

Minerva Access is the Institutional Repository of The University of Melbourne

Author/s:

Sallis, R;Coleman, K

Title:

Editorial [to JACE: Interculturalisms]

Date:

2019

Citation:

Sallis, R. & Coleman, K. (2019). Editorial [to JACE: Interculturalisms]. JACE, 13 (1), pp.1-6

Persistent Link:

<https://hdl.handle.net/11343/230707>



Interculturalism © Emmanuelle Brizuela

EDITORIAL

KATHRYN COLEMAN AND RICHARD SALLIS

Melbourne Graduate School of Education, The University of Melbourne

For this interculturalisms issue we invited contributions that considered ways of exploring cultural transformation, intra-and interculturalism and socially just practices in artistic and creative education. Authors were invited to consider ways that the sites and spaces we practice in, learn in, teach in and research in can contribute to or hinder social and cultural change. Our call for papers began with a visual provocation from our JACE intern University of Melbourne student, Emmanuelle Brizuela. Emmanuelle drew on a range of personal sites and cultural spaces she inhabited to think about how a young person in Melbourne lives, learns and works in a multi-layered and multi-tiered inter-cultural world. Now we are ready to publish JACE and this issue includes five papers written by authors that explore ways that each have moved from multicultural or cultural practices to intra-and interculturalisms in their sites. Each of them consider ways that international arts education can explicitly engage with intercultural education models and frameworks, critical pedagogies and practices for more diverse and inclusive classrooms.

THE PROBLEM

As educators we are in a constant discussion about the implications of intra-and interculturalism in our pedagogies and practices. We explore the curriculum and policies with our students (teacher candidates and undergraduate breadth) thinking with and through big ideas of race, gender, culture, identity, society and politics.

JACE Vol 13, No 1 (2019): INTERCULTURALISMS

It was our intention in this edition of JACE to invite colleagues to trouble these big ideas with us, to provoke in a sense what it means to practice and learn in an intra-and intercultural space. We wondered what these spaces look like when inhabited and explored by teachers and students. We know what it looks and feels like here in *studioFive* at the Graduate School of Education. We are a site that provokes a new way of exploring and interconnecting the threads of interdisciplinary practices in and across the arts. As a UNESCO Observatory of Arts Education, *studioFive*'s brief is to focus on UNESCO domains and goals of heritage, peace building, sustainability, and creativity and the development of arts education through the dissemination of research, the promotion of debates around quality research and the showcasing of exemplary practices. The teaching and research faculty in *studioFive* are actively working in, through and across the university to promote culturally diverse opportunities in arts education. But are we doing this right? Are we exploring inter-cultural beliefs and values associated with how the arts, culture and education are enacted for teachers and students' in Australia?

As a site for learning, teaching and research in the arts for initial teacher training and professional learning of educators, *studioFive* academics are continually revising their practices and pedagogies in arts education to more explicitly locate their work at intersections that offer provocations and turns toward socially engaged practices. We evoke ways of doing the arts differently and thinking about culture and identity through making, performing, creating, curating and musicking. We know that the arts can shift how people look, feel, hear and see things in a new way. We know that the arts invite us to hear, perform, embody and know as practitioners through making and doing. These are critical ideas and concepts to social change and social practice in education. As a site of and for arts education *studioFive* aims to increase awareness of, and engagement in, diverse relationships and encounters that focus on arts, education and culture to address the types of issues raised by the authors in this edition.

Supporting arts educators is The Australian Curriculum and Victorian Curriculum and Assessment Authority that have explicit outcomes for teaching and learning the arts in culturally inclusive and responsive global classrooms; and the [UNESCO Guidelines on Intercultural Education](#). These include three principles:

Principle I: Intercultural Education respects the cultural identity of the learner through the provision of culturally appropriate and responsive quality education for all.

Principle II: Intercultural Education provides every learner with the cultural knowledge, attitudes and skills necessary to achieve active and full participation in society.

Principle III: Intercultural Education provides all learners with cultural knowledge, attitudes and skills that enable them to contribute to respect, understanding and solidarity among individuals, ethnic, social, cultural and religious groups and nations.

With this in hand, before you embark on the following paper's we wanted to set the scene in this editorial by troubling the [ACARA Intercultural Understanding Capability](#) with you. We are doing this not to be disruptive or query this important national policy document. In no way do we seek to problematise what was designed to support an integrative and innovative way of supporting teachers to build capacity, skills and knowledge of Australia's diversity, history, first nation's people and cultural heritage. When explored with The 'Australian Curriculum: The Arts' the Intercultural Understanding capability can be the change we are seeking, but this work is hard, confronting, often disabling because it mirrors what it is you know, don't yet know and should know. Together we have had long discussions about the papers we have collected here in relation to this capability and roles as editors and initial and professional teacher education lecturers. We have had time to think with them,

and see the ideas raised and how this capability as a national policy seeks to promote and scaffold the UNESCO principles for teachers.

INTERCULTURAL CAPABILITY

“In the Australian Curriculum: Intercultural Capability students develop intercultural understanding as they learn to value their own cultures, languages and beliefs, and those of others”.

This is a big claim to make in multi-cultural Australian classrooms. What are engaging ways to teach students concepts of intercultural understanding?

“They come to understand how personal, group and national identities are shaped, and the variable and changing nature of culture”.

While this is a claim, we find admirable, as arts educators we have to ask whose voices, histories, cultures, stories and cultures are we reifying, erasing and enabling in our arts classrooms and practices. What are engaging ways to teach students concepts of intercultural understanding?

“Intercultural understanding involves students learning about and engaging with diverse cultures in ways that recognise commonalities and differences, create connections with others and cultivate mutual respect”.

This approach supports the creativity of the artist while fostering cultural innovation and extending the diversity of cultural expression through collaboration in communities. How can aspects of intercultural understandings be taught in non-didactic ways?

“Intercultural understanding is an essential part of living with others in the diverse world of the twenty-first century”.

In a global arts community we know this to be true, however we are left wondering how classrooms as sites for learning are spaces that allow for a transmission of culture, while preserving and continuing individual core cultural beliefs.

“It assists young people to become responsible local and global citizens, equipped through their education for living and working together in an interconnected world”.

The International Commission on Education for the Twenty-First Century (Delors, 1996) four pillars posited that learning to know, learning to do, learning to live together and learning to be could not be simply added on to teaching and learning they needed to be designed and developed as targeted interventions through whole of school approaches to shift long-term changes in attitudes. So we ask, what role models can educators draw upon of ‘responsible and global citizens’ and examples of an ‘interconnected world’?

“Intercultural understanding combines personal, interpersonal and social knowledge and skills”.

How can we as educators tap into and utilise the intercultural understandings our students already possess? What do these practices need to look like and afford?

“It involves students learning to value and view critically their own cultural perspectives and practices and those of others through their interactions with people, texts and contexts across the curriculum”.

How can we promote the diversity of cultural expressions, intercultural perspectives and practices through teaching, learning, assessment, advocacy, networking and capacity building in the arts?

“Intercultural understanding encourages students to make connections between their own worlds and the worlds of others, to build on shared interests and commonalities, and to negotiate or mediate difference. It develops students’ abilities to communicate and empathise with others and to analyse intercultural experiences critically. It offers opportunities for them to consider their own beliefs and attitudes in a new light, and so gain insight into themselves and others. Intercultural understanding stimulates students’ interest in the lives of others”.

How can educators make and provide culturally safe learning and teaching spaces in arts education that support, respect and promote cultural identities and self-image to open dialogue about beliefs, values, positions, perspectives?

“It cultivates values and dispositions such as curiosity, care, empathy, reciprocity, respect and responsibility, open-mindedness and critical awareness, and supports new and positive intercultural behaviours. Though all are significant in learning to live together, three dispositions – expressing empathy, demonstrating respect and taking responsibility – have been identified as critical to the development of Intercultural Understanding in the Australian Curriculum”.

We ask, what are some of the most effective ways to teach students the dispositions of ‘expressing empathy, demonstrating respect and taking responsibility’? How can educators teach students to ‘critically [reflect on] their own cultural perspectives and practices and those of others’?

This edition explores notions and manifestations of interculturalisms as we have here, they build on what is troubled by us and offer ways of working as intercultural educators in a global art community, while considering the challenges they face to create intercultural experiences for their communities. We have chosen to begin with George Musgrave’s article based on the research he has conducted into his career as a musician. By way of example for other researchers, he demonstrates how digital data-trails in the online environment (space and place) can be used in the development of ‘creative career-based autoethnographies’. As Musgrave contends, how we self-document our artistic careers online can provide valuable data when researching our own creative careers.

Next, Julia Morris and JACE co-editor Kathryn Coleman report on a case study from the national ‘Teacher as Practitioner’ (TAP) project. It focuses on an undergraduate teacher education course in

Western Australia which is linked to the longitudinal TAP project at the University of Melbourne. The authors contend that the students who are being educated as visual arts (secondary) school-teachers are encouraged by their lecturers to view themselves as artist-teachers and as mentors during their course. They have found this experience to be transformational in the way the students see themselves in their course and beyond as intercultural educators.

Megan McPherson's article is based on her thirty-plus years' experience in the university print studio as a student, artist and educator. She deconstructs the studio place, by looking at how those who use it are affected by the particularities of the space. Next Bo-Wah Leung reports on the findings of a recent study which investigated why artists who perform in Cantonese opera in Hong Kong are not developing their personal style in the ways in which previous artists once did. Significantly he reports that particular cultural practices may be a contributing factor.

This edition concludes with Cassandra Truong's article in which she considers the classroom as a place to teach about culture, ethnicity and heritage in a school environment where students talk more of their differences rather than their similarities. She does so through the lens of being a teacher and an 'ethnic individual' who is sensitive to the discourse and practices regarding the cultural origins of her students.

CONCLUSION

We would like to thank these authors who have posed further questions that explore and open ways of thinking through spatial, relational and material inter-cultural practices. These are big issues here that sit around the ideas and hard concepts underpinning interculturalism and diversity, and what roles artists and the arts need to play. Diverse arts education teaching and learning changes how we work with and for people and communities. Interculturalism nurtures and strengthens our understanding of creativity and innovation; it promotes peace through being able to see and develop diverse systems of knowledge and boosts the potential for artistic and creative discourse. Intercultural, inter-social and interconnected global partnerships need to be established, built upon and sustained through work that traverses spaces and boundaries. You will find that this edition almost skirts around the issue of interculturalism. Our authors have addressed our conceptual provocation, but like us find it hard to pin-point and cut through how to do intercultural work that matters when our worlds seem so disconnected and our politics so fractured by nationalism and inward facing rhetoric.

As editors we know we need to do more to support our colleagues. In this issue alone we had two authors, and with that two papers that are not published in this collection because they were in languages other than English. This is a problem and we are troubled by this reality of wanting to do intercultural work that supports language as culture. We have discussed how we will publish papers in languages other than English if we can get reviewers and translation services and hope to publish artistic and creative work that disrupts English as the predominant academic discourse. We hope that you sit with this edition for a while and invite you to consider the questions that arise for you. We want you to further our own questions: Is there a way to get into the underlying tensions of interculturalisms? Who are the stakeholders, blockers and enablers for intercultural classrooms, pedagogies and practices?

Next year we will embark on ways to do this labour through inviting authors to consider with us what diverse and inclusive artistic and creative education looks like nationally and internationally. Artistic and creative educators

are in a position to shift the dynamics and discourse for interculturalism through de-colonising, diversifying and designing diverse and inclusive classroom practices.

REFERENCES

Delors, J. (1996). Learning: The Treasure Within - Report to UNESCO of the International Commission on Education for the Twenty-first Century, *UNESCO*.