

AUD BERGGRAF SÆBØ (ED.)

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International Yearbook
for Research in
ARTS EDUCATION

At the Crossroads of Arts and Cultural Education:
Queries Meet Assumptions

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Queries Meet Assumptions

International Yearbook
for Research in Arts Education
Volume 4 (2016)

edited by
Aud Berggraf Sæbø



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Contents

Note of Acknowledgement	11
-------------------------------	----

Introduction	13
--------------------	----

What Arts and Cultural Education Are About

Shifra Schonmann

Making Sense of Arts Education

Wrestling with Two Critical Myths in the Field	21
--	----

Susanne Keuchel

Different Definitions and Focus on Arts Education

An Explorative International Empirical Study	31
--	----

Larry O'Farrell, Leonardo Garzón Ortiz and Ernst Wagner

The Bogotá Experience: Pre-testing Proposed Dimensions

for the Evaluation of Arts Education	41
--	----

Approaches

Ralph Buck and Barbara Snook

Talking Sport and Talking Arts	53
--------------------------------------	----

Wei-Ren Chen

Nurturing a *Jian Zi* for the Development of Art Talent in Light

of Confucian Heritage	63
-----------------------------	----

Mindy R. Carter

Considering the *Cultural Insignia Project* with High School Visual Arts

Students in Northwestern Ontario, Canada	71
--	----

Sven Bjerstedt

Educational Cultures in Arts Education: Composition as an Approach to

Arts Education in Heterogeneous Student Groups.....	80
---	----

Beverley A. Brenna

Asperger's Syndrome as a Framework for the Characterization of Stanley

in Harold Pinter's *The Birthday Party*

A Window into the Relationship between Art and Culture	88
--	----

Meaning Making

Anna-Lena Østern

Multiple Arts Literacies as Worldmaking in Education 99

Kathryn Grushka, Miranda Lawry, Neville Clement, Alice Hope and Andy Devine

Visual Art Education: At the Crossroads of Art, Science and Spatial Learning 113

Tone Pernille Østern and Philip Channells

Deep Learning and Teaching as Affordances of Inclusive Dance and Arts Education 123

Shanhwa Lu and Chee-Hoo Lum

Engaging in Critical Dialogue about Identity in the Singapore Music Classroom:
Perspectives from General Music Teachers 132

Marit Ulvund

Supporting the Performative and Narrative Competencies 141

Challenges

John O'Toole

The Policy Rodeo: Stories from the Australian Outback 153

Tyler Denmead

It is also About What It Isn't Meant to Be
Socially Engaged Arts Education in these Neoliberal Times 162

Benon Kigozi

Information and Communication Technology:
A Basis for Arts Education Reforms in Uganda 170

Rannveig Björk Thorkelsdóttir and Ása Helga Ragnarsdóttir

Analysing the Arts in the National Curriculum in
Compulsory Education in Iceland 179

Crossroads

Janinka Greenwood

Art, Pla(y)ce, Culture and Education 189

Gloria P. Zapata Restrepo

When Family, Social Context and Arts Practices Amalgamate Culture
and Arts Education 199

Kristian Nødtvedt Knudsen

Social Media – A New Stage for the Drama Teacher 205

Robin Pascoe

Engaging Communities through Drama: Drama and Arts Education Serving
Wider Cultural and Social Agenda 214

<i>Jill Pribyl</i>	
Cross-Cultural Learning Engagements through the Arts in Uganda.....	223
<i>Kym Stevens and Avril Huddy</i>	
Dance Teacher Education in the 21 st Century: Linking Cultural and Aesthetic Practice	230
<i>Corin Overland</i>	
Intersections of Public and Private Enterprise in American Music Education: Lessons Learned from the “School of Rock”	238
<i>Lily Chen-Hafteck</i>	
Connecting Music and Culture in Education: Increasing Our Musical and Cultural Understanding.....	247
<i>Elizabeth Adang'o</i>	
The Interrelation between Music Education and Cultural Education in Early Childhood Music Education in Kenya	254
Contributors.....	265

Note of Acknowledgement

I am honoured to be the editor of the INRAE 2016 Yearbook, and I am deeply grateful to the INRAE Steering Committee for trusting me with this exciting and important project. At the same time I have to acknowledge that if it had not been for the authors of this book, the publication would not have been possible.

INRAE depends on its network of Arts Education organisations around the world, including WAAE, ISME, IDEA, InSea, WADE and their regional and national members, to reach out to possible authors with our call for papers. For this reason, I firstly want to express my appreciation to this network of Arts Education organisations. With their support, we were able to find authors from all fields of arts education willing to write about their research projects, thereby making this INRAE 2016 Yearbook an exciting project for me. I extend to all my most heartfelt thanks for joining this eight month long journey.

I know it was a challenging process, due to the strict timeline and to the blind review process that every contributor had to pass through. While the blind review process may seem almost anachronistic even patronising to some, in the open access academic world we live in, it continues to serve an important role in the effort to ensure a quality product. That is why I owe another debt of thanks to the authors who participated in this blind review process together with the twelve external reviewers. I am grateful that we were able to have at least two blind reviews for each article in addition to the editor's review. I hope everyone involved found this procedure interesting and I am sure that the reviewers will now be especially interested to learn the identity of the authors whose work they evaluated.

Heartfelt thanks go to Larry O'Farrell and Ernst Wagner who served on the Editorial Board, especially for solving both academic and economic problems. Warm thanks also go to my colleagues in the INRAE Steering Committee who served as an International Advisory Board.

The INRAE Steering Committee is grateful to Waxmann for publishing this 2016 volume. A happy tradition has evolved as this is the fourth edition of the INRAE Yearbook published by Waxmann. The Steering Committee is also profoundly grateful to those colleagues who donated financially to the costs of publishing this edition.

Aud Berggraf Sæbø
Editor
University of Stavanger, Norway
March, 2016

Introduction

The International Network for Research in Arts Education (INRAE) has as its mission to promote high quality international research in arts education and to conduct research on the implementation of UNESCO's "Seoul Agenda: Goals for the development of arts education". Moreover, INRAE serves as a forum for the dissemination of research, the promotion of debates around quality of research, and the showcasing of exemplary practices (www.arts-edu.org). This last part of the mission is realized primarily by publishing recent advances in the field, and establishing context and parameters for an ongoing discussion through the INRAE Yearbook.

With this in mind, the title of this Yearbook *At the Crossroads of Arts and Cultural Education: Queries Meet Assumptions* reflects the growing practice around the world of interchanging the terms arts education and cultural education to such an extent that they may eventually be regarded as (nearly) synonymous. We question if there are differences, and how arts and cultural education may be interwoven in different regions of the world. We wonder if all cultural activity is automatically art. If we agree that all arts education is cultural education, does this mean that the reverse is also true, that all cultural education is arts education? With these issues in the background, we want to reconsider fundamental questions of what arts education is about.

The contributors to this book have joined this discussion by presenting research articles that describe, analyse and discuss arts in education, more or less framed as part of cultural education. Some write from a general, more global, perspective, while others are concerned with challenges within one specific art subject or with particular reference to developments in their own country. Overall, the articles analyse and discuss the possibilities and challenges of arts education around the world. The reading experiences on offer in this book range from Iceland, Norway and Sweden in the North to Kenya and Uganda in the South. They extend from Canada, USA and Columbia in the West to Taiwan, New Zealand and Singapore in the East. And on this exciting reading journey you will also hear voices from Israel and Germany as part of this Yearbook's arts and cultural education choir.

A good choir needs several voices, each with its unique quality and resonance, and when these are tuned into groups of voices the result may be an excellent chorus. After having read through and listened to all the voices in this Yearbook, I considered how best to present the chorus to make your reading journey both exciting and challenging within the (dis)harmony of all voices. I settled on five distinct areas of commentary: *What Arts and Cultural Education Are About, Approaches, Meaning Making, Challenges and Crossroads*.

What Arts and Cultural Education Are About

It is by no means easy to find a common answer to the first question of what arts and cultural education are about. Educational systems and cultural traditions vary enormously around the world and formal, non-formal and informal education may be more or less interacting and interwoven, as several of the authors in this book point out. Answers to this question are to a large degree dependant on the culture, knowledge, experiences and perspective of those who answer. By listening to arts education practitioners and researchers we can hope to further develop our knowledge and engage with ideas that we might consider to be at the core of arts education.

Opening this section, *Shifra Schonmann* gives us some dissonant tunes to reflect upon when wrestling with two often repeated myths in the field. She concludes by calling for critical thinking in our search for the identity of arts education as we search for a philosophical-theoretical stance regarding knowledge and for an understanding of the core constructs that should frame the domain of arts education. *Susanne Keuchel* provides some answers when she explores the term arts education through an analysis of brief descriptions provided by international experts from 16 countries and five continents. She concludes that researchers must take into account that there are different levels in the definition of arts education. The third and final article in this section by *Larry O'Farrell, Leonardo Garzón Ortiz and Ernst Wagner* describes a pre-test conducted on three arts education programs in Bogotá, Colombia. The authors try to determine the applicability of five proposed dimensions in their evaluation and find that the five dimensions were, indeed, observable in all three programs, leading to a conclusion that they may be a useful tool for evaluating similar programs and projects.

Approaches

Arts and cultural education will normally be based on a theoretical and pedagogical framework that will determine the teaching approach and how the teacher and the learners will interact. Although there are many arts-based approaches and methods, within the arts, across the arts and across a whole curriculum, which have proved to produce engagement and to enhance the learning outcome, more methods need to be developed.

Ralph Buck and Barbara Snook wanted to gain a working understanding of how the arts may be applied across the curriculum in schools. This led them to a cross-curricular sports classroom where they discovered the sports teacher's 'secrets of success' which they believe to be equally relevant when using the arts to teach across the curriculum. In the light of the Confucian heritage in which the Taiwanese educational context is rooted, *Wei-Ren Chen* looks at how nurturing a Jian Zi may form the heart of the value system embedded in an art teacher's attuned pedagogy. *Mindy R. Carter* presents the findings from a *cultural insignia project* implemented with a visual arts class of Aboriginal students and their teacher in Northwestern Ontario, Canada. She suggests that in future, the creation of a cultural insignia can provide an opportunity for educators to discuss Education for Sustainable Development at a deep level. *Sven Bjerstedt* presents a

productive encounter between two educational cultures in arts education – an approach in music education within an acting program. Here, musical composition tasks are conceptualized individually and performed collectively by actor students with the goal of developing such transferable learning outcomes as confidence, communication skills and creative competence. *Beverley A. Brenna* ends this section by opening a window into the relationship between art and culture when interrogating the character Stanley in Harold Pinter's *The Birthday Party* using Asperger's Syndrome as a framework for her study. Through this re-interpretation she provides tools whereby culture might apply to artistic works.

Meaning Making

Art researchers have been increasingly conscious of and interested in researching the meaning making process inherent in arts and cultural education. For a long time, arts educators and philosophers, beginning with John Dewey's *Arts as Experience* (1934), have argued that the core of Arts Education is the making of meaning and the possibility of creating knowledge through aesthetic experiences.

Anna-Lena Østern opens this section by introducing the concept of "worldmaking." She links this to multiple literacies when she explores what forms of knowledge can be promoted in education through aesthetic approaches to learning, and through modes of understanding in aesthetic practices. *Kathryn Grushka, Miranda Lawry, Neville Clement, Alice Hope and Andy Devine* question if engaging with concepts from science and expressing them through visual artistic forms enhances learning about the self and the world. *Tone Pernille Østern and Philip Channells* investigate an inclusive dance performance project as an example of deep learning and teaching in arts education. *Shanhwa Lu and Chee-Hoo Lum* learn, through a qualitative research study, how concepts of 'identity' are explored by in-service music teachers in a Singapore General Music classroom. *Marit Ulvund* asks what competencies are supported by staging life stories in the classroom through the Echo Theatre method.

Challenges

The facing of challenges is an everyday life experience for arts educators, researchers and practitioners everywhere. Because arts education has never been a prioritized field in education anywhere in the world, and because the struggle is even greater today, due to the international test regime which holds so many countries in thrall, arts and culture are fighting hard simply to maintain their current place in education. And it is by no means certain that all advocacies for arts in education benefit students and their learning in the end. While the arts may provide a growing entertainment economy and may meet the personal needs of people who can afford them, the arts are not always devoted to educating the younger generation.

John O'Toole opens this section by questioning the assumption that educational policy is the result of, and response to, rational decision-making, which in turn is assumed to be driven by the learning and welfare needs of young people and their society. This article is followed by one in which *Tyler Denmead* critiques how socially engaged arts education with youth can simultaneously oppose injustice while unintentionally leading to outcomes that belie the pedagogic and moral commitments of youth and socially engaged artists. *Benon Kigozi* is concerned about the integration and application of technology for reforming music education and the fact that this depends upon a population able to apply it especially in the community of music educators and students as end users. This section ends with an analysis by *Rannveig Björk Thorkelsdóttir and Ása Helga Ragnarsdóttir* on how the arts are represented in Icelandic compulsory education with a special focus on dramatic art with a view to learning if all the arts are given equal space in compulsory education.

Crossroads

Crossroads in arts and cultural education may offer new encounters and opportunities as well as exciting or frustrating challenges that may or may not develop our field. Co-operation between cultural institutions, such as theatres, museums, or orchestras, and the field of arts education is constantly growing and provides us with new understandings and new practices that extend our knowledge. Artistic projects across cultural traditions and nationalities where, for example a symphony orchestra works with a pop singer or a hip hop dancer, or a theatre welcomes a diversity of more or less stigmatised groups (Down's syndrome, refugees, elderly people) seem to grow around the world and certainly in my own country, Norway. The reason is at least two-fold – to extend access to arts and cultural experiences for everyone in society and to make the society a better place for all through inclusion.

This section is introduced by *Janinka Greenwood* who examines the complex and dynamic relationships between culture, art and arts education. She theorizes art education as a potentially powerful and purposefully used means of playing with understandings of culture, in both school and community contexts. *Gloria P. Zapata Restrepo* examines how the experiences of and reflections on several arts programs developed in Colombia have resulted in the merging of cultural and arts education through arts practices, family, school and cultural context. *Kristian Nødtvedt Knudsen* investigates the educational possibilities social media bring to pedagogical practice in drama, and how such media can stimulate renewal in the teaching and learning of drama. *Robin Pascoe* reports on research about the intersection of teacher education and drama/theatre at Murdoch University. He explores how drama/theatre and arts education can serve a wider cultural and social agenda as well as individual aesthetic quests. *Jill Pribyl* discusses a collaborative dance exchange program that brings together students from New York University and Ugandan dance teachers annually in Kampala, Uganda. She examines the impact of the program, specifically on the Ugandan host participants. *Avril Huddy and Kym Stevens* discuss the implementation of the recommendations of a series of research projects on the training of collaborative, empathetic, ethical and creative dance teachers, with-

in an undergraduate dance teacher-training course. *Corin Overland* studies the growing body of public/private partnerships in American music education that represents a new model and discusses the possible effects this new model might have on future accessibility to structured music education. *Lily Chen-Hafteck* researches how music can transcend cultural boundaries and bring people together. She finds that integrating music and cultural education in the school curriculum increases students' level of cultural understanding. *Elizabeth Adang'o* closes this section and our reading journey by exploring the interrelationship between music education and cultural education within the context of the Kenyan education system, where both African and Western music are studied.

At this point, as the reading journey ends, hopefully the discussions begin. Perhaps you agreed with some authors and were disturbed by others. Or perhaps you found that my grouping of the articles did not match your understanding of the issues. These are both very interesting places to start. Now, you and I need to give our reasons and to argue for our positions. Of course, this would be impossible without a discussion of what arts and culture, approaches, meaning making, challenges and crossroads in arts and cultural education are about! If we enter such a discussion, we will certainly fulfill INRAE's purpose in the publication of the 2016 Yearbook.

Please enjoy reading and enter discussions wherever possible.

University of Stavanger,
Norway, March 2016
Aud Berggraf Sæbø
Editor

Explorative study

Critical Myths

What Arts and Cultural Education Are About

Worldwide

Bogotá

Focus

Evaluation

Definitions

Cultural Education

Arts Education

Australia

Empirical

Canada

Pre-testing

Israel

Aesthetics

Germany

Shifra Schonmann

Making Sense of Arts Education

Wrestling with Two Critical Myths in the Field

The intention of this article is to make sense of arts education by identifying two critical myths that unfortunately block developments in the field. The article unfolds in a few sections and is framed within a theoretical framework of cognitive sciences. The article looks into two well rehearsed myths which are: arts education is a safe, risk-free field for educational processes, and arts education should be at the core of the curriculum. The arguments expose cracks and faults as well as calling for critical thinking in search of arts education identity. This is a search for a philosophical-theoretical stance regarding knowledge and knowing the core constructs that should frame the domain of arts education.

Opening

Arguably the place of the arts in society is unquestioned. When one travels to other countries for leisure, the visit will generally include cultural experiences and artistic events. Thus, we can be only surprised in that artistic issues are not a 'must' in education. In this context we may ask thought provoking questions such as: what is the relationship between arts and culture? To which aspect of society do they belong? Are the arts essential for human existence, or are they a non-essential 'frill'? Moreover, what are the characteristic features of these issues when they are attached to education, that is to say, *culture education* and *arts education* that are actually the objects of this article.

Culture has undergone some significant changes over the ages, with giants such as Copernicus, Darwin and Freud, to mention only a few, which have changed our ways of knowing the world as well as our ways of knowing human beings and their constructs and behaviors.

Presently an emerging theoretical perspective useful in framing and questioning our world view is through the cognitive sciences, which is opening new roads for understanding new definitions of human existence. It is in this context that we can better understand Lipman's ideas from the 1950s that were vigorously opposed to the dualist approach that considers the cognitive and the affective to be separate and autonomous functions that merely play off one another contrapuntally (Lipman, 1957), and that for Lipman an emotional education is part of a moral education (Lipman, 2003). Building on these ideas, Lakoff and Johnson's (1999) *Philosophy in the Flesh*, argued that ra-

tional processes cannot be considered separately from emotional processes. Scheffler's (1974) ideas about cognitive emotions and Gardner's (1983) theory of multiple intelligences further support arguments for diverse ways of knowing the world and constructing knowledge. The above-mentioned points are to serve as the basis for the rationale for this chapter. That is to say that culture education and arts education should be explained and discussed in the context of *cognitive sciences* that admit complexity, interdisciplinary and link together cognition and emotion as a greenhouse for developing the arts in education.

Setting the Scene

Some years ago, Bolton (1986) wrote an article challenging the rationale behind the central assumptions that created for him the 'mythology' of drama education. In so doing, he followed Eisner (1974) who had examined many cherished views of art education, assumptions that had made for him a 'mythology' of art education. In this study, I try to follow in their footsteps but, instead of dealing with 'art education' or with 'drama education' as separate fields of knowledge, I examine here the 'full-sized' field of '*Arts Education*' through one key question: How does *Arts Education* educate? This leading question will be echoed throughout the chapter while wrestling with two critical myths prevailing in practice and in the literature, being:

1. *Arts Education is a safe, risk-free field for educational processes.*
2. *Arts Education should be at the core of the curriculum.*

There is a vital tension between two conflicting premises: one pertains to arts education as an intrinsic need for a good cultural education while the other pertains to arts education as a "frill", a sort of decoration for enhancing education. Every arts educator should ask him-/herself: Where is my place between the two conflicting premises mentioned above? Basically, this tension is a good starting point to ask what arts education is all about. And what is its identity?

My claim is that for too long we, arts educators and researchers, have been too busy with questions of how we make changes in schools, i.e. how can we be at the center of school lives, how can we heal with the arts, how can we make social changes? How can we gain status and power? Thus, we may have neglected the core of our justification which is our identity as a unique field of knowledge with its own theoretical constructions and its own artistic and aesthetic language.

Arts activity as a form of social interchange can be found in almost every culture in the world. We may call *The Arts*, a universal human language. We can easily assume that arts activity springs from the deep human instinct to perceive the universe, accord it meaning and to walk leisurely within it. It should be noted that this article is primarily concerned with the intersection of arts and education, and particularly how understandings of this intersection can influence the way in which the arts are regarded in schools.

Perceptions of Education

From the endless stream of thoughtful writings on education, teaching and learning I choose to cite Highet's words here.

As early as 1951, he maintained that:

Teaching is not like including a chemical reaction; it is much more like painting a picture or composing a piece of music, or on a lower level, like planting a garden or writing a friendly letter. You must throw your heart into it – you must realize that it cannot all be done by formulas, or you spoil your work, and your pupils, and yourself (p. viii).

His stance, which is inspired by Dewey, echoes in many works of giants such as Eisner (2002) and Greene (2001). I follow their spirit in asserting that education contains elements of the arts. Accepting this basic stance has already allowed me to suggest (see, in detail, Schonmann, 2006) to view schools as a textual site. Perceiving school as a textual site, the learner should be exposed to various forms of knowledge, such as: moral, aesthetic, scientific, narrative, contemplation and phenomenological knowledge. Transforming one's emotional and conceptual viewpoint toward schools is the basis for all change. Through various types of knowledge the learner develops a greater conceptual awareness of his/her thoughts, emotions, and actions. Furthermore, s/he is in possession of the ability to experience events more fully and to enjoy them. *Enjoyment*, a long neglected concept in education, must be restored to the center of educational thought and function.

Education is therefore perceived here as a process of exposing the student to knowledge in order to create knowledge-ability, thus achieving the enjoyment of knowing, of creating wisdom. My argument here is that the arts in school can serve as one of the main roads to obtain such a perception of education.

The Culture of School

The nature of culture has long been a subject of debate. There is debate concerning negotiation of meaning and significant of symbols (Turner, 1983). There are plentiful definitions cited in the literature. I choose to mention Geertz here, understanding that he is still considered to be one of the most influential cultural anthropologists. According to Geertz (1973), culture is, in essence, patterns of meaning passed on from generation to generation. The manner of expressing these patterns of meaning may be explicit (by use of symbols), or implicit (by use of beliefs that are accepted without question). Thus culture, if we understand his point, is a collection of suppositions and shared behavior within a particular group. There is a general understanding that culture is expressed through rituals, myths, ceremonies, artistic events, symbols, and imagery, all of which serve to reinforce and maintain each other.

The culture of schools is also conceptualized in various ways; climate, ethos, and/or oral tradition are some examples of these. Since the 1960s, we have found many works

that have succeeded in explaining the cultural dimension of life in schools (such as Jackson, 1968; Sarason, 1971; McLaren, 1984; Lieberman & Miller, 1984). Later, from the 2000s up to the present day it is still a hotly debated subject and a very elusive one (Perkins, 1992; Sarason, 1996; Fullan, 1997; Eisner, 1998; Finnan, 2000). We can identify a clear inclination toward definitions that are taking into account the major changes in society, the 'culture of the screens' (i.e. television, computers, smart phones and the like) and other new innovations of all kinds that are being constantly pressed into the school culture.

Although numerous attempts have been made to search for innovations and changes within the educational systems, the culture of schools has remained almost the same. That is to say, a culture of crowd, power and assessment as Jackson (1968) has already argued in his classic book, *Life in Classrooms*. Why is it as Sarason claimed in his 1971 book, *The Culture of School and the Problem of Change*, that the more that schools change, the more they stay the same? This fundamental question is echoed throughout the educational literature, yet with no satisfactory resolution.

I argue that ceremonies, school plays and various other public events in schools are the artistic and historical realization of the potential for a school's cultural life. My point is that school performances are a quest for the poetics of an internal cultural life and can serve as a catalyst for meaning in pupils' lives. The relationship between the cultures of schools, artistic events and the school performances pertains to the quality of life in schools, and it is a complex and multifaceted relationship as will be examined below, via two critical myths.

Arts as/in/through/for/based Education

In referring to the term, *arts education*, I would like to make it clear that the association of the arts, any art form, with education, any form of education whether it is in the shape of arts as education or arts in/through/for/based etc., will constantly be in the sphere of developing three main interrelated orientations: *the artistic-aesthetic, the pedagogical-educational, and the sociological-cultural*. In this linking of arts and education, the educational element will always predominate. This is an ideological stance. The assumptions underlying this study are that the arts are an attempt to understand order in the world and to accord it meaning. Moreover, the arts serve the human need to know the world through experiences and imagination. Arts disciplines are based on cognition from which instrumental extra artistic applications can be derived. On the basis of these assumptions I would like to shatter the two above mentioned critical myths.

Arts education is a relatively young concern; it developed rapidly in the middle of the twentieth century and is primarily concerned with developing the practice. Thus it has suffered from a dearth of theoretical and critical engagement. What is arts education about? What is the field's philosophical stance? There is no consensus as to the best way to conceptualize or pursue arts in education; and maybe the best approach would be to study each field of arts for their own sake? However, for the sake of this article, arts education will be considered as one field of knowledge and will pay no heed to the issue of separate arts in education.

Critical Myths

The use of the term ‘myth’ in this work is borrowed from Finneran’s seminal PhD (2008). *Critical Myths in Drama as Education*, where he made convincing use of the term ‘myth’ in quite a deliberate way, i.e. “to evoke a clear sense of how deeply-ingrained but also imperceptible some of the assumptions and knowledge-base of the community of drama as education are” (p. 7). I have expanded his definition further to the broader community of arts educators and researchers, suggesting that by identifying two critical myths in arts education we might have a fresh view on the phenomenon of the arts in education and on the question of how they can educate. Furthermore, Finneran thoroughly analyzed the relationship between myth and knowledge and, as such, it is also accepted here: “Myth in essence serves to describe knowledge; whether at an official documentary level or at an informal level of practice; and whether from a theoretical ‘thinking’ perspective or from a practical ‘working’ one” (p. 128).

Arts Education is a Safe, Risk-free Field for the Educational Process

In many western countries there is no unique nature to the arts in schools, and they, the arts, may vary greatly according to the attitude of a particular school, the context in which the children live, whether or not the arts are included in the school curriculum and, basically, whether among the staff there is a teacher who is obsessed with the arts. However, there is a mythical approach that is common to all the arts in education, and that is the understanding that arts activity is a safe place for the educational process. Let us take an example from my own work, looking back to the 2000s.

I have chosen to spotlight one archetypal experience: *A Case to Consider: The Quarrel Scene* described and analyzed in detail in Schonmann (2004) according to two defined postulates:

1. In the art of theatre, ethical considerations arise most clearly because of the proximity between life and theatre.
2. The moral is inseparable from the artistic form.

The incident described below took place in the ongoing tense political situation in Israel. I was invited to observe Lea’s drama class at one elementary school. Everything ran smoothly until it came to the ‘quarrel scene’ – a scene in which two ten-year olds, Mohammad (an Arab-Israeli boy) and David (a Jewish-Israeli boy), were playing football. The play, which was written by the children, contains an incident in which the children have a fight over the ball but, after few minutes of quarreling, the situation has to be settled. At that point in the rehearsal, which had been carefully planned ahead, David continued beating Mohammad with all his strength as he might do in a real life situation. Lea, the drama teacher of that class, entered the circle and tried to stop David, but she could not. It was beyond her control. Another teacher and I hurried to help, pulling David and Mohammad apart from each other by using physical force. We were confused and could not understand what had happened or why. After a short while, David, who was known as a non-violent pupil told us, breathing heavily and with endless tears, that his brother had been badly wounded the previous day, at noon, while walking along the street in Afula (a small town in the north of Israel); he had been wounded by a Palestin-

ian terrorist shooting. Here is my point: for too long we have been looking for ways to encourage the ‘happening’ in our classes. The great paradoxical idea of “We escape from reality (in our drama activity) in order to participate more fully in it” (O’Neill, 1988, p. 7) is sometimes too dangerous – not only in political contexts but in psychological and social contexts as well. The complex context of the real life situation, and the mental image that emerged from it, had served as live ammunition for David. In the process, he had brought drama into the class, the drama in his own life. Issues of violence and ways of treating children who are quarreling have a common agreed policy. However, the situation described above is not the typical example of violent acts. Rather it was a case in which the ‘as if’ context had failed to serve as a safe zone. This is a critical idea to understand. For too long I had come to the understanding that the myth of playing drama was a safe thing to do, that being in a theatre class was being in an area akin to life but without involving any real danger; now this myth had been shattered. It is precisely at this point, when theatre loses its aesthetic-artistic value, when it has only an instrumental function, that the theatre can become dangerous.

This paper is too short to include other cases from music classes, dance or visual arts, but the same conclusions refer to all the arts (Winner, Goldstein & Vincent-Lancrin, 2013). The aesthetic experience is grounded in aesthetic distance. Aesthetic distance ensures deeper understanding of the aesthetic object and is located at a midpoint between excessive (too far from object) and insufficient (too close to the object) distance. When it is an art form, then there is an aesthetic distance between the fiction, the artistic act and real life, then this distance could serve as a safety net to prevent the teachers as well as the children from becoming victims of unnecessary tension. When the aesthetic distance disappears, as was clearly demonstrated in the quarrel scene, art also vanishes.

There is a fine line between the demands of the art as an art form in school and the educational needs of the pupils as young people. Here lies the heart of the vital tension mentioned above, between two conflicting premises that pertain to arts education as being an intrinsic element of a good cultural education. The other, pertains to arts education as a decorative ‘frill’ for enhancing education. Perhaps we can now understand more fully Best’s (1992) thesis as outlined in his book, *The Rationality of Feeling*.

My thesis is not primarily concerned with whether responses are or are not spontaneous, but with showing that the kinds of feeling which are central to involvement with the arts are necessarily rational and cognitive in kind. To put it briefly, they are inseparable from understanding (p. 202).

Arts Education should be at the Core of the Curriculum

Every good curriculum encourages a complexity of thinking and emotions, i.e. a complexity that is aware of the reasons and evidence that support conclusions and conducts behavioral implications. Science, arts and moral education are based on the above understanding. Research in cognitive science leads us to understand that our conventional ways of teaching and learning should be changed because our ways of perceiving the world in which we live, are changed (Lakoff & Johnson, 1999).

My point is that in profound discussions on basic perceptions of curriculum planning and implementation which are attuned to our days, we find many voices that use cognitive science as a basis for any curriculum construct in which reason is connected to the visual system, to emotions and to the body, where the aesthetics are considered to facilitate understanding. Although it may sound absurd, it is deliberately on this basis that I am trying to argue that the mythological call to place the arts at the center of the curriculum is a mistaken call. Cognitive science is an interdisciplinary field with contributions from various fields of knowledge; the arts should be integrated into this interdisciplinary trend instead of heeding any calls for it to be a separate entity at the center of the curriculum. Within the new field of *cognitive science* which started in the 1970s (the term *cognitive science* was coined by Longuet-Higgins in 1973 (unpublished paper)), and under the new circumstances of the new evolving world in which we live, the place of the arts at school should be reconsidered. The arts are everywhere, every day in our contemporary world which, as Booth asserted in 2003, includes visuals more than ever and audio more than ever:

Arts in general have become our principal means of expressing and interpreting the world as we explore and communicate ideas and information, social behaviors, values, feelings, and attitudes, with mass audiences greater than anyone had ever contemplated (Booth, 2003, p. 18).

This clear statement brings to mind that if the arts are at the center of our lives we do not have to claim them to be at the center of the curriculum because they are already there. Rather, we need to open ourselves to the new era of new ways of teaching and new ways of learning and to understand that our mission is to immerse in the multi-disciplinary trend of constructing new knowledge and multifaceted experiences. In this broad context, the arts in education should be revisited in an attempt to understand how arts actually educate. What is the educational mission of the arts within an educational system?

In this context it is worth mentioning that the situation in many educational systems is that the scientific paradigm still governs the process of schooling and the arts are often marginalized. The arts are difficult to measure, and they harbor values and practices that some believe to be intellectually weak, as Eisner argued, and I endorse his argument (Eisner, 1998). At their best, Eisner used to state, the arts were nice to have in schools but not necessary. Thus he has suggested asking what it is that education can learn from the arts, and whether it is relevant to the improvement of schools. He did not ask how the arts can educate but what do they have to teach education? By answering this major question, he hoped to enable those who seek extrinsic reasons for justifying the arts in the schools to find a rationale for the arts that one might regard as self-justifying. Furthermore, in this context it is important to refer to the term *arts-based research*. This term originated at an educational event at Stanford University in 1993 by Eisner. He thought that it would be useful to provide an institute for university scholars and school practitioners that would help them understand what research guided by aesthetic features might look like. Thus, from 1993 to 2005, eight institutes were held together with Professor Barone. By the middle of the first decade of the 21st century, many

of the leaders in the field of education and other fields currently working in arts-based research had been, at one time, students in that institute. A variety of forms of arts-based research (including a/r/tography, performative inquiry, embodied inquiry, ethnodrama, etc.) were developed rapidly. However, many of the new forms of inquiry did not really concur with the concept of *arts-based research* as Barone and Eisner said: "Yet, ironically, so much of what is prescribed leads to a reduction in methodological innovation, rather than an expansion." (Barone & Eisner, 2012, p. 2) At the risk of oversimplifying they argued that "arts based research is an effort to employ the expressive qualities of form in order to enable a reader of that research to participate in experience of the author. Put even more simply is this: Arts based research is a process that uses the expressive qualities of form to convey meaning" (Ibid., p. xii).

The above understanding permits me to concur, at least partly, with Finneran's (2008) claim that "Unfortunately, arts researchers have not always led in developing new styles of inquiry. This may be due, at least in part, to the continual need to justify the place of the arts in schools." (p. 37). It is reasonable to argue that for too long we have been occupied in the quest to find ways of placing the arts at the center of schooling and thus have failed to see the intrinsic problems of our own identity. I can admit, at least to some extent, that I and many others were involved in what Finneran (2008) says: "What is being proposed in the myth of placing the arts at the center of the curriculum is desire curriculum for reasons of status and cultural capital." (p. 322). He reminds us of Neelands' (2004) assertion that perhaps drama is better off residing on the periphery of curriculum, and that more can be achieved from this situation.

In their comprehensive study on the *impact of arts education*, Winner, Goldstein and Vincent-Lancrin (2013) concluded that "the value of the arts for human experience is a sufficient reason to justify its *presence* in school curricula whether or not transfer results from arts education" (p. 249). That is exactly my claim. A constant worry should be placed on *the presence* of arts in school curricula, not necessarily on part of *a core*. They asserted that "it is difficult to imagine why arts education per se would motivate students more than would other subjects. It seems more likely that students are motivated by what they enjoy and what they enjoy differs across individuals" (p. 255). Their systematic overview of the research provides the basis for concluding: "Evidence of any impact of arts learning on creativity and critical thinking, or on behavioral and social skills, remains largely inconclusive." (p. 256). Thus arts education should not be justified in terms of skills in other academic subjects. Rather, the primary justification of arts education should be of intrinsic value, that is to say the aesthetic value, the arts for arts' sake.

In Bresler (2007), the significant and inspiring *International Handbook of Research in Arts Education*, 13 sections, 1627 pages, the word 'art' and the word 'aesthetic' are notably missing from the heading of the 13 sections. Along with this line, when we examine the contemporary research: *The Wisdom of the Many: Key Issues in Arts Education, International Yearbook for Research in Arts Education* (Schonmann, 2015), written together with 104 authors, the same picture emerges. Only one short section is entitled: *Morals, ethics and aesthetics*.

Tang, O'Farrell and Bolden (2015) set out to investigate *what is significant in contemporary international arts education*, based on the book, *The Wisdom of the Many*. Their