of knowing and current practice, thereby mobilizing their capacity to operate effectively as a teacher in their new contexts and develop a positive professional identity" (p. 325). Can the reader conclude, therefore, that the teachers' *former* professional identity was entirely *negative*?

Remarkably, there is no notion of a dialogue as a feasible method of professional advancement. Instead, the authors offer mentoring, which in this context implies the inferiority, inadequacy, and

poor quality of IETs. While seemingly, these teachers are offered assistance and advice, in practice they are denied a right to participate on an equal basis in both the educational discourse and educational process.

Another striking example of the same tendency can be found in the recent (2012–2013) *Information Booklet for IETs* issued by the Ontario Institute for Studies in Education. Discussing adequate attire for staff members in schools, the *Booklet* offers the following advice to IETs: "Dress like a professional so you are perceived as a professional" (p. 4). Especially interesting, however, is the next line: "IETs should keep in mind that there is a great degree of individual interaction in teaching and that personal hygiene is important" (p. 4). The reader concludes, therefore, that most IETs used to dress so poorly they have never been perceived as professionals, and with regard to their personal hygiene, the issue has become so critical that it deserves to be discussed publicly, rather than in a private conversation. Interestingly, according to Drobnick (2006), the emphasis on cleanliness reflects "[...] the policy of economic and social elites to subject the poor and other minorities to processes of purification–a policy with moral as much as physical implications" (p. 16). Further, in the section titled *IETs at Risk,* answering the question "What should I do as an IET", the *Booklet* suggests; "Work hard and devote all of your energies to improving" (p. 10). The conclusion, obviously, is that before becoming IETs these educators have never worked hard enough, and have never even thought about improving.

As noted by Miller and Yudice (2002), "Cultural policy is embodied in systematic, regulatory guides to action that are adopted by organizations to achieve their goals" (p. 2). It appears that most current educational and cultural policies tend to reinforce the structure that creates and encourages systemic inequality, exclusion, and segregation in education precisely because they are built (perhaps, unconsciously), upon the assumption of

professional and cultural superiority in a variety of areas—from curricula and teaching methodologies to teachers outfit and their personal hygiene. Fortunately, however, the most sagacious among contemporary scholars have recently challenged Westerners' attitude towards other cultures. The following statement by the noted feminist scholar and philosopher Uma Narayan from her book *Dislocating Cultures* (1997) deserves to be quoted here at length:

Western ignorance about Other cultures is not only intellectually confining but also increasingly impractical and imprudent in a word where an increasingly global economy reinforces all sorts of complex interdependencies between nations in various parts of the world. Western educational curricula have often tended to exclude or marginalize Third-World cultures, both within and outside Western national context. Learning about other cultures is a part of a project of expanding existing disciplinary canons, curricula, and concerns, to make them more genuinely inclusive, representative of the full range of human contributions and concerns (p. 125–126).

Consequences for Music Education and Music Education Research

There can be little doubt that music education policies reflect these exclusionary tendencies. As I have noted elsewhere, (Sprikut, 2012, a) observing, for example, the contemporary Canadian music education scene, one cannot help but paraphrase Marx's legendary statement: "A spectre is haunting the Canadian music education—the spectre of multiculturalism". The same, however, can be said about many other parts of the global community deeply influenced by the contemporary social processes. This spectre is hiding in the mysterious, unexplored depths of the private music institutions, inhabited by the ever-growing multitude of the internationally trained music educators, whose diverse cultural and educational backgrounds are inevitably reflected in their teaching.

Within the framework of a popular discourse on multiculturalism in music education, the issues related to the multiplicity of world musics have been addressed extensively. Music educators, researchers and scholars have successfully convinced themselves that the sounds created by the planet's human inhabitants have a right to exist in our classroom (although a number of the vital questions related to the process of the representation of these sounds have yet to be settled). However, while discussing multicultural music education many theorists tend to disregard the fact that multiculturalism suggests the multiplicity of the instructional approaches, as well. The diversity of music teaching practices, a notable social and cultural phenomenon, has not been perceived as a multicultural issue, and as a result has been excluded from the discussion. Bartel (2010) coined the term *pedagogical multiculturalism* to designate this unique phenomenon, which is rapidly becoming a new cultural, social, and educational reality in many countries around the globe. While *multicultural pedagogy* has become a favourite topic of an advanced theoretical discourse in education, *pedagogical multiculturalism* as a current social trend and an emergent conceptual model has received very little attention from international educators and theorists. Regrettably, it has never been a subject of a systematic investigation neither in music education nor in general education research.

As noted above, a new educational, cultural and social environment poses considerable challenges for internationally trained music educators. Inevitably, there is a vast range of significant decisions, modifications, and adjustments to be made, at a variety of levels: from relatively trivial, (such as repertoire selection) to major revisions, which could potentially distort the boundaries of one's cultural and professional self-identification. It is a cultural struggle. For, on the one hand, while a certain degree of professional flexibility is generally regarded as a necessary prerequisite for a successful pedagogical adaptation process, on the other hand, many internationally educated music teachers seek to preserve and

reaffirm their pedagogical cultural identity in a new educational setting. This discrepancy not infrequently results in their inability to participate on an equal basis in both the educational discourse and educational process.

Undoubtedly, this cultural alienation negatively impacts music education. Apparently, it is unrealistic to expect that dominant music pedagogic culture would willingly surrender its advantageous position in education and society. However, it appears that both local and internationally trained music educators, as well as their students, and the society as a whole could potentially greatly benefit from the dynamic dialogue and active collaboration between diverse music teaching traditions, discourses and practices.

Music making and music teaching and learning take place in a very specific cultural context, which render pedagogical distinctions more evident. However, the problem is much greater than just a simple juxtaposition of a variety of music teaching methods. The remarkable coexistence of diverse educational customs and norms or rather different (and not infrequently, discordant) educational systems (pedagogic cultures) within a single society is a dynamic universal process, the extent of which, impact on society and its educational practice could be deeper and more significant than educators and theorists today can foresee. Apparently, the possible cultural and social consequences of such a process cannot be predicted at present with a high degree of precision. However, it is becoming increasingly clear that its outcomes would deeply affect and perhaps alter our vision of culture, understanding of the educational norms, as well as our perception of the ways of transmitting and acquiring (musical) knowledge.

In this regard, the current situation in music education research worldwide is, in a sense, bizarre, if not ridiculous. While the issues related to international migration, cultural diversity, and in this context, multiculturalism in general and multicultural music

education in particular are discussed extensively in the current literature, the very presence of the bearers of a variety of (musical) cultures is completely ignored by the educators, scholars and theorists.

Elliot (1995) maintains that music and music education are fundamentally and inherently multicultural. Indeed, music educators rarely teach within or about a single cultural/musical tradition. They have to engage their learners and help them achieve deeper and more thorough understanding of the cultural and social-political meaning or significance of a variety of musical works of different societies and historical periods, in different genres, forms and styles. To do that, music teachers must not only acquire but also be able to convey to the students the most relevant, interesting, important and useful information about a particular historical, ideological, economic and even geographic context in which the piece of music was created. Most music educators constantly work with learners with wide-ranging cognitive and intellectual abilities striving to develop certain technical and musical skills. In addition to effective communication skills and such qualities as passion, determination, patience, perseverance, music teachers' work requires at least basic knowledge of psychology, physiology, familiarity with different teaching methods, learning theories and understanding various learning styles (and, obviously, the list could go on). Not surprisingly, many of the internationally trained music educators possess, on the one hand, professional skills, competencies, and a profound knowledge and understanding of a variety of cultures (not necessarily only musical ones). On the other hand, quite often, these individuals demonstrate the open-mindedness, cultural tolerance and acceptance, enriched and deepened by their educational background and professional experience in performing and teaching in a variety of cultural contexts. With these qualities, they undoubtedly could make a valuable contribution not only to multicultural music education, but also to the development of a desired state of equality, and

reciprocal deference among various cultural groups that coexist today in a contemporary diverse society.

In the past few years, there has been a growing awareness of the potential opportunities and benefits that highly educated immigrants and especially immigrant-educators may provide to a host society and its educational establishments (Goldman, 2007). For instance, Goldman (2007) suggests that a variety of school subjects, such as history, geography and world religion, which are usually studied distantly using textbooks can be seen from a different perspective, if they are introduced personally, "[…] through the experience of immigrants in the school". (p. 344). Goldman argues that one of the most important long-term benefits that immigrants-educators can provide to the educational system of a host society is that "[…] immigrants cause us to re-examine the validity of the traditional curriculum and textbooks, school structure and organization […]" (p. 344). Unfortunately, he suggests, this opportunity remains almost completely overlooked by the educators and scholars. He concludes that culture of a host community "[…] is enriched by the introduction of new elements of music, art, and literature", and "[…] immigrants may save us from a too narrow and too parochial introspection" (p. 344).

Similarly, Volk (2004), expressing her concern about authenticity of presentation of music of different cultures outside of its original ethnic context suggests that one of the solutions to this problem would be to "[…] invite community culture bearers into the classroom to present their music firsthand" (p. 9). This indeed, would provide exciting educational opportunities for the internationally trained music educators endeavouring to explore a new educational, cultural and social landscape, and develop a new sense of place and belonging. However, these individuals are often unnoticed. Their views and opinions are systematically ignored. They are excluded from the public discussions and academic debates. Their skills, expertise and knowledge are unclaimed, as they are

generally deprived (due to the strict and not infrequently, highly questionable recertification requirements) of the opportunity to offer their services to the host societies' public education system. This state of affairs is unavoidably fraught with cultural and social tensions, misunderstanding and conflict. Consider for instance, the following statement from one of the participants—ITME in our recent study conducted in Toronto, Canada: "I am a good and experienced choir teacher; I am fully certified in a variety of educational programs. All my certificates are from the Canadian university. So what is the reason, why I cannot teach at a public school?" (Sprikut & Bartel, 2010, p. 23). Not surprisingly, the ITMEs attempt to form their own educational structures, or seek employment in the numerous existing private institutions, which strive to address (with various degrees of success) the cultural and educational needs of the society. Paradoxically, while professionally involved many ITMEs feel that they are culturally separated from the mainstream of the local music education in host communities around the world. As noted by another participant: "Many of the ITMEs are knowledgeable and experienced, so it would be nice to have an opportunity not only to learn, but also to share our experiences with our Canadian colleagues" (ibid, p. 25).

While cultural unification is highly undesirable in a multicultural society, the importance of a dialogue is rarely questioned. However, a cultural dialogue with the ITMEs has not started yet. In this regard, it appears that the growing tendency of the local educational authorities to forcefully deprive internationally trained music educators of the opportunity to contribute to the music education process is extremely counterproductive. Systemic marginalization, professional and cultural exclusion of the ITMEs from the music education "mainstream" greatly impoverishes music education, and inevitably entails separatist attempts to maintain cultural and social stereotypes, and ossified educational customs and dogmas. Therefore, the numerous possibilities of a cultural discussion and potential cooperation of diverse music pedagogical traditions in the framework of pedagogical multiculturalism remain largely unexplored.

Conclusion: Implications for Cultural Policy

The discussion on the multiplicity of music pedagogic cultures brought by the internationally trained music educators reveals dramatic signs of contradiction and controversies reflecting the impact of the issue on the current music education process. It appears that this discussion is long overdue. The most recent statistical data on international migration illustrate clearly numerous new challenges faced by the societies and officials dealing with the increasing diversity, and striving to advance adequate social, cultural and educational policies. Some aspects of the problem have been addressed in the literature; however, it seems that music education research has fallen behind. It is, indeed, only recently, that researchers in music education started gaining deeper insights into the important issue of music pedagogical cultural diversity (Bartel & Sprikut, 2010). The goal of this inquiry should be to not only highlight and examine culture's "unwritten rules" pertaining to the realm of music pedagogy, but also to provide a richer context for a cultural exchange that would bring significant positive change for the music education profession.

In 2013, the European Commission conducted a new survey on cultural access and participation in Europe. About 27000 people across the European Union were interviewed for the survey. The previous study was conducted in 2007, and the current results are rather disappointing. The survey shows a sharp decline in the number of people who actively participated in a cultural activity during the last seven years (only 38% participated in any form of cultural activity in the past year). In terms of "passive" participation, the survey shows even more striking 18% compared with 21% in 2007. While people provide a variety of reasons for their inability or unwillingness to participate in a cultural activity, politicians and officials are justifiably concerned about these results.

For instance, Androulla Vassiliou, Commissioner for Education, Culture, Multilingualism and Youth observes, "I am concerned that fewer EU citizens are involved in cultural activities, as performers, producers or consumers. This survey shows that governments need to re-think how they support culture to stimulate public participation and culture's potential as an engine for jobs and growth. The cultural and creative sectors also need to adapt to reach new audiences and explore new funding models" (European Commission, Press Release Database, 2013).

It is clear that while attempting to re-think current cultural policies and practices, government officials, strategists, administrators and managers should take into consideration the presence of the highly educated, competent, experienced and knowledgeable internationally trained teachers, who are ready, willing and able to utilize their skills, knowledge, and competencies to contribute to a cultural process in a host society. Despite the growing realization of the importance and inevitability of the cultural dialogue in education (as well as in music education), paternalistic approach to the internationally educated teachers and their pedagogies still dominates the field. It appears that it is essential for officials, stakeholders and policy makers to shift away from the "cultural superiority" viewpoint and towards recognizing cultural pedagogic equality in the context of pedagogic multiculturalism. There can be little doubt that this approach would have a positive impact on cultural policy and practice, and would offer numerous possibilities for educational researchers, scholars, theorists, and practitioners striving to develop relevant contemporary curriculum, to encourage students' participation in the arts, and advance multiculturalism in learning and teaching.

As noted by Bartel (2010), "What is most important is to recognize that there is no one 'right way' to teach music, just as there is no one 'right culture'" (p. 22). This paper aims to contribute to creating a meaningful cultural dialogue, which will assist in bridging the gap between diverse pedagogic cultures that coexist in a contemporary society. It appears that such dialogue would prove highly beneficial not only for music education but also for the educational system in general, and for the society as a whole.

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CULTURAL MANAGEMENT EDUCATION FOR COMMUNITY DEVELOPMENT IN UKRAINE

Abstract

A research on perception of culture by community was undertaken and cultural maps were designed. A systematic approach to resources interpretation, based on a broad understanding of culture and the context/climate inventory of all factors influencing the cultural situation, was used. It was found that inhabitants are not satisfied with the cultural life and at the same time local communities are not actively included in cultural processes. Thus there is need to raise public awareness towards community development and cultural management education could play here an important role. It was concluded that modernization is required and reforming should concern both formal and informal systems of cultural education. National context of European integration, including the understanding of culture as one of the main resources for the modernization was considered. A key objective of given work is to determine the role of both formal/informal cultural management education towards community development.

Keywords:
training, mapping, cultural policy

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Introduction

Culture in Ukraine is not yet covered by the modernization processes. Community is changed but the culture is mostly considered as the guard of the heritage. Cultural institutions cannot keep up with the modern way of life of the society. Forms and methods of their work, human resources, infrastructure itself changed slightly as compared to soviet times. The lack of culture management skills, mainly in the so-called soviet administration, poor community participation in the cultural planning are among the reasons of the current situation. Contemporary cultural institution requires not only the restoration of building, but there is need in innovation creative projects, professional personnel, target audience, i.e. regular visitor who wants to spend time namely in this institution. Therefore formal/informal cultural management education could play an important role in efficient local community involvement in social activities.

State of art

One of the basic world trends now is to change the role of education in society and the economy. Education is increasingly seen as a sphere, which forms both the economy and society. As a part of this trend is a changing model of education itself.

At the same time a topical for Ukraine is a question of finding the optimal model for the professional training of specialists in modern culture of the future. In many ways, this contributes to the existing training system that needs to be modernized.

From time to time attempts are made to train administrators in contemporary cultural management. For example, Gerald Lidstone - Director of the Institute for Creative and Cultural Entrepreneurship at Goldsmiths University of London (UK), in 2006 conducted training on strategic planning in the field of culture for Odessa stakeholders. To inform the management of projects and programs, curricula art management and cultural policy, he presented a report commissioned by the British Council in Ukraine. Odessa administrators, working in the field of arts and culture, acknowledge that many of the problems described in that document are still relevant.

Some cultural organizations, both public and other forms of property are attempting to organize cultural management trainings, but such work is not of a systemic nature. Unfortunately, many of announced seminars/workshops on art/cultural management are just meetings of friends who were brought together to talk and to listen some story from life of participants.

As a rule local communities had no enough true information about cultural activities at the international level. In result, leading partners, applicants for the long-term International projects, founded through the EC and CoE Cultural Programs, are so-called "Agencies for Regional Development" at state administrations. Thus, some cultural-education projects were implemented without wide participation of civil society organizations, f.i. "Noach's Arc Odessa Style" (2007-2013). Noteworthy, such cultural/art events organized by National, country, regional and city administrations are mostly soviet style performances. Moreover, the principle of "think globally - act locally and think locally - act globally" is understood by some officials in Ukraine as "think and act locally."

Thus, training on art/cultural management education in Ukraine is mainly private initiatives within the NGOs. Besides, it is poorly coordinated by local administrators and there is often no strategic plan on community development.

Cultural mapping and strategic planning

It is not just an original idea, but cultural mapping is important in the process of strategic planning.

Furthermore cultural resource mapping is a first step towards cultural planning. It is important in an overall concept and understanding of what cultural development is that it is part of a strategy that makes sense for the cities' development.

It is known that cultural maps are successfully operating for the benefit of communities in Western and Eastern Europe. Moreover,

mapping helps strengthen marketing and promotion of local cultural assets to residents and visitors and can serve as the basis for the branding initiatives.The specificity of this process is a systematic approach to the interpretation of cultural resources, based on a broad understanding of culture and the study of the context/climate - all factors that influence the cultural situation. Such practices allow using new technologies to deliver information to the communities as well. The cultural resource maps provide municipalities a base for debating the cultural future of cities together with communities.

There are two dimensions to cultural mapping – one tangible (or quantitative) the other intangible (or qualitative) as defined below:

1. Resource mapping - identifying and recording tangible cultural resources usually making use of Geographic Information Systems (GIS) tools and platforms.

2. Community identity mapping - exploring "intangible cultural resources" - the unique history, values, traditions and stories that combine to define a community's identity and sense of place.
Given research is focused mostly on the second one.

In fact, cultural strategies of different Ukraine cities are aimed at the activity of Departments of Culture and Tourism. Plans of different cities have the same structure and cultural sector is mostly presented by State institutions. Cultural plans have little relevance to the day-to-day practices and serve as theoretical documents, rather than the "road map" for the cultural actors of the city.
To improve situation towards strategic planning a number of structural observations and cultural development measures were proposed by local experts through the cultural resource maps designed within 2011-2013 for 10 cities of Ukraine, namely: Dnipropetrovsk, Kherson, Lviv, Lugansk, Lutsk, Melitopol, Mykolaiv and Odessa within the project initiated by Ukraine Culture Network (Lviv), supported by the European Culture Foundation

(The Netherlands, Amsterdam),Kyiv and Donetsk - within the Eastern Partnership Culture Program. These maps tried to pool artistic and cultural assets through the eyes of local communities. The priority problems of the sector that need to be addressed to ensure sustainable progress were identified, analyzed and described to formulate and communicate the objectives to achieve, in the joint interest of all stakeholders. A list of ideas and recommendations, wishes and proposals for improving the cultural offer was presented.

Odessa context

The mapping technology was applied for the efficient information of local community as well as to check the existing strategy. Thus cultural mapping process coincided with the work under the "Strategy of social and economic development of Odessa until 2022." Citizens reacted to the process seriously because they realize that the map of the cultural sector is the basis for the planning of cultural development of Odessa. National context of European integration, including the understanding of culture as one of the main resources for the modernization was considered.

Such approach was chosen due to the following reasons:

• Odessa has always sought to maintain friendly relations and cooperation with other European cities

• Odessa seek to revive the cultural environment and unique intercultural atmosphere created by different nationalities living in this area for more than two centuries

The Canadian methodology was chosen because it is focused on the need to develop important issues together with the local communities. Therefore key persons responsible for the strategic planning and cultural policy implementation were invited as participants of world cafe meetings to discuss issues concerned

with the inclusion of communities in the cultural life of Odessa. The challenges were identified through the dialog with local communities and social activities were promoted in line with the "Strategy of social and economic development of Odessa until 2022."The thematic areas cover a broad range of issues from cultural diversity to social inclusion of marginalized groups, heritage preservation needs, youth culture and many other local priorities of concern for local citizens.

To determine the needs of the city and to identify areas for further work Odessa context was studied. It was found that inhabitants are not satisfied with the level of cultural life. At the same time local communities are not actively included in cultural processes.
The situation was analyzed to address the problems that impede cultural development. It was concluded that modernization is required in the field of both formal and informal systems of art/cultural education. A number of recommendations, practical steps, measures and actions were proposed, including attempt to make the strategy for the development of Odessa with the consideration of Ukrainian and foreign experience on the community's participation in the cultural planning.

To raise public awareness it was recommended to develop general concept for the culture institutions on the community development through the art/cultural education. In order to make sustainable steps forward it was proposed to elaborate vision as to how culture sector can contribute to the community development. For the first time the municipality and local community attempted to explore issues of perception of culture by inhabitants, to find their leisure preferences. The various thematic and historical layers were established, unexpected connections were found out. In result cultural map – the "Odessa cultural menu" was issued.
Now there is need to integrate the outcomes of the cultural resources mapping into city strategic planning initiatives. Next activities should be clearly articulated.

Culture management education and community development

Currently in Ukraine there is a lack of managers who understand the role of modern culture education in community development. Opinion concerning necessity in the special training for cultural managers is still ambiguous. Experienced administrators consider that it is impossible to manage without professional understanding of art and the psychology of creators. It was concluded that in the culture management should work different people, but all of them must be highly qualified. There is need in a high-quality seminars, effective workshops and cultural events aimed at sharing experiences. It is also necessary to translate the specialized literature in Ukrainian language.

Human resources theme is discussed the most actively, and generally it is concluded that the cultural manager should be trained from a childhood. Motivating children to the culture is the basis of modernization of community. It is necessary to train a new generation of art managers who can work at the international level and with the skills of contemporary culture management. This is where informal types of education as offered by artists or cultural community workers can play an important role. Most topical is still the question "What is to better learn either in the classroom (theory) or in the institutions of culture/art (practice)."

As a result, it was find out that theoretically is better to study:

- economy
- accounting
- labor relations
- ability to negotiate
- computer skills and practically:
- PR (communication with the public)

- the ability to write applications (fundraising)
- interaction with sponsors
- work with volunteers
- team building

Noteworthy, many respondents said that the practical skills are essential in the training process. For non-profit cultural organizations it is important to manage the finances and implement fundraising, because they have to earn their own livelihood.

A shape of new paradigm was defined and the general concept on the cultural development of Odessa municipal institutions was proposed in result of mapping research (May 2013). It was outlined that in order to form the creative community it is required nutrient culture medium, which should be jointly developed by municipalities and community. It was recommended to develop community through the arts/cultural management education and to support the creative movement from the "bottom".

As one can see, highly qualified cultural agents for changes play an important role in Ukraine for the "Euromaydan" community development (since October 2013). Creativity, artistic reflections were expressed through the contemporary art works provoked as well by drastic differences between so-called old soviet and new European style of cultural management.

Problems and solutions

Recent events taken place in Ukraine political life demonstrated clearly that there is urgent need in true collaboration between civil society institutions, local community and State bodies responsible for the implementation of Cultural Policy. "Euromaydan" proved such intentions of common people, especially younger generation who would like to build a sound and sustainable society.

It is seen that a vision for the community development through the cultural management education could be obtained on the interdisciplinary, intercultural and inter-professional approaches. However, here is the question of appropriate working spaces and the availability of venues for cultural projects. NGOs budgets are too limited for renting space in government owned buildings. A creative solution for this problem could be the collaboration of few NGOs for the postindustrial space transformation into so called hubs – centers for community cultural/social activity. This topic in cultural development strategies would help cultural NGOs to tackle work space problems. Besides, this would allow municipalities to increase their role in the development of local communities. Knowledge exchange between the EU and Ukraine on the revitalizing public property by housing independent cultural initiatives would be helpful.

One of the directions could be international artist in residence program organized by the independent cultural sector. Invited artists share their knowledge, experiences with local artists and contribute to the community development through the public events. The residency supports the networking and capacity building process as well. Thus, citizens of Odessa, artists and cultural workers, experts and activists, researchers and students, local authorities and policy makers could discuss challenges and opportunities concerned with the community development and reflect on how these problems could be solved by common efforts. By the way, the "Euromaydan" is a case study on the intercultural community intervention in public space, where above stated issues were solved ad hoc.

Thus, partnership between the city administration and the public through the innovation projects can open channels to take a creative look at the established ways of life. Odessa is multicultural city and creative skills in crafts still play a crucial role in community life, organizing of tradition folkloric events of diverse cultural groups

can be of special importance. However, a contemporary artistic reinterpretation of cultural traditions can improve local quality of life of communities and to keep them meaningful for the next generations. This is where cultural management education offered by artists can play an important role.

It is essential to know as well: how both the knowledge and experience exchange, vision of the strategy are realized in other countries? Therefore very useful are information sessions addressed to professionals active in the field of culture, those who seek to modernize activity of the organization, to achieve its greater efficiency and transparency, to go beyond the limits of budget funding and to find new partners not only in Ukraine, but also abroad.

It is clear that success of long-term cultural programs depends on partnerships between culture, business and the public. Meeting in Vilnius on 3 September, 2013, the Conference of the Regional and Local Authorities for the Eastern Partnership (CORLEAP) agreed that "in order to make a decisive difference in the Eastern Partnership's policies for citizens, local authorities must be involved as active partners in the Eastern Partnership strategy." Mayors and regional elected representatives from the EU and Eastern Partnership countries have adopted political recommendations ahead of the forthcoming Eastern Partnership summit on 28-29 November, 2013.

An ongoing dialogue and partnership for cultural policy reform is necessary. This should be a knowledge exchange platform but it should also result in real collaboration and policy reform projects. It should involve governments, cultural institutions, European institutions, municipalities, civil society in culture, citizens and other private stakeholders both in the European Union and the Eastern Partnership countries.

One of such open collaboration platform "Natasa" was established during the recent *Culture for the Eastern Partnership Congress*

(October 2013, Lublin, Poland). One of the main aims is to develop, launch, promote and represent civil society initiatives for cultural policy reforms in the framework of all local, national and EU policy and governance structures concerned.

It is known that "National Report on the Cultural Policy" was produced within the framework of the Eastern Partnership Culture Program in 2013 and the need for the modernization of the cultural policy of Ukraine is justified. Moreover, the EC Commissionaire during the EaP Ministerial Conference on Culture (Tbilisi, June 2013) said that the next phase of the EaP Culture Program for 2015-2017 will be focused on the capacity building activities.

Conclusions

An open discussion on the cultural policy modernization in Ukraine was launched. A public debate about the community development and the need to teach modern culture management were initiated. Participants were asked to identify and to discuss issues related to the insufficient interest of the Odessa community to the cultural life of the city. It was found that the population is not satisfied with the level of information presentation and uniformity of the cultural activities that are conducted primarily in the historic heart of the city. At the same time local communities are not actively included in cultural processes that should involve different key players to share responsibility for the recommendations. Therefore results of cultural mapping are not always pleasant for the local authorities: it is not the State that should provide some goods and services, but local community in wider sense.

In order to attract visitors to cultural institutions it was recommended:

- to reconsider the needs of residents in culture services
- to provide high-quality services

- to use modern multimedia technology more efficiently
- to organize more creative competitions for inhabitants
- to create a comfortable environment in cultural institutions

In order to improve participation of Odessa cultural / art institutions in the international cultural programs and projects it was recommended:

- to find a way for more intensive , coordinated and planned cooperation between Odessa and other European cities
- to develop activities / projects in collaboration with the network organizations
- to train a new generation of cultural managers

The mapping process confirmed that for the implementation of strategic directions of individual cities it is necessary to upgrade the cultural policy of Ukraine. It was stated that local cultural initiatives will help to determine the direction in further development of cities and all regions of the country as a whole. Culture and cultural development should become a priority at the city, regional and national levels. One of the next steps towards community development may be a National Program on the cultural/art management education aimed at the active community's inclusion in the cultural processes. Thus there is need in the creation of so-called model institutions, social activities hubs that will be attractive to city inhabitants as centers of leisure and recreation, education and training. The word "model" means that the social and culture activities meet the requirements of modern social standards. The implementation of these ideas quite fit into the new model of cultural policy.

The team of the project "Odessa cultural menu" does hope that obtained results will be useful for the further new cultural policy development that means that the community opinion is taken into account at strategic planning.

New generation of managers are coming, f.i. Eugene Nischuk – a 32 y.o. actor - was appointed as a new Minister of Culture and Tourism of Ukraine (March 2014).So maybe it is a starting point to true modernization in cultural field…

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Art and Economy - How professional organizations can learn from creative disciplines

Introduction

It took a while and a lot of hard work, but a cross functional team at SAP—the global leader in business software and software-related services—overcame the obstacles and soon will deliver a simplified and personalized web experience for partners. The feedback from the audience confirms the team's effort was appreciated. As one partner stated when articulating feedback on the new experience, "Great home page—so simple to scan. Clean."

Figure 1: The new homepage for SAP partners before log in

This project is a great example of how best practices derived from art and an artistic mindset can make a professional organization more successful and provide joy to those involved. "Unwavering persistence, Design Thinking, and superb cross-team collaboration produced a web experience that will make it easier for partners to manage and accelerate their business with SAP," says Kathy Lopez, project co-lead and senior director of Partner Marketing and Communications. The ecosystem in which SAP operates, and in particular the partners the company very closely collaborates with, is a cornerstone of the company's strategy and critical to the success of the enterprise. The challenges for partners collaborating with SAP were manifold, and the objective of the project was to enable SAP to become a company where our partners would say "It's easy to do business with them."
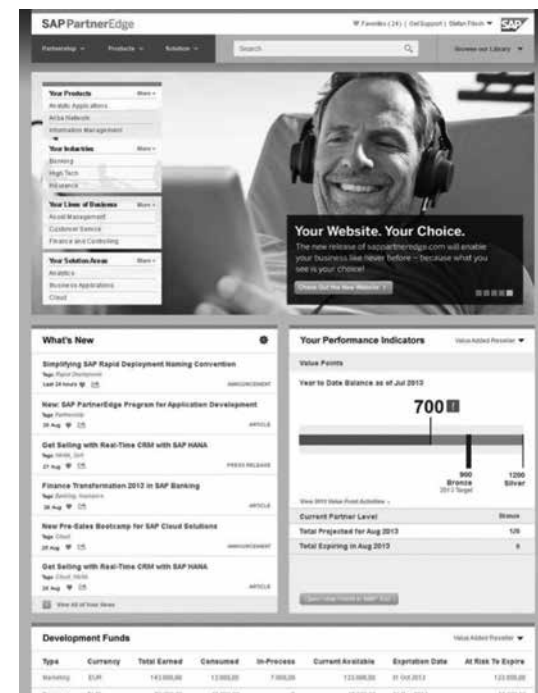

Figure 2: The new homepage for SAP partners after log in

At SAP, this has been the third attempt at such an initiative, where the previous two did not complete successfully. It is worth noting that many of the individuals involved in the final success also shared in the previous failures.

The project started with a Design Thinking workshop that served as a fundamental starting point to harmonize the thinking of the many stakeholders from different lines of the business participating in the effort, who naturally come to such an event with varying viewpoints, perspectives and objectives. Experts from all interested departments collaborated to form a single vision reflecting the major goals and removing the pain points of SAP's partners. After the workshop, the core team conducted extensive user research. They spoke with SAP partners to develop a set of user requirements, make design decisions, and build an interactive prototype which would help others to visualize the strategy and principles of the new proposal. Meanwhile, more than 40 partners representing a wide range of company sizes, geographies, and expertise participated in testing the prototype. The objective was to validate the team's approach and gain further insights. This process fueled development of even more enhancements and thereby momentum. "The research distilled from partners proved to be hugely valuable as a resource to help align viewpoints and establish common ground," says Vincent Matyi, User Experience Team Lead. A partner recently confirmed, "I was part of your 100 hours of interviews…you guys really came through…I wasn't sure if I was wasting my time again. Clearly, I wasn't."

Of course, it still wasn't easy. Over the last two years, the project team endured a roller coaster ride of setbacks—like anyone who is targeting major changes—including several rounds of cost cutting, scope reduction, and approval processes. Some luck helped the team to persevere through changes in the organization necessitating development of creative means of funding and sponsorship. But they kept focused and made progress step by step. This effort didn't go unnoted, as one partner pointed out: "I did see your presentation […] and you did a terrific job. Having worked in Channels for Novell, IBM, Oracle and VMware, I'm fully aware of the time and effort it takes to 'herd the cats' and make sure you address all the 'needs.' You've done a really good job."

For everyone involved in the development of SAP's new partner experience, the project's completion serves as an example where applying artistic principles and art-based processes led to real business breakthroughs. Curiosity and observation, creativity and improvisation, collaboration and open communication are core competencies for knowledge workers—in the future more than ever. In addition, determination and persistence, agility and adaptability, supported by good leadership and a little bit of luck, bred success. As we look back and ahead, it becomes apparent that the demands of our societies and globalized, digitalized information economies require answers that go beyond the traditional notion of work in organizations, and knowledge work in particular. Knowledge workers need to be enabled differently in order to succeed in this accelerated and complex time we live in. A new approach to leadership that embraces curiosity, creativity and collaboration is required. To survive, organizations need to constantly innovate and look for sustainable ways to execute their mission. Some of the skills, competencies, methods and approaches that are required for individuals, leaders and organizations can be found in the arts, in particular by observing and learning how artists perform their work.

The purpose of this position paper is to stimulate a discussion targeted at increasing the contribution of art-based methods and processes to professional organizations in order to accomplish a more balanced business methodology and foster a sustainable approach to innovation in the worldwide economy. There are three distinct—yet interrelated—concepts represented in this paper:

- A set of *transversal skills* required for knowledge workers

of all disciplines to succeed in the information age;

- A leadership approach that enables *art-based processes* in addition to the already established management disciplines such as structure, processes and fiscal responsibility;

- A blueprint for the *elastic enterprise* capable of continuously succeeding despite constant change and a high degree of uncertainty and the continued acceleration of technical innovations.

The main focus of this paper is on skills and competencies that can be observed in the arts and have a high relevance for knowledge workers of all disciplines. The paper also contains smaller sections introducing a new approach to leadership and the idea of the elastic enterprise.

An art-based skill set for future knowledge workers

One art genre does not prevail over another. While some individuals are more attached to the visual arts, others have an affiliation to music, dance, theatre, literature or any other art category. What all art genres have in common is they support the emergence of a skill set that is desperately needed in the information age. But what are those skills? It is European policy in the educational sector to place an emphasis on developing *transversal skills*. Examples of transversal skills are the ability to think critically, take initiative, problem solve and work collaboratively, all needed to equip individuals for today's varied and unpredictable career paths. Transversal skills can also be called *cross competencies* or *generic skills*. In North America, "Traditional academic disciplines still matter, but as content knowledge evolves at lightning speed, educators are talking more and more about process skills, strategies to reframe challenges and extrapolate and transform information, and to accept and deal with ambiguity."[4] Various schools and colleges have started to put more emphasis on teaching not only creativity, innovation, change, but

also the importance of failure.

Knowledge workers in professional organizations, both profit and not-for-profit, can learn important skills and competencies from art-based processes and methods. Eric Schmidt, executive chairman of Google, made this comment a decade ago: "I believe that human values ultimately win out over mechanistic values or technology for its own sake in an increasingly technological world. Companies, especially high-techs, are not machines. They are collections of tremendously motivated and creative people, and it is their intrinsic motivation and their creativity that makes all the difference."[5] Tim Leberecht, chief marketing officer of the global design and innovation firm Frog, also commented in a blog post on the TV show CNNMoney at the end of 2012. "Indeed, the 'art' of business has become more important as the 'science' grows ubiquitous. As Big Data and sophisticated analytical tools allow us to make our processes more efficient, intuition and creativity are fast becoming the only differentiating factors among competitors. Like any 'soft asset,' these qualities cannot be exploited, only explored. And like artists, innovators must cultivate creative habits to see the world afresh and create something new. Like art, true innovation has the potential to make our lives better. It connects and reconnects us with deeply held truths and fundamental human desires; meets complexity with simple, elegant solutions; and rewards risk-taking and vulnerability."[6]

But is art just a mere ideal, or is it a real alternative to the way we work in professional organizations going forward? Rob Austin and Lee Devin published their book *Artful Making: What Managers Need to Know about How Artists Work* in 2003 and commented:

There's often a disparaging implication that art-like processes

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4   Laura Pappano, "*Learning to Think Outside the Box: Creativity Becomes an Academic Discipline*," in The New York Times Online, February 5, 2014.

5   Eric Schmidt, Executive Chairman, Google in Rob Austin and Lee Devin, *Artful Making: What Managers Need to Know about How Artists Work*, Prentice Hall, , 2003, p. XIX.
6   Tim Leberecht, "What entrepreneurs can learn from artists", CNN Money; December 21, 2012.

are immature, that they have not yet evolved to incorporate the obviously superior methods of science. The premise that underlies this point of view equates progress with the development of reliable, rules-based procedures to replace flaky, unreliable, art-based processes. […] Our close examination of art-based processes shows that they're understandable and reliable, capable of sophisticated innovation at levels many 'scientific' business processes can't achieve. A theatre company, for instance, consistently delivers a valuable, innovative product under the pressure of a very firm deadline (opening night, eight o'clock curtain). The product, a play, executes again and again with great precision incorporating significant innovations every time, but finishing within 30 seconds of the same length every time."[7]

In essence, Austin and Devin confirm it makes economic sense to look at the arts for improvements to established management and business practice. In their work, they made the connection between one art genre—theatre—and business only. How much more valuable insight can we gain if we look across all art genres? Let's look at some of the potential areas a little bit closer.

"Only the curious have something to find" Unknown

Curiosity, in children as well as in adults, is the appetite for knowledge or "the lust of the mind," as Thomas Hobbes, the British philosopher once said. This urge to know is a necessary ingredient and perhaps the secret ingredient for any artist. Curiosity fuels imagination and is a foundation for any creative act, any piece of art. "Artists are neophiles. They are in love with novelty and have an insatiable appetite for finding and creating new connections."[8] To understand customer or user needs, to be enabled for

breakthrough innovation (and not just local improvement), to position a challenge in the right context—for all of these critical business activities, curiosity is elementary. The challenge however is to sidestep obstacles, "It is a miracle that curiosity survives formal education," Albert Einstein once said. As knowledge workers, we have a multitude of choices to develop and satisfy our curiosity:

- Being generally aware of things that happen around us. Reading, Watching, Observing, Searching and Researching— beyond our main profession and main occupations. John Coleman writes in his *Harvard Business Review* blog with the wonderful title "For Those Who Want to Lead, Read": "Deep, broad reading habits are often a defining characteristic of our greatest leaders and can catalyze insight, innovation, empathy, and personal effectiveness. The leadership benefits of reading are wide-ranging. Evidence suggests reading can improve intelligence and lead to innovation and insight. Some studies have shown, for example, that reading makes you smarter through a larger vocabulary and more world knowledge in addition to the abstract reasoning skills."[9]

- Observing and having meaningful conversations by asking, listening and, most importantly, by expressing empathy and respect toward our counterparts and dialogue partners. "Artists are humanists. They are experts of the 'human condition' and observe human desires, needs, emotions, and behavior with a sharp, discerning eye and a high degree of empathy. They can feel with and for others."[10] This is what allows them to analyze well and to subsequently create great art. "Those who see what's obvious aren't necessarily brighter than others. They're just more likely to observe that the emperor is naked. Like children, they see what's actually there. Their perceptions are

7   Rob Austin and Lee Devin (2003), *Artful Making: What Managers Need to Know about How Artists Work*, Prentice Hall, Upper Saddle River, p, XXIII.
8   Tim Leberecht, "What entrepreneurs can learn from artists," CNN Money, December 21, 2012.

9   John Coleman, "For Those Who Want to Lead Read", HBR Blog Network, August 15, 2012.
10   Tim Leberecht, "What entrepreneurs can learn from artists", CNN Money; December 21, 2012.

less clouded by belief systems, taboos, habits of thought."[11] When Salvador Dalí, the famous painter of the surrealist era, was six years old, his family spent the summer in their house in Cadaques near Barcelona. According to reports, he watched Juan Salleras, a local member of the community who painted for fun, for hours and hours. At this age, the young Dalí realized his first painting. Observation made him try out something new.

• Reflecting thoroughly. With all the information gathered, whether it is by being generally aware or by practicing primary research through observation and conversation, the journey through the creative process begins with reflection. In addition, "investing in an ability to swerve, to devise new responses to unanticipated business situations, clearly encourages creativity," Rob Austin and Lee Devin noted in their book. This is also confirmed by a wonderful quote from well-known journalist and radio man of the last century Franklin P. Adams: "I find that a great part of the information I have was acquired by looking up something and finding something else on the way."

Out of curiosity, necessity is generated, which is the basis for any artistic effort. It provides the motivational basis to address a certain problem or to make a certain statement with a piece of art. In professional organizations, curiosity is equally important as the breeding ground for innovation in response to market threats and opportunities. It is the basis for everything that follows.

"The hand and the head" Richard Sennett, Sociologist and Author

Creativity is not simply an idea but also the form we give to it. For many organizations, profit and not-for- profit, creating not just continuous improvement but real breakthrough innovation

is essential for survival in a fast-paced world. "Innovation is the successful delivery of a new play, product, process or service. It is the combination of knowledge, materials and forces in original, relevant, valued new plays, products, processes or services. Picasso put existing paints on existing canvas with existing skills. The tools and paints of a painter are objects; the tools and paints of a theatre director are people."[12] In a knowledge worker environment, the situation is similar where innovation, the creative act, comes from bringing people together in order to come up with a novel idea, while the basic components that make up this idea are already in this world—either physically or as knowledge in the heads of people. What is interesting about art versus many business disciplines is that "artists are craftspeople. They 'think by making' and unite the 'hand and the head,' as sociologist Richard Sennett describes in his book *The Craftsman*. "It has both a physical dimension (exhibiting mastery in craftsmanship) and a meta-physical dimension (connecting a new product, service, or business model with the broader zeitgeist and cultural climate)."[13]

A lot has been written on creativity and innovation in professional organizations and by now some excellent methodologies, such as Design Thinking and Strategic Visioning, have emerged as a general framework for leading innovation processes in a business context. "Design Thinking is a human-centered approach to innovation that draws from the designer's toolkit to integrate the needs of people, the possibilities of technology, and the requirements for business success," Tim Brown, president and CEO of IDEO, states on the company web page. As a method, it is structured into three "spaces" to keep in mind: inspiration, ideation, and implementation. Inspiration is the problem or opportunity that motivates the search for solutions. Ideation is the process of generating, developing,

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11   Richard Farson & Ralph Keyes, The Innovation Paradox, 2002, p76.

12   Rixhon, P. (2008). Innovation leadership: Best practices from theatre creators in *Führung, Innovation und Wandel* (Becker L. *et al*. eds), Symposion, pp 197-215.
13   P. Rixhon (2008). "Innovation leadership: Best practices from theatre creators" in *Führung, Innovation und Wandel* (Becker L. *et al*. eds.), pp. 197-215, Symposion.

and testing ideas. Implementation is the path that leads from the project stage into people's lives. The Grove's Strategic Visioning™ process engages an entire organization in combining its best hindsight and foresight in aligned action. It uses large, graphic templates to step groups through the development of traditional strategic analysis, creative visioning work, focused action planning, and organization-communications design. The model illustrates an optimal path through these activities and invites variations and improvisation. Many organizations have started to train their members to use such methods of which there are plenty more and use them to support collaborative strategy and innovation processes in their organizations. However, there is a missing key component that is often overlooked when discussing creativity: the individual knowledge worker. Methods like Design Thinking and Strategic Visioning can help to set certain, yet quite flexible, boundaries. They provide a framework that helps to avoid pitfalls such as putting personal preference before customer needs. Yet the picture is incomplete if we do not focus as well on individual knowledge workers and enable them to act like artists and to see their work thus as creating pieces of art. One piece at a time, one person at a time. Like for artists, also for knowledge workers the hand and the head need to be in sync.

A key theme in art and beyond is the notion of talent, and even genius is used frequently to illustrate a border that common people cannot cross, hence separating them from the gifted ones. Compared to some of the great women and men of the past, it is hard for many to believe they are creative and innovative or that they have talent. But everyone has talent, is curious and creative from birth. Sir Isaac Newton famously said, "If I can see further than anyone else, it is only because I am standing on the shoulders of giants," and Tim Leberecht adds, "Artists are conduits and not 'masters of the universe.'" Most artists—painters, sculptors, writers, filmmakers, or musicians—will admit that they derive their inspiration from a spiritual sphere that goes beyond their individual

creativity and skills. This applies to innovators, too. Whether they are spiritual or not, humility suits them well, as the social web and its wave of crowd-based collaborations have rendered the myth of the lone genius obsolete."[14] Also Rob Austin and Lee Devin confirm that "although art-based processes realize the full capabilities of talented workers and can benefit from great worker talent, by no means do they require exceptional or especially creative individuals. Nor does great individual talent ensure a valuable outcome. A (theatre) company of exceptionally talented big stars can (and often will) create a less effective play than one made up of ordinarily talented artists who have, through hard work, learned how to collaborate."[15] So if we look beyond talent and genius—which is a special gift that some possess, what is it that knowledge workers can learn or to be precise, learn again, from artists? For individuals to participate in the act of creation, certain traits are helpful, for instance problem solving and effective collaboration.

"Artwork is really just 'sublimated problem-solving'" Eleanor Blair, Painter

Problem solving is already a creative process as it relates to coming up with new and worthwhile ideas (both incremental and radical concepts) that will be used in later stages of an innovation process. Problem solving is to address different kinds of non-familiar problems in both conventional and innovative ways. Skills required for problem solving include:

- Challenging: Identifying and ask significant questions that clarify various points of view and lead to better solutions (and accept being challenged). "Artists are contrarians. Artists can see the 'cracks through which the light gets in,' as the old adage goes. Likewise, great innovators come up with

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14   Tim Leberecht, "What entrepreneurs can learn from artists", on CNN Money; December 21, 2012.
15   Rob Austin and Lee Devin (2003), Artful Making: What Managers Need to Know about How Artists Work, Prentice Hall, Upper Saddle River, p XIXII, XXIV.

solutions to problems because they see what is missing. They are eccentric, which means they literally view things from the fringes. Both artists and innovators see the world as it could be. They look upon our world, as Proust would say, with 'fresh eyes.' You might also call that vision."[16]

Connecting the dots. "Artists are holistic, interdisciplinary thinkers. Artists can connect dots and take things out of their original context. Likewise, innovators contextualize and re-contextualize, mash up and remix, and embrace new insights and ideas that lead to unexpected, unlikely, and often serendipitous conclusions (among the most famous examples of such "accidental innovations" are the pacemaker or 3M's (MMM) post-it notes)."[17]

• Striving for simplicity. A core aspect is the ability for abstraction; the act of taking away and separating as a prerequisite for simplification by targeting the bigger picture and being able to derive the essence while not losing the overall meaning. Abstraction supports the idea of "seeing the bigger picture" by means of reducing complexity. The painter Roger Hilton comments that "abstract art is the result of an attempt to make pictures more real, an attempt to come nearer to the essence [of painting]." Abstraction is not only found in visual art. "For one, poetry teaches us to wrestle with and simplify complexity." Harman Industries founder Sidney Harman once told *The New York Times*, "I used to tell my senior staff to get me poets as managers. Poets are our original systems thinkers. They look at our most complex environments and they reduce the complexity to something they begin to understand." Business leaders live in multifaceted, dynamic environments. Their challenge is to take that chaos and make it meaningful and understandable. Reading and writing poetry can exercise that capacity, improving one's ability to better conceptualize

the world and communicate it—through presentations or writing—to others."[18]

• Experimenting: "The true method of knowledge is experiment," English poet and painter of the enlightenment era William Blake wrote in one of his books. Developing orientation to seek the most appropriate and effective answers to difficult situations and complex themes trying different ways is a key theme in Art. We certainly all know from observing children how important experiments are, but as we grow older many of us lose this desire. Artists instead manage to preserve this talent and to use it in their work for their benefit.

• Judging and deciding: The ability to choose among different alternatives with thoughtfulness, clarity, timeliness under uncertainty situations, scarcity, complexity and all the other things that tend to hold us back from making a decision. The painter Norbert Biesky is not a fan of indecisiveness and people "that don't want to make a decision." This is why he uses color unconditionally and in a way that is valid for him. Very often in a creative process, such a determination is required. But this is not be confused with a "my way or the highway" attitude but needs be paired with it.

• Relying on intuition: "Artists rely on their intuition. It may seem counter-intuitive, but intuition is ever more important in the age of Big Data, because it is the only feature that is faster and deeper than the massive flow of real-time information. Nothing comes close to intuition as innovators seek to anticipate trends and make decisions swiftly."[19]

"Those who learned to collaborate and improvise most effectively have prevailed"
Charles Darwin

16   Tim Leberecht, "What entrepreneurs can learn from artists", on CNN Money, December 21, 2012.
17   Ibid.

18   John Coleman, "The Benefits of Poetry for Professionals," HBR Blog Network, November 27, 2012.
19   Tim Leberecht, "What entrepreneurs can learn from artists," on CNN Money, December 21, 2012.

From art, we know that the creative act is not necessarily a lonely task. This is obvious in a theatre company or a symphony orchestra. But many people believe that writing and painting are creative acts of individuals locked in an atelier or study room. While this is often true for the actual execution ("hand"), it is not true for the creative act of inventing ("head"). Famous writers like Goethe or Schiller have been in constant exchange and dialogue with others about their work, and painters like Picasso and Braque who invented cubism jointly did this by visiting and inspecting each other's work. There are very famous groups of artists that existed over a substantial period of time, such as Die Brücke and Der Blaue Reiter, both in Germany at the beginning of the last century. Die Brücke (The Bridge) for instance was a group of German expressionist artists formed in Dresden in 1905 who had a major impact on the evolution of modern art in the 20th century. Even artists who are not active collaborators would not deny that they built upon what others did before them, and in fact art history is full of references and quotes. The dialogue with our precursors is special form of collaboration.

Collaboration starts with a joint purpose around which the idea of community, of belonging together for a cause, emerges. Collaboration requires the willingness to cooperate, to reach compromise and to reach consensus. It is also about learning from and working collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts. In a global context, this involves cross-cultural understanding across diverse ethnic groups, nations and cultures. When interacting with others, it is not about judging a person but building on other people's ideas. "Politeness is the poison of collaboration," Edwin Land, the co-founder of Polaroid and inventor of the instant camera, once said, and the author John Jay Chapman similarly commented half a century earlier that "too much agreement kills the chat." Giving and accepting feedback and even criticism by

focusing on the task, not the person, is essential and a skill that can and needs to be trained. Challenging others, but even more being challenged, is a key concept of art. People that perform on stage are vulnerable and they have to accept this as part of their work—probably a topic that dancers know even more about than their fellow artists in other genres.

For Rob Austin and Lee Devin, three out of four qualities of "artful making" deal with aspects of collaboration:

- *"Collaboration – The quality exhibited by conversation, in language and behavior, during which each party, released from vanity, inhibition, and preconceptions, treats the contributions of other parties as material to make with, not as positions to argue with, so that new and unpredictable ideas emerge.*

- *Ensemble – The quality exhibited by the work of a group dedicated to collaboration in which individual members relinquish sovereignty over their work and thus create something none could have made alone: a whole greater than the sum of its parts.*

- *Play – The quality exhibited by a production while it is paying for an audience; or, the quality exhibited by interaction among members of a business group, and ultimately between the group and the customer."*[20]

Michael Gold and Dario Villas provided us recently with a great book titled *Trading Fours: Jazz and the Learning Organization*, in which they give numerous examples of how aspects derived from jazz can act as a catalyst for change in professional organizations. For Gold and Villas, we can also learn about collaboration from jazz: "The roles of composer, performer and conductor, strictly siloed from one another in classical music, were, in jazz, fused together into a new role: the role of the improviser. Underlying structures and strategies that guide the collaborative creation and

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20   Rob Austin and Lee Devin (2003), Artful Making: What Managers Need to Know about How Artists Work, Prentice Hall, Upper Saddle River, p 15/16

spontaneous performance in jazz are drawn from both Western and African musical traditions. This fusion also reflects one of the first instances of cultural globalization a century before the digital transformation."[21] For knowledge workers, effective collaboration will be equally as important as for musicians in a jazz band or actors in a theatre company.

Methodologies such as Strategic Visioning or Design Thinking can help to provide a general framework in which collaboration during a creative process takes place. Leaders can create a collaborative "design studio" environment in which collaboration can flourish. But the most important component is each collaborator functioning as part of a team. Aspects such as trust, willingness to collaborate and active participation depend a lot on how resilient we are. Psychologists describe a person with a well-developed ego-strength as resilient. Such a person with such a strong sense of self is capable of handling challenges. They more often: [22]

- "Take a learning approach to life that increasingly grows their strength and confidence in handling triggering situations;
- Have an ability to tolerate discomfort, enough to regulate their emotions as opposed to feeling overwhelmed by them;
- Approach life overall with a curiosity and readiness to explore and to master what strengthens them, thus increasing their chances of finding new ways of coping with challenges;
- Treat self and others as having inner resources to deal with challenges; and
- Do not personalize what others say or do, and regard self and other as human beings, thus, fallible."[23]

For collaboration to work well, resilience of team members does matter, and while it is today not entirely clear what makes some people more resilient than others, it is important for knowledge workers to know about the differences as a means of self-reflection and to better understand others.

"One fails forward toward success" Charles Kettering, Inventor and Engineer

In professional organizations, there is usually an appreciation for "doing things right the first time." A second time is rarely granted and failure is not something one wants to be easily associated with. One of the reasons for this is the core assumption that failure represents a cost which ideally needs to be avoided. The other core reason is that failure is associated with shame, even to a higher degree in some regions of the world than in others. Generations of management students have been trained in quality and lean management; they have been educated to optimize wherever they can and to avoid unnecessary cost under all circumstances. But who says failure is unnecessary?

"Failure isn't the right idea. In rehearsal, the iterations all interact with each other" […] "Touch a hot stove and burn your hand—that's a failure; touch it again and burn your hand again—that's a mistake—same injury, no new information." […] This resonates with many Master of Business students and even executives, but makes no sense to artists. The distinction between failure and mistake imposes an unreasonable limit on exploration. Though artful making is, as we have said, reliable and efficient, it has little use for the efficiency rules like 'Avoid touching a hot stove twice (or ten times) may be what's needed to break up a creative log jam.'"[24] Bill Clinton, former US president, once stated, "We need to embrace our errors and not be ashamed of them because that will enable us to learn from our mistakes and be more creative. And the whole culture of either thinking you're always right or being

21   Michael Gold and David Villa (2012), *Trading Fours: Jazz and the Learning Organization*. Milan: Art for Business Edizioni, p 35.
22   Athena Staik, „Ego Versus Ego-Strength: The Characteristics of a Healthy Ego and Why It's Essential to Your Happiness", without date
23   Ibid.

24   Rob Austin and Lee Devin (2003), Artful Making: What Managers Need to Know about How Artists Work, Prentice Hall, Upper Saddle River, p XXVIII.

paralyzed by the fear of being wrong is totally inconsistent with solving the problems of the modern world."[25]

Trying and trying again—even if things went wrong once—is not a bad thing. The history of innovation is full of huge contributions to mankind where people did not stop trying and trying again. "Actions become experience, and experience becomes the material that future choices are made of. [...] Inclusion of past actions into the materials of creation is the force that drives emergence. [...] Nurture and trust emerge. Don't try to 'get it right the first time.' Instead, create a team and a process that can "make it good before the deadline". [...] Build iteration into your processes. Iteration creates and defines the problem as a way of searching for valuable outcomes. Think of iteration as *making* rather than *discovering*."[26]

In the past, avoiding failure had to do with the immense cost associated to it in many industries. For artists, this seems to be easier. "Collaborating artists, using the human brain as their principal technology and ideas as their principal material, work with very low cost of iteration. They try something and then try it again a different way, constantly reconceiving ambiguous circumstances and variable materials into coherent and valuable outputs."[27] But even the history of art knows examples where iteration of the actual end product was not really an option. Today, about 50% of a painter's cost is materials. In earlier times, "that proportion was probably even higher [...] when canvas had to be cut and mounted, and pigments ground and dissolved in painting media. [...] Since antiquity, one pigment of choice was ultramarine, because of its intensity of color. Ultramarine was processed from lapis lazuli, a semi-precious stone found in Afghanistan and taken 'across the

waters,' usually to Venice. The value of the raw material equaled its weight in gold."[28] Over time, the use of new technologies and production processes have led to new ways in painting—because it was affordable. Today, the situation is quite similar: 3d printing can be used for verifying constructions and simulations supported by huge computer power to help to test assumptions. Those innovations bring the cost of iterations down to a minimum also in areas that are not just about human brains like a theatre company—not to forget there is an economic side to theatres too. With those new technologies, iteration is economically feasible and this art-based principle can be fully embraced in organizations of all disciplines so that innovation can emerge from repeating the same mistakes again and again. "Cheap and rapid iteration allows us to substitute experience for planning. Rather than 'get it right the first time,' our battle cry becomes 'make it great before the deadline' and 'cheap and rapid experimentation lets you try new forms; cheap and rapid artful iteration helps you create new forms to try.'"[29]

"Control leads to compliance; autonomy leads to engagement." Daniel H. Pink, Author

To produce great art, autonomy of the artist and freedom of art is mandatory. But what sounds great at first actually includes a series of heavy duties:

- Initiative and self-direction;
- Making decisions and willingness to take risk;
- Determination and persistence; and
- Productivity and accountability.

25   Former US President Bill Clinton, speaking at a Rockefeller Foundation meeting on innovation and philanthropy; July 27, 2011.
26   Rob Austin and Lee Devin (2003), Artful Making: What Managers Need to Know about How Artists Work, Prentice Hall, Upper Saddle River, p 21ff.
27   Rob Austin and Lee Devin (2003), Artful Making: What Managers Need to Know about How Artists Work, Prentice Hall, Upper Saddle River, p XXV-XXVI.

28   Michael Hutter and David Throsby; Beyond Price; Value in Culture, Economics and the Arts; Cambridge, Cambridge University Press, June 2011, p62.
29   Rob Austin and Lee Devin (2003), Artful Making: What Managers Need to Know about How Artists Work, Prentice Hall, Upper Saddle River, p XXV.

Taking initiative requires an entrepreneurial spirit. Starting instead of waiting, acting not hesitating, questioning instead of accepting the status quo—everything that relates to the idea of entrepreneurialism has to do with taking risk—real or perceived. Being proactive and acting independently (not selfishly) comes of course with the risk of being exposed, but it is the first movers who innovate, rarely the laggards. So taking initiative and building on creative ideas to make a tangible and useful contribution to the field in which the innovation will occur is crucial—and it is not a lonely task but, for magic to happen, a team effort. Taking risk and making unorthodox decisions can lead to irritation and even isolation—but it is a necessary risk to take if true innovation is the target. Gold and Villa write in their book about a concert Miles Davis and his band gave in the late 1960s. Davis, already then known for his technique known as "creative destruction," turned his back towards the audience while playing jazz music—a move never heard of before. After 30 minutes, the band left the audience totally confused and in despair. Only one critic understood the historical significance of what Miles was doing. He ran to a phone in the lobby and called a jazz publication to describe what had happened. People standing close by listened to what he said and passed on his positive comments, which spread like wildfire. When Davis and his band came back to play more, the audience appreciated the innovation, and when the band was finished... they went crazy.[30] This is what Johann Wolfgang von Goethe once described as such: "The artist alone sees spirits. But after he has told of their appearing to him, everybody sees them." In order to reach success as an artist, taking initiative and risk is required. For knowledge workers with an ambition, it is, too.

Dealing with ambiguity and uncertainty is a constant theme for artists as they question themselves and their work. Inner conflict, managing through crisis and accepting and appreciating failure are

necessary steps towards accomplishment and cannot and should not be avoided. Adaptability to change, lifelong learning and re-definition and re-invention are core themes in art-based-processes and many artists are masters of agility and flexibility. "Artists are comfortable with ambiguity. By design, they often deal with things that are not measurable and can't be easily quantified. Innovators, too, should value what may not be easily captured in quantitative terms. In stark contrast to more mechanistic models of management, they must be able to tolerate uncertainty and open-ended questions."[31] Gold and Villa also comment on agility in the process of jazz that

> *uses the same fundamental constructs that underlie all of classical music—but because the musicians are challenged with creating the music in real time with each other rather than interpreting what has already been created, these structures are simplified to allow for experimentation, ambiguity and, most significantly, the latitude to make and learn from mistakes. Appreciating the "unexpected nature of change" is central to the evolution of jazz. There would have been no learning without a fundamentally different view on the nature of mistakes. To eliminate the risk of uncertainty from the process of jazz would eliminate the entire horizon of potential possibilities out of which jazz continues to evolve. [...] This is precisely one of the conditions of business cultures today. The landscape of new market possibility has dramatically changed. Looking through the old lens of strategic and marketing paradigms designed to "eliminate uncertainty" has not only ceased to produce new ideas but it runs against the horizons of possibility that we actively create through integrated marketing communications. In many sectors we have lost sight of the real power of commerce—to create new ideas that "improve" and transform the world we live in. Business as a creative process has the capacity to remediate the tremendous economic*

30   Michael Gold and David Villa (2012), *Trading Fours - Jazz and the Learning Organization*, Milan, Art for Business Edizioni, p58-62.

31   Tim Leberecht, "What entrepreneurs can learn from artists", on CNN Money; December 21, 2012.

inequity that exists in our world. As such, commerce could be an immensely powerful artistic force.[32]

For business to become such a force, knowledge workers of all disciplines need to have the right attitude and skills. Some things can be learned and performed, and for others it is enough to know about them and trust colleagues to cover when not identified as a personal area of strength. Curiosity, creativity, collaboration, communication, autonomy and agility do matter more going forward.

Art lessons for leadership

Eric Schmidt, former CEO and now Executive Chairman at Google, once put it this way, "Let's be clear about what we are claiming: As business becomes more dependent on knowledge to create value, work becomes more like art. In the future, managers who understand how artists work will have an advantage over those who don't."[33] Philippe Rixhon, leader at the junction of arts, business and technology, also comments that "many business sectors would benefit from adopting some of the theatre world's basic creation practices related to innovation leadership. Recognizing the interdependence of leadership, management and coaching in the dynamic, situational and cultural innovation context, businesses should identify, attract and retain the leaders they cannot train and accept that a nurturing innovation culture depends on an ever evolving leadership."[30] Benjamin Zander, the director of the Boston Philharmonic Orchestra, during a TED conference, vividly illustrates his love for classical music, which he believes to be so powerful as to change people's perception of the world. But he also states that we are witnessing the shift in leadership from a model where the leader has to "be ahead" and

"dominate," to a model based on symphony. In this panorama, the "Us" prevails on the "I", and the leader, as the conductor, has to rely "on his ability to make other people powerful."[34]

Leadership in the information age is a task of creating safe collaboration experiences in which curiosity, creativity, collaboration and open communication can flourish and where failure is not sanctioned but appreciated as part of the overall path to success. "Managers who develop an atmosphere of safety put new glasses on everyone's emotional eyes."[35] Leadership in art-based processes requires faith in people yet interest in what they do and letting go without being absent. Leaders become masters of ceremony and coaches for processes and people. Keeping a good balance is certainly not an easy task as ultimately a leader is also made accountable for a result, not just for creating a positive atmosphere.

Art and the larger organization

Organizations that embrace art-based processes will more likely be able to succeed in a world that is highly complex, changes fast, where the competition is fierce and information grows constantly. In addition to some established management best practices, learning from art—as a metaphor or literally— can help to address the main challenges organizations today have. By using methods, principles and processes derived from art they become more flexible and more adaptive to change. We call such organizations "elastic enterprises". "Dr. Cho Hyunjae, the 1st Vice Minister for Culture, Sports, and Tourism of Korea, welcomed the participants to a recent conference in Seoul with a strong message, "Art can make business dance and stimulate innovation." "Organizations need creative kicks" because "corporations need to learn to

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32   Michael Gold and David Villa (2012), *Trading Fours - Jazz and the Learning Organization*, Milan, Art for Business Edizioni, p 35-37.
33   Rob Austin and Lee Devin (2003), Artful Making: What Managers Need to Know about How Artists Work, Prentice Hall, Upper Saddle River, p 1.

34   Adopted from Valeria Cantoni, "Leadership through the eyes of classical music", Art for business group on Linked In, quoting Benjamin Zander at TED
35   Richard Farson & Ralph Keyes, The Innovation Paradox, 2002, Excerpt on Ralph Keyes Website.

stimulate the emotions of employees," so "Korea is seeking ways to bring down barriers between art and business."[36]

The history of Art and Economy is probably as old as the two disciplines themselves. Some connection points have been thoroughly described. Others, like the ones presented in this paper, are currently evolving. Art and professional organizations have developed different forms of interaction, integration and collaboration that can be structured into four areas that can be interpreted as maturity levels as well—yet they do not necessarily build on one another.

1. Representation, branding and social responsibility: The first level of maturity is reached when organizations purchase art to exhibit within their buildings or in their digital space. Organizations may build a collection and run in-house exhibitions. They sponsor events at museums or take similar action. They may try to express their brand and culture with architecture and design or use art to support marketing and sales activities. While this—in contrast to the following levels—is a rather superficial level of connecting business and art, it is the one that causes the most friction between the two.

2. Work-life-balance and community building: Many organizations support shared activities amongst their workforce. A company symphony orchestra, a big band, a corporate theatre company, painting classes and other such activities can be found in both large and small organizations. And very often their output reaches a considerable level of quality and improves the work-life-balance, sense of belonging, team building and networking after working hours. Cultural activities at work vary according to the business cycle and have a statistical association with employee mental health, particularly in work environments producing emotional exhaustion. Cultural activities at work may protect employees against subsequent emotional exhaustion. Such an effect was observable when the business cycle in Sweden went from "good" conditions (which meant higher levels of cultural activity at work) to poorer conditions with rising unemployment rates."[37]

3. Artistic intervention: Artists may be invited to work with and in professional organizations. They might come for a visit, support workshops or take on positions as a side job. "Intel has named Black Eyed Peas front man and hit solo artist Will.i.am (William James Adams Jr.), singer of the hip hop band Black Eyed Peas its director of creative innovation."[38] "And then there's Ashton Kutcher. After playing Steve Jobs in the biopic of the late Apple founder, the actor was made a product engineer by Chinese technology company Lenovo."[39] A less spectacular but certainly impactful example comes from Korail, the Korean railroad company, which suffered from a negative reputation and realized it needed to change its image. Classical musicians worked with employees to create the Korail ensemble, which was then expanded by inviting citizens to join and become the Korail Symphony Orchestra. The orchestra travels with the train and performs in railroad stations around the country. "This project has changed the mindsets of many employees and the reputation of Korail....Employees have grown in confidence and pride in the orchestra, and feel they are providing a service to the community through art.[40] FPT, the largest information and communication company in Vietnam, has expanded globally since 1999. Working with the youth union,

36   Berthoin Antal, Ariane; "Dancing to whose tune", Cultural Sources of Newness, November, 24 2013.

37   Töres Theorell et al, "Is cultural activity at work related to mental health in employees?", 2006-2010.
38   Jane McEntegart; Intel Names Musician Will.i.am Creative Director, Tomshardware.com, January 26, 2011.
39   Gulay Ozkan; Artists can do more than engineers to push innovation in tech; QZ.com, November 11, 2013.
40   Berthoin Antal, Ariane; "Dancing to whose tune", Cultural Sources of Newness, November, 24 2013.

the company launched numerous initiatives with diverse art forms. The company business school has conducted surveys to find out how employees evaluated the experiences, with astonishing results:

1. "I see that artistic events help me better understand the company and people." 88% agree.

2. "Attending artistic events and activities releases me from stress and tension at work." 72% agree.

3. "Joining artistic events and activities, I feel proud of being a member of FPT and want to work for FPT for a long time." 81% agree.[41]

Ariane Berthoin Antal and Anke Strauß provided excellent insights in their research report, titled "Artistic interventions in organizations: Finding evidence of values-added." They conclude, "There is evidence that artistic interventions can indeed contribute to such strategic and operational factors as productivity, efficiency, recruitment and reputation, but this is the area that is mentioned least frequently in the research-based publications. Apparently, this is not necessarily what organization members consider as the most remarkable sphere of impact. Indeed, few companies that have worked with artistic interventions have sought to document such direct impacts. Instead, managers and employees seem to care more about how artistic interventions impact the factors that underpin the potential for innovation. The power of artistic interventions in organizations resides in the opening of spaces of possibility, which we call 'interspaces' in the formal and informal organization. In these interspaces, participants experience new ways of seeing, thinking, and doing things that add value for them

personally."[42] The challenge is that "Artistic interventions are by definition ephemeral phenomena in organizations. They start and they end, so the responsibility for deriving the benefits for the organization and sustaining the effects lies with managers and the employees."[43]

4. Art-based processes at work: This is the level introduced and supported by this paper. At this level, knowledge workers embed best practices derived from art seamlessly into their actual work. This does not suggest everyone is suddenly an artist, but it means that there is a broad understanding and appreciation for art based processes on an individual, team and organization level. This will lead eventually to behavioral change of individual employees and thus a cultural shift for the entire organization. Introducing methodologies such as Design Thinking supports early stages of this level. What is particularly worth noting about this level is that it is immune to economic and business cycles. Once art-based processes are an accepted standard in an organization, they are not at risk of being budget-cut, while all the other levels will be under critical observation in bear market conditions.

Looking at all four levels of potential interaction and exchange between art and organizations can help to address major challenges that the global economy faces today. For instance, Michael Gold and Dario Villa suggest jazz as a metaphor for the "learning organization," since it is an art form based in social learning that has innovated new product for over 100 years and was the basis for great wealth and inspiration. Such examples illustrate the untapped potential for professional organizations or, as Michael and Dario put it, "perhaps there's more to this metaphor of jazz as a model for improvising organizations than meets the ear." Both also quote a famous Playboy interview with Marshall McLuhan in

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41   Berthoin Antal, Ariane; "Dancing to whose tune", Cultural Sources of Newness, November, 24 2013.

42   Berthoin Antal, Ariane & Strauß, Anke; Artistic interventions in organisations: Finding evidence of values-added. Creative Clash Report. Berlin: WZB, 2013, p3.
43   Berthoin Antal, Ariane & Strauß, Anke; Artistic interventions in organisations: Finding evidence of values-added. Creative Clash Report. Berlin: WZB, 2013, p3.

which McLuhan commented on the arts as a distant early warning system.

Conclusion

Many of the required ("*transversal*") skills that are essential for what is termed knowledge work today can be found in and derived from the creative disciplines. By learning *from art and artists* knowledge workers, leaders and large organizations will profit as this understanding will allow them to put meaning to strategy and creativity to data. They will be able to survive and prosper by targeting breakthrough innovation.

Knowledge workers who apply art-based principles and processes will be able to:

- analyze flaws in processes and structures more easily, while at the same time making constructive suggestions for improvements;
- reduce complexity and drive simplicity;
- create sustainable concepts by including various viewpoints into their thinking;
- develop, drive *and* market innovation and change;
- better cope with change, ambiguity and uncertainty;
- collaborate more effectively with a wide range of individuals.

The role of leaders and the organizations they lead is to create an environment in which an innovation culture based on trust and mutual respect, allows individuals to take risk, make mistakes and to truly collaborate with one another other. There is a certain risk "as businesses must refrain from designing innovation as a mere process. That is perhaps the golden rule that artists and innovators have in common: new ideas of worth will only come to those who

allow ample space and time for those new ideas to develop in the first place."[44] To summarize what we propose:

- A skill set for future knowledge workers that has to be taught in schools and universities. Adjustments to education systems across the globe are required so that the next generation of knowledge workers profit from a balanced education that put Art and Science on par again. The Global Agenda Council on the Role of the Arts in Society within the World Economic Forum also "believes the lack of recognition of the arts' critical role in society is a key challenge. As artist Mallika Sarabhai has stated, "Art is not the cherry on the cake; it is the yeast."[45] For those already in business, professional development is required to ensure they can continue to create value in an ever-evolving business context.
- An approach to management and a leadership understanding in support of art-based methods and processes.
- Organizations have to be willing to accept ambiguity as art-based approaches will coexist with traditional management approaches in parallel. It is obvious that art is not the one single answer to the challenges of the modern world nor is art fit for every aspect of business. "Artful making should not be applied everywhere, nor should industrial making. They complement each other and often can be used in combination. Complementary doesn't mean interchangeable, though."[46]

Going forward, the main objective of our work is to continue a dialogue with artists of all genres and to learn about art-based processes and how we can bring them more broadly into the

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44   Tim Leberecht, "What entrepreneurs can learn from artists", on CNN Money; December 21, 2012.
45   World Economic Forum, Global Agenda Council on the Role of the Arts in Society 2012-2014.
46   Rob Austin and Lee Devin (2003), Artful Making: What Managers Need to Know about How Artists Work, Prentice Hall, Upper Saddle River, p XXVI.

business context. Such an approach will most likely include:

• Connecting knowledge workers and professional organizations closer to art because of social, ecological and economic necessity;
• Facilitating conversations with artists and thus identifying principles, methodologies, approaches, practices and viewpoints that artists use to derive best practices for adoption in professional organizations; and
• Enabling and training knowledge workers in art-based processes, such as curiosity, creativity and collaboration in order to ensure individual employability in times of rapid technological advancements that automate large areas that in which people perform today.

Lars Ebert, Tamiko O'Brien and Chrissie Tiller

Academy of Participation Capacity building for a culturally inclusive Europe

Keywords
participation, art, memory, empowerment, peer learning

Abstract

The article reflects on findings and perspectives generated within the EU funded project *TimeCase* about participatory art practice with a special focus on contexts that address cultural memory. The wide range of funding, ideological and political contexts found in Europe inform the work.
The article proposes questions to be considered at the outset of any participatory project, and to be re-examined throughout the process. The participatory spectrum sets out a framework of reference. All reflections are illustrated with case studies. Finally the authors suggest that participatory practice should be considered as a discipline in its own right, with its own history, key practitioners and practical and conceptual concerns.

Background

Participation in culture not only enriches individuals but also strengthens their social networks and brings about greater engagement with civil society. Countries with higher levels of cultural engagement have consistently been shown to have "higher levels of social and institutional trust"[1] (Keaney 2006) and more active civic participation. It is often through this participation that communities come towards a shared sense of identity and belonging.

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1 Keaney, E. (2006) *From Access to Participation: Culture, Participation and Civil Renewal*. IPPR North

It is this shared sense of identity that is often missing in contemporary Europe. Although we have moved towards a greater integration of states, as a response to the extreme forms of nationalism that led to the Second World War, this has not necessarily created greater acceptance of difference within communities. Living with other *states* is one thing, living with the *Other* – culturally, ethnically and religiously – is another type of challenge on an individual basis. As the population of Europe has become increasingly diverse and mobile, the lack of a shared sense of belonging has become more and more apparent. The growth of populism, combined with the current economic and financial crisis, has made the situation yet more complex. To practice the art of living with the 'Other'[2], Europe must invest in building the social capital of its communities. Increased cultural participation provides an important step to towards addressing this crisis.

The challenge, in the multicultural reality that is Europe, is to begin to construct history and identity in a more inclusive way: as part of a collaborative exercise, with shared responsibility and ownership. Such re-imaginings are, by definition, creative and dynamic and therefore offer the possibility for artists to play a crucial catalytic and facilitative role within their development.

Investigating the field

In exploring the role that cultural memory plays in building more cohesive communities and a shared sense of togetherness the *TimeCase: Memory in Action* project (2012-2014)[3] has been looking at the role that creative and cultural participation plays in allowing different visions of culture and identity to become part of the discourse of our increasingly diverse societies. The *TimeCase* project has been considering ways in which participatory practices might engage communities to work through complex questions.

Key issues identified through the project include:

- the forgotten and hidden past of many European countries – victims or perpetrators during fascist and communist regimes, colonial and post-colonial times and the treatment of minorities;

- the dominance or cultural hegemony of the majority in increasingly multicultural societies;

the widening gap between rich and poor, educated and non-educated, privileged and non-privileged, leading to increasing alienation within our societies.

- *TimeCase* has also been considering ways in which artists, arts and cultural institutions can be supported in developing strong and sustainable approaches to participation by:

- collecting, analysing and sharing case studies of effective participatory arts practice across the whole cultural sector: from those that might be called "signature" works to community development projects.

- creating a peer coaching model to support those working in participatory contexts in developing the skills and competencies needed to empower others through this practice

If arts and cultural institutions are to take a lead in facilitating different visions of culture and identity and become part of the wider discourse it is useful to have a shared framework within which to contextualise this work. Participatory arts is characterised by the bringing together of professional artists and non-professional artists to work collaboratively on a piece of artistic creation. In setting out to develop a framework that could be understood by funders, artists, producers, managers and participants alike, *TimeCase*, felt it important to find a way to situate this form of practice and provide concrete reference points for sharing experience and expertise. In a trans-national European context, in particular, it became crucial

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2   See Zygmunt Bauman, *Culture in a Liquid Modern World*, Polity Press, 2011
3   https://www.timecase.org

to examine language and terminology. Participatory practice has developed from quite different roots in the different countries and has often emerged from diverse social, political and/or economic imperatives. National cultural policies and access (or not) to public funding inevitably create differences of scale, impact and level of engagement: some of the *Timecase* identified case studies discussed here are based in well-funded national institutions; others are small rural grassroots initiatives. What is it then, if anything, that unites them as participatory projects? This was one of the early challenges of the *TimeCase*
project.

Arnstein's *A Ladder of Citizen Participation* (1969)[4] provided a useful starting point, in terms of empowering participants to take a more active part in society. In moving from what she terms as "manipulation" through to "tokenism" to "citizen control" she highlights the issues of power and autonomy involved in any kind of participatory process. Reflecting on participation in these terms raises the issue of social change and transformation and the importance of questioning, as Meissen does in *The Nightmare of Participation*[5], whether participatory projects are sometimes being funded to bring about "placation rather than a real process of transformation."? Are these projects really offering participants the opportunity to have their own identities represented and acknowledged? Are they replacing the voice of political dissent? Or, as the state is increasingly dismantled, are they being used to deliver services that would have previously come under social welfare, health or environment?

In terms of participatory projects dealing with cultural memory, as those in *TimeCase*[6], this is an on-going tension. Is cultural participation providing a less expensive and less confrontational way to deal with complex social tensions and the marginalisation of minorities? Is it being used as a means to integrate these minorities into mainstream culture instead of building a sense of the richness and value of engaging with their diverse histories? Promoting "a homogeneous and consensual view of society: an 'ethical community' in which political dissent is dissolved" (Bishop 2006).[7] For this reason it is impossible to think about the participatory process without touching upon the ethics and philosophy of such practice. What does it mean to engage people in a process that may involve them in sharing their stories, opening themselves up to the creative process and making their lives vulnerable to the interpretation of others?

Cultural critics Bishop and Kester argue for two different approaches. On one end of the continuum is work that looks for social cohesion and a breaking down of the hierarchy between professional and non-professional artist within its practice. What Kester identifies as a "pragmatic openness to site and situation ….and a critical and self-reflexive relationship to practice itself" (Kester 2011 p. 125)[8]. At the other end is work that Bishop would champion as being intentionally provocative and disruptive, challenging the status quo and dealing directly with the class, social and economic issues that may face the participants, while leaving the artist in a position where she/he retains their own autonomy and makes the final creative decisions. It is the continuum between Bourriaud's notion of relational art[9] where the artwork is concerned with offering new, "ways of living and models of action within the existing real" through its process and Rancière's insistence that the dialogical aesthetic must embrace the artists' "ability to think contradiction."[10]

4   [3] Arnstein, S.R. *A Ladder of Citizen Participation*, Journal of the American Planning Association, Vol. 35, No. 4, July 1969
5   Meissen, M. *The Nightmare of Participation*, Sternberg Press, 2010
6   All case studies referred to hereafter have been identified, described and published by TimeCase

7   Bishop, C. *The Social Turn: Collaboration and Its Discontents*, Artforum *International,* vol.44 no.6, pp.178-183
8   Kester, G., *The One and the Many,* Duke University Press. 2011
9   Bourriaud, Nicolas. *Relational Aesthetics*. Dijon: Les presses du réel, 2002.
10   Rancière, J. , *Aesthetics and its Discontents*, Cambridge: Polity. 2009

Effective participatory projects will always be responsive to the context, lives and circumstances of their participants as well as working towards artistic outcomes that are aesthetically challenging. The Timecase research uncovered powerful examples of effective practice in a wide range of settings.

The project *I AM HERE*,[11] for instance, evolved from within a very specific place and a community. A public art work generated from within the increasingly transformed residential area in Hackney, East London, is a direct response to the experience of living in an estate in the process of being regenerated. The participants of *I AM HERE* replaced 67 orange boards, erected by the council to identify empty flats, with large scale photographic portraits of the residents. The aim of the project was not only to humanise the estate and open up a dialogue: challenging negative stereotypes associated with council estates but also to transform the austerity of the façade with the orange boards signposting dereliction into a provocative artwork. The artists who instigated the project were themselves long term residents of the estate and the project was their first collaboration, initially funded from a community development grant. This project has proved popular and important and spawned various related projects. It is a challenging work that subverts the local councils' visual statement about the relative redundancy of the building and has instead proved a catalyst for community discourse and cohesion.

Empowering participants to have a voice of their own and ensuring these voices are heard is at the heart of participatory practice. If participants are to give informed consent to their part in both process and outcomes, then, artists and producers/curators need to engage them in open and transparent dialogue. Involving them in shaping the whole process and engaging them from the outset in the creative enquiry and learning, as *I AM HERE* did, can lead to the possibility of real empowerment.

Participation is more than simply inviting people to engage in the production of a piece of art. Artists need to be aware of the possibility of exploitation, of using the 'others' and their exotic cultural capital to enrich their own work. While research can be a very real motivation for working with 'the public', practitioners need to look at their own motivations and the ethics of their approach. With her project, *the South London Black Music Archive,*[12] Barby Asante provides a powerful example of an artist embedding their research within a very specific community in order to ensure real partnership and a respectful and reciprocal exchange of material. Asante's projects open up dialogue about an overlooked area of culture. Through the process of sharing memories and stories through workshops, exhibitions and an inheritance tracks album, she enables people to talk across age groups, understand important aspects of their shared past and their contribution to the wider culture. In this way Asante acts as facilitator, participant and catalyst while developing her own approach to research and art making.

Place and community are central to the work of *ACERT*,[13] Based in the small town of Tondela in Portugal, it has grown from a small local 'grassroots' theatre company to a large centre that provides bookable learning spaces, a bar, restaurant, gallery, both indoor and outdoor theatre and workshop spaces for local people. Responding directly to the needs of the community within which it has placed itself, it has transformed the way that local people engage with art and culture. By extending ownership of the work to the community it has raised the level of ambition of participants and proved an important hub for developing a more inclusive cultural memory. Through the targeted participation of elders and younger people in creative interplay, and experimentation it has also created the potential for meaningful inter-generational dialogue and offered

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11   http://www.iamhere.org.uk/

12   http://www.peckhamplatform.com/whats-on/exhibitions/south-london-black--music-archive
13   http://www.acert.pt/

a sense of agency to both. Using the participatory artistic process to bring about a greater sense of inclusion and shared memory has created collaborative works that have surprised and challenged both artists and participants. It has also stretched and challenged the organisation itself in the process as well as developing a more empowered and confident audience.

The *Museum of Genocide Victims*,[14] housed in the former KGB building in Vilnius has used creative engagement to re-imagine a very particular space for its community. Originally the place where plans for deportations and the arrests, persecution of opponents and the suppression of the resistance were devised and carried out by Soviet authorities it has always been a powerful symbol of the 50-year-long Soviet occupation for Vilnius citizens. By developing an open door approach and providing material that contributes to the mapping and understanding of these events, the Museum has established itself as a place of creative openness and exchange, of participation and interaction, in stark contrast with the building's former use. In archiving and displaying material donated from local people that reflect their individual experience of the physical and spiritual forms of genocide, it has become a hub for engagement and reflection, giving voice to those that were previously persecuted and marginalised. By attempting to redress the balance of its own past the Museum uses participation to bring its community towards a place where it can collectively own and make meaning from what was lost and ephemeral. Its audience has moved beyond the role of passive spectator to that of active co-creator and interpreter.

The participatory spectrum

All of these projects occur at different points of what is increasingly identified in terms of a spectrum of participatory practice. In *Getting in on the Act: How Arts Groups are Creating Opportunities*

for Active Participation,[15] commissioned by the Irvine Foundation in 2011, Brown et al. set out what they consider to be the five stages of participation that they describe in terms of audience: 'Spectating, Enhanced Engagement, Crowd Sourcing, Co-Creation and Audience-as-Artist' (Brown et al., 2011:4) following closely on Arnstein's model by beginning where little real participation is happening. In *Education for Socially Engaged Art* Helguera (2011)[16] takes a more critical view of the same spectrum, describing a continuum from what he calls Nominal Participation (where participants are largely passive spectators) to Directed Participation (where participants undertake simple activities that might contribute to the artwork) to Creative Participation (where participants make a real contribution) to Collaborative Participation (where participants share responsibility for both structure and content).

Both these models provide a useful distinction between audience development work and real participatory practice, where the former often uses the term participation whilst most of the activities remain what Helguera calls Nominal or what Brown et al. might identify as spectating or enhanced engagement. In her participatory performing arts framework developed for the Calouste Gulbenkian Foundation,[17] Tiller has marked this difference by starting with Active Engagement and moving through Collaborative making to Co-creation to work that is completely initiated and led by participants: encompassing some of the important questions of why, where and how that surround such practice. There is sometimes an assumption that participatory arts projects inevitably lead to positive social outcomes. But if

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14   http://www.genocid.lt/muziejus/

15   S. Brown. A., L. Novak-Leonard, J. L. (2011) *Getting in on the act*: *How Groups are Creating Opportunities for Active Participation*, James Irvine Foundation, WolfBrown: Focus   http://irvine.org/images/stories/pdf/grantmaking/Getting-in-on-the-act-2011OCT19.pdf Accessed Nov 2013
16   Helguera, P. (2011) *Education for Socially Engaged Art*, A Materials and Techniques Handbook. New York: Jorge Pinto Books
17   http://www.gulbenkian.org.uk/files/19-02-14-Participatory%20Performing%20Arts%20%20Towards%20a%20Typology%20-%20Chrissie%20Tiller.pdf

traditional hierarchies have largely been maintained throughout the process there is little reason why this should happen. This analytical work is a very valuable reflective tool for cultural analysts, curators and funders but it is also of great practical benefit for practitioners. Through the spectrum they can question their own motivations and address the level of engagement they plan to work with.

	Active Engagement	Collaborative Making	Co-Creation	Participants' initiative
	Participants are involved *with* or contribute *to* the making of the work through stories, ideas or performances.	Artist/s remain in the leading creative role but participants have a direct involvement in the creation of the final piece, working together *with* artist/s	Power is delegated to the participants as they take growing control of the artistic creation through the creative process.	Participants instigate and realise their own creative idea. They are the directors/curators of the piece. Where professional artist/s involved is their decision.
WHO is involved?	Professional artists and non-professional participants. Other partners from social contexts.	Professional artists and non-professional participants. Other partners from social contexts.	Professional artists and non-professional participants. Other partners from social contexts.	Participants. Other partners from social contexts.
HOW does the work take place?	'Inventive' (or devised) 'interpretive' (or already existing) – i.e. working on participants' stories and concerns or on an existing piece. May be single-authored/ signature piece with participants helping realise artists' ideas.	'Inventive' (or devised) 'interpretive' (or already existing) – i.e. working on participants' stories and concerns or on an existing piece. Shared authorship. With artist/s still taking final directive/artistic decisions.	More likely to be 'inventive' (or devised) piece of work. Shared authorship – with equal value being given to participants' input. Shared decision-making.	Most likely to be 'inventive' (or devised) piece of work created by the group. Often process driven. Authorship lies totally with participants
WHAT happens?	Workshops that may focus on collecting material. Performance. Artist/s share skills dependant often on whether participants are engaged in the final performance.	Skills workshops. Performance. Artist/s share skills towards participants making the performance.	Skills workshops. Performance. Artist's share skills. Participants share skills.	Skills sharing. Performance.
WHY? Social	Celebration/Fun Skills Development Own or others attitudinal or behavioural change Improved Health and Well-being Community Development Economic Impact Political Activism	Celebration/Fun Skills Development Own or others attitudinal or behavioural change Improved Health and Well-being Community Development Economic Impact Political Activism	Celebration/Fun Skills Development and exchange Own or others attitudinal or behavioural change Improved Health and Well-being Community Development Economic Impact Political Activism	Celebration/Fun Skills Development and exchange Own or others attitudinal or behavioural change Improved Health and Well-being Community Development Economic Impact Political Activism
WHY? Artistic	Participants assist artist/s in realising their vision. Honours participants' input. Often a greater focus on professional artist/s intended outcomes.	More inclusive artistic practice driven by artist/s. Participants input is central. Strong focus on professional artist/s' input into creative outcomes.	More inclusive artistic practice driven by participants. Equal focus on shared artistic development. Shared artistic vision.	Participants as artists engaged in creative process. Participation is both the process and the product. Shared artistic vision. May employ professional artist/s to help them realise final product
WHERE?	Traditional/less traditional spaces	Traditional/less traditional spaces	Less traditional spaces	Less traditional spaces
EXAMPLES	Theatre /dance/drawing on stories /lives of a particular group but performed by professionals. Opera where participants are trained supernumeraries. Community choirs mainly performing music selected for them.	Choirs drawing on participants' own musical cultures. Theatre /opera/dance working with themes identified by participants who may also perform. Professionals and non-professionals working together.	Theatre /opera/ dance in which the issues/concerns of participants are what drives the work. Professionals and non-professionals working together but non-professionals may have increasing input as skills developed over time.	Dance, bands, orchestras, choirs, theatre -performances led by the needs of a particular community to express themselves creatively

A further developmental distinction around the nature of the practice takes place in Brown's analysis of the kinds of interaction that take place within participatory projects. In distinguishing between what he identifies as *curatorial* (selecting, editing, organising, voting) *interpretive* (performing, remaking an existing work of art) and *inventive* (creating something entirely new) he looks at the importance of the participant being able to collaborate with the artist to create a completely new piece of work. (Brown et. al, 2011:) In terms of the Performing Arts, in particular, this distinction between interpretive and inventive provokes interesting questions. Is it of greater value for participants to work on their own interpretation of a relevant and meaningful piece of existing theatre or to create their own original piece? In many ways creating an interpretive piece of work that focuses on the concerns and lives of the participants and takes place in non-traditional spaces, can offer a more powerful challenge to the prevailing cultural hegemony. It also offers the possibility of working with the creative language of metaphor and universality in richly diverse socio-cultural contexts.

Opera Machine,[18] an international group that includes asylum seekers as key participants, does exactly this when it re-imagines opera from the classical canon, providing opportunities for audiences and participants to engage with what is usually considered an elitist art form. In this case performances inhabit locations chosen for their poetic resonance and the opportunity they provide for an immersive and interactive event. The asylum seeker chorus that work closely with the director and professional singers benefit from this opportunity of indirectly working through memories of displacement while the 'professional' participants learn a great deal from working with the chorus and have through this experience developed new approaches to direction and staging learnt through this interaction. All participants receive respect and recognition for their own cultural value and contribution to the forming of the work and audiences benefit from new perspectives on shared cultural memory.

A cultural centre in the historic canal district of Amsterdam, Castrum Peregrini,[19] is also active in engaging with its historical roots and the need to re-imagine the way that we can collaborate on cultural learning and making. This cultural foundation is based in an area defined by tourism, and wealthy inhabitants with roots going back to the Dutch Golden Age, the 17th century, when this area's great wealth was built on trade, including the slave trade. Castrum Peregrini's name refers to the *nom de guerre* of a hiding place for Jewish young people on the 3rd floor of this 17th century canal house. The group of young people received a clandestine artistic education by their two mentors who risked their lives maintaining this secret underground community.
Castrum Peregrini now works with the pressing issues of today, working with the arts, the humanities and (im-)material heritage. Castrum Peregrini engages with artists, writers, musicians and other creative workers to play a key role in creating access to

and re-think heritage, both through their own research but also through their involvement with visitors in creative processes. The building and its archives serve as a background for dialogue about memory, about objects and their hidden stories.
The young black poet Quinsy Gario,[20] known for initiating the discussion on the black Dutch Santa Claus tradition, has, for example, twice realised a participatory performance in the preserved safe room during Museumnacht Amsterdam[21] (in 2012 and 2014). Gario invites small groups of 10 participants (6 groups per night) to join him in the hiding place: to hear the story of the room, to share thoughts about it and finally to work collaboratively for an intense period on the writing of a site specific poem. The poems then contribute to the blog ´messages of hope',[22] or are kept private to the group as they choose. In either case the resulting poems demonstrate that such shared interactions are creative and profound and result in outcomes that question our tidy notions of the past in surprising ways.

These examples demonstrate that as participatory practice grows and develops within and without cultural institutions it is impossible not to consider its implications for the education of both cultural managers, museum and gallery educators and artists. This is why the second stage of *Timecase* will look at the curricula of the art schools and art universities in terms of how they prepare their students to take a more active role in society. It is a pathway many emerging artists are already choosing. Placing themselves within what might be seen as more marginalised communities, partly in order to afford studio or rehearsal space, they are electing to engage with these communities in a meaningful and creative manner. The notion of the artist as an isolated individual creating work with little or no reference to the society in which they are living is being challenged by new realities.

18   http://operamachine.com/
19   http://www.castrumperegrini.org

20   http://en.wikipedia.org/wiki/Quinsy_Gario
21   http://castrumperegrini.org/art-in-hiding-art-in-crisis
22   http://n8messagesofhope.tumblr.com/

If artists and arts institutions are to work on projects that respond to and reflect the complex realities of our society, whilst also challenging its expectations and prejudices, it is important these issues are explored within arts education. Working with communities on a more dialogic or relational basis requires other skills than just being competent in one's art form. It requires an understanding of the ethical questions surrounding such work, a comprehension of the nature of cultural hegemony in increasingly diverse societies. It relies on the ability of the artist to shift easily between the role of catalyst, facilitator and fellow learner: becoming a practitioner who is skilled in reflecting in what Schön identifies as "in-practice" or "on-practice"? (Schön 1983)[23] It also depends, increasingly, on the ability of the artist to plan, develop and realise a project from beginning to end.

Developing successful participatory projects needs arts institutions that have the openness to engage with activities that take place outside traditional spaces, or challenge their own space from within. For many this will mean embracing organisational change: revisiting their relationship with the communities in which they find themselves and beginning to find ways to reflect these different histories and life experiences. It also requires curators and managers who understand some of the barriers to cultural engagement currently faced by these communities and the flexibility to respond to them through imaginative and creative programming. It is no longer acceptable for institutions accepting public funding to find their audience amongst a more privileged elite.

Timecase has already looked at and tested the role of peer coaching, and identified the skills and competencies that need developing to take on the challenge of participatory practice by those working in cultural institutions. Good practice does exist

and it is important to share it. But the project has highlighted the need to re-think the educational context: not only in terms of new curricula but also in terms of developing different pedagogies.

The question of attribution and authorship is deeply embedded in the Western tradition, despite evidence that the reality of artistic production is often more complex than history has suggested. The idea of the single (usually male) unique artistic vision is central to the narrative of Western culture. Since Duchamp, Pirandello, Beckett, Brecht and more recently Suzanne Lacey and Leslie Labowitz,[24] moved the spotlight on to the roles and relationships of artist(s) and audience(s), the characterisation of the audience as a passive invisible presence and of the cultural practitioners, agents, curators and editors as the absolute gatekeepers of culture, has been questioned through practice and critical discourse.

Throughout the 20th century and continuing to the present, a more self-conscious and reflexive approach to practice, that addresses the power structures and complexities of production and consumption of culture, has run alongside practices that reinforce the notion of culture as an exclusive activity resulting in commodities that speak as much of power and status as they do of artistic content. Indeed artists have moved between types of practice and in some cases have retrospectively changed the attribution of their work[25] and their approach to participation and institutional critique.

Contemporary practitioners embark upon a lifelong commitment to engage in learning, research and the situating of their work in relation to such questions of intention and authorship. Collaborative and participatory approaches bring practitioners and audiences closer together so that in some cases the difference between them becomes indistinguishable and as we have seen

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23   Schön, D. (1983) *The Reflective Practitioner. How professionals think in action*, London: Temple Smith

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24   http://www.reactfeminism.org/entry.php?l=lb&id=94&e
25   for example Mark Boyle and the Boyle Family, Christo and Jean Claude, Oldenburg and Coosje van Bruggen, Ed Kienholz and Nancy Reddin

in the examples, old hierarchies of cultural production can be turned on their head.

With the self-conscious awareness of our own roles as maker/reader/audience/gallery visitor/performer we step away from traditional roles and learn to live with the unpredictable, the contingent, to be challenged, to take on new responsibilities and new relationships with culture and our own histories.

If artists emerging from our art schools and arts universities are to understand their responsibilities as both practitioners and participants and to feel confident in creating safe spaces for non-professional artists to engage with artistic practice they need to have the experience of learning in more collaborative and co-operative settings. Critical understanding of art theory and practice may need to be supported by experiential exploration of critical pedagogy and the work of Freire and bell hooks: engagement with cultural hegemony to move beyond a theoretical introduction to Gramsci[26] to exploring its implications in terms of working creatively on cultural identity. Artist learners need to see these more emancipatory educational practices modelled in their own classrooms if Rancière's faith in the potential for arts and culture to create a "new community between human beings" is to be realised.

From TimeCase towards The Academy of Participation

By giving emerging artists and those who will eventually be running our cultural institutions an introduction to the principles and ethics of participatory practice within their initial, or post-graduate training, we believe arts schools and arts universities can make a real contribution to creating a society that embraces and celebrates cultural diversity. In terms of informal education

participatory practice also offers opportunities for the arts to offer new models for learning. By drawing on the research from its first stage, *Timecase* intends to work towards developing an *Academy of Participation* that will support the principles and ethos of participatory practice being more fully integrated into Higher Arts Education. Beginning to create a framework or spectrum within which the practice can be described and understood is one of the first steps in enabling this re-thinking.

The term Academy references authorities and leaders in a field of scholarship, in the Academy students might work 'under' an established expert. This expert traditionally selected their students based on their own criteria, often the relationship of the students' work with their own. This historical model of the Academy[27] pivots upon the hierarchical relationship between the master and their apprentices/followers with knowledge 'handed down'. The *TimeCase* proposal for an *Academy of Participation* embraces the apparent contradiction of the relationship between 'academy' and 'participation' and reinvents the Academy as a shared platform from which discussion and debate about participation can be interrogated through practice and intensive dialogue. The Academy will share, propose and test conceptual and practical tools to support the very particular challenges faced by participatory practices while opening up and exploring new areas of enquiry.

Academy of Participation recognises that participatory practice is a discipline in its own right, with its own histories, key practitioners and practical and conceptual concerns. Where arts courses may consider some 'professional practice' skills related to participation, the *Academy* investigates participation from the other end of the telescope, considering practice from the participant's perspective as well as that of the practitioners. Rather than skimming through 'how to' skills of project management, deeper questions about

26   Gramsci, Antonio (1992). Buttigieg, Joseph A, ed. *Prison Notebooks*. New York City: Columbia University Press

27   http://en.wikipedia.org/wiki/Platonic_Academy

what it means to share practice and research and how to build trust are critically examined and tested.

Recognising that practitioners may come to participatory practice at different stages in their careers the *Academy of Participation* is conceived as a cross-border non-hierarchical learning community whose principal aims are to develop cross-sectoral and cross-disciplinary sharing of practice and methodology in this growing and important field. The Academy will explore the important questions to be considered at the outset of any participatory project, and how they can be re-examined throughout the process. It will enable practitioners to establish their own approaches to ethics, responsibility and codes of practice.

The social histories of Europe and the challenges we face across the historical disciplines of cultural practice will form the context for the Academy. *TimeCase* will highlight ways in which governments have sought to mobilise culture and the instrumental nature of funding policies in the development of practice, where specific types of participation have been encouraged.

The Academy aims to provide the necessary tools and access to knowledge to support practitioners and participants to face these critical challenges, to create inventive and inclusive forms of practice, to bear witness and to offer decision makers creative and inclusive approaches and solutions.

Teodora Konach

Shaping cultural identity: intangible cultural heritage in primary schools

Intangible cultural heritage represents the variety of living heritage of humanity as well as the most important manifestation of cultural diversity. Formal educational systems can play an important role in influencing children knowledge, attitudes and behaviour in cultural heritage issues. Nevertheless, how should the primary school curricula cover the intangible cultural heritage aspects and concepts according to the requirements of our digital age? A detailed situation analysis of process and practice of education and transmission of intangible cultural heritage will create potential pilot projects that will serve as a model for multi-level, interdisciplinary, and participatory heritage engagement programs that enhance the promotion of intangible cultural heritage resources, facilitates collaboration among stakeholders, and ensure strategies for the participatory heritage engagement. The research proposal seeks to introduce the research questions, identify research objectives and propose a trans-disciplinary methodological approach to investigate the phenomenon and pedagogy of intangible cultural heritage transmission in primary schools.

Intangible cultural heritage, primary education, UNESCO, holistic education, cultural identity

One of the key issues related to the identification of intangible cultural heritage is the concept of identity. How and why do people identify with specific regions of the world and national communities? What are the implications of cultural and geographic differences between people and between areas? Why are individuals culturally bound with the community, with which they identify through a specific territory? Aspects of the links between

culture, geography and identity have inalienable performative nature. Despite the proposed individual approach to the issue of membership of a particular community, we largely do not choose our cultural identity, and we inherit it from previous generations, by adopting and maintaining specific identifying images.[1] And each identity, including national identity, is constituted through performance: the expression and manifestation of, as a set of strategies, gestures and roles. This approach leads to the conclusion that identity comes to be realized through continuous manifestation: presentation and projection of specific behaviours that are played and constantly reproduced, within the framework of existing cultural conventions. A "project" aiming at safeguarding cultural uniformity is often at the heart of building community identity, and later – national identity. If the organization of societies is regarded as a "project", identification with the society becomes an individual act and a cultural creation.[2] Acceptance or rejection of specific "national" cultural codes should depend on the decision of individuals and their sense of belonging to communities. Yet issues of identity are also governed by juridical and legitimating discourses. In this context, the term "juridical" refers not only to narrowly-defined legal standards, but also to the entire institutional strategy which regulates political life "through the limitation, prohibition, regulation, control, and even 'protection' of individuals" living in a given society.[3] Power, in turn, has generative potential: it creates categories and practices necessary for the operation of the identity discourses.[4] We therefore need to ask: is the discovery and presentation of intangible culture metacultural production, ragarding heritage as a whole and as the life of the communities and peoples, or is it only performative reproduction

of specific individuals' identity strategies; or perhaps – consistent implementation of the state's cultural policy?

For more than seventy years, UNESCO has drawn up documents and developed material heritage conservation projects, next expanding the subject of conservation to include natural heritage, and, finally, intangible heritage. A holistic approach to natural heritage, established by the Convention of 1972, influenced the shift in general categories of heritage.[5] Conceptualization of "natural heritage", in terms of the system and ecology, was used as a model solution for defining the essence of intangible heritage, as all phenomena and manifestations of intangible culture, which played a significant role in shaping the life of the community, whether in cultural or in social and historical terms. The overall understanding of the places and space, included in the UNESCO Conventions, exhibits a search for the concept, which reflects the experience and emotions that connect people with specific places.[6]

Documents of international law reflect the concept of creating the context and the conditions for development through cultural heritage, based on cultural awareness and diagnosis of tangible and intangible. This dialogue guarantees respect for diversity and equivalence of individual forms of expression, which are representative of the various communities and nations. These factors shape the attitude of tolerance and acceptance. In turn, achieving such an open attitude towards the Other is related to the recognition and understanding of one's own cultural legacy. A sense of the position in a particular culture affects attitudes of responsibility and rooting. It indicates the artists' profound involvement with the society, strengthening the social cohesion

1   Robbins D. (1991), *The work of Pierre Bourdieu: Recognizing Society*, Milton Keynes, Open University Press, p. 174.
2   Anderson B. (1991), *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, London, Verso.
3   Butler J. (1990), *Gender Trouble: Feminism and the Subversion of Identity*, London, Routledge, p. 2.
4   Purvis T., Hunt A. (1993), "Discourse, ideology, discourse, ideology, discourse, ideology…," in *British Journal of Sociology*, Vol. 44, pp. 473-499.

5   UNESCO, Convention on the Protection of the World Cultural and Natural Heritage, adopted on 16 November 1972 and entry into force on 17 December 1975. See www.unesco.org, legal instruments.
6   Leighly J. (1963), *Land and Life: A Selection of the Writings of Carl Ortwin Sauer*, Berkeley, CA: University of California, pp. 342-343; Tuan Y.-F. (1974), "Space and Place: Humanistic Perspective," in *Progress in Geography*, vol. 6, pp. 211-252.

of the community in the context of globalization and widespread commercialization. Respect for the tangible and intangible forms of cultural heritage shapes awareness of history as well as paving the way to understand contemporary art forms.

Intangible cultural heritage was introduced as international legal category by the regulation of the UNESCO Convention of 2003.[7] In accordance with the provisions of the Convention, the intangible cultural heritage is "transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity".[8] A model of international "safeguarding" will include both forms associated with the rural environment (traditionally recorded as "folk"), and elements of urban culture, secular, religious, historical and temporal. The primary responsibility of the State Parties, in accordance with the provisions of the Convention, is the identification and implementation of "the necessary measures to ensure the safeguarding of the intangible cultural heritage present in its territory".[9] According to the Convention, the process of safeguarding intangible cultural heritage also consists of defining the objects of cultural heritage by local communities. Since intangible cultural heritage is going to be defined by the communities, *identity* becomes a fundamental issue. Intangible cultural heritage is transferred orally, gesturally, or by example and consequently created and re-created by communities and groups. By its connection with the essential elements of the cultural identity of these communities and groups concerned, the main constitutive factors of intangible cultural heritage are the issues of *self-identification* of its creators and bearers. Its constant evolution in response to the historical and social processes that occur in

the communities and groups concerned is often regarded as a foundation of people's cultural identity and a source of creativity.

The intangible heritage combines elements of both the tangible heritage (being a form of culture) and the natural heritage (being dynamic). For this reason, its safeguarding must not only focus on collecting, classifying and securing "intangible artifacts".[10] However, the distinct nature of both forms must be kept in mind: while the tangible heritage refers essentially to the cultural context, the intangible cultural heritage comes to be realized through continuous evolution. In view of the changing and dynamic nature of intangible heritage, the aim of its safeguarding calls for a completely different set of legal instruments.

In the context of the Convention for the Safeguarding of Intangible Cultural Heritage, there is a basic problem of institutionalization, and in particular answering the question whether it is appropriate that national authorities be responsible for the identification and safeguarding of the intangible heritage. Using the term "policy" involves the danger of "policy on safeguarding the cultural heritage", which in practice may mean the subordination of the conservation of historical monuments to the essential goals of the state and the nation, and exclusion of certain elements of heritage from statutory conservation as "non-national", that is "someone else's". The international legislation put emphasis on such values as equality and diversity of cultural heritage. The undoubted merit of UNESCO regulations is the introduction of the need on the part of the state to take into account the dynamics of the interaction between the development of communities and cultural processes that are the result of the actions of its members.[11] Though, entrusting the national institutions with identifying the elements

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7   UNESCO, Convention for the Safeguarding of the Intangible Cultural Heritage, adopted on 27 October 2003, entry into force 20 April 2006. See www.unesco.org, legal instruments.
8   Art. 2.1.
9   Art. 11(a).

10   May M. (2002), "Exhibition ideas: Integrating the voice of communities and audience," in B. Lord, G.D. Lord (ed.), *The Manual of Museum Exhibition*, California, Altamira Press, pp. 32-38.
11   Boylan P., "The Intangible Heritage: a Challenge and an Opportunity for Museum and Museum Professional Training," in *International Journal of Intangible Heritage*, vol. 1, 2006, pp. 53-65.

of intangible heritage raises doubts and poses a threat to the continuity of the heritage forms related to communities that would not necessarily be accepted by authorities.

Towards a new education

The main goal of modern educational system should be the development of independent, tolerant and creative young people that would satisfy their needs, but also the needs of contemporary societies in which creativity is the basis for development. One of the priorities of UNESCO and other organizations of the United Nations is currently implementing the objectives of the Framework Programme for Education for All (EFA). In accordance with the provisions of the programme the quality of education is the educational system adapted to the needs of learners, while at the same time promoting universal values. The quality of education also depends on equitable access to education, ensuring social inclusion, preventing exclusion, and making use of individual rights.[12]

Comparative pedagogy

The pedagogy is still shaped by national history, culture and policy, but the international migration of practices and ideas across borders facilitate the creation of a framework for comparative pedagogy. Nowadays, it is possible to postulate an universal model of pedagogy which accommodates many forms and variations of national curricula.

Pedagogy as ideas (theories, values, evidence and justifications)

Classroom level: ideas which enables teaching
➢ Students: characteristics, development, motivation, needs, differences
➢ Learning: nature, facilitation, achievements, assessment
➢ Teaching: nature, scope, planning, execution, evaluation
➢ Curriculum: ways of knowing, doing, creating, investigating, making sense

System/policy level: ideas which formalise and legitimate teaching:
➢ School: infrastructure, staffing, training
➢ Curriculum: aims, content
➢ Assessment: formal test, qualifications, entry requirements
➢ Other policies: teacher recruitment, training, equity, inclusion
Cultural/social level:
➢ culture: collective ideas, values, customs, relationships
➢ self: self-identity.

Adapted from Alexander 2004, pp. 11-12

In European and North American pedagogic practice exists two particular models: English and American progressive notion of education as "development", an individual physiological and psychological process and continental (especially French and Russian) approach in which teacher intervention and instruction are seen as essential to school learning[13]. In the Anglo-American tradition this process takes place separately from formal schooling, while in the continental European countries school goals and curricula impose stronger teacher intervention and instruction. In the continental European tradition public morality and the common good are seen as essential to learning. Especially, the French model is more akin to acculturation, an investment in civic commitment, while in Anglo-Saxon model learning is a task which requires children's active intervention and self-development. However, there is another geographic and cultural "boundary" problem here – the literature on comparative pedagogy confidently generalised Western and non-Western (Asian) models of teaching.[14]

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12   UNESCO, *Literacy for All. EFA Global monitoring report*, Paris, UNESCO, 2006, pp. 28-30. See http://www.unesco.org/new/en/education/themes/leading-the-interna-tional-agenda/efareport/reports/.

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13   Alexander R. (2009), "Towards a Comparative Pedagogy" in R. Cowen, A. M. Kazamias (ed.) *International Handbook of Comparative Education*, Springer, pp. 923-942.
14   Alexander R. (2001), *Culture and Pedagogy: International Comparisons in Primary Education*, Oxford, Blackwell, pp. 368-70.

Arts education

The most recent UNESCO documents position culture as a kind of axis of development. Culture is an essential component in the building of local identity, a condition of sustainable development and an integral part of the diverse biocultural environment. Thus defined, culture is an important factor in the development of democracy and being the capital of creativity.

Taking into account the dynamic changes occurring in the field of culture and some re-evaluations – both in historical perspective, as well as at present – there are *two principal approaches to arts education*:

– focusing on teaching about culture/art as a separate subject with an emphasis on the development of artistic skills;

– art as a method of teaching and learning, through including it in an integrated curriculum.

The evolution of the idea of including art in the educational process, which has taken place during recent years, indicates a gradual expansion of the scope of arts education towards a holistic approach to cultural education, which has entered the curricula. This is consistent with the idea that arts education encourages harmonious development of skills, cognitive, emotional and social, in children and adolescents.

During the World Conference on Arts Education "Building Creative Capacities for the 21st Century" a Road Map for Arts Education was drafted. The purpose of this document is to explore the role of arts education in meeting the need for creativity and raising cultural awareness in the new century, as well as defining the strategies required to introduce and promote arts education in the learning environment. The document stresses the importance of arts education as integrated into an educational system and school programmes, supporting the overall quality of education, both formal and non-formal. Recalling Articles 22, 26 and 27 of the Universal Declaration of Human Rights[15] and Articles 29 and 31 of the Convention on the Rights of the Child,[16] which secure the rights of every human being to education and participation in cultural life, the authors of the document state that culture and art are essential elements of comprehensive education. According to research cited by the "Road Map", familiarity with culture and creative processes develops the need for creativity, a sense of initiative, stimulates the imagination, emotional intelligence and ability of critical reflection in learners.[17] The authors of the document suggest that arts education and cultural education provide capacity-building necessary to make use of the workforce of individual countries through the development of creativity, innovativeness and adaptability to dynamically shifting social conditions in the 21st century.

Media education

A study of holistic education model must take into account media education issues. The challenges of the 21st century are connected, *inter alia*, with the development of new technologies and media, so education has to be broadened to include issues relating to computer art, new media, art in network communication and many others. Creativity plays an important role in most development strategies; media education can become a means that assists the development of that skill even among primary school children. Besides, the language of visual arts – an element of arts education – is one of the basic media. Someone who can use the media is able to make informed choices, is aware of the nature of the services, and can assess the risks of new communication technologies. With open and generally accessible Internet, there are great

15   United Nations, *Universal Declaration of Human Rights*, 10 December 1948. See http://un.org/Overview/rights.html#a27.
16   United Nations, *Convention on the Right of the Child*, adopted on 20 November 1989 and entry into force 2 September 1990.
17   UNESCO, *Road Map for Arts Education*, The World Conference an Arts Education: Building Creative Capacity for the 21st Century, Lisbon, 6 – 9 March 2006, pp. 4-5.

educational opportunities also through contact with tangible and intangible cultural heritage owing to digital technology. Digitization is absolutely essential, and heritage content available on-line will guarantee participation in culture regardless of space-time limitations.

According to professor Tapio Varis, we can distinguish operative, cognitive, and social media abilities:

> a) Operative or technical abilities – [...] related to the technical devices - include capacities related to the comprehension and use of these instruments, as well as others that are developed in order to adapt these tools to the specific users and their needs.[...]
>
> b) Cognitive abilities, include capacities related to the production of meaning that affect media texts (messages) and their signification. In general, they are the abilities of capturing, assimilating and producing information; they include also the use of this information for generating outlines and models of comprehension that allow to obtain an appropriate diagnosis of the external environment and to use the information obtained for strategies oriented by individuals' actions: problem-solving, strategies of creation and production of meaning, etc.
>
> c) [...]Communicative and social abilities [...] the result of applying technical and cognitive abilities in the development of communication and social relations. These abilities allow possibilities that range from a simple contact to the creation of complex cooperation and collaboration strategies that use media tools as their base."[18]

The challenges of the 21st century are related with the development of new technologies, and they demand expanding education

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18   Varis T., (2010), "Communication and New Literacies in the multicultural world," in *Historia y Comunicación Social*, no.15, p. 19.

about these issues. Media literacy should also become one of the essential elements of the new education system.

Intangible Cultural Heritage in education

Legal framework

Intangible cultural heritage is manifested in the domains of 'oral traditions and expressions, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe and traditional craftsmanship.' The international community has become conscious that all immaterial forms of heritage need and deserve safeguarding at the international level. The adoption in 2003 of the UNESCO Convention on the Safeguarding of the Intangible Cultural Heritage has ensured appropriate safeguarding of the specificities of intangible heritage. The UNESCO Convention is the first international document that has created the legal, administrative and financial framework for the safeguarding of intangible cultural heritage. The state parties to the Convention are required to develop and implement a national, multi-level model of permanent conservation of intangible culture. In accordance with the provisions of the Convention, the states must keep a national inventory of the intangible cultural heritage and make recommendations on applications for entry on the list; they can also apply to the International Committee for inscribing of some phenomena on the international Representative List of the Intangible Cultural Heritage of Humanity. Documentation and development of methodologies and concepts of safeguarding specimens of intangible cultural heritage is the responsibility of the domestic institutional players. Conventional regulations also impose the duty of the widest possible participation of communities and local groups, to which a given element of the intangible cultural heritage applies. The role of the state parties also consists in encouraging groups, associations and NGOs to participate in the process of identifying and defining various intangible heritage phenomena in different regions of the country.

Conventional procedures assume the introduction of basic, universal principles of collecting expressions of intangible heritage and dissemination of a uniform system of classification and categorization of expressions of intangible heritage, also through the development of regulations of free access, especially with regard to the issue of copyright transfer. The complexity of the forms and structures of traditional cultural heritage makes it difficult to create effective protection instruments, both as far as national legal regulations are concerned, and at the level of international standards. Even at the beginning of theoretical considerations, the very possibility of granting protection of intangible cultural manifestations seemed to be problematic, both because that involved finding appropriate legal instruments, but also in relation to the implementation of the objective grounds for protection[19]. Documents of the World Intellectual Property Organization and the UNESCO Convention of 2003 finally incorporated the traditional cultural heritage into the international system of protection. Nevertheless, the need to develop new regulations requires enhanced cooperation of different groups and participation of representatives of local communities. Currently, the debate has already stopped addressing the general question of the need of protecting forms of intangible cultural heritage, and focused instead on a model of protection to be adopted. Among the approaches under consideration, there are especially those that refer to:

– defensive rights,
– remuneration rights,
– *sui generis*.[20]

19   UNESCO/WIPO, Model Provisions for National Laws on the Protection of Expression of Folklore Against Illicit Exploitation and Other Prejudicial Action, 1982, published: UNESCO, Paris, 1985. See http://unesdoc.unesco.org/images/0006/000684/068457mb.pdf
20   Hilty R.M., (2009), "Rationales for the Legal Protection of Intangible Goods and Cultural Heritage," in *International Review of Intellectual Property and Competition Law*, vol.40, pp. 885-886.

Despite the similarities to the objects that are protected under the law of copyright and related rights, the law of contracts and patent law, intangible heritage is created, managed and used in a different way. In contrast to intellectual property, intangible culture brings benefits to the whole community, rather than individual authors. It is therefore necessary to create a new type of protection and instruments that would effectively protect the specificities of forms of intangible heritage. The most effective solution seems to be designing the protection of intellectual property rights *sui generis*, in relation to the identified and described intangible cultural expressions. References to human rights are also essential, for the sake of a broadly-understood scope of protection, closely related to the cultural identity of communities and nations.

International cooperation of the states that have signed the Convention includes, *inter alia*, the exchange of information and experience, joint initiatives, and the creation of a support mechanism for the states in their efforts to safeguard the intangible cultural heritage. In accordance with UNESCO Financial Regulations, a "Fund for the Safeguarding of the Intangible Cultural Heritage" was established. International aid within the framework of the activities undertaken by state authorities may be granted in the case of the protection of intangible cultural expressions entered on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding; during the preparation of inventories pursuant to Articles 11 and 12 and in order to promote programmes, projects and actions carried out at national, subregional and regional levels for the safeguarding of intangible heritage. In practice, most member states creates both regional lists and national lists of intangible heritage. The projects mainly involve interaction at three levels: central, regional and local. Consistency and complementarity of these activities should be ensured by state authorities. The tasks of the national entities should include: conducting procedures for creating and updating the inventories of the expressions of intangible culture; monitoring the status of the expressions of intangible heritage;

cooperation with local centres and communities; social campaigns and promotion of intangible cultural expressions; coordination of international cooperation; educational activities. Social campaigns to promote traditional culture and dissemination of the idea of safeguarding of intangible heritage also applies to the education system. And although the need for this has been included in the provisions of the Convention, there has not been a project whereby the general education system might include issues related to intangible heritage. The initiative to promote the development and implementation of interdisciplinary knowledge of intangible culture, at various levels and in various educational programmes, should become one of the priorities as far as the dissemination of the concept of intangible cultural heritage is concerned.

Technical solution

Introducing a model based on cloud computing could be one technological method of implementation. A teaching model based on cloud computing will provide unlimited access to educational resources, seen as the total educational content. This model will provide more efficient management and exchange of experience between regions, educational centres and local communities. Cloud also amounts to common creation and continuous increase of resources by state administration bodies, non-governmental organizations, international institutions and their specialized agencies as well as the teachers and local groups. This approach will ensure the inclusion of local NGOs working in the sphere of education in the education system and mobilize local communities. This is the basic way of shaping commitment and a sense of belonging among students, which is the first step to understanding the essence of the intangible cultural heritage. Information and communications technology will help to overcome the limitations in access to educational content (place, time, place of residence). This will ensure equality of access for both rural areas and larger towns and cities. In addition, the project may assume the creation

of personalized tools that the student chooses, depending on their interests, needs and educational opportunities. The model will provide a platform to share their knowledge in a large, transnational peer group.
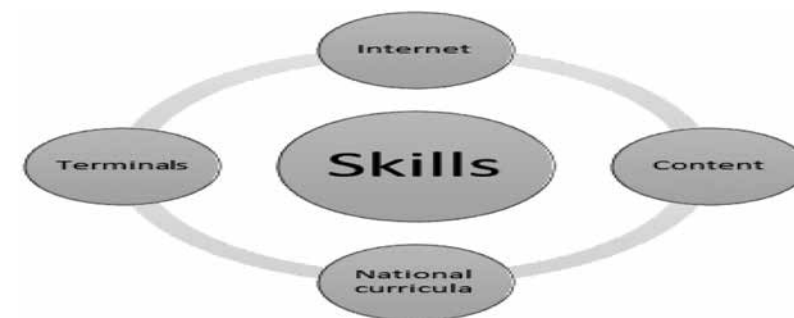
Such a universal programme can provide access to educational materials on school curricula and non-formal education system, tailored to individual needs and capabilities of each student, regardless of their social or physical conditions, or place of residence.

Intangible Cultural Heritage in primary schools

Comprehensive supplying of a proper model of the identification, safeguarding and promotion, in accordance with the provisions of the Convention, is the basis for an innovative, holistic education model for lifelong education. The inclusion of elements of the intangible cultural heritage in the general education system is one of the necessary steps to move away from the linear concept of education and moving towards a teaching model that assumes the need for education to be based not only on providing a certain level of knowledge, but also on social and cognitive skills, necessary throughout the entire lifetime. Such a model of education is a multi-level concept, involving all groups of stakeholders: governing entities, teachers, students, local communities, non-governmental

organizations. The structure of the model must be based on the interaction of various international organizations, but also regional cooperation organizations, local communities, institutional partners and individuals.

In practice, a holistic approach to education means the continuous and uninterrupted process of updating knowledge and values; it is education based on the principle of education that is mobile and cultural. Cultural education, upheld through interaction of the various players, contributes both to creating social bonds, accepting the Other, but also reflecting on personal and collective identities, which is of fundamental importance for the development of local environments.

Creativity can be seen both as a stand-alone entity, but also as response to the specific needs of a given population. Folklore is a prime example of interpenetration of tangible and intangible heritage, making up the traditional structure for the community's cultural codes. Thus, expressions of folklore are a combination of tangible and intangible forms of heritage. These elements interact; they are created and maintained by individuals, constituting common cultural resources of a particular community.

The introduction of intangible cultural elements at the stage of primary education will be the basis for a qualitative renewal of education. Manifestations of intangible heritage and, in particular, folklore elements – will guarantee comprehensive development of children at the level of creative skills, as well as emotional, ethical and social levels. Elementary school is where students are closely bound with the family and the local community. It is also the time in which national educational programmes are not so varied, as they are geared towards supplying the pupils with some basic skills. At this stage, learning about their own traditions will shape and expand their understanding and sense of belonging to a specific local collectivity, while on the other hand, examples of different cultures will help to foster attitudes of understanding and

tolerance. Non-governmental organizations' contributing to the educational content might also support the involvement of children in extracurricular activity. This can take the form of experience in all areas of the arts and traditional culture, comprising the interaction with representatives of the local community, the creators of intangible cultural expressions, their own family or the immediate environment.

In the context of the elements of knowledge of intangible culture as part of the system of lifelong learning two issues should be considered, in particular:

– providing teachers, representatives of local communities, artists, non-governmental organizations operating in the education sector and others with access to materials and to the various forms of education in accordance with the principle that creative learning requires creative teaching;

– initiating and promoting creative partnerships at all levels between the ministries, schools, teachers, non-governmental organizations and local communities, and creating the conditions for international cooperation.
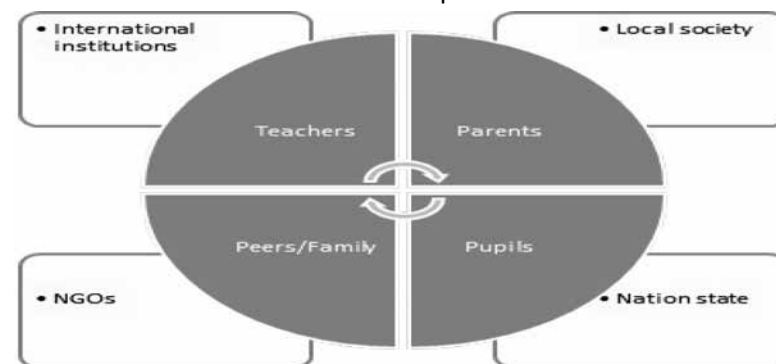
The next step should be the appointment of a *committee* under the auspices of UNESCO, which would be responsible for:

– developing a uniform educational system in accordance with the provisions of the Convention, in particular those

concerning equality and equivalence of intangible world heritage,

– preparing basic materials for use in educational programmes for primary schools,

– developing a list of institutions and non-governmental organizations, which gather and develop intangible cultural manifestations for educational purposes,

– creating a network of contacts in the Web space,

– developing materials for educational content.

The appointment of the committee responsible for developing a programme that contains the elements of knowledge of intangible culture will encourage schools to cooperate with local communities, artists and non-governmental organizations; will ensure the coordination of the efforts of governments, civil society, educational institutions and other bodies in the field of holistic education, and providing model projects to be used by schools.

Conclusion

Recognition and adequate safeguarding of the intangible cultural heritage is primarily dependent on the active participation of local communities. According to the UNESCO Convention intangible culture must be preserved intact, which with the dynamics of its development involves action at various levels, by non-governmental institutions and organizations, and individual partners. What is more, intangible culture, owing to continuous development process perfectly illustrates the premises of lifelong learning as a continuous expansion of knowledge and competence. In turn, innovation and creativity stimulate the entire education system. Currently, the most important action should be dissemination of the idea of "intangible cultural heritage" and the need for its safeguarding. Thus, pedagogy does not begin and end in the classroom – teaching acts are located within the concentric circles of local, regional and national dimensions, and one needs to steer constantly back and forth between these to explore the way that teaching programmes are performed, and what teachers and students do in classrooms – it reflects the values of the wider society. Education towards increasing an awareness of the existence and necessity of saving intangible cultural heritage should begin even at elementary schools. One of the basic demands of the holistic approach to education is implementation of lifelong learning systems and intergenerational learning. At the current stage of the implementation of the provisions of the Convention folklore is the best documented form of intangible heritage. It is the transfer of the authentic intangible cultural heritage to the younger generations that prevents its distortion and deterioration, since access to it is free and all sorts of interpretations are possible. Two important aspects of understanding the problem emerge in this discourse, allowing for work with the potential young bearers of the intangible cultural heritage – both cultural and educational, based on the role of the school for the formation of a cultural consciousness in the children and the preservation of traditions.

The primary education system in Bulgaria includes some forms of traditional folk customs, festivities, knowledge and skills related to folk crafts, which are defined as cultural heritage by the Cultural Heritage Act of the Republic of Bulgaria (art. 2, 6)[21]. The Bulgarian national culture, or elements from it, with its intangible cultural heritage, such as the folk traditions, festivities and folklore (songs, dances, oral tales) that have persevered into contemporary life, is thoroughly suitable to be introduced into the Bulgarian educational system[22]. The various schools and regions in Bulgaria have introduced the study of folk traditions and customs in the curricula of "Local area studies" or "Handcrafts". This is the

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21   Cultural Heritage Act, adopted by the Bulgarian Parliament on 26.02.2009.
22   The culture of Bulgaria is rich and varied both synchronically and diachronically: artefacts from the ancient Thracian culture and the Antiquity have been preserved, along with elements of the rituals of the Slavs and other ethnic groups inhabiting the Balkan peninsular in the various periods of history since the tenth millennium BC.

case with the folk feast *Martenitsa*, celebrated on March 1st, in connection with folk beliefs for health, fertility, and wellbeing, symbolized by the wool threads, colored in red and white. The *Martenitsa* is attached to clothes, on the left, just above the heart. The curriculum of the *Otetz Paisii* School, in collaboration with the Ethnographic Reserve *Etara* ensures that students study Crafts and Traditions, consisting of two components: Traditions involves making *Martenitzsi,* collecting herbs from the mountains, along the so-called "Health Path". The second part of the program, involving studying crafts under the guidance of craftsmen from the *Ethnographic Complex of Etara* (pottery, weaving, using corn husk, etc.) is organized at the year's end, in June. Bulgarian schools have introduced various educational modules, based on interests and handicrafts characteristic of the area. Students, interested in learning old crafts, take part in clubs. At the *Petar Parchevich* Primary School in the town of Chiprovtsi in Northeastern Bulgaria, they study carpet weaving, a tradition running for centuries in the area[23]. Children, aged from nine to thirteen, learn about the different stages of carpet-making in Chiprovtsi: spinning wool, dyeing with natural dyes and weaving on a vertical loom, typically used in the region. All Bulgarian primary schools typically conduct practical lessons dedicated to Christian and folk feasts. A number of ancient rituals associated with these feasts have been preserved since antiquity, and have later been incorporated in the Christian folk tradition. Such practicals are conducted in connection with St. George's Day, Palm Sunday, and St. Lazaurus' Day[24]. During these lessons the students learn about the national and regional customs

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23   "The ancient craftsmanship is taught to the young generation in the one and only school of carpet-weaving. There are four practical classes per week, because this craft is difficult to acquire", says the instructor, Valentina Zdravkova, from the *Petar Parchevich* School. (quoted from the newspaper *Standard*, June 26, 2012). The school in Chiprovtsi has a Club for wool coloring with natural dyes. Students grow plants in school plots of land and learn to extract dyes for coloring wool from them, just as they have done in the past.
24   A lesson at the Bratya Miladinovi School in Sofia on the topic of St. George's Day, with pupils from the first grade. The teachers explain folk rituals honoring St. George and the Spring agricultural rites to the children. With the help of parents, they demonstrate the folk tradition of making swings decorated with flowers for the children to swing on during the celebrations.

through modern educational practices, such as interactive lessons and presentations.

In the Republic of Serbia the Primary school curriculum (in the fourth grade) introduces the subject of "Folk Traditions". Within this subject the students learn about various rituals related to Serbian customs, including wedding rites and the Bozhich (Christmas) celebration. After the theoretical section, students are asked to reconstruct and perform the said rites.

Poland has also introduced certain folk traditions, such as cutting paper figures and patterns, or the so-called *Wycinanki* (Kurpie region) in the syllabi of the students in the 3rd, 4th and 5th grade. The main purpose of the lessons is to acquaint the pupils with the traditions, culture, geography and history of the local region.

Some countries that have emerged on territories of communities that differ culturally from the Western civilization, such as the USA, have also included in their primary school curricula elements of the culture and traditions of the autochthonous population. The reason for this novel attitude may be sought both in the legal sphere as a consideration for the human rights of self-identification, and in the understanding of the significance of local cultures for the comprehensive development of national culture.

In United States of America *Folk Artists in the Schools* (FAIS) programs were officially established in 1976, with the purpose of including a wider range of artists than those generally included in the more widely known *Artists in Schools* programs[25].

According to Gasouka and Foulidi[26] the relationship between

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25   American Folklife Center (2006), *A teacher's guide to folklife resources for K–12 classrooms*, http://www.loc.gov/folklife/teachers. Howard D. (1950), "Folklore in the schools," in *New York Folklore Quarterly*, 6(2), pp. 99–107. Kirshenblatt-Gimblett B. (1983), "An accessible aesthetic: The role of folk arts and the folk artist in the curriculum" in *New York Folklore*, 9(3/4), pp. 9–18.
26   Gasouka M., Foulidis X. (2012), *New horizons of Folklore Studies - Conceptual Framework, Research, Gender, Internet and School*, Athens, Sideris, pp. 104-105.

folklore, the Internet and the related digital media is of great interest. In the field of folklore, educational learning objects can upgrade the relationship between folk research and the school project on local history and folk culture. Internet and Web 2.0 tools can offer opportunity to come into contact with folk art, traditional crafts, folk songs, myths and riddles in a completely interactive way where participation and the individual learning path of the student is self-controlled in a constructive way[27].

EduVine/ChinaVine is an international project including educational content from the area of folklore. The main study aim of the project is to provide an opportunity for students to be acquainted at their own pace, with the traditional culture of China[28]. The learning methodology is based on the rule of learning and knowing the foreign (Chinese, in this case) traditional culture as a form of knowing oneself and the others.

Greece has developed and applied the schools project «Digital school», which introduces Greek folklore and cultural traditions to the pupils. *Photodentro* was designed by the Greek Ministry of Education as part of the "Digital School" initiative in order to be the National Digital Repository of learning objects for the Primary and Secondary education29. Its basic goal is to become the central access point to digital educational content and it is open to all, students, teachers, parents, as well as anybody else interested.

From the review of the educational projects directed at teaching and learning about traditional manifestations of culture, we may conclude that there is a correct understanding of the problem in some countries, and that different schools undertake different projects that encompass folklore and national traditions, but a holistic approach is lacking so far.

27   Gasouka M., Kapaniaris A., Arvanitidou Z., Foulidi X., Raptou E. (2013), "Folk culture and digital enriched books: The case study of the digital enriched tool "E-ANAGNO-SIS," in L. Gómez (ed.), 7th International Technology, Education and Development Conference, Valencia: International Association of Technology, Education and Development, pp. 4176-4184.
28   http://chinavine.org/about/.
29   http://photodentro.edu.gr.

The introduction of one's own and other country's traditional art, as part of a new approach to general education system, may add to an improvement of the interoperability of the various spheres of child development: creative, aesthetic, emotional, cognitive and social. The programme for primary schools in the form of interactive material available through the cloud, which would showcase intangible cultural elements of specific states, will improve cultural competence, openness to others, the degree of familiarity and freedom to apply information and communication technologies. Getting to know one's own culture, the instruments and the creative process, will facilitate understanding of both traditional culture and the latest forms of artistic expression, as well as ensuring equal access to expressions of intangible heritage from around the world. The proposed educational system will therefore be a combination of three models of educational systems: mobile education, lifelong learning and arts education. The concept of involving players from different states and international organizations will improve communication in the field of education, will encourage the development of contacts with foreign partners, non-governmental organizations in the field of education, and with local communities. Developing appropriate models that make use of information technology systems and virtual networks will help to achieve a global programme of promoting intangible heritage in education for children, which could then be extended to other modules, including to academic disciplines.

Showing the importance of holistic education model also includes raising awareness of the general public of intangible cultural values. Through introducing elements of the intangible heritage to the programme of elementary schools, we shall educate future generations so that they should consciously recognize, safeguard and promote intangible cultural heritage, but also – uphold the local traditions and create new intangible cultural manifestations.

UNESCO conventions emphasize in particular the importance of educational programmes aimed at raising cultural awareness and

a sense of belonging to a specific local community. The inclusion of intangible culture into the education system will provide an understanding of and respect for the elements of the intangible heritage and its intergenerational transmission. Activities in the field of conservation of intangible cultural heritage demand international cooperation, including its management, developing research and documentation methods, creating a network of knowledge transfer with regard to the manifestations of intangible heritage. It is therefore necessary to initiate action at the international level and involvement of scholars and experts in the implementation of the programme.

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Sabine Mueller

TRIGGERING CREATIVE THINKING IN ENTREPRENEURIAL EDUCATION

Abstract

Creativity is emerging as a key factor needed to develop entrepreneurial competences. While it is generally agreed that creative thinking can be learned, the question remains as to how it can best be stimulated within an entrepreneurship education context.

Effectuation (Sarasvathy 2001, 2009) is identified as a theory of entrepreneurial thinking and decision making which deals with uncertainty through an inherently creative working process. This link between entrepreneurial thinking and creativity has not yet been sufficiently researched. The article explores the potential of effectuation in stimulating creative thinking processes within the context of entrepreneurship education.

A European higher education program using effectual working and learning processes is used as a research sample which explores the participants' views concerning the stimulation of creative thinking during their education.

The results of the study point out three aspects of the educational concept which help stimulate students' ability to think creatively: a) the task design b) the working process and c) the diversity of participants.
The study presents one of the first empirical approaches to exploring the processes and aspects of effectual reasoning which fosters creative thinking and draws parallels between effectual reasoning and effective use of the creative process in entrepreneurship education.

Introduction

Creativity has unlimited potential to generate innovative solutions to problems and may be the key needed to generate not only creative but effective entrepreneurship (Amabile 2005). While there are multiple theories and concepts on how creative thinking may be stimulated, this article investigates Sarasvathy's concept of effectuation (Sarasvathy 2001) as a working process that is said to be inherently creative and naturally applied by nascent entrepreneurs. In this study, effectual working processes are examined in the context of an international entrepreneurship education program for under-graduate and graduate students of different nationalities. By exploring stimuli of creative thinking in a qualitative study of participants' experiences, it is possible to draw parallels to the concept of effectuation.

In this entrepreneurship education program, the key triggering factor is the task design. The task design is composed of two processes which stimulate creative thinking. The first is an open and nondirective working process; the second is based on the participants' diversity and the use of personal networks available during their involvement in the program. Both processes are found in the concept of effectuation.
The creative potential of effectual working processes, when applied to the framework of experiential learning environments, suggests that new pedagogical approaches can provoke creative thinking both in entrepreneurship education and educational settings in general. As a conclusion to this study, we give recommendations on how to implement measures that function as a stimulating source of creative thinking within any learning and/or working context.

1, The Creative Nature of Entrepreneurship

The economic, social and political conditions in which entrepreneurship has evolved have radically changed throughout the past decades (Gilbert and Eyring 2010). Entrepreneurship is not only seen as being chaotic and lacking any notion of linearity (Neck and Greene 2011), but is also considered to be a dynamic process of vision, change, and creation (Kuratko 2004) which exists in a fast-moving and uncertain global economy (Shepherd et al. 2008 and Gibb 2005). In today's changing economic environment the demand for entrepreneurship goes beyond the skills of an individual entrepreneur per se (Gibb 2002). Numerous political and governmental measures have been initiated (European Commission 2000; OECD 1989; Westall 1998) to stimulate an entrepreneurial culture designed to better prepare its members for social and professional challenges. Thus, it is generally agreed that entrepreneurial qualities are necessary to meet multidisciplinary needs in coping with today's unpredictable environment (Gibb 2005; Hynes 1996). The true challenge, however, is how to actually acquire entrepreneurial skills (Fiet 2001).

Creativity may be the key to developing entrepreneurial skills. Grove and other researchers (Groves et al. 2011) explain that entrepreneurial cognition processes combine conventional linear thinking with creative, lateral and intuitive thinking incorporating both imagination and insight. They found that entrepreneurs possess a greater balance of both modes of thinking. Barbosa and others (Barbosa et al. 2008) argue that entrepreneurship education should develop both analytic and creative modes of thinking and point out that this can only happen through an experience-based approach to education which combines knowledge, critical analysis and possibilities for creative forms of thinking to transform entrepreneurial intention into action (Barbosa et al. 2008).

Creative thinking is involved not only in the process of generating ideas and problem solving but is also part of the idea or the solution itself (Amabile, 1983, 2005; Sternberg, 1988; Weisberg, 1988). Its flexibility in solving problems within a rapidly changing environment is increasingly recognized as vital for successful entrepreneurs and intrapreneurs, or internal corporate entrepreneurs (Rae 2007; Hougaard 2005; Bragg/Bragg 2005). Ward (2004) defines this entrepreneurial creativity as being crucial to entrepreneurs who must "generate novel and useful ideas for business ventures" (Ward, 2004: 173). Referring to the performance of highly effective leaders, Sternberg (e.g. in Antonakis & Sternberg & Cianciolo 2004) lists creativity, combined with wisdom and intelligence, as being the key component of leadership. Consequently, it is not surprising to find that creativity takes an increasing part in entrepreneurship education.

2, Creative Thinking and Entrepreneurship Education

Amabile (2005) defines creativity as being able to produce novel ideas and solutions to problems. However, the question remains as to how it can be stimulated; is creativity inherent in every human being or can it be learned?

In exploring the psychological side of creativity, Amabile (e.g. 1983, 2005, 2008) makes a link between creativity and intrinsic motivation. She underlines that approaches which encourage time pressure to force creative thinking are a positive factor in the development of creative ideas. While Amabile contributes to the understanding of creative processes in a social surrounding or at the work place, van Tassel-Baska (1983) argues that she contributes little to the stimulation of creativity in the classroom environment. Sternberg and Lubart (Sternberg & Lubart 1993) on the other hand, support Amabiles' concept that intrinsic motivation is a positive factor in the stimulation of creativity and apply this concept to certain aspects of the learning environment. They recognize, however, the complexity of the phenomenon by defining motivation as being but one of the six aspects which foster creativity, the others

being: intelligence, knowledge, thinking styles, personality and environment. More precisely, the learning environment may have a strong influence on creativity given certain conditions: "… people will be most creative if they are placed in an environment that fosters, accepts, and actively rewards creative ideation" (Sternberg & Lubart, 1993: 230). They go on to state that this is not the case for most learning environments, especially schools which tend to suppress novel ideas or new ways of doing things. Clearly, creative thinking in education remains an untapped resource (Sternberg & Lubart 1993; Lubart 1990). Lubart (1990) suggests that every individual possesses a different kind of creative potential that the learning environment should take into consideration. Therefore focusing on the individual learner should be encouraged to stimulate individual creative abilities and allow for new ideas and solutions to emerge.

Regarding the particular environment of entrepreneurship education, tremendous changes have been made in the past decades. In the early 1990s the conceptual focus was still on the development of a business plan (Rondstadt 1987). Recent developments have created stronger awareness for the need to develop creative ideas, innovative solutions and to focus on individual creative abilities (Amabile 2005; Kyrö 2005; Carrier 2005). Today, entrepreneurship is understood as a constantly evolving response to life's challenges and may be defined as "a set of behaviors, attributes and skills that allow individuals and groups to create change and innovation in all aspects of their life" (Gibb 2005: 46). Entrepreneurial learning has come to be identified as a profoundly experiential learning process. Considering creativity as a prerequisite for opportunity recognition, Holcomb (2009) Krueger (2007) and Corbett (2005) examine how opportunity recognition can be influenced by an experiential learning environment. Referring to the findings of Ward (2004), Corbett (2005) argues that creativity is essential for the idea generation process and that "depending on how knowledge is processed and used (cognition),

knowledge will either provide a bridge to a new opportunity (creativity) or construct a fence that will block its path" (Corbett, 2005:477).

3, Creative Thinking and Effectuation

Regarding the diverse ways in which creativity may be stimulated through experiential pedagogies, we propose to take a closer look at one specific process which is said to inherently stimulate creativity: Sarasvathy's (2001) concept of effectual reasoning. This concept explores and describes the thinking and working processes of entrepreneurs especially at the beginning of their career.

Based on extensive qualitative research with entrepreneurs in the United States, Sarasvathy identified a common way of reasoning among these entrepreneurs at the time they created their businesses. She calls this reasoning "effectuation" or "entrepreneurial reasoning" as opposed to "causal reasoning" or "managerial reasoning". Emphasizing that she does not judge one to be better than the other, but both are applied to different circumstances accordingly. Sarasvathy suggests that causal reasoning (or managerial reasoning) focuses on the most efficient achievement of predefined objectives with the help of given means. Effectuation (or entrepreneurial reasoning) on the other hand, acknowledges the unpredictability of the future and rather than focusing on pre-defined goals it focuses instead on the present situation and resources which are readily available. The resources at hand are combined and used by the entrepreneur to a new and valuable end which automatically requires creative thinking. "While causal reasoning may or may not involve creative thinking, effectual reasoning is inherently creative"(Read et al., 2011:52). Effectual reasoning is most often applied by entrepreneurs of small ventures or at the beginning of their career, while causal or managerial reasoning is helpful at a certain growth stage of the enterprise where the role of the entrepreneur may overlap with the role of

a manager. However, while causation refers to forecasting through pre-defining objectives and predicting outcomes, effectuation applies a control mindset (Sarasvathy and Venkataraman 2011). According to Sarasvathy (Sarasvathy 2001) entrepreneurs begin by defining three categories considered to be the means immediately available to them:

a) *Who they are* which refers to their traits, tastes and abilities,

b) *What they know* relating to their education, training, expertise, and experience,

c) *Who they know*, that is to say, their social and professional networks.

Using these three means as available resources in the enterprise creation process, the entrepreneur begins to imagine and implement his project thereby contributing to and shaping the business environment. Chandler et al (2011) propose that effectuation is a formative, multidimensional construct with three related sub-dimensions: Experimentation, affordable loss, and flexibility. They argue that the experiential nature of effectuation positively correlates with uncertainty. Read and others (Read et al. 2009) confirm the capacity of effectual reasoning to cope with uncertain situations. Finally, Fayolle and Toutain (2009) explore the application of effectuation to entrepreneurship education where the effectually working entrepreneur is depicted as a Do-it-Yourselfer who copes creatively and flexibly with complex situations. This obviously suggests a need for change in pedagogy to more experiential approaches in entrepreneurship education. Effectuation seems to be a particularly suitable way to successfully deal with complex and uncertain environments, rather than try to predict developments it shapes them and therefore controls them to a certain extent. Researching the creative potential involved in this process is identified as the "underdeveloped link to effectuation" (Sarasvathy 2009:298).

4, Applied Effectual Reasoning: The Research Framework

This study proposes to explore the creative potential of effectual learning processes by analyzing an entrepreneurship education program which stimulates effectual learning and working processes by applying the principles of effectual learning.

The program was designed by a network of European higher education institutions which have been implementing entrepreneurship education programs in higher education since 2004. By the time, the study was realized, the institutions were located in Germany, Poland, Portugal, Scotland and France. All education programs are held in a highly experiential learning environment where under-graduate and graduate students from these cultures work together in small teams. The objective of each team is to develop an innovative entrepreneurial idea for the European market. The study examined an extra-curricular 5-day workshop given yearly since 2004 at one of the European network locations bringing together about 30-40 students from partner universities. Since 2008, international universities have become involved and the workshop has been given in China (2009) and Brazil (2010). The overall structure of the workshop is made up of five steps:

Table 3.1 Pedagogical structure and objectives of the program

	Objective	Applied Methods
Day 1 Cooperation	Initiating a complementary use of team resources/ Learning about self and the others	Teambuilding & cooperation activities, (e.g. outdoor games, kayaking, rock climbing).
Day 2 Divergence	Divergent phase of idea generation	Choice of diverse creativity techniques and exercises.
Day 3 Convergence	Convergent phase of idea evaluation	Exchange with entrepreneurs/ stake holders.

Day 4 Connectivity	Creatively connecting to their social surrounding as a key entrepreneurial quality	Creative communication training (e.g. role plays, art lessons).
Day 5 Communication	Presentation of entrepreneurial idea to an international panel of experts & entrepreneurs	Oral team presentation using diverse means, (e.g. theatre, music, dancing, role play etc.).

Unlike business planning courses, the focus is on the early stage of idea development with creativity playing a key role. The program promotes this partly through the explicit use of creativity techniques. Furthermore, creative thinking is stimulated by the diverse cultural, personal and educational backgrounds of its participants.

The working process during the program reveals strong parallels with the concept of effectuation which are outlined below.

Table 3.3 Parallels between effectuation and the workshop concept

Criteria	Applied Effectuation	Workshop concept
Creative thinking process	Implicit stimulation through working process; insufficiently researched (Sarasvathy 2008)	Explicit creativity training; Implicitly stimulating aspects to be researched
Learning process	Experiential learning / real life	Experiential learning / classroom and real life
Working process:		
- Objectives	Enterprise creation / Open process, no pre-defined goals	Generation of entrepreneurial idea / Open process, no pre-defined goals
- Means & Resources	No limitations, open integration of any means Unconsciously asking: Who I am / What I know / Who I know	No limitations, open integration of any means Complementary diversity of team members
Further aspects		
Target group/Applicants	Nascent entrepreneurs / SME entrepreneurs	Students of any discipline with entrepreneurial motivation
Context	Real life	International entrepreneurship education program
Time frame	Unlimited – until certain growth stage of enterprise	Five-day workshop
Cultural limitations	No explicit limitation to certain cultures; Concept developed through data from American entrepreneurs	Mostly European cultures; Cultural diversity within teams a key factor

The most obvious parallel between the situation of entrepreneurs in real-life and the educational context of the workshop is the open working process which does not assign any pre-defined objectives and thus enables free choice and combination of any means available to the entrepreneurs or students. While this process is said to happen naturally for entrepreneurs, it is provoked in students through the replication of comparable circumstances during the workshop. Despite noticeable differences between the two situations, the parallels are significant.

The official motto of the workshop is "to be creative in diversity". The program contains explicit creativity training as well as an overall objective to stimulate creative thinking. However, creative thinking as a learning outcome has never been scientifically investigated. Thus, the question is how and in what way(s) does the program actually stimulate creative thinking processes and, if so, how do these ways relate to effectual working processes?

5, Research Design

This article argues for the increasing importance and need for creative skills required for entrepreneurs and intrapreneurs to cope with the rapidly changing business environment. Using the experience of the international workshop program which focuses on idea generation, we investigated the following questions:

RQ1: What aspects of this entrepreneurship education program actually foster creative thinking abilities in its participants?

RQ2: Are these aspects related to an effectual working process? If so, how?

The research is based on constructivist methodology and understanding of learning processes (Berger 1967; Gergen 1999; Glaserfeld 1996; Perkins 1999). According to constructivism, learning is an individual process of knowledge construction based on the learner's interaction with his or her social environment

(Gergen 1999). Learning is considered to happen in a social context; however, the learning process itself remains unique to every individual. Consequently, the study focuses on participants' individual perceptions concerning the learning process and the stimulation of creative thinking in their entrepreneurship education (Silverman 2006).

Data was collected in two steps. During the workshops in China and France, group interviews were held with 4 student teams composed of 5 persons on each team.

Moreover, to add further perspectives on the issue, an electronic survey was set up and learners of all previous workshop programs were invited to participate. While a constructivist methodology would naturally suggest a face-to-face exchange with the sample (Glaserfeld 1996), the geographical dispersion of former participants and a lack of time and resources did not allow for this solution. A link to the anonymous survey was spread via the communication platform Facebook where a specific workshop group was created to bring together participants from all previous programs. The group serves as an alumni network and information platform. The link was spread to all members of the group, which at that time counted 60 student members of which 23 participated in the study.

The Questionnaire

Both the group interviews and online survey were based on the same questions. The questions were kept short and focused on the major research questions. First, an introductory question was asked to confirm whether students' participation in the workshop provoked an increase in their creative thinking capabilities in any way before investigating the questions why and how these abilities were encouraged to develop.

- *Do you feel that your participation in the workshop has increased your ability to think creatively?*

This question was followed by one central open question trying to investigate RQ1 as mentioned above and seeking to detect any aspects which, according to the students' view, may have contributed to the development of their creative thinking abilities.

- *If so, WHY? What aspects (activities/experiences/ incidences/etc.) have supported the development of creative thinking abilities?*

The objective was to encourage reflection concerning possible sources of stimulation whether direct or indirect, implicit or explicit. Based on the results to this main question, connections to RQ2 – links to effectual working processes – may be drawn. RQ2 was thus not directly addressed in the study.

Data Collection and Analysis

Data was analyzed by means of comparative analysis taken from grounded theory (Glaser 1967; Strauss 1998) to identify recurrent themes or patterns. Therefore, QSR-NVivo (Richards 2005), software for qualitative social research was used to organize data and emerging research themes. The software is arguably in line with principles of Grounded Theory (Hutchison et al. 2010) and recommended for data analysis.

6, Analysis and Results – Exploring Ways to Stimulate Creative Thinking

The respondents of the anonymous survey participated in workshops between 2004 and 2009 which were held in different countries (Germany 2004, Scotland 2005, Poland 2006, Portugal 2007, China 2009, France 2008 and 2009).

To the questionnaire's introductory question, "Do you feel that your participation in the workshop has increased your ability to

think creatively?" 43% of the survey respondents answered "Yes, definitely, and 57% answered "Yes, maybe a bit". No student responded: "No, rather not" or "No, not at all". Additionally, all answers from the face-to-face interviews where highly positive. This result confirms a generally positive correlation of the education program with students' creative thinking abilities and suggests exploration of aspects which may trigger this learning process.

There was no significant difference in students' reasoning about the aspects which foster their creative thinking abilities. The analyses of the research findings clearly do identify specific stimulating factors related to the educational concept itself.

The Main Trigger for Creative Thinking – The Task Design

All participants of the workshop are given the same task: to develop an entrepreneurial idea within the European context. There are no restrictions as to the field in which the idea should be positioned: A new enterprise, a new social institution, a new product or process would all be possible. The task design acts both as trigger which stimulates creativity and a link between the open and nondirective working process and the diversity of the participants' profiles.

Dimension I – Open Working Process

The task of the workshop (creation of an entrepreneurial idea) initiates an open working process neither directed nor governed by any pre-defined goals. Students are free to create whatever they want with a very open guideline and are strongly encouraged to do something different and new. The students felt that being free to follow their own working process was clearly a stimulant to creative thinking, "As we were given our space to think and play with our mind [....]" (Participant, workshop in China). Another student identifies the creative implications of this working process very precisely:

"[…] I think it's better [to] let students not get this kind of "right or wrong answer" but think creatively that there is not one good reason. […] One thing was really good in this workshop. I did other similar workshops where you bring entrepreneurs, but then there's already a game where you're supposed to play and there's like the right answers! Here it's "find an idea" and that's the task and if you look at the groups all have created an idea that we didn't know before we came. And that's quite interesting – about the process" (Participant, Workshop in France).

Right or wrong answers or outcomes are avoided in the working process thereby developing the learners' awareness and confidence that creative thinking will come up with solutions to any kind of situation.

Dimension II – Diversity

Multiple cultural and individual perspectives present during the workshops stimulated students' creative thinking in many ways. Some identify the stimulating aspect to be their raised awareness concerning different needs in different parts of the world. "It's really important to open my mind and know there is a world outside with other cultures and different desires and needs and that an idea in here can be useful in China or the USA" (Participant, Workshop in Germany). Others focus more on solutions and their creative thinking seems to be stimulated through exchange on the different ways a problem may be solved. "Working in groups, listening to other people, imagine their vision of solving the problem and then adding my ideas. Generally different views […] and imagination helped me developing my creativity" (Participant, workshop in China). Collaboration with people holding radically different perspectives seems to make learners aware of their own cultural perspective thereby inducing possible change. The implications of this shift in perspective in their creative thinking are specifically described by one student: "Spending

time with people from other cultures than my own gave me insight into an entirely new way of thinking creatively. Not only focusing on latent needs and potential opportunities in my home environment, but also including an international aspect, provides an entirely new framework for thinking creatively" (Participant, workshop in China). All learners express that being exposed to multiple perspectives widen their imagination as they are able to perceive issues from different angles. "Maybe this is because of the interaction between the different nationalities and individuals. Different ideas broaden the overall individual borders of thinking" (Participant, workshop in France).

The learners are aware, however, that open-mindedness and increased imagination is not only the result of being exposed to different cultures but is also a consequence of the triggering task. Or as one student put it "The idea the team had, had to fit with every culture, so each one has to adapt himself to a new background" (Participant, workshop in Poland). Because of the international dimension of the task, students have to make use of their team mates' understanding of the business markets they come from thus stimulating not only creative ideas but ideas which will ultimately have to work together.

Finally, it is must be underlined that none of the respondents mentioned the specific creativity training activity as a stimulating source. These creative training activities were given by various experts and took up a considerable amount of the workshop time. It remains to be seen whether traditional creativity is to be considered as being of secondary importance in the creative learning process environment.

8. Discussion – Results and Links to Effectuation

Concerning our RQ1 (which aspects of the workshop program stimulate creative thinking processes) there are three results which can be simply stated. First and foremost, the design of the working task is central to the triggering of creative thinking. Secondly, an open working process carries the design task, and thirdly, diversity or multiple perspectives feeds the development of ideas.

Regarding RQ2 "are these elements related to effectual working processes?" parallels to Sarasvathy's concept of effectual reasoning can indeed be identified.

Task Design – Creating Contexts for Effectual Reasoning

The task design of the workshop program (develop an entrepreneurial idea for the European Market) replicates the situation of *nascent entrepreneurs* as it gives learners the freedom to create any kind of enterprise they can imagine on the basis of available means. Both concepts attribute a subordinate role to pre-defined objectives. The realization of the task is based on the entrepreneurs' imagination to succeed in unpredictable situations of open change. They need to create value-adding combinations of what is presently available (Sarasvathy 2009). Thus, the task design creates an appropriate educational framework in which effectual reasoning is enabled as it closely and effectively replicates the situation of nascent entrepreneurs.

The Working Process – Enabling Effectual Reasoning

An *open and nondirective working process* must be part of the task design as it stimulates an active and self-responsible search for creative ideas and solutions. This open process does not provide pre-defined steps, solutions or objectives. The open working process has been identified as a main factor in effectual reasoning (Sarasvathy 2001) and may be considered as a potent stimulus for creative thinking in entrepreneurship education.

Multiple Perspectives – Stimulating Imagination

Regarding possible parallels to the concept of effectuation,

diversity- based structures of the workshop use two main resources or means suggested by Sarasvathy: "*Who I am, and what I know*" (Sarasvathy 2001: 4). Students not only contribute personal strengths and imagination to a team but also share their knowledge and understanding of their home culture. The third means also used in the workshop, "Who I know" (ibid: 4), refers to the need to explore and complement their teammates resources by making use of personal networks.

Diversity in general as a means to stimulate creative thinking is not a new idea and is put forth, for example, by Simonton, Amabile (Simonton 1999; Amabile 2005) and Dirlewanger (1999) who suggest a diversity-based structure for any creative team. Dirlewanger (1999) proposes to mix members according to their degree of expertise in the area but also according to further criteria such as quantity, sex, previous experience or the nature of the problem.

Creativity Techniques and Activities

Finally, that creativity technique activities are not mentioned at all as a source of stimulation in this study questions the general tendency to integrate creativity techniques as a means to stimulate idea generation processes (e.g. Hamidi, Wennberg and Berglund 2008). The results of this study suggest that the teaching of creativity techniques to initiate creative thinking play at this time, a subordinate role in entrepreneurial education.

9. Conclusion and Recommendations

The research findings of this study support the idea that the application of effectual reasoning in an entrepreneurship education context implicitly fosters creative thinking. This work, as far as we know, may be one of the first to explore the processes and aspects of effectual reasoning which foster creative thinking.

While Sarasvathy herself provides a number of cases and materials to teach effectual reasoning in entrepreneurship classes (e.g. Sarasvathy 2009) she is mostly doing so in an explicit way and by consciously contrasting the effectual approach to causal reasoning. As an additional possibility to any program which includes stimulating creative thinking, Sarasvathy suggests an implicit education *for* effectuation in the frame of entrepreneurship education. Stimulation of creative thinking should happen naturally and implicitly through the pedagogical concept itself. Based on the results of this study, three basic elements should be considered to initiate this process.

Table 7.1 Pedagogical tools stimulating creative thinking in entrepreneurship education

	a) Stimulating Task design	b) Open Working processes	c) Diversity Based Structures
Objectives	Initiating an open working process, activating imaginativeness, encouraging social exchange	Creation of open and experiential learning environment, high responsibility of learner	Complementary use of participant resources, shared creation of novel ideas and solutions

We further develop the use of these pedagogical tools and make the following recommendations as to how they may be implemented in the field of entrepreneurship education. These remarks primarily address entrepreneurship educators within an academic context but are of interest to other stake holders (entrepreneurs, intrapreneurs, managers, in-company training programs, product innovation teams etc.).

a) A stimulating Task Design: The Trigger

To design this kind of task does not imply that it has to be completely open. The leading guideline of the task can be the development of an entrepreneurial idea but can also focus on a given subject area, or be the concrete development of creative solutions to

any given problem. Whatever the task is about, it should leave sufficient space for imagination, independent thinking and should thus present a certain challenge for which there is not a good, best or right solution, nor should it impose a working process leading learners to one specific or pre-defined solution.

b) Open Working Process: Breaking with Traditions

An open and non-directive working process constitutes one of the basic requirements for effectual reasoning. Effectuation challenges traditional or causal reasoning, and may even seem to be at odds with it. Effectual reasoning, for many, goes against the ways in which entrepreneurship has traditionally been taught. Thus, it challenges both instructors and learners to reason in an entirely different way. First of all, this is a process demanding facilitation by instructors and therefore entails a new understanding of their role. They become more of a mentor or facilitator who are guides in an open learning process. The learners, on the other hand, should clearly be invited to take on sole responsibility for the learning process and seek their own solutions to the given task.

Furthermore, to enable a guiding rather than a governing of the learning process, the instructor should not be directly involved in the assessment of students' learning outcomes as learners will neither be able to think and work independently nor accept the instructor as a guide or mentor while their final grades or personal evaluations are dependent on his judgment. Again, this recommendation is in strong contradiction to traditional assessment procedures, however, in the workshops, this is experienced as having a highly positive impact on the establishment of a trustful and open learning atmosphere. The assessment could take place through external experts, professionals or persons related to the subject area which at the same time assures a highly competent judgment of the student' ideas and relieves the lecturer from the pressure to be the only competent person in a subject area.

Finally, this study underlines the highly positive influence of changing traditional working or learning environments (classroom, institution or office). Depending on available resources, any kind of untraditional setting may be stimulating, be it a museum, a park, a different facility of the organization, the gym, or even a different seating arrangement etc.

c) Diversity based structures: Initiating fruitful exchange

To initiate diversity-based working structures, measures can be taken within and outside the learning environment. Learners may work together in teams which are constituted in heterogeneous ways according to differentiating criteria such as culture, age, interests etc. Furthermore, in addition to or as an alternative to a highly homogeneous class structure, learners should be encouraged to complement their knowledge and competences by establishing appropriate contacts outside the learning environment. Exchanging with persons different from themselves in whatever respect allows them to see an issue from a different angle and promotes open-mindedness.

Obviously, more data would be needed to uphold the conclusions of the study especially concerning the importance of the task design, the open working process and the need for diversity in acquiring entrepreneurship skills whether it be in the company or another organization. Moreover, further data should be collected in face-to-face exchange with respondents.

Concerning what seems to be the secondary role played by creativity techniques, the importance of these techniques certainly require more targeted research as they may have been an inherent part of the creative process experienced unconsciously by the participants and therefore their importance may have been overlooked.

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Culture entrepreneurship and cultural startups: The case of Greece

Abstract

Key words:
 entrepreneurship, innovative skills, creativity, startup culture, creative economy

The past years we are experiencing as a global community a crisis that affects every aspect of everyday life. In addition, we are witnessing the rise of new ventures from young people combining new skills and developing creative solutions answering to the needs of the digital economy[1]. Although, a big percentage of those new businesses is focused on high technology, social and cultural startups have started to gain ground. The term cultural entrepreneur has been added to our vocabulary, methodologies and tools oriented to the sustainability of cultural and creative industries have been developed and a new "cultural" startup ecosystem is being shaped around the world. In this paper we will discuss the rise of cultural entrepreneurship and startup culture in Greece. Using the qualitative methodology approach we attempt to describe the cultural startup landscape in Greece, to identify characteristics and trends and discuss them in a global context.

Theoretical and Social Framework

The past years we are experiencing as a global community a crisis that affects every aspect of everyday life and creates both risks and challenges. New media and social network platforms provide new models in the ways we produce, we consume, we interact, we collaborate[2]. On the other hand, economic crisis pushes forward the need for a new paradigm shift in business, allowing the rise of a startup culture that drives from the business sector and expands to many aspects of human life. In addition, we are witnessing the rise of new ventures from young people combining new skills and developing creative solutions answering to the needs of the digital economy. The globalisation and the digital revolution open the field for innovative opportunities and in the sector of creative industries. Although, a big percentage of those new businesses is focused on high technology, social and cultural startups have started to gain ground. The term cultural entrepreneur has been added to our vocabulary, methodologies and tools oriented to the sustainability of cultural and creative industries have been developed and a new "cultural" startup ecosystem is being shaped around the world.

In this context and in order to approach our research hypothesis we will attempt to give a brief analysis of the terms creative industries and cultural entrepreneurship as have been presented both in academic researches and papers and in practice, looking them under the scope of the current characteristics of our era (globalization, economic crisis, digital revolution).

Creative industries have always played an important role to the strengthening of economic growth. Especially in Europe "the interface among creativity, culture, economics and technology, as expressed in the ability to create and circulate intellectual capital, has the potential to generate income, jobs and export earning while at the same time promoting social inclusion, cultural diversity and human development. This is what the emerging creative economy has already begun to do as a leading component of economic

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1   Startup Genome (2012), Startup Ecosystem Report, [online] available from http://cdn2.blog.digital.telefonica.com.s3.amazonaws.com/wp-content/uploads/2012/11/Startup--Ecosystem-Report-2012.pdf [Accessed 19th May 2012]

2   Leadbeater C. (2004), We Think, London: Profile Books

growth, employment, trade, innovation and social cohesion, in most advanced economies"[3].

Cultural entrepreneurship cannot be approached outside the context of creative economy and creative industries. Both terms are difficult to be explained by a single definition as they are still shaping. Although we may place the first attempt to link culture with economic behaviour at Weber's "Protestant Ethic"[4], the most acknowledged works in cultural economy are the ones by Florida[5] and Scott[6] on "creative class" and "cultural economies of cities" respectively. If we attempt a definition for cultural economy we would adopt the one described on Creative Economy Report 2008 published by UNCTAD and UNDP that puts in the center of the term not only a cultural, but also a social and economic aspect. According to the report, "The creative economy is an evolving concept based on creative assets potentially generating economic growth and development; It can foster income generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development; it embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives; it is a set of knowledge-based economic activities with a development dimension and cross-cutting linkages at macro and micro levels to the overall economy;it is a feasible development option calling for innovative multidisciplinary policy responses and inter-ministerial action"[7]. In addition, the term 'creative industries' originated in the mid-to-late 1990s and was

first taken up at a national level by the UK's government[8]. Today, cultural industries "can be defined as the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs"[9]. Although there is an ongoing conversation over the terms, all researchers agree that creative industries have a great economic potential and are considered to be an impact factor to economic growth, diversity, human development and social cohesion[10].

On the other hand, the term entrepreneur has its origins in French economics "as early as the 17th century to mean someone who undertakes a significant project or activity"[11]. According to researchers such as Kirzner or Casson, "an entrepreneur is one who takes riskier decisions for greater rewards, exploiting opportunities that others have not noticed"[12]. For Schumpeter "the function of entrepreneurs is to reform or revolutionise the pattern of production"[13], to drive the creative-destructive process of economic societies[14], to act as change makers in the economy, because "entrepreneurs see change as the norm and as the health"[15].

If we observe cultural industries under the scope of the arising entrepreneurial culture we could conclude that cultural entrepreneurship can be described as the evolution of cultural

3   UNCTAD, (2008), The Creative Economy, UNCTAD/DITC/2008/2, p. iii, as cited to UKU, (2010), The Entrepreneurial Dimension of the Cultural and Creative Industries, Utrecht: Hogerschool vor de Kunsten Utrecht.
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5   Florida, R. (2002). The rise of the creative class. New York: Basic Books
6   Scott, A. J. (2003). The cultural economy of cities. London: Sage
7   UNCTAD, (2008), The Creative Economy, UNCTAD/DITC/2008/2

8   British Council, (2010), Mapping the creative industries: a toolkit, London: British Council
9   UNCTAD, (2008), The Creative Economy, UNCTAD/DITC/2008/2
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11   UKU, (2010), The Entrepreneurial Dimension of the Cultural and Creative Industries, Utrecht: Hogerschool vor de Kunsten Utrecht
12   Foreman-Peck J., Zhou P., [online], The Strength and Persistence of Entrepreneurial Cultures, available from http://business.cardiff.ac.uk/sites/default/files/wired/The_Strength_and_Persistence_of_Entrepreneurial_Cultures.pdf [Accessed February 25, 2014]
13   UKU, (2010), The Entrepreneurial Dimension of the Cultural and Creative Industries, Utrecht: Hogerschool vor de Kunsten Utrecht
14   UKU, (2010), The Entrepreneurial Dimension of the Cultural and Creative Industries, Utrecht: Hogerschool vor de Kunsten Utrecht
15   Drucker, P. F., (1985), Innovation & Entrepreneurship, New York: Harper and Row

economy. Cultural entrepreneurs have all the characteristics of the entrepreneurial behaviour according to Schumpeter. They develop new and innovative products, propose new forms of organisation, explore new markets, introduce new production methods and search for new sources of supplies and materials[16]. If we wanted to point out the main differences between an entrepreneur and a cultural entrepreneur those would be focused on the different kind of produce (content that requires artistic creativity)[17] and also that apart from the production of economical value, there is a strong social pursuit on their ventures. At this point is also important to draw the line between cultural entrepreneurship as is being shaped today and creative industries, cultural institutions that offer cultural goods and services as well as cultural managers. Business modeling as well as pursuit of change with innovative solutions and products are the main characteristics of "the entrepreneurial individual or entrepreneurial cultural worker"[18] who does not longer fit to the previous models.

Until now, the producers of cultural goods were really close to public funds and policies not being able to develop up to date business models that will allow them to act competitively in the new marketplace. Technologies, social networks and peer collaboration provide an innovative environment where people can start easier their own companies, promote more effective and quick their products and services, share and exchange knowledge, build their personal brand, communicate and travel, physically and digitally, all over the world, work on projects on the go.

In addition, many surveys show an increasing job creation through startups. In Ewing Marion Kauffman Foundation's survey on The Importance of Startups in Job Creation and Job Destruction[19], "both on average and for all but seven years between 1997 and 2005, existing firms are net job destroyers, losing 1 million jobs net combined per year. By contrast, in their first year, new firms add an average of 3 million jobs".Even more interesting is the cultural shift we are witnessing as more an more people are moving towards founding their own businesses. According to a survey, "of 12.000 people ages between 18 and 30 in 27 countries, more than two thirds see opportunities in becoming an entrepreneur"[20].

In this context, creative industries should transform from producers to co-creators not only of products and services but mostly of solutions that could have a sustainable impact to society[21] and to the fostering of new jobs and economic growth.

Research Hypothesis

Taking into consideration all the above our main research hypothesis can be formulated as such: For many years in Greece, culture has been strongly related to public institutions, goods and services. Creative industries remained for a long time still without a clear entrepreneurial and innovative twist. Currently, we are are experiencing an economic crisis and at the same time a rise of new businesses and startups. Although, a big percentage of

16   UKU, (2010), The Entrepreneurial Dimension of the Cultural and Creative Industries, Utrecht: Hogerschool vor de Kunsten Utrecht
17   Kooyman R. (2011), [online], Cultural Business Modeling Entrepreneurial Style, Utrecht: Ars Nova, accessible at http://www.w-k.sbg.ac.at/fileadmin/Media/contemporary_arts_and_cultural_ueroduction/2_Forschung/Symposienreihe_Participate/Texte/Cultural_Business_Modelling_Entrepreneurial_Style.pdf [Accessed February 19, 2014]
18   Kooyman R. (2011), [online], Cultural Business Modeling Entrepreneurial Style, Utrecht: Ars Nova, accessible at http://www.w-k.sbg.ac.at/fileadmin/Media/contemporary_arts_and_cultural_ueroduction/2_Forschung/Symposienreihe_Participate/Texte/Cultural_Business_Modelling_Entrepreneurial_Style.pdf [Accessed February 19, 2014]

19   Kane T., (2010), [online], The importance of Startups in Job Creation and Job Destruction, Kansas City: Ewing Marion Kauffman Foundation accessible at http://www.kauffman.org/what-we-do/research/firm-formation-and-growth-series/the-importance-of--startups-in-job-creation-and-job-destruction [Accessed February 15, 2014]
20   The Economist (2014),[online],Tech Startups: A Cambrian Moment, published in January 18th, 2014. Accessible at http://www.economist.com/news/special-report/21593580--cheap-and-ubiquitous-building-blocks-digital-products-and-services-have-caused [Accessed 25 January, 2014]
21   Leadbeater C., Oakley K. (1999), The Independents: Britain's new cultural entrepreneur, London: Demos

those new businesses is focused on high technology, social and cultural startups have started to gain ground. Is there a need of a new paradigm shift in creative industries in Greece as well? What are the characteristics of this new entrepreneurial culture and the challenges of the field?

In order to approach better the research hypothesis we applied the following research questions:

- Is there a relation between the economic crisis and the rise of new business and ventures both in Greece and in a more global context?
- What does the concept of cultural entrepreneurship mean?
- Which are the skills of a cultural entrepreneur?
- What are the characteristics of the marketplace for cultural startups in our country and in a global level?
- How the relation between cultural startups and more institutional organizations is being described both in Greece and globally?
- How do the active players/ makers of the cultural entrepreneurial ecosystem value the educational events, accelerating and funding programs for cultural entrepreneurs both in Greece and globally?
- Are there similarities and divergences in a global context?

Methodology

For this research we applied the qualitative methodology in the form of in depth interviews with local representatives of the current cultural entrepreneurial ecosystem and content analysis. The particular approach was selected because we wanted to sketch the landscape, observe trends and describe characteristics as being highlighted by the actual makers of the ecosystem.

Interviews were in the form of structured questionnaires with open questions giving to the interviewed sample the opportunity to express in depth their opinions. The interviews were conducted during the last week of February of 2014. We chose carefully the sample, trying to include both more institutional players, startups, traditional cultural businesses with an entrepreneurial aspect, established and more young startups as well as freelancers. More specifically, there were seven interviews with one Greek startup with global exposure, one startup that just launched in Greece, a representative of an institutional cultural organisation, two startups that are in the incubation process, one freelancer with global partnerships and one opinion leader in cultural entrepreneurship.

We also studied the development of the field via the interaction during an online course curated by the researcher. The specific online course was about arts management and social media and addressed to cultural managers and operators. The sample was an interesting mix of thirty people constituted by executives of cultural institutions (four), journalists focused on cultural issues (four), freelancers (six), artists (three), students (five), educators (three), public servants (five). The course run for one month (October-December 2013). After the end of the course we gathered and analysed their opinions and views towards the new skills of the cultural manager/ entrepreneur as well as towards the practices of institutional cultural organizations in Greece in the context of creativity and innovation, as were expressed through their assignments and forum discussions.

The challenges and limitations we faced during our research can be summarized to the fact that although there is a vivant discussion regarding cultural entrepreneurship the field is still in development. This has a result not only to the limited bibliography and academic research but also to the fact that the concept of cultural entrepreneurship has not been established yet. Especially in Greece, there is a gap in literature as well as a limitation to the active players.

Entrepreneurship and Cultural Entrepreneurship in Greece

Greece is facing, since 2008, a severe economic crisis affecting not only economy but also our culture and society. Such turbulent times often produce new ideas as a reaction and ofter require new skills to be developed. The past years we also witness a rise of a startup culture in our country as well. New ventures, funding schemes, incubators and accelerators, events and educational programs around entrepreneurship are shaping a new ecosystem in Greece as well. According to the Entrepreneurship in Greece 2011-12: The Development of Entrepreneurship Indicators during the Crisis published by the Global Entrepreneurship Monitor, "Greece exhibits the highest rate (15.8%) of established entrepreneurs (i.e. entrepreneurs who run a business for more than 3.5 years) among the GEM countries"[22]. In addition, as the survey indicates, "61% of the population consider entrepreneurship to be a desirable career choice, while 70% consider entrepreneurs as individuals worthy of respect"[23]. Finally, "Greece has the lowest performance as regards the financial support for entrepreneurship and the availability of government programs intended to support entrepreneurial activities. Also, national experts evaluate in a negative way (although marginally at a lower degree) the general framework of national policies and legislation"[24].

Regarding the "type" of startups that are currently blooming in Greece, the majority is technological oriented. This can be explained by the fact that Greece follows the global trend of tech-startups that attract investors and have more concrete revenue models. The last year there has been a sporadic rise of social, educational and cultural entrepreneurship. Some of the most acknowledged examples of Greek cultural startups are:
Clio Muse[25], a tour guide application for Museums and Cultural Institutions, that begun through Athens Startup Weekend University event and has recently launched. Free Thinking Zone[26], a concept bookstore that also works as a creative hub. Useum[27], a greek origin startup with a global exposure: a crowd-sourced art gallery, being built from its users and contributions.

Nevertheless, we are in a transformation era, where generation Y and younger generations are accepting the challenges and are starting to reform Greek economy and culture. We cannot predict the future or draw concrete conclusions but we are surely experiencing changes that follow the global trends of the new networked economy. Moreover, "the world of startups today offers a preview of how large swathes of the economy will be organised tomorrow. The prevailing model will be platforms with small, innovative firms operating on top of them"[28].

Top - line Findings

In this section we will present the main findings of our research. More specifically, we will attempt to describe the concept of cultural entrepreneur and the required skills, identify the relation between entrepreneurship and economic crisis, as well as the need for educational and other supporting programs for cultural entrepreneurship. We will also present the trends in this new landscape as being expressed by the participants to the research.

22   Global Entrepreneurship Monitor (2012), [online], Entrepreneurship in Greece 2011-12: The Development of Entrepreneurship Indicators during the Crisis, accessible at http://www.gemconsortium.org/docs/download/2782 [Accessed 20 January, 2014]
23   Global Entrepreneurship Monitor (2012), [online], Entrepreneurship in Greece 2011-12: The Development of Entrepreneurship Indicators during the Crisis, accessible at http://www.gemconsortium.org/docs/download/2782 [Accessed 20 January, 2014]
24   Global Entrepreneurship Monitor (2012), [online], Entrepreneurship in Greece 2011-12: The Development of Entrepreneurship Indicators during the Crisis, accessible at http://www.gemconsortium.org/docs/download/2782 [Accessed 20 January, 2014]

25   http://cliomuseapp.com/
26   http://freethinkingzone.gr/
27   http://useum.org/
28   The Economist (2014),[online],Tech Startups: A Cambrian Moment, published in January 18th, 2014. Accessible at http://www.economist.com/news/special-report/21593580--cheap-and-ubiquitous-building-blocks-digital-products-and-services-have-caused   [Accessed 25 January, 2014]

Regarding the concept of cultural entrepreneur most of the interviewed people agreed that is a a person who organises cultural, financial, social and human capital in order to generate revenue from a cultural activity and to act as change agents to the field. Although that some more traditional cultural business can be applied to the concept- such as theater producers or gallery founders, most of the participants underlined that the main characteristic of a cultural entrepreneur is the ability to produce innovative and sustainable solutions to issues related to creative industries. They also tend to highlight the fact that cultural entrepreneurship differentiates from other forms of entrepreneurship as it also has a strong interest in measurable impact and results not only to the economy, but also to the society. The factors of change, sustainability and solution driven practices appears to be completely relevant with all the theories developed around entrepreneurship and cultural entrepreneurship as we also highlighted to our theoretical framework (Leadbeater 1999, Schumpeter[29] 1975 etc). This shows a good understanding, on behalf of Greek players, of the cultural startup field in its global perspective.

According to our sample, the main skills of a cultural entrepreneur can be summarized to the following: passion and deep knowledge of the market of the creative industries, deep understanding of the socioeconomic context, in local and global level, in order to be able to offer the right solutions, creative thinking, vision for an improved society, risk taking, strong interpersonal and communication skills, technology and new media literacy, openness and collaboration. All the above follow with great accuracy all the global trends of the entrepreneurial mindset[30] with the skill of take risks and accept challenges to score high both in Greece and other countries as well.

It was really interesting that some of the interviewed referred to the skill of "strong evaluation system to keep him/her away for the corruption he/she will definitely meet along the way". This underlines a broader conception regarding the socioeconomic and political environment in Greece and a belief that corruption remains a major issue for our country. According to the European Commission's Special Eurobarometer 374 " the respondents in Greece (98%) are the most likely to think corruption is a major problem and exists within local, regional and national institutions, at least 95% for each level"[31]. Taking this into consideration is pretty normal that they still think of corruption as one of the main challenges they might face during their entrepreneurial journey.

All the participants to the survey agreed that economic crisis is strongly related to the rise of startups and new ventures both in Greece and globally. The recession resulted on the increase of job loss and also to a change of mindset. As Yiannis Nikolopoulos, founder of Clio Muse stated, "The greek recession has forced most people to finally face some problems and take action. Also, the need to express a different opinion than the one imposed by the press and the governors, the high levels of unemployment, the dissatisfaction for the status quo, as well as the positive messages arriving from other countries' startup ecosystems have all resulted in igniting the greek startup scene". This ignite in the greek startup scene "might not be not a key indicator of the recovery and restructure of the Greek economy, but the sheer number of business start-ups to have emerged in the past few years, especially in the IT sector, is a significant sign of improvement. Start-ups seem to be springing up like mushrooms, even if experience shows nine out of 10 don't usually survive past the initial launch phase", underlines Areti Georgili, founder of Free Thinking Zone. If we attempt to put the aforementioned into a global context we will see that this is common ground to many countries and more specifically to countries similar to Greece, such as Portugal or Spain.

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29   Schumpeter, J.A. (1975). Capitalism, Socialism, and Democracy, New York: Harper
30   Badal S., (2012), [online], The Behavioral Traits of A Successful Entrepreneur, Forbes, accessible at http://www.forbes.com/sites/groupthink/2012/06/04/the-behavioral--traits-of-a-successful-entrepreneur/ [accessed January 30, 2014]

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31   European Commission (2012), Special Eurobarometer 374: Corruption

But what about cultural entrepreneurship? The majority of the participants believes that tech startups thrive in contrast to cultural or social startups to our country, while in a global level the later seem to grow. They main reasons for that, according to our research are the following. Tech startups are more popular because they have a more clear business and revenue model so they can attract funding easier. As stated by Christiana Chiranagnostaki, founder of Enter Art, "people tend to consider that social and cultural ventures ought to be free to the public and because of this, investors find it difficult to believe in the financial success of such a venture". Foteini Valeonti, CEO of Useum, contributes to the argument by pointing out that, "the last decade or so, technology has enabled entrepreneurial-minded people to try their luck in their own company with minimum risk. This is because because in Tech you don't need a loan of X thousand pounds, neither a physical shop, nor an expensive production pipeline. The investment required for tech businesses at start is just time: the co-founders' time". All the above in combination with the fact that for years culture has been related to governmental or more institutional schemes made it hard for Greek businessmen and women to connect entrepreneurship with social, cultural or educational impact.

Attracting funds scored really high to the answers of the participants to the research as the number one challenge they face, something that also happens in global scale. Areti Georgili argues, "the biggest challenge we still face is to "educate" the public about our concept, gain credibility and convince investors that its an investment worth be passionate about as we aim at being a part of new Greece change makers". On another note, they argue that it is difficult for people working in the cultural field to find the right way to both make profits and offer cultural valuable products.

A rather interesting finding, regarding the formation of the cultural entrepreneurship landscape in Greece is that although our country has strong relations with culture and cultural heritage, we haven't as nation and individuals succeed in communicating it with the proper way and we seem to have stuck to more traditional ways of approaching it. Although cultural entrepreneurship might be developing to other countries, in Greece there is a slow growth of the field. The fact that culture initiatives have been funded for a long time by government made it hard for cultural institutions to develop a business approach. Also they tend to perceive cultural startups with a critical and some times even negative approach. Yiannis Nikolaidis says, "Although we found our first customer - museum quite easily, being accepted within their circle was a very big challenge. Museums have very strict rules that they follow and ways of working that have been followed for a long time". Now and due to the crisis we are facing a need for a change of this model. The rise of new ventures focused on culture and creative industries in addition to the transformation of traditional institutions to entrepreneurial businesses and on top of that the collaboration between them can create a new marketplace for better cultural products and services.

Finally, in terms of educational and other supporting events to the field of cultural entrepreneurship, they all agree that in Greece there are not enough, in contrast to the rest of Europe, and that there is a need for a such programs that will help and foster the development of this ecosystem. Also, they point out that collaboration and conversation between the filed and with bigger companies and organisations in a form of peer to peer exchange of knowledge and experience can also work sportingly. "Meeting and talking with bigger business than the ones on your field, with huge data, big amounts of money, and techniques is interesting enough for the future and the practices of cultural entrepreneurs", underlines Angelos Stamatopoulos, co-founder of Webtheater.

Conclusions and further questions

Charles Leadbeater and Kate Oakley in their research paper "The

Independents: Britain's new cultural entrepreneur"[32] state that " cultural entrepreneurs matter not just because they will be a source of jobs and growth in the future but also because they provide one model of how work and production is likely to change in the future in other sectors"[33]. We are currently living in an era where everything changes. Economies are moving more and more to knowledge based and sustainable services with multiple impact to the global societies. Digital technologies transform production and consumption habits. Social networks highlight collaborative practices and foster innovation.

Startups and entrepreneurial culture work as Claude Levi-Strauss' bricolage[34], by applying known techniques to new problems[35] and creating a new landscape both for economies and societies. In this challenging, though turbulent times, people tend to become more active, flexible and multitasking starting new ventures, collaborating and producing solutions. Globally, "startup culture" seems to flourish, fact that we also witness in Greece. Although tech oriented startups are a majority, a new race of cultural entrepreneurs is being formulated. Those people are passionate about culture and also have a vision for a better society. They believe that they could act as change makers to many sectors and work towards this direction. In Greece as well, cultural entrepreneurs share common values with their global peers. They acknowledge the difficulties in their field (lack of funds, bureaucracy, lack of legislation, small marketplace, corruption) and they underline the need of a paradigm shift in creative industries by adopting a more entrepreneurial and collaborative behaviour in order to educate

the customers and also produce better services. The balance between making profits and offering culturally valuable products[36] scores high among Greek cultural entrepreneurs' concerns.

There is no doubt that there is a need for a more systematic and deep observation of this emerging field in our country in order to record the developments and benchmarks. We are in the beginning of an interesting journey in the land of cultural entrepreneurship and as we study the field new research questions arise:

• How will cultural entrepreneurship impact on Greek society?

• How will cultural startups interact with cultural institutions and organizations in Greece?

• What kind of collaborative schemes will result by the different types of cultural entrepreneurs?

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Drama, creativity and aesthetic teaching and learning processes

Abstract

In this paper I present, reflect upon and discuss some results from the project "Drama, creativity and aesthetic learning processes" (2007-2010). The main research question was to explore the possibility to create students' engagement and empowerment through process drama. The mixed methodology included action based interventions, classroom observations, reflective dialogue and interview with teachers and questionnaire to teachers and some student groups. The results show that drama can realise a socio-cultural, constructivistic perspective on knowing and learning and it is primarily working through fiction and roles that motivates and gives the students the possibility to engage in taking action/ initiative, solving problems, working collaboratively and managing critical thinking – all needed transversal skills that drama can develop. The biggest challenge for implementing art based approaches and drama in education is teachers' lack of competence in the arts, due to the almost complete absence of the arts in initial teacher education.

Key words:
art based approaches, drama in education, aesthetic learning processes, student activity, action based research

Students' active, creative and enthusiastic participation

Throughout the entire educational system there is great interest in how people learn and what promotes good learning and development for various individuals, groups and organisations in a range of contexts (Brandsford, Brown, & Cocking, 2000). The relationship between theory and practice seems to be crucial for students' interest and motivation for learning (KD, 2011a; OECD, 2011b). Art and culture are in this respect highly underestimated, and this is strange since both practical and aesthetical learning activities are included and important in all art and culture education. Moreover art based approaches to learning are very marginally considered in educational pedagogical literature (Hohr, 2013; Zipsane, 2010). One reason for this may be that too little research is done in arts education and arts based approaches in education to have a strong voice into educational policy (Bamford, 2013; Sæbø, 2009b). Another reason may be the emphasis on EU Key Competences which have led to some of the competences, as those related to literacy and science, to be considered as the most important in schooling (Zipsane, 2010). This was also reflected by the OECD Ministerial Meeting in 2010 when they agree to focus on high standard in foundation skills and the importance of finding the "appropriate balance" between the professional competences and the more generic competences in education, such as entrepreneurship, creativity and communication. The arts were at the same meeting put forward as important to achieve these objectives, and especially on the basis of their motivating character (OECD, 2010).

The Norwegian White Paper *Quality in Education* says that the quality of basic education is characterized by the extent to which the various objectives of basic education in the Norwegian schools' social mandate actually is realized (KD, 2008). In the social mandate, which is formulated as the overarching and main goal for the education, students' active participation is in particular discussed in relation to the creative and exploratory part of education: "They

(the students) shall unfold the joy of creativity, commitment and explorative needs" (p. 8). This is further specified in the Norwegian curriculum for primary and secondary school, *The Knowledge Lift*: "Students will experience art and cultural expressions that express people's individuality and community, and that stimulate their creativity and innovative abilities. They will also have the opportunity to use their creative skills through various activities and forms of expression. This will provide a basis for reflection, emotion and spontaneity" (KD, 2006, p. 2).

For a long time Norwegian school authorities has stated that creative based ways of working are important because "In the arts students' sense of mastery is often great. To meet art and creative methods often leads to positive experiences, progress and concrete results for the individual. This can further stimulate both enjoyment and learning" (UFD, 2004, p. 43). Creative forms of learning and expression have their roots in constructivism, and they are particularly influenced by progressive art pedagogy (Dewey, 1958; Read, 1954) together with socio - cultural perspectives on knowledge and learning (Dysthe, 2001; Vygotsky, 1978; Ziehe, 2004). This is the basis and reason for emphasizing the active and creative student in the Norwegian curricula.

This research project about drama, creativity and aesthetic learning processes is based on the fact that the intentions of students' active participation in the Norwegian curriculum, in the form of creative and innovative teaching and learning methods, are to a very small degree addressed in the school's more theoretical subjects (Haug, 2004; Imsen, 2004; Klette, 2004; Sæbø, 2003). Students themselves through several national student surveys have indicated that they experience little involvement in school life (Danielsen & Et.al., 2009) and they believe it is necessary to have more diverse educational programs to improve education (KD, 2010). It is, therefore, interesting that the former Norwegian Minister of Education said that she experienced a cry for more practical teaching in secondary

schools, and she believed this would give many students back the needed motivation for schoolwork (Halvorsen, 2010). On this basis the Norwegian White paper "*Motivation-Mastering-Possibilities*" says the problem is theory-tired students who need education that provides mastery and well-being and that the solution is to include more entrepreneurship (creative activities) in schools together with a more diverse teaching style, and that the school must use a variety of methods that help students to experience the content in school as relevant to themselves and the workplace they will be a part of in the future (KD, 2011b).

This research project has the firm viewpoint that it is the school's theoretical and traditional academic teaching style that is the main problem for students and that this problem only gets bigger as the students proceed through primary and secondary school. Solutions must therefore be linked to the way teaching takes place, since the school's theoretical and traditional teaching creates problems for far more than those who are struggling and failing in school. It also creates problems for the academically talented students who are bored and not performing at their best because of the lack of challenges (Sæbø, 2009a). This is very precisely formulated in the summary of the major Norwegian research program Evaluation of Reform 97: "The school seems be the strongest and best for those who are normal and average, and for those who fit into the pattern that the school has created over the years. The school has constructed a standard for what it demands to benefit from being there. Those who cannot meet these demands, get problems" (Haug, 2003, p. 91). And even worse; the art and cultural competences that these students do master are not really being appreciated at all in school (Robinson, 2010).

I realise when writing this article that the content and result of this project seems to link well with the "Rethinking education: empowering individuals with the appropriate educational tools, skills and competencies, for their active

cultural, political and economic participation in society in Europe and beyond" objectives in OECD.

About drama and aesthetic learning processes in education

The term aesthetic is related to knowing and understanding through sensory and emotional experience (Dewey, 1958; Løvlie, 1990; Shusterman, 2000). This means that the sensual, emotional and bodily experiences in the practice of the art subject, here drama, are integrated with the cognitive in the learning and knowing process. This are what we today name and call an aesthetic learning process (Sæbø, 2009b). In this project process drama is the main learning form. Process Drama is a holistic drama based teaching and learning process where the goal is *not* to make dramatic plays or performances for presentation. The key to a process drama is to structure a learning process where students are engaged in investigative role situations to create learning experiences in relation to the curriculum. Process Drama can take place in any subject in education and is above all characterized by students' creative and interactive participation, where a number of different drama methods and techniques that emphasise improvised play, may be included (Bowell & Heap, 2001; O'Neill, 1995; O'Toole, 1992). The main focus is on students working in role and it is important that this role play is integrated with other creative teaching strategies and school's more traditional learning activities. In addition the teacher also often works in role. She can meet students as a character from the text that has something to tell, be interviewed in role by the students or engage in more extensive teacher- in - role play, where both teacher and students are in roles and participating in a joint improvised situation (Sæbø, 1998).

Research methods and project's limitations

This action based project's research methods include participating observation, reflective conversation and interviews with teachers and questionnaires to teachers and selected groups of students. The data includes both quantitative and qualitative material. The Likert scale is used for all quantitative questions, and some of the qualitative data is partly systematized and analysed from using the categories in the Likert scale. In action research, the researcher participates actively in the field to improve practice and thereby becomes an active participating observer to the interventions (Stringer, 2008).

An important limitation is related to the researcher's ability to maintain the necessary distance from the field and not fall for the temptation to record data that seems most in line with his or her expectations (Tiller, 2004). This is demanding and requires a persistent meta-awareness to clearly distinguish between taking on the role as teacher, playing a role character in the drama activity, being the instructor or the researcher, all of which were pursued in the project. In the periods between the various interventions undertaken by the researchers, it was up to the individual class teachers to make use of drama techniques and strategies in their teaching. To inspire and help the project teachers to include drama in the teaching, the teachers, in addition to the intervention, participated in drama seminars and courses at the start of and during the project period. However, because the ordinary teachers' background in drama generally are minimal(Sæbø, 2003), this is also an important limitation for the project's final results.

Glimpses of a student active and involving learning process Teacher - in - role play to learn about classification of animals

"First of all I would like to thank your teacher for wanting you to be involved in the construction of the new *Into the World of the Animals Centre*. I also know that you have prepared yourself well for this meeting by reading about and studying images of animals, and that is very good of you! To be sure that we from this very start include a variety of animal classes I will write the various kinds up on the blackboard. Could you please find your textbooks and help me to make sure I get everyone in?", says the researcher in role as the project leader for *Into the Word of the Animals Centre*. The pupils listen attentively, some smile and everyone has their attention directed towards the leader.

The teacher in this fourth grade wanted to learn more about how she can integrate academic work in a process drama and we agreed on the following research question: How to motivate and engage students in academic work through a process drama? The way the lesson starts and the researcher/teacher work in role through fiction here provides special opportunities for the students. The learning activities that are put into a situated context in line with a socio - cultural perspective on learning (Dysthe, 2001), through drama play and fiction, pique students' imagination and help them to concentrate on listening to the information provided in the play. When the school world as well is being turned upside down by the teacher in role asking the pupils in this fourth grade class to check if what she writes on the blackboard is correct, the pupils are invited to be engaged and take action from the very beginning. And they do. They eagerly nod their heads and find the books when the teacher-in-role asks for this checking help. From the very start of the teaching lesson, when the ordinary class teacher was assigned the role as project assistant and the researcher took on a green

wild-nature vest and was introduced as project leader Dyrhaug, the students intensively watched and listened and were clearly excited about what was going to happen. The unpredictable given situation in particular seems to captivate students' attention and interest, a result which is also supported by other research (Sæbø, 2009a). Project leader Dyrhaug tells the students that they are very well qualified because of their general interest in animals, and she knows that many have very good knowledge and special interest in selected animal species and types. She assigns them thus an expert role, in drama literature called "mantle of the expert" (Heathcote & Bolton, 1995). This allows the teacher in role to praise the pupils in the role in a way that builds their confidence to take initiatives, to solve the given challenges/problems and to think they can succeed in learning. Research shows that if students believe that one can have success in learning, this particularly inspires students with special problems to participate (Knivsberg & Andreassen, 2008), and there is little reason to believe that this should not also apply to the rest of the students.

The continuing learning activities take place in groups where each student draws, reads and writes about his/her selected animal, all under the guidance of Dyrhaug and his assistant, i.e. the two teachers in role. Later on the groups agree upon and plan, working collaboratively, how they will present their species and their animals, in an audience interactive way (a given challenge/problem from the project leader), in the coming *Into the World of the Animals Centre*. These results were presented by the groups to project leader Dyrhaug, his teacher project assistant and the classmates. The learning activities consist essentially in what we might call traditional group work. The extraordinary element that drama adds here is that this group work is put into a situated fiction frame, creating *Into the Word of the Animals Centre*, and both the teacher and the pupils are working in role. Although the teacher's role as project leader Dyrhaug is closely related to the ordinary teaching role, it is because it all happens in a fiction that

it creates and enforces students' engaged participation in taking action and solving problems in collaboratively group work, i.e. in the learning process. This effect of drama as a teaching method that can empower pupils with needed skills is also documented in international research (Heathcote & Bolton, 1995).

Process Drama to explore the text "Whale Rider"

The sixth grade is to read and study an extract of the text *Whale Rider* in their English textbook about a Maori girl named Pai who cannot be the next leader after her old grandfather Paka, since she is a girl. This class teacher would like to learn more about how she can use process drama in English teaching to develop students' skills in listening to and speaking English while exploring the given text. She experiences that in the more traditional learning form when pupils are reading and answering questions to the text, there are too many pupils who are reluctant or are very passive in the common whole class activities, which research also shows is a general feature of this kind of teaching (Klette, 2003; Sæbø, 2009a).

"But girls just cannot be leaders, and I am so sad, since Pai is our only grandchild. Grandpa Paka and I would like her to be our next leader. 'But girls just cannot be leaders,' says grandfather Paka. Now he will start a school for boys to teach them to be leaders", said the teacher in role as the grandmother to Maori girl Pai. The pupils listen attentively and when the teacher in role takes off her shawl as a sign that she is out of role and asks them in Norwegian if they understood what she said, they all nod affirmatively and several pupils also say out loud "yes". These pupils started this session by role modelling and creating tableaux from pictures in the book and extracts of the text to learn about and be familiar with the main characters in the story. The fictional and situated situation that the teacher here creates using the strategy teacher - in - role ensures that the meaning of the words in use is linked

to a concrete and specific action content that activates students' English vocabulary. Especially for students with a less active but larger passive vocabulary, the situated fictional teacher in role play helps them to understand enough to follow the common learning process and consequently experience mastery in the classroom community. This mastery is needed for the pupils' initiative and problem solving in the coming collaborative group work. It is needed to help ALL students to experience mastery in this specific whole class teaching to ensure the pupils' further success in the learning process. To ensure this mastery for all, also for those who strives at school, is important says the Norwegian curriculum since this "can stimulate both satisfaction and more learning" (UFD, 2004, p. 43).

The process drama continues. The teacher takes on a leather vest and become Grandpa Paka: "Welcome to this school for boys who wants to be trained to be leaders. Sorry, girls! You must sit in the back. Please girls, go back!" The pupils look somewhat surprised, but they all understand clearly what the teacher says. It is the fictional context itself they question, and they ask questions in the role of boys and girls in the Maori community. Grandpa Paka continues: "Today I will teach you to fight with sticks. Please go into pairs, two and two, and make a row. I will give each of you a stick and teach you how to use them". The pupils are listening attentively, accepting and taking the imagined sticks, and grandpa start the training. And - the training goes on with all the girls at the back of the classroom. After some training both teacher and pupils go out of role, and the teachers do a storytelling of what happens further at this training school for leaders, before she goes back into the role of grandfather again and continues: "Now school has come to an end. I want to choose the new leader of the Maori. Listen to me all the boys. I will tell you how I will choose the new leader. I will throw the tooth of a whale across the board, and the boy who can dive down and come back to me with the tooth will be the new leader" says Grandpa and asks "How will you plan to succeed?" The pupils in groups are challenged to discuss, plan and

play out how they will get hold of the whale tooth. This is the first more in-depth and critical thinking discussion around the text and puts greater demands on pupils' active vocabulary, initiatives and collaboration. All groups worked hard and presented their plan of action. Then the teacher narrates from the textbook about Grandpa Paka who is upset because none of the boys found the whale tooth. The last part of the text, that tells how Pai found the whale tooth and becomes the new leader of the Maori, was role played by all groups. Everything is done in English and the fact that the students work in groups, read the text and de- and re-construct the text through improvised role play, is of great help for students with a less sufficiently active vocabulary in English. The active collaborative co-creating of the text that drama here allows for and stimulates, ensures that all pupils can take an initiative and contribute to the learning process based on their own individual academic and social level. This means that they experience adapted education. At the same time the group gives the students the possibility to be a resource for each other and thereby contribute to an inclusive learning process. Other experiments in this project has also documented this inclusive value in process drama (Sæbø, 2010a).

Drama in grammar teaching

One teacher in the eighth grade wondered if it is possible to use drama to concretise the grammar. He struggles both to get students to understand the difference between the parts of speech and the parts of sentence in a sentence analysis. He finds that it is very difficult to engage students in the grammar classes. We agree on the following research question: How can drama help to concretise and develop basic grammar skills? The teaching program is planned by the researcher and conducted by the researcher with the class teacher as co-teacher and spans three teaching lessons. The teacher is so happy with this drama intervention that he spontaneously says afterwards: "This program is the icing on the cake! All teachers at lower secondary school should have been trained in this, both the Norwegian teachers and other language teachers." What is drama providing towards this success? Here we take a look into the last part of the second teaching lesson in this two-week program. Students work in groups of four around the classroom. Each of them draws bits of paper, two from the stack of nouns and two from the stack of verbs, so that each of the pair has a subject and a verb together. The couples then plan a short mime improvisation to visualise and specify a sentence that has the noun as the subject and the verb as the action. The pairs show these planned improvisations to each other in turn and the other pair have to interpret what they see and find out which subject and which verb the sentence is about. The performing part is structured as follows: the first student say loudly "subject" and then mimes the word. The other says "verb" and mimes this word. Then the pair goes on miming this until the others have interpreted the miming correctly.

What do the pupils' collaboration here consists of? First and foremost, the pupils are creative and physically taking action and initiative in relation to the curriculum; parts of speech and sentence are recreated in concrete actions by the pupils' collaboration. That is they situate the words in a context, which the socio - cultural learning perspective says is essential for developing understanding (Dysthe, 2001). Concurrently, the pupils' activity is integrated into a guess-and-interpret situation where the pairs have to interpret each other's mime expressions. That is a somewhat play-oriented competition where students need to be creative in relation to the given task. The students clearly seem to experience this as both fun and challenging. They are participating with joy, energy and hard academic work. This is in accordance with the Norwegian curriculum assumption that "creative methods often lead to positive experiences, progress and concrete results for the individual pupil" (UFD, 2004, p. 43).

Towards the end of the lesson the sentence part *object* is to be worked with. A range of possible object words are written on the blackboard and groups now have to include an object in their mime improvisations. The pupils show through their efforts and commitment that they have great pleasure of being active in relation to these tasks as they gradually mastered them better and better. Several of the students asked when the class was over if they were allowed to work like this next time too, and smiled happily when the answer was yes.

Drama strengthens students' participation in the learning process

The examples above show that when creative drama is part of the learning process, it has the consequence that pupils are challenged to take initiatives, to create action, to think critically and to solve problems related to the content of the school work through collaborative work. The result is that students' active participation in their own learning process increases, and this is further strengthened by the variation between individual, groups and whole class learning activities. In all the examples above the teaching is structured so that there is a variation between these three organisational forms in every lesson, which has proved to be very beneficial for the learning process (Sæbø, 2009a) and which is also distinctive for the learning from process drama (O'Neill, 1995; Sæbø, 2010b). The significant majority of pupils in the examples above show anticipation and interest to what happens in the teaching lessons: they are listening attentively to the teacher, eagerly reaching up their hands to answer or ask for help, take action and start the collaborative group discussion and get started rather quickly with the group tasks. Further, they demonstrate in the improvised drama activities that they have studied and explored the given subject matter content, and they express their academic, social and personal learning outcomes through these drama activities. Many pupils also utter spontaneously that they had fun in

this learning process. Students smile and laugh along the way; and this do not at all disrupt the learning process but on the contrary it makes learning joyful. The joy that arises when pupils make active learning experiences was already linked by Dewey to the creative human being: "The joy which children themselves experience is the joy of intellectual constructiveness of creativeness" (Dewey, 1966, p. 159). The pupils clearly appreciate that their teachers conduct a joyful learning process, and Swedish research shows this is an important competency in skilled teachers (The School Agency, 2006). Pupils also show through drama activities that they develop understanding of the subject matter content, that is, they learn something. In the pupils' responses to what they experienced when drama was included, words as fun, joyful learning, variety, exciting learning, enriched learning are used by a large majority. "This is a new way of learning that makes it exciting and fun," says a pupil in lower secondary. When pupils experience that drama as a teaching and learning method is both educational and fun at the same time, it can be interpreted so that they experience the fun as a qualitative experience in the learning process, in line with Aristotle's (Aristoteles, 1989) joyful experience/ cognition – an experience that create meaning in pupils' school life.

The impact of teachers' competence in drama and pedagogy

Pupils' enthusiastic participation can be explained by their ability to be physically, cognitively and emotionally active in their own learning process (Shusterman, 2000), together with the teacher structured drama work in the teaching and learning process (Sæbø, 2009a). The limits of the project are therefore primarily related to the teachers' competence in drama and pedagogy combined with their willingness and motivation to try something new. One of the teachers in the project expressed it this way: "To include drama in education, without having expertise in this, you have to be willing to take risks. If you are too rigid and traditional, it's no

use." Although principals and teachers were mainly very positive and wanted to participate in the project, many experienced the follow-up activities as difficult. "In everyday school life I feel it has been difficult to apply what we have learned. To really implement this kind of teaching requires much time and guidance, - for me at least," said one of them. The challenge for the teacher is to make sure to have a clear enough structure for the lesson, give clear and well-defined messages and instructions for the learning activities and extra guidance whenever needed. These are competencies that the Norwegian White Paper: *The Teacher, The Role and The education* points out to be central to the success of learners (KD, 2009, p. 44). Inadequate expertise and no patience with students who need special attention in the drama process, along with a busy school day puts brakes on the teacher's motivation to adopt newer forms of teaching and learning. One of the teachers expressed it this way: "I have used more drama than I did before. Nevertheless, I have felt that this has not been enough. Everyday life is busy, and to think about including drama is a bit far to the side". Others point to the management's responsibility to follow up on projects the school and the principal have decided on: "There are idealists who run drama activities at school and they will keep on regardless, but management must make choices as to which expectations they have from the staff and to facilitate these so that a change of practice can happen." This is supported by research that finds that the principal's attitude and conscious efforts are of great importance to the success of implementing new learning methods in teaching (Imsen, 2004; Sæbø, 2009b). Pupils want varied learning methods which include drama and aesthetic learning forms (Lyngstad & Sæbø, 2005; Sæbø, 2003). The process requires that school leaders and teachers have enough knowledge to understand the importance of students' creative participation in their own learning process. Teacher education here needs to take responsibility for the development of future teachers and school leaders' aesthetic knowledge, competences and skills.

Concluding comment

The strong sense in the Nordic countries and in the European Union that the quality and relevance of education must be strengthened to better equip children, young people and adults to meet future challenges in society and working life, asks for new perspectives on teaching and learning. For this reason research related to knowledge and competences that are crucial for success in education and working life, for active participation in society and a good life in an unpredictable future society, is still strongly needed (OECD, 2011a). The importance of art and culture and aesthetic approaches, as one way to achieve this needed quality in education, needs be further researched, and the findings need to be better heard and better communicated in the educational community in the future.

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Formulating mentoring programme goals to develop transversal competences in higher education institutions

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Abstract

The mentoring programmes in the universities of Burgos and Girona (Spain) have been designed to produce meta-learning strategies that fulfil the new concepts of education and learning in higher education institutions. The programmes aim to create a direct approach towards the student by formulating concrete goals, promoting individual, transversal and specific competences, placing an emphasis on output rather than input, and accentuating employment. The programmes also focus on the changing of role of both the teacher and the institution. A new pedagogic method of educational practice, based on grounded reflective evaluation, was adopted. In line with these concept changes, the mentoring programmes at both universities have been formulated to implement best practices within the mentoring culture and the various student environments.

Keywords:
Mentoring programme, transversal competences, higher education, peer-mentor.

Introduction

To develop design-based implementation model programmes as a systematic form of inquiry and practice is to establish theory

development practices through a wide range of methodological set-ups. Many authors have observed that bottom-up strategies for producing alignment and coordination work better than top-down strategies (Cohen, Moffitt and Goldin, 2007; Barrera, Braley and Slate, 2010). Indeed, efforts by a number of educational system design researchers have revealed the need to convene learning scientists, policy researchers, and practitioners to create models of collaborative, iterative, systematic (Penuel et al., 2011), and flexible (Farrell, 2007; Ewing et al., 2008; Booth, 2011) interaction between higher education institutions and students. Traditionally, higher education institutions have concerned themselves with top-down strategies and have been focussed on discipline-based theory. By not supporting the development of programs in which the student is the active component, university institutions run the risk of providing a form of restrictive, unidirectional and synthetic learning (and teaching) skills. On the other hand, by developing functional bottom-up strategies for grounded and transformative education, the university institutions provide environments in which students, as individuals, will be prepared for the many varied dimensions and accountabilities of today's increasingly complex world.

The mentoring programmes at the universities of Burgos and Girona (Spain) focus on methodology in the all too crucial area of education. As described by the OECD (2012), university institutions should foster quality teaching by installing proactive measures, i.e., implementing specific teaching and learning strategies based on providing guidance and tutoring through new means and methods. As such, the mentoring programmes have been designed so that transformative pedagogy overcomes the 'synthetic' and 'authentic' pedagogies that have been proven to fail. By doing so, the universities ensure that their students, the human capital of the future, are equipped with the scientific and technological skills they need in their day-to-day lives as well as those they will require in their professional lives. Nowadays, enhancing students'

employability and business skills is paramount; as is addressing the false opposition between skills and technical subjects. Finding ways to engage students' minds through transversal skills and relating these to community modes of representation in the learning of contents, might become easier by considering contexts and tasks in which these connections arise naturally. Students learn in ways that are identifiably distinctive and vary among the student group itself. The broad spectrum of students - and perhaps society as a whole - would be better served if disciplines could be presented in a number of different ways and learning could be assessed through a variety of different means.

Peer-tuition, through individual and group work, is a teaching strategy that promotes academic achievement and socialization (Johnson and Johnson, 2004; Summers *et al.*, 2005; Forslund Frykedal and Hamma Chiriac, 2011). In academia, peer-mentoring is defined as a relationship between two or more students whereby one student, only slightly more experienced, takes on a mentor role and provides guidance, instruction, and support to another less-experienced student or group of students (Crisp and Cruz, 2009; Goff, 2011). This implies a tension between the demand for individual assessment of a student's knowledge and developing competences and the demand to establish institutional collaboration between students (and tutors) by designing institutional programs (Colomer *et al.* 2013). Both of the universities in this paper implement their mentoring programmes based on providing a context to analyse and revise the formative goals for students in their first year.

The mentoring programmes provide all new-entry students with a useful form which specifies the institutional values and culture of the university, its academic rules and regulations as well as an explanation of the curriculum work, so that all new students at the university will know and understand these requirements at the very beginning of their formation. The programmes were developed

as a complement to the disciplinary formation and competence training that the European Higher Education Area (EHEA) advocates, and also includes the fundamental idea of lifelong learning. The Bologna declaration, apart from addressing the changing of role of the teacher and adopting new pedagogic methods into educational practice, supposes a new concept in education and learning, and which implies a learner-centred education approach with a greater focus on formulating goals, promoting the competences (and skills) the student has to acquire, advocating outputs over inputs, and emphasising student employability. Attentive to this change of paradigm, a structure specific to the mentoring programmes was formulated. Described in the following sections are the goals of these mentoring programmes, their organizational structure and the elements that they are comprised of, as well as the programmes' follow-up refinements, which were developed thanks to the valuable feedback provided by the participating mentees, mentors and tutors.

DesignING a mentoring programME - Goals and strategies

In the faculties, the mentoring programmes were implemented to work with a set of transversal competences. In the case of mentor students this involved 1) evaluating the student's own learning and activity, from which they then elaborated improvement strategies, 2) working in a team, establishing those relationships that could help to potentiality develop cooperation, as well as supporting team members in a continued and critical way, 3) accessing and selecting information from different origin and forms in an effective and efficient way (depending on definite goals), and 4) becoming aware of the ethics and sustainability in the professional domains where new technologies are regarded as both an opportunity and a solution. In line with the student's formation, it was intended that the students would all acquired some soft skills to prepare them for their personal and professional future.

As a strategy, the mentor students had to continuously revisit their curricula to ensure that the skills they needed are aligned to the needs of an innovative society. The programs were designed in such a way that the mentors were continuously planning their own learning (including regulating learning by identifying answers to the questions they were confronted with), reflected extensively on learning skills and finally evaluated learning outputs.

The mentoring programmes are organized to revolve around the figures of mentors and mentor tutors. Mentor tutors are teachers with extensive educational experience in the first cycle of the degree programmes. They work with 4 mentors in collaborative and concerted sessions throughout the entire academic course. The figure of the mentor is cultivated as a resource, so that the mentor receives more personalized attention that allows them to incorporate the results from the mentoring process into their curricular itinerary. The tutor guides the mentors through this process by proposing different strategies from a wide range of contexts. The tutor analyses and appraises the mentors through the evaluation of the competences by programming a series of learning activities designed to increase learning process reflection.

Throughout this process, the intention is to promote active learning and to provide the students with evaluation and a feedback continuum of their progress. Students learn in multiple contexts i.e., not only in the classroom, but also through formal and informal contacts with teachers, other students, and so forth, and consequently this also has to be taken into account. Therefore, and with the goal of motivating exploration and developing student interests, students are orientated via individual and collective tutorials so that they can progressively consider their own learning. The process combines both the formation of the mentors and a series of tutorials between tutors and mentors, and mentors and mentees.

Structure of The mentoring programMEs

The mentoring programmes have been designed as meta-learning programmes that provide complementary support to the objectives defined in the Bachelor's degree. The mentoring programmes are committed to their mission of encouraging and supporting student integration into academic life, creating the conditions required to facilitate early contact between students and teachers, and globally promoting a strategy directed at acquiring transversal competences (EUA, 2009). The acquisition of inter and intrapersonal skills is also promoted through interpersonal responsibility, proactive commitment and progression to autonomy. The definition of the mentoring programmes contains the set of items described in the following:

Mentor recruitment and selection was carried out through an extensive campaign of information (including the goals, objectives and structure of the programmes) dissemination. From all the students who applied to enrol in the programme, a selection was made based on individual, structured interviews where students were asked about their interests, their experience working with individuals and with groups, their knowledge of languages, their reasons for wanting to join the mentor programme, and their willingness to commit time in terms of accessibility and availability (Terrion and Leonard, 2007). Manzano *et al*. (2012) introduced additional criteria for selecting mentors: regulation of time for active learning in formal and non-formal activities, success in coping with the preceding academic years, good grades, involvement in and contribution to experiences outside university, knowledge of the university community, availability of time to devote to the programme and, finally, passing the mentoring and tutorial guidance strategies training course. Those students selected from the interview then signed a dedication and commitment letter which requires respect for both ethical standards and compliance with the duties outlined in the programme.

For the mentees students (first year students) we recall the soft skills, i.e., assertiveness, proactivity, autonomy, tolerance, respect, cooperation, capacity to search for and share information, ability to communicate results, empathy and listening skills, ability to develop active plans for the group, capacity for self-regulation, capacity for creating cohesion between different individuals, and self-reflection in the learning process as well as reflection on the acquired skills. In addition, these soft skills were intended to increase student participation in the university community (Perrone, 2003; Megginson *et al*., 2006; Burr, Stichler and Poeltler, 2011). In the University of Vermont, Rose (2003) validated the Ideal Mentor Scale (IMS) which lists thirty four items, and highlights two key qualities in a mentor: capacity to communicate and skills to facilitate feedback. Other authors (Terrion, Philion, and Leonard, 2007; Alonso *et al*. 2009) have published similar scales for detecting good mentors from within a group.

Given that the mentor must incorporate skills to produce significant and grounded feedback while mentoring the first-year students, successful programmes are those that incorporate formation training for mentors (Perrone, 2003; Scott and Terborg, 2008). In this initial training period the mentors were requested to produce a portfolio; i.e., a space of reflection for the mentor which included information on how the mentor helped the mentees. Among the examples of mentor assistance, we can recall, 'helping the mentee think more proactively, discussing the mentee's questions, problems or issues, identifying mentee's feelings and verifying them, encouraging positive and behaviours, providing useful ways to search for information, sharing relevant experiences and skills and finally, encouraging mentees towards a higher level of autonomy'. The mentors learned to understand that the learning process is a progressive process. The interaction between the learner and the tutor should help the student to academically and socially integrate into the university, while promoting the feeling of belonging. In the portfolio the mentors were asked to produce

narratives on their mentor's activities and the feedback for the mentees and for the tutors.

As mentioned earlier, the fact that students learn in multiple contexts has to be taken into account, i.e., not only in the classroom, but also through formal and informal contacts with teachers, other students, and so forth. Consequently, and with the goal of motivating exploration and developing student interests, students are orientated via individual and collective tutorials so that both the mentor and the mentee can progressively consider their own learning. The mentor trainers, including some individuals who had participated in previous years' mentoring programmes, are experts in new methodologies, competency based learning and coaching. In both the University of Burgos and the University of Girona, mentors were trained in a series of workshops which totalled 10 hours. Terrion, Philion, and Leonard (2007) from the University of Ottawa, pointed out that the success of a mentoring programme is based on the formation of mentors beforehand. They identified a series of basic competences the mentor had to have prior the beginning of any mentoring process. For instance, mentors should have a clear picture of the mechanisms of peer-tuition, a deep understanding of the resources of the university, an in-depth knowledge of learning strategies and a capacity to communicate with the participating mentoring agents.

Best teachers assumed the participation within the mentoring programmes as tutors of mentors (Arbizu, Del Castillo and Lobato, 2004; Ragonis and Hazzan, 2009; Castaño, Blanco and Asensio, 2012). Their function in the process of mentoring comprised promoting the program among new students, providing guidance on academic subjects (curriculum, course contents, credits, Bachelor curricula, study habits, methodologies, etc.), guidance on the institutional organization (Bachelor organization, structure, operation and university services), organizational and group management (leadership, problem solving, working in groups,

autonomous work), progress tracking of mentor competences and collaboration in program evaluation.

The mentors were asked to promote the mentoring programmes through a series of activities. They were asked to present the objectives of the programme in the welcome sessions that take place at the beginning of Year 1. In the University of Burgos, as an improvement measure, mentors proposed presenting the mentor program to high school students in the secondary schools where they themselves had previously studied. These activities could thus help strengthen links between secondary education and the University.

Mentees were assigned to mentors on the principle that both should be part of the same Bachelor's degree (Alonso, Sánchez and Calles, 2011). Attention was paid to the fact that assigning mentors to mentees needs to be institutionally programmed during the initial weeks of the course to ensure adequate time for the whole process. Palma *et al*. (2009) also underlined the importance of assigning mentors to mentees before starting the course and highlighted the following criteria for prioritising mentors to mentees: firstly assign students who come from other locations; then assign those mentees to mentors with at least one student living in the same city where the university is located and finally, favour mixing genders in the groups.

In the Universities of Burgos and Girona, the mentoring programmes were implemented together with a tutorial programme with complementary objectives (Colomer *et al*., 2013). As proposed by Arbizu, Lobato and del Castillo (2005), when both programmes are generated at the same time, the principles of complementarities and coordination should prevail against any overlapping and/or exclusion. In such cases, the mentor figure is fundamental for guidance on whether new students participate in the programmes (Chester *et al*., 2013).

InstrumentinG THE process

The main goal of the mentoring programmes was that, throughout their formation, both the first year undergraduate students (mentees) and the more experienced students (mentors) acquired transversal competences that would prepare them for their personal and professional future. The evaluation of process improvements served as a basis for deciding which aspects worked and which did not. At the end of the process, all the participants completed a report based on questions proposed by the coordination team.

The mentoring programmes in the universities of Burgos and Girona were made up of 167 mentors, 71 mentor tutors and 661 first-year students (mentees). Those who responded to the surveys included 77% of the mentors, 79% of the mentor tutors and 18% of the mentees. Following the mentoring, students (mentors and mentees) and teachers (tutors) responded to a survey created by the coordinators of the Mentoring Programmes at the University of Burgos, and that same survey was later used at the University of Girona. The survey tool was developed first through a review of the extant literature in the area of mentoring at university levels, and then followed by the creation of a matrix of key terms associated with successful mentoring programs. Students' responses to 17 survey questions were measured with a gradation that followed the Likert-format criteria with a range of scores from 1 = strongly disagree and 5 = strongly agree. In addition, the students were asked to answer 13 open-ended questions; mainly on organization and regulation processes within the programmes.

The program proposed that, in their global note of a specific subject, those teachers who were teaching that subject might take into account the evaluation of the tutors, (the evaluation was focused on the competency evaluations). It is not a goal that the student reaches this point, but rather that he/she knows and understands all the processes so that he/she might be a member of an institution and a member of a collective project where he/she should integrate (Kauffmann, Mense and Wahl, 2009; Opre *et al*. 2009; Polka and Litchka 2009; Perin 2011).

The programmes' digital competence component was used indirectly by both mentors and mentees through the technological platforms provided by the universities. The programmes were designed in such a way that training in digital competences could be extended to other types of contexts to promote, for example, access to culture and being able to participate in an increasingly interconnected world. In this sense, it was proposed to mentors that they, to a greater extent, communicate with their mentees (and vice versa) through virtual means rather than face-to-face. In doing so, the community moved towards a new type of university teaching pedagogy based on Web 2.0 (Grosseck, 2009).

As for the tutor (teachers) and mentor (students) responses to involvement/support in the programme, the fact that the peer-mentoring program had well-defined goals was highly rated (especially by tutors), the fact that the program created a climate that encouraged mentors to produce continuous feedback with mentees and tutors (highly rated by mentees-mentor social interaction), and that the acquisition of skills might have a positive influence for individual formation (mentors). The mentors highly rated their role in giving academic and administrative feedback to the mentees. From these ratings it was inferred that having a mentor who provided support in tuition facilitated discussion on strategies needed for student success and discussions on the skills needed for the new-entry students to be successful in their studies.

The mentors rated highly the fact that the mentoring programmes included an initial formation on both the structure and the skills to be developed, and that the programme increased communication between themselves and the tutors. It is likely that the programme encouraged the mentors to participate collaboratively in the university

community. Their satisfaction after the meetings with tutors was highly considered.

As to the continuity of the programmes, both the mentors and the tutors voted strongly for the continuation of the programmes, stated that they would not mind repeating the mentoring process and they would recommend the participation of other students in the programmes. On the other hand, mentors would have appreciated more support from the tutors and commented that they would have appreciated it if tutors had scheduled more formal meetings. They would have liked to have had more time to review the acquisition process of the transversal competences and to plan effective group actions by the mentor community. Mentors also responded that better communication between them was needed for the success of the mentor-mentee interaction. Finally, no significant differences were found between the answers from either of the surveys carried at both universities.

In the case of the open-ended questions, mentors, at both universities, pointed out that they would redefine the mentor process to be a long-term mentoring partnership, that the interactions with tutors and mentees produced equal learning partnerships in a process where learning came from each other's similarities and differences, and that in some cases the student mentees asked for less frequent contact; which was taken as a sign of having acquired confidence and having become more self-sufficient.

The mentoring Program and the autoreFLECTION of mentors

A hallmark of design-based research in learning sciences has been its focus on improving the learning environments of classrooms, and on engaging theories of organizational and institutional change in designing new approaches for bringing about systematic improvements (Bryk, Gómez and Grunow, 2011; Goff, 2011; Penuel et al., 2011). Kolb (1984), is one of the authors who has had the greatest influence on these perspectives and whose theory of experiential learning posits learning to be the creation of knowledge through the transformation of experience and design research. According to Kolb (1984), learning is a dialectic and cyclical process consisting of four processes: concrete experience, reflective observation, abstract conceptualization, and theorizing and experimentation. This involves integrating theory and practice, and thought and action (Osterman and Kottkamp, 1993). As pointed out by Watts and Lawson (2009), more effective approaches to teaching and learning require supplementation through the development of higher-level thinking skills, including critical reflection.

Tuition is increasingly being used by many universities as a tool to enhance the quality of research-led teaching, to promote cross-faculty collaboration, and to encourage a mentoring culture and community (Ewing et al., 2008). From the perspective of reflective learning, peer-tuition development in a design-based programme was presented with the main efforts focused on its definition, process, and evaluation, especially in the strategies of defining peer-tuition as a reflective practice and in using a program of collaboration between students and tutors/teachers as a pedagogical tool (Ewing et al., 2008).

Recognition of basic and motivational factors, as well as self-regulated and self-reflective factors, endorse Dewey's criterion of the need for reflection to occur within a community, or through interaction with others (Orland-Barak, 2005). Indeed, shared and negotiated meanings of mentees' progress in the acquisition of transversal competences, as well as soft skills, offered new insights into one another's practices and supported one another by assuming shared responsibility and regulation. The need to write guided experiences in a reflective portfolio was an educational measure for encouraging

learners (students) to assume responsibility for their own learning, as a tool for anticipating learning needs, and for monitoring progress and performance in the course of their development (Wiggins, 1993). Thus, learning to be a practitioner reinforces the ability to engage in dynamic professional relationships and to establish meaningful connections between theory and practice, providing a rationale for action (Orland-Barak, 2005).

THE COLLaborative culture within a mentor programME

Evaluating the mentoring processes at both the student and programme level, served as a basis for deciding the competences each mentor succeeded in. The evaluation was principally focussed on 1) feedback between the mentee and the mentor, in which frameworks of tuition established a discussion on the scaling of competences for each mentee student, and 2) on the coordination of the curriculum programme and the meta-learning mentoring programme in which the students and teachers promoted a collaborative work culture towards establishing a community educational network.

The peer-mentoring programme provided a space for mutual exchange between tutors, mentors and mentees, and one in which individuals could achieve a sense of expertise in reflecting on transversal skills through continuous discussion and feedback, along with both a sense of equality and empathy through peer relationships in a community environment and a sense of initiative through day-to-day response to unpredictable needs of mentee students. Participants' positive disposition towards constructing a community environment as an opportunity for development suggests its potential for professional development.

The activities and feedback between tutors and mentors facilitated recognising individual soft skill acquisition, aided professional

discussion and helped develop reflective practices. The continuous active participation on the part of the mentors was viewed as supportive in nature and was explicated by the continuous reviewing of the role of the mentors in the mentor-mentee relationship. The mentors' comments demonstrated a growing personal and individual realisation of the value of critical self-reflection on both personal and mentee experiences in order to change acquired paradigms in learning. The meta-analysis process indicated that the mentoring programmes moved mentors' competences from routine reflection towards a more dialogical level in which the outcome of their thinking became broader and more sophisticated. In spite of this, non-linearities in students' progression on competence acquisition made determining thresholds or quantitative indicators to assess the impact of the mentoring programmes for each individual difficult. Although few quantitative indicators can be prescribed and measured, the comparative analysis within the universities of Girona and Burgos have provided new benchmarks and settings for improvement in the quality of teaching.

It was also concluded that learning was a process of personal involvement better directed by feedback provided by the cross-correlation of the agents in the mentoring programme. The analysis of students' opinions about mentoring revealed that individual commitment to the program produced significant understanding about the acquisition of transversal competences. The coordinators of the programs were prone to consider that the meta-learning strategy used to acquire basic competences and soft skills avoided the stratified learning that has been adopted by the majority of higher learning institutions. Minimizing stratification in implementing model programmes may induce more collaborative interaction between the agents to build a learning community. Strengthening horizontal learning climates and creating synergies between the players (tutors, mentors, mentees, staff and other stakeholders) is an effective way of supporting the need for changing the teaching paradigm in higher education institutions.

The comparative analysis between the two institutions' environments concluded that the creation of a culture program should incorporate research into circumstances that determine when narrower or broader contexts are required and when attention to narrower or broader competences are optimal for effective and efficient student development. We can also conclude that different taxonomies explicating the characteristics of peer-mentors could be observed, in which case much of the effort should be made to establish indicators to better understand the most effective means of supporting the mentoring processes.

The authors of this paper postulate that rather than catalogues of knowledge and skills to be acquired, (and given that current training curricula do not enable a system ensuring that students master the most basic core skills), meta-learning strategies, such as the formulation of mentoring (a part of integral tutoring) programmes at higher education institutions, can put to practical use as a design based on competences curricula. Higher education institutions should draw attention to transformative schooling that focuses on students' essential spheres of innovation and the institutional climate for the students' success. Finally, and as pointed out by Terrion and Leonard (2007), the processes of implementing mentoring programmes have been largely studied by universities in Canada and the United States and, although it might be possible to generalize the characteristics of such programmes, it may just be possible that the characteristics are in fact culture-bound, in which case cross-cultural comparative studies should be conducted to assess the characteristics of effective mentoring in other higher education institutions. Attention, then, should be paid to promoting comparative mentoring programme results from different countries all over Europe.

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Creative Collaborations and dialogue

Keywords:

collaboration, creativity, Bohmian dialogue.

Abstract

One of the many issues facing education today is the stifling of creativity it can cause. Parallel to this, studies increasingly show that group work can foster creativity (Paulus, 2003, Sawyer, 2006, 2007, Csikszentmihalyi, 1990). Promoting group work within the educational field could thus pose a solution. That said, working groups face implicit complications.

Much of the time, the reason for a difficult collaboration lies within group communication. In his later career, the physicist David Bohm was very much engaged in the concept of dialogue. According to Bohm, dialogue enables people to think together by creating a common basis for understanding.

Although there is a long history attached to the notion of dialogue, this paper will mostly draw upon authors such as Martin Buber, David Bohm, William Isaacs and M. & J. Hartkemeyer. Dialogue will be discussed in terms of being a model for group communication, involving various skills, such as close listening, respect, suspension and articulation (Isaacs, 2011). Most importantly though, dialogue is a learnable and learning-enabling model of communication, which promotes and facilitates collaboration.

"The power of the group goes up much faster than the number of people. [...] Ordinary light is called 'incoherent', which means that it is going in all sorts of directions, and the light waves are not in phase with each other so they don't build up. But a laser produces a very intense beam, which is coherent. The light waves build up strength because they are all going in one direction. This beam can do all sorts of things that ordinary light cannot." (Bohm, 2004b: 15-16)

Promoting more group work can indeed encourage creativity. However it is necessary to learn and know how to work in and as a group.

This paper will attempt to give a theoretical account of different group formats, work processes and communication models. The focus will remain on the importance of communication in a group. Most of the issues that a group has to deal with arise from the type of communication patterns it created. Consequently the creative process of a group either gets disrupted or never emerges. In this paper we will see what these issues are, on what they are based on and how they could be overcome.

The concept of dialogue developed by the physicist David Bohm will be suggested as one option to overcome the problems that arise through a group's communication. Nevertheless, it should be noted that the Bohmian dialogue represents more than just a means to tackle various communication issues. It was conceived to be an attitude towards life, a way to truly communicate with people on a deeper level. Moreover, it was developed to provide a basis for collective thought and enrich a group's collaborative process.

The following questions thus arise: To what extend can dialogue sessions deal with issues of collaboration? Can the concept of dialogue be applied to any context: Education (i.e. schools), culture (i.e. museums), economy (i.e. businesses/organisations)? Moreover in relation to dialogue: At what expense would this implementation be?

Working as a group can be challenging yet very rewarding. Lawrence Frey claims that groups are usually thought of as containers, with fixed boundaries and borders concerning the number of their members (Frey, 2003: 3). In addition to that he argues that groups tend to function as a closed entity whose only focus is the study of internal processes, like problem solving and/or decision making (Ibid.). As a contrast he lists the *bona fide* group model, whose boundaries are dynamic and fluid, due to the constant flow of members within a group. This implies that people can be members of multiple groups and are also expected to represent them (Ibid.: 4). As a consequence the interaction amongst the members gets altered and they therefore have to continuously negotiate and redefine the borders of their group (Ibid.). Another interesting aspect of the *bona fide* model is that it acknowledges the influence of the context in which it is placed (Ibid.: 5). This means that the group reflects, to a certain degree, the dynamics involved within the context of its location.

Apart from the alternative group models, it is also important to identify various work processes with which groups tend to function. The most common work processes of a group are that of cooperation and collaboration. If cooperation is a process that involves individual tasks or jobs to be done for a mutual benefit, collaboration is a process that demands the reciprocal and joint effort of the entire group membership to achieve a common goal. Consequently, cooperation can be a constraint to a shared purpose, whereas collaboration can find it difficult to realize a shared vision due to it being an intricate blending of skills, temperaments, effort and sometimes personalities (Moran & John-Steiner in Miell (eds.), 2004: 11).

Melanie Stadermann analysed what these two processes mean in terms of learning and the educational context. When members of a group learn through cooperation, they work on distinct tasks, which are allocated, to their function within and for the group (Stadermann, 2011: 45). As far as collaborative learning in a group goes, members tend to work together on a common task by engaging in an interactive exchange of knowledge and skills to achieve a shared vision (Ibid.). Although studies have shown that the process of collaboration and co-operation constantly alternate in a group (Stadermann, 2011: 47), the main distinction between the two resides in the type of communication they produce. While cooperations seem to be driven by a shared purpose, their communication is mainly based on effective decision-making and problem-solving. Whereas collaborations invite a communication that is more open and personal, since their main three characteristics are complementarity, tension and emergence (Moran & John-Steiner in Miell (eds.), 2004: 12).

In the context of group creativity, collaboration is often mentioned as being more of its propagator than cooperation. Keith Sawyer for example has written extensively on the subject of creativity in groups, arguing that collaboration drives creativity because innovation always emerges from a series of sparks (Sawyer, 2007: 7). Sawyer refers to innovation as the development of a new and original project or product. It is a term that is especially relevant in the organizational or business context. Creativity on the other hand is considered to be a process that invokes imagination and is spontaneous and therefore unpredictable. Creativity is a whole brain activity (Sawyer, 2006: 95), seen as occurring in all areas of human activity (Pope, 2005: 33) and involves a confluence of knowledge, thinking styles, personality, motivation and the environment in which it can take place (Sternberg, 2006: 89).

Within the context of groups, creativity is often referred to in terms of creative ideas. Robert Sternberg who has contributed a great deal to the study of creativity as a psychologist argues that for ideas to be creative, they have to be novel and valuable (Sternberg, 2006 article: 90). For him, this is a process of deciding to generate ideas, to analyse them and promote them (Ibid.). As a consequence,

creativity by its nature is propulsion (Ibid.: 95). Groups have a better chance at supporting and fostering the conditions under which creativity can arise – yet conversely, are capable of hindering the creative process.

In his book *Group Genius*, Sawyer studied the features of effective creative teams by looking at theatre and musical improvisation groups. From this, he deduced that innovation takes time, is inefficient and suffers a long list of errors due to spontaneity and bottom-up organization (Sawyer, 2007: 14-17). Moreover, he recommended that members should listen to each other in order to build on their ideas, in order to clarify their meaning and tackle them in various ways (Ibid.). An important point which Sawyer stresses in the end is that innovation can not be planned or predicted, it has to be allowed to emerge (Ibid.: 23).

While the group format poses a platform allowing creative ideas to arise, this can only happen through the interaction of its members. For this reason it is crucial to consider the negative aspects involved in group dynamics that may hinder creativity. When working in a group there is, for example, a certain pressure to achieve premature consensus, often leading to suboptimal and non-creative solutions (Janis in Paulus (ed.), 2008: 4). Or as Karau and Williams have argued in their study on social loafing[1], groups can lower the accountability and individual motivation to perform at a higher level (Karau & Williams in Paulus (ed.), 2008: 4). There is also the notion that although diversity is thought of as being beneficial to the workings of a group, it can also leave its members confused as to where their common identity lies (Miliken & Martins, 1996).

As a consequence, this can suggest that groups are disreputably flawed in their decision-making and productivity (Nemeth &

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1   The term "social loafing" was coined by Karau & Williams, and refers to the phenomenon of people working less hard in a group as opposed to working by themselves.

Nemeth-Brown in Paulus (ed.), 2008: 63). This claim is also supported by various literature which characterises groups as poor decision-makers, not benefitting from the level of individual resources provided by the group-membership and a decrease of individual judgment (Hinsz, 1990, Shepperd, 1998, McGarth, 1984). In order to overcome this, Nemeth and Nemeth-Brown advise groups to voice dissent as a means to support alternative views (Nemeth & Nemeth-Brown in Paulus, 2008: 65). For them, this peaks to the fact that on a psychological level, dissent is relevant for divergent thinking (Ibid.: 72). Voicing dissent allows the group to have more information-driven decision processes (Ibid.: 93). As far as divergent thinking goes, dissent helps to generate more information, therefore promoting more alternative opinions and options.

This goes hand in hand with Paulus' assumption that divergent thinking promotes creative cognition. He explains that creative cognition is encouraged when a group considers multiple alternatives before committing to any decision or course of action (Paulus, 2008: 35). Paul Paulus is a psychologist who has done extensive research on group productivity and creativity. For him, the more information available to a work group, the more likely it is to promote novel approaches or recombine old ideas in order to apply them to new tasks at hand (Ibid.).

Voicing dissent, however, cannot be the only helpful option when it comes to group decision-making. The problem goes deeper because just as consensus can be raised for its own sake, so can the voicing of dissent. Members could, for example, become fixated on their individual opinions, hindering the decision-making process. Paulus noticed this and argues that the obstacles to the realization of the creative potential of the group could be summarized into three factors: dissent versus consent, the ignorance of diversity including dissent, and the factor of diversity itself (Paulus, 2008: 329). These three factors are all created on the level of human interaction.

Moreover, Seana Moran and Vera John-Steiner in their study on creative collaborations and its impact on identity and motivation, conclude that lower performance, anxiety and control issues can be directly attributed to the challenges of working together. All of theses problems are based on four core issues: impatience, ownership, conflict and unfriendliness (Moran & John-Steiner in Miell (eds.), 2004: 19).

Paulus suggests that in order to overcome these issues a *group climate* needs to be established (Paulus, 2008: 330). According to him, the establishment of a group climate requires autonomy and openness, trust, a critical group norm, divergent and convergent thinking, the socialization of the individual creative talents, self-monitoring and team-reflexivity (Ibid.).

Whether consciously aiming for Paulus' group climate or just attempting to heighten a group's productivity and creativity, the focus should remain on the type of communication the group creates. This leads us to the notion of communication in groups. Creating an effective communication between the members of a group is the most essential component for collaborative success (Keyton & Stallworth in Frey (eds.), 2003: 240).

The type of communication created by the group also creates its "culture", meaning its values, norms, assumptions and practices (Ibid.). As such, a group's culture motivates its members and establishes an effective social environment, as well as providing the necessary norms for accomplishing the task (Ibid.: 241). Another crucial aspect of the group's culture is that ideally it can supersede tensions and conflicts (Ibid.). The assumption being that in its ideal form, the group has established such a strong set of values and norms that its dynamics run without hindrance of any sort. Yet, it is important to note at this point that tension and some forms of conflict can also be of benefit to the group. They can, for example, be a means to figuring out a group's position or dynamic. It should

not be a group's goal to supersede such phenomena but to know how to deal with them once they arise. The emphasis being on letting them emerge and attempting as a group to collaboratively handle them.

So far we have seen that a group can only effectively work together when certain factors are met. These factors include having a shared goal, creating a group's climate and defining its culture. In addition to that, the group can benefit from an equal amount of input coming from its members and a shared decision-making process (Ibid.: 242). It should be noted at this point that the dynamics of a group are reflected in their process of collaboration.

All in all, a collaboration's outcomes are inextricably linked to its interaction processes (Ibid.: 259). The interaction processes are however linked to their various contexts and the interaction within these contexts; group, work, social, personal etc. David Harrington's article *The ecology of human creativity: A psychological perspective*, reflects the idea that creativity is an intrapersonal operation, connecting processes, people and environments. The basis for this assumption is that a group does not need to adapt to its environment to creatively work together but to acknowledge that it *is* a part of its environment and vice-versa. The relationship between group and context is one of mutual adaptation.

This thought is very similar to David Bohm's concept of creativity, which he derives from the meaning of "art" which initially signified "to fit" (Bohm, 2004a: 99):

"In this art of life as a whole we have to be both creative artists and skilled artisans. We are thus always in the act of fitting an ever-changing reality so that there is no fixed or final goal to be attained. Rather, at each moment the end and the means are both to be described as the action of making every aspect fit." (Ibid.: 106).

One could argue consequently, that for creativity to emerge in a group, it needs to create a communication which allows for this mutual relationship of "fitting" to appear. The word "communication" derives from the Latin *communicare,* which signifies to impart, share, or make common (Peters, 1999: 7). Yet as Professor of communication studies, John Durham Peters puts forth, its key root is *mun-*, not *uni-*, and is related to "munificent", "community", and "meaning" (Ibid.). While there are various meanings assigned to communication nowadays, this paper will only draw on the most dominant one, which has to do with partaking in an interactive process (Ibid.). The reason for this is because within the context of a group, members are partaking in the creation of a shared communication.

This brings us to Professor Vera John-Steiner who has coined the term 'creative collaborations', and who claims that in order for creative collaborations to succeed, they need to create a shared language (John-Steiner, 2000: 204). What John-Steiner means when she uses the expression "shared language" is the co-creation of knowledge amongst the members of a group. According to John-Steiner, this represents the basis for every efficient collaboration because it enables its participants to deepen their capacities and discover the benefits of reciprocity (Ibid.).

There are various types of conversational exchange which shape the communication of a group. Within the professional context whether it is in business, science or in most educational settings, the *discussion* is the prevailing type of conversation people tend to have (Isaacs, 2011: 48). The word "discussion" comes from the Latin *discutere* and means to strike asunder or to break up. Nowadays, discussion is synonymous for inquiry and analysis.

For the physicist David Bohm, the etymology of words is an important means not only to discover their meaning but also the effect they carry when said out loud. He suspects that even if one is

not aware of the exact origin of the word, it still carries with it this underlying definition. He argues for example that in a discussion, the passing around of opinions resembles a Ping-Pong game (Bohm, 2004: 7). The basic aim of the discussion-game is to win, whether one agrees with someone in order to back up one's own opinion or disagree with the rest of the group, the goal is to win the argument (Ibid.). Having a discussion can have positive outcomes for the group especially because it is a way to fractionise/analyse a situation, to make it more intelligible (Isaacs, 2011: 50). As there can only be one winner, however it ends up leaving most people dissatisfied, emotional and frustrated especially in collaborations.

In his book about dialogue, William Isaacs who is a leading authority on dialogue, collective leadership and large system transformation, argues that through the course of a conversation a choice emerges which could either lead to a discussion or to a dialogue (Isaacs, 2011: 48). In the beginning of every conversation there comes the moment where something is said and this something needs to be evaluated on the spot. It is that moment which defines which conversational position one will take. This evaluation could lead to choosing a defensive route, which embodies another choice: on one hand, one could opt for a productive defence and engender a qualified conversation through analysis and problem-solving facts. On the other hand, one could opt for the unproductive defence, which leads to an uncontrolled discussion with blind competition and nonsensical pleadings (Ibid.).

On a further note, Isaacs argues that in essence there is nothing wrong with having a productive discussion because it involves the ability to seek out the reasons behind a position (Isaacs, 2011: 50). In many ways, a discussion is most fruitful when one speaker can empathise with the other, in order to discover the thoughts and motives that stand behind someone's position. According to Isaacs, this conversational route can lead to a dialectic where two

ideas are placed beside one another and are given the space for the development of new perspectives (Isaacs, 2011: 51).

To have a productive discussion or dialectic, one needs to be aware that such a choice exists and can be made during a conversation. Most of the time however we are not aware that there are different ways in which people can exchange their ideas, opinions and/or beliefs. This brings us to the other conversational option, namely that of a dialogue. Although there is a long history of dialogue being a form of discourse, oration and recitation, this paper will only draw on its more recent conceptualisation.

Martin Buber, a theologian and philosopher spoke of the dialogic (from the germ. *das Dialogische*) as a type of behaviour (Buber, 2012: 149). It is this behaviour which marks the attention or the care (from the germ. *Zuwendung*) that one person has to give the other person in order to truly converse with them (Ibid.). Dialogue in this sense can be thought of as something, which is created in the moment as an interpersonal relationship. Buber distinguishes between three forms of dialogue, the disguised monologue, the technical dialogue and the genuine dialogue. The first one is self-explanatory, since it describes a type of situation in which two or more people seem to speak to each other but end up only speaking of and to themselves (Ibid.: 166). The technical dialogue is a very superficial form of dialogue, which deals only with the most factual aspects of a conversation. Buber also referred to it as the nature's call of factual understanding (Ibid.). The third form of dialogue is the genuine one, which involves revealing the truest forms of self to one another and learning from this encounter. For Buber, one can only know oneself through the other[2] (Ibid.: 32). Although he argues that true dialogue is also a manifestation of the divine since it explores the deeper levels of self (*Ich*) and other (*Du*). What is more relevant within the context of this paper, is that through the practice of true dialogue, the self and the other get reaffirmed

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2   *Der Mensch wird am Du zum Ich.*

in their being (Ibid.: 293). This mutual recognition is crucial to the concept of dialogue because it reflects the level at which it operates.

David Bohm who was a theoretical physicist spent most of his later career developing the concept of dialogue from exactly this perspective. He created the concept of dialogue as a way out of what he called "the fragmentation of thought" (Bohm, 2004b: xviii). He argued that most of our problems nowadays arise because our thought process is fragmented and we lose perspective of the connective tissue between things (Ibid.: 12). The development of dialogue should pose as an alternative to the discussion because the latter one reflects exactly this fragmentation and consequently leads to its cultivation.

The word "dialogue" comes from the Greek *diálogos*, which in turn has two words *dia-* which signifies "through", and *–logos* meaning "the word" and put together they mean "the flow of words" (Ibid.:6). Bohm suggested that a dialogue session can be created in a group of up to fifty people, sitting in a circle to enable direct communication, and in the presence of a facilitator whose function it is to accompany the process (Ibid.: 17-20).

In order to create a dialogue, a group needs to acquire certain skills. These skills define what a dialogue is. The first capacity that dialogue requires is suspension. According to Bohm we often find ourselves in conversations, which force us to take a stand up to the point of identifying ourselves with the opinions and assumptions we put forth (Ibid.: 8-9). This is why Bohm suggests that the participants of a dialogue-group should attempt to suspend their opinions for a while and observe how and why they affect them (Ibid.: 23). For Bohm this is an important step because the participants can then see in what ways their opinions and/or assumptions are connected to certain emotions and how these emotions get triggered.

Another skill that dialogue entails is that of "slowing down". If the discussion is characterised by speed, the dialogue is definitely marked by slowness. The reason for this is that it gives the individual participants time to really hear what the others have said and simultaneously to acknowledge their own thought process. Simply put, it gives you time to reflect on why a comment has made you angry or sad, and in addition creates the space and time to either act or let it go. Either way, the additions one makes to a dialogue should always reflect one's own thought process.

This is directly related to "the observation of the observer" skill or as Bohm called it "proprioception of thought" (Ibid.: 28). The term proprioception is usually used when describing physical events, for example, being aware of one's hand while it moves and being aware that it moves because we want it to move. Bohm argues that the same is true for our thoughts (Ibid.). We are able to observe our thought process and while this happens, we observe ourselves. This effectively puts an end to the paradox of "the observer and the observed" (Ibid.: 80).

The Bohmian dialogue is characterised as being a collective thinking endeavour, whose purpose it is to continuously question the underlying existing certainties, structures and processes which define human thoughts and experiences. In that sense, the Bohmian dialogue was conceived to be a type of communication which could be applied to all kind of contexts. Most importantly though, it was to be treated as an attitude towards life.

It was however shown that the dialogue method put forth by Bohm, was only effective in groups of up to ten people (Hartkemeyers & Dhority, 1998: 103). William Isaacs therefore takes the Bohmian dialogue a step further and attempts to create a model of communication, which can be applied to transformation processes in large systems, i.e. companies or businesses (Ibid.: 66). For the dialogue to be introduced in such contexts, it needs to create

what Isaacs calls "a container" (Isaacs, 2011: 202). This container is based on the skills mentioned before but he adds three more: listening, respect and articulation.

At first glance, these three skills sound rather obvious and not worth mentioning. However, listening in the context of a dialogue does not only include hearing the other participants' opinions or arguments. It involves listening to one's own thought process at the same time while giving the other participants complete attention. Only then, Isaacs says is it possible to be aware of how thoughts dictate a major part of our individual and collective experiences (Ibid.: 92). To respect is also an ability, which involves seeing the other participants of a group as an entire being. This was mentioned before in Buber's dialogic concept. It is the capacity to see beyond the opinions and assumptions and really notice what the other is trying to say and respect him/her for that. The third skill is that of articulation, which involves finding one own voice (Ibid.: 141). Again, this is not as easy as it sounds, it involves a lot of critical introspection for someone to clearly express their thoughts and what they believe to be the truth.

Another major contribution to the Bohmian dialogue was endeavoured by the couple Martina and Johannes Hartkemeyer and Freeman Dhority who published the book *Miteinander Denken: Das Geheimnis des Dialogs* (Thinking together: the secret of dialogue). Together they suggested that dialogue is learnable and therefore applicable in an educational context (Hartkemeyers & Dhority, 1998: 78). They distinguished between two different kinds of dialogue, the spontaneously created one and the consciously designed one (Ibid.: 42-43). In addition to this, they argued that the consciously designed dialogue can be subdivided into two parts: generative and target-orientated (Ibid.). The generative dialogue although consciously designed happens without a fixed topic or even target-group (Ibid.). This could happen when a group for example meets to try out

the Bohmian dialogue and spontaneously starts talking about what they understand by the term dialogue. Whereas the goal-orientated dialogue usually works with a selected topic in a corresponding group (Ibid.). An example for this type of dialogue would be if a teacher decides to do a dialogue session with a class of ten-year-olds, to talk about "bullying".

In addition to this, the Hartkemeyers and Dhority developed a supplementary set of skills that need to be acquired to consciously design a dialogue - at the centre of these capacities is the mind-set of a learner, defined as the ability to see and experience everything from a beginner's perspective. This skill comes in very useful when trying to question patterns of thought and behaviour (Ibid.: 78). Another capacity is that of openness. Being open towards new understandings, insights and experiences involves building trust within a group and letting go of personal convictions (Ibid.: 79). The Hartkemeyers and Dhority also thought it necessary to emphasise the ability to "speak from the heart". This involves insight into one's own thought and emotional processes (Ibid.: 80). The final skill required for a successful dialogue is simply 'being inquisitive' which is, according to the Hartkemeyers and Dhority the ability to ask honest and candid questions (Ibid.: 94).

The basics of a dialogue session usually involve a symbol, which is placed in the middle of the group. The person who takes the symbol is designated as the only speaker at that moment. The sessions are usually timed. Whether spontaneous or intentional, dialogue session always need an experienced facilitator. The function of a facilitator is to help the group create a container by explaining what is involved in doing so (Ibid.: 104). Facilitators also need to maintain that container during the dialogue session (Ibid.) by actively accompanying the participants.

It is important to note, that dialogue is not a means to an end. It simply poses an alternative way of communication, one which involves deeper levels of interpersonal exchange. In a dialogue the new appears in the form of novel ideas, insights and understandings. The aim of a dialogue is to think together, reflecting the essence of creativity:

"All of this is part of collective thought – people thinking together. At some stage we would share our opinions without hostility, and we would then be able to think together [...]. An example of people thinking together would be that somebody would get an idea, somebody else would take it up, somebody else would add to it. The thought would flow, rather than there being a lot of different people, each trying to persuade or convince the others." (Bohm, 2004b: 30)

It becomes more and more evident that working together be it in large or small groups is an essential part of a person's education, career and life.

Throughout this paper, we have encountered only a brief part of what it means to disclose certain dynamics within the group. The essence of the Bohmian dialogue is an attitude towards life, no matter the context in which it is placed. However, Isaacs, the Hartkemeyers and Dhority have put a lot of effort in experimenting with its form in order to make it more adaptable to various contexts. When a dialogue is taking place in an office for example, the symbol could be a pen. Yet what remains constant are the qualities that are involved in engaging with it.

Within the course of a couple of meetings, a group practicing in dialogue will notice that negative influences like anxiety, matters of control, conformity and the need for competition slowly subside. Moreover, due to its aim of thinking together, it allows the participants of a group to freely express and play with their thoughts. Dialogue involves creating a group climate and a group culture. It includes divergent and convergent thinking. It also includes features of creativity like close listening and the common creation

of meaning. The aspect that dialogue and creativity have most in common though is that they both need to be allowed to emerge.

Finally, it is important to encourage and facilitate collaborations between people whether it is in the economic, the educational or the cultural context. Only by creating the right conditions are we able to effectively work together.

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Access to Culture Platform (ACP)

Participation in culture and arts including freedom of artistic expression are both individual and collective human rights, guaranteed by numerous national, European and international treaties. The general public, policymakers, the arts and the human rights sectors all need to be more aware of how they can guarantee these rights and defend the rights-holders, to the benefit of all of our societies.

The platform works in three thematic working groups:

Audience Participation/Cultural Component of Citizenship Working Group

Citizens exercise their cultural rights through active participation in the shaping of Europe. It is important that this participation in culture is recognized as a fundamental right and a stepping stone to gaining political and social objectives such as creative societies, a strong educational system, flourishing cultural industries, intercultural dialogue and democracy. Active citizenship requires that all levels of policy making take citizens' concerns into account.

Arts, Human Rights and Social Justice Working Group

Artist and culture workers are increasingly expressing their reactions to a world in which economic values have come to dominate over humanistic values. However, their human and cultural rights are abused in EU and EU partner countries when their work comes close to that normally associated with political activists. Active citizenship and the democratic process require reflection, reaction and dialogue on local and global issues. Arts and cultural participation is a key driver for these essential processes.

Education & Learning Working Group

Lifelong learning can broaden perspectives in situations where learning seems no longer a possibility but where cultural activities can still open access to participation. We need more people, organisations and institutions to be aware of the potential for lifelong learning opportunities through cultural engagement. By developing and using this potential, culture contributes to the shaping of sustainable citizenship. The European Union, whose strength and character is defined by the democratic process, mutual understanding and cooperation in a context of diversity, must recognize and support cultural participation as a key pillar to achieving its objectives.

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European House for Culture

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Colophon

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