COMPARATIVE AND INTERNATIONAL EDUCATION: A DIVERSITY OF VOICES

Art and Intercultural Dialogue

Susana Gonçalves and
Suzanne Majhanovich (Eds.)

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COMPARATIVE AND INTERNATIONAL EDUCATION: A Diversity of Voices

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Scope

Comparative and International Education: A Diversity of Voices aims to provide a comprehensive range of titles, making available to readers work from across the comparative and international education research community. Authors will represent as broad a range of voices as possible, from geographic, cultural and ideological standpoints. The editors are making a conscious effort to disseminate the work of newer scholars as well as that of well-established writers. The series includes authored books and edited works focusing upon current issues and controversies in a field that is undergoing changes as profound as the geopolitical and economic forces that are reshaping our worlds. The series aims to provide books which present new work, in which the range of methodologies associated with comparative education and international education are both exemplified and opened up for debate. As the series develops, it is intended that new writers from settings and locations not frequently part of the English language discourse will find a place in the list.

Art and Intercultural Dialogue

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TABLE OF CONTENTS

PREFACE

Art and Intercultural Dialogue

Festivals, exhibitions, drama, literature or film are among the most powerful ways at people's disposal for them to express their worldviews, emotions and opinions. Art is the most used instrument (and through the most varied forms), for remembrance and celebration of important events, for preserving collective identities, for honouring people. Through art, individuals and groups also actively exert citizenship and propagate opinions: they claim rights, denounce atrocities, influence public opinion and encourage action of their peers. Art is used to educate youngsters, to animate groups, to stimulate solidarity and collective links and to foster community wellbeing, or solely to touch the inner world of spirituality and worship, delight and ecstasy.

Due to such great and subliminal power, and because art masters and joins the languages of thought and emotions, artistic expression is often used as a tool to better understand otherness and to communicate with the Other. In fact, art initiates, fosters and protects diversity and so it can be a universal tool to initiate, nourish and protect intercultural dialogue, while celebrating cultural diversity.

Imagination, creativity, innovation and problem solving are intertwined in the process of art creation. These ingredients are at the same time the manifestation of diversity and the result of interaction, dialogue and cultural influence which promotes new forms of cultural expression and permits cultural survival and adaptation.

Without undervaluing the aesthetic dimension of art, this book highlights its communicative dimension and cultural pervasiveness. Art seen as a manifestation of intentionality, personal will and social significance is analysed from the angle of its multiple impacts in cultural, political, economic, social, philosophical, or religious aspects of life in the public sphere.

What exactly is the merit of different forms of artistic expression in the field of interculturalism? How can art contribute to sustain or promote social cohesion in neighbourhoods, in the groups and community and in the larger society? How can art projects become part of the peace keeping process in unstable, conflicting societies? Are there any strategies and good practices for creative industries to act as promoters of intercultural dialogue and an understanding of the Other? These are among the questions discussed in depth by the experts in different art fields who authored the inspiring and challenging chapters in this book.

The book is divided in three parts: the first includes three chapters and deals with "The power of art: general dimensions"; the second, with six chapters, tells us about "Art as medium: dissent, dissection and agency"; the final seven chapters are gathered in the third part, on "Dialogue through art: Cases, projects and voices".

Part I, "The power of art: general dimensions" gathers three foundational chapters, on the relations of art and diversity, art education and the role of the new technologies as medium for spreading intercultural communication and education through art.

Gonçalves in "Art and intercultural dialogue" shows how art may act as a cultural mediator and be taken as resource for intercultural cooperation and social justice. In her chapter, the author argues that art is both personal (an expression of feelings, ideas and experiences of the artist) and a product of multiple authorships, as the cultural background of the artist is one of its layers, thus making art a meaningful language. Focusing on photography and art projects involving vulnerable and at risk communities, examples are given of when an art project acquires the power to give voice to the voiceless and a face to the faceless.

Written from a personal point of view, Barbosa's chapter, "An Interculturalist Declaration of Principles" analyses how she, coming from a conservative society, was impregnated by ideals of multiculturalism, inter-culturalism and inter-territorialism. Despite her own conviction of the importance and necessity of multi- and inter-culturalism, the author describes the opposing forces of the multiculturalist police that dominated the programs of the Museum of Contemporary Art of the University of São Paulo from 1987 until 1993 in a country where the Art Museums valued only hegemonic Art: European and North American white codes. She also discusses the cultural policy of Gilberto Gil as Minister of Culture in Brazil (2003 to 2008).

In their chapter, "Art, Education and Intercultural Dialogue mediated by the Information and Communication Technologies", López and Ouis link the concepts of the intercultural, art and new technologies, as they find these connections to be a key feature for contemporary education and the development of intercultural competencies.

Part II, "Art as Medium: Dissent, Dissection and Agency", including six chapters, deals with the influence of art upon social images, conflict and mediation. Forms of art such as visual arts, literature, cinema and theatre illustrate how art is both a cultural product, a genuine representation of a culture and at the same time a language that works as a tool for agency and dissent and as cultural medium with an impact in shaping cultures' mutual representations and cultural dialogic processes.

Dragićević Šešić and Tomka in "Art and Dissent: Questioning the Grid" question the universality of interpretations of artistic dissent that see the mission of critical participatory art to be that of creating the "unpredictable subject", by questioning and provoking large institutional structures, as happened with the intellectual tenets of artistic activism throughout the twentieth century. While studying several cases from the Balkan region, the authors suggest that there is a new climate around artists and civil society activists, one that departs from anti-institutionalism towards reconceptualization of the role of artist and cultural activists as active agents in the formation of the responsible democratic state.

Taking a critical view of the concept of art and its role in intercultural dialogue, Gomez and Giménez explore in their chapter "Artistic Expressions as Tools for

Mediator Action: an Implementation of the Interculturalist Approach" the ability of artistic expressions to serve as tools for mediator action and thus contribute to the promotion of social cohesion, dialogue, and mutual understanding in multicultural societies.

The authors' understanding of mediator action in its widest sense, not restricted to open conflicts, but carrying out preventive work through its transforming power for the enhancement and recognition of those viewed as aliens is clarified with examples of artistic works showing the different roles of art: (1) as a means for knowing and meeting the "other", but also for the opposite—promoting stereotyping, disagreement, and conflict; and (2) as a support for reflecting on meeting with the "other", condemning stereotypes, prejudices and discrimination; but, conversely, also as a source of discourses that justify exclusion and inequality.

Carnacea's chapter, "Art, Intervention and Action for Cultural Transformation" discusses how art can work as an engine of social transformation and inclusion and a stimulus for social justice and diversity as principle. In doing so, the author presents a range of social intervention projects, published in a collection of articles in the book *Art, Intervention and Social Action: The Transformative Creativity* (2011). The projects use art as methodology and aim to empower and give positive visibility to the most vulnerable groups in society, such as immigrants and ethnic minorities.

Oprescu in "The Power and Subversiveness of Literature; The Romanian Case" discusses literature in the context of power abuse by totalitarian states, such as the Ceauşescu regime in Romania and aims to show that literature is a discourse that mediates between history and memory, struggling through different methods to deconstruct the excess of power. Even though literature was used to promote the ideology of the Communist Romanian state, through its subversive discourse, founded on its specific strategies of indirect speaking, literature also had, according to the author, an important role in preserving the ancient ideal of humanitarianism, and it was an implicit critique of ideologies that legitimated excessive power. Examples of this role of literature in totalitarian societies are given, especially from the Romanian literary panorama.

Quadros and Tran's chapter, "Social Transformation in the Eyes of Contemporary Chinese Cinema and Dogme 95" tells us about possibilities of transformation through contemporary Chinese cinema and compares this phenomenon to the Danish movie movement Dogme 95. In their comparative film analysis the authors contrast two different ways of cinematic productions, analyzing two icons of contemporary Chinese cinema and one from Dogme 95, respectively Jia Zhangke's "24 *City*" (2008); and Thomas Vinterberg's "*The Celebration*" (1998). The authors argue that despite their fundamentally distinct historical and cultural backgrounds as well as socio-economical trajectories, China and Denmark have in common a contemporary cinema production that portrays on-going social changes in their respective contexts. From the authors' point of view, cinema observes and reveals the transformation of society as its major theme, and portrays with critical thinking the particularities and singularities of societal changes in the recent past deciphering its present, and

offering some paths towards the near future, so as to facilitate the state and/in society dialogue and to the understanding of social issues.

This part ends with Seçkin Özmen's chapter, "Mediation of Culture and Intercultural Dialogue through Dramas". According to the author, television dramas are the most watched genre of television programs in Turkey, and Turkish television dramas are sold to countries in the Balkans, as well as to many other countries in the Middle East, Europe, South and North America. With the support of Schwartz's three universal requirements of human existence, the author argues that such television dramas attract audiences from different cultural backgrounds because they include features of realistic stories that belong to universal human existence codes.

The last seven chapters included in Part III, "Dialogue through Art: Cases, Projects and Voices", introduce us to projects and case studies that demonstrate the use of art as cultural mediator and a promoter of cultural dialogue in educational settings, and cultural and rehabilitation programmes**.**

In their chapter, "Voices and Positions: Facilitating Dialogue through Arts and Media", Savva and Telemachou draw attention to a broad theoretical framework, incorporating contemporary arts theories, new artistic practices and discourses from various fields such as social, cultural, multiliteracies and critical theory. Theories and practices are presented through two educational projects entitled "Voices and Positions" involving student teachers. Emphasis is given to the shift of the arts practices to issues concerned with a) the formation of identities, b) the power of representation and c) notions of citizenship. The chapter provides a more thoughtful approach to the arts and media's role in relation to everyday life, by engaging student teachers in a dialogue in which the value of arts and media is focused on meaningful learning.

Based on a four year fieldwork study of the Spanish school Teatro de la Escucha (Listening Theatre), the chapter by Alvarado investigates the methodology used at this school, analyzing whether it has the specific training characteristics from an intercultural perspective and outlines the role interculturalism plays, both in training and in social dialogue. The school is based on three principles: promotion, non-violence and the perspective of the impoverished. Alverado describes the training process that participants in the "Teatro" undergo and also gives examples of performances that have taken place in the streets of Madrid. He also discusses challenges of the theatre, not the least of which is the fact that few of the groups for whom the performances are meant, that is, immigrants and the impoverished actually are part of the program. Still, Alverado is optimistic that the Listening Theatre does provide a model of intercultural theatrical techniques and hopes that the presence of the theatre will somehow help us to reach and learn about the "Others".

Martins and Carvalho in their chapter "Green Architecture, Landscapes and Intercultural Dialogues: The Case of the MUN'Danças Festival" explore the relationship between cultural festivals, green architecture, landscape and intercultural dialogue developed through design, music and dance. To analyze the dialectic among

festivals, cross-cultural expressions, heritage and cultural landscape management, the authors present the MUN'Danças festival (Coimbra, Portugal, 2012) as a possible model, analyzing it in the broader context of the European Landscape Convention and European cultural diversity as expressed by the Arts and Festivals Declaration on Intercultural Dialogue (2008).

Saura, in her paper "enREDadas Exhibitions Project: Intercultural Artistic Creation for Teacher Training" presents an artistic and pedagogical research project developed in cooperation with hundreds of university art education teachers worldwide, all brought together through the E@ network (www.arteweb.ning.com). Via an intercultural dialogue the project has led to the development of informal and self-taught learning processes as well as strategies for improving the global visibility of the work of arts teachers within the Ibero-American context.

Porcellana and Campagnaro in "Beauty, Participation and Inclusion: Designing with homeless People" introduce us to a project on social inclusion of homeless people, where participation. "Living in the dorm" is an action research project addressing the issue of Homelessness. Its theoretical postulate is that, if social workers, guests, designers and researchers share knowledge, practices and customs, the housing service spaces for homeless people can be developed into places rich in symbolic contents and opportunities for relationships. Furthermore, they can better improve the daily life of the homeless. Using a participatory approach, anthropology interacts with design thinking in the development and implementation of multidisciplinary and immersive projects that offer the opportunity to the homeless to rethink their role in relation to the service received and to researchers to test their profession in a social context of practical need.

Ballengee Morris and Carpenter, in "Shared Reflections and Dialogues: Art Education, Collaboration, and Public Pedagogy" present a dialogue between the two authors to promote art education through collaboration. In their dialogic exchange, they explore two cultures/communities that focus on cultural interventions, collaborations, and community building through the arts and (inter)cultural dialogue. The authors describe two of their own art projects—one an on-going series of public performances in response to the global water crisis; the other an interactive website that promotes informal learning about indigenous earthworks through a STEAM (Science, Technology, Engineering, Arts, and Mathematics) approach—as examples of engaged and embodied community building curriculum, and share aspects of community-based, service-learning approaches, and public pedagogy. The authors consider critically key questions about ownership and access to water, indigenous spiritual spaces, game building, and pedagogy.

Last but not least, Caetano, Freire, Vassalo, Machado and Bicho, "Arts and the Voice of Youth in Dialogue: A Project in Portuguese Schools", present their research project focused on the development of intercultural education. Through an action-research methodology, this project was focused on understanding intercultural education processes and perceptions of associated changes. The three case studies presented took place in different schools of the public school system in Portugal,

with a significant multicultural environment. Overall, 52 students were actively engaged in the development of activities that promoted interculturality, focusing on artistic expression as a mean for promoting intercultural dialogue. A reflection on the role of arts in intercultural dialogue was made possible by the analysis and interpretation of the processes and results obtained.

The unique collection of chapters in this volume addresses the important role that art plays in promoting understanding and tolerance in our globalized world using a wide variety of art forms as examples: film, visual arts, theatre and performance, literature and so on. Art in all its manifestations provides a platform of cultural discourse for intercultural mediation and dialogue. The significance for education cannot be underestimated. In our troubled modern world, art provides a beacon to bring humanity to mutual understanding.

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PART I

THE POWER OF ART: GENERAL DIMENSIONS

SUSANA GONÇALVES

1. WE AND THEY

Art as a Medium for Intercultural Dialogue

> All good people agree,
> And all good people say,
> All nice people, like Us, are We
> And everyone else is They:
> But if you cross over the sea,
> Instead of over the way,
> You may end by (think of it!) looking on We
> As only a sort of They!
>
> (Excerpt from "*We and They*", by Rudyard Kipling)

> … and he said "Joan, you can't talk about music! Talking about music is like dancing about architecture," and I just said, "Well fine! Gonna get all philosophical on me, it's just as pointless as talking about a lot of things, love for instance."
>
> (1998, Willard Carroll, *Playing by Heart*: screenplay)

Paraphrasing Joan, the character played by Angelina Jolie in Playing by Heart (1998, Willard Carroll, USA; UK) talking about art could be like dancing about architecture, but it isn't pointless. How to define contemporary art? The complexity of art resides in the fact that it is a language made of situated emotions. Art takes detours from reality (it doesn't seek to reproduce it) because its objective is not to present factual descriptions, logical sequences or objective and consensual visions. Today's art is more concerned with meaning, revealing a personal appropriation of multiple senses of reality, but is not anti-social because it is a means of communication situated in a particular context. The expressive nature of art comes through interpretation, subjectivity, emotion, contemplative acts and intentions, permitting it to contest things along the full range of individual possibilities and liberties.

Contemporary art may be envisaged and created as a powerful message of citizens for citizens as it contains special features that make it a potential civic action: it is no longer seen as a kind of self-centred expression, art by art, art seen as the way to formal perfection and harmony, but a cultural expression of people, a message, a content to be interpreted and valued in its potential symbolic, explicit, contest message. As Garber puts it

S. Gonçalves & S. Majhanovich (Eds.), Art and Intercultural Dialogue, 3–23.

> The focus in understanding art in the postmodern era has shifted from the modernist emphasis on formal elements and art about art to art as meaningful expression of culture. Indeed, postmodern thinkers cannot conceive of understanding art outside of culture. The postmodern era has also meant the end of single meanings and solitary truths, raising our awareness that cultural groups and individuals within them hold different beliefs, practice different life styles, and make different styles of art, and that all of these are valid. (Garber, 1997, p. 74)

In any of its forms, from the earlier ones (music, visual or plastic arts, literature, photography, sculpture, architecture…) to the latest (cinema, video art, installation, performance, body art, graffiti, cartoon, digital art…) the communicative intention of art comes through the sensorial, imaginary and conceptual. Its intentionality is part of the epicenter and individuality of the artist.

Surpassing verbal expression and comprehension, art may be considered a universal language based on situated emotions – its codes must first be deciphered by the senses, and only then considered on an intellectual level (artistic comprehension may frequently require explanations, knowledge and ideas not immediately apprehensible).

Thus, alongside economics and religion, art is one of the most easily internationalized cultural products, more easily exported and appreciated from various cultural points of view. Economics and the market are also international (remember the ancient international commercial routes like the Silk Road, the slave and gold routes) for obvious reasons of trade, cooperation of some kind and consumer goods. Religion is international both by intention and the fact that spirituality and faith are universals – present in all cultures. Subject of constant movement and exchange, we see the great monotheisms established in all parts of the world since the age of discovery and the current expansion of oriental beliefs in the occident (such as Buddhism and other beliefs as spiritual alternatives to Christianity and Islam). Also, we currently see sport (led by Soccer) as one of the most internationalized of collective human practices.

Commerce and consumption, spirituality, the necessity of leisure and the search for esthetic harmony are common to all cultures. In the case of art, we should recognize that painting, sculpture, dance, music, poetry and literature exist among all peoples. Even the most primitive peoples and cultures use these means in a more or less sophisticated way to express their beliefs, desires, historical and daily circumstances and finally, their perceived identities.

Science, sport, commerce, religion and art are internationalized and intercultural human activities. Education and teaching, especially college education, have followed the same trend since the Renaissance (e.g. Erasmus of Rotterdam) with institutions initiating and taking part in international activities from the circulation

of professors and researchers to the numerous exchange programs for teachers and students that exist today, not to forget the links of the university to the world outside through research laboratories and institutes often financed through supranational organizations such as the European Union.[1]

AUTHORSHIP, IDENTITY, ART AND CULTURE

The notion of authorship helps us make a parallel between art and culture. Culture doesn't exist apart from individuals, it isn't something in itself. On the contrary, culture is shared meaning, the result of individuals belonging to groups, and it is inscribed in the collective identity of a community. From this point of view, culture is a foundational dimension of identity. As a symbolic system conveying meaning and the possibility of communication, culture is the starting point for individual action.

With culture our acts become social and meaningful. Through culture we decode and see congruity in the acts of other people. Meaning is what we get as the result of this dynamic cultural process of coding and decoding. So, culture is a matter of co-authorship (and communication). Art, being part of culture, must also be a matter of co-authorship (and communication), even if there is a single artist's signature.[2] The way artists express themselves depends both on their experiences of life and their affiliations. It is always easier to interpret a work of an artist if we have an insight into their lives. You can't fully understand what he does if you don't know who he is, his beliefs, worries, pains, joys, aspirations. Besides, artistic work is usually incorporated in specific art movements denoting philosophical, ideological, political and esthetic statements. Artists' lives and works are evocative of a culture, a time, a place, an epoch and its intricacies. For example, knowing something about Picasso, his Spanish nationality, the military authoritarian regime called "franquismo" and the Spanish civil war, and also about the turbulence in Europe during the first half of the XXieth century will shed light over "Guernica". On the other side, knowing something about Guernica, will shed light on the culture, time, place, and epoch that created it. Art is a situated expression of both an individual and collective body of ideas, concerns, expectations, and feelings.

I said before that science, commerce, sports and religion are, together with art, the most internationalized human activities. Of course, media and technology are also globalized in today's times. Globalization flows in everyday life and ideas, information, desires and worries are easily created and co-created, spread, consumed and changed through what Appaduray (1996, 2003) called the five scapes (ethnospace, technospace financescape, mediaspace and ideoscapes). The scapes of globalization are all fertile ground for artistic production, as they are for scientific, religious, entertaining and spiritual human productions. This idea leads us to the theme of cultural encounters and dialogue.

S. GONÇALVES

ART AND INTERCULTURAL DIALOGUE

In the centuries following the age of discovery, the western world inaugurated contact with other worlds on a massive scale, rapidly colonizing, exploring, commercializing and dominating these other societies. The history that followed unfortunately brought new forms of colonialism and relations between peoples that have not always been peaceful. However, cooperation also happened, and it generated ideas, reciprocal learning, scientific and commercial cooperation leading to discoveries, innovation and inventions that might have never appeared without such encounters and communication between peoples from the four corners of the world.

There is no culture without art and there is no art without culture. This is reason enough to explain why art is a powerful instrument to foster intercultural understanding, communication and appreciation of diversity. Art has something that makes it a very special activity and human endeavor: we use it to tell about our fluid, dynamic and imagined world and communities (Appaduray, 1996; Anderson, 1984). Works of art are views and voices, narratives of possible worlds, scripts for posterity. Exhibited art plays simultaneous complex roles in society: it functions as a center of interpretation (thus spreading meaning, intention and agency); it serves as an archive of multiple worlds (so preserving collective memories); art mirrors our mindsets, worldviews and perceived realities. If we use it to express our identities and concerns, to preserve/fabricate memories and to state ideas and ideals, then we can use it too to explore, to understand and to get better acquainted with the cultural (and social, economic, ideological…) diversity, cultural watch and dialogue. Finally, art also fabricates new possible worlds and realities (by encouraging reflection, changing minds, and inducing action and intervention).

Art is a means to approach the unfamiliar and broaden our comfort zone. We know, from intercultural psychology, sociology and history, that intercultural contacts are never inconsequent. So, this process will convey hybrid results, affecting identity, life styles, attitudes, beliefs and values. When visiting international art exhibitions, watching foreign movies, listening to world music, or travelling and exploring festivities, architecture, street art, etc., we are being touched and influenced by other cultures and by the cultures of the Other. Slowly, smoothly, invisibly, styles and patterns, dimensions and shapes, are being added to our inner – already complex and multiple – identities. The power of art is similar to the power of travelling: with such (always intercultural) experiences we may well become the different, the Other, a being other – and, as Rudyard Kipling said, "if you cross over the sea" (your cultural boundaries) "you may end by looking on We as only a sort of They".

Art may well be seen as a contact zone (Pratt, 1991, 1992), meaning those spaces, either geographical or ethnographical where cultures meet, often with tension and collision of interest and asymmetrical power relations. Much related to processes of assimilation or transculturation, cultural fusion and latter hybrid products (like

dialects, mixed techniques, new religious sects and beliefs…), often are created in such spaces.

> Autoethnography, transculturation, critique, collaboration, bilingualism, mediation, parody, denunciation, imaginary dialogue, vernacular expression – these are some of the literate arts of the contact zone. Miscomprehension, incomprehension, dead letters, unread masterpieces, absolute heterogeneity of meaning – these are some of the perils of writing in the contact zone. They all live among us today in the transnationalized metropolis of the United States and are becoming more widely visible, more pressing, and, like Guaman Poma's text, more decipherable to those who once would have ignored them in defense of a stable, centered sense of knowledge and reality. (Pratt, 1991, p. 4)

Intercultural dialogue is more difficult, yet enforced, in conflictual areas, where worldviews, sensitivities, interest and privileges clash. *The Declaration on Intercultural Dialogue and Conflict Prevention* (Conference of the European Ministers of Culture, 2003) defines intercultural dialogue as

> Tools used to promote and protect the concept of cultural democracy, and encompasses the tangible and intangible elements likely to foster all forms of cultural diversity, manifesting themselves in multiple identities whether individual or collective, in transformations and in new forms of cultural expression. Intercultural dialogue must extend to every possible component of culture, without exception, whether these be cultural in the strict sense or political, economic, social, philosophical, or religious. In this context, for instance, inter-faith and interreligious dialogue must be viewed in terms of its cultural and social implications versus the public sphere.

For its part, *Sharing Diversity*, the ERICarts Institute study for the EU, envisages Intercultural dialogue as an interactive communication process resulting in hybrid outcomes, and defines the concept as follows:

> Intercultural dialogue is a process based on an open and respectful exchange of views between individuals, groups and organisations with different cultural backgrounds or mindsets. Among its aims are: to develop a deeper understanding of diverse perspectives and practices; to increase participation; to ensure freedom of expression and the ability to make choices; to foster equality; and to enhance creative processes.
>
> Intercultural dialogue takes place in an environment where individuals and groups are guaranteed safety and dignity, equality of opportunity and participation, where different views can be voiced openly without fear, where there are 'shared spaces' for cultural exchanges. (Sharing Diversity, ERICarts Institute 2008) http://www.interculturaldialogue.eu/web/files/14/en/Sharing_Diversity_Final_Report.pdf

The Council of Europe *Declaration on Cultural Diversity* (7 December 2000) sees Cultural Diversity as being "expressed in the co-existence and exchange of culturally different practices and in the provision and consumption of culturally different services and products", and connects this concept with the one of intercultural dialogue as follows:

> Cultural diversity should go beyond the "majority/minority" dichotomy and integrate the complementarity between the "universal" and the "singular" so that intercultural dialogue is experienced in a flexible, dynamic and open way. In all its dimensions, cultural diversity gives rise to the enrichment of individuals and groups, and produces not only new forms of social relationships, fueled by migration and strengthened by exchange processes, but also new forms of multicultural identity. Hence, cultural differences should neither result in a retreat into identity or community, nor justify a policy of forced assimilation, due to a will of domination, as both processes may lead to conflicts. On the contrary, cultural diversity can bring about a strengthening of peace through knowledge, recognition and development of all cultures, including those originating in or existing in Europe, or arriving from geographical areas outside Europe.

The Council of Europe's *White paper on Intercultural Dialogue* (2008) envisages Intercultural dialogue as 'an open and respectful exchange of views between individuals and groups belonging to different cultures that leads to a deeper understanding of the other's global perception.' UNESCO (2011) states that it "encourages readiness to question well-established value based certainties by bringing reason, emotion and creativity into play in order to find new, shared understandings. By doing so, it goes far beyond mere negotiation, where mainly political, economic and geo-political interests are at stake."

Based on these definitions, in this chapter I think of intercultural dialogue as a fruitful exchange of ideas between people of different backgrounds, which empowers the interlocutors by expanding their comfort zones, their intellectual horizons and their worldviews. On a macro and historical scale, intercultural dialogue is the main process to foster civilization and peoples' understanding. It is the basic process underlying human endeavours such as human rights, international solidarity and global sharing of useful information through social, academic and digital networking.

However, cultural clashes and delusion often take place in multicultural societies; even in peaceful and safe environments, intercultural dialogue is turning out to be a difficult achievement. Social and cultural exhaust pipes for such tensions are needed and they usually are embodied in communal organizations such as charities, churches, schools, municipalities or ethnic and leisure associations, focused on social, spiritual/religious, educational and artistic concerns and seen by the community as being free from economic interests or partisan biases. That is why these enclaves work well as places for intercultural dialogue, as people feel free to express their most inner soul (their identities) in such protected environments. Diversity, equity and inclusion

are frequently the motto and the underlying values to their actions. A concern with youth, informal education, civic concerns, community service, solidarity, and the elevation of spirit is also a common ingredient. Amicable sport contests, cultural events, art exhibitions, free educational activities, inclusion projects are among the most usual projects offered to the community by these organizations.

The appreciation of diversity as a value becomes a fact as minorities are usually invited, welcomed or promoters and agents of such deeds. They are the locus of control for identities and plural voices. As these are not the real social-political-economical arenas where power imbalance, social injustice, discrimination and economical discrepancies are created and maintained, but at the same time they are real places in a real society, they can be used (and they are used) as remarkable forums for active citizenship to take place.

Going back to art, it is time to say that, from a citizenship education point of view, art may be used as a contact zone and its effects may work very well when produced and exhibited in such virtually neutral spaces. Due to its power to trigger intense emotion and critical thinking, art can be used as a teaching and learning tool. By connecting education, art, culture and identity uphold powerful intercultural experiences and make the university a suitable context for learning about cosmopolitan citizenship.

PHOTOGRAPHY, CITIZENSHIP AND CIVIC ENGAGEMENT

Multicultural cities all over the world became interested in community art projects as strategies for social inclusion and social cohesion, stimulating understanding between communities and cultures and bringing different groups together (cf. Anderson, 2010; Newman, Curtis, & Stephens, 2001; Sasaki, 2011). As I wrote elsewhere (Gonçalves, 2015):

> Even if rooted in a specific place, nation, community and context, art is cosmopolitan by nature. It belongs to the global heritage and that's a strong reason to include it in any effort of global, plural, international or intercultural education. Moreover, it definitely promotes emotionally involving experiences with diversity. (p. 206)

In the quoted paper I describe a few good examples of art projects with an educational focus led by community organizations and formal higher education schools, and, in many cases, also involving artists, social education and teachers. Here I would like to give emphasis to art projects focused on ethnic and cultural diversity and to discuss art projects in their intercultural and dialogical dimensions as well as the impact they may have on a wider audience, changing mindsets and worldviews.

I will focus on my own experience as a consumer of art and as a photographer, and I will mention a few photographers and their projects to illustrate my points. Like other forms of non-verbal communication, photography conveys meaning and influence ideas and emotions. As Barnbaum (2010) states,

> A true photograph possesses a universal quality that transcends immediate involvement with the subject or events of the photograph. I can look at portraits by Arnold Newman or Diane Arbus and feel as if I know the people photographed, even though I never met them. […] I can do this because the artist has successfully conveyed a message to me. (p. 1)

And the author goes on to say that

> A meaningful photograph—a successful photograph—does one of several things. It allows, or forces, the viewer to see something that he has looked at many times without really seeing; it shows him something he has never previously encountered; or, it raises questions—perhaps ambiguous or unanswerable—that create mysteries, doubts, or uncertainties. In other words, it expands our vision and our thoughts. It extends our horizons. It evokes awe, wonder, amusement, compassion, horror, or any of a thousand responses. It sheds new light on our world, raises questions about our world, or creates its own world. (Barnbaum, 2010, p. 1)

These words are more than enough to stand for the potential of photography as medium for intercultural dialogue. Not only does photography convey messages to the observers, it also helps the photographer see his world from other angles and perspectives. As the author says, a photograph has the power to make the reader "feel as if" he had this or that experience, known this or that person, been in this or that environment. This way, photography is a promoter of empathy. Unknown realities are reconstructed in the mind of the observer, feelings aroused and opinions formed, a promise for future action considered.

We know the role of documentary photographers and photojournalists in raising awareness about remote people and modes of living, poverty, disadvantage and social unfairness, social corruptness, wars and catastrophes. On a positive light, they also play a role in the recognition of generosity, heroism, bravery and solidarity. Sebastião Salgado, the renowned Brazilian photographer, can be taken as an example. Being a Magnum photographer, his work has been seen and acknowledged all over the world. His photographic work covers countries, landscapes and people worldwide, and is thus appropriately appreciated as a global work. Three of his large scale projects are titled Workers, Migrations and Genesis. If the first two scrutinize the dark side of societies, aspects of modern slavery, poverty, social unhappiness and desolation, Genesis has been conceived as a hymn to the planet and the untouched being, both animals and peoples still living in perfect harmony with the environment. The photographer says "you photograph with all your ideology" and his work is his word; with images he tells us stories and makes us think. As with the other photographers of the Magnum Agency, Salgado's work is mostly photojournalism and documental or research photography, focusing on the outside world, society, politics, the events that shape an era and a place. These high-impact photographs are exhibited worldwide and have been seen by

thousands of people who, guided by the photographer, have considered realities and worlds they may not have otherwise given thought to.

Outside of the restricted circuit of galleries and museums, a few artists and photographers take the promotion of their work in own hands and use the real world as the exhibition place, in an effort to make art accessible to all and use it as an instrument for denouncing injustice and inequality. Photography exhibited in the streets and the places where people live daily is the option of the French artist JR. Like Street Art, his work appears to be deceptively simple ephemera but has global impact. Pasting oversized black-and-white photographic canvases in public locations (always unauthorized and "illegal"), JR mixes portrait graffiti (his first artistic expression) and photography—he calls himself a "photograffeur".

This is how the artist is introduced in his website (www.jr.art.net/il/): "JR owns the biggest art gallery in the world. He exhibits freely in the streets of the world, catching the attention of people who are not typical museum visitors. His work mixes Art and Act, talks about commitment, freedom, identity and limit." The artist's goal is to put a human face to the impoverished and marginalized areas, his street art approach took him to a recognition and level of respect compared to Banksy, the famous British graffiti artist.

His project Clichés de Ghetto, which portrays young people from the housing projects around Paris, was one of the first to bring the artist's work into the spotlight. It was launched in 2004, one year before the riot in the suburbs of Paris, and brought attention to the social restlessness of these youngsters, mostly from minority and immigrant backgrounds. The 28 Millimètres project took JR to the Middle East, where he pasted on a border wall running the length of the disputed areas between Israel and Palestine a giant triptych of a rabbi, a priest and an imam showing intentionally comic expressions. Supposedly the largest illegal photo exhibition, it was "about breaking down barriers", circulating the message in a remarkably simple and humoristic way.

JR's work has a humanistic purpose and, as he claimed when he received the TED Prize in 2011, his wish is to "use art to turn the world inside out". In the same year he was also awarded the title of "Young Artist for Intercultural Dialogue between Arab and Western Worlds", which was given to twenty artists aged under 35, in recognition of his contribution to the Face2Face project in 2007. In this project JR posted huge portraits of Israelis and Palestinians face to face in eight Palestinian and Israeli cities, and on both sides of the Security fence/ Separation wall. JR communicates his powerful messages through the city walls, by exhibiting huge format images of peoples' faces, their eyes looking at us and making it impossible not to notice them and their conditions of living. What JR does is outstanding. As written in The Guardian, in conclusion of the interview "The street art of JR", "he takes those who live on the margins of mainstream society and he gives them back their individuality. Paradoxically, perhaps, the photographer without a name creates extraordinary art by restoring the identities of the nameless." (http://www.theguardian.com/artanddesign/2010/mar/07/street-art-jr-photography).

As artists and curators became more aware of their role as active citizens, able to use art to disseminate ideas and information, galleries and museums all over the world became places where cultures and multiculturalism are exhibited and recognized, where global and multicultural citizenship is discussed and where discrimination, prejudice and social injustice are responded to. Moreover, it is through the exhibition of the work of immigrant artists or the minority groups that the voice of such groups is heard and new social and political prospects circulated. The exhibition "Points of departure: Photography of African migrations" (21 Oct. – 1 Feb. 2015) (http://scva.ac.uk/art-and-artists/exhibitions/points-of-departure), which has been curated by the Sainsbury Center of Arts (University of East Anglia, Norwich, UK) illustrates this trend. With their pictures (2015), West African photographers Hélène Amouzou, Mamadou Gomis and Judith Quax examine African slave trades and contemporary migration and the problems of psychological and social (dis)connection that comes with labor migration of people from low-income countries to high-income countries.

Quax's photographs tell us about the absences of Senegalese immigrants as experienced by the families they have left behind to embark on risky journeys across the Mediterranean, resulting in their death. Amouzou's photographs are about the conditions of social, legal and economic uncertainty and about the crisis of identity that migrants experience when disconnected from their homeland. Gomis's work focuses on the slave trade, taking the House of Slaves at Gorée Island (Senegal), which for centuries was a departure point for slave ships, reflecting on the great social and economic disturbances generated by this trade as explanation for Africa's under-development.

The International Guild of Visual Peacemakers (IGVP) – http://visualpeacemakers.org/guild – is another great example. IGVP is an international membership-based network of visual communicators united by a purpose of Visual Peacemaking, especially in the midst of the tensions between the West and Eastern Muslim cultures. IGVP is a collaborative peacemaking movement, gathering members of multiple ethnic and religious backgrounds who use photography to show the dignity of cultures, to break down cultural stereotypes, and to highlight people's common humanity. As said in its website, it was created "to build bridges of peace across ethnic, cultural, and religious lines through visual communication that is both accountable to an ethical standard and created by those who authentically care about people."

The idea is remarkable, as it assumes that in a visual era, where communication technologies and media rapidly spread images throughout the globe, photography and photographers play an important role either in creating barriers or creating bridges between peoples and cultures. War, conflict and distrust can be fueled with a single image, as can peace, cooperation and trust, even where the photographer did not intend it. IGVP is aware of the power of an image and encourages [or offers incentives to] their members to photograph in a manner which is respectful and ethical, reinforcing this attitude with an ethical code for visual communicators, a charter for visual peace, and a set of values (including people's dignity, humility when approaching cultures, a sense of solidarity and community, acceptance

of divergent opinion and servanthood). Thus photography is used to serve and honor their photographic subjects, the peacemaking community, and humanity. Photographers and filmmakers are also encouraged to understand that before being able to respectfully portray the Other and their cultures they first need to be confident with their own culture, to be able to understand hidden meanings and to explain unfamiliar, strange, or odd customs and behaviors.

Reza Deghati (http://www.rezaphoto.org/), a French-Iranian National Geographic photojournalist, also deserves a mention as his life and work are committed to humanism and philanthropy, influencing the lives of many. He travelled the world for thirty years to cover political revolutions, armed conflicts, catastrophes and other major events, developing generous programs to support refugees, women and children. His work has earned him prizes such as the UNICEF Hope Prize, the Prince of Asturias Prize or the World Press Photo second prize, among many others. Reza's outstanding work has contributed to a better understanding of the conditions of life of the victims of war and human tragedy around the world, and also highlighted the beauty of humanity. The titles of his photo expositions express his principles: Crossed Destinies, War + Peace, One World One Tribe, Land of Tolerance, Hope, or Windows of the Soul. But the photographer has also helped these victims develop resilience and the skills to strive for a better life by training them in visual media and communications through the NGO Aina that he founded in Afghanistan In 2001 with the aim of encouraging media training around the world.

I would like to make special reference to his projects A Dream of Humanity and Land of Tolerance. A Dream of Humanity is Reza's most recent exhibition. This huge outdoor photo display is located opposite the Orsay Museum in Paris, between the Louvre Palace and the Pont Royal (July–October, 2015) and it covers the walls along the banks of the Seine. The photos represent humanity and diversity and they are connected to key words translated into languages from all around the world: respect, peace, solidarity, friendship, dignity, hospitality and hope. The exhibition has been organized by Reza in partnership with UNHCR and the "Mairie de Paris" and includes a selection of his photos, taken all over the world in his 30 years' career. Also included are portraits of refugees by photographer Ali Bin Thalith and, most interestingly, photographs taken by Syrian refugee children living in the Kawergosk refugee camp in Iraq, who have been trained in photography by Reza. Not too far from the exhibit, the photos turn into reality as refugees and migrants sleep under a bridge.

The exhibition has been sponsored by the Hamdan bin Mohammed bin Rashid Al Maktoum International Photography Award (HIPA) to document the living conditions of refugees and their everyday struggles. As Philippe Leclerc, UNHCR's Representative in France, said at the time of the exhibition's launching, "In the current context of the worsening situation of asylum in Europe and worsening conditions for asylum seekers and refugees, the exhibition is reminding us that 60 million people are uprooted around the world and that many of their basic needs are not covered. We hope that the exhibition will invite visitors to reflect on the situation

of refugees, create awareness, empathy and actions of solidarity," (cited in Zeinab Abouquir & Moumtaz, 2015). And so it does, as the impressed visitors interviewed by the journalists Zeinab Abouquir and Moumtaz have observed, particularly impressed by the photos of the Kawergosk refugee camp taken by Syrian refugee children:

> "I think that France and Paris should be more open to hosting refugees. I don't know if borders should exist. It is not only the French, but it is all the nations who don't react. We should at least give them the minimum, to give them back their dignity…" said 63 year-old Cecile while talking to UNHCR volunteers who guide the visitors through the exhibition.

The striking photos are the result of a photography workshop facilitated by Reza in December 2013 to 10 refugee children aged 12 to 15. The Exile Voices project is another result of this experience. It is a series of photo workshops for youth in refugee camps throughout the world co-organized by Reza in partnership with UNHCR. The photographer's hope is that this will help these children tell their own stories to the world and have a voice of their own. A particular photograph of a pair of shoes damaged by frost has a story worth mentioning here. It was taken by 12-year-old Maya Rostam during Iraq's harsh winter. For two days she had been standing outside the tent where Reza was teaching his workshop participants how to use a camera. Acknowledging her interest, Reza gave her a camera and told her to come back the next morning with some shots. She arrived late and was met by a disappointed Reza. Handing him a simple image of a pair of worn-out shoes covered in frost, she explained the reason for her tardiness: she had to wait until she could put them on to come to the workshop. For Reza this image captured "the essence of photojournalism". The photos taken by these children tell their stories from inside, capturing the everyday life in a refugee camp. They are not only moving but true, and it is not easy to remain indifferent or to escape their inner humanity (story taken from Leduc, 2015).

In his acceptance speech of the Lifetime Achievement Award from the American Society of Magazine Editors, James Nachtwey (2015), one of the most important and notorious war photographers of our time says, referring to war photojournalists:

> Our work is aimed at our readers' best instincts – generosity, compassion, a sense of right-and-wrong, a sense of identification with others – on a human level, across cultures, beyond the borders of nationality – and perhaps most importantly, the refusal to accept the unacceptable.
>
> We question the powerful. We hold decision-makers accountable. The chain we help forge links the people we encounter in the field to millions of other individual minds and sensibilities. And once mass consciousness evolves into a shared sense of conscience, change becomes not only possible; it becomes inevitable.

These wise words could be extended to other photographers who work across cultural borders, bringing to light the beauty of diversity, the unsustainably of discrimination, the global need to overcome intolerance, prejudice, and cultural narrow-mindedness. Paraphrasing Nachtwey, photographers are witnesses, their pictures testimony. In the era of the image, photography is one of the greatest influences in social images, helping people along as they make up their minds about others' identities and cultures.

ART IN FORMAL AND NON-FORMAL TEACHING AND LEARNING

The idea of artistic creation as a promoter of intercultural dialogue is a multiple-step process that might by schematized as follows:

1. We start from an artistic creation idea. Behind the idea we find one or several artists.
2. The creation can use one or more artistic disciplines, such as music, dance, puppets, video, theatre, circus, visual arts…
3. The theme proposed by the artist or the development of his/her idea in a space of creation incorporates cultural diversities present in the surroundings of the project itself.
4. We can incorporate diversity if the artists are of diverse origin and contribute their own identity/heritage to the creation.
5. We can also incorporate diversity through the developed theme in the project.
6. Another way to incorporate diversity are the artistic workshops to develop the project. The artists direct the workshops, opened to amateurs and participating citizens that contribute elements of their cultural identity/heritage.
7. The production of the project, which will be presented in diverse public spaces, is realized through workshops. The dynamics of the project must ease the presence of new orientations and their cultural diversity.
8. It is important to count on one or various local entities with capacity to participate and the capacity for production management in order to create a space of creation and exhibition that responds to diversity and participation criteria.
9. It is convenient to count on the support and the recognition of the Municipality in order to ensure a public presence and to count on the availability of representative spaces for workshops and for the final exhibition.
10. A project can be the result of a new artistic idea or the adaption of an existing work that is modified in order to accommodate new artists and cultural dimensions to reinforce its intercultural character.
11. It is important that the role of the artists is to help overcome the repetition of traditional expression that does not enable new influences or cultural contributions, where immigrants only appear as extras. The artists are to propose new ideas, direct the workshops and take part in the public exhibition along with the participants.

12. In each project, we can find adaptations and variations of the stated principles in this list (Fundació Societat i Cultura, 2008, ref. in Cliché & Wiesand, 2009).

The work of photographers such as JR or Reza illustrates very well how these suggestions can be put into practice and the fantastic results it may accomplish. All forms of art may be used to empower the oppressed, to allow them a voice, to promote diversity as a value, to stand for human rights, social justice, social cohesion and a sustainable multicultural and global society.

Art education plays a role here, as it helps the full expression of individual and collective opinions, worldviews and the collaboration of diverse artists and other players in the arena of a wide range of professions and professional settings, from education to economy, from communication and media to sciences and social service, from politics to religion… art is so strongly impacting in both soft and hard arenas of social living that new ideas of art inclusion are taking shape. Art is part of life and cultures all over the world. Its place in education has been widely recognized by education systems up to the secondary level. However, it loses its status when it comes to higher education, as if it was not compatible with the apparently more "serious" areas of sciences, technology and economy and had a place only in the strict area of art education for artists.

As art has been progressively more used by creative people and teams at the service of social, humanistic, commercial, scientific causes, it has also been revalued as a way to promote teaching and learning and so used in many pre-college educational projects in pre, as well as in university courses where it would be unexpected before to see art used and represented. Art as a place in holistic education systems and brain-friendly teaching and learning methods, as shown by the so-called STEM (acronym for science, technology, engineering and maths) to STEAM (acronym for science, technology, engineering, art and maths) approach, which is defined by its founder Georgette Yakman as "Science and Technology, interpreted through Engineering and the Arts, all based in Mathematical elements" (taken from her speech "STEAM: Learning that is representative of the whole world", https://www.youtube.com/watch?v=QtjuALN4qrw).

Interdisciplinary projects including art, science, philosophy, and social intervention are remarkable prospects and may result in pleasing results. A very good illustration of art at the service of people's harmony and dialogue is the project "The Arrival", a visual wordless stage production by Red Leap (www.redleaptheatre.co.nz/), a New Zealand Theatre Company; it is an adaptation of the homonym award-winning graphic novel of Shaw Tan (2006). "*The Arrival*" tells the universal story behind the journey of a man who leaves homeland and family searching for work and a better life. The narrative pays homage to every migrant, refugee, and displaced person. Set in a fantastic world, the story voices the adversity and hope of migrants, and also the strangeness of first intercultural encounters. As his journey goes, the man faces strange buildings, bizarre creatures, strange customs, and undecipherable languages. He meets other migrants, each with a special life story. Each new experience and

encounter contributes for him to place himself in the new world, developing his own identity and skills to understand and feel at ease with diversity. The tale is not only about displacement and distress; it is also about intercultural dialogue and hope.

The stage production is a true multi-dimensional show, a combination of dance and drama, movement and image, puppetry, shadow theater, physical work and imagery. In sum, a very imaginative way of turning a graphic novel into a show where different art forms interplay, the result of cooperation, intelligence and a strong message being spread.

Another good example is "Art for Humanity" (http://www.afh.org.za/), a South African non-profit organization that produces fine art print portfolios, exhibitions, and research projects aiming to advocate human rights issues at both national and international levels. "Dialogue among Civilizations" (2010), one of the organization's projects involved the collaboration between visual artists and poets from Africa and those countries who participated in the 2006 Soccer World Cup. Participants were invited to create work on the theme of identity, land, object and belief. The resulting creative works, art and poetry, were exhibited through an inspiring portfolio and exhibitions in public spaces throughout South Africa, by the time of the 2010 Soccer World Cup. The aim was to inspire 'moral ownership', challenging and opposing the prevalent scale of racism, xenophobia and victimization of refugees in South Africa and to engage viewers with the values underlying the art works (such as freedom of expression, human rights, dignity, respect for individual rights and independence).

Dismaland, is another multidimensional art production appropriate for mention here. Dismaland Weston-super-Mare, United Kingdom (August–September, 2015), a pop-up exhibit conceived by Banksy, the graffiti artist and political activist, with the collaboration of 46 other artists, is a unique theme park, which is describes by Banksy in his official website as "a festival of art, amusements and entry level anarchism" and "an alternative to the sugar-coated tedium of the average family day out." Dismaland is not about pleasure, fairy tales and a healthy-looking world; it is, instead, a black parody of Disneyland, a dystopian, anti-theme park, and satirizes problems in the contemporary world. Dismaland reminds us of clandestine migration from Africa to Europe and the tragedy of thousands of migrants dying in shipwrecked boats, of oil spilled into the sea, causing death and devastation, of the death of Lady Diana, caused by the voyeuristic fury of the paparazzi working for vain tabloid newspapers, of war and guerrillas in the service of obscure economic interests… the troubles in an unbalanced and endangered world are exposed with black humor and intelligence.

Teatro IBISCO (acronym for Inter Bairros para a Inclusão Social e Cultura do Optimismo – Inter-neighbors for social inclusion and culture of optimism) (http://ibisco.org/teatro-ibisco/) is a pioneering project in the process of inclusion through art, and succeeded very well in gathering troubled youngsters from Quinta do Mocho and other neighborhoods considered to be the most dangerous districts (bairro social) in the outskirts of Lisbon. When the media call attention to this area it is usually due to the worst reasons, such as riots, drugs, violence, or arrests.

Through theater, IBISCO helped these youngsters learn the value of discipline, self-esteem and empowerment.

Since 2014, the neighborhood has become an open air art gallery, as a result of an art project launched by IBISCO with the support of the mayor. The initiative was integrated in the Festival "O Bairro i o Mundo" (the neighborhood and the world"), a production of Teatro Ibisco which was an awarded project of the Council of Europe award "Diversity Advantage Challenge", aiming to celebrate ethno-cultural diversity. Graffiti artists and street artists were invited to paint the walls of the buildings and more than two dozen walls have been painted by the artists. According to a delegate of the district's House of Culture (cf. www.conexaolusofona.org/bairro-problematico-na-periferia-de-lisboa-vira-galeria-de-arte/#.VdjDkvlViko), the festival has had a positive influence in raising the neighborhood inhabitants' (mostly from African minorities) self-esteem and a sense of belonging, as people were there around the painters, giving them ideas, walking around, proud of the paintings in their backyard; children drew similar motifs in school and offered them to the painters; they also drew on the walls, scribbling with chalk on the paintings they saw arise. Visitors arrived, and enjoyed the painting, opposing the former avoidance motivated by prejudice and fear.

These examples are inspiring and also easily adaptable to pedagogical projects, both in art education and for the purpose of intercultural education (whatever the umbrella under which that is done might be – social studies, civic education, politics, community service, social and cultural projects …). They illustrate how interdisciplinary activities and projects using a variety of art forms might be used in a complex approach to the teaching and learning process.

Specific learning contents, creative thinking, social intervention, cooperation, a sense of wider community, of belong to the vast community of mankind and not only to one's own family and the background culture are all important ingredients for living together in multicultural societies. Specifically in the field of intercultural communication and dialogue, what art projects or art used as complementary resources for learning add to the learning process is a way for learners to combine emotions and feelings with intellectual insights in a form of expression that is at the same time safe and powerful. Art can be a pamphlet for peace and harmony, its hidden and apparent messages decipherable worldwide, softly spread, slowly contributing to a change of mentality, denouncing injustice, prejudice and discrimination, and celebrating diversity and the values of democracy and human rights.

Many projects I have developed with my student teachers and social pedagogy programmes, in the course of intercultural education which I have been involved in for the last fifteen years at the university level are comparable to the examples given above, "the arrival" theater production, "Dialogue among Civilizations", the projects of socially committed photographers like the ones mentioned. What I have learned from using art as a teaching and learning resource and as a product of learning and intervention projects led by students is that a lot of contemporary trends in learning theories and practices of teaching (such as multiple intelligences,

learning styles, disruptive learning, project based learning, reflective learning, CLIL; and so on) are perfectly connected and integrated, and students like to learn this way. Even when they start the intercultural journey suspicious of such methods, very soon they will recognize that art gave them new possibilities of understanding and expression, also contributing to make learning a very special, even unforgettable path in their personal and professional development both as persons, and as citizens.

Going back to the scheme suggested by Fundació Societat i Cultura (2008, ref. in Cliché & Wiesand, 2009), consuming and creating art products as a promoter of intercultural learning and dialogue can be taken as a multi- steps process:

- It starts with an idea (might be questions such as the one posed by Shaun Tan: what drives a person to start a journey alone into an unknown future, leaving behind a comfort zone family, a familiar environment and community?);
- The idea is discussed, researched, reformulated and taken to a higher level by means of cooperative learning (students do some research, develop the idea, plan a way to find answers and translate it into a product where art is present);
- An interdisciplinary approach is valued, with knowledge developed from multiple areas and information obtained in many forms, including art forms (students are encouraged to find their answers anywhere, in scientific reports, exhibitions, monographs, media, internet, people, mates, family, migrants, experts, artistic projects, museums,…);
- The result of the cooperative learning project shall be materialized and directed with sense and relevance, towards an identified audience, scheduled in a clear plan, with a clear purpose, to influence somehow the designated audience (students think of the messages they want to convey to their audience and the best way to do it; the values they stand for become clear and are pillars of their project; the sense of purpose and the relevance of the project are strengthened; the group cooperation turning into a force for real social intervention);
- The working group should incorporate diversity in their project, inviting colleagues, listening to other voices, asking for suggestions, including cultural elements from diverse backgrounds (an element of continuous assessment and dialogue is included along the process);
- The resulting project should be presented to the intended audience and allow for active participation, inclusion and negotiation (the project might be an exhibition, a blog, a stage show, a performance, an art collective portfolio, a painting,… and it should be made for a specific audience, with attention paid to its needs, motivation, age, etc.; aesthetics and content, structure and harmony are shaped and reshaped with mind in quality and relevance of the project).
- The original idea is challenged through the project exhibition and evolves, leads to new ideas and questions, the beginning of potential new projects (evaluation inside the group, in plenary with colleagues, in public with the audience, is a final step and the beginning of new endeavors).

- Art has been used and created in the service of intercultural dialogue, information acquired turned into knowledge, new ideas about the social world, multiculturalism, migration, cultures and identities matured, moving further in the process of becoming a citizen of the world.

The following idea from UNESCO (2011) is of great significance:

> Increased internal reflexivity is a natural ally of intercultural dialogue, as it creates a space to perceive the possible gaps or deficits in one's own cultural system. Likewise the capacity for conviviality encourages intercultural dialogue by opening the door to conversation. Finally, where there is openness to creative change within a cultural system, intercultural dialogue is always welcome, as it presents possibilities for new designs for living. More importantly, the relationship between cultural diversity and intercultural dialogue is a two-way street.
>
> Intercultural dialogue can create new incentives to strengthen internal reflexivity, it can strengthen the capacity for conviviality, and it can open the door to interesting external possibilities for new cultural goods and adapted cultural designs. In the era of globalization, there is an even deeper need for UNESCO to seek, identify and nurture those forms of cultural diversity and intercultural dialogue that are especially likely to strengthen rather than weaken one another. This is an important policy distinction and will have policy consequences, which cannot be met by simply ratifying the status quo. In brief, cultural diversity and intercultural dialogue are 'intimately' linked: neither of these two notions can flourish without the other. (p. 14)

CONCLUDING THOUGHTS

This chapter discussed the role of art in the advancement of intercultural dialogue. I took visual art, particularly photography, as my main example to illustrate this role and the power of art in approaching peoples and cultures. Many examples of art work that contribute to intercultural dialogue may be found in the arena of other forms of art, such as sculpture, music, dance, video art, and so on, but the examples previously given clearly show that the promotion of Intercultural dialogue through the arts is not only possible within the agenda of an institutional or governmental framework; it can also be the result of individual initiative, especially when there's artistic cooperation and exchange moving artists and communities, both locally and across-borders.

A global study (Cliché & Wiesand, 2009) shows that the way Intercultural dialogue through the arts is seen has regional differences, but the majority of the respondents selected the following five out of eleven options:

> #1 A means to promote understanding and relationships between diverse ethnic, religious or language communities in my country.

#2 A core objective to promote (project) cooperation between artists from different countries.

#3 A process of exchange between artists from different cultural communities living in my Country.

#4 An inherent feature of official bilateral cultural exchanges.

#5 A result of special events to educate the public about the traditions of other cultures.

If based on an ethos of conviviality, art offers many possibilities for co-existence, cooperation and mutual learning and development. This is a treasure that can flourish and should be nurtured through formal and informal education.

NOTES

[1] The internationalization of learning and teaching began in the last decades of the 20th century embracing the emerging information society, globalization and mass migrations with the inclusion of intercultural studies at the college level. This was manifested in the development of programs in prestige languages (especially English in many European university courses), and the appearance of courses and disciplines in diverse cultures (such the flourishing Mandarin and Asian Studies in Portugal), and intercultural education emerging with a transversal theme in undergraduate courses in education or for specialized master's courses. Inclusive racial ethnic environment, intergroup dialogues, service learning, education abroad, and intercultural training are all ingredients that contribute to academic experiences in diversity to affect the development of the student, namely intercultural competence (Guarasci & Cornwell, 1997; Salisbury, 2011; Zúñiga, Nagda, & Sevig, 2002).

[2] Even in collective artistic projects, authorship is necessary, that is, the guiding vision of the project leader. Artistic co-authorship is possible (e.g. in cinema the director and script writer depend on each other for the realization of their respective works) and collaboration can produce a coherent expression of message, sensorial, imaginary and conceptual plans. Nonetheless, a collective work needs to respect the direction/vision of the coordinating artist (e.g. the cinema director even though he is interpreting the work of the script writer; an orchestra conductor; the director of dramatic theater …) or, alternatively, there can be shared autonomy of a group of artists that accept the final result of their collaboration, in parity where each operates within the collaborative process according to their own artistic sensibility, imagination and intentions, like what we see in improvisational jazz or interpretation in the painting of an "exquisite corpse".

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WEB-SITES OF ART PROJECTS

Art for Humanity (http://www.afh.org.za/)
Banksy (http://banksy.co.uk)
Dismaland (http://www.dismaland.co.uk)
House of Culture (www.conexaolusofona.org/bairro-problematico-na-periferia-de-lisboa-vira-galeria-de-arte/#.VdjDkvlViko)
JR (http://www.jr-art.net/)
Red Leap (www.redleaptheatre.co.nz/)
Reza Deghati (http://www.rezaphoto.org/)
Sainsbury Center of Arts. "Points of departure: Photography of African migrations" (21 Oct. – 1 Feb. 2015) (http://scva.ac.uk/art-and-artists/exhibitions/points-of-departure)
STEAM: Learning that is representative of the whole world (https://www.youtube.com/watch?v=QtjuALN4qrw)
Teatro IBISCO (http://ibisco.org/teatro-ibisco/)
The International Guild of Visual Peacemakers (IGVP) – http://visualpeacemakers.org/guild

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2. AN INTERCULTURALIST DECLARATION OF PRINCIPLES

Interculturalism has been a guiding cultural value for my actions as a professor and when I was serving as a curator, an administrator of arts, consultant, and in all my activities related to art and art/education.

I was born into a Eurocentric family on my mother's side, the kind of family from North Eastern Brazil that would send for furniture from Austria and clothes from France. I was born into this family that was already in financial decline, but still today I have an exquisite piece of furniture in my living room by Michael de Thonet,[1] which always charmed Professor Flavio Mota[2] whenever he would visit.

It is a piece of German furniture from those items that my grandmother kept from her trousseau that came from the Magazin Samaritaine, and from Au Bon Marché in Paris. The Samaritaine store became the property of the French Communist party, seemingly one of the many dubious occurrences in modern society. Back then, my father's side of the family, which I spent little time with, admired North American culture a great deal, in part because my father studied there in the 1930s before it was a trend for Brazilian families to send their children to study in the United States. Family politics were liberal. One of my ancestors, Aureliano Candido Tavares Bastos[3] (cf. Maraes Filho, 2011; Pereira, 2007; Pontes, 1975) wrote several texts (1863, 1966, 1976, s.d.) urging Brazil to adopt the American liberal model of governance, decentralized (omitting slavery), with a belief in education as the driving force behind the American belief in the "self made man".

I grew up between a declining pseudo-aristocracy and pseudo-liberalism, both imported ideals, while at the same time developing a taste for colonial furniture and American pop-culture. But, from early on, contact with my left-wing colleagues from the Law Faculty of Recife, and those in the Popular Culture Movement, as well as the intellectuals who valorized local cultures like, Aloísio Magalhães,[4] Paulo Freire,[5] Abelardo Rodrigues,[6] etc. brought me to an expanded conception of Culture and consideration of a People's Culture, and so, as much as possible, I have remained in tune with cultural interterritoriality. I prefer the term "interculturalism" to "multiculturism" clearly understanding that they are not synonymous.

Multiculturality is the recognition of cultures that are not my own yet do not necessarily oblige me to function outside my own culture. Interculturality is an adventurous cultural exercise where I act not only within my own cultural codes but with those of other cultures that I admire and seek to study. Finally, it's where

S. Gonçalves & S. Majhanovich (Eds.), Art and Intercultural Dialogue, 25–37.

I enthusiastically appropriate the culture of the other without establishing fixed hierarchies.

When I directed the Museum of Contemporary Art (MAC) of the University of São Paulo I tried to implant an intercultural viewpoint though I seldom managed, usually being unable to go beyond a multicultural mindset. But the importance of the appreciation of various cultural codes governed all my activities at the museum, from the expositions to the courses including concepts of intercultural education. Some intercultural projects were strongly resisted by artists and elite curators such as the expositions: Carnavalescos; Combogós, Latas e Sucatas: Arte Periférica; Civilidade da Selva: Mitos e Iconografia Indígena na Arte Contemporânea; Estética do Candomblé (an Afro-Brazilian religious festival); A Mata; Conexus , Arte e Público , Viaduto via MAC, etc (the carnivalesque; potshards, cans and scrap metal: peripheral art; jungle civility: myths and indigenous iconography in contemporary art; the forest; connectivity, art and the public and viaduct to Art).

The exposition Potshards, Cans and Scrap Metal: peripheral art, began a month after the opening of the São Paulo Biennial, and in the same building. We managed to keep the door that divided the two expositions on the third floor permanently open.

Potshards, Cans and Scrap Metal: peripheral art presented art from the working poor on the outskirts of São Paulo who laboured with an eye to the aesthetic. The exposition originated from a study of impoverished workers from the outlying areas of the city, where the curators identified some labourers who demonstrated aesthetic sensibility in their daily work. The tree integrated spaces of the expositions came from this.

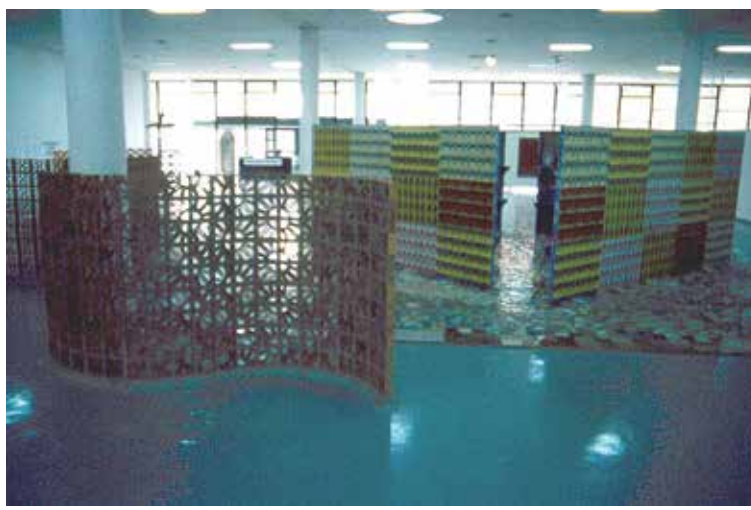

Figure 2.1. House made of used cans

The first was conceived by two men, Amerides Dias, already known by the curators as a quarryman at SESC Pompéia, and José Francisco Tomé, a co-worker previously unknown to his colleague. They met to discuss the exposition and while visiting the São Paulo biennial, decided to build a typical tin shanty like an installation.

Amerides and José Francisco made their living doing exactly what they created for the exhibition: Amerides lays floors in buildings using ceramic potsherds (caquinhos) and walls using cinder or breeze blocks (combogós) in different formats. Tomé made kitchen utensils and garden tools from tin cans. Among the middle and lower classes in Brazil houses often have a floor made from these ceramic potsherds ("caquinhos") for economic reasons, and these small ceramic pieces are mixed with cement of matching color to simulate the homogeneity of more expensive surfaces made of unbroken ceramic tiles. Amerides Dias, however, rejected this false homogeneity and, like Gaudi, took advantage of the different shapes and colors of the broken ceramics. José Francisco Tomé was also able to raise five children by selling kitchen and garden implements made from tin cans. His concern to build on the printed patterns of the cans set him apart from most of the Brazilians who made their living from this activity.

Figure 2.2. Work shop with students after visiting the exhibition

Another exhibit was prepared by Ismênia Aparecida dos Santos. She prepared a table with plates and food made from clay, (a Portuguese tradition) on a handmade tablecloth in the regional style used by the women from Minas Gerais. Ismênia's

creation was secondary to what she produced to earn her living. As a popular potter her serialized production of peacocks had a certain market. However, Glaucia Amaral and May Suplicy, researchers and curators of the show, saw her making these plates for her children to play with. It is in this recreational production and creation for household use that she extrapolated the aesthetic limits or guidelines imposed by the market.

Differing from the work Dinner Party, by Judy Chicago, whose sense of ritual is evident, Ismênia's table, although celebrating women, it is still a playful work.

Figure 2.3. Table by Ismenia

Figure 2.4. Close up of Table by Ismenia

The third installation was composed of figures made from car mufflers and tailpipes. It had a touch of pop, demonstrating the influence and immersion of the common place aesthetic in the culture industry. It's quite common to encounter metal figures like these in garages as an advertisement for automotive exhaust services, but rarely is there any identifiable aesthetic concern in the construction of these figures.

This exposition displayed works of artistic quality enriching the lives of people who do not normally visit museums but as John Dewey claims, are part of the channel

Figure 2.5. Installation with mufflers

Figure 2.6. A billboard painter rounded out the exposition

of artistic communication common to all. Artistic enjoyment is not exclusive to the rich. But where is artistic pleasure found by the unlettered masses in Brazil? We sought an answer to this question not only through this exposition but also through three large projects: Aesthetics of the Masses, Art and the Public, and Art and Minorities, each with various expositions. There needs to be continuous research into the popular manifestations that catch the eye and interest of the public.

We reached our multicultural objective by constructing an exposition based on an anthropological aesthetic in the same museum that was exhibiting European Modernists and the Brazilian vanguard.

In a room next to this exhibition we had works by Matisse, Chagall, Picabia, Braque, Morandi, Marini, Picasso, De Chirico, Mondigliani, Tarsila do Amaral, Anita Malfatti, João Câmara, Daniel Senise, Carlos Delfino and Camela Gross.

One of the questions addressed by the philosophers and researchers of the DIA foundation (New York City) which has produced much important research, is precisely the relation between high aesthetics and that of common people, women, and the artistically uneducated who nevertheless have aptitude for aesthetic absorption. The writings of Martin Jay, Jonathan Grary, James Clifford, Virginia Dominguez, Trinh T. Minh-ha, Thomas Crow, Martha Rosler, Graig Wens, Douglas Crimp, Barbara Kruger, Krzystof Wodiczko and published discussions by Hal Foster were the theoretical bases for our bold departure.

The transgressive nature of this exposition was in the democratization of institutional space. The popular, non-professional artist had the same working conditions in this exposition as the erudite artists of the museum. Some even worked within the same organizing principal of expositions conceived in contemporary artistic theatricality.

Multiculturalism in the United States makes aesthetic-cultural codes visible, but often keeps them as separate. For example, in New York, there is a museum for black artists, another for Latinos, and another for political art etc… Our effort to conjoin various aesthetic-cultural codes in the same space was meant to erase boundaries and challenge canons of established values.

This exposition was the subject of many round table discussions. A course from Andreas Brandolini, a designer from Berlin who had an exposition at Documenta 87, included analysis of this exposition. In spite of their lack of formal education, those who constructed the tin shanty were invited by this professor to discuss their ideas on design, function and form with the university students. Although we cannot discuss prejudice or bias we can decry the lack of bridges between high and popular culture and the absence of an attitude attributing cultural meaning to everyday aesthetics. The projects Aesthetics of the Masses, Art and Minorities, and Art and the Public had great public success, changing the public visiting MAC. Instead of only university students, all social classes began to visit the museum.

Moreover, the elite university educated began to complain less and less about non-erudite displays in the museum. Simultaneous appreciation of both high and popular art became a practical standard of museum culture.

Even at the inauguration of a new museum building at the university campus in 1992, we tried to celebrate the traditional, ritual and popular language of art alongside the dominant codes.

High art was present within the one-hundred pieces of the collection through the exception of one sculpture of Louise Bourgeois from the Museum of Modern Art (MoMa) in New York. We asked for the piece on loan because there were few

Figure 2.7. Open of the building of MAC at the University City

North American artists in the collection of almost 8,000 works at MAC. Frida Baraneck, Jac Lemer and Cildo Meirelles, who had recently displayed work in the Latin American exhibition at MoMa, were in this opening exhibition that included the works of Boccioni, Henry Moore, Max Bill, Cesar Domela, Pietro Consagra, Jean Arp, Alexander Calder, Barbara Hepworth, Rafael Conagar, Cesar Baldaccini, Eduardo Paolozzi, Jesus Rafael Soto, Sebastian and others. A group of non-professional artists were invited to create a colorful, knotted carpet beginning in the street and crossing the garden up to the entrance of the museum. Seventy-five men, women and children worked ten hours to make the carpet. University students, professors and personnel were present as they worked, hearing their stories about where they were from and how they had performed the same task for the Corpus Christi procession, a tradition in Brazil. It was a ritualistic experience.

I recall seeing the cook from the "bandejão" (a low cost restaurant for students) speaking about this work with then vice-rector Dr. Ruy Laurenti. Identification with something known facilitated the entrance of the unknown. That night the museum had 5,000 visitors, many of them lower paid university employees. They would not have entered the museum without the familiar and welcoming carpet. The fear and hesitation of poor people in Latin America to enter a museum has been noted and discussed by Canclini (1997) and Paulo Freire.[7]

The museum buildings are large and imposing to project power not to extend welcome. If expositions are entirely subsidiary to elite values, how can the common people find reflection in the museum? The poor become ashamed of their ignorance of the art displayed there; they talk of "training" to become an observer. What is this? Persuasive speeches to convince the poor that museum art, while not always good, is what they should admire and desire?

Also art expanded toward Visual Culture was part of this event I'm describing.

Barbara Kruger was invited for the inauguration of the new building. Her work, the first in Portuguese, was placed outdoors and scattered through the city and raised curiosity and questions from the populace as well as the university students.

Kruger's post-feminist, outdoor declaration Mulheres não devem ficar em silêncio, (Women should not Remain Silent) was brought into the museum, metaphorically by the hands of the people, transported on the knotted carpet. Although these billboards were 15 feet off the ground, many of those near the poorer zones had the word "not" underlined. The great multicultural challenge in Brazil is to minimize social prejudice and diminish the distance between the elite and common people.

Class prejudice is still the great enemy of multiculturalism in the third world. Nothing made by the poor or common craftsman is art, this is current thought. The museums of the third world and their artists most jealously maintain class division in artistic production. Some erudite, yet underdeveloped professional artists see the museum as a church where the ritual of transgression can only be represented by them.

Museums, supposedly free of market influence should not be allied or in debt to dominant groups and should be free to be daring, even stimulating research into the aesthetics of reception, as occurred at MAC from exhibitions 87 to 93 when I was director.

Multiculturalism and cultural diversity studies produced in the First World do little to help the Third World because they address problems of their societies, which are absolutely justified. The First World does not give importance to social prejudice in multiculturalism and interculturality studies because this variable is only significant in the Third World. For example, during my stay at the Bellagio Study and Conference Center from the Rockefeller Foundation (1974) it became clear that multiculturalism problems intersected the studies of various intellectuals in the United States and Europe. In fact four of my colleagues in residence were writing books on the issue. However, class prejudice was not pertinent to the concept of multiculturalism in any of them. We can't lay claim to a multiculturalism of multiculturalism or meta-multiculturalism, because it still doesn't exist. Therefore, in the Third World, we have to produce our own research, our own analyses and actions to overcome class prejudices that exist within our countries in respect to local cultural codes.

In Brazil, we know there was and still is, bias against the very idea of multiculturalism. For some it is a hysterical feminist thing or from the blacks, while for others it's an American invention that has nothing to do with us they say, because we live in a racial democracy and that women here have access to power and the blacks are not discriminated against.

The North American cinema critic Robert Stam interviewed in Folha de S. Paulo (04/07/95) reminds us that multiculturalism has everything to do with Brazil. The modernism of Mário de Andrade, the anthropophagy of Oswald de Andrade and the Tropicalia of Caetano Veloso, Gilberto and I would add, Tom Zé are examples of a more ample concept of multiculturalism than the Americans have managed to construct.

It was in accord with Multiculturalism and Interculturalism that I became motivated to study and value African art, art from Afro descendents and indigenous Brazilians.

When I studied art history I was taught that our Indigenous people were culturally impoverished. Perhaps, they had forgotten that the magnificent designs on the stones of the archaeological site of São Raimundo Nonato in the Capivara park in Piauí were made by our Indigenous people. These designs have the same aesthetic and historical importance as the archaeological designs in European caverns.

We have many museums with noteworthy Eurocentric art collections but few where we may view the art of our Indigenous people, much less African art, which also influenced us. This is an influence fought against by the establishment that fears the "Africanization" of Brazil and has thus sponsored immigration from Italy and Japan.

It seemed incredible to a North American specialist in African art that I advised during the 1980s that the Museum of Archaeology and Ethnology (MAE) of the University of São Paulo, has the only collection of African art open to the public in São Paulo.

She could not believe that a country that boasts about its African cultural heritage, mainly through music, would have such little interest in the visual arts that constitute this heritage.

Even the excellent collection of the MAE acquired with aesthetic and scientific rigor by Dr. José Mariano Carneiro da Cunha has been viewed as almost solely "cultural material," a frequently used term to politely, scientifically and in a politically correct manner recognize the aesthetic and artistic representation of artifacts produced by peripheral societies (peripheral in relation to power). But it is the same in the rest of the country. Public collections of African art are quite scarce and not recognized as art. In Rio de Janeiro, Bahia and Recife art students may find African productions open to the public, but only in Recife, in the State Museum is it presented without subterfuge, but as art, thanks to the magnificent work of Emanuel Araújo who with a multicultural collection created intercommunicative display niches within the same gallery for art of the European code, white North American art, indigenous Brazilian peoples, African and popular art.

Emanuel Araújo, since the deaths of Aloísio Magalhães and Lina Bo Bardi is the only figure with any power that treats the "material culture" of the poor as art. This is boldly refreshing in a country where cultural classifications are not determined by aesthetic quality, but class preconceptions: that is, to the critic in Brazil, the poor make handicrafts and the rich make art, regardless of quality, historical relevance, material or even their conception.

For a poor artist to be recognized the support of hegemonic criticism is needed; there is a sort of franchising system in the arts where a passport must be stamped validating appreciation by another more powerful social group. This was the case in the welcome support of Frederico Moraes for Arthur Bispo do Rosário. Few hegemonic critics are able to see and evaluate "the other," a term that begins to irritate me because finally the other is part of us.

In São Paulo only the Afro Museum of Emanuel Araújo properly and inventively articulates artistic creation, aesthetic appreciation, within anthropological

contextualization, social and lived reality of Afro-Brazilian production. However, it was made separately from the hegemonic European and white, North American codes by the impossibility to include various cultural codes in the same institution as I tried to do at MAC/USP and I was denounced by the elites that dominate the museums in Brazil.

In education, the terms multiculturalism and interculturalism were substituted by Plurality, in National Curricular Parameters and suggested as a Transversal Theme for the curricula of all disciplines in the primary and middle schools. However, while the NCPs speak of tolerance, it is a negation of the "other," temporarily suspended. Multiculturalism, interculturalism and plurality are cultural recognition, not tolerance.

Although teachers applauded the arrival of pluralist thought through the NPCs, they complained about the inexistence of teaching materials for their classes. Those materials from the area of art were Eurocentrists, disposed only to value the European and white, North American codes. The nationality of the artists was not important. I believe that for a long time only MAE/USP had two good educational materials for sale on African and indigenous Brazilian culture which they produced themselves.

Later the Culture Ministry under Gilberto Gil carried out research in poor communities which were culturally invisible. Some books and DVDs were produced from this that aided teachers in planning their lessons.

In the last few years, the city of São Paulo was legally obliged to again display a valuable collection of popular sculpture that lost its public space in 2000 due to the commemoration of 500 years of European colonization in Brazil. To comply with the law, a building was constructed which had been proposed by Oscar Niemayer in the 1950s, the Pavilion of Popular Cultures, which besides the above mentioned exposition, hosted others under curator Jadélia Borges (2011) (for a book review see Mason, Budey, & Houghton, 2014). However, in February, 2014 the newspapers carried the story that the mayor of the city and the culture ministry wanted to abolish the Pavilion of Popular Cultures and replace it with a Center for Portuguese Culture. Petitions through social media, letters, and other actions caused the politicians to change their minds and install the Center for Portuguese Culture in another building, making it a welcome addition to São Paulo.

A multicultural education that relativizes cultural values, helping young people find their place in a pluralistic world, avoiding stereotypes, indoctrination and guilt, enabling the celebration of differences and recognition of cultural similarities didn't function well in the Brazil of the 20th century.

At the beginning of the 21st century (2003) it was deemed necessary to formulate a law (#10.639/03) to launch a strategy of multicultural repair. By legal obligation the schools must include in their curricula themes and materials on Afro and indigenous culture.

This impelled teachers to seek knowledge of these cultures that exist within their country; what is not only laudable but essential for a democratic, participative education.

Moreover, institutions were created such as SEPPIR, Secretaria Especial de Políticas da Promoção da Igualdade Racial (Special Office for Political Promotion of Racial Equality) and CNPIR, Conselho Nacional de Promoção da Igualdade Racial (National Council for the Promotion of Racial Equality) and respected activists were placed in charge. A great deal of work was done by these two entities. In the thesis of Fátima Oliveira, entitled: "The (in)visibility of black African culture in the teaching of the visual arts" (Oliveira, 2008) there are reports of meetings, publications supported and distributed in schools, research on the black population in terms of religiosity, expectations for participation in the job market, access and rates of success in higher education, formal and informal education in black, rural communities and racial relations in primary school.

What Brazil lacks are multicultural institutions where youth from different cultures may interact. Meanwhile, the Social Service of Commerce (SESC) is the only multiculturalist institution in Brazil. It is multicultural by necessity since it has to deal with a wide range of clients, from the owners of stores to their cleaning staff. When multicultural theories arrive at Brazil the SESC can bring practical sense to them. Some cultural centers, mainly the banks, practice an additive multiculturalism. In exclusive programs organized to satisfy the elite, an exposition of popular, Afro or indigenous art is staged about every ten years.

Today my anxious concern is intercultural. Multiculturalism signifies recognition of various cultural codes and interculturalism the possibility of working with several cultural codes at the same time.

During the successful seminaries at the company Arteducação Produções in 2012, where this text originated in São Paulo and Curitiba, I began to think that interesting lessons could be based on indigenous culture through the study of tattoos or body paintings of different groups as a way of exploring the practices, codes and meanings of form and designs for the groups that created them. This could be accompanied by other body paintings like those of the Aborigines or Celtic tattoos from 2,000 years ago. Then the way these images were transferred from bodies to objects could be shown, like in the case of the Marajoara ceramics of the past and the architectural ornaments of the houses of the island of Marajó today. We could analyze the design of these tattoos and compare them to the tattoos of today found on city dwellers and extend analysis to graffiti as a sort of tattoo of the cities themselves. Finally, we could discuss the appropriation of tattoos by the market and art gallery of the European and white, North American codes.

Interculturalism is a double-use tool: it can strengthen the cultural codes of a particular group and also present other, unknown cultural codes to the group and amplify cultural life. This for the groups who emphasize erudite codes that need to be introduced to other codes considered minority to enlarge their view of the world just as the minority groups need to be introduced to the hegemonic codes of power.

No one can come to have power without understanding its codes. It is necessary to understand them, not necessarily admire them much less be subjugated to them.

Viewing art in this enlarged field of different codes makes it possible for subjects to win autonomy and dialectically conquer heteronomy, and at the same time: exercise subjectivity and an "otherness," which Augusto de Campos (2015), observes is a function of Art.

Today the necessity of a democratic education is being called for internationally. However, only education that strengthens cultural diversity can be understood as democratic.

Multiculturalism is the common denominator of democratization in the educational movement the world over. The European and North American white codes are not the only valued, although they are more valued in the school due to economic reasons that strengthen cultural dependence. A concern for cultural pluralism, multiculturalism and interculturalism necessarily urges us to consider and respect differences, avoiding a homogenous pasteurization in the school.

To be a multiculturalist teacher is to be a teacher seeking to question values and preconceptions besides merely exploring different codes such as Afro-Brazilian and indigenous Brazilian culture alongside hegemonic codes.

Critical understanding is most important. It is necessary for all social classes to understand all the codes, and that the poor know the codes of the elite who hold power, because once again, without knowing the codes of power no one can reach it. However, I'm speaking here of critical knowledge that questions the political and cultural values of the elites permitting a greater cultural opening of institutions.

It's necessary to profane the museums.

ACKNOWLEDGEMENTS

I am in debt with Mark Carpenter for his generosity in translating this text from Portuguese.

All photos are my own.

NOTES

1 *Michael Thonet* (Boppard, 2nd of July, 1796—Vienna, 3rd of March, 1871). He was a German industrialist and manufacturer of chairs. In 1830, he invented a machine to build furniture, particularly chairs, from curved wood. Based in Vienna, Austria, during the 1860s, he developed an inexpensive line of products that were heavily exported and imitated: e.g. the chair known as the "Austrian style." Source: Wikipedia.

2 *Flávio Lúcio Lichtenfelds Motta* (São Paulo SP 1923). Professor, art historian, designer and painter, professor of the Faculty of Architecture and Urbanism of the University of São Paulo; see: www.youtube.com/watch?v=yqLww1kslgU

3 *Aureliano Cândido Tavares Bastos* (Alagoas, 20th of April, 1839—Nice, 3rd of December, 1875) he was a Brazilian politician, writer and journalist. He is considered the first advocate of Federalism. Tavares Bastos studied law in São Paulo and wrote *Cartas do Solitário*, (Letters from Solitary) first published in 1863. The *Letters* dealt with various subjects such as the opening of the Amazon River to navigation, freedom of navigation and relations with the United States.

[4] *Aloisio Magalhães* was a multitalented artist. Painter, pioneer of graphic design in Brazil, and cultural administrator. 30 years ago he created the logo for the Bank of Brazil, the Biennal of São Paulo, and Petrobras that are still used today.

[5] *Paulo Freire* Brazilian educator, liberator, harassed by the military dictatorship.

[6] *Abelardo Rodrigues* art collector, public policy theorist, and founder of the short lived Museum of Popular Brazilian Art, with whom I associated a great deal.

[7] *Acervo Paulo Freire,* http://acervo.paulofreire.org/xmlui

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3. ART, EDUCATION AND INTERCULTURAL DIALOGUE MEDIATED BY THE INFORMATION AND COMMUNICATION TECHNOLOGIES

We live in an Era of Diversity, connected to other cultures through Information and Communication Technologies (ICT). In the digital world there are no physical boundaries and the concept of time is relative. The rich 2.0 dialogue of social media allows different cultures to intermingle and favours the creation and dissemination of messages ever more comprehensive and enriched.

The evolution from analogue to digital has completely changed art and how we relate to it. The concepts of artist, audience, labour, showroom and duration of an exhibition have been completely altered. Now there exist new artistic media, new ways to conceive an exhibition, new spaces for shows, different modes of interaction between the artist and the audience, new roles for the public and for the work. We have taken the great and definitive leap from the static art exhibition to artistic interaction. The culture of collaborative work, the immediacy of creation and the ephemeral nature of artistic works have transformed the process of creating and consuming the work of art in this hyper-connected world.

While ICT have revolutionized the concepts of intercultural dialogue and art, it is important to realize that the new technologies and science are not the engines of social change; rather it is the cultural values which, hyper-connected or not, will dictate the quality of this intercultural exchange. Cultural values trigger change but people are its engine. A crisis in values is therefore the greatest enemy of change and cultural development. This crisis is not caused by technology or science but by the misuse of values, leading to injustice and marginalization. One of the great benefits of ICT for intercultural dialogue is the possibility of giving a voice to each and every minority, even to those in danger of marginalization, through social media. The communication of a given reality is the first step to make it known and advance in finding a solution. However, it is important to keep the words of Cobo Romaní (2009) in mind that to:

> attribute all the causes of globalization and of the so-called knowledge society exclusively to the insertion of the technologies of the information would be, without doubt, an obvious mistake. A technophile gazeica, in addition to running the risk of falling into a historical reductionism can raise false judgments that will not do more than pay attention to the techno deterministic

S. Gonçalves & S. Majhanovich (Eds.), Art and Intercultural Dialogue, 39–51.

> thesis that ranks the technologies in the center of all the social, economic and cultural processes of the present era. (pp. 297–298)

In this chapter we explore the relationship between intercultural dialogue, artistic expression and new technologies. We consider that the key to efficient communication is the educational development of intercultural competence through ITC using individual and collective artistic expressions.

INTERCULTURAL DIALOGUE, ART, ICT, EDUCATION: THE CONCEPTS AND THEIR RELATIONSHIPS

Initially, we might not find a relationship between the concepts of intercultural dialogue, art, ICT and education. Today we live in a different cultural reality. ICT enable us to express ourselves in any language, including through artistic language. To know each of the separate concepts can help us to find these relationships, which are so important in the evolution of our society. We are going to situate these concepts:

The Concept of Intercultural Dialogue

Each society generates culture which defines its standards of living; that is, all the members of the community act in function of the same culture. Over time, each culture has evolved in response to events in society, politics, religion, economy and the environment … All these eventualities depend on a large number of factors that make them unique in time and form. For this reason, each community of people develops a different culture, appropriate to their circumstances. Aneas Alvarez (2005) asserts that

> we envision the culture not only as a set of visible factors as the language, the geographical origin, ethnicity, etc., but that includes other elements of cognitive and affective nature that affect people, their identity, behaviours and judgments, both in relation to itself and in relation to the interaction with nature and other people. (p. 1)

All of them are expressed with other people in the same community, or in a different community, through a wide variety of languages, not only that of words but also of the visuals and of the body. Although we encourage the idea that the spoken and written language are the most used and relevant, it would be unwise to be limited to this type of interaction when in the pursuit of knowledge of each culture, as any of the other languages of expression are able to transmit messages equally relevant and defining of the culture from which they are derived. Artistic expression is complete and diverse, which provides an enrichment of the messages that we should consider.

The Concept of Art

The link between multiculturalism and art is clear. For intercultural dialogue to be given efficiently, it is essential to have a universal language to communicate. Art is a means of expression through which complex messages are transmitted via one or more of the five senses. The artistic language is universal, used and understood by all the cultures, enriched by the significance of each one. The creation of a collective imaginary of each society is born at the same time that society is, and its evolution accompanies the history of that society. We can now understand most cultures through the works of art they have left. At the individual level, art is a personal expression of our desires, dreams and experiences. Our personal imaginary is shaped by our cultural context and our personal experiences, as well as the collective imaginary we receive from others, either from our or a different culture.

The Concept of ICT

Today, there are new media through which we can efficiently connect cultures. Specifically, the communication through the artistic language is magnified through the use of ICT. Formerly, it was known as NICT (New Information and Communication Technologies). This change marks the shift from analogue to digital and involves the democratization of technological development, i.e. user-oriented and user-based. The evolution of society has been so significant since the advent of digital devices and the Internet that the concept of interaction, communication and learning has changed completely. Currently, there are no time or space boundaries in the digital world. Social networks have allowed anyone to produce their own information and relate what is happening, *in situ*. The large volume of information that runs the Internet and the great impact that this has on the users, has created not only a new source of information but of knowledge. In fact, ICT are sometimes referred to as Technologies of Information and Knowledge, leaving communication as an implied concept.

This new reality and the advancement of ICT gradually strengthen the concept of multiculturalism and make relations between cultures more significant.

The Concept of Education

Luengo Navas' study (2004) began with an historical overview of the concept of education referring to the historical association of education with indoctrination, to breed, to move forward and discipline. The author mentions that in the seventeenth century, when the term was first used, it was essential for children to learn obedience along with other necessary skills and attitudes of the time period. Gradually, the concept of education has evolved to reflect the demands of each society, currently

breaking away from its initial foundations: to educate is no longer to indoctrinate but to shape competent citizens, preparing them for an uncertain future.

The Information and Knowledge Society in the Digital Era in which we find ourselves demands professional profiles that are adapted to uncertain change, even on a geographical and cultural level. Intercultural dialogue is increasingly a part of the concept of education.

These four concepts and the relationships established between them, are key to the development of intercultural dialogue today. It is important to understand how communication through image through ICT is transforming intercultural dialogue. We need to understand that this is the first step to promote good education.

ARTISTIC COMMUNICATION THROUGH ICT IN INTERCULTURAL ENVIRONMENTS

They say that the education of a child should be in the hands of an entire community, not just those of their parents. We can say that this is a part of the common imaginary of all cultures. It is difficult to find the initial source, since it has been confirmed by many illustrious people in knowledge areas such as education, psychology and others. This, however, does not make it a less valid statement; on the contrary, its integration into the global imaginary implies its acceptance by all cultures. The nuance that each culture wishes to add to this assertion, to explain it better or to complete it, is a consequence of their history and experience. Here is where we find the added value of interculturality, as it completes in several ways the common ideals, generating even debates that enrich and produce changes. This situation is the basis for the active evolution of civilization.

To obtain these benefits it is necessary for us to have full knowledge of the cultures involved so that we can understand their messages and find common points of interest, considering their differences through diplomatic protocols that maintain the peace. The successful creation of a collective as well as individual imaginary between all cultures is the key to improve communication and, accordingly, the relations between the cultures (multiculturalism).

The new digital spaces called self-media are the result of the evolution of web 1.0 to web 2.0. The digital resources of today are accessible to all, even those who do not have expertise in programming. This promotes empowerment (Reig, 2012) while also changing the role of the consumer, also called prosumer. Prosumers have so many opportunities to produce and disseminate their own messages as opportunities to consume messages from outside (Ferrés i Prats & Piscitelli, 2012). In fact, there are educational intervention programs that are intended to promote the audio-visual creation as a means of artistic expression for the promotion of intercultural exchange. This is the case of the educational program that proposes the use of the videoletter as a communication product, emphasizing the development of creativity as well as originality, fluidity and flexibility (Lopez-Reillo & Negrín, 2014).

Researcher Sugata Mitra has conducted one of the most surprising studies on education, multiculturalism, iconography and ICT. His research demonstrated how any child with elementary education can learn independently, with intercultural collaboration through ICT (Mitra, 2013). He provided poor Indian youths with computers so they could access a wide network of academic knowledge to aid them in their studies, while also improving their English, given the breath of online content in this language. As the technique was successful, he organized the "La Nube de Abuelas" (The Granny Cloud) Project in which the same Indian children had Skype conversations with British elders to share their life experiences and perfect their English. The experiment has so far been a success. Mitra's next goal is to create a large content network open to all children around the world so each can learn at his or her own pace and according to each individual circumstance.

Today, art is no longer the sole property of museums or galleries. Digital art that is developed in videogames, holograms, and other technology products such as virtual worlds, is as important as any other art form. This type of art seeks to connect with the user, people of all classes and cultures. Today, we can also find the artist and their work online, where a number of platforms act as virtual galleries: as well as standard websites, there are informal and professional social networks. Instagram, Pinterest, Blogger, Tumblr and WordPress act as vehicles for professional and amateur artists. Other, less visual networks, such as Facebook, Twitter, Google+ or LinkedIn also contain artist profiles. Some of these networks allow for the creation of groups and communities around an interest, and as they provide the means for the artist to express him or herself as such, they open the door for information and art to be shared worldwide, directly between artist and consumer.

Even though social networks allow for these communities to exist led by an artist, there is still a lack of an environment adapted to the world of art (García-Abril, 2014). Some of the most interesting ones are DeviantArt, the new Meetinarts and others like "El Artista Online". This last one provides a simple example of how wide these networks can be: it includes over 800 artists and 4000 works over 30 countries.

For young artists today, the Internet offers limitless opportunities. Any professional today must reinvent himself or die, and artists are no exception to this rule. The internet is the ideal media to make artistic work international (García-Abril, 2014, p. 1).

These virtual galleries are not only interactive spaces, they are also spaces of reflexion. The Internet is an intercultural environment that allows for free travel; for example, anyone in the world can visit the most important museums around the world for free using the Google Art Project.

ICT have changed what it means to be a renowned artist. Before, only those whose work had been selected by museums were well known; now, however, the public holds this power through the Internet. This is what has been called social empowerment through collective (Reig, 2012).

Through ICT, we do not just view art, we comment on it and share it, thus creating intercultural art with no frontiers. This is the case of Indaba Music, a platform for collaborative music-making, where users can add to the work recorded and downloaded by others. This is another example of "collective intelligence", generated through the theory of connectivism (Siemens, 2005).

The Internet is an ocean of fish. It is impossible to tell which are the greatest artists because every day new talents appear and others leave the virtual galleries. Even so, there are talent trackers in these social networks, such as complex.com, artnet, papermag.com, theabundantartist.com, or other online art specialist magazines. All of this happens in an environment free of frontiers; the creation and use of social networks fosters intercultural dialogue, where each of us is creator and consumer.

DIGITAL ART AND INTERCULTURAL DIALOGUE

An example of a technology in which artistic development is really important is the hologram, made popular by Japanese virtual singer Hatsune Miku (Vidal Liv, 2014). Her performances have become known worldwide thanks to the technology of social media such as Youtube. In addition to holograms there are also simulators, built to train complex skills safely, such as the award-winning DriveSim (2014) by the Spanish team of R&D in Virtual Reality ITCL, coordinated by Catalina Ortega (2014). DriveSim is a driving simulator that integrates a level of communication on a wide variety of languages such as Spanish, German, Portuguese, Basque, Catalan, English, French, Chinese, Italian, Arabic and others.

But there are other games, online and of huge proportions, like the well-known *World of Warcraft*. This is a virtual world in which users of any culture can play from home, interacting with other players through avatars, a kind of game known as a massively multiplayer online game. Many modern video games on every platform support multiplayer features, allowing gamers to connect with other players of different cultures.

Those are just a few examples of the wide variety of technologies that integrate a large intercultural capacity. All these technology platforms provide spaces to develop intercultural dialogue. There are on-going debates about the challenges faced by artistic institutions to bring art of different cultures to a non-specialized public. New technologies have opened a new channel of communication through which we can not only present content to the public, but ensure that they interact with it, as well as with the artist, and where they can even become creators of their own work.

Artists are no longer what they were. Up until the boom of technological development, whoever wanted to devote him or herself to art was trained in an art-related career path. Now, however, there are professional profiles outside of the arts where artistic development is implied, such as computer technicians and engineers. These career professionals have the necessary digital skills to use new technologies and learn digital design to complement their academic training, transforming their professional profiles into that of the technological artist.

We call the techno artist a "creative coder". Between July 3rd and September 14th, the Barbican Gallery in London hosted a digital art exhibition called Digital Revolution. The event was promoted by Google in its DevArt program. The Works displayed were based on coding and programming, creating digital sequences and environments with which the public could interact. Among these artist-programmers were Mar Canet and Varvara Guljajeva. Other examples of tech artists are Andy Lomas (mathematician, visual artist, special effects and medical technology), Michael Hansmeyer (architect, programmer), Umberto Roncoroni (painter and graphic designer, programmer, escenógrado, 3D animator), Esteban Diacono (graphic Design, Editing, Color Grading, Post Production, Compositing and 2D and 3D animation), among others. All of these artists are part of new generations.

The domain of the image, both at the level of creation and of dissemination by Internet users, is limited. Educational policies have limited empathy with art education, and the results are clearly reflected in the low artistic competence of users of all ages. Social media like Facebook are rarely used to share artistic works, art news or original artistic creations, with the exception of users who dedicate themselves, academically or professionally, to art.

SOCIAL MEDIA AS PLATFORM FOR THE DISSEMINATION OF ART: NEW PROFILES OF THE ARTISTS

ICT are digital environments that have the ability to transmit information in different formats: textual, audiovisual, visual and acoustic. The Internet contains platforms on which millions of people meet without geographical boundaries. It is a cultural space that grows every day, through which information is generated and shared, creating links and intercultural experiences.

In the map, we will be able to appreciate the large volume of people that enjoy this great single digital country, mixing all the existing cultures:

Some technologies such as online gaming, simultors, holograms, technology of virtual and augmented reality, are examples of how technology has progressed. But the digital platforms have not only visual entertainment purposes; they can also aid learning. This is the case of multicultural spaces for learning languages, such as Busuu, Italki, LiveMocha, Duolingo, Skype and Google Hangouts. Heavily-used social media, like Twitter, allow the creation of personal or institutional social accounts. Art institutions such as museums use this network to post messages not only to inform the public but also with the intent to generate activity and encourage participation, as with the hashtag #MuseumWeek in 2015. Besides Twitter, other social media of interest to art institutions, like Instagram, Pinterest, Youtube, and even Facebook, have a structure that is ready to share images and are increasingly visual networks.

The activity of these accounts is not limited to the sharing of information. Because they must also create events and engage the public, both the artists and the institution's managers have to take on a new role and adopt new skills. To

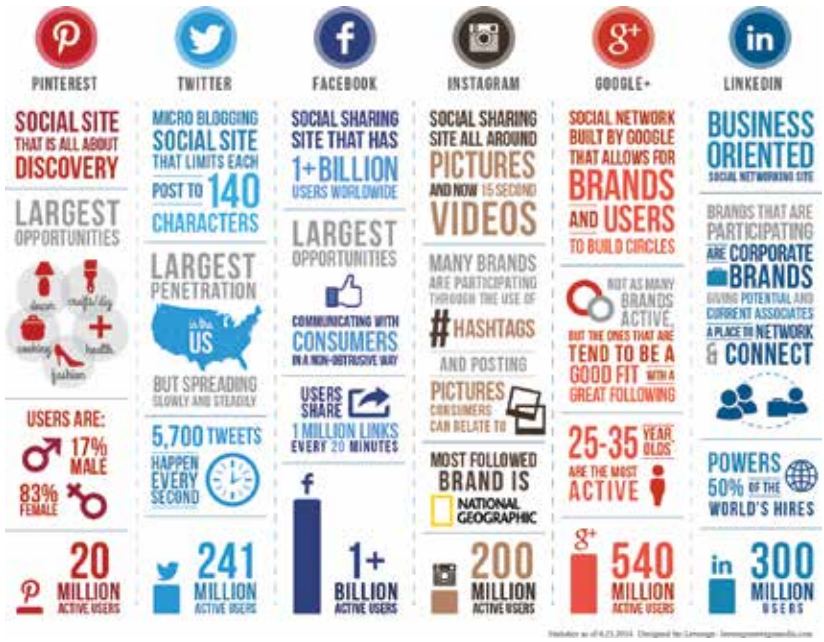

Figure 3.1. Use of social media
Source: https://leveragenewagemedia.com/blog/social-media-infographic/

communicate effectively in social media, institutions need to hire a person skilled in the fields of art, a community manager or a content curator. Their function is no longer to send information by e-mail as in the past, but to build a community that listens, engages, discusses and shares. For this reason, it is necessary to know the tastes and interests of the community that is generated around our artistic virtual space, and understand how to select quality information for them. This is not an easy task, taking into account that the Internet is an intercultural space and that the information shared over an official account potentially comes to members of different cultures.

Not everything about the online world is about massive dimensions. There are also learning ecosystems (Freire, 2011). We may find them in groups at specific social networks, such as LinkedIn, Facebook or Google+, among others. For an example, we may look at Google+, where the "Digital Art" community which, on September 5th 2015 had 69.709 members and 47.396 publications.

Multiculturalism matters today more than ever. Social networks allow everyone to express their opinion on any given world event. An example would be the recent tragedy of the Syrian boy who drowned attempting to reach Europe. The news caused instant reaction on social media and collective intelligence soon produced many tributes to this child in digital art form. These works of art were shared online

through social networks but also reproduced in online news outlets across the world (CNN, 2015).

Figure 3.2. Digital art of Aylan
Source: http://www.minutoneuquen.com/nota/mundo/115131/conmovedor-homenaje-aylan-nino-sirio-mar.html

In addition to the virtual social spaces, there are other platforms linked to artistic development and visibility, as for example the "Google Art Project" that aims to highlight the most important museums of the world through digital visits of their physical spaces, and cataloguing the works in their permanent collections. One of the most important digital environments for art is the website Deviant Art, which for years has been integrating a large volume of digital and analogue artists who share their works and their artistic processes with an active community. Lastly, the growing emergence of free online libraries and archives is highlighted in Curioos, which facilitates the acquisition of artistic works in two dimensions with potential to become projects of augmented reality for home decoration.

EDUCATION: THE ONLY WAY TO STRENGTHEN ARTISTIC EXPRESSION IN INTERCULTURAL CONTEXTS THROUGH THE USE OF ICTS

ICTs enhance the approach to different cultures as they encourage reflection on diversity and on intercultural communication, working toward the end of cultural conflicts (De Pablos, 2009). As Leiva Olivencia proposes (2012), we tend toward digiculturalism, "a competition of digital knowledge and appreciation of cultural diversity through the use of ICT" (p. 135). Olivencia emphasizes that, through the use of ICT we can:

1. Motivate young people to participate in the creation of virtual communities;
2. Promote knowledge and appreciation of cultural differences as positive keys of personal and social enrichment;
3. Facilitate intercultural communication through contact between people and very diverse cultures;

4. Encourage active participation and collaboration due to the systematic use of the virtual tools of Web 2.0.

The fostering of good cultural relations can be achieved through educational scenarios that encourage experimentation and intervention. To achieve this challenge, it is necessary to involve all levels of education in the promotion of intercultural education through the use of ICT. However, before intercultural education can be based on ICT, it must be based on respect. Even before technology, respect will lay the groundwork for intercultural competence, enabling positive interaction between cultures. One of the first definitions of competence comes from Bunk (1994), who considers it to be a series of "knowledge, skills and attitudes that may arise autonomously and flexibly" (p. 8). According to this author, the key skills to develop in this intercultural competence are interpersonal relationships, participation, lifelong learning and an interest in the other. The new educational paradigm already covers the need to develop these skills. The development of interpersonal relationships is fostered through the Theory of Multiple Intelligences by Gardner (1983), in particular through the Interpersonal Intelligence that focuses on learning and improving relationships between people. Lifelong learning has been made possible thanks to technology, which has provided us with devices such as smart phones or digital tablets, which allow for mobile learning—learn anytime, anywhere.

In addition to having autonomy to integrate in an environment as intercultural as the digital world, users need to be critical, in order to protect themselves from information that may be out of context. López-Reillo and Negrín (2014: 2–3) consider that the solution is literacy in the audiovisual language, so that everyone may be able to interpret and create digital messages. Orozco, Navarro and García Matilla (2012) say that the key to achieve this "involves the creation of models of teaching-learning inserts in the curricula, to give prominence to the free expression of the students and the ongoing reflection of the new logic of dialogue" (p. 69).

We learn through the barrage of information about other cultures in social media. When online, we read information differently: first we see the images, then we skim the text. This means that at times we may not be aware of which culture this information pertains to, so we mix it with our own culture, integrate features of our collective imaginary and globalize the intercultural without realizing. Thus both digital and intercultural skills are needed to manage and interact with online information. Once these skills are acquired, they reduce anxiety about interaction outside of native cultural contexts. As Stephan and Stephan (1989) have noted, when people from different groups interact, they experience in one way or another some concern. Concern may be due to the possibility of not being capable enough to cope, concern for power, being a victim of misunderstanding, affronts, etc. The anxiety generated by all these possibilities itself can create difficulties and emotions that hinder this relationship.

This reality of daily confrontation through the use of ICT in different cultures may provoke mistakes. However, feedback received on social media allows us to correct our behaviour, to apologize, and ultimately learn. Social media produces constructive feedback and generates what is known as self-media, that is, the "technological means that allow the person to express themselves through the audio-visual language" (Lopez-Reillo & Negrín, 2014). These digital environments favour horizontal communication, which in turn facilitates the development of "a kind of collective intelligence in which knowledge is no longer heritage of a few, but the result of the collaborative work" (García Fernández & Moreno, 2014, p. 179).

In social media we encounter the factors of intercultural adaptation expounded by Kim and Gudykunst (1998): knowledge of the language, motivation to adapt, positive attitude, participation, and the use of media. However, developing intercultural competence through ICT is not the same as developing it through immersion in a new society. This is because we enter social media as a common space for different cultures but preserve our own cultural context, whereas immersion may cause a sense of helplessness at being separated from the native culture. Social media is a space accessed in a state of physical and emotional security and computers, smart phones and tablets may filter reality to give the user a false perception.

Although education is essential in order to ensure that intercultural competence is developed properly, personal experiences make a difference.

CONCLUSION

In this new global context, continuity of life on Earth will only be possible if civilizations coexist peacefully. The key to this goal is, without doubt, the smooth and efficient communication between cultures. The use of new technologies not only has allowed us to produce more and better, it has also opened the door to global communication. The union of all cultures in the digital spaces to which we have access via the Internet will change the concept of intercultural dialogue that we have today. In the future, not only will cultures be different but there will be a single global culture that respects the nuances of each of the civilizations that make up the collective intelligence unfolding today in social media and other digital environments. A global context in actual fact means a universal context.

Educational policies need to foster the development of projects that promote intercultural exchange through artistic expression and the use of ICTs, with which the people of today will become citizens of tomorrow, competent and skilled. The key to achieving this is to develop methodologies of learning-work through collaborative processes. We need to continue creating new environments that facilitate the artistic expression for the promotion of intercultural exchange, if not in the physical world then in the digital one.

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PART II

ART AS MEDIUM: DISSENT, DISSECTION AND AGENCY

MILENA DRAGIĆEVIĆ ŠEŠIĆ AND GORAN TOMKA

4. ART AND DISSENT

Questioning the Grid

INTRODUCTION

In the winter of 2001, just several months after the overthrow of the Milosevic regime in Serbia, the air was filled with anticipation and hope for a better future. Some were hoping for a more egalitarian, peaceful and democratic society; others were dreaming about traveling, employment and imported goods. That winter however, one could see the battlefront of these contested dreams and realities placed, strangely enough, on billboards. The billboard, an exclusive space for wealthy and powerful – on a normal day filled with imagery of desire, prestige and consumption – became a space for provocative dialogue. Images of Roma people living in miserable conditions on the outskirts of Belgrade, was nothing close to an ordinary advertising image. The short title, saying "Belgraders", called for understanding, dialogue and feeling of shared social reality. As an intervention of artist Marina Dokmanović and *Cultural centre Rex* from Belgrade, these billboard images tried to engage the public in a broad discussion on the diverse nature of our societies today.

Over the years, numerous artistic and civil society organizations in the region of the Western Balkans have been entering the neglected or even restricted zone of intercultural dialogue. By invading these spaces and turning them into spaces for dialogue, they have also questioned formal repulsive practices and the existing grid-lines that separate one group from the other. According to Bauman, these dividing lines are at the very core of our modern societies. They form the blueprint of the controlled public space (Bauman, 1989, p. 18):

> I suggest that the bureaucratic culture which prompts us to view society as an object of administration, as a collection of so many 'problems' to be solved, as 'nature' to be 'controlled', 'mastered' and 'improved' or 'remade', as a legitimate target for 'social engineering' […] was the very atmosphere in which the idea of the Holocaust could be conceived, slowly yet consistently developed, and brought to its conclusion.

The over-bureaucratization of modern societies has been a target of many artistic interventions in the last century. Through their dissent, artists and cultural organizations have called for change, and raised their voices for diversity, sharing

S. Gonçalves & S. Majhanovich (Eds.), Art and Intercultural Dialogue, 55–68.

and dialogue. However, the critique of artistic practices both within and without art worlds has claimed that much of these debates have been going on behind the doors of galleries and museums. As Thompson notes (2012), there is now a need to make this call louder, and artists feel the "urgency to matter", to go out of their studios, to reconnect, to rebel and create alternatives.

In the light of this "urgency", in this chapter, we would like to look into the interplay of two forces – grid-making policies and artistic dissent – and the ways in which they are creating a context of and steering the practice of intercultural dialogue. At the same time, we would like to question what it means "to matter", but to make this project feasible, we need to contextualise it and place it in the region of the West Balkans at the time of economic, political and cultural transition of the early 21st century.

BLURRING THE GRID – WESTERN BALKANS AS AN INTERCULTURAL CHALLENGE

During the nineties, after four decades of post-war economic and social development, the story of Yugoslavia ended with a series of civil wars. These have produced war traumas, rising rates of criminality, large numbers of internally displaced persons and an immense brain drain. The violent economic transition that followed resulted in corruption scandals, ill-governed privatisations, high rates of unemployment and further impoverishment of the whole region (Josifidis & Prekajac, 2004). As social development was neglected and economic and social differences increased (Peračković, 2004), many burning social issues were left unanswered. Systemic discrimination of minority groups and ideas, often accompanied by violence became a part of everyday life (Simeunović-Patić, 2003).

Meanwhile, on the policy level, all countries in the region have voted for anti-discrimination laws in their respective parliaments. All of them (Bosnia & Herzegovina, Croatia, Former Yugoslav Republic of Macedonia, Montenegro, Serbia and Slovenia) have gone through evaluation of cultural policies by the *Council of Europe*, when their diversity policies have been finally approved. In Serbia, according to respective laws, diversity of cultural expressions and cultural rights are protected and respected for all minority groups. This is mostly realized by the introduction of *Councils of national minorities* responsible for the representation of political and cultural interests of national minorities and governance of devoted institutions (cultural centres, festivals, publishing houses, etc.). Their policy instruments usually involve financial support for artists, literary and music awards and TV slots on public broadcasting services (i.e. provincial 2nd channel of *RTV Vojvodina* in Serbia). Thus, minority cultures are self-represented under control of their own minority councils, and rarely engage in direct communication with other groups, neither within national borders, nor across them, except for projects communicating with their own majorities (the Hungarian minority in Serbia with Hungarians in Hungary and so on). Such separation is even more accentuated in

the case of Bosnia where three constitutional nations, as three majorities, exist one beside the other.

When it comes to majority cultural policies, much like the previous cases, they are too often preoccupied by the process of identity construction and representation with the national public institutional system playing a central role in that process (national library, museums, film archives, etc.). Most of the institutions do not represent inner cultural diversity and do not create platforms for intercultural dialogue and inclusion of minority forms of cultural expressions. Moreover, the effort to produce a sense of national unity repels not just other cultures,[1] but also any kind of change in the core national identity (involving commonly traditional, patriarchal, religious values). Rare examples of different approach – institutions trying to be more open toward diverse expressions – often cause revolt and rejection (Dragićević Šešić, 2010).

Such combinations of cultural diversity *de jure* and discrimination *de facto* further promote separation, creation of prejudices and ethnic discrimination, which broadly fits what some have called a "segregational multiculturalism" (Pavković, 2001). Apart from the growing distance between ethnic groups, other cultural differences are unwelcomed as well. The most obvious would be sexual minorities with violent anti-LGBT protests in Croatia, Bosnia and Herzegovina, Montenegro and Serbia. In such a social climate, the need for intercultural dialogue is more than obvious. However, coherent and effective policy actions that promote it – neither inside the country, nor across national borders – are very seldom in the whole region. Even in the case of the celebration of the *European Year of Intercultural dialogue* in 2008 (joined by most of the governments and parliaments by signing a *White paper on Intercultural dialogue*), it was clear that efforts to promote projects that deal with intercultural dialogue are more of a fashion to follow European trends, than a real interest in the subject. Similar actions were never repeated, and initiated programs lost governmental support already in the following year.

The instability of the political system, severe economic transition and high migrations create the context of "turbulent circumstances", as argued by one of the authors in her previous work (Dragićević-Šešić & Dragojević, 2005). Adding to that ever-changing regulations, corruption and weak civil society create an ambient in which political reform and introduction of dialogue is not only a slow process, but also a very elusive one. With many states in the region neglecting the issues of intercultural dialogue, and supporting nationalisms through both "explicit and implicit policies" (Ahearne, 2009), it is almost exclusively the role of civil society organizations to intervene and call for the sensitisation of the society in relation to otherness (Dragićević-Šešić, 2013).

RISE OF CIVIL SOCIETY AND INTERCULTURAL DIALOGUE IN THE WESTERN BALKANS

The rise of civil society in the Western Balkans is usually conceived as part of social transformations of the region during and after the civil wars in the nineties. However,

it is important to notice that citizen associations have been developed decades ago in Yugoslavia. They have had an active role in cultural practices, especially in regard to intercultural dialogue. Connecting different cultures of Yugoslavia through various activities (art colonies, festivals, prizes, events, reviews, etc.), they nourished interculturalism as a counterweight to persistent nationalistic sentiment (CoE, 2015). When the law allowed creation of "permanent and temporary artistic and cultural labour communities" (in fact independent organisations), many organizations were formed and initiated projects across republican borders. Among these, was the famous initiative of theatre director Ljubiša Ristić: *KPGT – Kazalište, Pozorište, Gledališče, Teatar* (those four words means *theatre* in four languages spoken in Yugoslavia, each deriving from one important aspect of theatre art: spoken word, happening, viewing space…). It engaged actors and playwrights from all republics in creating intercultural projects, as an attempt to create common Yugoslav cultural space.

Unfortunately, many of these initiatives have not survived the division of Yugoslavia. At the beginning of the nineties, civil society had grown out of social peace movements, and first associations have been socio-political associations and platforms such as *The Other Serbia*[2] from Belgrade or the *Croatian Anti-war Campaign* and their bulletin *Arkzin*, Zagreb. Soon, artists joined, mostly grouped around independent media – from Radio *Študent* in Ljubljana, *101* in Zagreb, Radio *Zid* in Sarajevo to *B92* in Belgrade. There was no space for individual artists in the institutional system, thus they acted in groups, often non-registered, questioning official nationalistic public policies in their respective countries. After the year 2000, the processes of European integrations have begun and it seemed for a moment that public policies would introduce more participatory policy-making and that capacities of NGOs, developed through a decade-long activism, would be used for the re-creation of public cultural institutional systems and re-establishment of broken cultural links in the region.[3] However, that process has been very slow, interrupted and often reversed by the frequent changes in the political scene.

Over the years, battling with such issues, and bringing intercultural dialogue from the margins of the society to the political and social core, has become almost an exclusive role of artists, artistic collectives and civil organizations. For the sake of a better overview, we could broadly categorize their practices into several clusters.

The first dealt with politics and practices of memory – both from the distant, as well as from the recent past: Roma Holocaust during the War, women's views of the recent wars (collection of essays of women war survivors published in 2007 by *Women in Black* and further developed as a theatre performance by *Dah Theatre*) or memorial site policies through monument building (through debates, art-projects and imaginative memorial construction, as in the work of *Grupa Spomenik / Monument group* Belgrade).

A second group of projects aimed to (re)integrate marginal groups in the society: new migrants (such as Roma from Kosovo through projects of Novi Sad-based

director Želimir Žilnik and the NGO *Bureau for culture and communication* in Belgrade), groups with special needs (theatre projects for blind and vision impaired done by *Radionica Integracije*, Belgrade), isolated groups of population (i.e. projects of *ApsArt* that engage prisoners in theatre making) and so on.

A third group dealt with the activist critique of the socio-political and economic system. Notable groups are *Right to the city* and *Subversive festival* from Zagreb, or *First Archi Brigade* from Skopje, which questions violent economic transition toward a capitalist society.

In the fourth category we can find projects dealing with education, mobility and cultural participation of youth. The EU programme *Youth in Action* has been widely popular in the region and brought together thousands of young people with diverse backgrounds together and equipped them with various activist, artistic and communication tools and experiences (Dragićević Šešić & Tomka, 2014).

INTERCULTURAL DIALOGUE AS DISSENT

To delve deeper into the analysis of artistic practices that create space for intercultural dialogue, we will look into three distinct cases. Cases were selected following these criteria:

- Art projects that directly and openly aim to reconnect distant groups and make dialogue between them livelier and richer;
- Projects that ensure participation of diverse groups in the creative process;
- Projects which had direct contact with cultural policy makers and thus tried to create a more sustainable and systemic change;
- Projects that were conceptualized in such a way to secure further dissemination of ideas, beyond groups included in the process of creation;
- Projects that provided innovative approaches to the problem.

The analysis of the projects will focus on the creative process designed to introduce marginalized topics and groups to the political and cultural core of the society. Their different approaches will be explained and analysed keeping in mind the context of their work. Lastly, the interplay of artistic practices and public (cultural) policies will be sketched in order to see how artistic intervention questions and contests separation, alienation and discrimination put in place by power.

Unearthing the Memory – In/Visible City

In the 1990s, Belgrade, a city of multiple 'interrupted identities' and overlapping memories, experienced nationalistic hysteria transmitted through the mainstream media and various public cultural institutions. However, the dreams and memories of the multi-cultural Belgrade never died. These were visions of a metropolis (from the time of the Non-aligned Movement) or at least of a regional cultural hub. Fighting for such a dream, alternative arts movements have tried to restore the lost

aura of a cosmopolitan city through public arts events that laid the cornerstones of a new memory politics. Artists knew that unless there could be open debate about issues such as genocide, massacres, or ethnic cleansing, the cosmopolitan Belgrade of yore would not re-appear. Hence, civil society developed a discourse based on anti-fascist memories, the memories of 'forgotten actors', of nineteenth-century Europeanization and modernization processes, and even socialism.

Performances of *Dah Theatre* are typical of these 'bottom-up memory politics'. Using public space theatre performance methods, the company has tried to reach out not only to a random audience, but also to groups of politically active citizens, who are willing to address critical questions for wider social debate. Using collective memories and national myths, urban legends and present media practices, the company has created works, which are a major contribution towards a pluralist politics of memory. The strength and courage of this women-led theatre company – courage was necessary to use the main pedestrian street in Belgrade and mount there a performance devoted to the victims of the Srebrenica genocide – has enabled different voices to be heard in Belgrade and to open Serbian public space to the voice of the 'others'. *Dah Theatre* is exploring the past of the city seen through the lenses of its contemporary traumas. These are the traumas which public policies (educational, cultural…) deliberately wish to forget, and which they therefore either ignore or neglect.

Figure 4.1. Performers of Dah theatre – Aleksandra Jelic, Ivana Milenovic Popovic, Dragan Simeunovic, Jugoslav Hadzic and Sandra Pasini getting ready for their intervention – In/Visible city. Belgrade, 2011. Photo by Biliana Bibishi (Reprinted with permission)

In December 2005, the company performed *Invisible City* in a city bus – line 26 (as seen in the picture above). The performances aimed to raise awareness of multicultural Belgrade – which could slowly disappear behind globalization billboards and new signs of the postmodern city of consumption. The main challenge was how to preserve *the heritage of others*, and especially their intangible heritage. These are the lost neighbors, ethnic groups who have disappeared or cannot keep their culture alive: the Jewish community, Gypsies, Buddhist Kalmyk's, (White) Russians (descendents of Russians who escaped the Soviet revolution in the 20s, Macedonian bakers, the Gorani[4] pastry shop owners and Kosovo Albanians (who used to come as seasonal workers). By constantly introducing new elements and new dimensions, *Dah Theatre* 's provocations underline the absence of any kind of consistent public cultural policy of remembrance.

The interplay of their project *In/visible city* and authorities is equally interesting. As with civil society in general, the city authorities began by ignoring it, but then found it necessary to consider it, and finally were obliged to support it. Started as a local project, it was further developed, internationalized and finally supported by the EU Culture programme. To this day it is the only project supported by this referential programme governed by an organization from Serbia as a leading applicant. It was also awarded by the *ERSTE Foundation Social Integration Award*. So, as the project grew, and received international support and visibility, it became hard to ignore it. Finally, the Ministry of Culture backed the project through 'matching funds'.

Yet, the policy makers never really changed their attitudes towards the way in which memory politics should be governed: historical controversies are best left undisclosed. This bottom-up initiative (and many others as well), despite success and visibility, didn't reach top-down acceptance. It has been proven time after time that creating spaces for alternative memory is an everlasting battle. There is no such thing as a secure place for "others" in dominant collective memory.

"We Need to Talk" – Patriotic Hypermarket

Having found themselves in the minimalist non-place of the globalized hypermarket, group of Serbs and Albanians from Kosovo retell their personal, intimate, yet very well known stories of humiliation, hatred, trauma and discrimination. *Patriotic Hypermarket* is a documentary theatre play on a very recent and painful past. Striking as it is, there is a mixed feeling of collective guilt and satisfaction in the audience – desire to forget traumatic stories we all know and relief that someone has finally told them. After the play, an audience member wrote: "The most significant in this performance is the fact that all those small individual stories are really, finally told". However, another obvious question keeps coming back: does it make any difference?

Patriotic Hypermarket was directed by Bosnian director Dino Mustafić, jointly written by Serbian dramaturge Milena Bogavac and Kosovar Jeton Neziraj, based

on interviews with 40 Serbs and Albanians. Devoted to crossing various borders and boundaries, the project engaged actors and producers from the whole region (Kulturanova, Novi Sad and Multimedia Qendra, Prishtina). As such, it is the first professional collaborative intercultural project between Serbian and Albanian artists.[5] After the first performance in late 2012, the play toured the whole region, (Belgrade, Prishtina, Sarajevo, Zenica, Subotica, Modena and Ljubljana).

The aim was to create a fictional documentary project representing a comprehensive narrative about victims of the recent war in Kosovo. As such, the project is actively working towards the reestablishment of lost connections in the region, but also battling the common approach of building "memory through forgetfulness" (Benjamin, 1980/1938). As Jovićević notes (2011, p. 1): *For almost two decades I have been witnessing the dissolution of Yugoslavia, the wars and crimes that accompanied them, and finally the indifference with which people and government(s) of the republic of Serbia are trying to cope with, avoid and suppress the role the Serbian Army, civilians and state officials had in it*. This play wanted to break the silence.

Organizers have also invited audiences to fill out questionnaires (373 visitors in total responded). The performance was very well received and perceived as a much needed artistic response to the whole situation. However, respondents expressed skepticism regarding possible contribution of this performance to improvement of general, political and social relations between of Serbs and Albanians. In general, they raised doubts that art might be effective if it is the only tool, not preceded or followed by public policies. As with the previous project, the response of the policy representatives was vague and it could be argued that the whole performance, despite a regional success, was ignored. Thus, there is no policy change when it comes to collaborations of Serbian and Kosovar artists, neither can we see a change in the way 'the others' are represented in everyday media and life. However, this particular play has opened a way for many other artistic collaborations in the following years. In this way, producers of such projects create a space in which audiences may start expecting unfamiliar collaborations to occur. These unfamiliar works are also introducing new sets of values, but also creating space for new cultural practices. Although it could be said that such plays are "preaching to the converted", it is one thing to have audiences who are open to the possibility of theatre plays with themes, and other to actually be able to visit such shows, hear different languages and dialects and create cultural habits out of such practices. When these practices are legitimized and routinized, we could start expecting the circle of audience to widen.

Creating a New Women's Heritage – Exhibition Miraz/Dowry

It is the 8th of March in Sarajevo, Bosnia. The old tradition of giving flowers to women on that day hasn't faded in the city and men hurry to buy roses for their wives, girlfriends, mothers and colleagues. However, in the local Collegium Artisticum gallery, a group of women artists have a different vision of the Women's

Day celebration. In a true feminist style, they have just opened an exhibition called *Miraz* (Dowry). It was a travelling regional exhibition bringing together works of many artists in the region of the western Balkans that showcased the best of feminist art. The name of the exhibition criticized the old, yet still very common tradition of dowry and the implicit passive position of women it promotes. As a symbolic act, visitors could take away posters and postcards from the piles at the exhibition, only that this dowry was often a bitter one.

Figure 4.2. Work of Milica Tomić. Title: One day, instead of one night, a burst of machine-gun fire will flash, if light cannot come otherwise (Oskar Davico – fragment of a poem) / Dedicated to the members of the Anarcho-Syndicalist Initiative – Belgrade, 3 September, 2009. Action/intervention in the public space, Belgrade, 2009. Photo by Srdjan Veljović (Reprinted with permission)

The exhibition comprised works of different generations of artists and we will name just few. In Sanja Iveković's famous work *Generation XX*, she exhibits photo portraits of contemporary unknown models and named them as prominent, although forgotten, figures of anti-fascist or social justice activism. In another work, Milica Tomić walks through the city equipped with machine gun on an ordinary day, showing the extent to which weaponry is naturalized in the everyday (see photo above). In the video installation of Maja Bajević, contemporary women's trauma is researched and exhibited with the emphasis of the misuse of religion. In the work of Alma Suljević, the artist overcomes the distance with her work by exhibiting her own traumas and fears of besieged Sarajevo.

The very personal yet activist approach to the topic aimed to open up debate between regional artists and within society about possibilities of women's self-identification, as opposed to being defined by their marital or family roles. The exhibition travelled around the region mostly happening in alternative cultural and political spaces such as Metelkova in Ljubljana and Center for cultural decontamination in Belgrade while in Sarajevo it was exhibited in a public gallery (the gallery curator was also a participant in the exhibition). It has managed to engage and energize women art communities and their followers, but also to create much needed links and understanding across the region. This is especially important knowing that many women's organizations were at the forefront of anti-war movements across the region, while, at the same time raping, torturing and killing women was one of the main strategies used by paramilitary troops during recent civil wars.

The importance of projects such as these is not in their influence upon the wider public sphere. To the contrary, such projects enable marginalized groups to build a counterpublic and accompanying discourse for struggle. As Nancy Fraser points out (1990, p. 68):

> In stratified societies, subaltern counterpublics have a dual character. On the one hand, they function as spaces of withdrawal and regroupment; on the other hand, they also function as bases and training grounds for agitational activities directed toward wider publics.

The Exhibition *Miraz* was part of the broader project of feminist groups and artists from the region of the West Balkans called *Women's Heritage – Contribution to the equality in culture* initiated by the *Centre for Women's Studies*, Zagreb, in 2011 with partners. Almost as a rule, we see that international funding, regional artistic cooperation and embeddedness in wider social movements are a recipe for a successful intercultural dialogue project. As expected, the policy response is again familiar. The Exhibition, as well as other activities of the project received grants from many local and national authorities. Still, there was no real cooperation and appreciation by mainstream media, public cultural organizations or policy makers.

CONCLUSION

Artistic practice today, probably more than ever before, is called upon to legitimize itself and find new ways of being in the world in which critique, dissent and questioning are very neglected. A possible way ahead is the socially engaged art (SEA), which has gained its momentum once again recently (Thompson, 2012), cases of which we have presented earlier. As we have seen, being socially engaged, at the same time means being contextual. So, creating work of art becomes more than just a reaction to the context, but a question of structure, of systemic social and policy actions and not just a single brave artistic action.

The same counts for the ways we analyse works of art. There is a long history of diffusion of both artistic trends and trends of art critique from Western Europe

to other parts of the world (West Balkans included). Here, we would like to offer a possible step in the right direction. As a departure, we will take the work of Jacques Rancière, who has been influential for the late participatory art movement in Western Europe as much as in SEE region.

In *The Uses of Democracy*, Rancière (1995) outlines a possible route to democratic change that has been an important reference point for promoters of participatory art (Bishop, 2006; Thomson, 2012). He argues that participation should not be merely "filling of spaces left empty by power" by various participatory mechanisms in a pre-planed manner (1995, p. 60). What he sees as the strength of democracy is precisely its mobility and "its capacity to shift the sites and forms of participation" (p. 60). He goes on to suggest a different ideal (p. 61):

> Genuine participation is the invention of that unpredictable subject which momentarily occupies the street, the invention of a movement born of nothing but democracy itself. The guarantee of permanent democracy is not the filling up of all the old times and empty spaces by the forms of participation or of counterpower; it is the continual renewal of the actors and of the forms of their actions, the ever-open possibility of the fresh emergence of this fleeting subject.

Although this agenda might be fruitful for the "late-capitalist" societies, we would like to question its adequacy for the context of our inquiry. In the Western Balkans, ignorance is becoming a common public policy tool. A very versatile one as well! Policy makers use it even together with financial support: all the projects that receive international support in the region will likely get financial support from local and national authorities. This support is either purely administrative (matching funds), or a symbolic act of showing appreciation towards desirable European values in the process of EU integration. However, it does not guarantee any kind of substantial change in the way that cultural policy is led and conceived. Intercultural dialogue remains to be an unwanted child of policy makers, even while they are ratifying related European conventions (such as White Paper on Intercultural Diversity).

In many Western European countries, projects of intercultural dialogue are part of the official programme of public cultural institutions (or even initiated by them). Contrary to that, the specificity of the region is that artistic practices dealing with intercultural dialogue are remaining mostly outside the public policy and cultural system. Thus, artists have been finding their roots outside the cultural sphere – in social and political movements. For example, the three cases we have analysed, are inscribed in the network of women activist organizations and civil society initiatives, promoted and presented mainly through those networks, and in independent spaces famous for the political and social engagement (e.g. Center for Cultural Decontamination). Situated in these isolated and marginalized spaces, much of the artistic practice doesn't reach larger target groups, and their impact is limited to small numbers of audiences who are already sharing democratic values.

The way that political power operates is different in different countries. Elusive, incoherent and unresponsive cultural policy measures in SEE countries call for different kind of artistic interventions than in other places. In such circumstances, finding ways of *institutionalizing intercultural dialogue* – in order to provide wider access to it and support for it – is crucial. While creating "unpredictable" and "fleeting" subjects is a possible strategy for some contexts, demanding a predictable, solid and accountable system of policy-making is a strategy that might be more useful in the context we have analysed.

In that respect, we would like to conclude this chapter by offering several guidelines for strengthening intercultural dialogue based on insights of this research. First, collaboration with public institutional systems. Many artists, despite the dislike of cultural policy-making bodies and the institutional system of culture, are establishing collaboration with schools, public theatres and museums developing educational arts projects and audience development workshops (Škart group in different cities across Serbia or artists grouped around the Heartefact fund who use the Bitef theatre as a platform for work with youth). Artists engaged in civil society activism are also finding jobs in public cultural institutions and while they often face great challenges in pushing organizational agendas towards dialogue, some results are beginning to be noticed (for example Jelena Kajgo created the Bitef Dance Company when she became a director of Bitef).

Another way of creating a systemic change is the political legitimisation of the artistic scene as such through consolidation and network-building. Recently, there has been a wave of creation of independent cultural networks. These associations like *Clubture* in Croatia, NKSS, Serbia and League of non-governmental organizations from Macedonia are creating a stronger pressure upon Ministries and making their lobbying and advocating activities more successful. Especially relevant is the experience of Croatian *Clubture* that succeeded in influencing cultural policies at all levels of public policies through their own version of bottom-up policy making (Višnić, 2008). They have succeeded in creating a peer-governed Kultura nova foundation funded by the National Lottery Fund. Following their lead, initiative JADRO from Macedonia is fighting for the creation of funding mechanism in arts and culture that will be public-civil in nature. Finally, an important step for the region was the creation of the regional association of such networks called *Kooperativa*, which enables joint actions, mutual support and knowledge transfer.

Third when the focus is shifted from object-creation to dialogue and sharing, it turns the traditional notion of audiences into communities of action and creative processes run by artists only become an open-ended process of discussion (as projects we have discussed show).

Finally, successful artistic practice aimed at promoting intercultural dialogue is most striking when the freedom of expression and skilful artistic intervention is met with the awareness of political processes and managerial skills needed to sustain the message and impact of the initiative. The above-mentioned projects are confirming this statement as their impact was limited due to the lack of managerial skills needed

to further distribute and enlarge communities and accessibility of these otherwise significant projects.

Thus, all these initiatives are lobbying for the creation of the new political and social framework within cultural policies and practices, which would enable successful artistic initiatives to be mainstreamed and used in the promotion of intercultural dialogue, in raising intercultural capacities and sensitivity, in fighting stereotypes, and so on. There is a new climate around artists and civil society activists, one that departs from anti-institutionalism towards reconceptualization of the role of artists and cultural activists as active agents in the formation of the responsible democratic state.

NOTES

1. Even in the case of Bosnia and Herzegovina, attempts to create common (Bosnia & Hercegovina) institutions failed, as the Republic of Srpska and the Croatian part of Bosnian-Croatian federation refused to finance any common cultural institution; thus, seven important institutions in Sarajevo had to be closed as the city of Sarajevo was not able to finance the cultural infrastructure which was of "national" (Bosnia & Herzegovina) importance and in ex-Yugoslavia financed by the Republic of Bosnia and Hercegovina. During the nineties, both Serbian and Croatian entities had created their "national" (ethnic) institutions, suggesting that those who are in Sarajevo should treat only Bosnian (muslim) culture and population.
2. The Other Serbia became a synonym for anti-war organizations and protests during the nineties. It was named after the book of the same and led by activist organization of Belgrade circle, Center for anti-war action and Women in black.
3. Under the Incentive of European and other funds, cultural institutions have made some progress in this respect. An exemplary case could be the exhibition of *City Museum Novi Sad* in 2008 dealing with Germans who lived in the city and were forced to leave after the Second World War.
4. Slavic ethnic group of Muslim faith from Kosovo, famous for their oriental pastry throughout the region.
5. Artistic collaboration was rare even during socialism, when only few Albanian Kosovo artists like Bekim Fehmiu, Faruk Begoli, Abdurahman Šalja, Enver Petrovci… succeeded in having important artistic careers in theater and film projects outside Kosovo.

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PALOMA GÓMEZ CRESPO AND CARLOS GIMÉNEZ ROMERO

5. ARTISTIC EXPRESSIONS AS TOOLS FOR MEDIATOR ACTION[1]

An Implementation of the Interculturalist Approach

INTRODUCTION AND POINTS OF DEPARTURE

The increasing sociocultural diversity of societies like the Spanish one, in which the arrival in recent decades of foreign-born immigrants has augmented already-existing heterogeneity, has gone hand-in-hand with a tendency of people, politicians, different social work professionals, and mass media to interpret neighbourhood conflicts in terms of this diversity. Cachón (2008, pp. 409–410) refers to the results of the Pan-European Survey of the European Foundation for the Improvement of Living and Work Conditions of the European Commission (2004), which reports that interviewees think that the stronger tensions in social relations occur among different racial and ethnic groups. Thus, Cachón highlights this process of "ethnization" to be understood "as an ethnic-cultural-identity field". This process can also be identified in the academic sphere, as pointed out by Muchielli (2001, as quoted by Cachón, 2008, p. 410).

We are dealing here, therefore, with an emphasis on cultural difference in trying to explain the conflict, i.e., a "culturalization" of the conflict that constructs it in a reductionist way as a clash of cultures from an essentialist vision of these, very close to the approaches of primordialist theories of Ethnicity.[2] This reflects a cultural fundamentalism that naturalizes differences (San Román, 1996). Culturalism is a notion that presents culture and cultures "as well-defined, homogeneous, and static entities, ignoring "their internal heterogeneity and […] their adaptive and changing nature" (Giménez, 2010, p. 20).[3] This culturalist construction of conflict overlooks various fundamental elements, factors having to do with situation and with personal issues. It also turns a blind eye to the potential for escalation which is present when one of the parties in a conflict is of foreign origin, largely because of that person's subordinate social position, the ethnic labelling to which he or she may be subject, and the amplifying role of the media and political forces in interpreting and making visible whatever occurs.

These issues have been addressed in the R&D project directed by Carlos Giménez as principal researcher (PR), and coordinated by Paloma Gómez Crespo between 2010 and 2013 within the Institute of Migrations, Ethnicity and Social Development

S. Gonçalves & S. Majhanovich (Eds.), Art and Intercultural Dialogue, 69–84.

(IMEDES, www.uam.es/imedes).[4] The conclusions of this project, carried out in different Madrid neighbourhoods, showed the need to analyze conflict situations in local contexts of immigration in terms of a multidimensional and multifactorial analysis (Giménez & Gómez, 2014). This would allow, on the one hand, to overcome the tendency to construct them as cultural conflicts, and, on the other, to deconstruct them as neighbourhood disputes,[5] following J. Burton's (1990) distinction between conflict and dispute elaborated in his "Conflict Resolution Theory". In this process and in addressing this conflictivity, both from the point of view of its prevention and management, the role of intercultural mediation is consolidated and strengthened, especially from the point of view of instruments like recontextualization.

Mediation based on an interculturalist perspective (Giménez, 2009a) is a form of intervention that has been proven useful in overcoming these culturalist notions and promoting intercultural dialogue and coexistence.[6] In this article we investigate how artistic expression may serve as a tool in this sort of mediation, providing some keys for its use. On the one hand, our starting mediation model is based upon an integrative methodology that creatively applies the models of general mediation to intercultural contexts. Giménez (2001) reviews the three main mediation models – Harvard Model of Negotiation and Conflict Resolution (Fisher, Ury, & Patton, 1996), Transformative Model (Bush & Folger, 1996) and Narrative Circular Model (Coob, 1991; Suares, 1996) – from the perspective of multicultural contexts, interethnic relations and intercultural mediation.[7] On the other hand, this form of mediation is based on an interculturalist model of diversity management that aims to contribute to the construction of democratic coexistence, civic cohesion and intercultural dialogue (Giménez, 2010, p. 9). Interculturalism consists of "an emphasis on understanding, taking care of, promoting and adequately regulating positive sociocultural interaction", thereby achieving "increased closeness, communication, learning, shared interests, new syntheses, conflict resolution, etc." For this purpose it is of greatest importance not to fall into "culturalism", as we said before. This requires "taking into account economic, social and political dimensions, as well as contexts of inequality, asymmetry and domination" (Giménez, 2010, pp. 22–23). When we apply these premises to mediation, its transformative potential is highlighted "through the *empowerment* and the *recognition* of persons, groups and communities" (Giménez, 2010, p. 50).

Our point of departure is a form of mediation which aims to: (1) recognize the Other as an interlocutor; (2) comprehend the Other and communicate effectively with him/her; (3) overcome obstacles to this relationship; (4) learn about peaceful coexistence; (5) facilitate mutual enrichment; (6) avoid, prevent or regulate situations of conflict; (7) adapt institutions to the needs of the citizenry; and (8) encourage cooperation (Giménez, 1997, pp. 140–142).

All this requires that we ask two essential clusters of questions in order to guide the mediation:

- How do we approach human diversity? How do we feel and behave with Others? Is our perspective inclusive or exclusive? And given these attitudes: what do we understand the positive management of diversity to mean?
- How do we construct and approach conflict when it is present in diversity? When we confront conflict, how do we combine notions of inequality with notions of difference? What relevance do we attribute to the different factors at work?

Drawing from these questions and building on the foundations of interculturalist mediation, this article discusses the contribution of art to the management of socio-cultural diversity and conflict. The use of visual arts, literature, music, theatre, cinema, photography, etc. as instruments of social, psychological or educational intervention is frequent in our society, as a multitude of programs carried out by museums, cultural centres, schools and health centres can attest. For example, the experience recounted by Carnacea (2013) about the Miquel Martí i Pol Garden, in which social research, education, and research through artistic languages such as photography or video art converge with the aim of promoting an inclusive community, or the different experiences compiled by Carnacea and Lozano (2011) based upon the stimulation and canalization of people's creative potential. However it is not upon this that we will centre our attention. Rather we will look at those artistic expressions available through various media: museums, the media (television, radio…), movie theatres, theatres, books, etc., which include both mainstream and marginal works, which have not been created within social intervention actions, but as what is conventionally considered to be "works of art", or they have come to be considered as such in the world of art.

Artistic works are undeniably the expression of diversity: that of the individuals who create them, that of those who interpret them, and the socio-cultural contexts that frame both creation and reception. They are also vehicles to reflect upon oneself, environment, concerns, fears and hopes, as well as a space for encountering the Other.

There is no doubt that art has enormous potential as a bridge between those who view each other as different, for overcoming stereotypes and prejudices, approaching that which seems strange and making it one's own, and working towards and enriching *mestizaje*.[8] But how art is defined and by whom, and the value judgments that its definition implies, all require a critical approach to the very concept of art and the power relations that it entails.

Therefore exploring the capacity of artistic expression to serve as a tool for mediation in socioculturally diverse societies requires a *critical vision* of the concept of art and its role in intercultural dialogue in order to outline the conditions in which it might be made a tool for positive intercultural dialogue. The positive value attributed to art in today's world may make it appear as an attractive vehicle for intercultural dialogue and mediation. But we should not leap blindly into this promise without first gauging whether the three principles of the intercultural focus,

namely the *principle of equality and non-discrimination on the basis of race or ethnicity*, the *principle of respect and right to ethnocultural difference* and the *principle of positive interaction,* are fulfilled by the artworks in question, and how (Giménez, 2009a): Here we will look at how these three principles appear in art, and what art may contribute to them.

ART: REALM OF EQUALITY?

The *principle of equality and non-discrimination on the basis of race or ethnicity* refers to two axes of equality (Giménez, 2009a, pp. 130–131): equality of rights and obligations (the legal axis) and equality of opportunity (the social axis). We must therefore ask ourselves what art contributes to support this principle.

In both the transmission and the reconfiguration of culture, communication and symbolic systems play a key part. These are constructed out of elements that are provisionally agreed upon, which are flexible and subject to change. Cultures are also modes of interpretation and signification of reality through ideas, beliefs and values (Malgesini & Giménez, 2000). Both of these aspects are also present in art, which we may define (following Bohannan, 1996, pp. 206–210), as a combination of symbols, play and explication, in which thought and emotion are used as means by which to think and feel different things while relating them to each other, transmitting and receiving very different messages about concerns, feelings, sensations and life experiences of greater and lesser importance. Art is also creativity and it is in this respect, as Bohannan points out (1996, p. 208), that its nature arises; it is a game which permits us to recontextualize life experiences, the emotions they provoke and what we think about them.

However what has historically dominated the vision of art is a notion associated with one specific cultural tradition (the Western one), and, within this, an elite of experts, merchants and buyers who have taken upon themselves the responsibility of defining what is and what is not art, and attributing different economic and qualitative values accordingly. An artistic tradition is subject to change just like the society from which it derives, which reflects the political, cultural and socio-economic context that generates it, sometimes perpetuating and sometimes questioning the status quo in an ongoing dialectic process. Therefore the hegemony of this conception and practice of art has gone hand in hand with the economic and political hegemony of the West, which is clearly reflected in the way in which encounters with alterity take place within it.

From the perspective of *the art of Others*, the hegemonic Western conception has played a key role in how the art of colonized peoples and simple societies has been incorporated into the art market. In contrast with "modern" art, in which the artist seeks an aesthetic effect in a communication act which is intentional and therefore "truly" creative, "primitive" art or art of small-scale societies has been characterized as non-intentional, static, merely the expression of social structures and cultural

traditions. This is what Layton describes and criticizes (2008, pp. 42–43) when he cites Firth and his notion of primitive art characterized by the social function of its objects. Against this interpretation, Layton makes a few observations:

1. in all societies the artist thinks and expresses himself through a cultural tradition which provides a vehicle for his creativity and determines the forms which it may take, making the dichotomy between cultural tradition and individual innovation false (2008, pp. 198–199);
2. popular art in complex societies also fulfils social functions;
3. in small-scale societies there are also artistic objects which do not have a social objective, but which are vehicles for the communication of ideas (2008, pp. 42–47).

We would add that, on the one hand, the "great" works of art in the Western world also serve a social function as a means of communication for the powerful classes, transmitting dominant ideologies, and on the other, that much of the artistic production of first-world societies feeds upon ideas, subjects and narrative structures which are repeated in different socio-historical moments in accord with more or less recognized patterns.

This way of defining art, constructing a "primitive" art against "modern" art, is a key sign of the relations of domination manifested in the process of appropriation (Price, 2001)—or perhaps we should say "expropriation"—by dominant Western societies of the art made within dominated or subordinate societies or groups. This raises one of the obstacles to be overcome through interculturalist mediation using art: the inequality, the imbalanced relationship, the asymmetry between the two parties being mediated. Domination is crystallized, on the one hand, in the unequal way in which the art of the Others is characterized by a dominant Us, as if it were anonymous, childlike and static (Price, 2001, pp. 124–125). On the other, domination is expressed by treating the art of Others as "minority"[9] arts, leading to paternalistic attitudes and practices arising from the supposed need to discover this art, rescue it from oblivion, conserve it, interpret it and commercialize it (Price, 2001, p. 69). As Price explains (2001, p. 5), these artworks by Others "have been discovered, seized, commoditized, stripped of their social ties, redefined in new settings and reconceptualized to fit in economic, cultural, political and ideological needs of people from distant societies."

This process is repeated in the construction of "ethnic" and "national" art produced by those Others in developing and emerging countries, or pertaining to minorities in developed countries. These works of art or their authors are expected to represent their communities or their countries: even when their individuality is recognized it is assumed to be fruit of the culture to which they belong, whereas artists in developed and hegemonic countries are credited with full creative liberty. Another phenomenon also arises: the subordination of these artists and the under appreciation of their contributions, a matter to which we will return shortly.

This is undoubtedly something that should be made visible and overcome in any art-based mediation work, as it contradicts the transformative aspirations of this sort of mediation, based as it is upon mutual empowerment and recognition.

How do Others appear in art? Until the end of the 20th century a counterproductive manipulation of the Others' art predominated. It offered access to a biased "knowledge", emphasizing the distinction between a primitive Other—dominated by cultural and communitarian traditions—and a modern Us, members of a civilization of individuals who make decisions freely. Throughout Western history, the encounter with the Other in art, and specifically through "their" art, has generated different interpretations. One has been the racist and stigmatizing simplification that presents primitive art as the expression of mankind's dark side (Price, 2001, pp. 53–54), another—also racist although well-intentioned—associates it with children's art because both are thought to arise directly from the psyche, as the artistic vanguards of the 20th century maintained (Price, 2001, pp. 32–33).

This stereotyping[10] may also be seen in how the Others are represented in Western art. We will return to this question when we discuss the principle of respect for difference and positive interaction. We should take into account that these stereotypes may also be instrumentalized in sustaining national interests, as we may observe in some of the work of the Mexican painter Diego Rivera, described in the pamphlet which accompanied an exhibit of his work at the Museo de América (Madrid) in 2003: "for Diego Rivera, one of the principle proponents of cultural nationalism, it was indispensible to document all the activities of the Mexican people, incorporating these activities into his visual vocabulary. Images of the peasantry are the central axis of this part of his work." We can say that in both of these situations, art does not serve mediation's purpose of overcoming obstacles, rather it creates or reinforces them.

With all this in mind, what would be required to make art a valid instrument for interculturalist mediation, supporting the principle of equality and making possible a transformation in which persons who perceive each other as Others come to mutually acknowledge and revalue each other? We must search for the answer in our access to art, that is, which art we draw upon and how.

First, we must encourage access to the other side of art, that fertile ground in which stereotypes and prejudices are confronted, minorizations and stigmas challenged: the side of art in which social critique reigns, in which reflection and subversion flourish and contradictions and power dynamics come to the surface, a terrain in which the construction of the world according to the order established by hegemonic groups is questioned.[11] An environment in which identities are not fixed categories, in which the complexity of human beings—their identities and relations[12]—may be seen, in which creativity cannot be conceived without hybridism, *mestizaje*, fusion,[13] in which individuals are as relevant as their cultural or socio-historical contexts. Globalization (including both the media and migratory flows) has broken down barriers, a fact which has not gone unnoticed by the experts who—as Price

(2001, pp. 127–132) points out—have had to reconsider Eurocentric art criticism, generating intercultural dialogue on the nature and meaning of art as well as the need to socially, politically, culturally and economically contextualize works and to explore the creativity arising from contact between cultures.

Second, we emphasize the importance of how art is approached, from a different perspective that, far from pushing for "politically correct" artistic production or ignoring those artworks in which stereotypes and subordination are evident, seeks a critical approach based on interculturalist principles. This means that incorporating art as an instrument for mediation requires finding keys to interpret and enjoy it from positions that go beyond those which are hegemonic in the art world.

ART AND ETHNOCULTURAL DIFFERENCE

The principle of respect and the right to ethnic and cultural difference situate us in the realm of differentiated citizenship, which includes respect for the culture of the Other (the ethical axis), the right to cultural difference (the legal axis, including freedom of expression), and institutional recognition (the political axis) (Giménez, 2009a, p. 131).

Whether this principle is fulfilled or not in the artistic sphere has already been more or less answered with regard to the principle of equality: it is not something which can be taken for granted. Power and domination relationships have impeded, and still impede, genuine respect for the culture of the Other, both from an ethical and a legal point of view. As we pointed out earlier, making visible the art of Others does not in itself imply respect in this sense, since it does not take place within an equal relationship but rather one of subordination. There may be respect for "the work of art" but not necessarily for its author. The general pattern has been to ignore these authors, or reduce them to mere reproducers of cultural dictates, lacking "true" creativity: what could be a greater sign of disrespect? Juan Villoro (2011, p. 31) points out in this regard that the work of the writer Gabriel García Márquez, the guitarist Carlos Santana or the painter Frida Kahlo are frequently explained less as the fruit of personal and technical concerns and challenges, and more often as the result of "the societies and customs which supposedly define them".This means that making use of art is not, in itself, any guarantee of the empowerment and recognition which mediation pursues.[14]

Although on the one hand tendencies have arisen which go beyond the Eurocentrism dominant in the art world, and on the other it is true that in democratic countries the right to cultural freedom is legally recognized, these facts are not always reflected in real political, much less social, recognition. This is the experience of many Latin American artists who arrived in Spain fleeing the dictatorships in their countries. For example Clara Obligado,[15] an Argentinean writer and naturalized Spanish citizen, arrived in Spain in 1976. In Madrid she found space to work and interest in the baggage she brought with her, reflected in her work with others in the Popular

Universities, and in her pioneering work creating literary workshops. However this integration into the Spanish and Madrid literary world went together with what she perceives as an inferiorization:

> If I had been an academic I might have been recognized, but I'm an emigrant […] There is a prejudice in all this, a strong one, a mixture of fear of what is different, of what is not comprehensible, of what isn't all tied down. I'm not in the university […] I'm not in an institution […] this way of working is common in Latin America but here its almost a sin […] I've been attacked a lot […] I know that if I were a more obedient Latin American things would have been better, but I don't know why I have to do that […] accept that I'm a little "inferior". If I had been a little more sneaky […] Hey, guys, can I join? I'm a poor Latin American Indian girl talking about revolution… If I had fit the stereotype, but no, I don't fit the stereotype. And moreover I feel quite Spanish, which is another one of my problems. Of course, I've been here 36 years, I feel like I'm part of this place somehow. But they are marking always my exclusion, they feel it.I don't feel it myself, but they feel it, some of them […] When I look at my generation of writers… and the people who critique my book: they don't understand a thing. They are not capable of reading literature without a national bias, they can't understand it. That's kind of pathetic. I admit that I'm a little tired of it […] It's a lot like being a woman, being a foreigner: you don't know just why it is they have erased you.[16]

While this article was being finished, the newspaper *El País*[17] published a report on writing workshops in Madrid titled "Techniques for sculpting lines", in which representatives of three workshops were interviewed, but the pioneering one—the *Creative Writing Workshop* of Clara Obligado—was not even mentioned, which seems to confirm her assessment. Without a doubt, we see here a failure to recognize the Other as interlocutor, one of the concerns of mediation which is not overcome on its own within the world of art.

In the world of art institutional recognition (the political axis) is no small matter. In contrast to the vision of art as a space of freedom, innovation and transformation linked to creativity, there is a canon and with it judgments regarding what is and is not art, its quality and what it contributes, which may open or shut doors.

With regard to how Others are depicted in art, we must inevitably mention the simplifications and stereotypes in the way physical features, beliefs, values, customs and lifestyles of others are represented in art in the Western world, that same Western world to which millions of migrants from the societies and cultures depicted arrive. In artworks which enjoy mainstream distribution, such as US American movies and television programs, we find a multitude of examples of how, rather than a recognition of the Other, what we see is a biased, stereotyped and stigmatized representation. Rather than eliminating barriers, we find them reaffirmed. Rather than exploring the

bases of conflict, we see them culturalized in a simplistic fashion. All of this reflects a lack of adaptation to the multicultural global reality. We are talking about movies and TV series which reproduce, at a global scale, Manichean structures just like in "cowboys and Indians" movies, now presented as "US Americans defending liberty" against "Islamic fundamentalists" or else "US Americans defending freedom, law and order" against "Latin American drug dealers" or "Russian mafias", just to name a few examples.

What, then, can art offer to mediation on the basis of the principle of respect for difference? We propose two ways of potentiality and reflection. On the one hand, art's potential consists in its ability to provoke reflection on all these matters through expressions which appeal to the emotions and sentiments, which put us in the skin of the Others, both those who are stigmatized and those who stigmatize. The art of Others and a respectful approach to Others are out there. The same media that broadcast works that promote stereotypes also allow us to see those who denounce these practices, and works which offer the point of view of those who suffer these stereotypes. Therefore one line of work within art-based mediation should focus on access to art and keys for its critical interpretation on the basis of interculturalist premises.

A second way in which art may contribute to mediation on the basis of the principle of respect for difference—complementary to the one mentioned above—has to do with establishing a cooperative and intercultural dialogue in order to seek and identify in a participatory manner those elements that all artistic expressions have in common. This common ground expresses human nature in all its unity and diversity. In the interculturalist approach respect for diversity is not limited to the celebration of difference and the acceptance of the Other but rather—beyond multiculturalism—it seeks to value the things which difference and diversity offer to a collective, community-based, participatory project. This brings us to the third principle.

ART: A SPACE OF POSITIVE INTERACTION?

We may describe the final principle, that of positive interaction, as the dimension which aspires to create unity within socio-cultural diversity. Specifically, this means achieving real and direct knowledge by overcoming stereotypes and prejudices (the cognitive axis), it means the existence of mutual respect and recognition (attitudinal and axiological axes), the practice of effective communication, dialogue, learning, exchange, conflict regulation and finally coexistence (behavioural axis).[18] This is the destination point for all mediation: intercultural coexistence requiring interaction between those who carry different socio-cultural baggage, who are enriched by this exchange and are capable of constructing something common on the foundation of what they share. This principle assumes that the previous two principles have been

fulfilled, inasmuch as we are talking about equal relationships in which respect and mutual recognition are at work. This obliges us to ask ourselves how this interaction occurs within art, and how it is presented.

As we mentioned in the first section, encounters with the art of Others have generally been carried out in situations of inequality, creating asymmetrical relationships. Reflection on identities, their borders, their questioning, as well as cultural exchange is increasingly present in art, but has not been granted a central role. Until very recently, as Price points out (2001, p. 34), the art world has only taken into account the Western perspective. It has been enriched by the 'primitive', but the encounter is never analyzed from the perspective of people from these societies, that is, there is no recognition of the Other as an interlocutor. Either there is no mutual enrichment or it is not made visible, nor any cooperation. We might say that "there is" interculturality, but that it only goes in one direction. It is the same phenomenon to which Méndez refers (1995, pp. 56–57) when he points out that the "encounter" of the European artists in the late 19th and early 20th centuries with the art of other societies (Van Gogh, Gauguin, Picasso) entailed ruptures in the styles and forms of painting, sculpture, etc. and brought about movements such as Fauvism, Cubism, Surrealism. The artistic vanguard paid attention to what was different about the art of the Others vis-à-vis Western habits of perception. In this way, the Western artists appropriated that art in order to innovate within their own, but the relationship established was hierarchical: the domination of Western art within the global art scene is evident. This reproduces the dialectic of approach-exclusion which is fruit of the political and economic hierarchy between the "first" and "third" worlds (Méndez, 1995, p. 60).

The same thing might be said about the representation of Others in Western art, which has frequently taken the form of "exoticization": a celebration and exacerbation of what is different, associating the "savage" with liberty, rupture and innovation in contrast with the "civilized" which is seen as constraint and obsolescence. In a recent exhibit at the Thyssen-Bornemisza Museum in Madrid (from October 2012 to January 2013) called *Gauguin and the voyage to the exotic*, precisely this approach to the exotic by painters in the late 19th and early 20th century was presented, as well as the fundamental role this had in the renovation of the visual arts. In the pamphlet distributed to visitors, point 5 describes the artist as ethnographer, associating "the appeal of otherness" with the "development of primitivism": "primitivism connects us with the 'Other' through a sort of reflected image in which we gaze something strange, something different." But the pamphlet also advises: "what matters is not discovering the mechanism of difference, but the irreducible strangeness of other cultures, customs, faces and languages. Gauguin and the expressionist artists were united by the commitment of difference, of distance, of an 'aesthetic' approach directed to the 'Other'".

Returning to the concerns of this paper, the above citation makes it clear that the possibility of contributing, through the use of art, to generating positive interactions between those who view each other as Others was neither what these European

artists sought nor desired. Therefore, although for them this contact was extremely enriching, it did not truly contribute to mutual knowledge or a genuine interaction. Rather, it served to affirm or even to exalt difference. Here we find no effort to find common ground, simply because it was not considered to be of interest. As the pamphlet explains: "for the German Expressionists, the exotic and the primitive were not only an anti-classical and anti-academic eccentricity, but a whole new way of living." We must add that in this new way of living there was no real room for others.

From the perspective of mediation this exaltation of difference leads us to wonder whether the interaction described here permitted an understanding of the Other, an effective communication or mutual enrichment, or any form of cooperation as a result of intercultural dialogue. Or was it rather an intercultural "monologue" in the sense that it incorporated elements extracted from other cultures (from the perspective of the 'home' culture) into the discourse of the artworks: undoubtedly enriching but also unidirectional. The exoticizing process which emphasized difference also entailed ignoring common ground, all that is shared and which, were it permitted to emerge, might have set the foundation for intercultural dialogue.

In the late 20th century the encounter with the Other through art changed, because, as Méndez (1995, p. 228) comments, the dialectic between us/them began to take on a different meaning as the Others subverted the established order by questioning dominant cultural values and the representations in which they had theretofore been objects. As Villoro (2011, p. 32) points out, this has sometimes led to "the creation of a purist folklore, which discards combinations as bastardizations" or else a "second-level exoticism." This occurs when, for example, Latin American novels are used, in the North American academy, to illustrate traditions or are valued "according to the degree to which they identify with the traditions they are *supposed* to represent." Against these interpretations, Villoro (2011, pp. 34–36) insists upon the extra-territorial character of literature, "foreignness as the normal condition of a narrator", the notion that "what is 'one's own' only exists in comparison to someone else's." In reference to a story by the writer from Tijuana Luis Huberto Crosthwaite, he states "the final lesson of the border: what is foreign may be disturbingly familiar." Here, in this way of understanding art—in this case literary creation—we finally find a point of contact with what is shared, an overcoming or questioning of barriers, an interest in mutual enrichment, and therefore a positive interaction in the interculturalist sense.

In this regard it is relevant to introduce an article of literary criticism by Graciela Speranza (2011) in which she describes and analyzes the scandal caused by the publication and recognition (with a literary prize) of the novel *Bolivia Construcciones*, signed by Bruno Morales (pseudonym of the Argentinean writer Sergio Di Nucci) when a reader pointed out that the work reproduced whole chunks of the novel *Nada* by the Spanish writer Carmen Laforet. Speranza points out something which reflects art's potential in generating positive interaction: "the *true* hidden Other in Sergio Di Nucci's work was not a Bolivian immigrant in Evo Morales's time but rather a

Catalan woman raised in the provinces who arrived in Barcelona under the Franco regime" (Speranza, 2011, pp. 16–17, 20). That is, the book forms a complex hall of mirrors in which "the other is us, observed by an Argentinean through the lens of a Bolivian, forged with the eye of a Catalan. Art does not reflect the world—the realist conceit—but rather looks at it with the glance of someone strange to that world, as the vanguards and experimentalists claim.[19] Cultural identity is also contingent, and literary nationalism is an error of parallax."

Literature offers many examples of encounters with the Other which arise through exile. As Boccarena (1999, p. 22) demonstrates in a book which compiles testimonies and texts by 17 Latin American writers, the fact of being in transit and divided is present throughout their works, but so, as García Canclini says, is the fact of learning: "If one allows oneself to be instructed by what is different one may expand what is one's own and contribute to communication between one's place of origin and the new place." For Clara Obligado (an exiled woman) literature as an artistic expression is "a bridge which is growth, which is beauty, which is sharing. *It is the non-conflictive place in which we may find each other, in which debate is possible. Not fighting: debate* […]. I believe in literature, in the capacity to create a beautiful object in which we may encounter each other."[20] In her writing workshops people of different ages, social classes, ideologies, sexual orientations, and national and cultural origins come together around literary creation as a common interest. They interact in a positive manner: in them interculturality is alive.

Therefore art, from the critical position we have presented here, has a lot to offer to the goals of mediation because many artists and works of art undertake this exercise of distancing, trying to see the world through the eyes of the Other or to listen to the Other, questioning one's own assumptions, transgressing boundaries, establishing dialogue from egalitarian positions, and being willing to learn other forms of relating to the Other and cooperating with him or her.

A CONCLUSION: ART AND THE PRINCIPLES OF INTERCULTURAL MEDIATION

Art offers, as we have seen, enormous potential as an instrument for satisfying the principles upon which the interculturalist project is founded, as well as for reaching the goals which define intercultural mediation. However it remains for us to identify whether this potential can be extended to the principles and characteristics which the process of mediation requires. Here we refer to the requirements of that the process of mediation requires: (1) be voluntary, (2) help the parties in conflict, (3) trust in the mediator and the procedure underway, (4) maintain neutrality, understood as impartiality and equal distance from the mediator, (5) recognize the parties' participation on equal ground, (6) uphold the principle that "everyone wins", and lastly, (7) recognize the legitimacy of the positions of the parties (excepting violence and insults). When mediation is intercultural, four specific characteristics should be added to the requirements listed above: (a) the ethno-cultural differentiation of the

parties, (b) the relevance of cultural factors in relation to personal and situational factors, (c) the ethno-cultural baggage of the mediator which requires an effort of self-consciousness in order to avoid bias in the mediating process, and (d) a firm push for interculturalism as a social, political and ethical project which works towards inter-ethnic relations based on respect, cooperation and mutual learning.[21]

A necessary condition to make of art a valid instrument for interculturalist mediation is that we approach art from a position that confronts and challenges stereotypes, prejudices, minorizations and stigmas, a position that questions the power of hegemonic groups and encourages a critical approach based on interculturalist principles that goes beyond those positions that are hegemonic in the art world. This implies an art criticism that overcomes Eurocentrism: a new criticism founded in intercultural dialogue on the nature and meaning of art and that explores the creativity arising from contact between cultures.

What we have seen throughout this article shows that, above all, the diverse manifestations of art form an exceptional *space of mediation*, inasmuch as art may be a space of encounter between those who view each other as Others, a space in which there is ever more emphasis placed on overcoming boundaries and creating a terrain for dialogue, debate and learning, without overlooking an important element of individual and collective enjoyment. On the basis of this potential art becomes a *space that facilitates* the principles of mediation, on the one hand, because the creativity and enjoyment it entails make the process of mediation more accessible and attractive to all parties. It helps assure that all parties benefit from the process, while creating a space of peace that reinforces trust in the procedure and the impartial role of the mediator. No one is blind to the enormous potential of music, poetry or painting to create an atmosphere of closeness, encounter and understanding.

On the other hand, when persons or groups encounter each other in order to cooperate or to enjoy within the various fields of art, they achieve prominence as interlocutors, helping to legitimize their positions and to benefit all the parts. Thus spaces of profound recognition of Others (individuals and groups) may be created through the recognition of their artistic expressions.

If we pay attention to the intercultural character of mediation, the artistic encounter occurs between groups or individuals with different cultural baggage. This is not a problem but rather an opportunity for creativity and fusion. As a space of encounter with the Other, it offers us the chance to observe how personal, situational and cultural factors are creatively articulated, allowing us to expose culturalist constructions of the conflict or of the Other. This applies also to the mediator and his or her own self-recognition as a subject with personal, social and cultural baggage, which is necessary to avoid inadvertently reproducing relations of power and domination. Lastly, and keeping in mind all that has been discussed in this article, art may be seen as a privileged instrument for the construction of a society based on the social, political and ethical project of interculturalism. Respect, cooperation and mutual learning find fertile ground in art.

NOTES

1 English translation by Maggie Louise Schmitt.

2 For a synthesis of the main approaches of these theories and their criticisms see Glazer and Moynihan (1975), Sokolovskii and Tishkov (1996), Malgesini and Giménez (2000) or Ramírez (2007), to quote just a few reviews of the different theories about Ethnicity. In a nutshell, primordialist theories assume that "ethnic identity is based upon deep and primordial links that individuals have with their group or culture" (Malgesini & Giménez, 2000, p. 161), social, but 'naturalised' links, which would confer to them "a power of definition and adscription independent of the individuals will" (Ramírez, 2007, p. 148). Although these theories have been widely questioned by circumstantialist and constructivist theories of Ethnicity, their propositions are very influential in the way in which conflictivity is interpreted in local contexts of diversity.

3 García Borrego (2008, p. 10), following Giraud (1993), also mentions this tendency to use a perspective that emphasizes cultural difference towards the problem of immigration, defining culturalism as "tearing out the cultural from the social and attributing to it properties that can only be correctly understood in relation to complex social relations". Suárez (2011, p. 254) also refers to about culturalist representations of immigration.

4 National Program of Fundamental Research Projects, under the auspices of the 6th National Plan for Scholarly Research, Development and Technological Innovation, 2008–2011 (CSO2009-12516).

5 Other papers from this research team that develop this approach are Gómez and Martínez (2012, 2014), Martínez and Gómez (2012).

6 For "coexistence" we refer to the notion of "convivencia", that is different o "coexistencia" (living in the same place at the same moment); in Spanish "convivencia" means something more: active relationship, conviviality. For an explanation about these notions see Giménez (2005, pp. 7–9).

7 Other contributions to the modality of intercultural mediation, alongside the one developed by Carlos Giménez in the program Mediation and Multiculturality and the IMEDES in the Universidad Autónoma de Madrid, are those of Cohen-Emerique (1997), Grupo Triángulo (2007), Fundació Desenvolupament Comunitari (www.fdc.cat/web/) or Andalucía Acoge (www.acoge.org/). Regarding difference and similarity between social linkworking and intercultural mediation see Pilot Project TPL (2001).

8 We are referring here to a mixing of different cultures that results in a new culture.

9 In the sense of belonging to "minority groups"."Minority" does not necessarily have anything to do with population numbers.As Méndez points out (1995, p. 228) women, while in many societies—including our own—represent a numerical majority of the population, are still treated as a "minority".

10 Regarding processes of stereotyping, stigmatizing and construction of the Other, see Said (2002).

11 There are many examples of works in which this kind of questioning flourishes, both in "high-brow" works, such as the novels of the Nobel winner J. M. Coetzee such as *Disgrace* or *Age of Iron*, which take up the conflict arising from apartheid, as well as more popular literature such as the crime novels of Walter Mosley, set against the background of racial discrimination in the United States.

12 Novels such as *Baltasar's Odyssey* by A. Maalouf and the movie *East is East* by D. O'Donnell are just two examples.

13 An inevitable point of reference in this regard is jazz music.

14 The categories of empowerment and recognition are key in the transformative model of mediation laid out by Bush and Folger (1996). For a summary of this model and its application in multicultural contexts, see Giménez (2001).

15 Thanks to Clara Obligado for her help in enriching this article, not only with her lived experiences but also with her suggestions regarding relevant literature.

16 Taken from an interview with Clara Obligado performed by Paloma Gómez the 23th of July 2013.

17 Friday, 11th of October 2013.

18 See Giménez, 2009a, p. 131.

19 Spanish original: "El arte no refleja el mundo, argumento realista, sino que extraña la mirada, argumento de los experimentadores y las vanguardias".

20 See footnote 16. Italics of the authors.

21 For a more complete description of these principles, see Giménez, 1997.

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6. ART, INTERVENTION AND ACTION FOR CULTURAL TRANSFORMATION[1]

INTRODUCTION

Nowadays, we must think about intervention and social action from a perspective free of the temptation to simplify them both, i.e. by not making them predictable and by considering that, with intervention, unpredictable paths are opened; interventions and social actions need to be much more focused on accompaniment and participation.

Intervention enables us:

- To be able to see further, broaden our perspective, and rely on the people we accompany, as well as their potential for transformation. That is the best way of responding to the complexity and diversity of the society we are living in, with such a powerful window as the one opened by art and its different languages in intervention and social action.
- To be able to generate and open participation spaces as an engine for transformation, where art becomes a resource, a tool, a language, a stimulus, a space of intrinsic diversity which favors equality. It is an open window which helps us construct a fairer, kinder, more beautiful society for everyone.

Anthropologists, educators, social workers, doctors, psychologists, art therapists, occupational therapists, artists and other professionals from the social science field work in interventions which show us other methodologies of social intervention, other perspectives, where people are the protagonists. The projects and actions give voice to those who lack it or have been denied it, that is, projects that generate social sensitivity are described in the collection of intercultural dialogues in the book *Art, Intervention and Social Action: Transformative Creativity* (2011) discussed below.

SOCIAL INTERVENTION IN COMPLEX TIMES

> In the name of ideology, yesterday we refused to be deceived by suffering. Facing suffering, and with all the misery of the world within sight, now we refuse to be deceived by ideology. (Alain Finkielkraut)

Marina Garcés (2013) affirms that we need to find ways of intervention directing us so that we can learn to perceive everything that questions and differs from accepted reality.

S. Gonçalves & S. Majhanovich (Eds.), Art and Intercultural Dialogue, 85–95.

According to Garcés, the condition for any possibility of intervention is implication. Disappointing experiences in social interventions in these complex changing times (also referred to as times of crisis), encourage us to rethink them. If the world is complex and we don't like it, we must think about it in a complex way in order to understand it and change undesirable situations. Our crossroads is not in the world, but in our minds. Suffering, inequality, injustice, poverty, etc., undoubtedly exist, but what we lack is an adequate way of thinking about them in order to change them (Renes et al., 2008).

We must think about interventions in a different way, from a non-reductive, non-predictable perspective; a perspective which rather considers through intervention, the opening of unpredictable paths, and whose main achievement is to favor and propitiate different courses and itineraries: a "let's see what happens!" from creativity, instead of from resignation; as Renes et al. (2008) affirm.

These times of suffering, inequality, injustice and poverty offer a very fertile field for the integration of art in intervention and social action, for its incorporation as a means, as a resource capable of helping achieve that new, necessary view. People and institutions involved in social intervention today should be crafts-men and women who, in their know-how, will have incorporated ideas ready to use and utilize in the world, without so many conceptualizations, without so many constraints (Morín, 1992). And then, of course we wonder: "Where shall we find other ways of thinking?" Those ways of thinking are quite often not new, although they remain on the sidelines of politically correct, academically respectable thought. There are ways of thinking about intervention which discuss innovation, often looking into everyday life, into a daily routine away from the temples of knowledge, where life occurs in all its effervescence, and their protagonists need ways of naming them in order to explain it in its effervescence, with all its contradictions, paradoxes and uncertainties.

Trying not to lose sight of our aims, we need to think in complex ways with social intervention as a guide. We need open, not closed ways of thinking, which enable us to think in a complex world. We must overcome fragmentation and rigid programs, so as to see relations and processes, not just structures and things.

All that encourages us to something that many intervention professionals are already doing, many of the professionals involved in the writing of the collection of activities described in *Art, Intervention and Social Action: The Transformative Creativity* (2011) discussed below. The contributors to the book encourage us to opt for an intervention focused rather on accompaniment than on implementation, which should involve professionals who are able to express ideas ready to use in the world, instead of reality-constraining rationalities (Renes et al., 2008). If our way of understanding social matters changes, our way of wanting to change the world changes too, together with the skills, abilities and competences of its professionals.

This opens a door to reflection, as well as an open debate in which we must advance, if we actually mean to generate changes addressing our wishes and those

of others, since we are living in a society where intellectual knowledge is deified at the same time that experience is underestimated. We must give voice to experience because it is a central axis of knowledge.

It is necessary to invoke hope in order to transform and look beyond what lies ahead of us, as nobody can deny us the right to set our sights on a horizon. If we look beyond ourselves, we have the potential to look for what does not yet exist, but may well become. When we own that broader view we feel freer, more connected with our community, our social environment and the perspective of a collective construction which I find so vital. And now this is more important than ever, as a way of responding to the complexity of the society we live in.

The paradigm backed by the current system, with its emphasis on individualism, its transformation of nature and social relations into commodities, its subjugation of everything to the market and the centrality of private property, is no longer valid. That is why it is crucial to move towards a new social imaginary, towards a new way of thinking about us and interacting with one another, in which art and its languages, together with creativity, are so central.

COMMUNITY ACTION AND TRANSFORMATIVE PARTICIPATION

There are other worlds, but they are in this one. (Paul Éluard)

Opening spaces for participation is an engine for transformation. We should reflect on the need for the community to find a way for encounters and dialogue considering on one hand, the relevance of the local environment concerning the relationship among people, and among entities and institutions and people; and on the other hand, the appropriateness of categories of community intervention for a successful advancement in the path towards social inclusion.

Then there is the importance of the local environment, of the territory, as a space for relationships and as a stage for collective construction. There lie daily and symbolic interests, as Carlos Giménez Romero (2013) affirms And when I speak about participation, for example in the case of museums and other institutions, I am thinking of a transformative model which aims to modify the role of art and the institution, starting from a spread of the institution and its link with other institutions/entities, starting from the generation of collaborative relations among several institutions, plus a look at the conflicts and discourses generated by them.

The point is to participate in order to be more efficient in the task of transforming society. What do we want to transform and by which strategies? We can answer that question individually, but the construction of that answer is a collective task and responsibility.

Social movements, networks, mutual support experiences, these are all examples of new ways of interaction and construction which are just now arising. This construction, which responds to the necessity of being part of and taking part in the territories and environments where our lives take place, involves us all.

In a time immersed in a deep transformation, participation is articulated as an axis, and that is why we must remove the ballast inherited from old, discredited conceptions, at the same time that we strive to build a concept encompassing us all, from the perspective of equal opportunities.

It is in social participation where other kinds of participation converge and arise: community, citizen and political participation. Participation is a dynamic concept, plus a process which always entails a transformative action.

Participating through art and its different languages and expressions defines a practice and a social production among people and organizations, thus building symmetrical relationships which contribute to the generation of conditions of equality and social inclusion as illustrated in the photo below.

Figure 6.1. Artistic action carried out by the collective CuartoINcierto at the Squat Social Center in Pez Street, within the Antiracist Conferences organized by the S.O.S Racism Madrid Association

GIVING VALUE TO EXPERIENCE: THE BOOK "ART, INTERVENTION AND SOCIAL ACTION: THE TRANSFORMATIVE CREATIVITY"

From 2010 till the first half of 2011, I coordinated and worked on the elaboration of a publication, mentioned above (Art, Intervention and Social Action: The Transformative Creativity), in which 24 professionals from a wide range of

backgrounds and with experience in social and community intervention through art in Spain, were asked to reflect upon our work and upon the collective of people we were working with (immigrants, people with functional diversity and disability, people deprived of their freedom, youth and children, homeless, people with mental illnesses, old people and women) and the varied artistic languages with which we intervene. The approach from photography, audiovisuals, painting, gardening, radio, poetry, theatre and other artistic languages allowed the establishment of a bond which the book shows in a very appealing way. We asked occupational therapists, artists, anthropologists, sociologists, social workers, social educators, psychologists, doctors and art therapists, among others, to gather, in order to make the most of the experience and encourage its systematization, so often disregarded in social sciences. The book and projects were informed by works by Cortina (2005), Fiorini (1995), Palacios (2009), Red Latinoamericana de Arte para la Transformacion social (2002) and Sousa Santos (2005).

Intercultural dialogue is present throughout the work and is reflected in the 19 experiences that make up the book:

- Educathyssen and Visitors Network of the Thyssen-Bornemisza Museum of Madrid.
- Miquel Martí i Pol Garden, University of Vic (Barcelona).
- Tetuan past and present: theatre, intergenerational dialogue and memory (Madrid).
- Lavapiés National Orchestra (Madrid).
- Lavapiés Rap-stop (El Ojo Cojo and Manuel de Lucena, Madrid).
- Batuko Tabanka (Burela, Lugo).
- Nobody's Great Poem, by Dionisio Cañas (Tomelloso, Ciudad Real).
- Theatrical Women (Egly Larreynaga and Minka Association).
- Mnemosine Collective (Madrid, Cádiz, Marruecos…)
- Circus School Carampa (Madrid).
- Radio Nikosia (Barcelona).
- Fallen from Heaven (Paloma Pedrero and RAIS Association, Madrid)
- My dream, a right (Women's group "We are here" and "Opening Windows", of AFANDEM/AMÁS group).
- Workshop on bodily expression and dance by the Day Care Center for disabled people of Archena (Murcia).
- VentillArte, pro-social art (Laura Rico and Pueblos Unidos Association, Madrid).
- Theatre and Gipsy Women (Theatre Company TNT-El Vacie, Sevilla).
- Recovering light, photography as therapy (Carlos Canal, Málaga).
- Art therapy workshop at the Ramón y Cajal Hospital: art as a bridge (Raquel Fariñas, Madrid).
- Soto Big Band (Penitentiary Center Madrid V).

Figure 6.2. A poetic performance by the CuartoINncierto collective, with the poet Dionisio Cañas at the Squat Social Center in Pez Street, within the Antiracist Conferences organized by S.O.S. Racism Madrid

Figure 6.3. A rehearsal of the play "Shipwrecked Dreams" by the theatre group "Which color S.O.S.?" Racism Madrid Association

ART AND INTERCULTURAL DIALOGUE

> Art is presented to us as a privileged means in the intercultural approach, as it favors cultural diversity, allows the exchange among cultures preserving differences, and develops communicative processes that are essential for the attenuation of social conflicts. (Council of Europe, 1995)

When we speak of art and intercultural dialogue, we discover:

- Associations, NGOs, collectives in public institutions that regard art as a useful tool to achieve and keep intercultural dialogue and manage, consequently, cultural diversity.
- Art that gives us a view of the current moment, of its conflicts and the social transformations taking place around us.
- The need for new imaginaries claiming for plural communities in which the cultural richness of "difference" may be valued, has not left the artistic environment unattended, to which so far silenced new voices have been incorporated.
- Art is a key resource in intercultural education.
- Its aesthetic function is not such a great concern in comparison with its social, pedagogical and therapeutic function (art therapy).
- Through art we can enhance the perception of a given fact, because art questions simplifications of reality and the value system to which we submit social conflicts. In the absence of an exclusive approach, there is scope for multiple ways of understanding, what allows us to develop aptitudes for a critical reading of facts, thus avoiding a single and reductive point in sight.

Therefore, we notice that there are several recurrent issues in relation with artistic practice:

- Frontiers (geographical, sexual, spatial, symbolic, etc.).
- Cartographies. Audiovisual works (fiction or documentary) that get near the enclaves for arrival or departure of migratory movements (Dakar, the Strait of Gibraltar, different places in Morocco, etc.) thus creating social cartographies, mental and experiential mappings that place the phenomena of displacements.
- Portraits. Non-western artists are generating a new visual order, with images, texts, actions… through video, short films, documentaries, they underline the multiplicity of representations that may arise in a collective, thereby defying gender, origin, class stereotypes, or other.

WHY TRANSFORMATION?

We are talking about social transformation focusing on the horizon of more inclusive societies in which equal opportunities should not be an elusive goal, but the landmark of a new time arising from the awareness of all, men and women, of the reliance

on the potential which lies in "we", our communities, where we share rights and responsibilities.

We are promoting a social transformation with culture as the backbone of development through creativity. We cannot keep culture apart, as the mere space of leisure and entertainment. This is the new paradigm, where creativity is a factor of social inclusion and community development, community revitalization is generated by means of artistic proposals, artistic interventions are developed with social exclusion areas, etc. All that leads to the construction of new social architectures and geographies, in which new discourses are born and new views, so far invisible, are revealed.

Responding to the question of what should or should not be transformed, urgently demands diagnosis. Do social entities and institutions really feel the need to change in order to be better agents of change, or do they stick to the old, gatopardian strategy of "*everything* needs to *change*, *so everything* can stay the *same" as expressed in Lampedusa's 1958 book The Leopard.* The formula "we only serve with a purpose if we serve those we must" turns out to be uncomfortable, but cheerful too. Whom does our work serve?

CREATIVITY

To create, to make, to believe, to change, to transform, those are verbs which involve action and are crucial for dealing with the work performed at the level of intervention and social action. To create is to make, and as we make, we create paths that change and transform the moment, the environment, the context, the ways of seeing, the views, the ties.

Until 1950, there were two ways of understanding creativity. One was provided by Plato: Not all individuals have the ability to create, only a few owned that ability, thanks to the bestowal of some superior being. The other one comes from Aristotle, according to whom the ability to create did not depend on a divine being, but on the behavior and adaptation to the environment. The term creativity does not appear as such before 1950. There are many definitions of creativity, but here I provide the one from the Dictionary of Psychology by Sillamy (1970):

> creativity is the tendency to create which exists, potentially, in any individual and at all ages, depending closely on the socio-cultural milieu. This natural tendency towards fulfillment requires favorable conditions to manifest itself. The fear of distraction and social conformity are the chain of creativity.

The type of creativity fostered by a wide range of professionals working in the social environment, such as in the collection discussed above, has perforce a social dimension that we would like to strengthen in the people we accompany. In relation to social creativity and art spaces, relevant changes have taken place during the latest years in the field of museums. As an example, we could refer to the Educathysen and Public network program, from the Thyssen-Bornemisza museum in Madrid, which

has become a resource for the community, a community resource, regarding people as heritage and the museum as a social and cultural agent, i.e. as living heritage with a great transformative potential

Moreover, transformative creativity is the creativity that transforms, not only objects and materials, but also people, communities, culture, ways of seeing and seeing oneself within reality, and reality itself. A process that transforms the people taking part in it and that modifies relationships, thus constituting the real creative achievement. The transformative condition of art is based on art, in its capacity to generate thought from emotion. Therefore, art becomes a tool for dealing with complex social issues.

Dionisio Cañas, a poet from Tomelloso (Ciudad Real), wonders how to cure a society like ours, unaware of its illness. And María Antonia Hidalgo answers him: we could affirm that, in the absence of a binding diagnosis, it may happen that this society is simply out of tune and we may make use of transformative creativity to pick up the pace again. If we have lost the rhythm of the life's ballet, we simply need to be given the score, the first notes (Prologue in Carnacea & Lozano, 2011).

ART AS A MEANS, A VEHICLE, A RESOURCE, AND ITS TRANSFOMATIVE CAPAPCITY

> Art causes life meaning to emerge, it allows the interpretation of the past and outlines the future scenario. Art is like the insect's antennae, which allow us to move forward to the unseen. Everybody has a right to expressing their own humanity with their own words. Art is a human right. (Victor Turner, From Ritual to Theatre)

In art we are all, each one in his/her own way, immersed in a battle against homogenization, fighting for the construction of a new perception of ourselves, the sense of possibility, and a different way of seeing. Art and creativity are tools for social and personal transformation.

Transversality and interdisciplinarity are two characteristic features of the spaces where art is carried out with social purposes. Spaces like the museums, where it is necessary, from a review of the museum as a cultural institution, to understand the different cultures and views introduced by the visitors. So, for example, the educational role of the museum focuses on identifying and opting for the different groups of visitors as active agents in the construction of the meaning of the collections and exhibitions within the museum. By understanding and incorporating the variety of visitors not only as active elements, but also as communities with a single voice and identity, from their own positions and cultural, functional diversities, etc., the museum becomes a community resource.

Art naturally proposes an inclusive structure in which gender, culture and functional differences are wiped out, and values such as teamwork, solidarity and reciprocity are rescued, and where participation is encouraged in a simple and,

quite often, spontaneous way. Art as a resource and as a tool can contribute to the generation of individual and community states of wellbeing. In social intervention contexts, art enables four important things, among others:

- restoring the abilities and skills of the participants
- developing meaningful roles for some people, thus turning the experience into something meaningful.
- recovering spaces of freedom and confidence, very often lost and, quite often too, taken away.
- understanding that art is a place that opens spaces and offers people other possibilities of being and feeling.

To sum up, making art in order to feel fine, is transformative and, moreover, as the anthropologist and coordinator of Radio Nikosia Martín Correa-Urquiza (2011) affirms, "art is linked to the word and it is a space in which the person may once again find the possibility of expression of things like freedom and confidence which have been lost or taken away.[2] Having said all this, we discover ourselves in a more beautiful, more habitable, more participatory world, where emotion becomes the driving force, thought source and starting point towards possible, necessary horizons. All that without giving up dreams, so that the voyage from the I towards the We can begin.

NOTES

[1] Some of the reflections contrained n this text were presented in the Summer Course "Museums, Art and Social Education", Rey Juan Carlos—Thyssen-Bornemisza Museum, Aranjuez, July 2013.

[2] To view the 19 videos from the collection *Art, Intervention and Social Action: The Transformative Creativity,* go to: http://www.youtube.com/watch?v=PwHFf8G2fh0

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7. THE POWER AND SUBVERSIVENESS OF LITERATURE

The Romanian Case

THE CONCEPT OF POWER IN PANOPTICON SOCIETIES

Founded on ideology, power is seen as an instrument of society control and of achieving intended effects, by manipulating people. The discursive practice of absolute power could be seen in opposition to the discursive practice of art, because this power does not recognize the dialogue proposed by art and its invitation to negotiate meaning. Power through ideology compromises the literary discourse, alienating its main idea: creating intercultural bridges between people with different values. The essential investigation refers to the role of literature in different periods, from the excess of power in the communist period, to the liberalisation or legitimisation of power in the contemporary period.

In his well-known essay, *Will to Power*, Nietzsche (1968) stated that

> My idea is that every specific body strives to become master over all space and to extend its force (-its will to power:) and to thrust back all that resists its extension. (p. 340)

This Nietzschean statement is meant to remind us about the rapport between individual power and the power of the group. Individual power is the one that *negotiates* its dominant position within a group, which often manifests its position of force through a common ideology, also negotiated or imposed in turn. The Nietzschean concept of individual power is the one which has stimulated the theories of famous psychologists, such as Freud with his theory about power and the domination of pleasure, Adler with his individual psychology based on the sensation of power or Franckl with the will of existential meaning. Therefore, subjective, individual, behaviourist power, anchored in the subconscious becomes, according to the Nietzschean theory, political, social power, justified in the name of an ideology and this is an everlasting historical process.

The forms of power beyond the relative and speculative resorts of psychology, one of the major directions of debate on the concept in the 20th century (Freud, Adler, Frankl, Foucault, Deleuze, Lacan etc.), cannot be dissociated from the structured force of the concept: *Ideology*. Four of the ideas postulated by Terry Eagleton (1991) in trying to define another theoretically unstable concept, *Ideology*, help in trying

S. Gonçalves & S. Majhanovich (Eds.), Art and Intercultural Dialogue, 97–112.

to establish the operating frame of power and afterwards the manner of literary representation. The ideology of power presupposes a form of legitimating actions.

> A dominant power may legitimate itself by *promoting* beliefs and values congenial to it; *naturalizing* and *universalizing* such beliefs so as to render them self-evident; *denigrating* ideas which might challenge it; *excluding* rival forms of thought, perhaps by some unspoken but systematic logic; and *obscuring* social reality in ways convenient to itself. (Eagleton, 1991, p. 5)

Such an operating formula is mostly characteristic of totalitarian societies. Discursive deformation of reality in favour of exercising the power of a person or of a group was a generalized phenomenon, for example during the communist years in Romania. Within such a background, literature, art, in general, has constituted a perfect ideological instrument in representing the ideal socialist world and the *new man*. Totalitarian power can be defined through a transfer of Max Weber's concept of economical domination and its adaptation to a more general concept, that of *social domination* (Weber, 1930). Related to the results of exercising power Bertrand Russell, discussing the "Forms of Power", aphoristically affirmed that

> Power may be defined as the production of intended effects. (Russell, 1986, p. 19)

In the debates referring to the theoretical argumentation of the concept of power, Stephen Lukes (2005), describes three dimensions of power in the sphere of North-American political and sociological sciences back in the sixties. He starts from a dilemma:

> How to think about power theoretically and how to study it empirically. (Lukes, 2005, p. 1)

distinguishing "three dimensional views" of power. The first two forms of power exposed are criticized by Lukes, such as: the first as being excessively behaviourist and the second as a continuation, an explanation of Max Weber's idea,

> from whom power was the probability of individuals realizing their wills despite the resistance of others. (Lukes, 2005, p. 26)

For the sociologist, the third dimension of power is the more appropriate one in our modern society, operating on decision-making, being founded on ideological grounds and influencing people to act and react even against their self-interest. This third dimension of power is specific to our panopticon society (Foucault, 1955), a society over-controlled and manipulated against itself, and, of course, self-destructive.

From personal power to social domination, the concept of power describes the relationship of man to the society in which he functions, the biography of the idea of power being confused with the history of man. This history of the idea of power and the way in which the excess of power changes the social life of man can be indirectly

followed through the history of literatures. Literature is an authentic discourse which reveals excesses and it is an implicit critique of these. This is also the reason for which, in time, many books were forbidden as they represented a potential threat through subversion to totalitarian regimes.

Even in these periods, literature developed an authentic discursive practice, based on indirect discourse, on the meaning extracted from allegorical decoding. Literature is, therefore, an essential discourse in this excessive power game and in order to explain this we start from Michel Foucault's theme in *Discipline and Punish* (1995). Foucault conceives modern society after the model of the prison described by Jeremy Bentham where, in the centre of the prison, there is the supervising tower with the cells disposed circularly, so that any prisoner could be seen in the cell at any moment. The metaphor of the panoptic is essential in understanding the functioning of the concept of power in our society. The prisoner becomes the victim of his own subjection:

> He who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection. (Foucault, 1995, pp. 202–203)

This conflict with his own subjectivity through exposure and public supervision was one of the instruments with which excessive, totalitarian power maintained control over people. Literature, the subjective discourse, discloses this excess of exposure and visibility and developed so as to accentuate its constitutive self-reflexivity or expose indirectly the crises of the subject permanently observed.

Developing a complex strategy of avoiding the pressure of history on literature may be observed especially in societies with a totalitarian past. In these societies the excess of power had a determining role in creating an indirect literature in the post-totalitarian era which denounced the past through the exposed memory. Therefore, in today's and tomorrow's Romanian literary space, in the mirror of Romanian literature we may observe the excesses of power both over literature in communism and on contemporary literature.

ROMANIAN LITERATURE AND THE HISTORY OF POWER

In the first 50 years of the last century, the *proletcultist*[1] literary canon was an exercise of ideological power over the literature that was written till the 50's and considered later as decadent, bourgeois, demonstrating a capitalist world which destroys the egalitarian ideals of communism. Official literature proposed the representation of the ideal world and served the "class struggle" in order to destroy any other literature that was derived from other categories than those of communist practices.

The partial validity of the affirmation consists in the fact that this is often the case of literature in communism, when we investigate the field of "discursive practices"

of the period. Trying to determine which mechanisms decide what types of texts would be defined as literature, we observe that these cannot be considered literature according to the discursive practices of our world or any other world, except the one in which these texts have been produced. The legitimacy of the official literature of an oppressive political regime has been realized through a repressive operational system, which was a Machiavellian dominant power strategy having, as Paul Bourdieu said, just a "functionalist" role, serving the interests of the dominant class. In this case,

> the dominant culture contributes to the real integration of the dominant class (by facilitating communication between all its members and by distinguishing them from other classes); it also contributes to the fictitious integration of society as a whole, and thus to the apathy (false consciousness) of the dominated classes; and finally, it contributes to the legitimation of established order by establishing distinctions (hierarchies) and legitimating these distinctions. (Bourdieu, 1991, p. 167)

The domination of the oppressive class made its particular literary discourse official. As in the case of texts belonging to popular culture, written by anonymous writers, the texts of the literature dominated by politics used the illusory and artificial schemes of political discourse. The civilizing heroes of these texts and their utopian worlds appear today as involuntary caricatures. It is the malignant effect of political power on literature. Culture has become an official propaganda instrument, of manipulation and ideological education in totalitarian systems. The example of post-war Romania is relevant regarding the ideological suppression of literature under totalitarian regimes. Although in the period between the two World Wars, a period of rapid modernization of the Romanian society, communist totalitarian regimes could be anticipated, following the Second World War and had a devastating effect on Romanian literature. Since the 60s, in synchrony with the militant – pacifist movements of the Western world, liberty was felt in Romania as well, partial liberty due to destalinization and a temporary absence of the cult of personality (Deletant, 1995, pp. 182–183) In Romanian literature this corresponds to an "ideological break up" that permitted the recognition of the interwar literary canon, of the authors that in the previous decade had been forbidden; for this reason, the critic N. Manolescu named the 60s "a modernist remake" (Manolescu, 2008, p. 1000).

The illusion of art liberated by ideology, of the dictatorial power and the power of the nomenclature did not last for long, as in the 70s we see a return to dictatorial authoritarianism, as a consequence of the influences of visits to the Peoples' Republic of China, North Korea, North Vietnam and Mongolia by Ceauşescu. "The June Thesis" (1971) of the dictator presented to the Executive Committee of the Romanian Communist Party (RCP/ PCR), contained a set of ideological "Maoist" measures (Cioroianu, 2005, p. 489), a new cultural revolution meant to impose a new socialist realism through which literature and art played an essential role. The title of these theses in his atrocious association with art was: "Exposure to the RCP

programme in order to improve ideological activity, raising the general level of knowledge and socialist education of the masses, for establishing relationships in our society based on principles of ethics, communist and socialist equity".

The relevant example of this socialist neorealism can be found in Romania of the 70s and 80s when, in the process of communist industrialization imagined by Ceauşescu, literature had to reflect the image of the *New Man* and not the illusions of the Western capitalist society. The role of the artist was to adapt art to social realism, using propagandistic rhetoric, trivialising language, with extreme clichés, to depict a uniform and mechanized society. Art was the effect of the cult of a personality of the ideal leader, artisan of the ideal society, industrialized and dehumanized. In the reality masked by the official literature, the results of the totalitarian power were the creation of a pogrom country, suffering from hunger and darkness, censorship and especially generalized fear. Therefore, if on the barricades of the Western world in the 60s and 70s a new social discourse was born, young people protesting for humanistic lost ideals, together with the intellectuals of the movement M. Foucault, J. Derrida, P. Bourdieu and J. Lacan, after the Iron Curtain we in Romania experienced a radicalization of the socialist discourse. May 1968 is seen as an eclectic amalgam of Trotskyism, feminism, anti-capitalism, anti-bourgeois and the sexual liberation movement, energetic and reinvigorating the young spirit. However, the differently oriented Paris movement and the one behind the Iron Curtain, in Romania as an example, were determined by the will of political power. An essay such Luc Ferry's and Alain Renaut's, may reveal, in spite of its excessively polemic aspect, the intellectual battles for power in the 60s (Ferry & Renaut, 1985).

In Romania art, as a result of the 1971 thesis, had to reflect the socialist transformations, the neo-Stalinist Cultural Revolution. The history of 40 years of communism constitutes a fundamental background of questioning the role and the function of literature in society. When literature loses its critical function, its fundamental attribute, losing its aesthetic discourse, it becomes a transitive manipulative discourse, an artificial agent of ideology. The sterility of the propagandistic literature, of proletcultism, for example, comes from the fact that the world of literary texts is reduced to language and schemas; it is nothing but empty rhetoric, devoid of life. The heroes of the socialist struggle are, as we will see, characters without a destiny, simple ideological marionettes, as propaganda literature was an absurd puppet theatre.

In such a context, of manipulation and ideological control, a real theory of socialist art was born. The Marxist idea of class antagonisms is taken from the literary ideology of the system, which designed literature and involved it in the discourse of propaganda. According to Vitner's definition of the artistic realist-socialist system, literature had to reflect, sustain and accentuate the "vision of the world of scientific socialism" (Vitner, 1966, p. 588). Literature is seen as social language with propagandistic power, without an aesthetical stake. This declared "socialist humanism", promoted by the totalitarian communist regime, presupposes

not just the use of literature and art in general in the national "class battle", but is also ambiguous through denial of humanist Western values.

Ana Selejan explains the "betrayal of the intellectuals" in the first years of the Romanian totalitarian system, starting from J. Benda's book (1927). "The force lines" (Selejan, 2005, p. 113) of Benda's demonstration are viable, considers the researcher, also in the explanation of "the betrayal of Romanian intellectuals" during the communist period. It is about the political passions (race, class, nationality) in the interwar period, that shift the attention and the efforts of the intelligentsia from their natural destiny and push them into a battle of dominating ideologies. This conversion generates an eclectic literature, due to a combination of literature and politics, determining the apparition of poets, political novelists etc. But what could have been the position of intellectuals when communism was proliferating? The writer in an ideal, liberal world believes A. Selejan, could reflect three attitudes:

> to cover generalities, to be silent or to have a fighting conscience. But there is a fourth one: the right of the artist to write what he wants, what he feels, to express his truth unconditionally and without being sanctioned by the contingent. (Selejan, 2005, p. 114)

The communist power did not leave many variants of the kind to the writers. Because literature was an integrating part of the educational process/socialist realist ideology, therefore the writer's relation to the new world had to be essential. There were two clear possibilities: (a) the writer submitted to the official discourse, therefore to the political power and then his literature became propaganda literature, devoid of any attributes of the quality literature, without any trace of implicit critical discourse towards the degeneration of the man, but just factual and explicit regarding socialist "progress"; (b) the writer refused to allow his/her literature, to be controlled by the official censorship apparatus; s/he either did not write what the political power commanded and did not publish or retired from the public battle, gave up creating. In both cases, especially if the writer had a recognizable, iconic, canonical image from the interwar period, s/he had to suffer implicit political persecution, any attitudes being considered in defiance of the system and the official literature. As an example, the iconic literary critic G. Călinescu was criticised between 1944 and 1948 by the ideologist Vitner, through six articles published in the magazine "Contemporanul", in January 1948. Călinescu was considered a decadent result of the aestheticism promoted by Maiorescu and therefore a metaphysical idealist in disagreement with the regime. He would also be dismissed from the University of Bucharest in 1949 and his position would be occupied by the official ideologist of the party, Vitner.

After August 23, 1944, the expurgation of Romanian books was completed according to the Soviet model.

> Printing, importing and disseminating periodical and non-periodical publications in Romania, presenting theatre shows and films, the functioning of the stations TFF, Postal Office, Telegraphy, Telephones would be executed

> in accordance to the Allied High Commandment (soviet). (See Gheorghe Grigurcu, 2013)

Therefore, censorship is seen as an essential instrument in maintaining power, just for promoting the literature engaged politically in socialist realist education. In the year 1922, in the USSR the *General Direction for Literature and printing* (Glavlit) was set up, which would be dissolved just in 1991 and after the war, in the countries under the political domination of the USSR, such as Bulgaria, Poland, and Romania similar institutions were set up. Liliana Corobcă observed that:

> the *General Direction of Press and Printing* had existed for 28 years in Romania, from 1949 to 1977, since a large number of censors had been transferred to the Council of Culture and Socialist Education, where they continued their activity. After the institution was abolished, the communist censorship system oversaw editorial activity, and the Writers Union, and Ceauşescu who had censorship powers was at the peak of the hierarchy the Section of Propaganda and Agitation of the Communist Party and was in effect the country's principal censor. (Corobcă, 2013)

But censorship as a manner of exercising the power of a system in order to consolidate its position and of promoting the dominant ideology is not only an exercise of direct, aggressive, violent force, that culminates in the burning of books or by indexing thousands of volumes considered immoral or harmful due to their anti-system character in general, thereby destroying the essence of literature, by forbidding certain authors and banishing those who did not conform.

THE DIALOGUE WITH POWER. LITERATURE FROM HISTORY TO MEMORY

In 1949, the famous interwar prose-writer, M. Sadoveanu turned 69 years old, having enjoyed an impressive literary career. But that year, Sadoveanu published his most controversial novel, *Mitrea Cocor*, which directly reflected socialist realist ideology. His anterior novels, such as *Şoimăreştilor's Kin* (1915), *Ancuţa's Inn* (1928), *The Golden Bough* (1933) or *Jderi Brothers* (1935–1942), made Sadoveanu one of the founding fathers of Romanian realist literature. From the fascination of popular traditional culture and the founding history in the spirit of other canonical models, such as those created by C. Negruzzi or I. Slavici, the change of narrative history proved fatal for Sadoveanu's prose. Its socialist realist elements are an example of totalitarian power on literature. The hyperbolical contrast comes from renouncing the aesthetic side of his writing, his creed, or even in the civilizing history and in the morality of timeless models and the embracing of an ideological discourse that surprises other civilizing heroes contemporary to the Stalinist period. The fake Sadovenian writing comes from the "Machiavellian" temptation of power (Nietzsche, 1968, p. 407), out of the will to maintain social and literary power, which happens, as he becomes one of the new figures in Romanian literature. Here

we witness a transfer, fatal for Sadoveanu, proven by his dying interest in actual literature, a transfer from the powerful position in literature that he had obtained in the 30s through the mechanisms of the aesthetic canon, to the position of forced ideological Marxist-Leninism gained by compromising himself and his art. Texts such as *Light Comes from the East*, a volume of reports from the USSR (1945), *Little Păuna* (1948) or *Mitrea Cocor* (1949) were written in the spirit of proletcultist propaganda, the place of historical characters from collective memory and from the need for ideal models, replaced by sterile ones that participate actively in class-battles and the construction of the socialist world. The mythology of history was replaced with socialist realist mythology and in 1955, the author himself was awarded the distinction of *Hero of Socialist Work*. Eugen Simion is right when he affirms

> *Mitrea Cocor* seems to have been written by another hand than the one who had written, on similar topics, *County of the Poor* or *On the Way to Hârlău*. (Simion, 2002, p. 95)

The change is really significant regarding the topic, the style, but also the evident ideological direction that is imprinted in his character, Mitrea Cocor, so that some of the specialized literary critics tried to attribute the novel to another writer.

In *Little Păuna* the propagandistic discourse shows a weak author, although the idea of the refugees in Păuna village, all "healthy", who are transformed through work and become a new and prosperous collectivity, reflects proletcultism. The swamp terrain in Brăila Field and its transformation into a fertile land by industrious workers who became successful agrarians is a topic that anticipates the more radical ideological discourse in the novel *Mitrea Cocor*. The birth of the ideal collectivism which changes the destiny of people would become a leitmotif of proletcultist literature. However, since the party was not responsible for the birth of the new man and world, ideological forces criticized the text with the result that it did not have literary value not even in the mediocre world of the proletcultist literature. Only the novel *Mitrea Cocor* is the one that imposed

> an epical and ideological scheme, recommended afterwards by the critics of the time as a model for the entire literature. (Simion, 2002, p. 93)

Sadoveanu became a model of socialist realism, projecting an ideal canon of militant literature for the communist utopia. Sadoveanu's scheme is simple and reveals how ideology takes control over literature. The main character, Mitrea, is the one that transforms himself and then transforms collectivism. Therefore, the novel portrays an ideal setting with ideal characters, with powerful conflicts always won by *the civilizing hero*, the socialist "good" character prevailing; a classic recipe of formal stories. The orphan Mitrea is a model of class battles, who revolted against the bourgeois from Malu-Surpat, Cristea-Trei-Nasuri, worked till he was exhausted, humiliated and exploited, finally becoming a model of the "new man", punishing and humiliating vengefully the boyar who had humiliated him.

Imposed in the school syllabus of the time, an example of the new regime, the novel became the canon of the new power. Literature functions as a power instrument, as a third dimension of power (Lukes, 2005), when the dominant group imposes a model of behaviour on the community, which is considered useful for preserving power. The novel, as all its critics will remark later, lacks any literary value, has sterile language, is strident in ideological expressions and violent slang, and is clearly ideological, and represents a classic analysis of the manner in which politics mutilates literature. The representation of the "class battle" so direct and propagandistic, through such artificial characters that seem to quote Marxist – Leninist texts when speaking, results in an involuntary caricature of the author. In this case it is obvious that the author and his novel have been invalidated by the obsession with power in the "Obsessive decade" (1947–1960). The result of this rapport between the suffocating political power and literature is that it becomes an ideological instrument.

The betrayal is implicit and obvious even in its contradiction or incompatibility between literature and society, the artistic writing being a formula to surpass the commonplace and not reproduce it. If literature copies social practices or, even more, if it becomes a vehicle of it, the risk of caricaturizing is considerable. And the novel *Mitrea Cocor* is an involuntary absurd image of the totalitarian system and its benign ideals. Unlike his historical novels, the social or natural ones, which are filled with a strident lyrism, here E. Simion notices that "the ceremonial phrase, the solemn dialogue, the poetical mystery of the metaphor have disappeared" (Simion, 2002, p. 95). The style is direct and tough, dominated by an artificial, propaganda rhetoric. The novel depicts sterile theism. The critical authority of the writer bows before of the authority of the system.

The recipe of Sadoveanu's proletcultist canon is fervently followed throughout the "obsessive decade" by young writers who want to be part of the system. The most controversial example is that of prose writer Petru Dumitriu who published in 1951 a controversial novel of almost 700 pages, *Road without Dust*. Here an extermination camp through forced labour appears as an ideal of the new world, the Danube-Black Sea Channel, as an example of human victory over nature, in the Marxist-Leninist spirit. P. Dumitriu's chronicle about the happiness of the new man is a dramatic example of the devastating effects of political power on literature. A forced labour concentration camp, a death camp, as the Danube – Black Sea Channel is known today, is presented as a real achievement of the Orwellian system that civilizes the entirely empty space in arid Dobrogea. P. Dumitriu's case is useful for our discussion, the evaluation of his prose before and especially after the novel *Road without Dust* being positive, as he was considered one of the most important post-war writers. For example, the novel *Family Chronicle* was unanimously appreciated and had European echoes, being published in 1959 at Seuil Publishing House (1957). The novel impressed readers with its epic vitality exposed on successive narrative and historical planes with a style that synthesizes the great European prose, from Balzac's social descriptions to the Proustian introspection filled with memories. This

is in fact the great creation of P. Dumitriu, published in 1957, just three years before his emigration to Germany. P. Dumitriu's case is typical of a young writer who, at 27, lives the fascination of collective power, dominated by ideology. Being part of the of power system, the talented prose writer made an infamous compromise, ideologising literature politically, renouncing the curative position of literature by rejecting its necessarily critical function. Literature, in this case, is a propaganda instrument and does not differ from the motivational discourses of the dictators.

Novels like that of Dimitriu and *Steel and Bread* by Ion Călugăru were perceived, when they appeared, in the chronicle of the time, as "hymns dedicated to the creative work of the new man" (Flacăra, nb. 19/175, 10 May, 1951) or as evident demonstrations of Marxist-Leninist victory in the class struggle. The defeat of diverse obstacles is the main idea of the novel. The character Mateică, the saboteur, in his permanent attempt to stop the "grandiose realization" transformed the savage wilderness; the ideological education of the engineer Pangrati who was forced to fight against his passion for the boyar's daughter, Dona Vorvoreanu. Mateică, and Dona were hostile elements that were isolated and defeated through abnegation, collectivism and communist conscience. Their symbolic disappearance lets the reader focus on the channel, the amorphous volume of water and the crowd. Their subversive destiny is exemplary for the totalitarian power.

The term "subversive" defines the positioning against the order imposed in a state, putting it in danger, undermining it through a strategy that is also risky for the power of the dominant group. In oppressive systems we can enlarge the sense of the term, applying it as an example to the cultural creations that had a subversive strategic discourse, of official anti-rhetoric, a critical discourse, against the system. This is also a form of representation of power, much more natural to literature, therefore a critical representation. In a totalitarian system, such as the communist one, literature has developed narrative strategies of subversiveness, masked strategies justified by the "game" of literature with language, its metaphorical vitality, the reader's expectations. This analytical perspective in the emergency zone of contemporary *pragmatism* (Maingueneau, 1994) could offer the instruments that probe just the subversive character of the narrative language in totalitarian epochs. Many prose-writers succeeded in suggesting the true anguish behind the "perfect world". Communist utopias were seldom contradicted by the images of the degradation of Man, through isolation or refugees in an interior exile, silence, suffering social and affective shock, and even death. These are forms of denouncing totalitarian power but the formulas, when they existed, were the results of complex narrative strategies. Just through the discursive practices of the official culture, writers tried to publish such texts to deconstruct the illusions of these worlds.

But there was a subversive literary discourse, specific to the art, a reaction to such cultural atrocities, to the propagandistic discourses, which became the official culture and an instrument of ideological control. The subversive discourse of Romanian literature in communism succeeded in confirming the fact that literature has a major role in denouncing the excess of power. The writer in the Romanian

underground managed to save himself through the aesthetical and, even more than that, succeeded in maintaining a subversive project finalized in 1989. It is obvious for such a subversive texts to appear, favourable factors were needed, particular contexts that would allow the editing of such texts. Following Nelson Goodman (1976), we should not answer the question "What is literature in communism?", but "When do we speak about literature in communism?" because, going back to Eagleton's theory, liberated of the constraints of political power, we can distinguish the role that dominant literature played. Such a favourable context appeared midway through the "obsessive decade", during the first moment of outward destalinization, when the censorship was less severe. Novels that reaffirm the hope that literature can avoid political control were published.

In 1953, the Balzacian type novel, *The Pitiable Ioanide* by G. Călinescu was published. He was an important personality in Romanian literature, especially because of his activity as a literary critic in the post-war period, an activity that culminated with the publication of *The History of Romanian Literature from its Origins to the Present* (1941). The publication of this novel is surprising, especially because George Călinescu had been dismissed from literary life and was criticized in different periods (Selejan, 2005, pp. 397–423). After the novel was published, in 1960, G. Călinescu would have a meeting with Gheorghe Gheorghiu-Dej, the communist leader of Romania from 1948 till 1965, at the writer's request, for discussions regarding the late editorial appearance of his next novel, *The Black Drawer*. In the context of denouncing those who had infiltrated in the Romanian Communist Party, it seemed that the communist leader reproached the prose writer for including the wrong approach of the legionary movement in the novel *The Pitiable Ioanide*, and suggested that it be rewritten

> The meeting – till the next archivistic discoveries – may count as an example of a new style of power imposed on writers. (Betea, 2003)

and Călinescu's interdictions appeared due to insufficient criticism of the legionaries[2], in *The Pitiable Ioanide*.

The records of the dialogue between the ideologist in power and the prose writer are an example of a veritable manner of imposing the perspective of the party on literature. The critic of the novel in 1953 focused on the permissive context of its publishing and the non-ideological position of the central character, Ioanide the architect.

> I have read the first part of the book *Pitiable Ioanide*, and did not like the form of the critique regarding this […] Here there are aspects related to the legionaries […]. (See Lavinia Betea, 2003)

If, at the beginning of the totalitarian communist system, such a novel that addressed, among other topics, the problem of the legionary movement, without being critical enough, could not have been published due to censorship, the discourse of political power changed in the 60s, when the strategy of suggestion was preferred

with reward if the author made revisions. The prose writer was advised to review the novel and radicalize the discourse of the main character about the legionary movement, as it was seen as a class obstacle in the new world.

Therefore the novel, censored by power, is a confusing result of incompatible discursive practices, between the focus on a romantic character who isolated himself and who felt indifferent to society with its conflicts and gained the consciousness of a victim as opposed to his interior ideological discourse. But even the ideological excesses in the novel *The Black Drawer*, the one which follows *The Pitiable Ioanide*, a novel of the "re-educated" and converted prose writer to the canon of the power, provide a vivid contrast to the anti-establishment discourse, and therefore, can be considered subversive, in spite of the censorship effects on the novel, *The Pitiable Ioanide.* We may state that such novels as *The Pitiable Ioanide,* are "key novels" (Manolescu, 2008, p. 963), subversive ones, that showed, through the underlying power of literature its devastating force. The examples from Romanian literature could continue up to the 80's and we could discuss the novel *The Most Beloved of Earthlings* (1980), the last novel of M. Preda, maybe one of the last and the most powerful struggling voices of freedom under the absolute power of Romanian communism. In this novel Preda anticipated the end of this society in which the intellectual became a simple instrument in the hands of men interested only in preserving power by any means. The character Victor Petrini was the last humanist humiliated by an absurd system. The last sentence of this impressive novel, that first circulated in the shadow of the oppressive system had anticipatory, subversive strength: "If there is no love, there is nothing."

Marin Preda's novel seemed indicative of the "last" Romanian realism, showing subtle psychological analyses under the excessive communism of Romania. Destroyed by the oppressive system, Victor Petrini appears as a submissive man facing an aggressive system and facing a society that seemed, in turn, resigned. The situation changed radically after the 1989 revolution. What seemed to be an eternity became history. The impact of the changes in 1989, including those on literature, was expected to be immediately visible but this did not happen. History took over the public space of the 90s so that art stopped being a hiding place, a subversive discourse, as had been the case during the censorship years. The 90s in Romania and in the countries of the Communist Bloc were years of searching for answers and for social meanings in the future that made literature lose its meaning.

Nevertheless, Romanian literature under post-communism did not renounce denouncing the excesses of historical power. Besides the novels that described the convulsions of the transition towards democracy, the novels that reclaimed the past from memory occupy a central place in contemporary Romanian literature. These also show the diversity of a literature that could find its way and the dialogue with social power. Carmen Muşat discussing the postmodernism of the 80s considers that a significant attitude, specific for Eastern postmodernism, is "the way in which reality rediscovered equates with a subversive attitude" (Muşat, 2002, p. 194). In the post-communist period rediscovering reality meant an attitude

denouncing totalitarian power, sometimes characterized by a remarkable frenzy. It is not accidental that prison diaries published in the years after the revolution, such as Nicolae Steinhardt's, Nicole Valéry-Grossu's, Lena Constante's, Richard Wurmbrand's or Ion Ioanid's enjoyed a remarkable success. These autobiographical texts were functioning as direct denouncements of the excess of power in Romanian society. The cases of the prisons at Piteşti, Gherla, Aiud became subjects of the texts that denounced the horrors of torture under Communism. The model for these confessions is offered by Aleksandr Solzhenitsyn's novel, *One Day in the Life of Ivan Denisovich***,** first published in November 1962, but his indirect discourse from the period of destalinization in the USSR is not authentic any more in Romania of the 90s. The disclosure of history is done directly and the authenticity of this gesture is guaranteed by the prison diaries. This is a revelation of the collective drama in the communist prisons and these journals are confessions of manipulated memory.

The novels of the post-communist transition period also reveal a game of the power of memory. There are two distinctive types of novels that deconstruct the effects of power on society. First of all there are those that reconstruct histories from memory, by superimposing objective time on the subjective one. The novels written by Herta Muller *Lowlands* (1982, 2012), *The Animal of the Heart* (1993), Norman Manea, *The Return of the Hooligan* (2003), Gheorghe Crăciun, *Pupa russa* (2004), Varujan Vosganian, *The Book of Whispers* (2009), Cristian Teodorescu – *Medgidia, the Past Town* (2009), Gabriela Adameşteanu, *Provisional* (2010) retrieve the past and deconstruct it. The aim of these new novels is to look back, to prove that literature has the advantage of multiplying perspectives on power and its relation to man. One of the representative novels for this category is Gabriela Adameşteanu's novel, *Provisional*, that follows the biography of some characters during the communist period and the destiny of a woman, Letiţia Arcanu, in a world in which women were dehumanized and exposed to discrimination. It examines lives of couples in the communist period and how they are threatened by excessive power. The permanent state of uncertainty, immorality and fear make this new realist novel an exponent of the retrospective analyses of history. These authors come back to the past in order to understand it better and to mediate the dialogue to the present. They start from the assumption that literature offers an artistic medium favorable to a transition from excess to tolerance.

Secondly, we observe novels that build histories in the present tense, by superimposing and observing the power of the past rememorized in the present. Examples include Petru Cimpoeşu's, *Simion Liftnicul* (2001), Dumitru Ţepeneag's, *Maramureş* (2001), Radu Aldulescu's, *Jerusalim's Prophets* (2004), Dan Lungu's, *The Heaven of the Hens* (2007), *I am a Communist Biddy!!!* (2007), Horia Ursu's, *The Siege of Vienna* (2007) or Lucian Dan Teodorovici's, *Matei Brunul* (2011). The characters of these novels live in the present, comparing themselves to the effects of the excess of power in a communist society. Being either nostalgic for the past times, or adepts of rapid capitalization and heroes of transition, the characters of this category demonstrate the transfer of history to the present and the reversal of the

rapports of power. In Horia Ursu's novel, *The Siege of Vienna (*2007) the narration reminds us of Robert Musil's novel, *The Man without Qualities*. As Ulrich, Musil's character, Ursu's characters, like Flavius-Tiberius live in a diverse world in which power is obtained by those who succeeded in becoming the richest character of the community, such as the businessman Brânduşă. The world of the imaginary town Apud in Transylvania is a multiethnic one, populated by Jews, Hungarians, Romanians; it is an unhappy Babel, dominated by poverty or by people who wish to emigrate, populated by old men who announce that they will sell their organs or their burial places. The image of the transition is for Ursu the image of post-communist disillusion and the loss of values.

The dialogue with power goes from the subversive discourse from the communist period to the direct one of violated memory, leading to a blockage of the present. Current literature either denounces the power of the past over present mentalities or announces the diffuse and impersonal character of power in the transition period. The realist novels of the contemporary period subscribe to the category of hyper-realism, noticing the superficial surface changes that have been made since the fall of communism. The mutations described by the characters of transition are of mentality and Horia Ursu's town is an allegory for transition where the power of the communist past and the power of wild capitalism give an image of a hybridized world searching for its values. The authenticity of post-communist prose consists in the revival of the critical and subversive role of literature. It is about denouncing another power, that of money. The characters of this literature are searching for meaning. They have characteristics of the past and of the present. This proves that literature has the role of keeping the power of undermining false values and excesses of any kind.

INSTEAD OF CONCLUSIONS

In the 3rd Book of Plato's *Republic*, we learn about the reasons for antique censorship proportional to the poeticity of literature. We should repudiate poets who propose "inner" literature to the guardians, which could make them fear death. Plato says that

> […] the more poetic they are, the less they should be heard by boys and men who must be free and accustomed to fearing slavery more than death. (Plato, 1991, p. 64)

Maybe for Plato the question of power and its will of censorship is a question of social organization of the Republic, but certainly Foucault is right in stating that excessive power is "essentially that which represses. Power represses nature, the instincts, class, individuals." (Foucault, 1980, p. 90) The repressive form of totalitarian power could be traced in Romanian society through the representations of literature. Even if we speak about "weak literature", that is, communist literature, we could see the effect of ideological power and the caricature of literature that loses its meaning. In the meantime, we have to argue that even literature has had its power, through its subversive strategies, imaginary constructions and discourse

that denounces political and totalitarian power. Contemporary literary discourse is direct and the revelation of the past and the present does not represent an indirect subversive strategy anymore.

The hyper-realism of contemporary prose betrays, also indirectly, the dialogue with history but this time the dialogue is mediated by Memory, which assures literature a fundamental place in society. As Pierre Nora affirms, there is no synonymy between History and Memory and this is demonstrated specifically through the literary discourse on power. Romanian literature proves this point.

> Memory has been promoted to the centre of history: such is the spectacular bereavement of literature. (Nora, 1989, p. 24)

Memory is the essential instrument of Romanian contemporary literature and this proves the primary role of the literary discourse: to maintain the dialogue with History and to hold a neutral position towards it in order to avoid the excess of power. In today's multicultural societies literature has the role of mediating the power discourse, but also to show the manipulating excesses of History, whether it is about totalitarian periods, or periods of liberalisation and legitimisation of power. In the context of Central European literature, Romanian literature both in the communist and contemporary periods proves that, under the permanent pressure of history, society needs instruments to reveal excesses. Literature has mediated the dialogue with History because it has placed personal memory at its core. The arguments of literature were permanently those of a Memory attacked by History and the contemporary novels prove this point. From subversiveness through parallel allegorical worlds to revelation through the autobiography of trauma or memory, literature is a discourse on the legitimisation of power.

NOTES

[1] DEX: PROLETCULTÍSM Cultural trend (appeared in the Soviet Union after the October Revolution whose aesthetical principles were reduced to the idea of forming a "purely proletarian" culture and which rejected the entire cultural heritage of the past – after the Russian proletkul'tovşcina.

[2] DEX: LEGIONÁR, -Ă, *legionari*. Legionaries: Members of the extreme right socio-political movement, represented by Iron Guard (Garda de Fier) party.

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8. SOCIAL TRANSFORMATION IN THE EYES OF CONTEMPORARY CHINESE CINEMA AND DOGME 95

INTRODUCTION: TWO DISTINCT COUNTRIES AND THEIR CINEMAS

In the past thirty years China has been through a spectacular paradigm shift and growth, from an isolated underdeveloped country at the end of the 1970s to being today the world second largest economy after the United States. The paradigm shift and growth have been translated into an accelerated urbanization with all the dramatic social transformations such a process implies. Since the late 1970s and early 1980s, Chinese cinema, labeled as the renewal or transition era cinema, has portrayed the deep social transformations that have ensued such as large scale economic liberalization through the work of the fifth and sixth generations of Chinese filmmakers, respectively headed by Chen Kaige and Zhang Yimou for the former, and Jia Zhangke, Lou Ye, and Wang Xiaoshui for the latter. "The new urban cinema" is the name attributed to the production of these two generations of filmmakers. It covers all genres, trends, and generations in post-Mao Chinese cinema. As Yomi Braester (2007, p. 161) argues, the new urban cinema "is better understood as a critical approach that cuts across genres and generations". The present paper will use the term of "new urban cinema" to refer to the contemporary Chinese cinematic production.

On the other side of the globe, the constitutional monarchy of Denmark evolved from an agricultural to an industrialized society within a span of one hundred fifty years and since the 1970s, it has also been struggling through economic crises and their social consequences. One of the hotly debated social issues in contemporary Denmark is the question of immigration. As for cinema production, Denmark has been at the avant-garde within the European cinema: Dogme 95 represents the legacy of two masters of Scandinavian cinema, Carl Dreyer and Ingmar Bergman. As follows,

> Dogme 95 presented itself as a "rescue action" to counter the predictable scenarios, superficial action and technological cosmetics so relevant in the Hollywood-dominated cinema world. Instead, Dogme 95 proposed a new approach to filmmaking, an ascetic policy of abstinence and restraint, summed up in the so-called Vow of Chastity […]. (Schepelern, 2005, p. 3)

Therefore, *The Vow of Chastity* was the first step to materialize Dogme 95 created by Lars Von Trier and Thomas Vinterberg, later joined by fellow Danish directors Kristian Levring and Søren Kragh-Jacobsen.

S. Gonçalves & S. Majhanovich (Eds.), Art and Intercultural Dialogue, 113–127.

THE VOW OF CHASTITY

I swear to submit to the following set of rules drawn up and confirmed by DOGMA 95:

1. Shooting must be done on location. Props and sets must not be brought in (if a particular prop is necessary for the story, a location must be chosen where this prop is to be found).
2. The sound must never be produced apart from the images or vice versa. (Music must not be used unless it occurs where the scene is being shot.)
3. The camera must be hand-held. Any movement or immobility attainable in the hand is permitted.
4. The film must be in colour. Special lighting is not acceptable. (If there is too little light for exposure the scene must be cut or a single lamp be attached to the camera.)
5. Optical work and filters are forbidden.
6. The film must not contain superficial action. (Murders, weapons, etc. must not occur.)
7. Temporal and geographical alienation are forbidden. (That is to say that the film takes place here and now.)
8. Genre movies are not acceptable.
9. The film format must be Academy 35 mm.
10. The director must not be credited.

Furthermore I swear as a director to refrain from personal taste! I am no longer an artist. I swear to refrain from creating a "work", as I regard the instant as more important than the whole. My supreme goal is to force the truth out of my characters and settings. I swear to do so by all the means available and at the cost of any good taste and any aesthetic considerations.

Thus I make my VOW OF CHASTITY. Copenhagen, Monday 13 March 1995

On behalf of DOGMA 95 Lars von Trier, Thomas Vinterberg (1995)

The authors argue that despite their fundamentally distinct historical and cultural backgrounds as well as socio-economical trajectories, China and Denmark have in common a contemporary cinema production that portrays on-going social changes in their respective contexts. Thus, this study aims firstly at examining the similarities and differences between Chinese contemporary cinema and Dogme 95 in terms of artistic expressions and the use of the medium in telling about social movements. In the 1990s, and at the turn of the twentieth century, cinema observes and reveals the transformation of society as its major theme, and portrays with critical thinking the particularities and singularities of societal changes in the recent past and deciphering its present and offer some ways towards the near future. Secondly, this paper discusses to what extent contemporary Chinese cinema and Dogme 95, may contribute to facilitate the state and/in society dialogue and to the understanding

of social issues. It emphasizes the filmic representational hybrid territory, lying between fiction and documentary, in order to address social issues due to societal transformation. On the one hand, as a psychological observatory, on the other hand as a social collective or individual memory representation.

Figure 8.1. Zhao Tao in 24 City dir. by Jia Zhangke © 2008 Xstream Pictures (Reprinted with permission)

In addressing the above mentioned questions, this paper aims to build a comparative case study by contrasting two different ways of cinematic productions, analyzing two icons of contemporary Chinese cinema and from Dogme 95, respectively: Jia Zhangke's *24 City* (2008), and Thomas Vinterberg's *The Celebration* (1998). *24 City* is considered a typical illustration of urban Chinese cinema, and on the other hand "*The Celebration*" is acknowledged as the first Dogme 95 film back in the 1990s. Both cinemas reinvent and rethink *cinéma verité*, emphasizing the intrinsic dimensions of reality and fictional representations. The use of new narrative structures

Figure 8.2. Thomas Bo Larsen and Ulrich Thomsen in The Festen dir. by Thomas Vinterberg © 1998 Nimbus Films (Reprinted with permission)

is implemented in order to enhance the gaze of reality, such as: real and fictional atmospheres; elements and fictional realities (the relation between atmosphere and where the action takes place); film spatiality and film observational narrative; film narrative and the truth of the human condition. Fiction and documentary boundaries are blurred.

Similarities and Differences between Contemporary Chinese Cinema and Dogme 95

> There's a danger of filming only appearances. It's even more difficult when filming ordinary people, and they are the ones I want to talk about. (Cited in Chan, 2005: 8)

Globalization accelerates the processes of social change, which affects our relationship to time and space. The main theme of the "new urban cinema" (*xin chengshi dianying*) is concerned with the human dimension of sweeping reforms by the Chinese government since the late 1970s, and the struggles imposed over three decades upon the country's huge marginalized population, especially on the rural and migrant working: floating generation. Jia Zhangke's *24 City* portrays the changes the last half century of a Chinese state-owned military factory in Chengdu, given the name "Factory 420" as an internal military security code. This factory produced aircraft engines and witnessed years of prosperity, where the workers were separated from the outside world and could not control their fates and future. It is now being transformed into an emblem of the market economy: an apartment complex called "24 City". Jia Zhangke's *24 City* tells about the boundaries of memory and its representation: tradition and modernity. "*24 City*" depicts fictional curiosity with moments of silence and documentary sincerity. Those fictional moments of silence show clear evidence of Jia's interest in exploring the life of individual characters as they are. Although the political message is not clearly stated, it is still conveyed in a rather subtle way.

> Jia lets his camera roll on as silence dawns upon the person at the end of his/her interview. Silence sometimes permeates the whole scene. The idea of letting silence speak the ineffable comes from Jia's real-life interviews, during which he intuits that more extraordinary stories of memory must have been submerged into the silence, into the moments when these people finished telling their stories and probably those silences are the most important. (Xiao, 2011, p. 20)

Moreover, "hearing" the silence, the audience might turn to their own silent world of memory and feel their own inability to recall and speak.

Jia Zhangke's filmography often makes reference to other forms of art. While *Still Life* , another film from Jia Zhangke, evokes Chinese landscape painting, *24 City* refers to Chinese literature. The script of *24 City* was co-screenwritten with famous Chinese female poet Zhai Yongming. Jia Zhangke explained in a interview

for *FilmComment* magazine his collaboration with Zhai: "She is a Chengdu native with a profound understanding of the city, and she really helped me in localizing this film." (Andrew Chan, 2009). *24 City*, has a strong relationship with poetry, its general structure and effect are not that of narrative cinema but that of visual poetry in prose mode. The name itself, *24 City*, comes from an old poem, "The Cherished Hibiscus of 24 City in full bloom, a flourishing flower". This poem is the first among four other poems, interspersed during the film to guide the audience's view. The stories delivered to the audience from the interviewees are apparently excerpts of longer reminiscences. Delivered in a rather random, impressionistic and elliptical manner, they do not establish any narrative relation to each other or form a coherent larger narrative. However, *24 City* aims at being seen as a cinematic journey that travels from tradition to modernity. *24 City* is composed of an opening, five moments, and a closing. The opening and the first four moments are representative of tradition seen as memory of a collective and glorious past (social role), and modernity seen as an individual and prosperous future (psychological analysis). The narrative is composed of multiple stories, namely the stories of five main female characters (Hou Lijun, Dali, "Little Flower" or Gu Minhua, Yang Mengyue, and Su Na) and five main male characters (He Xikun, Master Wang, Secretary Guan, Song Weidong, and Zhao Guang). Hou Lijun, Dali, and Gu Minhua personify the memory of the post-socialist legacy. On the one hand, Hou Lijun and Gu Minhua represent the 'floating' generation. Hou Lijun moved from the rural countryside to Chengdu as a factory worker, and Gu Minhua, who graduated from Shanghai Aviation Academy is placed by the Beijing authorities at Factory 420 to work as a highly qualified expert. Both never went back home, and are part of Chengdu's urban memory and examples of social transformation. Gu Minhua remembers the time she arrived in Chengdu, and how the environment, and not to say society, was so primitive and closed. The young girl, Yang Mengyue, has both parents working at 420, but she herself has never been there. She becomes the exception when she studied in a school outside Factory 420 complex. Together with another female character, Su Na, she embodies the generation gap, but at the same time the future hope and a certain idea of modernity. Through an observational approach Su Na somehow represents the narrator and Jia Zhangke chooses to leave many questions unanswered. On the other hand, Hou Lijun He Xikun, Master Wang, and Secretary Guan, represent the male voice of 420's memory (tradition). Song Weidong, Factory 420's assistant director, represents tradition moving towards modernity. Zhao Gang, is the anchor of the "News Round-Up" on Chengdu TV: he preserves the memory of his own life learning experience, embodies modernity and perseverance, always believing in a better education to face a brighter future. *24 City* consists of an emotional thread that hold the stories together: the workers' ambivalent feelings towards the factory and its relocation. This thread is also what binds the two panels of the film, documentary and fiction together.

The Celebration also casts five main female characters (the Mother, Helene, Linda, Pia, and Michelle), and five main male characters (Helge, Christian, Michael,

Kim, Helene's boyfriend). It's important to note that Linda, even though she is not a living character, is one of the main characters of *The Celebration*. Starting with the female main characters, the Mother, and Linda who had committed suicide, represent the past and the memory of a dark past that will stay forever, and on the other hand, Helene, Pia and Michelle are witnesses of that past but also represent the present of a better tomorrow. According to the main male characters, Helge embodies the dark past, and is somehow guilty of Linda's death, and Christian carries this emotional heavy burden everyday until he is finally able to reveal the truth. Christian, Michael and Kim represent the witnesses of that dark past, but finally move forward to a clear and better present and future. Helene's boyfriend represents the impact of immigration and the reaction in the Danish society. Although both *24 City* and *The Celebration* are products of different cultural, social and political contexts, one can identify several similarities, and a common main idea behind both films. In Thomas Vinterberg's *The Celebration*, the narrative follows only one single story. Helge's family decided to settle in the countryside and never came back to the city, hoping for a better future. Today, Helge celebrates his sixtieth anniversary, and he invited his sons and daughter, relatives, and friends to gather at his property in the countryside. Christian's twin sister, Linda, had died one month before. Together, both were victims of sexual abuse and incest, during their childhood. *The Celebration* starts the same way it ends. Christian, one of the main characters personifies the emptiness caused by the trauma of being a victim of sexual abuse when he was a child. The film opens with him walking with a vague expression on his face in the Danish countryside through the fields that belong to his father and it ends with his same vacant expression. Christian, experiencing nostalgia, and the loneliness of a victim of sexual abuse and incest, feeling depressed having been silent for a long time, is finally able to settle accounts with the past.

Figure 8.3. Henning Moritzen in The Celebration dir. by Thomas Vinterberg
© 1998 Nimbus Films (Reprinted with permission)

The narrative in *The Celebration* follows the action time, as it would be happening in real time. The *leitmotiv* is the birthday dinner party, and around the dinner table

in the shape of an H, Helge and Christian sit down at the heads of the table. The exposition (rising action), climax, and falling action (denouement) take place in a conventional way. In the meantime, before dinner, Helene finds a message in Linda's room, that has never been opened since her tragic death, and she decides to keep it in her own room and not to reveal it to anyone. At the very beginning of the dinner, Christian asks permission to make the opening speech and he had prepared two speeches: one printed on green paper, and the other on yellow paper. His father, Helge, chose the green one. Some might say, it's due to the fact that the sofa where the sexual abuse took place was green. Some might say, it represents a message of hope, a window to open and to reveal the dark past they have been through. However, Christian set himself to bring justice and to mend the past although he knew it would not be an easy task. After several attempts, and by coincidence or not with the help of Pia, Linda's letter was eventually found in Helene's room. At last, Christian finally got hold of the missing proof to support the accusations of sexual abuse against his father. Nevertheless, what is relevant to underline is the psychological drama in *The Celebration*. Like *24 City*, there is a tension between documentary and fiction, or in other words, between memory and psychological drama. *The Celebration* is as matter of fact a psychological family drama,

> Vinterberg acknowledges Bergman's Fanny and Alexander (1982) as a key influence on *The Celebration*, while von Trier's work self-consciously emulates the Danish art-cinema precedent set by Dreyer. While the close-up is a familiar device used in the Kammerspielfilm to lend emotional intimacy with characters, however, Dogme's home-camcorder-style punk anti-aesthetic installs an amateurish desperation in the security of intimate lives that is far from Bergman's or Dreyer's stately family dramas. (Rombes, 2005, p. 157)

The Celebration is about individual memory, and *24 City* personifies collective memory, although, at different levels, both films represent a live psychological drama of everyday life. Although *The Celebration* is presented as a fiction, it tells a story that may have been inspired by actual life stories within the Danish society, but that were never told like this before. That is why the film has created such an impact in Denmark. *24 City*, is also a fiction staging reality, revealing and giving the spectator the opportunity to observe a reality that Beijing authorities prefer not to be shown. The ambiguity between the illusion created and the reality represented, defines Dogme 95 movement cinema as an unusual form of representation through a peculiar visual style,

> […] while The *Vow of Chastity* suggests a pared down aesthetic in which the hand-held camera is an index to the 'immediate' reality of the shooting process, untainted by technology, the narratives of the eventual films foreground artifice and performance in an extremely playful manner. (Fowler, 2002, p. 53)

The Vow of Chastity manifesto brought to light a strong aim to contradict mainstream feature films norms and techniques, through, for example, hand-held

cameras; spontaneous and unexpected camera movements; shaken, noisy and faded images.

The cinematic language in Jia Zhangke's *24 City* is composed by long shots, crane shots, tracking shots, and steady-cam shots. The frame visual work focuses mainly on close-up shots, and even the full-shots don't look empty. The full shots in *24 City* represent the "collective-social foundation" and embody the idea of portraying the reality, as it is, the memory and the future; and close-up shots represent the individuals and their emotional side through their stories, and the idea of timelessness and emptiness is also inherent. The way the character's point-of-view is presented in *24 City* is very eye captivating. For example, right at the beginning, during the director general's speech; the collective audience of 420's workers is seen in the frame. Jia Zhangke says,

> In my long shots and long takes, my goal is to respect the viewer's agency, and even to give my films a sense of democracy. I want audiences to be able to freely choose how they want to interact with what's on screen. But everyone's reasons for using long shots and long takes are different; personally, I just don't want my position as a director to become dictatorial, because I want my films to be governed by a sense of equality and democracy. (Cited in Chan, 2009, p. 3)

Figure 8.4. Joan Chen in 24 City dir. by Jia Zhangke © 2008 Xstream Pictures (Reprinted with permission)

The cinematic language in *24 City* embodies mainly timeless and empty space as collective memory sphere towards modernity.

All over the film, the soundtrack is made of atmosphere and background sound, but when the characters are presented or when some moment is ending, there is a recurrent score, as if to announce something. Then, there are some recurrent visual

elements, or recurrent visual frames, like the truck at the beginning and very near the conclusion, or the main gate of the factory, illustrating and delivering the mood of floating time and space. *24 City* is about faded and erased memory, at the same time a reflection upon identity and modernity in post-Mao China, with the city view of Chengdu as back drop.

Cinema to Comprehend Social Issues and Social Change

> Les films sont plus harmonieux que la vie […]. Il n'y a pas d'embouteillage dans les films, il n'y a pas de temps mort. (Truffaut, 1973)

At the turn of the twenty-first century in China, the process of social reform that started some 20 years before, has acquired a surreal quality of cultural incongruity. The new urban cinema builds an invisible narrative based on a certain type of realism. The new urban cinema is characterized by a critical attitude towards the past, whether the failures of nationalism or modernization. Jia Zhangke argues that

> […] surrealism is a crucial part of China's reality. In the past 10 or so years, China has experienced the kinds of changes that might happen across a span of 50 or even 100 years in any normal country, and the speed of these changes has had an unsettling, surreal effect. (Chan, 2009, p. 2)

Migration in China—of people from the countryside to the cities—has been a reality over the last 30 years, after being prohibited since the Great Leap Forward and the devastating famine that ensued at the turn of the 1950s and 1960s. The blueprint of the New Urban Cinema meets the struggles imposed upon the country's huge marginalized population, especially on the rural workers who migrate to the cities, also referred to as the floating population. By floating, Jia Zhangke does not only refer to the migrants, but also to the time and space. Jia's filmography shows clear evidence of Deleuze's idea regarding the "movement-image" and the "time-image", because it delivers the possibility of tracing a trajectory of ambiguity and uncertainty: observing, revealing and portraying the dramatic transformation of Chinese urban landscape. Jia Zhangke not only portrays the rural Chinese culture and analyzes the society in general, but also engages in the endless quest of truth and meaning of humanity. Jia Zhangke seeks a new cinematic paradigm through innovative language mainly characterized by political concerns, focusing on the social and cultural development of China at the turn of the twenty-first century. His cinema embodies a bold new style of urban realism in contemporary Chinese cinema. Like the new urban cinema, Jia Zhangke embraces themes of social dislocation and the disaffection of urban youth, mirroring new cultural and aesthetic meanings. Realism is the key word in order to characterize the new urban cinema, in Jia's cinema likewise. André Bazin argues that "The word 'realism' as it is commonly used does not have an absolute and clear meaning, so much as it indicates a certain tendency toward the faithful rendering of reality in film, given

the fact that this movement towards the real can take a thousand different routes" (Bazin, 1973, p. 85). Realism in the new urban cinema is represented through a very special gaze that portrays daily life, where fiction and documentary are united in a single territory, which is Chinese, contemporary cinema. It emphasizes the intrinsic dimension of representation of reality, fiction documenting reality through the use of new narrative structures, such as real and fictional atmospheres; elements and fictional realities (the relation between atmosphere and where the action takes place); film spatiality and film observational narrative; film narrative and the truth of the human condition. The realist impulse in new urban cinema has to do with the "modernization of cinematic language" with documentary effects. Modernity is committed to give the audience a sense of belonging to a community to compensate for the traditional communities they have disowned. A concern or engagement with the future can be one way of correcting uncritical traditionalism and deepen one's involvement with the political status of the traditions of the defeated and the marginalized. Such engagements with the future may sometimes be episodic because they have to build upon an oscillation between the past and the future, and it's not possible to avoid the past when addressing the issue of modernity. The fast pace of urbanization (fading and floating), along with the demolition (erasing), has become the very theme of contemporary Chinese society today. This long memory has just been left behind, giving a sense of void and emptiness.

In both contemporary Chinese cinema and Dogme 95, reality and fiction embody the memory representation of today and the past: tradition (past) and modernity (future). Stanley Cavell argues, "film is a moving image of skepticism" (Cavell, 1979, p. 188). The new urban cinema has the ability to perceive the voided reality, or the skeptic reality. What are these most important things hidden in the hollow moments of silence?

Through *24 City*, Jia touches on a spot in the collective psyche that sets off spasms of painful memory, and in real life, repressed resentment and flares of violence. The massive privatization of state-owned enterprises that started in the 1990s caused hundreds of thousands of laid-off workers acute unemployment issues. Seldom did such disputes escalate into violence. In most cases, anger, resentment, and despair would sink deep into silence and be dispersed into public oblivion.

> *24 City* does not explicitly divulge any resentment among the workers. Only a brief glimpse into the impoverished apartment occupied by one of the characters betrays the muffled sentiment—there, "time seems to have stopped in the late 1970s or 80s." The extensive interviews Jia collected and later published show how fully he understood the grievances and disaffections among these factory workers. The film's reticence on this issue speaks of Jia's aesthetic restraint as much as to his delicate position as the "above-ground" independent film director. (Xiao, 2011, p. 20)

24 City shifts back and forth between documentary and fiction, where documentary plays the social role and fiction plays the psychological analysis. On

the one hand, Jia Zhangke blurs interviews with staged scenes; on the other hand those interviews are disrupted by narrative ellipsis or poetry, stylized visual images and silent moments as well. *24 City* lies between reality and fiction, and embodies the memory representation of China today:

> […] 24 City raises the tantalizing question about the constructedness of memory not only because of the narrativity of any memory representation but also because of the collective framework of memory. If the past is inevitably distorted in "recollection" because "we wish to introduce greater coherence," if individual memory is interdependent with social and collective memory, and if a film aims at evoking a common historical consciousness despite the actual multiplicity and diversity of experience, then the synthetic or composite memory may generate the same effects as "real" memory. It is the collective-social foundation and function of memory that Jia underscores in his film that finally renders performed storytelling as meaningful as real reminiscences. (Xiao, 2011, p. 17)

In Denmark, after the "green wave" of the 1980s, many city dwellers moved to the countryside, hoping to return to nature. However, many returned to urban areas after years of unfulfilled dreams. In "*The Celebration*", Helge has stayed in the countryside. This film is not about Helge's anniversary celebration, but rather the rebirth from the ashes of Linda and Christian. It is probably one true story, among many others in the Danish society.

The controversy in the New Danish cinema has been part of a somewhat planned strategy – in other words centered around the author or director (persona), contrasting with New Chinese cinema where controversy is part of the result of being independent from the Party-State. In the first five films of Dogme 95, the theme of family and human relations was chosen as an appropriate tool to frame social issues in the Danish contemporary society. Dogme 95 is about psychic trauma narrative, where hypocrisy and cynicism play the major role. The film's first wave of Dogme 95 is strongly narrative and also conventional in the use of resources construction of narration and diegetic world. In urban Chinese cinema, work and public persona are one. Lars Von Trier and Thomas Vinterberg have contributed to reshape and resize the landscape of contemporary Danish cinema. In other words, the Dogme 95 and urban Chinese cinemas rebuild and extend a new concept for their own national cinemas respectively, being an influence for other filmmakers all over the world. Thomas Vinterberg frames the transformation of contemporary Danish cinema sharing his testimony:

> […] my collaboration with Lars Von Trier has taught me that he is able to make Denmark big, without leaving Denmark, and this, for me, is the ultimate ideal. The idea is not to go international and become famous, but to think oneself […] beyond the Danish mentalities. (Hjort & Bonderbjerg, 2000, p. 275)

CONCLUSION: TOWARDS A NEW FORM OF GLOBAL CINEMA

Danes rarely refer to Danishness, which is "[…] an expression of the evolution of the people within the geographical boundaries of the unified Danish state. King Frederik VI is proclaimed to be a genuinely Danish king who led the Danish folk to greater and greater "development" or "progress" in their Danishness." (Olwig, 2008, p. 23) This term was used for the first time in 1836. But that term has been a hotly debated topic since the increase of immigration in the 1960s and Denmark's affiliation with the European Union (EU) in 1972. Much political and public debate on elements of nationality, sympathies, feeling, and patriotism occurred in the late twentieth century. Many Danes seem to have a strong national attachment, although differences exist and a "Danish community" may be more "imagined" than real—as Benedict Anderson (1983) put it—with regards to culture and traditions. However, for many people, the national identity lies in the Danish language. *The Vow of Chastity* manifesto exhorted by Dogme 95 cinema went beyond the national Danish borders, bringing new cultural geographies. Therefore, Lars von Trier, Thomas Vinterberg, Soren Krag Jacobsen and Kristian Levring were responsible for devising/creating a new cinema, on national and international levels. The Dogme 95 movement in the history of filmmaking became global. In the history of cinematic movements, schools such as *Nouvelle Vague,* Italian Neo-realism or New German Cinema, find a direct relation between names and nations where the movements took place. From a different perspective, the Dogme 95 cinema movement responded to the call by expanding evidence in the wider cinematic scene. Denmark once was considered an open and welcoming country to foreigners, but tensions between native residents and immigrants arose during the last decades of the twentieth century, culminating in the establishment of political parties whose platforms called for the exclusion of inhabitants of foreign ethnicity from social services and other forms of public support. Immigrants of the second and third generations tend to be socialized to both cultures, displaying competence in Danish values in public and in the native language at home. The population is categorized into social layers, according to the level of education and occupation.

On the other hand, the main theme of the urban Chinese cinema deals with economic reforms implemented in the late 1970s; namely, the open door policy and its impact on post-Mao Chinese society. The floating population (those peasants who left the countryside to look for better job prospects in the cities) greatly contributed to building the urban China we see today. The new urban cinema, namely the sixth generation of Chinese filmmakers, being themselves part of this floating generation, have transformed the face of contemporary Chinese cinema today into an observatory of social and psychological changes in Chinese society. In order to be better understood as a critical approach, the new urban cinema is composed of all generations of filmmakers and all genres of Chinese cinema, since the late 1970s up to the present. Moreover, without the contribution and impulse of the fifth generation at the turn of the new economic reforms, transition or renewal era, the urban cinema

today would not have taken place, and the face of contemporary Chinese cinema would be different too. The sixth generation of Chinese filmmakers mirrors the best the urban cinema purposes, concerns, and aesthetics. The reality represented in urban cinema, can be placed between fiction and documentary; in other words, the relationship between social and psychological analysis. Jia Zhangke, one of the key filmmakers in China's sixth generation of filmmakers, with his film *24 City*, triggers realism so as to represent and portray social and psychological issues in the Chinese society today.

24 City is a journey over a half century of fictional silence shedding light on the human dimension, where documentary plays the social role and fiction plays the psychological drama. "*The Celebration*" is a dark journey, revisiting Helge's family past. It is a psychological family drama, questioning the human dimension and human truth, in a hybrid territory where fiction meets reality. The representation of reality at Factory 420 complex in *24 City*, moves the spectator into two different worlds made of realism and uncertainty, through the tension between documentary and fiction. *24 City* is in the end a *vis-à-vis* of two different worlds coexisting side by side: the 'city' inside the factory complex, and Chengdu city as the representation of the outside world. In the same way, *The Celebration* is a *vis-a-vis* of an inner domestic reality back in the past, dealt with in present time in order to be able to attain an emotional equilibrium. *24 City* personifies the memory representation of China today: on the one hand a collective memory of a glorified past, on the other hand, the future that is being built in the present times, and in which the concept of modernity is defined by both individuality and prosperity. The narrative is composed of multiple stories, five main female characters and five main male characters. Some of them represent the collective memory in post-Maoist China, others evoke the modernity, and others belong to the floating population or migrant workers. Like the urban landscape that is placed as the main theme and back drop of the new urban cinema, *24 City* echoes women's voice and their issues in contemporary China looking at the recent past. According to the director's note,

> This film is made up of interviews with five workers, who share their real-life experiences with us, and of fictional monologues by three women. I decided to integrate documentary and fiction in this parallel flow because this seemed to me the best way of representing the last half-century of Chinese history. As far as I'm concerned, History is always a blend of facts and imagination. (Jia, 2008, p. 6)

The Celebration is also about women's role in modern society, but above all about family values, morality, and the need to protect children from potential sexual abuse. In other words, *The Celebration* is about a stolen childhood, hypocrisy and cynicism. *The Celebration* portrays a time in Denmark when an economic upturn took place, in the 1980s, and the so-called "green wave" population went to the countryside to settle, looking for a better quality of life. *24 City* focuses on the atmosphere of post-industrial and post-socialist China, and floating becomes in itself a visual language

concept, or a filming style. It comprehends the idea that emphasizes following the flow or simply showing the flow: the flow of time, the flow of people, the flow of actions and unarranged life itself. The sense of floating is not only about the migration of people, but time and space, Deleuze's idea concerning the " movement-image", the necessities of action, and the "time-image", which frees time from causality, The transformation of spaces finally leads to a question of the meaning of the "public sphere", which probably is an inseparable part to understand Jia's interpretation of the concept of floating.

The urban Chinese cinema observes a 'culture critique' based on 'historical reflection', shifting back and forth between the Chinese countryside and the metropolis. Urban Chinese cinema nation is no longer national, because the emergent category of transnational Chinese cinema problematizes the traditional paradigm of national cinema towards a condition of global capitalism. Facing tradition, the new Chinese cinema addresses a collective imaginary of a developing country as a distant backdrop on its way to modernization. Conversely, in facing modernity, new cinema in Europe, such as Dogme 95, is on the way, seeking to reinvent tradition.

Born in two distinct contexts, it appears that both Dogme 95 and contemporary Chinese New Urban Cinema led by the 5th and 6th generation of filmmakers, share common features of aesthetic expressions and conveyed messages that together contribute to create a new form of global cinema.

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9. MEDIATION OF CULTURE AND INTERCULTURAL DIALOGUE THROUGH DRAMAS

INTRODUCTION

It has long been argued that broadcast dramas originating in the West on many television channels around the world present a paradigm of cultural imperialism. Not only developing media technologies but also accelerating globalisation has begun to mix global media products from the dominant cultures with alternative media products. In Turkey, television dramas are the most watched genre of television programs. Today, Turkish television dramas are sold to many foreign countries in the Balkans and Middle Eastern countries. These dramas have been watched by many audiences. Apart from this, their actors and actresses have a huge numbers of fans in these foreign countries. The producers find that selling the dramas is very profitable. This study aims to reveal features of the dramas attracting audiences coming from different cultural backgrounds. The culture industry combines the primordial with the familiar in a new way. In the culture industry, producers resort to traditions, familiar texts, codes and the elements arising from the roots of a society in order to connect to the audience and arouse their interest. Combining primordial and modern elements together enables the audience to complete a story by including both familiar concepts with new ones from different cultures just like the pieces of a puzzle. Familiar pieces let the audience make sense of the rest of the pieces of a story. So the study will attempt to discover which familiar codes attract the target audience and resonate with them.

Communication is one of the main concepts related to globalisation, cultural globalism is generally about the flow of knowledge, signs, and symbols worldwide. Therefore the importance of the role of communication in the globalisation process is evident. "The media, including television, are especially significant for globalisation theorists in that they have been historically constituted by processes of globalisation but are simultaneously seen as constituting a global order" (Casey et al., 2008, p. 138).

"Macionis and Plummer (2002) distinguish three aspects of globalisation of the media: those of means, ownership and content. Globalisation of means is evident in the rapid spread of new technologies such as satellite, cable, digital and the internet, and the mushrooming of television channels and broadcasting hours" (cited in Casey et al., 2008). New technologies inevitably affect information by dispersing it through

S. Gonçalves & S. Majhanovich (Eds.), Art and Intercultural Dialogue, 129–140.

mass media. At the same time, media products are expanding worldwide. Thus, globalisation and technological process structures are emerging in what Mac Luhan (1989) called 'the global village'.

Three concepts; communication, globalisation and intercultural dialog, must be considered together. The cultural structure stands between cultural innovation and the conservation of cultural traditions. Globalisation creates new opportunities to communicate with other people; however, when this occurs, cultural traditions are threatened. At this point, two concepts emerge: "openness" and "closure", both of which create the value of diversity, but also threaten the source of diversity. This dilemma is evident in the relationship between global and local cultures, which Robertson calls 'glocalization'(cited in Baraldi, 2006, p. 54). Glocalization has an intercultural meaning and communication enables glocalization to emerge. "Glocalization is the result of a systematic intercultural communication, involving participants socialized in differently structured societies" (Baraldi, 2006, p. 54).

Media products can be perceived very differently across different cultures, and also the findings reveal that a better understanding of the dynamics of intercultural communication is important for television producers so that their programmes will be watched by audiences coming from different cultures. Once upon a time only American television dramas were imported to foreign countries, but today many countries sell their television programmes to other countries. In the age of globalisation television dramas are bought and sold around the world. Like many countries, Turkish television has undergone major changes since the beginning of the 1990's, because of starting commercial television broadcasting. Remarkably, the number of television dramas increased and with audiences' attention to television dramas, producers started to spend a lot of money for dramas. In short time, those dramas began to attract foreign audiences watching Turkish television channels by satellite, so Turkish dramas were requested by many foreign countries such as Middle Eastern countries, as well as Romania, Croatia, Serbia, Bosnia, Egypt, Greece, Bulgaria, Vietnam, Russia, Sweden, Mexico, Chile, Japan, Holland, India, Somalia, China, Hungary, and Argentina; in addition, the United States bought one of the latest Turkish dramas, "Ezel" which was sold to fortyseven countries. In Seventy-six countries, broadcasted Turkish dramas in 2001. The most popular Turkish dramas are; *Kurtlar Vadisi (The Valley of Wolves), Acı Hayat (Bitter Life), Asmalı Konak (Vine Clad Mansion), Zerda (a woman's name), Bir İstanbul Masalı (A Story of İstanbul), Çocuklar Duymasın (Don't Tell the Children), Aliye (a woman's name), Deli Yürek (Crazy Heart), Gümüş (a woman's name), Menekşe ile Halil (names of a woman and a man), Berivan (a woman's name), Yaprak Dökümü (Falling Leaves), Yabancı Damat (Foreign Bride), Kavak Yelleri (Poplar Winds), Sıla (a woman's name), Ihlamurlar Altında (Under the Linden Trees), Asi (Rebel), Aşk-ı Memn-u (Forbidden Love), and Binbirgece (Thousand Nights)*. *Binbirgece (Thousand Nights)* based on a Persian legend and was sold to the United States and Argentina, and is one of the most popular dramas. Turkish is spoken in only a few countries that have bought the

dramas and, many different languages like Arabic, English, Dutch, Greek, Hindi, Chinese, Japanese, Persian, Serbian, Swedish, Hungarian, and Spanish are spoken in the other countries. While some countries use sub-titles for the Turkish dramas, others prefer dubbing. These dramas represent real life by blending traditional and modern life styles. These dramas do not resemble the telenovelas or soap operas in respect to narrative styles. Some dramas have melodramatic structures; however they are more realistic than the telenovelas.

APPEAL OF THE DRAMAS

The different ways the audience perceive the dramas can be explained by their personal and social make-up. (Hoijer, 2005, p. 104; Jensen & Rosengren, 2005, p. 66). Morley (1980) evaluates the importance of the audience's cultural heritage and social history during the process of understanding and relating to the dramas. There are many research studies carried out on the television serials and how they affect non-American audiences. In one study, Katz and Liebes (1986) realized that nationality, ethnic roots, social class and gender are very important in the perception of the messages. This research, focusing on the series, "Dallas", interestingly reveals that there is an active negotiation process between the audience and the message given. Additionally in the research done by Ang (1996) on the same television serials, it is claimed that the audience never takes for granted the message conveyed; instead, the foreign audience must create some relationship between their own experiences and the text first, to construct meaning. Abercrombie (1996) also suggests that the audience always finds some links between their own life and the message of the media.

Universal values are continuously produced in all the texts that have been narrated so far. It is possible to see basic motifs of human life in the stories in primordial texts. These motifs have always appeared in the creation of new texts. In fact, life stories of human beings have common features. There are usually common problems and incidents in the stories that everybody is likely to encounter. In these texts, we can easily see the universalised values of mankind as well as the basic events that reflect common stories of all human beings. Such motifs, include life experiences like marriage, death and personal conflicts. The common human difficulties pertaining to finances or career, the problems among brothers and sisters that have been present ever since their childhood and the troubles related to children, such as the inability to have children or the education of children all appear in these dramas (Özmen & Yıldızhan, 2004, p. 296). As for primordial texts, usually holy books, such as the Bible, legends and fables are considered. For instance, Liebes and Katz (1990) have carried out a study on the similarities between 'Dallas' and 'Genesis'. Thus, they have suggested that basic motifs of human life are seen in the stories in primordial texts and primordial texts are reflected in today's modern ones. A good deal of material related to social life can be found in legends which constitute a great many traditions (Özmen, 2012). These motifs or subjects

belonging to the human condition have many similarities in television dramas of different countries; however, approaches and behavioral diversities define cultural features in every country.

The audience never consumes the text in a passive way. What is given to the audience always undergoes a strict subjectivism in the audience's own world. Social, demographical, psychological and similar factors may shape this world of meanings (Newcomb & Hirsch, 1984). The way the audience perceives the message of the text depends on their cultural and political inclinations as well as sources of power and the availability of mass technology (Mutlu, 2005, p. 131). Nevertheless, their conditions have many personal specialities related to the human conditions. Television dramas are therefore attractive to audiences even if they have come from different cultures. On the other hand, we have to state that these conditions are inevitably embellished with cultural patterns. Many studies conducted so far have indicated that the audience is influenced by primordial texts that reflect traces of their own past and roots; in the same way, references in these texts are very effective for attracting the audience.

The values we possess in the society we live are coded in us through the primordial texts in almost all societies. Therefore, the audience perceives the texts along with this coded information and pays more attention to the representations suitable to the values coded into them. When this familiar world is introduced in the format that will enable the audience to get addicted to a particular serial, the necessary formula that will make them watch it is already prepared. Primordiality enables an audience to read a text in more detail. We can discover social culture as well as the lifestyles shaped by social culture in the contents of a primordial text. Since legends are the primary texts, we will use them as guiding documents. As the products of oral literature, legends have managed to survive until today as a result of their being transferred to written forms. Consequently, they have considerable importance for not only reflecting the lifestyles and culture of the past, but also indicating the domain where the values that have survived up to now have grown. Therefore, legends or primordial texts are productive sources for dramas, as they both enrich dramas and also include familiar themes to audiences. Turkish dramas have some motifs derived from legends or primordial texts; for instance, *Binbirgece* orginating from a Persian legend or *Asmalı Konak* which reflects similarities to a primordial text, an epic, called *Dede Korkut Hikayeleri*. The other drama, *Deli Yürek*, conveys some traces of the legend of Köroğlu, a popular hero like Robin Hood. According to the results of a research study conducted by Tanrıöver and Eyüboğlu (2000, p. 57), the producers generally indicate that the audience of TV serials like realistic stories and display more interest in lifestyles parallel to theirs. Abercrombie states that the audience relates to the characters and events they watch on TV, and the process of making sense of the programmes they watch operates in regard to this relationship (Abercrombie cited in Mutlu, 2005, p. 156).

The other study conducted by Liebes and Katz (1990) on the audience of the TV show "Dallas" from many countries shows that every audience can trace different experiences from the same text. In television dramas we can notice features of realistic stories that belong to human existence codes. Schwartz (1992) mentioned three universal requirements of human existence to which all individuals and societies respond; biological needs, social interaction, and survival and welfare needs. The three universal requirements of human existence include a model of ten universal individual values. These values are general principles guiding perception, behaviour, and attitudes (Schwartz, 1992). These values suggested by Schwartz can explain audiences' interest in dramas coming from different cultures, since they have themes about human existence. I have said before that universal values are of common interest to audiences from different cultures. Schwartz and his colleagues derived ten motivationally discrete types of values. These values recognized in cultures around the world from universal requirements of the human condition express the core values more comprehensively. The ten value types were characterized according to the central motivational goal of each; power, achievement, hedonism, universalism, benevolence, conformity, tradition, security, self-direction, and stimulation (Schwartz & Bardi, 2001, p. 270).

These values are divided into two dimensions; one dimension featuring openness to change values; self-direction and stimulation contrasts with conservative values (security, conformity, tradition). The second dimension contrasts self-transcendence (benevolence, universalism) with self-enhancement (achivement, power) and the last one is hedonism between stimulation and achievement (Sanrı & Goodwin, 2013, p. 839).

People have common experiences because of their shared location in social structure like education, gender, age, etc., and individuals have unique experiences like trauma, relationships with family, and also experience emotions like selfishness, stubbornness, ambition, and arrogance. All these are common to people living all over the world. As stated by Schwartz (1992) general principles reflecting values guide perceptions. In traditional cultures, history and experiences of previous generations are respected and the symbols of these experiences are appreciated.

In television dramas codes are important to create meaning and express the text's messages; some cultural forms have multiple codification of different values, like money, power, love, etc. Cultural and regional distinctions cause people to understand messages differently in different parts of the world, while values are coded to coincide with local codes. Robertson (1992) stated that globalisation is a unique set of meanings. Globalisation means *openness* to cultural change and creates new opportunities for dialogue to emerge. In this point, two views arise, one of them, *openness,* threatens the continuation of cultural traditions. *Closure* has a meaning contrary to openness. Globalisation means *closure* to cultural contamination and maintains the plurality of cultures; however it prevents any meaningful dialogue among them. *Closure* is shown as an indication of insensitivity towards intercultural

communication (Baraldi, 2006, pp. 54, 61). *Openness and closure* reveal the value of diversity, but also they threaten the source of diversity.

A concept called glocalization derives from a societal evolution from a non-globalized condition. Glocalization as confrontation between societies has an intercultural meaning and is processed through communication (Bennett, 1998). Glocalization is an attempt to create a concious synthesis for patterns belonging to other cultures and the local culture (Berger, 2003, p. 20). In other words intercultural communication creates shared culture that reflects the values of human existence. Glocalization is produced by communicative confrontation between specific cultural forms of differently structured societies (Baraldi, 2006).

Globalisation is a process creating interdependence among societies and cultures, that were seperated before globalisation. According to Giddens (1990); globalisation creates extraordinary intensity to social relations at a world level. Globalisation develops local differences and variations and increases local heterogeneity (Hsiao, 2003, p. 57). Globalisation provides many different possibilities to individuals' lives everywhere it affects them, and changes the context of interpretation and constructing meaning (Berger, 2003).

INTERCULTURAL DIALOGUE

Bennett (1998) states that intercultural communication; that is, communication between people of different cultures, can not allow a simple assumption of similarities. Their languages, behaviour patterns, and values of the different cultures have different features. Intercultural communication is a difference-based approach (Bennett, 1998, p. 3). Intercultural learning is learning from other cultures (Baraldi, 2006).

Dialogue is a good way of expressing oneself to another person. Dialogue is more efficient in creating empathy and participation in communication. Empathy implies perceiving the interests and the needs of others. Participation conveys sharing cultural exchanges. Intercultural learning is learning from other cultures; other words and other forms emerge and are used. Television dramas construct a bridge among two or more cultures and the bridge conveys emphathy from one culture to the other. The audience learns something from other cultures, and the learning creates a bridge for dialogue. Dialogue consists of understanding, listening, and sharing, of experiences and interests. For that reason it helps to improve intercultural learning.

Dialogue improves cross-cultural adaptation through intercultural learning, which is reciprocal learning, permitting participants to use newly learned cultural forms in order to give meanings to their world (Baraldi, 2006).

SIGNS BELONGING TO GLOBAL CULTURE

In this part, related to the Turkish dramas which attract a global audience such as, *Muhteşem Yüzyıl (Magnificent Suleiman), Binbir Gece (Thousand Nights), Asmalı*

Konak (Vine Clad Mansion), Kurtlar Vadisi (The Valley of Wolves), Yaprak Dökümü (Falling Leaves), Çalıkuşu (Scrubbird), Kınalı Kar (placename), and Sıla (woman's name). I discuss space, consumer behaviours, and human relationships as themes in global culture.

Space

Space is one item that reflects culture in television dramas; therefore, how space is used gives us some information about cultural structure. Culture disseminates products such as television pragrammes, pictures, and photographs. Many televison dramas are sold to countries having different cultural structures. This helps to convey different cultural elements to other cultures. Space can be thought as both modern and traditional. Tradional culture refers to the routine and it means the adaptation of features coming from the past. When we look at how space is depicted in dramas, we can see traditional life style in societies based on agriculture. *Sıla (woman's name), Asmalı Konak (Vine Clad Mansion), and Kınalı Kar (placename)* depict the traditional life style, their spaces are rural spaces: village life or the countryside. *Asmalı Konak (Vine clad Mansion) and Sıla (woman's name)* rarely represent urban lives and also *Muhteşem Yüzyıl (Magnificent Süleyman)*, takes place in the Magnificent Süleyman Era of the Ottoman Empire. It is a historical drama situated in the Topkapı Palace and Istanbul in the 1600s. In this drama old-traditional spaces and life-styles are represented. In an agriculturally based society, large families live together in big houses. However traditional space is shown much less than modern space usage. Modern space is usually depicted in dramas like *Binbir Gece (Thousand Nights), Yaprak Dökümü (Falling Leaves), Kurtlar Vadisi (The Valley of Wolves), and Gümüş (a woman's name)*. In these dramas modern buildings such as residences, apartment flats are the settings, and every drama usually represents lives of the wealthy. In *Binbir Gece (Thousand Nights)* the settings (spaces) are mansions, luxury and modern flats and offices. Urban spaces can be accepted as the reflection of modernism in space usage, and certainly urban spaces are suitable for global audiences, because of their familiarity. Istanbul is the main space in Turkish cinema and television dramas. Every film and drama definitely prefers views of Istanbul at least for a few shots. Istanbul; the Bosphorus and magnificent Bosphorus residences are attractive spaces for global audiences, and Middle Eastern audiences in particular show great interest in this setting. There are many people who come to Istanbul from Middle Eastern countries, and they only want to visit the Bosphorus and its residences. In *Gümüş (woman's name),* the main characters live in a residence on the Bosphorus. Many foreign audiences still visit this residence. Turkish dramas depict both modern settings and traditional rural ones. Society needs urban space without traditional locations. Rural houses are replaced by modern structures; apartments and, residences. Traditional shopping places like grocery and, butcher shops are removed and instead of them, big shopping malls and supermarkets are opened. This condition shows us local conditions giving place to global ones. Modern

and luxury buldings used in dramas create familiarity for audiences. At the same time, newspapers, magazines, television programmes, and the news are significant agents to introduce new spaces, and to promote their acceptance. Spaces are shaped according to new trends of popular modern buildings, and new styles of decoration.

Spaces shaped through consumption and lavish life styles are presented to the admiration of the masses that watch these programs. When we study Turkish dramas, we realize that spaces are significantly full of modern buildings and have global traces in all the space arrangements. Modern and luxury residences, brightly lit stores, big and well-known supermarkets, and shopping malls are similar all around the world. Both inside and outside of buildings and their decoration appeal to the global fancy.

Consumer Behaviours

Consumer behaviour is not only an important concept to help to understand the economical framework of globalisation, but it is also pertinent in the understanding of cultural globalisation in general. Multinational brands are pervasive in the world under a homogeneous consumption culture. Creating cultural products that are recognized worldwide is an important strategy; however global culture gathers data from various regions in world, and once again presents music, fashion, cooking, tourism, and art in the world market. Many things, local and exotic are removed from their natural environment, and repacked for global markets; thus, we have to take into account cultural globalisation as much as economical globalisation (Morley & Robins, 1997, p. 157). Since different cultures are becoming more similar, people living even in the most remote lands are aware of life styles belonging to the West, America, and the Global North. Preferences regarding manner of dress have begun to define clothing with global brands such as Levi's jeans spreading to all countries. Everywhere you head in the world, you can find the same brands in shopping centers and indeed the same store names. People dress in the same brands promoted everywhere by media. Television dramas, newspapers, magazines and foreign fashion magazines teach people what to wear and how. The same brands mean the same clothes, therefore everybody strolls around in the same clothes looking alike. So, uniformity and homogeneity which is an aim of globalisation theory emerge. Hall (1998) states that the life of Western middle class people and their consumption preferences are mediated through television and audiences exposed to a visual bombardment, tend to embrace the same life styles according to how much they watch Western TV programs. As the high-middle class becomes more homogeneous, life-styles resemble each other more and more and anyone who wants to live a different life-style is isolated by society.

Food preference is also a sign of consumer behaviour that reflects global culture. Fast-food, American style such as hamburgers and cola drinks, is a good example of global food and beverage preferences in dramas. Different countries' cuisines are

represented in Turkish dramas; therefore many cuisines such as Chinese, Italian, or Thai are consequently preferred in Turkish dramas. One of the local values is that people come together to eat; the local behaviour emphasizes the collectivism and interdependence of the family. This value appears in many cultures and reflects intercultural familarity. When we investigate TV dramas, we realize that the restaurants frequented and the foods consumed are global ones. Furthermore, the preference depicted for where to shop is significant in defining the sign of the global or local. We typically do not see grocery or butcher shops any more, but rather supermarkets.

Human Relationships

Relationships in daily life can be evaluated with a tendency toward Westernisation. Both cultural products orginating in the West and Turkish dramas representing some Western features create such a tendency in audiences. Marriage, divorce, love, one parent families, discourses by women on freedom, images of active and successfull women are relationships shaped by global culture. Local culture presents us with families living together and patriarchal families are common in local cultures. Family members only leave home when they get married, contrary to the global cultural family structure; that is, the structure depicted in the Global North. To strengthen the sense of belonging, family ties are getting stronger and kinship reflects the relationships in local cultures.

Family is a main theme in traditional society. As Inglehart (2000) stated; large families are idealized in traditional cultures. From traditional, perspectives, Inglehart said that traditional family forms must include 'love' and 'religious belief'. Abortion, suicide, divorce are not accepted by traditional societies. The father has the ultimate authority at home. Religion, decency, servility, unselfishness are appreciated by Turkish society. However, global culture can also include features such as studiousness, diligence tolerance, creativity, thriftiness, respect, and a sense of responsibility.

In local cultures, business relationships are generally characterized by small commercial enterprises. In traditional business, a system of business being handed down from father to son is typical. This family management is handled by the owner in authority. On the global scene, business relationships depict people working in powerful positions in different departments as a chair of the board, manager, or technician.

Nearly one hundred Turkish dramas sold to other countries represent patriarchal family structures, but women are also represented as being educated and having a profession. Both financially and emotionally powerful women and poor women are represented in dramas. Powerful women are dominant; however, these women are also beautiful and wear elegant brand name dresses, thus representing the influence of the global and a mixture of the local with the global.

CONCLUSION

Dramas can be perceived differently across varied cultures. In the age of globalisation dramas are bought and sold around the world. In this regard three concepts are important: communication, globalisation and intercultural dialogue. Communication is intercultural when it portrays shared culture. Globalisation creates new opportunities for dialogue, but it also threatens cultural traditions. Dialogue is the cultural form that breaks down boundaries and creates cross-cultural adaptation. Dialogue helps the conditions of openness to exist, and also emphasizes connection among different cultural forms in communication. Dialogue promotes cross-cultural adaptation through intercultural learning which is reciprocal learning. Intercultural learning involves learning from other cultures. Turkish dramas sold to foreign countries enable dialogue to start among the countries. After the dialogue starts, intercultural learning begins, and also all boundaries representing negative closure are destroyed by the dialogue.

All process is more meaningful in terms of the value types Schwartz recognized in cultures around the world from universal requirements of the human condition. When I investigate the Turkish dramas in terms of space, human relationships, and consumer behaviours, each of value types can be found in Turkish dramas.

Power is one of the main concepts in Turkish dramas. In Turkish dramas space can be used to show power. Luxury houses, and residences are sign of power. Many characters try to obtain power, in human relationships. Social power, and authority can be seen in *Muhteşem Yüzyıl (Magnificent Suleiman), Kurtlar Vadisi (The Valley of Wolves), and Aşk-ı Memnu (Forbidden Love)*.

Achievement is the other important value. Personal success is represented in Turkish dramas, and the audience admires personal success. Characters will try anything to get it. In *Muhteşem Yüzyıl (Magnificent Süleyman)*, Hürrem Sultan (Süleyman's wife) never hesitates to do the worst things for her success.

Hedonism is represented in dramas by luxury life-styles. Turkish dramas show wealthy characters enjoying lavish lives like *Bir İstanbul, Masalı (a story of İstanbul), Gümüş* (a woman's name)*, Yabancı Damat (Foreign Bride)* and frequently are set in luxurious spaces and depict great wealth.

Self-direction and stimulation are values very evident in Turkish dramas. In *Asi (Rebel),* the main woman character attempts to work on their ranch, after her father went bankrupt, and she is successful by doing her father's work.

Universalism and benevolence are represented in many dramas such as; *Çocuklar Duymasın (Don't Tell the Children), and Çalıkuşu (Scrubbird).* Values of universalism and benevolence are shown to emphasize peace, justice, and the protection of the enviroment.

Tradition, conformity, and security are conservative values. These values complete with each other and each of them is seen as a significant concept to orient the drama. The dramas *Küçük Kadınlar (Little Women), Dudaktan Kalbe (From Lip To Heart), Adını Feriha Koydum (I named her: Feriha), Akasya Durağı*

(Acacia Station), Kavak Yelleri (Poplar Winds) strongly represent values of tradition, conformity, and security.

These values expessing human existence explain the interest of audiences from other cultures in Turkish dramas since people from many different cultures share these common values. Every person has biological needs, social interaction and survival and welfare needs, and in all the dramas these universal requirements are already represented in addition to intercultural learning. The motifs and subjects referred to in this article are similar to the values depicted in television dramas of different countries; however approaches and behavioral diversities define cultural features in every country.

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PART III

DIALOGUES THROUGH ART: CASES, PROJECTS AND VOICES

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10. VOICES AND POSITIONS

Facilitating Dialogue through Arts and Media

This chapter draws attention to a broad theoretical framework, exploring issues from those disciplines from which Education and the Arts continually draw reference. These are constantly expanded, incorporating contemporary arts theories, new artistic practices and discourses from various fields such as social, cultural, multiliteracies and critical theory. In view of that, theories and practices are presented:

- to emphasize the shift of arts and media practices to issues concerned with the power of representation, the formation of identities and notions of citizenship.
- to provide a more thoughtful approach to the arts and media's role in relation to everyday life, by engaging student teachers in a dialogue in which the value on arts and media is focused on meaningful, interactive and artistic learning.

In contemporary times development occurs in a constantly changing world embracing different forms of literacy (including cultural and critical). Current educational theorists adopt the constructivist view of learning by referring to social and contextual experiences and acknowledge the social-cultural orientation of multiliteracies and its dynamic to move educators towards critical pedagogy. But how could art education address this kind of arts learning?

Voices and positions are two projects, discussed through the work of two artists and art practices of student teachers. Artistic processes illustrate ways in which a supportive learning environment can give the potential to participants to raise questions, open a dialogue, redefine their values, while providing them with opportunities to experience unconventional artistic processes. Arts and media as complex and ambiguous products can function in many ways but what we emphasized through theories and artistic practices is that the arts as part of our lives and mindsets can also create spaces for emotions and reflecting on who we are in relation to others.

INTRODUCTION

This chapter situates arts and media education in a contemporary and broader theoretical discourse. It reflects on the engagement of student teachers in dialogues about the meaning of the arts in life, facilitates the exchange of knowledge across

S. Gonçalves & S. Majhanovich (Eds.), Art and Intercultural Dialogue, 143–160.

different perspectives and contexts and provides an understanding of different artistic learning processes.

In the first section we present a framework of contemporary arts and educational theories by referring to the work of an artist Elena Christodoulidou who takes a position on issues related to politics connected with the art of dance. Also, Marina Abramović's site specific performance is presented in which she creates a space where people could access their own emotions. Both artistic practices are connected to essential aspects of arts and media learning identifying processes and issues. In the second and third sections formation of identities, notions of citizenship and multiliteracies and multimodality are emphasized as the main concerns of the present study.

Finally in the last section we present two artistic projects conducted at the University of Cyprus (Department of Education), involving student teachers. Descriptions provided emphasize ways of supporting meaningful learning and address questions about arts' and medias' complexity and ambiguities.

ARTS AND MEDIA EDUCATION IN CONTEMPORARY TIMES

The possibilities for the 21st century arts and media education can be endless as new models, contexts and contents continue to emerge from various cultural positions. Education struggles to relate to individuals or to their everyday life as children today grow up digitally and use different ways to communicate, play and act. Do these changes in the media world correspond to changes in arts education? Defining arts and media education in our contemporary times is not an easy task as these areas constantly expand incorporating contemporary arts theories, new artistic practices and discourses from numerous grounds such as social, cultural, multiliteracies and critical theory. Thus, the challenge for education is not only to initiate new forms of literacy, but to educate individuals to critically interpret these forms as sources of information, expression and identity. Taking into consideration that these grounds are blurred and are in constant flux, the practices presented in this chapter are not classified or categorized in genres as they are not centered on form per se, but they are concerned with the power of representation, formation of identities and notions of citizenship.

Apparently not only artists but also philosophers and educators have for a long time noticed that the arts and media have the potential to successfully merge the new and the old, the familiar and unfamiliar, the individual and collective, the traditional and avant-garde, the local with the global, creating spaces in between (Derrida et al., 1997; Soja, 1996). But also like other areas of inquiry Arts and Media are tied to issues of power, cultural practices and politics. Hence, artists do question who and for whom culture is produced. For example, Elena Christodoulidou a choreographer from Cyprus in her work Stillness against silence 2006 (http://www.youtube.com/watch?v=V26F9U4PSAk) positions herself against the cultural status quo and the existing order of things in the cultural practice. In 2006, "Stillness against Silence"

was created as a protesting performance to express the artist's position on issues related to the politics connected with the art of dance.

Figure 10.1. Stillness against Silence, 2006, Cyprus Dance Platform, Rialto theatre, Limassol, ReConnect Festival, Istanbul, Turkey. Courtesy of the artist (Elena Christodoulidou, reprinted with permission)

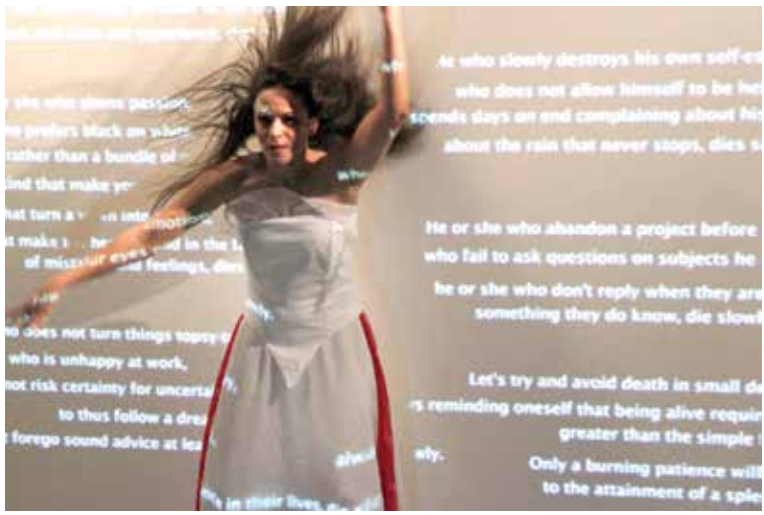

Figure 10.2. Fear of silence, 2013, International Spring Festival of Reshion Lezzion, Israel. Courtesy of the artist (Elena Christodoulidou, reprinted with permission)

The protest was questioning the funding criteria of dancing pieces presented in the framework of cultural events organized by the Ministry of Education and Culture in Cyprus. The stillness of the body during the 20 minute piece expressed the artist's refusal to move or dance in a contemporary dance platform. The strong arm gesture of the performer pointing at the audience while a projection of words on the performer's body like incapacity, irresponsibility, wrong position, decide, think, better conditions, devaluation, evaluation, made a clear statement of what the artist meant through this art work. An esoteric minimal body movement sends a strong message through the visual material projected on a body and the two hanging lambs on the right and left side of the performer. The protest was repeated during the International Spring Festival of Reshion Lezzion in Israel, 2013 with the title "Fear of Silence" (Figure 10.2).

Issues about ethics are challenged by artists like Elena and question who we are and where we are going. In the book "A Sand Country Almanac", Leopold (1966) wrote that "no important change in ethics was ever accomplished without an internal change of our intellectual emphasis, loyalties, affections and convictions (p. 333). "Who I am" and "who I might become" are evident in the arts through situations enabling exposition or isolation.

The artist Marina Abramović investigates how one can experience himself/herself. In August 2012, with a cast of 270 of Oslo's inhabitants she created a site – specific performance as homage to Edvard Munch's "The Scream" (1895). In 2013 the artist returned to create a space in which people can access their own emotions – a frame that visitors to the park are invited to stand behind and scream as in the Munch painting. "I saw immediately that the idea could be realized; that we all experience anger and existential issues that have to be expressed. This seems just as necessary in today's society as in Munch's time" (Abramović, in Sean Kelly Gallery, 2013). By experiencing strong emotions you can see your inner- site and be able to tolerate your own otherness or isolation. Prior to change you need to be engaged in the process of experiencing yourself and by doing so, you appear to challenge emotions and values. Gude (2009) writes that "Paradoxically, a pre – condition for fully joining in democratic life is the ability to sustain a sense of identity when not immersed in a collective" (p. 1).

Young people need to be able to participate in important cultural conversations generated by the arts and media and through these, to create spaces for dialogue. By engaging the self in such a dialogue they approach arts not as a free expression activity but as significant in the (re)formation of identity and exposition of ideas. As such the arts and media in education can be seen as powerful tools for communication across and between cultures as they find new ways to challenge values and beliefs and they go beyond conventional modes of communication (Wood, 2004; Hagood, 2003).

This communication is achieved through "dialogos". *Dialogos*[1] is a flow of meaning, a focused conversation, with the goal of developing understanding, addressing problems, and questioning thoughts and actions. Dialogue creates

opportunities to play with separate elements to discover new meaning or ways of expressing and representing what we already know and understand. Dialogical pedagogical practice is based in praxis,[2] the unified thought and action. In arts and media education, students should not only interact with others but they are encouraged to see the world through the eyes of others. They are not only sharing multiple interpretations of their work and the work of others, but they pose questions, challenge ideas, try to break the barriers and expose their views through artistic practices. Dialogue and praxis are central in the way we teach and learn the arts as these can provide individuals with meanings associated with their realities, and processes that can be translated into purposeful actions. As Dewey (1916) states "When things have meaning to us, we mean (intend, propose) what we do; when they do not, we act blindly, unconsciously, unintelligently" (p. 34). Paulo Freire's theory borrowed from Dewey's ideas about progressive education, challenges the notion of a single and correct reality and puts forward the critique as a constructive force in arts communities (in Freedman, 2000). In this way it promotes the idea of people thinking critically in order to create critical consciousness, for the purpose of change. Current educational theorists while seeming to adopt the constructivist view of learning by referring to social and contextual experiences, also acknowledge the social-cultural orientation of multiliteracies (including functional, cultural and critical forms of literacy) and its' dynamic to move educators towards critical pedagogy. But how could arts education address this kind of arts learning?

The construction of meaning was always a key component for arts learning. Dewey (1916) asserts that we come to know the arts through the dynamics of experience. His perspective of art learning involved an interaction of process, product and the social aspects of artistic experience. Dewey (1916) stressed a century ago the importance of social context, and deny the inherent, universal qualities that makes any art great.

Many scholars recognize that the key processes in arts and media learning (e.g. Savva, 2013; Trimis & Savva, 2009) are based on the interactive character of viewing/listening, doing/making, reflecting. These activities enable individuals to interact with specific spaces-places, objects and humans, while awakening them to their surroundings. In many cases daily interactions involve learning through images that are multimodal, and represent knowledge and mediate relationships between viewers and creators (Freedman, 2003).

Social theories of learning recognize the significant impact of social and cultural influences on how individuals make meaning from their learning experiences (Vygotsky, 1978; Lave & Wenger, 1991). Thus, social artistic practices invite communities "to participate in the continuing production of the work so that individuals can embed their own meaning in the learning experiences" (Baily & Desai, 2005; Leake, 2012). A collaborative artistic production of ideas can become "a learning community with temporary, strategic and ad hoc collaborations between the teachers and learners" (Adams et al., 2008, p. 27). It seems that we are living

in a fractured world where subjectivity and relativity make life feel rudderless and light. Therefore, who I am (identity) and who we are (citizenship) are two essential questions occupying the word of arts and media and will be addressed in the following sections.

FORMATION OF IDENTITIES AND NOTION OF CITIZENSHIP

Creating and reflecting in the arts and media enables individuals as mentioned above, to promote their emotions and thinking by exploring their selves "who I am and who I might become", and connect the arts with the realities of life (Atkinson & Dash, 2005; Gude, 2007).

In Arts and Media Education, each person is supported to tell his/her story (Gude, 2009). Through different experimentations with media and processes individuals represent experiences as images, words, sounds, movements. However, as Gude (2009) notes, through the process of artistic creation they do more "they remake the story, sound or image and by interpreting these stories they realize that a story cannot be told as pure form. The maker can only signify, tell his/her story, paint, make music in the context of other signifiers…other stories, other sounds, other paintings" (p. 2). Therefore, we can claim that through this process the self becomes multimodal, represents and is represented though the cultural tools the society uses. Personal meaning making is enriched by ideas as creators share with others contemporary and traditional ideas and practices, make and remake their selves and shape and reshape the culture. In any case, their identity is not singular, linear or static but can be conceived as blurred and in constant flux (Wenger, 2005).

Today there is an agreement that arts and media engage multiple skills and abilities rather than a set of district skills, as they provide young people with authentic learning experiences that incorporate their minds, hearts and bodies (Fiske, 1999; Eisner, 2002). Some scholars argued that the arts could only be studied critically (Giroux, 1992), a necessity for democracy as these are placed in the context of visual culture and particularly forms of popular culture. Other researchers situate learning within social and contextual processes in order to understand the ways students use narratives and multimodal images to transform life experiences into art. Educators refer constantly to the unique abilities that place arts in the centre for an arts education for democratic life. These qualities can be found to practices supporting active engagement, personal connection, the challenge of values, and the creation of objects that are meaningful to a community. They are about understanding of self, as a member of one's national or local community and as a citizen of the world. In order to develop conscious citizens, able to act in favour of their lives it is argued that individuals should acquire the tools of their culture (Vygotsky, 1978). These tools in the contemporary society consist of a variety of media, change our worldview and consequently our way of learning.

MULTILITERACIES AND MULTIMODALITY

The increased accessibility and mobility of digital technology and mass media have rapidly changed the way we communicate and they actually "circulate meanings between different cultures on a scale and with a speed hitherto unknown in history" (Hall, 1997, p. 3). Within this view almost two decades ago, a group of educators advocated a new approach to literacy pedagogy in response to the changes in the globalised communication environment and they proposed new pedagogy of multiliteracies (Cazden et al., 1996). They promoted a broader definition of literacy, multiliteracy, encompassing all forms of multimodal textual practices (Cope & Kalantzis, 2000).

Theories of multimodality discuss how meaning is created with interactive media and through a variety of other communicative modes (Kress, 2003; Mackey, 2002; Manovich, 2001). Today's representations combine language, the arts, music, and technology; therefore, how we work and talk with students about the interpretation and production of artworks makes a difference in how they socially position themselves as literate beings and consumers in the society (Albers, Vasquez, & Harste, 2008; Cope & Kalantzis, 2000). In addition, Albers et al. (2008) point out that these 'new practices, critical decision-making and reflection play a large role in the process of creating meaning, as well as a new set of social practices in which the viewing, analysis, design, and development of projects using technology and the arts becomes commonplace' (p. 12).

Obviously, teaching and learning the arts exclusively as a stable, autonomous system of conventions and rules is no longer sufficient for the multiple platforms of communication in today's society. Likewise, the multimodal nature of semiotics should no longer be ignored in contemporary theories of meaning in the arts and media education. But how does this theoretical thesis apply to arts and media educational practices? For an arts education based on praxis there is a fusion of the practical with the critical, where practicing the arts indicates a critical intention to find out about yourself, others and society. A central strategy that arts educators must adopt is to "read" arts as a "text" where students and teachers are asked to decode the images of their own concrete, situated experiences (Savva, 2013). Though deconstruction as introduced by Jacques Derrida (in Howells, 1999) has a more specific meaning when applied to language theory, in the arts may function through representation and metaphorical thinking (Csikszentmihalyi, 1996; Starko, 2005) and allow individuals to borrow concepts (appropriation), recycling images, take ideas from one context and represent the idea in a new context (re- contextualization). This is a process which moves one's thinking from the concrete to the symbolic and the conceptual; from the simple to the complex; from the narrow to the wide; from the superficial to the critical (Savva, 2013).

Therefore, through our work as arts educators we acknowledge this broader concept of literacy and embrace it in our teaching. We believe that literacies in the arts are developed as students learn in, through and across different arts forms within

which they construct meaning. Within this context, two collaborative artistic projects emphasizing experiences to unconventional artistic processes, at the University of Cyprus are described below.

POSITIONS

Cypriot student teachers as well as children of all age groups live in specific settings and encounter a range of visual images. Often these images are connected to political, ideological and economical issues. In this project we emphasise "the artistic process through which student – teachers' learn to challenge their values, and promote meaningful learning", and we attempt to question "ideologies posed by institutionalized norms and mass media production" are questioned (Savva & Telemachou, 2008, p. 337).

The learning processes required an interaction with others (the student, teachers, artists, public), objects and places of their immediate environment (the university setting) and they were concerned with the power of representation and notions of citizenship, by challenging student teachers' positions and values through the arts. The processes also included multiple paths of learning, meaning that various themes and questions had been explored by a group of student teachers and led to different artistic practices. Through collective identification of generative themes, individuals engaged in learning and explored significant life issues (Freire, 1970).

DOCUMENTATION AND QUESTIONING

Practices involved experiential activities emphasizing the engagement of the body based on self-exploration, observation and documentation of learners' experiences on their immediate environment. Sources/materials collected such as political parties' flyers, scrub materials, photos depicting social behaviors of students and university teachers (e.g. life styles) gave opportunities for questioning, reflecting and identified the main themes of the project.

As a student teacher reported:

> *I had never realized that what is written on these flyers is a repetition of words without a real meaning. Is that a way to inform us about their existence and views? Do they show me in this way their support for democracy and freedom? Do they really care about me or this place?* (student 2, extracts from student teachers' reflection log)

EXPERIMENTING: RECYCLING IMAGES AND SOUNDS

A group of participants used what was around them, the sounds of their environment along with percussion instruments and other sound resources, modifying existing

popular, ethnic and classical music compositions. They used the sounds along with the image either to imitate them, reframing them musically or in many cases to evoke feelings. In a similar way most of the student teachers decided to represent their ideas by using exclusively their bodies. Figures 10.3 and 10.4 represent aspects of female students' performance entitled "Battle". They covered and isolated their bodies from their surrounding objects such as dolls, kitchen equipment, tables and chairs. Through movements, sounds and images students were given opportunities to pose questions, the makers realize that they can "signify" have a voice and position "in the context of other signifiers" (Gude, 2009) and that their art praxis cannot be viewed as a coincidence, but has meaning and value in the specific con-text (time and place) (Savva, 2013) (see Figure 10.3).

Figure 10.3. Battle

This is also a process which moves one's thinking from the concrete to the symbolic and the conceptual, from the simple to the complex, from the narrow to the wide, from the superficial to the critical. It is a process where one creates compositions and expresses thoughts consciously or unconsciously and where one is encouraged to create aesthetic juxtapositions (which turn the familiar to unfamiliar) and reflects critical positions (Savva, 2013, pp. 9–10).

Participants painted their faces, put gags on their mouth, and positioned themselves silently in the university restaurant (see Figure 10.4).

Participants position themselves in silence and by doing this they demonstrated the right of every citizen to have a voice. They strongly supported that people's voices outside political parties are excluded.

Figure 10.4. Silent voices

> *What is democracy if you feel that your thoughts cannot be expressed? … If you must comply with actions that are unfair for others? If the different is not acceptable because is different? … If your country is not defined as your place? If you don't know what is true and what is untruth?* (Student 7, comments from the reflections log)

Obviously students challenged issues about political ethics and values (Leopold, 1966) and protest in a similar way as the artist Elena Christodoulidou did. They created a situation in which they could pose questions and expose positions.

Positions can be evident only if we move from what we call "art experiences" to "art praxis" meaning that we need to "incorporate reflection upon the idea of experience and then translate it into purposeful action" (Breunig, 2005, p. 111). As mentioned before in this chapter, the arts as praxis are meaningful only through reflection and action. In consequence, when they become alive as actions, they form dynamics and influence perceptions and behaviors. This can be evident through arts education practices where learning develops a spatial interaction with what is happening around us, and where participants are given opportunities for creating aesthetic juxtapositions and reflecting critical positions (Savva, 2013).

VOICES: PW445453

PW445453 explores the personal identities of students through photography and sound. The title indicates the codes of the specific courses used in the University of Cyprus programme of studies and signifies the collective experiences of students (2011–2012) attending the arts courses (music and visual arts). The processes presented below, enabled participants to play with their own ideas, facial and vocal expressions based on their everyday lives, revealing common/uncommon sights of their self and ways of life. Meanwhile they negotiate an understanding of themselves and others in relation to their social contexts (e.g. lecture room spaces, labs, corridors, natural places) and to other forms of cultural expressions or norms.

In supporting student teachers to learn more about their self and get to know their colleague students better, through this project we encouraged inclusiveness and empowerment in order to help them to feel connected and engaged in the arts. The project emphasizes voice as an important channel to connect their inner and outer

Figure 10.5. Me as other

worlds. The idea provides us with similar process explored by Marina Abramović in her site-specific performance as homage to Munch's "The Scream". The voice was explored and used in its primitive form to evoke the familiar and the similar characteristic of human beings as well as emotions. It is important to consider the nature of the voice (this may include intonation, accent, articulation), where it has come from, in which context it is produced, as well as the words that are spoken. These aspects influence the hearer's understanding and the construction of meaning as these are produced and re produced in different situations. For example, in the specific project, images evoke vocal sounds and sounds evoke images in different circumstances.

The process involved role playing in relation to vocal sounds, documentation through photographic material, reflection and exposition. Dialogue as mentioned before created opportunities to play and discover new meanings and ways of expressing and representing aspects on who I am and who I might become.

PLAY

Participants were engaged in an exploration of their self through playing involving scenarios and what if questions. "Jump and make a vocal sound", "walk and make a vocal sound", "cover your face and make a vocal sound", "make a vocal sound in a dark room", "what if you're someone else, something else and somewhere else". The process was documented through photographs, Figures 10.5–10.9 show examples of participant students' scenarios enabling them to see their selves as others. As bullies or as victims, as fictional or as everyday people.

Figure 10.6. Me as other

The play also involved a collection of several images and reframing original ideas by adding new sounds, improving and enriching the com-position. Participants were encouraged to experience the possibility of being an other self, observe themselves as others, use their voice to frame and reframe the other self.

Figure 10.7. Me as other

The play initiated the interaction of participants with objects, spaces and others.

Figure 10.8. Me as other

By exploring how arts are related to their lives they were able to connect and communicate in a different way with other students. By incorporating play they initiated exploration and gave meaning to their actions. A characteristic essential for the creative process as reported by Rogers (1961), is the openness to experience, and play is the key to the engagement of such experience. This openness to experience may reinforce the access to other ways of seeing, knowing and becoming, and foster the links between the outer world of others in relation to the inner world and self.

CREATE AND RECREATE

Participants work in groups, manipulate images and sounds. Through this process images were deconstructed and meanings were transformed. Meaning making was enriched by ideas, as experiences shared among participants, combined with visual culture, religious beliefs, parody and every day moment. They identify that the process includes making and remaking of their self, connecting past with the present and realize the "constant flux" of identity formation (Atkinson & Dash, 2005; Gude, 2007; Wenger, 2005). This gave student teachers the opportunity to learn something new and to develop a new perspective about themselves and the others. This is another case demonstrating that such creative processes can move one's thinking from the narrow to the wide (Savva, 2013).

An individual who feels the connection between self, process and product, emotion and cognition, minds, hearts and bodies can also develop the capacity for attention to the world, including his/her interaction with others. This is not an awareness of the inner self but of a self process through which an individual interacts with the world.

REFLECTION AND EXPOSITION

Decisions should be made on where to install their artistic work (sound and image) and for whom (see Figure 10.9). The process required them to expose their self (private elements) to public spaces and facilitate another open-ended discourse, a dialogue

Figure 10.9. Installing PW445453 to a public space

with other members of the university community and a re-work of the initial idea (Leake, 2012). Most of the student teachers took an active response to the exposition as they understood that this was learning encompassing a flow of interpretation and meanings, encouraging a dialogue through "a play of ideas". Besides the installation a video collage was created and diffused through the social media, reaching a larger audience (https://www.youtube.com/watch?v=a8Ackj8oCd8).

These qualities can be related to practices supporting active engagement, personal connection, challenge of values, and the creation of objects that are of value to a community. In many cases making art, and play with materials are not enough for being engaged to the complexity of issues and contemporary life experiences. The processes require one to be fully aware of multiple interpretations and other perspectives, to question dominant ideologies and promote awareness of the power of culture in forming identities. To understand the arts and media, implies your engagement in actions and as Bourriaud (2006) said "When liberating arts form just representing things to action, creativity is put into action as a tool for transformation and social change. Through actions you establish links with the world by means of objects, signs, visual and audiovisual forms of representation" (p. 13).

CONCLUSION

In the two projects we have discussed in this paper, student teachers engaged in new forms of learning. They evidently developed conceptions of artistic learning that moved them beyond the restrictions of an educational institution. Consequently they explored ways to communicate their views and new realities with their intended audience (other students, teachers, local community) in dialogical and meaningful ways. In the first project, established political parties, traditional conceptions of citizenship were questioned, while in the second project identity comes to be seen as a matter of individual choice. It can be argued that individual student teachers have become more diverse, flexible and to some extent more autonomous. In their own words:

> To expose in multiple ways yourself is part of realizing that you're changing…
>
> Young and active, expressive and emotional, fictional and real, … We are all these.
>
> Through art you can create a space in between reality and fantacy. It is the entrance to a magic room full of tiny little people using some unusual sounds…
>
> I have learned to listen to the others and act by observing and questioning. (extracts from student teachers' reflection log)

Through the practices student-teachers recall and represent their own experiences, formulate their own stories and positions and develop their own

idioms of investigating and making. In other words their practices demonstrate the characteristics of a democratic culture, composed of many voices.

Arts and media education emerged as an open discourse and as such invite more and more researchers and educationalists to re-explore learning processes and approaches. Basic learning principles are underlined in the above descriptions of projects and emphasise experimentation, positioning and reflecting, play, creating-recreating and exposition. In this process different forms of literacy including cultural and critical become vital on how teachers and students make meaning of the world, how they deal with the formation of their identities and how they believe they can affect the world. Arts and Media challenge educators in all levels to experiment with new tools and processes but in order to do this, they should:

- "make room for those projects that encode the complexities of our world" (Gude, 2013).
- make humans aware of their own voice and position by encouraging reflection on what we count as "experience" in arts and media.

Our world today necessitates an arts education that develops and nurtures flexible, adaptive, resourceful, and insightful forms of learning that are based on a dialogical process. In order to facilitate dialogue in Arts and Media Education, that is based on teachers' understanding of the artistic, processes should support learning 'that becomes the practice of freedom, the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world" (Freire, 1970, p. 16).

NOTES

[1] The word dialogue origins from the Greek word Dialogos and it's a composite word from "dia" ('through') and "logos" ('word', 'communication' or 'meaning'). The ancient meaning of the word logos was 'to gather together' and encourage people to think collectively (William Isaacs, 2008).

[2] In Ancient Greek the word praxis (πρᾶξις) referred to activity engaged in by free men. According to Aristotle and his philosophy of three basic activities of man: theoria, poiesis and praxis, artists are engaged in a form of thinking associated with action in which the enquiry is a 'making' action or poietike (production). It is argued (Smith, 1994) that we begin with a question or situation and by reflecting on this situations in the light of our understanding of what is good, we proceed to action. "Thus, for Aristotle, praxis is guided by a moral disposition to act truly and rightly; a concern to further human well-being and the good life. This is what the Greeks called phronesis and requires an understanding of other people" (Smith, 1994). In education praxis can also describe the process in which theory is embodied, the cyclical process of experiential learning (Kolb & Fry, 1975) and as " a reflection on action upon the world in order to transform it" (Freire, 1970).

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11. TEATRO DE LA ESCUCHA[1]

An Intercultural Training Process?

INTRODUCTION

To begin with, the difference between theatrical anthropology and performance anthropology needs to be identified, since they both provide starting points within the field of intercultural theatrical production. While the former, led by Grotowski—Theatre of Sources—Eugenio Barba—his work in the "Odin Theatre" or his "Dictionary of Theatre Anthropology"—or Peter Brook—"Mahabharata"—among others, is said to be independent and feeds off other cultures to create a type of theatrical production that is not connected to social and cultural anthropology, the latter, dominated by the work of Richard Schechner; "Between Theatre and Anthropology" and Victor Turner; "From Ritual to Theatre" considers it to be a part of social sciences, in addition to the knowledge and experience that theatrics bring (Giacché, 2010, p. 154).

In the words of Eugenio Barba, theatrical anthropology would be defined in the following way:

> In which directions can an actor or dancer be directed to create the bases for their art? That is the question that theatre anthropology tries to answer. However, this does not respond either to the need to scientifically analyse what language on stage consists of, nor to the fundamental question of who acts or dances: How does one become a good actor or dancer? […] Originally, "anthropology" was understood to be the study of human behaviour, not only at a socio-cultural level, but also at a physiological one. Therefore, theatre anthropology studies human physiological and sociocultural behaviour in an acting situation. (Barba & Savarese, 1990, p. 18)

In the case of performance anthropology, Richard Schechner, explains it as: "Everything is built, everything is a set of surface effects, which means that everything is performance: from gender to the urban approach and representations of self in everyday life" (Schechner, 2000, p. 11). Aware of not being very specific in his proposal, Schechner tries to limit the term performance by introducing the "conduct restored" concept as its hallmark (ibid., p. 13).

S. Gonçalves & S. Majhanovich (Eds.), Art and Intercultural Dialogue, 161–179.

The restored conduct or behaviour is how the person behaves at the time of acting. The person is behaving as if they were another person, it is the actor or actress acting: "Me behaving as if I were another" (ibid., p. 109). This author argues that the main feature of restored behaviour is live behaviour (Schechner, 1990, p. 282). By being separated from natural behaviour, this "performed" behaviour can be separated, transmitted, manipulated or transformed.

I believe, however, that performance anthropology, from which I draw the most, is the most interesting one for the type of analysis I intend to develop with regard to the social pretensions of the Listening Theatre.

WHAT IS LE TEATRO DE LA ESCUCHA (LISTENING THEATRE)?

Listening Theatre is a drama school founded in the early nineties. Its venue, "Metaphors House", is in Madrid, in the Carabanchel district. It is what we might call fringe theatre (Schechner, 2000, p. 83); that is, a theatre on the outskirts where a non-commercial type of theatre is created. In Schechner's words, "…places to hide, but more importantly they indicate areas of instability, disturbance, and potentially radical changes in social topography" (Schechner, 2000, p. 83).

This school has a three year acting training process, which I have followed, both in training as an actor and as an anthropologist in my doctoral thesis process.

Throughout these three years, I have been able to see a gradual decline in the number of students who have attended the school. Of the 24 that began in my year, back in 2009, only 6 of us finished and throughout the following courses, there have been between 12 and 16 participants with about 25% finishing the course.

It consists of a group of people from various disciplines, of which theatre is just one; sometimes it is even the least important, based on the idea that everyone can perform in a theatre. This has already been considered by Boal, particularly in his posthumous work, *The aesthetics of the oppressed* (Boal, 2012).

They are usually groups in which 75% are young girls (between 23 and 35 years old), with the rest being men in the same age group.

Courses available are varied. There are two large sections. Morning classes are for the "in depth" group. This group works from Monday to Thursday from 09.00 to 13.00 hours, two days with Moisés and two days by themselves.

The evening hours are for the Listening Theatre and specific courses that change from year to year. They usually have a schedule that may be from 19.00 to 22.00 or from 20.00 to 23.00 hours.

The other section is that which is held in the afternoons, it is what is known as "The School of Expression." It offers a variety of courses: English classes, classes for young people for theatre and music and birthday celebrations. The courses change each year depending on the number of teachers available.

The course subjects vary according to the group, so there is no set program. The only thing that students are clear about from the first day is that they are not going to be given a diploma at the end of the three years.

Figure 11.1. Courses available posted on the school door. (Courtesy of Iván Alvarado)

The students have to earn a living by working in various occupations alternating their work with the school courses. Each month at the school costs between €80 per month for the first two courses and €110 for the "in depth" course. The price, although flexible in its application, is of vital importance because the school receives no subsidies of any kind and its only income comes from students' payments.

Some of the questions that may arise when reading this is are: Why do they pay to do courses that are not officially recognised? What is taught in a drama school where the majority consists of people who are not related to the theatre world?

Moisés Mato, the director and only professor at this school, has devised a complex system that is based on crossing theatrical techniques well chosen from authors such as Lecoq—theatrical environments—or Boal—Forum Theatre and exercises selected from the first Boal: "Latin American Techniques from popular theatre", mainly—with a philosophical corpus which is from the left based Catholic Church and non-violence.

The closest influences on the Listening theatre are: (a) the Peasant's Theatre; (b) the German Theatre from the first half of the twentieth century, especially from Piscator and Brecht; (c) The Theatre of the Oppressed by Augusto Boal, and (d) The Survey Method of the not very common left Catholic-based movements (Alvarado, 2013, p. 76).

To analyse the kind of theatre this school develops, we have to adopt a more focused approach on resistance, on a subordinate theatre, in which the dominated learn the art of resistance from activities, from the training in each session, putting more emphasis on the process rather than on the performance itself. As Guy Debord would say, it focuses more on the value of use rather than on the value of change in the work of art (Debord, 2009, p. 13), taking the Boalian idea of theatre as a rehearsal for revolution to its limits (Boal, 1982, p. 59).

This sometimes generates the feeling in students of not being in a theatre school, as we can see in some interviews:

> *Laboa:* …I was quite nervous and really it was much easier because it gave me the impression that more than exercises… or I don't know… more than drama, my idea of theatre, we were just rather doing exercises almost like… knowledge, both of self-awareness and awareness of other people and, well it was… in that sense it was quite easy for me.[2]
>
> *Freedom:* […] told me: "This isn't theatre, so don't worry about a thing", […]: "Here you don't have to act, so don't feel afraid, but I think you may be interested, I will send it to you", and I only read his words and said: "I'm going to go."

These comments seem paradoxical for a school that calls itself drama. The matter is also complicated more by adding the term "social" to the name "theatre". It generates a sense of political activism in its members, which distances the school from conventional drama, which is linked to learning theatrical techniques with the corresponding subjects (voice, corporal expression, interpretation) and bringing it closer to political activism:

> *Ibáñez:* Theatre for me is the vehicle or that is to say, I… that is, I mean, for me it is the vehicle, to me Listening Theatre seems to be an organization, a movement, a current, which surpasses the theatrical, exceeds the theatrical, I am not an actor, it is not my professional field, well, yes, I have a micro theatre company but I am not dedicated to that, am I? Uh… and I understand that Moisés as an actor and theatre director wants to maintain that the Listening Theatre is first and foremost a theatrical current, doesn't he? For me it is a political movement that uses the theatre as a vehicle […] most of what I get from the Listening Theatre are theatrical tools for activism, that is what I get out of it, or, that is to say, and I realize now, I did not go the Listening Theatre to become an actor, nor have I learnt things from the Listening Theatre to be an actor, in the process I considered devoting myself to interpretation, uh… When I started at the Listening Theatre, I considered taking it up at one time, because everything I was taught was about interpretation, because they are all basically theatre tools, because it is a theatre school, and there was a time when I considered, "Hey, maybe this is the path I want to follow." Then I realized that it wasn't and I realized that I came to the Listening Theatre to find theatrical tools and this is what I have kept and what I… use or try to use…[3]

The very theatrical and performing framework lends itself to that sense of militancy that some subjects describe because there is something to show in public, there is a message to communicate, either in the room itself or out on the street.

That is why I see it appropriate to talk about Listening Theatre classes as "social space for hidden discourse" (Scott, 2003, p. 176) because every night a group of people meet at the Metaphors House or perform in the street to reconvert it into a theatre, where something is being planned against the hegemonic system, or at least

that is the intention, where their words speaking out against the system are heard, better said, put on stage, first as a rehearsal and later as a play or a performance.

THE PHILOSOPHICAL THOUGHT OF THE SCHOOL

Listening Theatre owes its name to a clear influence of the Christian Personalist Philosophy, in this case to authors who come from the post-war and workers' movement in the Spanish Republic.

Personalism is understood to be: "Any current of thought that considers the person as the fundamental basis of the philosophical system, or which gives the person the fundamental value" (Arostegui, 1978, p. 375). Therefore, being consistent with its three principles by never thinking about attacking the person (non-violence), where that person grows as such (promotion) and in having the present impoverished ones in sight (perspective of the disadvantaged).

This school has three basic principles: promotion, non-violence and the perspective of the impoverished.

They are the three principles which support the philosophical framework of the school, the tip of the iceberg of a more significant philosophical fabric that I will gradually break down throughout the present section:

> *Moisés:* There are two elements, which you have always heard many times from me, and from there everyone has been checking if we are consistent or not. What we have said is: structural violence and manipulation of consciousness in a complex and dynamic world, there you have the outline, we work from there.

And now, horizon: promotion, non-violence, perspective from the back (seat) there you have the whole outline (he emphasizes), then our shows have to be evaluated from that point, and I say that from there we are using a method, not original, until now, but in the second phase it probably will be, because we are theatre-oriented, where the impoverished have to be the stars, or those that are on existential borders, but what is essential is that it offers the possibility of transcendence, and therefore to hope, and thus to the struggle, and so to militancy but from transcendence as a strong final resistance value, I said, against this system."[4]

This paragraph perfectly illustrates the importance of the school's guidelines which Moisés refers to as a horizon.

Non-Violence

"Non-violence", called *nonviolence* as a unitarian term by the founder of the Listening Theatre, Moisés Mato, is a term that comes from the neologism created by Gandhi, *satyagraha*, which is a combination of *satya* (truth) and *agraha* (insistence) to become united in "passive resistance" (Gandhi, 1978, p. 307). This term is linked to the term *ahimsa* (nonviolence).

Non-violence is one of the main aspects of the school and, due to its format, the theatrical tool is perfect for developing it. One of the quotations that Moisés most remembers from Gandhi regarding this is that "the XXI century will be non-violent or it will not exist."

Figure 11.2. Bare feet on a performance in front of a large shopping centre in Madrid. (Courtesy of Irene Tomé)

Impoverished Perspective

The impoverished are called by the Listening Theatre "The Last", that is, those who suffer the consequences of neo-liberalism at its worst, which is poverty.

What is intended from the listening is to move the centre of attention from one's self to the other person. Guillermo Rovirosa strongly criticises how we live, with "I" being our centre of attention, both when talking and when we appear to be listening.

The author proposes putting Christ at the centre instead of ourselves. What he calls the great wisdom of denying oneself (Rovirosa, 1962, p. 24). This process is achieved by the ascetic listening process, which consists of three phases: (a) knowing oneself; (b) a current of empathy with the other, knowing that we share the same problems, and (c) collaboration and mutual assistance to correct ourselves (Idem, p. 56).

Promotion

"'Promotion' is concerned with integral and collective development, consciously desired and achieved, as a consequence of the acquired maturity of social consciousness, where the interested are both the creators and main characters" (Malagón, 2002, p. 45).

As we can read, it is quite a complex concept, because it involves difficult terms of objectification like: an ascending element, integral or conscious development.

It is this complexity and the focus on the transformation of the person that makes this paradigm the centre of investigation at the same time as it connects to the other two. As Moisés says, it can only be promoted by being non-violent and fighting for the last.

These three principles are acquired by applying the Survey Method as illustrated below: See, Judge, Act, which is translated from theatrical tools through training provided for three hours a week for the first two levels, or twelve hours on the third level.

School students at the first levels must accept three hours of classes one day a week. We have to add rehearsals to this, which are usually two hours a week. A special case is the last year, which involves 16 hours a week for classes only as well as rehearsals, which are usually one hour a day. Rehearsals during the last year vary from reading the press to analysing it and working with different techniques, which vary according to the course.

We have to add to this the fact that each of the group participants has to go to work to be able to cover the expenses of living in Madrid, which also involves considerable stress in addition, in some cases, to political meetings, protest activities and investigation groups about different issues.

Having defined the philosophical framework of the school, I am going to analyse it under the perspective of the intercultural training proposed by Richard Schechner.

TRAINING FROM AN INTERCULTURAL PERSPECTIVE

We come across the term intercultural perspective training for the first time, in Richard Schechner (1985, p. 229). Such training has a number of distinguishing functions, which may simultaneously occur:

1. Acting out a dramatic or performance text.
2. Transmitting of a performative text.
3. Transmission of performance secrets.
4. Self expression.
5. Mastery of specific techniques.
6. Group training.

Now I will explain each of the previous functions, revealing the philosophy of the Listening Theatre in detail and problematising or adding details where necessary.

Acting out a Dramatic or Performance Text

When we talk about training, it means that the actor is not the original author or responsible for the way the text is written (Schechner, in Barba & Savarese, 1990, p. 330). Unlike in Western theatre, which usually works with parts containing text, acting is the text itself in Eastern Theatre.

The Listening Theatre usually works with *ex novo* dramatic texts, which always have social content, and it is vital that the message can be understood by the largest audience possible.

Work is usually done in three phases, a first that we could call "sensitive accumulation" (Rubio, 2001, p. 99) where students bring proposals for materials according to the technique they are working on at that time. This is followed by the sample in class and joint leadership, although Moisés Mato always has the last word, finally followed by the sample or performance, as required.

In the case of being an Italian-style play, it is always shown at the Metaphors House, and in the case of being a street activity, bank entities, clothing shops (multinational textile), mobile phone shops are usually visited to criticise the use of coltan (a mineral used in electronic devices and a source of conflicts in Africa) or in emblematic places in the city, the most popular being Puerta del Sol, which is one of the busiest areas of Madrid.

Transmission of a Performative Text

This does not mean that the text is only written. In fact, in the Eastern theatre, the text—as we have previously mentioned—is the dance itself (Schechner, 1985, p. 234). Unlike Western theatre, Eastern theatre always has the same result with identical *mise-en-scène*. While in the East the text is engraved in the actor's body through training, what it is being transmitted at the Listening Theatre is a certain philosophy that is learnt by practising, rather than by learning theory. The training, for either a performance or a play, becomes a pretext for something, the way to a achieve a goal, but not the goal itself (Herrigel, 2010, p. 7).

The proposal of Eugen Herrigel, who embarked on a seven-year experience to take up the study of archery as a step toward the understanding of Zen, is interesting. The students of the "Listening", as this theatre is colloquially called, learn a complex philosophy based on triangulations from practice during the three years of training.

In an attempt to be brief, we can summarise the Survey Method philosophy as follows: A person SEES a reality in the atmosphere that is installed in his/her physical memory. When that reality is seen, it is analysed, the person JUDGES it,

Figure 11.3 Power of the soul
Source: Malagón, 2002, p. 6

according to what he/she understands in his/her mind, and then generates the will to ACT to change the institutions. This explanation in itself should not be seen as excluding any other, as it is part of an integrated whole. Over three years, the method is shown to students by means of triangles.

Figure 11.4. Reality according survey method
Source: Malagón, 2002, p. 56

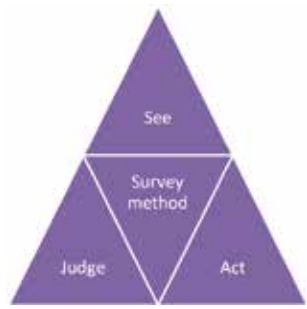

Figure 11.5. Survey method
Source: Malagón, 2002, p. 9

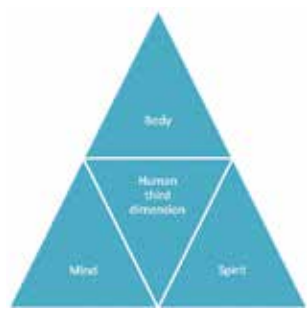

Figure 11.6. Human third dimension
Source: Field notes

The use of the triangles, above all at the beginning of the process, generates a kind of "love" for the school, as I have been told by some of my informants:

> *Ibáñez:* …one of the things that I have experienced when entering the Listening Theatre is a certain… er… I didn't want to use the word fanaticism, but, what you discover is so coherent, what you discover is so fascinating, what you discover in the Listening Theatre is so exciting and inspiring; or perhaps us… Bear in mind that our first generation was a very strong generation; it was a generation that made Moisés come here. It was the first generation that allowed the physical creation of the school, uh… When I talk to people who are at the Listening School, I always tell them that when we began, Moisés talked to us about Zero theatre and it didn't exist; he talked about Against Goliath and it didn't exist; he talked about a school and it didn't exist. Everything was a dream, it was all in the air, but we believed everything and, and, and it was a very, very, very powerful generation, because we were able, obviously not alone, uh… but that first generation to realize all these projects came from many years ago, sure, the head of Moisés and the heads of a lot of people, and then that first, that infatuation meant that… we had one, the need to share it with everybody. Then we tried to sell the Listening Theatre to everyone and also from…[5]

Especially in newbies this generates a series of changes that may be objectified in: new vocabulary making school terms theirs, like promotion; apply the Survey Method to certain aspects of their lives, from reading the press, reading a book; or in their personal relationship and above all a new way of understanding theatre, which is used as a political tool or in some cases, even as a way of life.

Transmission of Performance Secrets

Generally, these types of performances are closely linked to a secret that is passed on from one generation to another or in closed groups. Training is knowledge, and knowledge is power (Schechner, in Barba & Savarese, 1990, p. 330). It is a very private process.

It takes three years to fully understand this school's philosophy. However, the process never ends, because at the end of the third year, one gets deeply involved with a lifelong commitment to this philosophy.

In this case, the figure of the acting teacher is essential as the only trained person that is fit for such a task, although there may be more appropriate categories.

The figure of the acting teacher, which is a highly controversial figure regarding terminology, is embodied by Moisés Mato, who has been improving this methodology with theatrical techniques since the late nineteen eighties.

Self Expression

The work of acting is to achieve a degree of self expression in which reciprocity between form and content can be achieved where subjectivity can be shown objectively by the use of the body.

Different techniques are applied every day at the Metaphors House. These appear in a large part of the Theatre of the Oppressed, but they are systematised in a certain way so that students not only learn the philosophy presented there and the content, but they also learn the specific way of transmitting it.

Mastery of Specific Techniques

Each group learns a specific technique which is their hallmark. As I have already said, this depends on each group not having a specific curriculum beforehand. At the Listening Theatre, each student has different techniques according to their level. In this regard, it can be said that first year techniques are generally focused on seeing the reality. Those of the second year are focused on judging it, while third year ones, on acting on that reality as in Triangle 3 above. In addition, if the group acts in a political or social theatre, the reason why they act in the theatre will not be the same. Their goal is not to make art for art's sake, in search of money or applause, but to transmit a certain message that will not be the same depending on the way it is delivered. Basically, what you learn from the technique is a lifestyle (Schechner, 1985, p. 246).

The subjects usually revolve around a series of topics: child slaves, multinational textile industry, coltan, wars in Africa, immigration, unemployment, separation of the left in the fight, among others.

They tend to be selected by the group when it is class work; but when it is street action, it is usually Moisés Mato who designs the topics, unless they coincide with one of the previously mentioned.

Group Training

It is crucial to achieve this hypothesis so that previous ones can be developed.

There are two types of intercultural training: on the one hand, in Euro-American culture the group works against the accepted norm, while in collective cultures, as happens in India, the group is mainstream (Schechner, in Barba & Savarese, 1990, p. 331).

This type of training also responds to an internal typology with certain rituals that sometimes can appear to be more characteristic of a sect. In this sense, Schechner describes it as follows: "Groups are based on a strong faithfulness (obedience) to the culture they can offer. Therefore, Euro-American groups sometimes look like families, religions or political cells" (Schechner, in Barba & Savarese, 1990, p. 331).

These groups have certain expressions that acquire an ontological value (Turner, 1988, p. 110) and such expressions shape the neophyte as well as giving meaning to internal relationships, which is the a group emblem, as it is shaping what Geertz calls a worldview and group ethos (Geertz, 2000, p. 118).

WORLDVIEW GESTATION. FROM LIMINOID TO LIMINAL

From my point of view, one more function is needed within intercultural training. This would be the *creation of the worldview* or Weltanschauung.

The term *worldview* is a complex one. An author who has addressed it from anthropological point of view, which is closely linked to the term *ethos*, is Clifford Geertz:

> A people's ethos is the tone, character, and quality of their life, its moral and aesthetic style and mood. Their worldview is their picture of the way things in sheer actuality are, their concept of nature, of self, of society. It contains their most comprehensive ideas of order. Religious belief and ritual confront and mutually confirm one another; the ethos is made intellectually reasonable by being shown to represent a way of life implied by the actual state of affairs which the worldview describes, and the world view is made emotionally acceptable by being presented as an image of an actual state of affairs of which such a way of life is an authentic expression. (Geertz, 2000, p. 118)

The definition of worldview given by Geertz is, to say the least, dangerous for two reasons. The first is because it gives a vision of a homogeneous culture. Culture can be many things, but it is never homogeneous, although that is one of their most common applications when we appropriately use common sense or lines of argument: "It has always been that way." The second reason, because it explains worldview from what he labels as "cultural representations" (Geertz, 2000, p. 108). It is difficult to explain a category like worldview from representation, disregarding its gestation within a process and a context, which is something other authors like Bharucha (Bharucha, 2005, pp. 1, 32) or I myself (Alvarado, 2013, p. 92) propose.

From my point of view, the case of Augusto Boal is more interesting, since he approaches this term in a more practical way:

> People in Lima, Peru, were asked to take photographs of exploitation. A lot of pictures showed the shop owner; others, the rent collector; some of them, a public office… One child took a photograph of a nail in a wall. For him, that nail was the most perfect symbol of exploitation. Few adults understood it, but all other children completely agreed that the picture expressed their feelings regarding exploitation. (Boal, 1982, p. 21)

In this paragraph it is clear that a situation of exploitation, suffered by many, is not the same for everyone. The nail is the sign shoeshine boys from the districts of Lima

were giving to the person who was keeping their shoeshine boxes and other tools during the night, so that they did not have to carry their equipment back and forth every day between work and home. The adult colleagues did not understand their children's exploitation symbols! In this case, Boal made it clear that these boys did have a worldview as a social group; however, it was not shared by adults around them.

Therefore, I define worldview as the process a group all have to experience together in order to have the same vision of a specific thing or situation.

The Listening Theatre, relying on what they call fighting forms of the impoverished, constructs this process, which needs to be experienced by all to become the general point of view.

In the same way, I call "groups of intercultural militancy" those groups doing this type of training, because by means of training something more than actors and actresses are created; militants are created, that is, new life styles are created, as Schechner pointed out (Schechner, 1985, p. 246), approaching the "communitas" of Turner that have large doses of solidarity and which create a strong group feeling (Turner 1982, p. 47), above all, in the third year or in related platforms as "A Desalambrar" (Cut the wire).

How could we describe this process? Is it a process that requires a certain amount of suffering, or is it simple? For Schechner, groups doing theatre live liminoid situations (Schechner, 2000, p. 87), using words by Turner, who, in turn, has borrowed the term from Van Gennep (Van Gennep, 2008).

The liminal, which comes from *limen* (border), entails obligations. It is the unclassified place, where a person is outside of society, where a person lacks status. On the other hand, the liminoid is a typical characteristic of post-industrial societies. It comes from the Greek term *eidos* (form): it is the place in the game, the place of creativity, where anti-structure comes from (Turner, 1982, pp. 32–33).

The descriptions given by Turner and Schechner fit well into the function I am referring to at this point, but we have to take into account that these processes "are subject to regulations almost as soon as they arise" (Turner, 1982, p. 45). In other words, it means that every worldview gestation is the perfect place to start generating a new and unified view of the world. However, if there is to be unity, specific ways are gradually giving way to common ways, but this entails loss, and as any loss, it generates a certain amount of suffering. Thus, to my mind, it seems more appropriate to speak about liminal space for this type of training.

INTERCULTURALISM BETWEEN DEAD-END STREET AND TENDENCY

I have previously defined groups of intercultural militancy and, therefore, I cannot continue without addressing the concept of interculturalism, which is also used by Richard Schechner in his definition of training. When Schechner refers to interculturalism, it is in reference to the theatrical techniques used within the process, but what is interculturalism really when applied to the theatre?

We can refer to interculturalism from a more precise perspective on citizenship, as stated by Carlos Giménez (Giménez, 2000, pp. 26–27).

1. Principle of citizenship. It is based on full recognition and the search for real equality.
2. Principle of the right to be different. It implies respect for each person's identity and rights.
3. Principle of unity in diversity. It searches for equal rights, responsibilities and opportunities.

These points, in spite of not being specific to the field of anthropology, are essential because they will help connect such terms with society. In fact, as we will show later on, it is essential for a performance with more social subjects.

It is not my plan to take a tour around this field, as it can be catalogued as intercultural experiences, since there is a lot written about: Grotowski, Barba, Brook, Artaud, (Pavis, 2002, Ruiz, 2008, Barba & Savarese, 1990, Fischer-Lichte, 2002) and many more, on the one hand, and about: Turner and Schechner, on the other hand.

However, what I do have to say is that it is a term that arouses a lot of controversy, and which is still not very clear.

Perhaps because it was marked by a limited presence of exchanges until a few years ago, or because of the complexity of the term, a firm concept has not yet been found (Fischer-Lichte in Pavis, 2002, p. 1). Another reason may be the extensive exchange we are experiencing in relatively recent years as a result of the globalisation of this subject matter, although this mainly happens from West to East and not vice versa (Bharucha, 2005, p. 33), which has made the terminology to be used more problematical.

Thus, we have gone from only a few experiences—especially marked by the inflection of Barba's visit to India in 1968—to an increasingly large volume, and such an increase has been matched with a higher ratio of terminological entries.

Patrice Pavis (2002) has paid more attention to this paralysis of terms which I will briefly introduce now. All of them are linked to the word *theatre* (Pavis, 1996, pp. 5–10):

a. *Intracultural*: Related to intercultural, but looking for national traditions that are not lost or corrupted.
b. *Transcultural*: Goes beyond a specific culture in search of the universality of the human condition.
c. *Ultracultural*: Searches for the origin of myths searching for the lost purity of theatre.
d. *Precultural*: Searches for linking points between Western and non-Western theatre from technique.
e. *Post cultural*: Linked to post-modern thought, to relativism.
f. *Meta cultural*: It may be a redefinition of postcultural, but from metalanguage.
g. *Multicultural*: Developed by the confluence of different ethnic or linguistic groups in multicultural societies like Canada or Australia.

h. *Syncretic*: Used by Chris Balme (Pavis, 2002). It is the reinterpretation of heterogeneous materials that result in new shapes.
i. *Post-colonial*: Collects elements from the culture of origin and uses them from the indigenous perspective.
j. *Fourth World*: Created by precolonial cultures, which survive as minorities, such as the case of the Maori people.
k. *Intercultural*: In a strict sense. It is creating hybrid forms in a more or less conscious way mixed with traditional performances from different areas. This is the case of Barba, Brook, Suzuki, (Op.cit) etc.

As we can see, there are a lot of forms and there is also a lot of controversy, since the term itself, *intercultural*, can be ambiguous with so many definitions or with certain practices (Pavis, 1996, p. 14).

Pavis himself sometimes warns that exchanges in small groups can be deformative experiences (Pavis, 1996, p. 15) that have more to do with the exchange of stereotypes than with a type of exchange against standardisation.

Faced with so many handicaps, Pavis has the courage to present five proposals amongst the many possibilities (Pavis, 2002, pp. 16–19):

a. Identify foreign subject matters and formal elements to reconstitute them into scene from metaphors, dramatic structures or sentimental structures.
b. Identify the real aims of script adaptors.
c. Do a good preparatory job before working with foreign material.
d. Choose ways to avoid a piece of work where foreign material gets falsified according to Western taste.
e. Choose the appropriate cultural representation, being either more formal or more authentic.

Pavis' opinion is not the only one in this respect. From a field that is closer to semiotics, German author Erika Fischer-Lichte is more benevolent than Paris with interculturalism, perhaps because the influence of non-Western authors such as Soyinka or Suzuki is greater (Pavis, 2002, p. 19).

Generally speaking, what this author is defending is that there is a real enrichment of global culture from what different cultures can offer if they respect their differences (Fischer-Lichte, 2002, p. 37). Thus, the concept of a cultural world is anything but homogenous.

The use of foreign elements is a possibility for cultural transformation (Fischer-Lichte, 1996, p. 37). It should not be seen as a threat.

Despite her good intentions, Fischer-Lichte sees her claims about interculturalism as a future possibility, as what ought to be, and not as it really is.

Both authors, Pavis and Fischer-Lichte, agree that interculturalism in the theatre should be a mutual cultural enrichment and not only from East to West (Pavis, 1996, p. 19), something that is also maintained by Bharucha (Bharucha, 2005, p. 33), but asking about the place of the other culture in Western exchanges.

That is why, among others, Rustum Bharucha argues that the term should be questioned, and he certainly has reasons to do so. According to Bharucha, interculturalism has sinned (Bharucha, 2005, pp. 1–3) in:

a. Unilateral exchanges from West to East.
b. Lack of choice in impoverished countries like India.
c. Decontextualised use of ritualistic actions.
d. Eclecticism.
e. Eurocentrism.

Although Bharucha has a point, I find myself more on the side of Pavis and Fischer-Lichte. Interculturalism should be the goal of a theatre that seeks to work with other cultures. Therefore, it is necessary to avoid turning the term into a hotchpotch, as it has been done on countless occasions. Going back to Giménez's terminology, experiences that have been called intercultural to date have not contributed to a real equality; they either have been homogenizers or have not been very different.

That is why I maintain that we must call for a more social or political theatre (which is not the same), that has social impact, or at least tries to make a social impact.

Augusto Boal already tried to do this, when, after a long journey during his different period of exile in Latin America—threatened by the Condor Operation[6] in the sixties and seventies—he tried to apply his technical arsenal from the Theatre of the Oppressed, not against a foreign aggressor, but against the police officer that each of us carries inside. He defined this as a "Cop-in-the-Head" technique (Boal, 2004, p. 21), and it refers to the repression that European citizenship had within itself and which was not as visible as in Latin America.

With Boal, social and political European theatre was transformed in the last quarter of the twentieth century, when for the first time someone from a country listed as "underdeveloped" offered an appropriate theatrical perspective for the social situations of "developed" countries, in situ, thus reversing the traditional logic.

As we have previously stated, Listening Theatre not only feeds off the Theatre of the Oppressed, but its enrichment, which I consider to be intercultural techniques, can be summarised as follows:

a. *Subjects*: There is a constant flow of topics dealing with the suffering of the impoverished. An example of this may be the latest production *Tirar del hilo* (Pulling on the thread), in which the living conditions of textile workers are reported in relocated factories. .
b. *Non-Western Fighting Methods*: We have mentioned the non-violence of Gandhi at the beginning or the arsenal of the Theatre of the Oppressed, but there are continuous new encounters with theatres from different countries such as the Vichama in Peru, with experiences of partnership like the Alameda in Argentina, etc. These encounters are made through the related platform "A Desalambrar" (Cut the wire) during its summer meetings.

c. *Street Protest Performances*: Listening Theatre is not only for training, it is also a school that expresses the injustices impoverished people suffer, through performance, on the streets. A clear example of this can be found on the first Friday of every month in the popular Plaza del Sol, in Madrid, where "Circles of Silence" are performed to protest treatment suffered by undocumented immigrants in Spain, that is, those who illegally live in a country (see Figure 11.7). The "Circles of Silence" is a performative action, where a human circle is created for an hour, in total silence. They pray for the people who are held in CIE (Immigration detention centres) or who die trying to reach the State by sea. The performance is copied from Franciscan groups in France.

Figure 11.7. Circles of Silence[7]

Even with the above mentioned, in its search for a social theatre with a strong social and intercultural nature, the Listening Theatre must face a number of challenges regarding its intercultural perspective.

The first challenge is the composition of their groups, where there are hardly any immigrants or impoverished people. There are several reasons for this. It can be explained by the cost of the training courses, which are not affordable for a lot of people who are living as social outcasts. It can also be explained by the dynamics of migrants or impoverished people, who have other priorities, such that art is pushed to the background. Not being composed mainly of people born in the Spanish State takes us back to the question by Rustom Bharucha: "What about the role of the

other culture?" (Bharucha, 2005, p. 33). There is a risk of becoming spokesmen for something "invisible."

The second challenge is how to achieve a breakthrough in interculturalism with the difficulties of mobility that people from the Third World experience, or difficulties to be able to share with these people in processes of struggle, where theatre and performance work as a tool. I have already mentioned that there are exchanges with other experiences during the summer through the platform "A Desalambrar", but is only a one week exchange—or even less—in summer, enough to learn these methods?

Despite the challenges outlined, if we look back to what Giménez (2000) pointed out, the Listening Theatre searches for the three points of interculturalism from a more social level:

a. Fighting through performance and theatrical composition so that excluded people can be given citizenship on the basis that they are human beings.
b. Respecting religious and identity differences from the moment exposes situations of injustice of people living in other realities.
c. Despite not having many foreign people in their ranks, there are a few who are perfectly integrated within the various actions they carry out.

For the aforementioned points, despite having great challenges to assume on an intercultural level, the Listening Theatre is an example of how to apply intercultural theatrical techniques in order to improve our devastated Western values system, through examples from other people.

I must then emphasise Bharucha's question, "Where are the others?" and ask the following: Why do we learn so little about other people when they have so much to teach us?

ACKNOWLEDGEMENT

Pictures courtesy of the author.

NOTES

[1] Translated by Isaac Gómez Martel.
[2] Interview. Fieldwork. May 17, 2013.
[3] Interview. Fieldwork. Oct 28, 2013.
[4] Interview. Moisés Mato's life story. March 19, 2014.
[5] Interview. Fieldwork. Oct 28, 2013.
[6] Operation Condor was the offensive against the so called insurgents in the Southern Cone of Latin America, which was against the democratically elected governments, mainly in Argentina, Uruguay, Brazil, Chile, Paraguay and Bolivia. It was backed with the support of the US Government between the decades of 1970 and 1980.
[7] December 2012. This picture was taken from ethnographic material. We can see how, within the environment of a city centre, like the "Sun Square" (Plaza del Sol) in Madrid, surrounded by giant

billboards, a group of people protest in silence while carrying banners In the centre, there is a candle, some pictures showing abuses against the immigrant population, and statues condemning police treatment.

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12. GREEN ARCHITECTURE, LANDSCAPES AND INTERCULTURAL DIALOGUES

The Case of the MUN'Danças Festival

INTRODUCTION

Urban Spaces in their interaction with cultural and artistic events produce differentiation, creating a dynamic encounter between the elites and the community as a whole (Shaw & Sullivan, 2011; Kallin, 2014) and offering a flourishing context for considering how culture is imminently connected with the effects on place making (Rota & Salone, 2014; Langegger, 2013). This reflection makes us reconsider adequate strategies in terms of local approaches to culture and the growing importance of 'intangibilities' for the definition of the profile of a local community.

Within this context, this chapter seeks to shed light on the relationship between cultural festivals, green architecture, landscape and intercultural dialogue, showing their relevant contribution through art, music and dance. To raise awareness of the interaction between festivals and architectural design, a particular type of cultural festival will be taken as the case study; namely, a dance festival focused on traditional popular balls held in 2012 on the banks of the Mondego river in the central region of Portugal. This festival, called MUN'Danças, a four-day international festival set up by a group of volunteers and by the local community in which one of the authors was directly involved, invites discussion on environmental, social and cultural sustainability.

An overview of the architectural design of the festival's venue highlights the impact on the cultural landscape while drawing attention to the strengthening of territorial identity within the framework of the implementation of the European Landscape Convention (ELC). Adopted by the state members of the Council of Europe in 2000, the ELC points out the meaning of landscapes. "'Landscape' means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors" (European Landscape Convention, 2000, para. 17). Thus, the ELC acknowledges the contribution of everyday life Landscapes to the formation of local cultures, well-being and construction of European cultural identity.

The Mondego River Heritage Park Project (MRHP), conducted by a local non-profit and developmental organization frames the origin and the concept of the festival. The MRHP is, in many ways, a proposal to reshape the map of the river

S. Gonçalves & S. Majhanovich (Eds.), Art and Intercultural Dialogue, 181–195.

Figure 12.1. Different logo and poster proposition voted by public on social network (Credits: Eight Studio)

basin through heritage valorization and cultural landscape revitalization. To do so, MRHP embraces tradition and the promotion of diverse cultural events and projects. In this sense, MRHP takes responsibility for the process of transformation of the landscape as postulated by the European Landscape Convention:

> (…) changes in the world economy are in many cases accelerating the transformation of landscapes (…) believing that the landscape is a key element of individual and social well-being and that its protection, management, and planning entail rights and responsibilities for everyone. (European Landscape Convention, 2000, para. 7)

The aim of this chapter is to discuss specific issues regarding the impact on the intercultural dialogue of cultural festivals and in particular, festivals of folk music and dance that feature popular balls, titled by their participants as *folk balls*; (1) what is the main concept behind these type festivals; (2) how are they are generated and how do they evolve within a particular European framework of cultural diversity; (3) what are their main features and their eventual relation with the cultural diversity and green debates; (4) how are these festivals shaped by and how do they shape the material world, in this case, landscapes and architectural ephemeral venues,

ultimately giving new measures to time and space and a new sense of place; and finally, (5) how they evolve throughout the preparation and running from the perspective of the festival organizers.

Figure 12.2. Virtual 3D areal views of Coimbra and Guarda Festival venues (above and below). In the centre, the transformed map of the River Cultural Landscape within the Mondego River Heritage Park

CULTURAL FESTIVALS, FOLK BALL FESTIVALS, AND THE INTANGIBLE CHARACTER OF CULTURE

A cultural festival is widely recognized as a particular event within the cultural domain, which denotes a significant contribution in terms of originality or innovation in its field, entailing a certain level of organization, and coupled with a minimum duration, stability and frequency of time in the organization (Barrio et al., 2012; Frey, 1994; Getz, 2008). In turn, a dance festival, and in the present case study, a folk ball festival, although integrating the broad family of cultural festivals, is a more particular kind of event requiring a more detailed definition. This will be done within the framework of European traditional dances and official European Union conventions on intercultural practices.

In recent years, in southern Europe, contemporary dance-oriented folk festivals of dance, in particular those focused on balls, or just *folk balls* as they are usually branded by participants and organizers, played a significant role in the consolidation of European cultural diversity as expressed by the Arts and Festivals Declaration on Intercultural Dialogue (2008). Only a decade and a half ago there were just a few events of this type, such as today's well known festivals Gennetines (1990) and Saint Gervais-d'Auvergne (1990) in France, Andanças (1996) in Portugal and Bombal (2000) in Belgique. In the beginning, these festivals featured a few dozen amateur bands and were attended by small audiences of just a few hundred people. Now, however, they have been spreading all over Europe, attracting several thousand participants and giving hundreds of non-mainstream artists the opportunity to present their creations to the broader public.

This rising interest in the European traditional dances started in the seventies and has been the subject of studies in EU countries at the national level. These studies range from the anthropological (Kapper, 2013) to historical research (Guilcher, 1998). They explore the social origins of the folk ball, drawing attention to the social environment and the co-existence of the nineteenth-century formal balls, attended by high society. The folk balls arose as spontaneous dancing events emanating from popular urban culture, frequently imported from peasant traditions, and directed to the most popular fringes of urban society (Kapper, 2013; Guilcher, 1998). In the 1970's Yves Guilcher, a musician himself who devoted significant efforts to gatherings of musical traditions, underlines the emergence of a movement of recovery of tradition after which a certain revival arose that gradually gave birth firstly, to ballroom dances, later, to gatherings and lastly to multiple day festivals (those stressed in this chapter).

Since this reemergence of interest in European traditional dances, folk ball festivals have been providing all citizens with the opportunity of (1) participating actively in intercultural dialogue, (2) enhancing the coexistence of different cultural identities and beliefs, (3) highlighting a common heritage and (4) acknowledging and "looking respectfully at the differences of individual and local experiences". These statements are mentioned in the EU declaration on intercultural festivals

(Arts Festivals' Declaration on Intercultural Dialogue, 2008, para. 5). In this declaration the main characteristics of cultural and art festivals are expressed by a particular set of keywords: diverse audiences, opportunities for artists, integration, participation, sense of belonging, cultural tourism, expressions of the local community, education, peace, diversity, youth, and social inclusion. These keywords are the same used in the declaration of principles or mission statements consulted in a large set of festival websites and within the sites of the non-profit associations that typically promote these festivals, such as CaDansa and Castlefest (Netherlands), Kinnersley Castle Festival (UK) Festival d'Alliers and Gran Bal d`Europe – Gennetines France), Boombalfestival – Belgium, Etetrad – Valle d`Aosta and CapoDanze – Biccari (FG) – Italy.

Some of these festivals and organizations have been operating consistently for more than a decade, making one believe that they had a great deal of influence on European official cultural politics. This is quite a remarkable accomplishment considering: (1) many of these festivals take place in rural areas far from the cultural decision-making centers; (2) are promoted by local associations; (3) escape from mainstream and mass consumption offers and present valuable and intense cultural, leisure and 'well-being' programs for all ages and minority groups, instead; (4) feature excellent but relatively unknown international musicians and dancing teachers; (5) promote ecological principles including practices to reduce waste products; (7) decline business and advertisement aggressive commercial practices that may result in visual, atmospheric and auditory pollution to the festival's venue; (8) work with a small budget and expect little profit; (9) take maximum advantage of the local resources, for instance, underused buildings, urban and rural structures and facilities; (10) have to deal with, as much as other more commercial festivals, with demands regarding security issues, licensing fees, and music royalties, and finally; (11) incorporate volunteers as staff, assigning them the majority of tasks of the festivals' organization.

At this stage, it is important to clarify the particular sub-type of festival that we are referring to – a *folk ball festival* (Guilcher, 1998); that is, a festival that offers a program of multiple balls that emphasizes traditional European dances and music, such as the Polish mazurka and polka, the French bourrée, the Austrian waltz, the Irish Ceili dances the Scottish Schottisches, the Italian Tarantella, the Spanish Fandango and Seguidilla, the Portuguese Chula and Pindago. However, in contrast with folkloric festivals the folk ball introduces a contemporary feel, specially recognized in the music, which might permeate with others types of music and rhythms, such as classical, jazz, flamenco, 'gypsy', sub-Saharan African and Tuareg, Eastern and even rock. Unlike the so-called folklore festivals, where people dance in groups and dress in traditional clothes, at the folk ball festivals, the music is played live, and people dance in pairs. The folk ball is also distinguished from the elite society balls of the late nineteenth and early last century, sometimes designated as ballroom (Semmens, 2004). In the latter, the participants dance with their partners and global choreography prevails while in the former, people change partners repeatedly, dance

in rounds and pay less attention to the choreography. In the folk ball, the choreography also exists but is very simple to follow, allowing space for improvisation (Guilcher, 1998). Regardless, the folk ball should be considered as a variant of the broadest type of Cultural Festival as stated in the UE declaration (1998). Usually, the folk ball festival is a bottom-up process; it is run by local cultural associations and involves significant community participation. In an example collected in the city of Madison, Wisconsin, USA, the Madison Folk Ball festival is organized every ear by students of the University (Kuharski, 2004).

Figure 12.3. Above: European dances day workhop and night ball folk with live music by Karrossel folk band. Below: Audience at main stage folk concerts and é na Terra - portuguese folk music band performing on the main stage (Credits: Tatiana Lages)

While contributing to raising awareness of the intangible value of cultural heritage, folk ball festivals demand a stronger connection with sense and place, and as such reinforce people's sense of belonging. This value is also acknowledged by local communities and by citizens in general who, in recent times, have gradually expanded their cultural needs. In fact, the reference to heritage has significantly changed throughout the years (Clark, Sutherland, & Young, 1995; Eisenstadt, 2014).

Emphasis has been placed on the cultural significance of the heritage and the ability of the society to recognize an esthetic, historic, social or another type of value to a specific cultural asset. A different approach defines a new paradigm of the relation between communities and the cultural heritage assets, either tangible or intangible. The cultural asset can no longer be considered isolated but in direct relation to its cultural and social context. This perspective gives a new idea about how

cultural events of this type can influence the way spaces and cities and landscapes are mapped and culturally understood by residents. Thus, to measure the impact of 'intangible cultural offers' on the local communities it is necessary to survey their point of view before and after the events take place.

Figure 12.4. Overall view of Coimbra's festival venue

THE MUN'DANÇAS FESTIVAL WITHIN THE EUROPEAN FOLK BALL FRAMEWORK

Folk ball festivals take place in diverse scenarios, ranging from open-air venues to farms or abandoned or underused areas. They are not that simple to describe due to their hybrid character. Indeed, they resemble ancient holy day celebrations, evoking villages and old peasant traditions. However, they might also resemble rock festivals, reminding us of the Sixties and the hippie generation. Besides, participants in folk balls are preoccupied with ecological concerns and exhibit anti-consumerist behavior, staying in informal camping areas. This variation can be observed in smaller winter indoor festivals such as CapoDanze or the Fest-i-Ball or Kinnersly and in the biggest summer festivals such as Grand Bal d'Europe (Gennetine and Auvergne), Andanças, Grand Ball Trad or Boombal. Their daily program frequently starts in the early morning with meditation, yoga and other wellbeing and relaxation practices, followed by music and dance workshops that might occupy all morning and extend to the afternoon. The schedule ends with evening and night concerts and balls.

The map of the distribution of the European traditional dancing festivals covers the entire continent from Sweden (UMEA Folk) and Holland (CaDans, ParkFest, Castlefest), Poland (Oskar Kolberg Folk Lore Festival) but the most international ones are situated in Western and Southern Europe. This type of festival takes place throughout the year, starting in spring and lasting until to winter, but taking place more frequently in the Summer.

Regarding the audience, these folk ball festivals may have many hundreds or even several thousand participants, like in Andanças or Gennetines. According to what could be directly observed and surveyed through Facebook's administration page at the MUN'Danças festival, the members of folk balls were from different age groups,

but primarily include adults from twenty-five to forty-five years old. The majority of the participants were women (around to 55–65%) and mainly national.

The creation of these kinds of cultural events is also strongly connected with the educational profile of the participants and their level of community engagement. Notably, participants of MUN'Danças (1) possessed higher education and cultural levels; (2) had diverse backgrounds, including social, earth, environmental sciences and art and architecture areas; (3) exhibited an eco-friendly lifestyle. These features seem to repeat other folk ball festival patterns that, as the MUN'Danças festival, take into account ecological and socio-cultural concerns.

Some Folk dance festivals also offer complementary activities, namely, scenic and performing arts, as for instance MUN'Danças did; video, sculpture, all sorts of recreational and educational children's workshops, handicraft markets, and recreations of old local traditions, among others. In that sense, more than a mere dance festival the MUN'Danças qualified as a cultural festival. About sustainability practices, these type of festivals are increasingly encouraging the reduction of waste production, carbon emissions, and water consumption. Given the concerns about ecological impact, the construction and building requirements for the functioning of the festival tend to assume the form of ephemeral and movable structures, in order to diminish environmental impacts by using low tech solutions based on local resources. Using an ecological, social and aesthetic criteria, the same as other folk ball festivals, MUN'Danças fostered 'local commerce'; handicraft, both multicultural and contemporary; food, increasingly biological and locally grown products mainly vegetables; health and wellness, featuring mindfulness, yoga and massages.

Figure 12.5. Arts & crafts market area (Credits: Isabela Cortes and Tatiana Lages)

As a design strategy, The MUN'Danças festival sought a sustainable orientation by implementing an extended set of eco-ideas and impact reduction measures; for instance, a policy of no plastic. Regarding participants' traveling to the festival, the use of public transportation was encouraged and the new bridge over the Mondego, which has long been requested by the local population, was granted on the occasion of

Figure 12.6. Biological and organic food area (Credits: Isabela Cortes and Tatiana Lages)

Figure 12.7. Spiritual and well being area (Credits: Isabela Cortes and Tatiana Lages)

the festival and it was specially designed for cycle use. Finally, natural dishwashing detergent and a kit of handmade organic soaps, produced by one of the festival local supporters, were made available to participants for a symbolic payment.

Another important concern in folk ball festivals is community engagement. Many festivals are trying to involve residents by inviting local groups to play and dance or organize their activities within the festival. Once again, the relevant experience of Andanças (Fonseca et al., 2007), highlights the partnerships with local municipalities and development and heritage conservation associations. In the case of MUN'Danças, the festival benefited from institutional and logistical support from the municipality of Coimbra and the parish council of Torres do Mondego, where the festival took place, as well as from several agreements of cooperation with cultural and commercial local associations, groups and companies. Like many folk ball festibals MUN'Danças also offered significant discounts to residents, seniors and children, attempting to bring in the local and regional population. The involvement of participants was encouraged from the very beginning of the preparation for the festival and comprised, during the ten months previous to the event, many calls for participation in inquiries, via social media, for the choice of: (1) the name of festival, (2) the dates of the festival (3) the logo and branding (4) the musical bands (5) the official poster. These inquiries were made through social networks, and more than five thousand people from more than a dozen several countries participated, with significant representation from Spain. This interaction with fans and sympathizers via Facebook was an intercultural process of

engagement that helped to spread the news of MUN'Danças and contributed to attain the objective of involving participants in the definition of the main features, and, ultimately, construction of the festival's identity.

GREEN ARCHITECTURE, THE MUN'DANÇAS FESTIVAL, THE CULTURAL LANDSCAPE AND HERITAGE PARK PROJECT

The MUN'Danças festival was part of the action plan of the Mondego River Heritage Park Project, a project of revitalization and revalorization of the cultural landscapes of the Mondego watershed, from its source, in the mountains, near Spain, to the mouth, near Coimbra. In that way, the MUN'Danças must be understood in the framework of the MRHP. To this end, we need to introduce the notions of 'cultural landscape' and 'heritage park'.

Primary goals of the MRHP are to recover memories and revalue the local identities by revitalizing tradition with a contemporary feeling. Accordingly, ethnographic collecting efforts are being developed, and new communication and information technologies are being introduced. The aim is to reinforce self-identity and to improve the interface of the heritage park management with the visitors. The non-profit organization, APD-PPM, Association of Project and Development of Mondego Heritage Park, which has been carrying on the MRHP since its creation in 2008, set-up the MUN'Danças, in partnership with the non-profit well-being association OM Sangha and the Yoga Section of the students' Coimbra Academic Association (AAC).

Thanks to its original proposals, MUN'Danças benefited from a significant visibility in almost all the media, ranging from the traditional media – national and regional newspapers, TV channels and national radios, music and performances magazines- to web-based media – online newspapers, the Internet site, Facebook. The MUN'Danças website, one of the most useful tools for the dissemination of the festivals news, offered online ticket purchasing and received more than 5000 vistors per month on average. The festival page on Facebook registered almost 2000 'likes' in less than ten months. These came from 30 countries, with a weekly media of more than 4000 visitors and a reach potential of almost 900000 people (friends or fans). The vote for choosing the bands recorded more than 4000 voters. In addition, the festival advertised by the municipalities and presented in public events, such as in press conferences, university symposiums and in the FNAC.

During the MUN'Danças festival preparation, graphic designers, both web-digital and conventional-analogical ones, and video-artists were called to create a visual identity and festival signage that matched architectural features and met the needs of people, particularly disabled people. The aim was to build up an image of the festival to be offered in the venue but also to be disseminated, by physical supports and through social networks. In such a culturally multifaceted, ecological and artistically dense context, the architectural design of the venue's different areas, the outline of the pathways leading to the festival and also the control of impacts on the landscape are critical regarding issues of functionality, for instance, in security,

Figure 12.8. Website design (Credits: Dominika Gorecka) and Festival facebook page

mobility, and waste and water management. These architectural design features were also significant in relation to the 'identity' of the festival, which is of particular importance to marketing further renditions as well as to inject participants with the sense of belonging. Beyond the satisfaction of functional needs, the design of the master plan (see Figure 12.5) synthesizes this set of values and trends in images that are potentially representative of cultural landscapes where festivals take place.

Figure 12.9. Master plan of Coimbra's festival venue (Credits: Nuno Martins, Carolina Ferreira, Margarita Zorrila)

These landscapes, however, play a crucial role in the final definition of planning and projects, changing by their disposals and impacts but also influencing them. Thus,

as a result of design and festivals practices, landscapes are subject to a permanent and cyclic process of transformation that subsequently requires the adjustment of plans, projects, and constructions. These, in turn, will have an impact on people's intercultural manifestations, for instance, music, art, dance and the oral tradition.

The new bridge built on the riverside beach, for example, besides meeting festival participants' mobility needs, allowing them to easily walk or cycle from the parking area and bus stop sites to the camping, open air market, food and dancing areas, joined two communities historically apart. This was, per se, a remarkable achievement. But it did more than that. By exposing the festival participants and locals to a crossed-intercultural dialogue this work of architecture metaphorically and bridged the gap between locals and between the local and the global, in cultural and artistic terms.

Figure 12.10. Sport and leisure activities. On the left side, the new bridge over the Mondego River (Credits: Isabela Cortes)

CONCLUSIONS

In order to understand crucial connections between intercultural practices, community participation and artistic practices and reach a conclusion we will be looking at (1) the possibility to achieve intercultural dialogue through media and arts, in the present case, through a folk ball festival, (2) the most relevant contributions of MUN'Danças to the reflections of the cultural and social renovation of the MRHP and to the relation between the city and the river, the communities and the possible articulations between tradition and more contemporary approaches to urban living.

Folk Ball events integrate different kinds of values. On one hand, we see ethical, artistic, aesthetic and communication values – spirituality entrenched in tradition, artisan work and oral traditions, permeated by a universalist language that refers to the design and the new technologies of information and communication. On the other hand, environmental values are expressed, focused on the connection between human beings and nature, the use of sustainable buildings and incentives to low impact behavior and consumption of bio-products. Cultural values, cemented by the use of handicraft or local building techniques and the promotion of local music and crafts merge with the fact that these events can reshape the map of the territory by presenting a different perspective on how communities, arts and landscapes can contribute to a more sustainable future. The folk ball festival gives new significance

to the cultural landscape, providing renewed approaches to the relationship between the city, its communities and the cultural landscape of the Mondego River. In this sense the MUN'Danças festival can be seen as a contribution to the dynamic of cultural mapping of the Mondego watershed; this contribution reveals the potential of the cultural landscapes of the river and local communities to inspire and shape cultural, art and media creation. Likewise, cultural events, media, and art may contribute to reshaping the cultural landscapes and enhance community engagement and intercultural practices.

Within the folk ball itself, the continuous flux of activities, carried out by a small non-professional staff, supported by a large number of young volunteers; the economics, inclusive mobility and accommodation requirements, and last but not least; the more specific demands of balls and concerts represented a significant challenge for architects and designers, as well as for video artists. The former were required to design, with a tiny budget, spaces with character; a character that matches the primary concept of the festival in the broader context of the MRHP but also provided the festival with its own identity. To respond to this challenge spaces were supposed to be interconnected, to promote universal mobility and inspire users in order to arouse two critical elements for the success of a festival: first, the willingness of participants to have new stimulating experiences; second, their openness to the unknown, allowing people to meet, cultures to be discovered, places to be explored.

The literature on planning for multicultural areas is extensive and explores a variety of approaches that go from the need to increase the sensitivity of planners to cultural difference, to revising regulations and guidelines to making the planning process institutionally inclusive. A few examples give us the opportunity to learn about how to design approaches (Amin, 2002; Wood & Landry, 2007) where intercultural dialogue is enhanced. In fact, these possibilities of dialogue often happen in unexpected territories, locally delimited, where the cultural exchange and transformation of mentalities also represent opposition to the status quo. In fact, these folk ball festivals happen to meet a group of variables, which go from the way the space is designed, the type of parallel activities related to nature and alternative ways of living, to the exact concept of the folk ball festival itself, that provides the social and cultural conditions for multicultural encounters to happen, whether ethnically based or just connected to the intersection of people from different walks of life. Thanks to its global dissemination folk ball festivals generate a global intercultural network of followers that share the same values and actively defend the same principles. Therefore, each time an event of this nature happens, a willingness to break with intolerant behaviors and accept cultural differences can be seen in participants' attitudes as well as in their participative involvement in the festival. As the MUN'Danças confirmed, the Folk Balls festivals are a practical example of the civic potential of local communities. Furthermore, they also comprise a side that explores the way in which local knowledge may be a substantial asset to create

a more sustainable approach to reconciling people with their relation to nature and cultural traditions.

Moreover, folk ball festivals entail the creation of a new approach to the relations between tradition and innovation, mixing contemporary approaches to culture and social living with other more traditional perceptions of community heritage. As the MUN'Danças experience showed, all these trends converge in space and time, contributing together to an extended intercultural dialogue and for more enriching experiences, highlighting the expressions and traditions of local community but also underlining a common European heritage.

In the more specific case of the architectural venue, the festival required an approach that entailed demanding functional but also aesthetic criteria. The plan allocation of different sections for parking, pathways, camping areas, markets, fair, children's area, bathing and dancing areas, reflected interconnectedness, continuity, mobility, integration with the pre-existent green areas, as well as the offer of musical, silent and shaded areas. People-oriented design strategies were applied, despite the significant use of technology, namely a mix of multimedia, video, 3D, motion graphics, web design and social networking confirmed the interrelation of place and space with the intercultural as a fertile ground for research. The presence of a vast number of foreigners, participants, volunteers, dancing teachers and music bands, with all sort of different communication registers of appearance, speech, and dress, brought diversity to the festival, but also confirmed a common cultural and historical heritage. This diversity and globalism seemed to continuously influence the festival with a relaxing atmosphere of an eco-friendly and healthy environment and suggested that green practices and cultural expressions such as ephemeral architecture, landscape design, folk music and folk balls festivals can play an important role in the construction of alternative ways of reinforcing intercultural dialogue.

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13. EN*RED*ADAS EXHIBITIONS PROJECT

Intercultural Artistic Creation for Teacher Training

INTRODUCTION

On the occasion of the celebration of the II and III Week of Arts Education (UNESCO, 2013–2014), numerous projects and exhibitions were set up within universities. Many professors worked together on a single project of artistic and didactic nature called "Exposiciones enREDadas" ("enWEBbed or entangled Exhibitions").

Directed by Ángeles Saura (artist and professor), from her UAM research group UAM: PR-007, it was developed using Information and Communication Technologies (ICT), tools provided by the web 2.0 and social networks.

During the project the gap between the natural physical reality and virtual reality was bridged in a collaborative process where the participating artists-teachers from many countries, taking part in an art project of undeniable complexity, have developed multiple professional competences regarding art, the use of resources, technology and emotions.

Lasting for a period of six months (January to June) it involved art professors and teachers, who were required to extend their responsibilities, acting as artists and in many cases exhibition organizers. A group of about 150 people accepted the challenge of participating simultaneously in about 25 exhibitions. The group came together in the web E@, (Saura, 2013) as "Artistas enREDad@s" (EnWEBbed Artists). The eponymous collective exhibition of the working group served as the end point for the project and summarized the artistic project as a whole. The posters of each exhibition, was on display in "La Corrala" exhibition hall of the UAM (Madrid), during the month of May (2013 and 2014). See details on http://cort.as/5nPO and posters below (Figure 13.1 and 13.2). It is an ongoing Project and it has even more impact nowadays (2015) because of its international and intercultural dimension. There are 14 countries involved: Argentina, Brazil, Chile, Colombia, Cuba, Ecuador, USA, Spain, France, Japan, Mexico, Portugal, Uruguay and Venezuela.

Artists and teachers were able to work in different locations, ensuring optimal uptime for everyone, beyond the time constraints and schedules imposed by local borders and the various universities involved, since this type of independent platform allows access to information through an Internet connection from any mobile or fixed device irrespective of location. The adjective enREDadas (enWEBbed), a key part of the title of the main exhibition, intentionally plays with the use of uppercase and lowercase to highlight the three middle letters of the word that makes a separate

S. Gonçalves & S. Majhanovich (Eds.), Art and Intercultural Dialogue, 197–215.

word with its own meaning, the noun RED (WEB). This was done with the intention of referring to the interconnection of information through social networks but also to the development of networks of ideas and therefore knowledge, part of the sphere of thought and knowledge.

Figure 13.1. enREDadas 2013 poster, cultural room of La Corrala, Madrid, Spain

Figure 13.2. enREDadas 2014 poster, cultural room of La Corrala, Madrid, Spain

The RED (WEB) concept refers to our desire to promote the development of the cultural and artistic capability of those involved. Within our minds, the formation of thoughts based on the intertwining of ideas or concepts takes place, forming a

network of neural connections. The nodes used by the brain to construct this network are created through contact with multiple external agents.

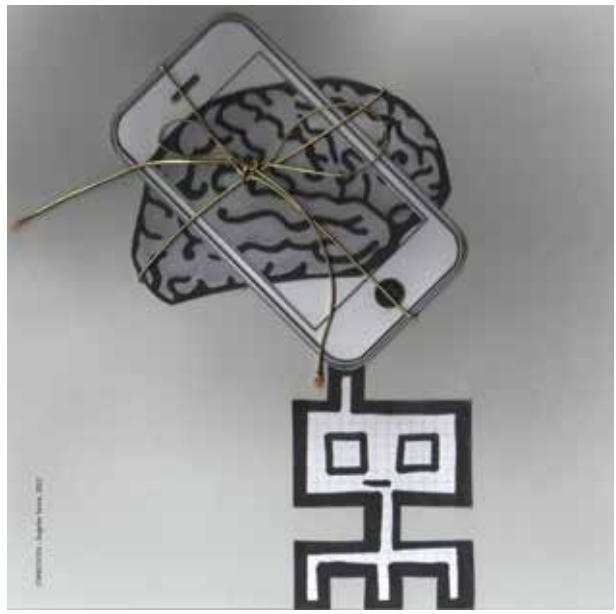

Figure 13.3. COMECOCOS (Pacman); Collage by Ángeles Saura

It is many years since we began to have access to and to employ artificial or synthetic external memory – in the mobile phone, for example, which we have become so used to that many of us would not know how to function without it. Comecocos (Pacman) (Figure 13.3) illustrates the concept of mixed memory employed by regular users of ICT. A synthetic memory appears intertwined with a natural organic memory represented by a brain. While the former grows, the latter, due to lack of exercise, may become useless to the point of being completely redundant or lost. Yet together they make a wonderful combination, providing the basic tools for the current researcher.

Within the project strategies were developed to suggest making use of artistic processes not only as a teaching tool but as a catalyst to promote a committed and responsible approach to social reality, given the need for continuous training and recycling of all teachers and especially within art education, as well as for the development of essential cultural, artistic and technological competence.

The project bridged the gap between physical and virtual reality in a collaborative process where the participating artists-teachers developed multiple vocational skills talking about A.R.T.E, developing and/or participating in a

complex art project in which visual communication was fundamental. See: http://exposicionesenredadas.blogspot.com.es/

The origin of the project can be found in the invitation to participate in the International Arts Education Week, an initiative proposed by South Korea during the 36th UNESCO General Assembly, held in the French capital in August 2011, and which was supported by the World Alliance for Arts Education. The 4th week of May was duly designated as International Arts Education Week. The main purpose of this is to make the international community aware of the importance of Arts Education by convening specific projects related to good teaching practice and to strengthen cooperation between the main protagonists in the field by promoting cultural diversity, intercultural dialogue and social cohesion.

STUDIES AND REFERENCE TO MODELS AND PROJECTS

To explain learning in the digital age, the three classical learning theories of behaviorism contructivism and cognitivism are inadequate: we need to speak of connectivism. This is a theory of knowledge and learning developed by George Siemens (2005) and Downes (2008) which attempts to describe how learning occurs in contact with the Internet and social networks. In addition, the network concept also has to do with the development of the cultural and artistic competence of an individual, since it is a process of the formation of a network of ideas or concepts that takes place in the mind. The nodes used to create such a network are formed by contact with external agents: family, teachers, friends, books, magazines, websites, and so on, which leads to the steady assimilation of knowledge and the creation of a mental structure which forms a network where these nodes connect.

To explain about practices of achieving intercultural dialogue through the arts, the IFACCA (International Federation of Art Councils and Culture Agents) found the following:

> To date, many programmes have been conceived within frameworks of bilateral and multilateral cultural cooperation and exchange, administered through the Ministries of foreign affairs and culture carried out through the activities of foreign cultural institutes, cultural centres or development agencies and are targeted to specific geographic or language regions. In this sense, support for dialogue in many countries has been developed within a larger package of cultural diplomacy activities, i.e. to showcase different cultures and cultural expressions through support for one-off projects, events and media programmes. The objective is to give visibility to artists from different cultural backgrounds and educate the public, to reach out to Diaspora communities or, more recently, to support cultural industry trade and export strategies. There are calls for governments to provide support for projects involving artists or cultural professionals from the different regions, which are not tied to specific

> national or diplomatic agendas, but view dialogue as inherent in the act of co-production itself. (IFACCA D'art report, 2009)

To explain about *EnREDadas* Project methodology, the main reference is *A/r/tography* (Irwin & de Cosson, 2004). It is an action research and teaching project in Visual Arts education at the University of British Columbia (UBC) (Vancouver, Canada) where the Project leader is Rita Irwin. The word A/r/tography hides the intricacies of its innovative methodology. Unravel the three constituent identities of the same person committed to this line of intervention: artist/researcher/teacher (in English called a/r/Tographer). The a/r/Tographer is involved in a learning community to understand, explore and create new connections between artistic and educational spheres, in our case focused on teacher training. Rita Irwin explains the term as follows:

> To be engaged in the practice of a/r/tography means to inquire in the world through an ongoing process of art making in any artform and writing not separate or illustrative of each other but interconnected and woven through each other to create additional and/or enhanced meanings. A/r/tographical works are often rendered through the methodological concepts of contiguity, living inquiry, openings, metaphor/metonymy, reverberations and excess which are enacted and presented/performed when a relational aesthetic inquiry condition is envisioned as embodied understandings and exchanges between art and text, and between and among the broadly conceived identities of artist/researcher/teacher. A/r/tography is inherently about self as artist/researcher/teacher yet it is also social when groups or communities of a/r/tographers come together to engage in shared inquiries, act as critical friends, articulate an evolution of research questions, and present their collective evocative/provocative works to others. (Irwin & Sinner, 2013, p. 2)

We consider a model for inter-cultural education which uses visual dialogue about different topics of interest to all. We explain how spaces created by this dialogue can allow open, honest and respectful interaction between people (professors of art) from different nationalities for teacher training. UNESCO (2006) presents three principles of inter-cultural education which are intentionally embedded in the design of the enREDadas Project. They are:

Principle I: Inter-cultural Education respects the cultural identity of the learner through the provision of culturally appropriate and responsive quality education for all. This principle was achieved through the use of experiences of the learners by: incorporating their histories, knowledge and technologies; respecting the learners' cultural identity, language and values; making use of local resources. It develops activities resulting from collaboration with several cultural institutions and productive activities that are linked to the each community's social needs.

Our teacher training aims at familiarizing teachers with the cultural heritage of the countries of others and familiarizing teachers with practical, participatory and

contextualized teaching methods; raising awareness of the educational and cultural needs of minority groups. It facilitates the application of diversity as a tool in the classroom to benefit the learner and encourages interaction between their docent activity and the artist community through the use of the internet as a centre for social and cultural activities, for educational purposes and for the community; and recognizes the role of learners as vehicles of culture; decentralization occurs for the development of topics and methods to take into account cultural and institutional differences from one region to another and the participation of learners from different cultural backgrounds, participation in our project management, in the supervision and control, decision-making, planning and the implementation of our project.

Principle II: Inter-cultural Education provides every learner with the cultural knowledge, attitudes and skills necessary to achieve active and full participation in society. This principle was achieved through: guaranteeing equal and equitable opportunities via the elimination of all forms of discrimination, to ensure equal access to education and vocational training; the provision of equal opportunities for participation in the learning process.

The project stems from a social network where participants have had previous access to participation in the Project. The prerequisite for participation was having computer infrastructure and Internet access. We couldn't implement special measures to deal with contexts in which the lack of computer infrastructure limit the ability of teachers to participate on an equal footing with everyone else in society. But we could eliminate prejudices about culturally distinct population groups. We invited all who could access the information. As Aparici recommended (2010), we promote active participation in the education provided by the project. We integrate non-formal education processes and the use of ICT; we promote an active learning environment, through the conduct of concrete projects (art exhibitions), in order to demystify book-based education and to acquire cultural skills, such as the ability to communicate or to cooperate with others .

Due to the large number of participants and the lack of human resources for the development of the task, it is impossible in this project to carry out assessment of learning outcomes: knowledge, skills, attitudes and values. Getting these specific data is part of a second phase of the project that is still in progress. Through this project, we acquired the skills to take into account the heterogeneity of the learners; a command of methods and techniques of observation, listening and intercultural communication; of more than one working language where appropriate and of some notions of geography, history, culture, art, artistic processes, software and other resources , new assessment procedures with ICT and openmindedness to new teaching methodologies.

Principle III: Inter-cultural 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.

The development of this project contributes to the discovery of cultural diversity, awareness of the positive value of cultural diversity and respect for cultural heritage.

We acquired knowledge about cultural heritage through the multimedia dialogue that is necessary for our artistic practice. We gained awareness of the increasing global interdependence between peoples and nations; awareness not only of rights but also of duties incumbent upon individuals, social groups and nations toward each other; understanding of the necessity for international solidarity and cooperation, self-awareness. We provide an interdisciplinary project that provides acquisition of skills to communicate and co-operate beyond cultural barriers and to share and co-operate with others through direct contacts and regular exchanges between professors in different countries. We jointly implemented this project between institutions from different countries, with a view to solving common didactic and artistic problems. We are setting up international networks of pupils, students and researchers working towards the same objectives; the acquisition of abilities with ICT, development the open-mindedness conducive to the permanent promotion of active social participation in school management and in the design, implementation and evaluation of school projects and programmes; development of an ability to make the best use of art exhibitions and other institutions for effective intercultural teaching; open-mindedness and an ability to interest the student in learning about and understanding others; the acquisition of techniques of observation, sympathetic listening and intercultural communication.

As a reference sample project we found that LAT-InSEA (Association of Art Educators' of Latvia) and APECV (Associaçao de Professores de expressâo e Comunicaçao Visual), two visual art teachers associations, had been working together during the past three years with interchange projects interpreting art works and learning about us and the others. For example The Visual Art Education project was developed by Boriss Bērziņš and Ângelo de Sousa (Eça, 2010). They invited students from Latvia and Portugal, aged between 14 and 18, to interpret their art works. They encountered problems with overcoming language barriers for free comunication, using the web 2.0 to communicate work in progress and engaging the community in the outcomes of the project.

This artistic research aims for artistic and technological professional development of teachers of art. We have studied the theories of McLuhan and Marc Prensky. We have also reviewed literature about the development of artistic workshops with the theme of identity. We have focused on case studies conducted by Escaño, Zafra, Acaso, Agra and Eça, among others. We provide a new methodology in the field of art education using the Internet and social networks for the artistic and technological professional development of Art teachers.

The most important precedent is the *Avatares* Project (Saura, 2011, pp. 159–164). AVATARS, international exhibition (2009–2013), has been organized by Saura from the same research group UAM: PR-007. It is about the concept of network identity. AVATARS (Saura & Moreno, 2012) is a collective and itinerant exhibition of self-portraits. It has been put together at the teacher-artists's network E@. Coordinated by teachers and artists, it comes in two formats: analog and digital. 120 participating artists from 12 Latin American countries sent their works to form part of a permanent

virtual exhibition. The works chosen by the selection committee were printed on paper at Madrid and others cities. It continues its journey through different universities and galleries around the world. The exhibition is an excuse to have a workshop and a meeting of art teachers in order to start developing collaborative work online.

FORMATIVE DIMENSION OF ARTISTIC ACTION. VIRTUAL LEARNING AS THE PROCESS OF CONSTRUCTION OF KNOWLEDGE

Art education increases awareness and stimulates self-knowledge, and is ideal for enhancing group work where one's experience is enriched by the contributions of the other participants.

Right from the outset of the project, the coordinator was aware of the complexity of the joint activity proposed: the difficulties of establishing adequate relationships with the hundreds of people involved, of using ICT resources and of the development of educational practices with the participants. If to educate is to engage in a process of multiple interactions, then the greater the richness of the flow of communication that opens up between participants, the more educational the action. Knowledge comes from the interactions of individuals and their environment. Learning will occur through dialogue, research and collaboration with others. Thinking, nerves, memory, behavior, ideas, synapses, hallucination, excitement, logic … these are the notions that Amador Méndez, organizer of the exhibition entitled *Neuromancia*, wanted to draw to the attention of artists.

The exhibition in the project headquarters in Madrid looked for inspiration from an initial question: What's on your mind?

The complexity of all this was expressed in the following image: a surreal, digitally retouched photographic self-portrait to show a wealth of ideas shooting out from the head; multiple crisscrossing messages emerge, moving out towards the infinite.

As suggested by Fernando Hernandez et al. (2011), it is essential that learning tasks are creative and meaningful and must go beyond repetition and copying, encouraging processes of discovery based on problem-solving (in our case the mounting of an exhibition). According to Javier Onrubia (2005), creating a virtual learning situation is not simply a matter of presenting information or setting tasks to be performed; it requires the continuous monitoring of the learning process that the learner is undergoing, offering support and assistance when needed. Seen in this way, teaching in virtual environments necessarily requires educational coordinators and participants to undertake tasks jointly: only from this collaboration can everyone involved in the teaching process move beyond a lone interaction with the contents provided by the Web.

As experienced teachers, we were well aware of the lessons for adult learners organized according to Freire's method, which are based on the use of words as a starting point – by means of slides, photographs, drawings or posters – to generate a dialogue. For example, a class could start from the word *brick* but using a picture or photograph of the object itself. Learners begin to talk to each other and with

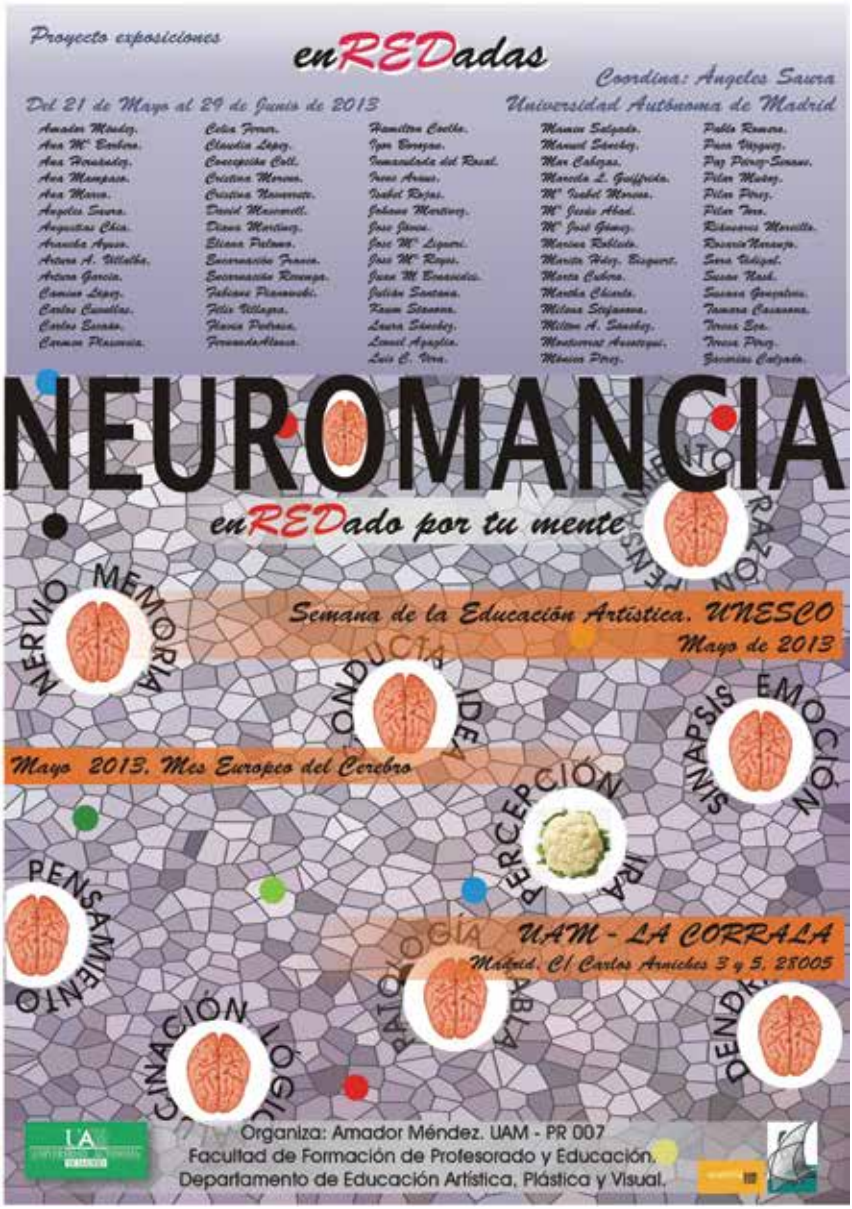

Figure 13.4. Poster for Neuromancia Exhibition by Amador Méndez, Madrid, Spain

Figure 13.5. Self-portrait by Ángeles Saura, Madrid, Spain

the teacher about the content associated with the image and how it relates to their experiences. Movies and recordings can also be used in generating dialogue.

Our list of possible topics for the presentations functioned similarly to such generating words, as concepts stimulating dialogue and action and the learning of those involved. For a period prior to the launch of the call for proposals, our contacts in various cities led to many multimedia communication exchanges. At first participants in different countries were isolated, but as illustrated in the following poster, links and groups were gradually being formed, connected to the language and cultural area to which they belonged.

Participants in some Ibero-American cities such as Bucaramanga, Caracas, Córdoba (Argentina), Cusco, El Peñol, Juazeiro, La Serena, Medellín and Neuquén, among others, began to develop exhibition proposals inspired by the pedagogical principles of Paulo Freire. From the various virtual meetings of experts, education and communication became interconnected, promoting dialogue and participation, solving doubts and technical problems, developing ideas, changing attitudes and arranging commitments to action. The multimedia dialogue established through the Internet allowed participants to find out about each other, to discover and question each other's background, to work to develop a methodology and to design a working

plan. The didactic purpose of the project was nurtured through reflection and the sharing of ideas, the expansion of personal and collective spheres, the development of technological cultural and artistic competences, and the increased knowledge of participants about A.R.T.E.

Figure 13.6. Poster for Miradas enREDadas Exhibition. Artist: Fabiane Pianowski

DEVELOPMENT OF THE ENREDADAS PROJECT

Responding to the UNESCO invitation, we began the project by inviting people via social networks to suggest potential themes for organizing the various exhibitions, according to the interests of teachers and their students in the different work settings. We then finalized and made public the list of themes, trying to avoid the repetition of ideas. A second call for proposals invited teachers from around the world to participate in enREDadas in E@ as artists or organizers of the exhibitions.

The presentation of art exhibitions in universities is by no means uncommon and could not be considered as something extraordinary if it were not for the conditions – which will be explained below – which made the enREDadas exhibitions particularly unique and interesting (Eça & Saura, 2013). Most notable is that all the teacher-artists involved could participate in the project in two ways: as organizers of an exhibition or as artists, providing artwork to meet the requirements given in each of the calls for proposals.

As organizers, teachers worked in a single environment, but as artists they were invited to participate in each and every one of the calls for proposals. We proposed the simultaneous opening of many exhibitions in May, to celebrate Arts Education Week.

In the middle of an economic crisis, we realized the importance of a lack of fees to encourage the participation of teachers working as artists. In the absence of sponsors, we proposed for extreme cases with a complete lack of economic resources the possibility of developing all the activities at zero cost: the artwork could be created digitally and then sent by e-mail to the various venues, thus organizing an exclusively virtual exhibition, and even sending the certificates of participation in digital format only. For practical reasons, the idea proposed to solve the problem of lack of financial resources began to appeal to us and in the end was seen as the most interesting approach among many. For promoting the development of technological, cultural and artistic skills, the use of a digital format turned out to be very effective.

Organizers of exhibitions – mostly Fine Arts graduates – are professionals dedicated to managing and leading cultural projects including the development of strategies for the exhibition of objects of all kinds, the dissemination of information and the setting up of educational activities, among others. They take responsibility for the success of an exhibition in a particular environment and undertake many different tasks.

The *enREDadas* (enWEBbed) organizers accepted the challenge without having any prior experience, but were inspired by the feeling of support and collaboration that was evident in conversations with the members of the research group promoting the project. Many teachers were already aware of the project, through discussions via email, *skype*, and different forums and chats. Others knew nothing of the project in the beginning, but found that this was an added incentive, since participating in the project would create the possibility of potentially interesting professional contacts.

Everyone became involved and committed to the development of the project, freely and without any formal obligation. In agreement with the director of the project, the teachers began to work and fulfill their commitment to the extent that they could, realizing that the worst that could happen would be that they would not in the end be able to put on the exhibition and that, in any case, the activity would be useful since they were learning something new related to A.R.T.E.

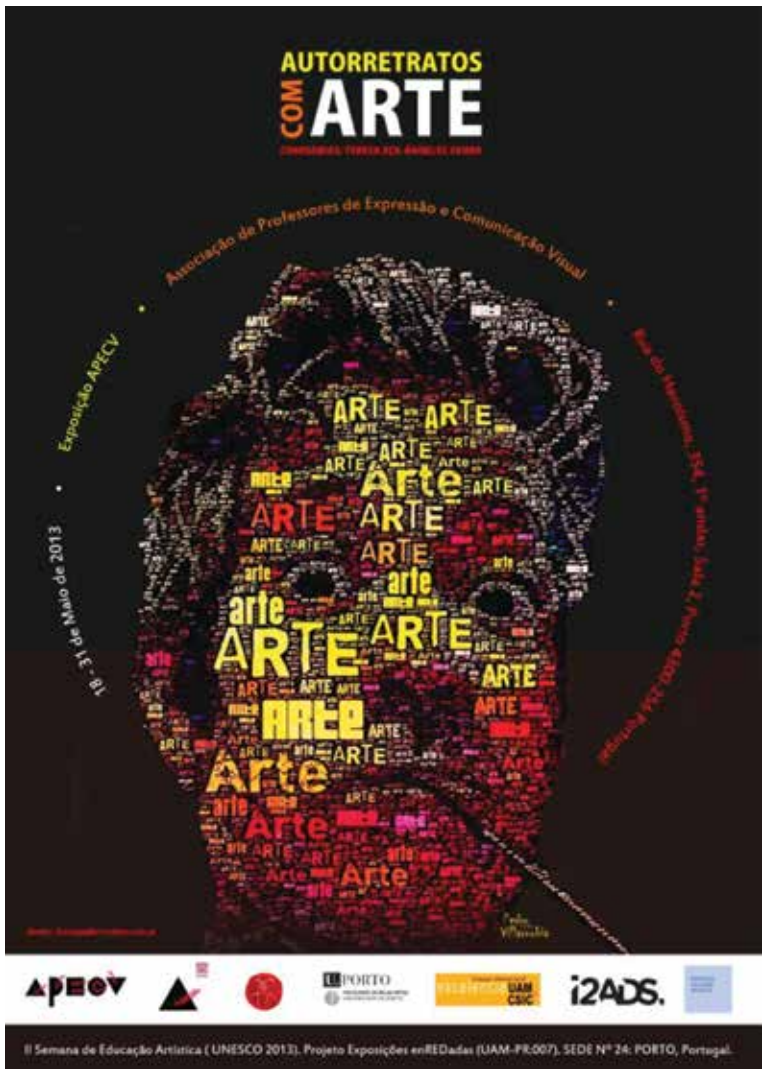

Figure 13.7. Poster for Self-portraits with A.R.T.E. by Leonel Zaglalia

As the final outcome of the project, during May 2013, 25 international exhibitions opened simultaneously in different cities of the nine countries mentioned: Argentina, Brazil, Chile, Colombia, Spain, Mexico, Peru, Portugal and Venezuela. All the exhibitions took place within universities, and had a great impact in each of the local environments, thus heightening the international awareness of the work of art education teachers.

Preparations prior to the launch of the call for proposals took place during December 2012. The coordinator designed and published a questionnaire in digital format (on google.drive) in order to develop a list of possible themes of interest to teachers and students from different backgrounds. In view of the results, the call for teachers to participate as organizers of an exhibition was drafted and publicized. To do this the most popular social networks – Facebook and Twitter – were used, in addition to E@. In a very short time (one week), the coordinator already had a list of more than 30 volunteers prepared to act as organizers. CVs were taken into account in the following selection process, but above all what mattered was level of enthusiasm and interest in the idea of participating in a project of this nature.

From the preferences of each of the 24 organizers selected, we finalized the list of themes for the exhibitions, including new proposals, and proceeded to the design of each call for proposals. These were published gradually during January 2013. The task was undertaken with tremendous enthusiasm by all involved, inspired by such an original and uniquely creative idea. Later, common sense and the desire to make the best of things without excessive work led everyone involved to respect the constraints faced by each participant, given that many of those involved were very busy in their professional capacity as artists and teachers and had a finite amount of time to devote to the project.

Given the lack of experience in this type of task of most of the teachers involved, the coordinator proposed a general work plan that would be developed gradually using Web 2.0 tools and which could be adapted to future changes arising in the nature of the project itself. The tasks and activities to be carried out by each exhibition were:

- Create a virtual exhibition space
- Obtain a physical exhibition space
- Find themes of interest
- Compose a call for participation
- Publicise the call
- Organize the reception of artworks (by email)
- Gather and organize information about the artists
- Select the work to display
- Inform about the arrival of artworks
- Inform about the selection (or otherwise) of artworks
- Include each artwork in the virtual exhibition
- Print the artworks on paper

- Frame the artworks if necessary / possible
- Design the exhibition poster
- Design the invitations
- Set up the exhibition in the space available
- Organize the opening ceremony
- Contact potential speakers
- Produce a press release
- Contact and inform the media
- Deal with the public
- Take photos
- Take videos
- Organize educational activities
- Gather up the exhibition
- Design certificates of participation
- Send certificates to the artists by email
- Send certificates by mail
- Organize the design and edition of the catalog
- Evaluate the exhibition (self-evaluation and external evaluation)
- Write up summaries and conclusions
- Inform the coordinator of the results

RESULTS AND ASSESSMENT

As the final outcome of the project, many collective and international exhibitions opened simultaneously (during the month of May) in different cities:

Alcalá; España: Permitido indagar 2014 (http://cort.as/QKNt)
Badajoz; España: Hidronatura 2013 (http://cort.as/6bay)
Baradero; Argentina: Murales 2014 (http://cort.as/QKNk)
Barcelona; España: Miradas enRED 2013 (http://cort.as/6bb_)
Bucaramanga; Colombia: ArteSanos 2014 (http://cort.as/QKP0)
Bucaramanga; Colombia: Exilio 2013 (http://cort.as/6chn)
Campinas; Brasil: Luz Música 2014 (http://cort.as/QKPA)
Caracas; Venezuela: Metáforas 2013 (http://cort.as/6ci9)
Caracas; Venezuela: Metáforas 2014 (http://cort.as/QKPE)
Coimbra; Portugal: Ciudad y río 2013 (http://cort.as/4132)
Coimbra; Portugal: Viagem 2014 (http://cinep.ipc.pt/expo)
Cuenca; Ecuador: Cuerpo & Alma 2014 (http://cort.as/QKPi)
Curitiba; Brasil: Vozes e Silencio 2014
Cusco; Perú: Reciclarte 2013 (http://cort.as/6ciD)
Córdoba; Argentina: Motografías 2013 (http://cort.as/6chr)
El Peñol; Colombia: Piedra Hombre 2013 (http://cort.as/6cht.)
Fortaleza; Brasil: Chao de Escola 2014 (http://cort.as/QKPp)

Jaén; España: Extrañamiento 2013 (http://cort.as/42VY)
Jaén; España: Recuerdo 2014 (http://cort.as/QKPu)
Juazeiro; Brasil: Miradas 2014 (http://cort.as/6bb_)
Juazeiro; Brasil: Ver@cidades 2013 (http://cort.as/6chk.)
La Serena; Chile: Libro artista 2013 (http://cort.as/6ci5)
León; España: Cielo 2013 (http://cort.as/6ci1.)
León; España: Suelo 2014 (http://cort.as/QKQ_)
Logroño; España: Lo invisible 2013 (http://cort.as/6ci3)
Madrid; España: enREDadas 2013 (http://cort.as/6ciM)
Madrid; España: enREDadas 2014 (http://cort.as/Gmt-)
Madrid; España: Neuromancia 2013 (http://cort.as/6chd)
Mar del Plata; Argentina: 2013 (http://cort.as/6ci_)
Medellín; Colombia: Vídeo Un día 2013 (http://cort.as/6ci6)
Melbourne; Australia: InSEAselfp. 2014
Montevideo; Uruguay: Siluetas 2014 (http://cort.as/QKQE)
Narni; Italia: Color 2014 (http://cort.as/DJaM)
Nayarit; México: Wixarika 2013 (http://cort.as/6ci2.)
Neuquén; Argentina: Huellas 2013 (http://cort.as/6cjg)
Orense; España: Nosa Música 2014 (http://cort.as/8voR)
Parla; España: Mi Greco 2014 (https://youtu.be/HKutUeDxDm0)
Porto; Portugal: Autorretratos ARTE 2013 (http://cort.as/6ciL)
Río de Janeiro; Brasil: Manifestaciones 2014
Salamanca; España: Mail/Art 2013 (http://cort.as/6ciB.)
Santiago; Chile: Reflejos 2014
Sao Paulo; Brasil: Palabras 2014
Sevilla; España: Paisajes QR 2013 (http://cort.as/6chx.)
Sevilla; España: SOStenible 2014
Toledo; España: La sierpe 2013 (http://cort.as/6chv)
Toyama; Japón: Cloud 2014
Valencia; España: Movilizarte 2013 (http://cort.as/6ciA.)
Varias ciudades; MÁS ARTÍSTICAS 2014 (http://masarte.simdif.com/index.html)
Viseu; Portugal: ON/OFF 2013 (http://cort.as/6ci8)
Wilaya de Bojador; Sahara Occidental: SOStenible 2014
Zamora; España: Mail Art 2014 (http://cort.as/QKQZ)

The project provided an enriching experience for the teachers involved and underlines the values of the training acquired through the portal E@: "Teaching Art in key 3.0". Participants in each venue faced personal challenges and had to overcome many minor problems: the cross-cultural dialogue necessary in many cases to do this is what led to the development of new professional skills.

As Marina Robledo (Neuquén, Argentina) pointed out in personal communication, one of the most interesting points of this experience was that it broke with the logic of the typical visual arts exhibition, where an educated group (generally from outside

the university) designates what is valid as art and what is not; thus it broke several paradigms and disempowered elitist art criticism. Social networks and the Internet allowed a new kind of movement of artworks, as artists and teachers were able to participate in each and every one of the exhibitions. They sent their files over the internet; their artworks were printed and displayed in university exhibition rooms without having to go through customs or pay duties of any kind, in an ambitious and unprecedented zero cost project, using the existing resources of the public universities' educational departments involved.

Within the context of an economic crisis it has been possible to mobilize imagination and creativity to overcome demotivation by encouraging teachers to work towards self-improvement and retraining, giving a global dimension to their artistic creativity and teaching. We must reinvent our teaching and reinvent our encounters with students from around the world. Leaving aside the serious concern of the progressive reduction of arts education in the compulsory education curriculum in Spain, we believe that the artistic and teaching profession could become an exciting intercultural adventure that is really worth experiencing and sharing.

CONCLUSIONS

This project is relevant in its international and intercultural dimension. It is relevant for the improvement of the teacher's continuous training not only in analogical and digital artistic techniques, but in the improvement of knowledge of cultural inheritance and intercultural work capacity. This project is a good example of that kind of cooperation in the field of art education. The use of social networks has promoted a fluid communication, with no geographical or economic limits. Interaction of people from different cultural backgrounds using images appropriately, is a way that demonstrates knowledge and understanding of the cultures. Artists are open minded, interested and curious about different people and culture. They must be able to evaluate personal feelings, perceptions, thoughts, and reactions in order to understand another culture and use that experience to reflect on their own life and surroundings. In order to communicate successfully, artists should be able to react and respond appropriately to their own personal feelings, attitudes, and perceptions as well as artists or other cultures.

The desire of being part of the various art exhibits with different themes has developed creativity in teachers. They need to research by themselves technological resources to achieve their photos, videos and other required audio-visual documents. Creating images to illustrate very diverse themes such as Society, Equality, Peace, Technology or Environment among others, has made us investigate, critically analyse and take a political stand about them, achieving a better understanding of these problems and, why not, of ourselves. Reflecting on experiences in which they interact with others of different cultures helps the artists analyze and learn from each experience.

The project has been submitted in real environments, across more than 50 cities in 14 countries, creating an impact of the works presented by hundreds of art teachers with a large audience. Intercultural experiences provide us the most meaningful opportunities for developing capacity in the field of art education.

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14. BEAUTY, PARTICIPATION AND INCLUSION[1]

Designing with Homeless People

LIVING WITHOUT A HOME

Analysing the phenomenon of the homeless – the very definition of which is complex and controversial – means opening up an extensive and articulate reflection on interlinked aspects of urban complexity, poverty, marginality, difficulties affecting young people, the social exclusion of weak segments of the populations (women, the elderly, immigrants). It also opens up the themes of living, citizenship, social insecurity, economic precariousness, the welfare system and social policies. The problematic multidimensionality that characterises homeless people also imposes, both during the research phase and in the implementation of services, a complex response, which takes into account all the different components of discomfort. The lack of a home, job or health are all causes of difficulty or, in more severe cases, of lost ability to provide adequate answers to personal needs, especially in moments of crisis. Luigi Gui (2003) draws attention to the fact that many homeless people or adults in a state of severe exclusion are already at a disadvantage due to the fact that they lack any real endowment, especially in terms of emotional relationships.

In many cases, adaptation in the form of "sacrifice", which hides a fear of failure, reduces the planning capacity of people who are already in difficulty. When self-perception is characterised by debasement and resignation, the social feedback could turn things around. This is where the work of social operators should come into play, by way of day-centres and public dormitories, before the adaptation to the new status becomes complete and every medium or long-term plan becomes an impossible, unimaginable aim (Meo, 2000). The social operator's job is extremely delicate because while, on one hand, it is necessary to ensure that the "model user" is aware of the services and their mechanisms as well as knowing how to ask for and obtain what he/she needs and is entitled to. On the other hand, it is necessary to "deconstruct the user" in favour of the "person" and his/her independence. If we can manage to achieve the first aim only, we risk performing an assistance that makes the situation chronic:

> As there is neither an exchange nor change, the user risks confirmation of his/her permanent status as a needy person requiring help. (Gui, 2003, p. 111)

S. Gonçalves & S. Majhanovich (Eds.), Art and Intercultural Dialogue, 217–231.

Chiara Saraceno and Antonio Schizzerotto highlight how a lack of equality becomes disparity when it comes to obtaining rewards and privileges: influencing the behaviour of others so that it becomes advantageous (or, at least, not damaging) to us and to the groups we belong to as a whole; independently choosing the direction that our life takes and the characteristics of our daily existence (Brandolini, Saraceno, & Schizzerotto, 2009). Agency inequality affects the capacities of weaker people and prevents some individuals from transforming assets into possibilities.

The way we live is one of the most important dimensions of our self-construction as well as the construction of our wellbeing and the planning of our lives. The quality of life, the place and the context we live in reflect the structure of inequalities in society (Poggio, 2009). "Living without a home" does not mean living nowhere. It means building your existence in relation to different, often temporary spaces, shared with strangers (such as public dormitories). The more the "modern" home becomes a private and intimate place, reserved for family and the individual, the more those forms of living that differ from this model become stigmatised. Stigmatisation can then become "creative prediction" when residents internalize the negative portrayal that comes from the outside perception. In this context, is the public dormitory just somewhere to sleep or can it be a meaningful place for the improvement of the living conditions of people who live there for any length of time? What kind of social relations does the dormitory produce? Does it weaken or strengthen the social connections of its inhabitants? Is it a context which establishes links or does it generate more separation? Is it possible to talk about wellbeing in this kind of structure? The action-research entitled "Abitare il dormitorio/Living in a dorm" is part of a reflection on the capacity of places to determine the state of wellbeing of those who live in them.

INTERCULTURAL/INTERDISCIPLINARY IN ACTION

"Abitare il dormitorio/Living in the dorm" is the action-research set up in 2009 and led by the anthropologist Valentina Porcellana from the Department of Philosophy and Educational Sciences of the University of Turin and by the architect and designer Cristian Campagnaro from the Department of Architecture and Design of the Polytechnic of Turin. The project is dedicated to the social inclusion of vulnerable users and, more particularly, to the development of product and process strategies to strengthen the quality of temporary housing and the development of new forms of housing, which can be stable and durable, offering support to adults who are marginalized.[2]

The theoretical claim of the research is that housing service spaces for homeless people can only be redeveloped and transformed into places rich in symbolic content and opportunities for relationships, if social workers, guests and researchers reciprocally share knowledge, practices and customs in order to improve the daily life of the homeless. With a participatory approach, anthropology interacts with

architectural and design project culture to redesign the housing service and places that host them (Campagnaro & Porcellana, 2013).

In order to check how design could support the work against the marginalization suffered by homeless people, the research and the related actions have been investigating how architecture hosts services delivered to homeless people and how users interact with places and products in there. These actions will lead to the development of design concepts to solve the emerging issues detected during a preview ethnography phase. Services, tools, housing spaces, pieces of furniture, and communication systems, have been investigated and re-thought as part of the educational work carried out. Attention has been paid to the way spaces and objects interact with the biographies of the users and the operators and how these can qualify the service and act as enablers in the process of social inclusion.

The action-research project has involved services, social workers and local administrators. Through an anthropological mediation the language of bureaucracy, education, architecture and design are closer in the research. The reflection on spaces led us to rethink the purpose of housing for homeless people, not only in terms of cost reduction, but also in terms of development of territory, of citizens' welfare and cohesion and what is more, in terms of social recovery and positive reintegration of vulnerable people into society.

Inverted Question

This action-research project refocuses attention and agency on those "wasted lives" (Bauman, 2004), "non-people" (Dal Lago, 1999), the invisible, and homeless, who regain their human form and rediscover the taste for making decisions and choices that will also affect the lives of others. The American anthropologist Nancy Scheper-Hughes, within a perspective of critical medical anthropology, proposes to move from the foucauldian question "what kind of body society wants and needs?" to the question "what kind of society does the body want, dream of and need?" bringing back to the center of her investigation the subjective body. In this perspective

> the body is the ground closer, more immediate, where social truths are shaped and contradictions staged, as well as the place of personal withstanding, creativity and struggle. (Scheper-Hughes, 2000, p. 284)

In light of the "inverted' question, the action-research develops, listening to what the homeless people who use public dormitories want, the needs that they express, starting with the chance to express their wants and needs. Active listening to unprecedented themes, which do not concern the condition of "user" but which make the most of know-how, skills, direct participation and the sharing of choices with regard to spaces and objects, triggers positive mechanisms in the entire hospitality system and is transformed into a gesture of care and attention.

The subjective body of homeless people is all too often secondary to the desires of the social body and the power of the political body, so much so as to generate the idea that they are nothing more than "users" of a service, "guests" who have no right to express their desires, requirements and specific needs. The incorporation of inequalities (Fassin, 1996; Scheper-Hughes, 2000), of the structural violence to which "non-people" and their "non-bodies" are subject to is expressed in sentences such as those pronounced by Aldo, aged 45, Italian, homeless, who has been using the social services circuit and dormitories of Turin for several years:

> we do not deserve anything else.

The "Abitare il dormitorio/Living in the dorm" project tries to restore a sense of importance to those who feel that they are on the margins of life, useless, voiceless; including social workers who work every day with severe adult exclusion, rendered fragile themselves by a welfare system in crisis. They often have to make do without their wages for months, with no recognition of their social role. The action-research is also attempting to overturn the cultural attitude adopted by many people and public administrators, who maintain that beauty is a luxury for those in difficulty and that it can even be detrimental to their "reintroduction". Sociology reminds us, however, that it is the deprived social spheres, including their housing, that

> favour the adoption of unhealthy lifestyles. (Cardano, 2009, p. 137)

that contribute to creating a downward spiral of discomfort, with a very high social (and economic) cost. The activation of participative processes within health and social services creates new alliances between social science, the territory and public administrations but, above all, it builds unprecedented relationships, which are fed by listening without judging, by meeting people with very different life experiences, by the wellbeing that stems from mutual recognition.

THE SPHERE OF INTERVENTION

The project concentrates on the welfare system in support of homeless people and it does so starting from public dormitories, the services they provide, the quality of their architectures and the functionality of their furnishings. The actions aim to promote, around homeless people, process for the co-design and co-construction of new horizons of sense in relation to the housing provided for them, with a view to rethinking themselves. It brings in more people and organisations belonging to the economic fabric (operating in the fields of trades, creativity, academic research and education) in order to support the effectiveness of rethinking places and services.

Inside-Outside

In Italy, the places that provide hospitality for the homeless are sealed off with respect to their context and are anonymous within it. This absence of permeability,

as well as the stigma attached to them, creates a distance that translates into a lack of reciprocal acknowledgement and an absence of mutually advantageous relations.

There is no form of osmosis between hospitality for severe marginality and the areas they are in, which are often areas in precarious situations, weakened by the financial crisis and in conditions of considerable social, economic and cultural vulnerability.

Despite the often liminal differences between the status of "those inside" and "those outside", despite the biographies and skills, that every user of the hospitality services possesses and the fact that they all have their own story, there is no communication between these two worlds other than mutual denial and conflict. Invisible and unseen, they arrive, they sleep and they leave the centre until the next night, without building up any form of constructive cohabitation.

In this sense, in Agrigento and Turin, where the multidisciplinary team is working, the research is tackling the difficult task of restoring and generating relations of positive reciprocity between the hospitality centre and the neighbourhood. In the Sicilian city, starting with the history of relations between building and neighbourhood, languages and projects are being developed, retraceable to the themes of town planning, design and the visual arts, which tell the story of the definitive transition of the building to a "place in the neighbourhood", open to it and at its service.

In the capital of Piedmont, within the scope of the opening of a public dormitory for the homeless, a work project has been set up to plan a process of real connection of the dormitory with the active life of the neighbourhood and the district. It happens via the installation of neighbourhood services with high added value, which work with a view to reducing the stigmatisation of places for the homeless and to promoting

> new forms of relations and economies within the city. (Galliani, 2011, p. 11)

Beauty and Change

In dormitories there is no beauty and no perception of an image of beauty; the users that sleep there have, for different reasons, lost the ability and the strength to imagine scenarios of quality and prospects for change in which the human element becomes central again.

The users make do with what is on offer, whatever it is, and feel as if they are in debt, suffering because of this feeling. An ambivalent, bipolar and contradictory relationship develops, alternating different behavioural trends.

The operators of the services endure the pressure of daily performance-related and quantitative demands, often limiting their actions to offering "emergency" responses to urgent requirements. If questioned about a possible intervention, they ask third parties to take a reparatory approach to structural shortcomings and seem to prefer to abstain rather than support a constructive interaction with the problem

of the fruition and working wellbeing of these spaces, which sees them involved in their re-planning.

The action-research project faces the processes of delegation and relative resignation to the status quo; these generate a tendency towards "conservation" against a change that might somehow upset the balance of things, of relations and possibly also of hierarchies.

Within the scope of the "Abitare il dormitorio/Living in the dorm" project, anthropologists and designers work through constructive communication and a participatory approach, using the tools of the design project and, more generally, the languages of creativity. They generate ecosystems in which the idea of beauty and change break through and the need for a qualitative dimension of the service acquires priority, despite the daily pressures and poor prospects of the service. The interventions aim to bring quality to the transitory presence of the homeless in these places and to simplify the assistance disbursed by operators in support of this housing.

In Turin at the hospitality centre in Via Sacchi 47, coordinating and facilitating a wall painting intervention and renewing the furnishings has taken place; in Milan, at the structure in the Via degli Artigianelli 6, dedicated to taking in homeless drug addicts and alcoholics, an attempt was made to improve the effectiveness of the slight amount of space available. Again in Turin, at the structure in Via Ghedini 6, the project included self-built micro-architectural interventions and information design in support of orientation, and in Verona which we will discuss later.

Figure 14.1. Milan, Via degli Artigianelli 6 at Fondazione Progetto Arca Onlus housing (Courtesy of Daniele Lazzaretto)

METHODOLOGY

Anthropology and Design implement the action-research by sharing, each in relation to its own repertory of tools and disciplinary languages, a method that envisages three important phases: ethnography, design and accompaniment. They "merge" into one another and lead first to the definition and then to the satisfaction of the demand for design. Constant feedback processes and sharing among stakeholders are envisaged in the pursuit of the actions, so that the participatory dimension of the process is always preserved.

Through the methodological tools offered by anthropology we are trying to bring out the perception of the "space-dormitory" from the point of view of those who experience it. To do this, in the different phases of the project we have used different tools: in-depth interviews, focus groups, participant observation and ethnography of the spaces. The analysis sought to take into account the ways in which the spaces and the objects interact with the biographies of the users and with the activities of the operators. It is mainly thanks to ethnographic research carried out in France that the "ethnography of domestic space" has been assessed (Segalen & Le Wita, 1996; Bonnot, 2002). Great attention was given to the common spaces of the house, like the living room, where the family usually meet at certain times of the day (Chevalier, 1999; Bonnin & Perrot, 1989). Ethnography of domestic spaces in Italy is no longer a secondary field of research within broad anthropological studies. In this context, we are experimenting with various methods of detection and analysis, which include the use of audiovisual and video tour, space mapping and object detection, drawing of tracking data to record the movements of the inhabitants of the house, autobiographies and "biographies of objects of affection" (Giorgi & Fasulo, 2008; Dei, 2009).

In the project "Abitare il dormitorio/Living the dormitory", the ethnography of the spaces has contributed to discover the elements that characterize the structure and organization of the dormitory and the needs perceived by users and educators. Through the experience of those who "live" the dormitory, the space has been also explored in its symbolic meanings.

After listening to the needs of the actors involved, we provide an elaboration of the needs and perceptions with a view to mediation between the different instances of the stakeholders. The next stage of synthesis entails the creation of a document in which individuality is overcome to the benefit of a choral portrayal of the context of intervention; common features emerge which, as such, are portrayed as strengths of the process and diversities are portrayed on a standardised and contemporary basis and as a form of opportunity, with judgement on their solution suspended until a later date. This output is the first step towards intercultural dialogue and overcoming the possible conflict determined by the single positions and the eventual stiffening of the stance taken by stakeholders in the process. At this stage, the ability of mediation and suspension of judgment, typical of the anthropological perspective, is very useful to allow the construction of a community of practice acting within the project.

The act of presentation of the document to the stakeholders (restitution and storytelling) is the accompaniment of the gaining of awareness of the content. The two voices of the team, the architect/designer and the anthropologist co-construct the narration for the benefit of an audience that represents the people and the initial circumstances. The narration of the contents requires that we proceed with their elaboration and organisation towards a graphic synthesis and an iconographic language that facilitates acquisition and understanding.

In this first phase of the process, the anthropologist is no longer the "story thief", but the person who enacts with the designer the direct engagement with the problem and its contextualisation and the one who supports "on-going restitution" as a tool to help the progress of the research. The architect/designer acquires qualitative data by interacting "with" the anthropologist (Ingold, 2013). The observation-participation method strengthens the maieutic process specific to design, analysis and definition of the demand for design, with a view to qualifying the complex of requirements in relation to everyday places, people and times.

The subsequent design phase envisages as its first activity, preliminary to and in preparation for design, the consolidation of the data acquired during the previous phase. The document is delivered to the user (use, management and context) for submission to a re-elaboration of the contents, which is also shared among all the stakeholders. The comparison, often mediated by the members of the research team to favour access to content by certain commissioning groups, aims at consolidating the scenario defined and described in the ethnographic process. By restoring a third-party aspect to the contents in relation to the circumstances from which they originate, standardising them and portraying them with a view to constructive synthesis, it is possible to fill gaps, make up for inconsistencies and contradictions and sanction convergences on themes, in order to proceed more securely and effectively.

We have said that this is a process that alternates moments of collection and elaboration with phases of sharing and consolidation. It is a model that repeats the same modalities, elaboration, sharing and consolidation, in every phase of the process.

In this second phase too, therefore, these attentions are adapted to the anticipated output, phase by phase. The alternation of hetero-direct moments, in which the team acts independently from the user system, employing its own skills, and shared and participated moments, allows the evolution of design-related thought. At the same time, the constant monitoring of the development of the design towards an adequate representation of users, with respect for them, creating responsibility among them and enhancing their value.

In this way, the design strategies that qualify the aims to be achieved, the tactics to adopt in order to attain them, and therefore the projects that convey consistency to the strategy, take shape within the consolidated scenario through the ethnographic process. Then the real and virtual prototypes provide a better understanding of how the proposals will work. In this way, the project is transformed into the tangible

forms of objects, products and services that it sees as appropriate and effective and which, as such, become a real element of the renewed scenario.

In this case too, design and anthropology interact, sharing skills and portraying their different viewpoints in relation to the process, in defence of the philosophy behind the research, because

> the tendency of each form of knowledge to model reality according to the logic of its own speculations and languages would thus lead to a somewhat biased result, for only one of the components involved would tend to gain the upper hand. This means that it would not be an equalised mix of outcomes, not satisfying the mix of values that the product system requires if it is to emerge in the contemporary trading system. (Celaschi, 2008, pp. 19–31)

The action does not end with the start of the service; the team is called up to accompany the launch of the services and the consolidation of everyday activity (post-occupancy and follow-up). It is also fundamental that the team return to observe how the services interact with the biographies and how designers use them, day by day. The progressive dismissal of the design team is characterised by an observation and monitoring phase. Interviews and observations allow verification of the effectiveness of the planned interventions, the ability to serve and facilitate educational design and the insurgence of bottom-up enterprises with a view to creating responsibility and emancipation in the users of the service.

DESIGN ACCELERATORS

Within the scope of the design development process, the method envisages the set-up of intensive design actions that, concentrated in time and arranged with respect to themes and circumstances, facilitate the participative approach, the convergence of skills, sensitivities and biographies and the tangibility of proposals. The tool and the operational method for the development of these processes is that of the design workshop. It can be considered as the accelerator of the development processes.

The participative rationale is that with which the stakeholders – the homeless, service managers, educators and designers – become involved, being placed on the same level at the time of the design research and during the subsequent phases of construction, production and marketing. Design and anthropology/educational science students often take part in these moments, restoring an educative sense to the design experience, in which students play their role in a real context and gain experience. The model of conduction of the intensive design action is that inspired by the "empowered peer education", where a variety of knowledge, on the basis of the biographies, meets and is compared in a relationship of exchange, within the sphere of a shared design experience, from which numerous outcomes and new meanings emerge (Pellai, Rinaldin, & Tamborini, 2002).

The process is one where every experience, every biography and the meeting of numerous sensitivities and cultures, generating scenarios, products and services

that are capable of sustaining the construction of an imagined system of change and design that goes beyond what emerges on a daily level.

BEAUTY ALWAYS WINS

"Beauty always wins" is the event which, in terms of complexity and verified effectiveness, portrays the most representative output of the research. It has allowed verification and consolidation of the methodological model. It has permitted an improvement in the spaces of the dormitory and day centre for homeless. It has supported the educational project in the production of forms of self-management of the service. It has increased the awareness that occupational laboratories, already existing in the structure, could result in original and authorial languages. It has given a group of students the chance to make use of untraditional forms of education, which have enabled a direct engagement with reality.

The event, a design workshop coordinated by the anthroplogist Valentina Porcellana, was set within the broader collaboration entitled "Living in the dorm/ Designing with Homeless People" which the team entered into with the non-profit cooperative, Il Samaritano Onlus. It took place in Verona from 26 February to 2 March 2013, at the dormitory for homeless people run by the Cooperative, with Design and Visual Communication students, postgraduate students in Eco-design at Turin Polytechnic and professional educators who had graduated from the Faculty of Education at the University of Turin. There they were involved in a workshop, in which they had the chance to share a design process with homeless people and social workers.

They worked with these latter through a series of focus groups led by anthropologists, finally coming to define the emotional aspects of the use of space. The new insight into the perception of the places and services and their criticalities, enabled the participants to develop new strategies of intervention related to the organization of the building and design concepts about the facilities that will be provided in the dormitory.

The design activities were shared with users, operators and volunteers and resulted in the tangible accomplishment of the concepts: wall paintings abstract biographical elements of the homeless further characterising the environment and, over a weekend, users and design students performed them, sharing skills and tools. The information design system for orientation in the structure and the tools for using the outdoor space were self-produced by the homeless, created using the tools available in the joinery workshops. The canteen and café area, the relaxation areas in the common spaces and the bed-nightstand-wardrobe system for the sleeping area, destined to provide housing in winter, complete the system of interventions.

The development and embodiment of the ideas has respected the self-production strategies shared among the process stakeholders, making the most of the biographies, skills and professionalism of the users of the service. The designs draw on biographic

elements and specific circumstances of the homeless with respect to the housing provided and the service offered, giving them value, incorporating them into the general fruition of the structure and the service, which design culture identifies as essential. This generates products suited to the space and to the people, which are also worthy in terms of the relational and proactive value that they express. They tell the story of lives that have crossed paths in the everyday nature of moments of shared life and negotiations: lives that have compared themselves with each other and offered reciprocal support in the attempt to understand their mutual circumstances in a propositive context free from conflict (Bourriaud, 2010).

Figure 14.2. Verona, "Beauty always wins" process

A communion of intent has been created, along with a friendly complicity, a tendency towards change which continued beyond the hours of educational activity, beyond the five days of the workshops and during the construction phases.

Those who return to the structure today are received as though they were returning home, to their family, and are asked to say hello to those who are absent, because people start the project as technicians, anthropologists and educators and leave it as friends.

For young designers, the multidisciplinary experience was all-encompassing and exciting and it offered them interesting opportunities, on an educational level and with regard to the construction of responsible citizenship, to gain experience in the relationship with other languages and disciplines, and to discover the practical aspects of design and creativity in a social context of absolute necessity.

Design has created a tangible vision that hospitality centres have to be places for regeneration, where they offer discontinuity from the chronic drift of the state

of marginality, linked to the fact that people have no fixed abode. Hospitality centres have to offer relational and educational support to help intercept and interrupt the degenerative curve that afflicts those who have no network, family or friends, supporting those who have to face life's difficulties alone. In this sense, the multidisciplinary action has tried to promote the ecosystem necessary to this process for the reconstruction of the individual and his/her ability to be a citizen and accept the consequent entitlements, obligations, hopes and responsibilities. In this sense, the "Locanda del Samaritano" of Verona (this is the name of the centre which celebrated, together with the city, the completion of this transformation process in May) offers new prospects in terms of sense, suggests possibilities, stimulates and provides hospitality.

The solutions conceived and adapted, outline an idea of beauty that goes beyond the contemplative dimension and tends towards that of a functional and fruition-based nature, acting, also in terms of perceptive quality, to achieve a reduction of the conflict, of the psychological and ergonomic load, facilitate the use of a service, for the promotion of relationships. Pallets have become benches and flowerbeds where people can meet. Symbols accompany paths and tell stories.

Figure 14.3. Verona, "Ugo" chair from pallet wood at "La locanda del Samaritano" housing

Colours explode on the walls, among the furnishings of the café, canteen and sleeping area. The redundant presence of plants as a central element of the places conveys perspective and encourages responsibility for their care. A wall treated with blackboard paint invites people to write greetings, share thoughts and emphasise the duties that characterise community life. Beauty is a round table around which we

meet and eat but also an armchair with cushions that provides a place where one can be alone for a few minutes, because sharing constantly is tiring.

Figure 14.4. Round tables at "la locanda del Samaritano" housing

The project has been used to promote languages and contemporary shapes, which users have discovered as potentially belonging to them, which they have acquired and which they now use to talk about themselves and to plan their role in relation to the services they interact with. Several months after the completion of the project, they have pursued the joinery project, adopting the wood carving techniques conceived to create symbols and produce new items inspired by them.

They are still creating more seating systems using the same pallet construction system used to make the benches installed outdoors. Other users look after the plants that grow between the tables in the canteen. These activities are completely independent of the project team and are characterised by progressive emancipation with respect to the support of the structure's operators.

In this sense, the beauty that wins is the participative process. It is the project that becomes your own because you have personally contributed to it by taking on responsibility, facing up to its limits. It is the assumption of a leading role, without delegations, without credits, without debts. It is the ambition to achieve something that you thought you were not entitled to. It is the request for an opinion. It is the rediscovery of long-forgotten emotions and deadened skills. It is a space, an opportunity to discuss and meet someone who wants to do something with you instead of for you.

NOTES

[1] Although the contribution is the result of a joint reflection, paragraphs 1, 2 and 4 are due to V. Porcellana, paragraphs 3, 5 and 6 to C. Campagnaro.

[2] The research is now part of the activities scheduled in the framework of the protocol of intent (2013) between the two Departments and fio.PSD, Italian Federation of Bodies for Homeless People.

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15. SHARED REFLECTIONS AND DIALOGUES

Art Education, Collaboration, and Public Pedagogy

INTRODUCTION

In this chapter we use a dialogic format to explore two cultures/communities that focus on cultural interventions, collaborations, and community building through the arts and (inter)cultural dialogue. Through a dialogic format, we (Christine and Steve) describe two of our own projects. The arts projects we describe use community-based, service-learning approaches and share a similar process of collaborating through public pedagogy. As such, the projects are examples of engaged and embodied community building curricula.

The first project is Collaborative Creative Resistance, an on-going series of public performances in response to the global water crisis. This project centers on the production of affordable point of use ceramic water filters designed to render bacteria-contaminated water potable in communities that otherwise lack adequate access to clean water. The duration of the performances ranges from a few hours to an entire workday. Viewers join in the production of the filters while the performers engage a dialogue about water borne diseases and the global water crisis. Steve is the chief executive artist of Reservoir Studio, the group through which he mobilizes this collaborative project.[1]

The second project is Earthworks Rising, an interactive website that promotes informal learning about indigenous earthworks through a STEAM (Science, Technology, Engineering, Arts, and Math) approach. This project employs a consulting collaborative approach focused on dialogue with community members. The project introduces and emphasizes American Indian science, beliefs and voices, and requires reflective thinking and practice. Christine is the primary investigator in the collaborative project.[2]

Our method of telling our stories is through a dialogic narrative structure, which encourages a critical form of reflection and introspection of experiences and emotions. Ellis, C. (2009), stated introspection reveals a "…vulnerable, muddy, and ambivalent process of making ethical decisions in qualitative research" (p. 3). Our shared reflection and dialogue is a form of introspection as we take up this practice as co-authors and co-researchers involved in a shared process of making

S. Gonçalves & S. Majhanovich (Eds.), Art and Intercultural Dialogue, 233–246.

meanings of our collaborative public practices. Being able to reflect on each other's projects in this way, in the spirit of introspection, helped us view what we did not or could not see and make relational connections that strengthened our research process within our own projects. Similarly, we use a dialogic format in this chapter to explore community development, dialogue processes, and lessons learned through introspection. Our process in our two projects is a means to build learning communities that support the lifelong successes and achievements of participants through practices that question social problems, policies, and ethical dilemmas. We wrote our separate stories and exchanged them. Next, we chose places where we wanted to respond and sent back our responses. We then analysed what the other stated and made additional comments, responses, and additions. The resulting stories and histories embrace new perspectives about local governments, the environment, cultural and historical practices, and the human rights and the human condition. In doing so, these new perspectives enable opportunities to rethink, rewrite and re-right our purposes as educators and the ways knowledge is produced through shared dialogue. What is apparent to us are the ways these two projects share similar structures that rely on interactions among participants and facilitators to engage in collaboration, dialogue, and partnerships.

Our shared reflection and dialogue on these projects extends beyond mere description and documentation as it also serves as a means of problematizing our work. Public pedagogy has to this point focused on "various forms, processes, and sites of education and learning occurring beyond or outside of formal schooling. It involves learning in institutions such as museums, zoos, and libraries; in informal educational sites such as popular culture, media, commercial spaces, and the Internet; and through figures and sites of activism, including public intellectuals and grassroots social movements" (Burdick, Sandlin, & O'Malley, 2014, p. 2). While the territory of what constitutes public pedagogy is wide, Burdick, Sandlin, and O'Malley also question the degree to which scholars adequately explicate public pedagogy in terms of "meaning, context, or location within differing and contested articulations of the construct" (p. 3). In part, our dialogic reflection in this chapter is a conscious response to their concerns. Further, our intention is to offer a series of reflections on examples of popular culture, media, history, personal experience, and other sources on which to build a shared reflection and dialogue. We use the section headings as poetic prompts rather than descriptive headings for each section to establish a context for conceptual consideration of ideas. Through such an approach we seek to consider the meanings, contexts, and locations of our two projects, to strengthen our current understandings of our own engagements of public pedagogy, and to enable future possibilities and new knowledge about such practices.

WHO OWNS WATER?

Steve: The world is experiencing a water crisis. Thousands of children die every day because they lack adequate access to potable water, and available sanitation

infrastructure for dealing with treated sewage. While scientists and engineers have made progress in the areas of desalination and water filtration, these measures are expensive and available only to people who can afford to pay for these advances. Some scholars speculate the next globally significant battles and wars in the world will be fought over water. Historically, water has been a source of territorial skirmishes and a default demarcation line between continents and other geographical boundaries to distinguish among groups of people.

Within the past 10 years a proliferation of documentary films has been produced that call into question the ownership of water. Films such as *FLOW: For Love of Water* (2008) and *Thirst* (2009) draw attention to the global water crisis. *Blue Gold: World Water Wars* (2008), *Tapped* (2010) and *Water on the Table* (2010) chronicle the centrality of water within communities and societies as a necessity and a human right, as well as its commodification by corporations seeking to exploit its value and role within the daily lives of people. While not an exhaustive list, these films make evident the increasing importance and attention given to the value of water globally and a way in which the discourse of the global water crisis enters into the public consciousness through popular culture. Whether water is a basic human right as declared by the World Health Organization or a commodity as claimed by corporations seeking to make a profit, the struggle over ownership of water is of universal concern.

Christine: At first, in reading the above text, I wanted to say I was shocked to think of water as a commodity that is privileged and yet all survival tools such as food, housing, medicine, and education have been colonized for certain societal members. When I heard your presentation about your project Collaborative Creative Resistance at The Wexner Center in 2013, I wanted to see the documentaries that you spoke about. I watched the videos and I felt pain. I began to question our humanity and intelligence. Why would we allow these actions to occur? How can we allow companies to view water as a commodity since it is an essential survival element for all living things?

Steve: In *FLOW* and *Thirst*, the question, "Who owns water?" is central to the storyline. As the commodification and privatization of water increases across the globe, communities and individuals with financial means to gain access to water will have it, and those who do not, will not. According to the official summary of *Blue Gold*, "Corporate giants force developing countries to privatize their water supply for profit. Wall Street investors target desalination and mass bulk water export schemes. Corrupt governments use water for economic and political gain. Military control of water emerges and a new geo-political map and power structure forms, setting the stage for world water wars." (Retrieved online: http://www.bluegold-worldwaterwars.com/). This film chronicles several examples of people all over the world standing up for access to clean water in the face of powerful corporations, governments, and powerful organizations that seek to control water to make a profit. To quote a line from the film, "If money is more important than water, where are we?"

Christine: News delivered through the film, which uses personal stories can create empathy. Recent research indicates empathy occurs through developing or nurturing people to people relationships (Chen et al., 2012). The interviews and images conveyed a personal edge that made me feel that I knew the people and I wanted to help. For empathy to be maintained there needs to be an action with and for the people. Your project satisfies that need and grows the commitment for attentiveness—someone is listening and working with the people who need help—this is incredible.

Steve: The opening line of the description of the film *Tapped* (2010) places the question of water ownership in clear and direct terms. "Is access to clean drinking water a basic human right, or a commodity that should be bought and sold like any other article of commerce?" (Retrieved online http://www.tappedthemovie.com/). Similarly, *Water on the Table* is a Canadian documentary film directed, produced and written by filmmaker Liz Marshall. The film features the efforts of Maude Barlow, a former senior advisor on water to the United Nations, fighting to resist privatization of water in contrast to policy makers and economists who argue in favor of water as a commodity.

As artists and socially-minded individuals increase awareness and action in response to the global water crisis, the concept of community will continue to change and evolve. The concept of community will expand beyond relationships among people based on physical proximity like neighbourhoods, although that conception of community will continue. The expansion of community will gain traction and breadth within online and other conceptual spaces yet remain true to the central premise of communities as common spaces of interest, strength, protection, power, and vision.

Christine: In the contemporary history of the United States, I think about programs where the arts have been utilized as a way to communicate social issues or improve the lives of communities that also had economic development. The strongest program was President Roosevelt's New Deal Recovery program (1930s), Works Progress Administration (WPA). This program provided work and opportunities for a variety of professions including artists and craftsmen (Public Broadcasting System, n.d.). The WPA affected so many lives and employed more than 8.5 million people. It is believed that over tens of thousands of artists were funded to create 2,566 murals, 17,744 sculptures that were placed in public buildings. The art, theater, music and writing programs brought art to Americans and two programs grew out of the WPA: the National Foundation for the Arts and the National Endowment for the Humanities. Building coalitions for and with communities for the purposes such as protection, power and vision used to be a federal government's interest. This was not a popular program during its time and viewed by most as simply an economic development plan with communist undertones. But the quality of life increased with arts as part of communities. Is it possible today? I don't think so because our government system is different now.

Steve: Worldwide, more than 3.4 million people die each year from water related disease (http://water.org/water-crisis/water-facts/water/). With only 1% of the water

on the planet considered potable, much of that water is contaminated with disease causing agents, microbes, and bacteria. Organizations such as Potters for Peace, Filter Pure, and Potter's Water Action Group engage actively in the production of point of use ceramic water filters in communities around the world where adequate access to potable water is scarce or non-existent. In 1998, the production and use of affordable, appropriate technology colloidal silver-enhanced ceramic water filters were highlighted by the work of Mazerigos in response to the aftermath of Hurricane Mitch in several countries in Central America. Scientists, civil engineers, and fieldwork analysis have produced results that demonstrate these clay, sawdust, and colloidal silver filters effectively eliminate better than 99% of most water-born disease agents.

In 2012, with the assistance of student members of *Reservoir Studio*[3]—an underground interdisciplinary collective of students, faculty, and staff from across the Penn State campus unified in the mission of research, development, distribution, and education of point of use ceramic water filters—and collaborating visiting artist Richard Wukich, I led a public performance entitled Collaborative Creative Resistance. Supported by an internal grant from the College of Arts & Architecture at Penn State, we conducted an 8-hour public performance as a mode of public pedagogy in response to the global water crisis. Throughout the day we mixed clay by hand and used a 7-foot tall steel hydraulic ram press to produce point of use ceramic water filters. We conducted the performance in the plaza just in front of the main doors to the Palmer Museum of Art, which faces a main street that passes through the center of campus. We invited interested viewers/passers-by to help us produce filters. As the viewers transformed into participants we shared information with them on the production and use of ceramic water filters, local and national water related health issues, and the global water crisis. We also made available brochures, hand-outs, videos, and conversations to extend their curiosity and understanding.

Figure 15.1. Collaborative creative resistance performance, Palmer Museum of Art Plaza, The Pennsylvania State University

Christine: The idea of performing public pedagogy for social reformation is dialogical and aligned with Paulo Freire's *Pedagogy of the Oppressed*. In an interview I did with Freire in 1996 I found his pedagogical theory requires educators and students to examine self, culture, and community. It also addresses issues of power, voice, conflict, class, gender, and race. Freire's philosophy and application illustrates the value he placed on education through life experiences/knowledge, the arts, and cultures of the people. This project that you are describing illustrates that type of education for life-long change. There is hope within your words and actions. Artisans and community members making filters for others for the purpose of clean water provides a forum to make change and to be a part of that change.

Steve: I have conducted similar water filter public pedagogy performances at other universities, in the context of scholarly conference presentations, and as part of community sustainability festivals. A key goal of these performances is to produce several water filters in a temporary public space in the same manner as those produced in a permanent production facility. The 2012 Collaborative Creative Resistance performance, and the other similar subsequent performances serve as examples of participatory public pedagogy because they direct attention to the global water crisis through the embodied performance of ceramic water filter production. While sifting sawdust and wedging clay to produce filters similar to the ones on display in the process of filtering dirty water, participants have acknowledged the ease with which they have access to potable water in plastic bottles, water fountains, commercially available water filters and pitchers, and refrigerator water dispensers in contrast to this more complex process. In addition, these interactive public performances provoke participants to question the centrality of water to the existence of all living beings and the reality of water as a human right for all human beings. Inspired by their direct interaction with the production of an approach to provide clean water, during each performance I overhear participants who make explicit statements about their own lack of awareness of the inaccessibility of water for many communities around the world, including communities within the United States.

WHO OWNS EARTHWORKS?

Christine: In 1848, under the auspices of the Smithsonian Institution, Squier and Davis (1998) documented what is now referred to as the Newark Earthworks, Ohio (USA). With the understanding the earthworks has been ongoing, the Octagon Mound in Newark, Ohio was named one of the seventy wonders of the ancient world (Scarre, 1999), and yet this American Indian spiritual space is occupied by a private country club whose golf course winds around the mound.

Earthworks are structures built in North America around 2,000 years ago and occur in various shapes, from simple circles and images of animals to complex structures such as the Octagon Earthworks, an earthen lunar calendar. Oral histories of many Nations/tribes including the Cherokee, Shawnee, and Choctaw state mounds served multiple purposes including social, spiritual, and bartering. Although the story of

the Octagon mounds begins over 2,000 years ago, it is important to know many different tribes are still creating Earthworks—the desire to connect to the earth has not changed. New mounds can be found in Georgia and Oklahoma.

Steve: A key point you make evident in your description of earthworks is the ongoing history of these structures as opposed to the misguided notion Native North Americans no longer exist and are relegated to exile in past narratives of American history. While the Octagon Earthworks project is dedicated to working with a structure created more than 2,000 years in the past, its presence, role, and legacy live on through your work and through other earthworks constructed in our lifetime. The earthworks are a living history chronicled through collective cultural production. I find inspiration in these works and the example they provide of the civilizations from which they originated. That said, I am intrigued to learn more about the North American civilizations who built and continue to build these structures in contrast to cultural productions, achievements, and philosophies of Western civilizations that have been and continue to enjoy a privileged position within school curricula and the social imaginary in the West.

Christine: The civilizations that built the mounds were large and lived in cities similar to those of the Mayans. In the book *The Native American* (1993), David Hurst Thomas, Jay Miller, Richard White, Peter Nabokow, and Philip Deloria, explain that the archaeological history of the native peoples of the Americas goes back more than 30,000 years, and by the time Columbus landed in the "New" World, it was an old world that had already seen civilizations rise and fall. They claim the continents were populated by some 75,000,000 people who spoke 2,000 distinct languages and had developed a rich diversity of separate cultures, all linked by a network of trade.

Elders from many tribes recall the people were farmers, fishers, hunters, and gatherers of wild plant foods (personal communications, 2005). They lived in small villages scattered along the major tributaries of the Ohio River—especially the Great and Little Miami, the Scioto, and Muskingum rivers. From many archaeological digs, staff from the Ohio Historical Society (a quasi government agency that is in charge of this site) state that the earthwork builders were also known for their magnificent works of art they crafted from materials gleaned from the ends of their world: copper from the upper Great Lakes, mica from the Carolinas, shells from the Gulf of Mexico, and obsidian, a black volcanic glass, from the Rocky Mountains. These exotic materials may have come to Ohio as valued commodities in a network of trade, but there is little evidence of what items the traders might have given in exchange. Knives and bladelets made from Ohio's beautiful Flint Ridge flint are found scattered throughout eastern North America, but not in the quantities that would suggest a fair trade for the bushels of mica and copper found at Ohio Hopewell sites.

The people built many monumental ceremonial centers. The locations of the earthworks were always near a water supply, which makes sense for many reasons since the waterways were the ancient highways.

The earthworks at Newark were social gathering places, religious shrines, pilgrimage centers, and even astronomical observatories. The builders paid close attention to soil texture and color and knew what type of clay and soil to use so the earthworks would not collapse. In a 1992, an archeological dig at the Great Circle in Newark found that the outside was made with dark earth while the inside was lined with brighter yellow-brown clay. Brad Lepper states, "In Native American societies, different colors have different associations and mean different directions, different soil colors probably had symbolic meaning" (1996, p. 22).

Steve: As you describe the earthworks they seem to function as more than landscape elements. Rather, the earthworks seem to take on the role of culturally significant sites that serve and signify multiple purposes. In this light, the earthworks are symbolic and actual community learning spaces.

Christine: Back in the early 1980s Ray Hively, a physicist, and Robert Horn, a philosopher, analyzed the aesthetically ideal geometry of the Octagon (actually a conjoined octagon and circle – see above) for astronomical alignments. Solar alignments were not to be found in the structure, but they found—much to their surprise—several lunar ones. Hively and Horn (1982) determined the major rising and setting points of the moon, encompassing an 18.6 year cycle, are incorporated into the architecture of the Newark Earthworks. They speculate this astronomical information is not just symbolically encoded into the site plan, but also the substantial earthen walls, with their long sight lines and a height that corresponds, more or less, to eye level, are massive (and therefore long-lived and tamper proof) fixed instruments for making astronomical observations. Geographically, the Octagon is positioned in an area that needed little clearing for a sightline.

There are also relationships between Newark Earthworks and other earthworks in Ohio, which has been made evident in the ratio of arc distance to longitude difference, infer precise understanding of the mathematical ratio of latitude to longitude and a precise understanding of astronomic constants and the scale of the earth. The redundancy of expression of the same relationships makes it very difficult to discount the relationships as coincidental. I conclude that the builders of the Middle Ohio Earthworks understood aspects of astronomy, scale and shape of the earth, their location on the earth, and how to place, find, and point out locations.

Native arts, including the Earthworks, are closely related to cultural identity and connect space and spirituality, which gives conceptual basis for understanding place and space within traditional native cultures. As Vine Deloria states, spirituality is a way of Native life, which differs from non-Natives who compartmentalize (1969). What this means to me is that words, spaces, music, dance or visual arts, are the celebration of human continuity with the earth and identity. Specific ties to the land unite communities and reflect worldviews. As Steven Leuthold states in his book *Indigenous Aesthetics* (1998) cardinal directions in many native worldviews locate humans in relation to the cosmos in a profound, mythic way. Mythic space is commonly arranged around a coordinate system of cardinal points and a central vertical axis. This construct may be called cosmic, for its frame is defined by

events in the cosmos, which speaks to landscape design and theory taught at many universities today.

Figure 15.2. A group of American Indians and advocates on top of one of the Octagon Mound in Newark, Ohio (USA)

Steve: I am seeing connections between place and design, location and landscape through your accounts of the earthworks. In a similar manner, the earthworks are a curriculum in the sense the reconceptualists reimagined educational experience. The reconceptualization of curriculum studies was primarily grounded in a shift focus from curriculum as a fixed plan in the Tylerian sense to a fluid "running of the course" and "complicated conversation" (Pinar, 2012). An interpretation of the earthworks as curriculum reveals their function as a layered and complicated engagement in which they can be read as both specific locations and conceptual spaces. Their inherent interconnections among past, present, and future speak to their centrality in the identity of the cultures responsible for their existence. At some level then they are creations about creation and remind me all cultures have creation stories as a means to establish a sense of purpose and being. The earthworks are testaments to the human need to establish a sense of self as part of establishing a sense of the world and purpose within the world. I think we can learn quite a bit about ourselves through comparison with others, not for the purpose of establishing differences in importance or value but rather differences in kind, purpose, and ideology.

Christine: All cultures, including Native cultures are always in a transitional process. Political and social constructs and the negotiation of traditions, needs, and contemporary issues create cultural transformation in relation to personal interpretations. Most importantly we can learn to ask questions, listen, and observe. For our students to learn multiple ways of knowing and doing, we must introduce them to sites like the Octagon Earthwork. These sites represent integrated ideologies and imagination. We might never know the extent of how these earthworks were built and utilized but we can imagine. Which brings me to the idea of the game.

GAME BUILDING

Christine: Digital games in the classroom and how games are used in general has been an interest to the project, Earthworks Builders. In the past, the Earthwork Builder Culture has been poorly addressed in student learning materials. Through game play, we hope players will gain a deeper understanding of the Mound Builder culture and grasp, to some degree, the profound and complex issues faced by those who study a culture that has left no written records. The idea for the development of the games is in keeping with James Gee's idea of Big G and Little G – "The "game" is the software in the box and all the elements of in-game design (2007). The "Game" is the social setting into which the game is placed, all the interactions that go on around the game. Building upon this idea, we built out from the game, through a website and developed a free, self-sustaining learning community (http://www.earthworksrising.org/).

The website hosts multiple digital systems, including games, artifacts, earthworks, and contemporary art forms and challenges. Use of video games in the classroom incorporates and connects to many 21st century skills, helping students understand key concepts and information about visual culture, in this case the earthworks, through something they are already familiar with—video games. Integrating games into the classroom curriculum applies current research to teaching and leaning.

We wanted the design process to serve as one role model in how the arts embrace collaborative practices and create coalitions. We applied a consulting collaborative approach by interviewing and researching multiple viewpoints/people and carried that method throughout the game design. Smith (2005) states that this process encourages reflective thinking and practice. Consulting collaborative approaches include critical forms of reflective experiences, cultural studies, and research experiences that can challenge established ways of thinking and acting by encouraging a re-examination of one's own values and practices. This process can build learning communities, which will support communities' lifelong successes and achievements through practices that question social problems, policies, and ethical dilemmas.

Many art educators have advocated community-based, service-learning approaches for years and quite successfully (Congdon, Blandy, & Bolin, 2000; Daniel, 2001; Taylor & Ballengee Morris, 2004). Collaborating and working within a coalition is quite a delicate balance.

Steve: While I have experience designing, using, and analyzing interactive hypertexts (Taylor & Carpenter, 2005; Carpenter & Taylor, 2003) and online galleries (Carpenter & Cifuentes, 2011; Cifuentes, Carpenter, & Bulu, 2006) to promote collaborative learning, I have not explored the format of a game to promote similar experiences. The Earthworks Rising project is an exemplar of gaming as a pedagogical approach. Further, the Earthworks Rising project offers a model for interactive learning experiences designed to interrogate content informed by social, cultural, political, aesthetic, ethical, and historical issues. By taking the conceptual, spiritual, and cultural purposes of the earthworks and shifting their location to the

digital realm of gaming your project puts me in mind of some public performance interventions (Richardson, 2010), environmental responses, community health and change (McLean, 2011), and social media activism (Jenkins, 2006). That is, your project is an example of how community artworks, interdisciplinary creative projects, and other forms of cultural production created for and existing within the public sphere might function in response to specific issues, challenges, and conditions mediated through digital possibilities. The digital format of this project offers possibilities that could be adapted to enable users to explore the social, cultural, political, aesthetic, ethical, and historical issues and significance of the global water crisis in general and the production, distribution, and use of point of use ceramic water filters in particular. I am inspired.

PEDAGOGY

Christine: Creative thinking, image making, gathering of multiple perspectives, making connections, and reflective thinking are facilitated when people make and play games (Keifer-Boyd & Maitland-Gholson, 2005). Additionally, many art educators have been using Second Life, an online virtual environment, to

Figure 15.3. EarthWorks Rising Website

explore identity issues. Second Life "encourages the kinds of learning we believe are most meaningful in art education – interactive, collaborative, inquiry-based, constructive, connected, interdisciplinary, and relevantly provocative" (Taylor et al., 2006, p. 215).

Technology, in general, can allow a teacher to move into the role of facilitator (Morrison, Lowther, & DeMeulle, 1999), partner (Prensky, 2010), coach, and advisor. Teachers can guide students in thoughtful and researched sharing of ideas, recognizing that they themselves do not have to know all of the answers. The role of the student can also be transformed from passive receiver of knowledge to active producer (Jenkins, 2006; Gee & Hayes, 2011; Prensky, 2010). Video games provide powerful and complex learning tools and environments through their inherent ability to combine such multimedia as video, sound, text (including narrative), visual information (images, tables, graphs), and simulations, including pulling information from databases in real time.

Steve: I agree with you about the possibilities technology in general and virtual worlds in particular might afford teachers and learners. There is something about working, learning, thinking, and imagining within a virtual space—one related to but other than the spaces in which we routinely interact with others—that is liberating. To some degree, the work we have been doing with the Earthworks Rising and Collaborative Creative Resistance projects are exercises in the creation and exploration of virtual worlds. Both the video game and the public performances are related to but other than routine pedagogical, curricular, and cultural spaces in which we exist routinely. These spaces encourage possibilities for thinking, interacting, and re-imagining that are either impossible or improbable otherwise. Both projects are forms of cultural intervention, interrupting the mainstream of contemporary culture to provide a space for another way to consider history, theory, and ideas. The creation of these projects, as well as the participation within them, requires collaborations among participants, viewers, and users. As such, they are examples of engaged and embodied community building curricula.

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[3] Steve is founding director and chief executive artist of *reservoir studio*, http:sites.psu.edu/reservoirstudio

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16. ARTS AND THE VOICE OF YOUTH IN DIALOGUE

A Project in Portuguese Schools

INTRODUCTION

Students bring to schools and classrooms their own values, lifestyles, and world views, reflecting the different cultures to which they belong. Teachers need to be prepared to pedagogically use such diversity and the resources it offers (European Council, 2008). According to Abdallah-Pretceille (2005), the transition from an intuitive, shortsighted, and simplistic view of differences to a conceptualization of the common is achieved through the development of a "scientific spirit" in school. Such achievement requires questioning, confronting opinions and perspectives, and learning through conflict. Pedagogically, this can be translated into social and group research activities, or projects in which students gather in groups to collaborate in a quest for new realities and new perspectives over the world and over themselves. This is a pedagogy that unleashes the voice of the student, breaking the "culture of silence" (Freire, 2000) so that everyone can be heard, and therefore establishes an intercultural dialogue that promotes reflection. These processes of dialogue and peer comprehension are ways of empowerment, capacitating the students not only towards intercultural communication but also towards decision-making.

But dialogue is not only achieved through words. Dialogue is extended to all forms of communication, including arts. The power of arts as a mean to express emotions and disturbing subjects becomes evident when it allows for the silence to be broken, namely by sharing stories and expressing feelings (i.e., of injustice, rage, or indignation). Through arts, barriers can be transcended in universally comprehensible ways, promoting transformative creativity and imagination, with a powerful potential to become a necessary component of peace building (Knight, 2014).

Art is a transversal dimension of the project here presented, and it is also one of its structural axes and main objects of analysis.

This chapter presents the research project "Voices of Children and Youth in the development of intercultural education" ("Voices"). Through an action-research methodology, this project aimed at understanding intercultural education processes

S. Gonçalves & S. Majhanovich (Eds.), Art and Intercultural Dialogue, 247–261.

and its impact on students and the educational community. The project comprised different groups of students and educators, mostly from Middle and High Schools of the public school system in Portugal with a significant multicultural environment. A teacher-researcher was responsible for the dynamics of each group, the engagement of students and other members of the educational community and was also the link with the coordinating team research of the various subprojects. Each of the three case studies presented here took place in a different school environment, and thus relates to different school levels and contexts. Overall, 52 students were actively engaged in the development of activities that promoted interculturality, focusing on artistic expression as a means for promoting intercultural dialogue. A reflection on the role of arts in intercultural dialogue was made possible by the analysis and interpretation of the processes and results obtained. The "Multicultural Project" (Case Study A), was developed during the school year of 2010–2011 and involved Junior High students (Bicho, 2012). The "6th B Project" (Case Study B) was developed during the following school year, and involved Middle School (6th grade) students (Vassalo, 2012). Finally, the "Be Different Project" (Case Study C) involved High School students and was also developed during the school year of 2011–2012 (Machado, 2012).

Before presenting each of these case studies, a general framework of the "Voices" Project is provided, concerning its guiding lines and theoretical references on the role of art in intercultural dialogue. Subsequently, after each case study is presented, a transversal analysis will be presented, in order to deepen the understanding of the research problems under subject.

ARTS AND INTERCULTURAL DIALOGUE

Dialogue has been the object of research and reflection over the course of human history. Philosophy has greatly contributed to a deeper understanding of this topic – Plato and Cicero during the classical era, and authors like Buber and Bakhtin in contemporary times. Buber (1965), for instance, brings out an important contribution through the concept of "interhuman", and proposes the idea that dialogue allows for the creation of meaning in the between, as it is "neither in one of the partners nor in both together" (p. 75). Thinkers from other fields have also discussed the topic. For instance, Bohm (1996), a physicist, assumes dialogue as a subset of communication where each part expresses ideas and notices similarities and differences in the ideas of the other, looking for something new and relevant for both points of view, interacting with the other in order to make something in common, to "create something new together" (p. 3). Despite differences of definitions and conceptions on dialogue, they all seem to acknowledge the disposition and attempt to listen, understand, and learn with the other, in an ethos of respect, without necessarily giving up their own ideas and values (Hoover, 2011).

From a cultural point of view, the concept of intercultural dialogue emerges. According to UNESCO:

> Equitable exchange and dialogue among civilizations, cultures and peoples, based on mutual understanding and respect and the equal dignity of all cultures is the essential prerequisite for constructing social cohesion, reconciliation among peoples and peace among nations. (UNESCO, 2013)

Those are broad conceptions of intercultural dialogue, based on difference and respect for diversity, acknowledging mutual curiosity, acceptance, and recognition as prerequisites to cohesion and peace. The emphasis may be on common or on different understandings, but either way it does not necessarily restrict the concept, as interculturality is indeed present in all dialogical encounters and it "recognizes culture as continuously under (re)construction and (re)negotiation; and (it) acknowledges the complex and diverse relationship webs we enact both within and across groups" (Ganesh & Holmes, 2011, p. 82).

In a more restricted sense, following a critical and transformative perspective, intercultural dialogue must respond to some prerequisites, namely an assumption of an active political position, "grounded in ethics" and supported by "creative practice", as Phipps (2014) proposes.

This suggests recognition of unequal power relations between parts "because the cultures they embody and which constitute them struggle over power and dominance" (Tupas, 2014, p. 3) and "because of its inability to tackle structural inequalities and for failing to include multiple voices and perspectives due to dominant languages and agendas" (Knight, 2014, p. 77).

In this sense, intercultural education needs to develop sensitivity and self-awareness regarding stereotyping, power tensions, cultural assumptions, and a nuanced nature of culture, as well as positive dispositions towards diversity and a creative way to deal with social problems.

Arts can act as a form of intercultural dialogue. This means that there is a dimension in art dialogue that brings out the possibility of "transcending language barriers, promoting critical dialogue around issues of conflict, dispelling myths and stereotypes and transcending perceived barriers of difference" (Knight, 2014, p. 86).

Arts and expression through arts in educational settings may contribute to this critical reflexive development but, at the same time, in a pleasurable way:

> (…) people like pleasant and challenging activities and high culture can offer us the ingredients for such activities: music, dance, festivities, gastronomy, storytelling, art and artefacts. All these are elements of culture and are good choices to start intercultural education and dialogue. (Gonçalves, 2011, p. 85)

In a visual, culture-oriented art education, Duncan (2010) speaks of a dialogic pedagogy to marry playful and critical pedagogy, constituting a way of surpassing

the limitations of both approaches. Related to this perspective, we have previously used the concept of artistic literacy in a broader sense, referring to the capacity to communicate, recreate, and interpret the world through artistic expressions, considering fruition, reflection, and the creation of artworks, artefacts, and performances as central processes (Gradíssimo & Caetano, 2010). Here, we upgrade this concept in order to deal with the tensions between pleasure and critique, reflective distance and engaged involvement, erudite arts and popular arts, artistic creations and expressive productions, and low and high creativity; proposing the concept of dialogical artistry. This is a concept that performs well in contexts where intercultural dialogue flows with the use of artistic expression, with or without the intention to create artwork or art critique, but with the intention to understand diversity, attend to singularity, and creatively transform the world we live in towards a more just, caring, and inclusive humanity.

THE "VOICES" PROJECT: A BRIEF PRESENTATION

The "Voices" project aimed at understanding the processes of intercultural education, along with its impacts on children and youngsters, on their dynamics, and also on the dynamics involving other members of the educational community. Among the structural axes of this project, we highlight: (i) the perspective of intercultural education; (ii) participatory action-research as a transformative, emancipatory, and knowledge-building educational strategy; and (iii) technological and artistic mediation.

Research Methodology

The project was initiated in the school year 2010–2011, comprising 4 subprojects that were collectively discussed and designed by researchers, and were put into practice by the respective educational agents who were also researchers in the field. During the same school year, common research tools were developed, such as initial and final focus-group interviews. This corresponds to a first cycle of action research. In the following school year a second cycle of action research took place, with two new subprojects, which benefited from the experience of the previous ones, namely by using the already developed and tested tools and strategies, such as focus-group interviews, Facebook sites, participatory projects of the students, arts expression, which were adapted to new contexts. These tools and strategies, along with the artefacts produced by students during the subprojects, were means of both education and research.

Following participatory research, researchers in the field acted as educators, developing intercultural educational processes. In turn, the children and youngsters involved took part in the conception and development of projects that were extended to their educational community.

In such educational research processes, there is a critical agenda responsible for transforming participants into lead actors and authors of their lives and their surroundings. In this case, research is, at the same time, action: the act of listening, of collaborating, and of leading. It is thus an emancipatory and critical action-research (Carr & Kemmis, 1986), designed to promote transformative social justice through critical and dialogical action, as an exercise of freedom and responsibility (Coulter, 2002).

Arts in the "Voices" Project

The "Voices" project and the three subsequent subprojects did not aim at promoting artistic education within the formal curriculum – especially considering that the three teachers/researchers in the field were neither art teachers nor artists. Here, art constituted a form of expression, projecting the voices of the children, teenagers, and adults that interacted in multicultural educational contexts. On one of the subprojects ("6th B Project"), this expression process was actually integrated in the formal curriculum of the class, promoting a trans- and interdisciplinary school project that involved different teachers, including some in the field of arts. The "Multicultural Project", on the other hand, focused on an extracurricular device, involving the teacher-researcher and a group of students from different grades of the same school, who were brought together by their desire to share and disseminate experiences of cultural diversity. Finally, in the "Be Different Project", a volunteer group of high school students was challenged by a former teacher to come together in their willingness to acknowledge the cultural diversity they experienced in school and the broader community.

The use of artistic expression was originally considered during the methodological design of the "Voices" project, but could only be put into practice through the emergent interest and objectives of the groups in the field.

ARTS AND INTERCULTURAL DIALOGUE: THE THREE CASE STUDIES

Here, we present the three subprojects as case studies, highlighting the processes in which artistic expression played a central role.

After a brief introduction and contextualization of each project, and the way artistic expression has been considered, we will detail a particularly relevant situation that constitutes a complex and remarkable event where the dialogue between arts and intercultural dialogue could be evidenced.

Case study A: The "Multicultural Project"

This project was developed as an extracurricular device at a Junior High School located near Lisbon. At the time, around 19% of the school was composed of foreign

students (from Brazil, Portuguese-speaking African Countries – PALOP; Romania, Moldavia, and Ukraine). The number of Portuguese students of immigrant descent was also significant.

The school is sensitive to its diversity of students and prioritizes the promotion of acceptance in a perspective of an inclusive school system. In this context, the "Multicultural Project" was designed so that students could be the advocates and promoters of change, leading the school community to understand and respect the ethnic and cultural diversity it contains, towards a school open and respectful of the differences, where everyone can have a voice.

In this subproject 18 Junior High students (13 to 15 years old) with different nationalities (Portuguese, Ukrainians, Angolans, Chinese, Guineans, and Cape Verdeans) participated voluntarily.

The subproject was developed over 19 sessions during the school year, comprising different activities where the students were able to intervene as leaders. The activities included the construction of an Intercultural Wall, a Photography contest, and the promotion of debates and workshops that involved cultural exchange (Ukrainian classes, storytelling, and poetry and illustrations of poetry). Besides these activities, a virtual space (Facebook page) was created, which allowed for the dissemination of the activities developed under the scope of the subproject and, consequently, for the dissemination of the voice of the students. By way of example, we will further detail the activity called the Intercultural Wall.

The intercultural wall. This activity was proposed in the context of a conversation regarding the origins of the students. The group intended to involve the wider school community, choosing to develop the activity in one of the school's atriums and inviting everyone else to participate. A paper screen (5m x 2m) was hung on a wall, and a table was placed in front of it, with paintbrushes and different colours of paints, markers, pencils, and crayons. The students involved in the project promoted and managed the dynamics of the initiative, explaining its purpose and guiding other participants. The activity lasted for 90 minutes, during which time members of the school community could express their ideas, origins, values, and tradition. Many examples could be mentioned here, from which we chose J.P, who expressed his connection to Africa and how important Africa has been in his/her life (by drawing the outline of the African continent and writing "One love Africa" inside). A photo of this activity is presented below (Figure 16.1).

A group of children from the 1st and 4th grades have shown greater enthusiasm with the activity, perhaps due to the fact they were having their lunch break at the time. These students were queuing for a particular paintbrush, specific paint colour, or the most appropriate marker, so they could express themselves in the paper screen, once again guided by the students involved in this subproject. The wall remained exposed for a week, and students and other members of the school community continued to register something about themselves, their origins and preferences. Soon the screen

Figure 16.1. The intercultural wall

paper became too small to hold all the artistic productions and it became evident that the activity exceeded expectations.

The wall was a pretext for other initiatives of the group that comprised artistic and technological expression. As such, students suggested and decided to cut the paper screen into pieces and frame them in different collages. They also decided to upload a set of pictures taken of the wall and of the collage frames to their Facebook page, analysing their productions and the links between their origins and identities:

> J.P is equally proud of his homeland!! The colours are from his Country' flag. (A.K)

> This small piece was written by a teacher! She wrote about the place where she was born. (M.T)

> This one wrote "Brazil + Portugal" inside a heart. Portugal is already in their heart!!! (M.T)

The impact these initiatives of artistic expression had on the self-knowledge, on the understanding of the other and ourselves, and on the acknowledgment of interculturality, is also evident in the speech of the young participants:

> The wall also helped us to show others our origins, our country. (A.M.)

> [The wall also helped us] to show that there are many different people at this school, with different origins. (A.K.)
>
> Through photography, we have tried to show that we should be united. (A.K.)
>
> The frames are now on the wall and everybody can see and say they are also on them. (A.K.)
>
> The frames are a piece of each student. (J.P.)

The different activities of artistic expression facilitated encounters with the other, sharing of knowledge and, above all, creation of new forms of participation that could potentially empower students, individually and collectively. These were initiatives developed as bridges, so that the culture of the other is not considered something distant, strange, and exotic, but rather the road to dialogue and for effective intercultural communication, reconstructing spaces for a fairer and more peaceful socialization.

Case Study B: The "6th B Project"

The 6th B class was one of the classes of a Middle school located in a town in the region of Lisbon and the Tagus Valley. It was comprised of 20 students, 9 boys and 11 girls, aged between 11 and 15 years old. The nationalities represented in this class were mainly Portuguese (6 of whom were descendants of people from Portuguese-speaking African Countries – PALOP Countries), one Brazilian student and another student from Bulgaria. 14 of the students benefited from social subsidies for poor families and 6 required special education, one of whom suffered from brain paralysis. School records showed that 12 of the students had already failed at least one year in the past, half of which had failed more than one year. According to teachers' initial records, these students revealed low expectations towards the school and their learning capacities, claiming a lack of study methods, unsatisfactory school performance, and communication problems that resulted in recurrent conflicts among peers.

At the beginning of the school year, the social representation of the class was thus considerably negative. The class's homeroom teacher at the time was also a researcher in the "Voices" project. As such, the option of developing an action research process with this specific class had arisen. The goal was to transform the realities of the 6th B class by promoting active citizenship that could be translated into the participation of these students in their school, its surroundings, and the broader society, through the acknowledgment of the potentialities of school as a means of transformation and social emancipation. The activities developed emerged from the necessities, interests, and desires of the students, and were also proposed by other members of the educational community – namely a group of mothers, teachers from various disciplines, other students from neighbouring schools, and seniors from a day-care centre.

In this sense, students from the 6th B class developed and promoted several artistic expression activities in their educational community. As an example, we will further detail the initiative "Exchange with the elderly".

Exchange with the elderly. The activities developed with the elderly aimed at the promotion of intergenerational dialogue, under the holistic and open scope of intercultural education. In this context, several activities involving the arts were developed. When students decided to pay their first visit to the day care center, during Christmas, they prepared and performed a traditional Portuguese Christmas chant – "As Janeiras" – and decided to make and decorate paper baskets and origami boxes filled with candies and cakes to offer. The creation of the origami boxes was an activity developed under the scope of a school project on Japanese culture. This particular aspect of the activity, and its purpose, was subjected to reflection among the students.

The elderly kindly responded to this initiative by later visiting the school during the celebration of "Affection Day" (a national celebration on Valentine's Day). The students prepared the reception with flowers and origami envelopes containing kind messages and little origami hearts, which they made themselves. The elderly also brought baskets they had made out of egg boxes, filled with home-made pastries. They all sang together, with students singing chants and dancing dances that were linked to their own culture. Figure 16.2 illustrates two young students and two old ladies playing uril (traditional African game).

Figure 16.2. Class 6th B' young students and old ladies playing uril (traditional African game)

This and other activities have engaged a complex network of participants, but were overall designed and organized by the 6th B students, along with their Civic Formation/homeroom teacher, and teachers from other disciplines (Portuguese, English, Music Expression, Dance, Mathematics, and Plastic Arts). Therefore, this project developed a trans and interdisciplinary nature that promoted networks of interaction among the social subsystems that comprise the educational community. Apart from the intergenerational sharing and exchanging of cultural knowledge, the project has also promoted processes of recognition among the people involved and the cultures they carry with them.

Students considered the activities with the elderly their favourite, as evidenced by these pieces taken out of the interviews:

> The activity I enjoyed the most was going to the day-care centre, because the elderly were happy that we were going there to sing, that we played games with them, and that we danced with them. (A2)

> I really, really loved visiting the elderly because it was very good, I liked that the students became friends with the elderly. (A11)

> I also enjoyed going to Santa Casa da Misericórdia (the day-care centre), because I could talk to certain older people and I was excited to see their faces when we arrived there. (A12)

These activities were pivotal for students to develop not only transversal skills – which impacted their school performance (only one of the students failed to pass to the 7th grade), and their learning performance (students were more focused, autonomous, and capable of developing and delivering a working plan); but also intercultural and social skills, in a dialogue among cultures and generations.

This seems to be the true practice of a Pedagogy of Alterity (Santos Rego et al., 2007), in which one recognizes him/herself in the other and is transformed together with the other. We can also unveil in this subproject a Pedagogy of Care, which converts the educational act into an ethical relationship, as it is no longer the sole act of accepting the difference, but also the act of caring for the different; caring for their smiles, joy, pain, presence, and absence.

Case Study C: The "Be Different Project"

The brief presentation of the "Be Different Project" aims at evidencing the dimensions in which artistic expression favoured intercultural dialogue. Resorting to focus group interviews, it was possible to develop a dynamic in which students planned, through dialogue and sharing, a documentary and a fashion show focused on diversity and interculturality.

This subproject was developed in a High School located in the suburbs of Lisbon, where the population is predominantly immigrant and presents disadvantaged economic backgrounds. 14 senior High School students, aged between 17 and

21 years old, voluntarily participated in this subproject – 9 of the students were Portuguese (5 had at least one parent with a different nationality), 2 students were from Guinea, and the 3 remaining students were from Angola, Brazil, and Romania, respectively. Their psychology teacher, their homeroom teacher, some members of the school staff, and the school board were also involved in this subproject.

The goal of the subproject was to empower the voice of these young students, to better understand their realities and daily struggles with multiculturality, to better comprehend their perspectives, and to put their suggestions into practice in order to promote intercultural education.

The researcher involved in this subproject was a former teacher of these students, and thus played an important role as facilitator of dialogue and group development, and mediator of the educational and research processes and of the interactions among the group and the broader educational community.

Documentary production. Among the activities developed by the group, we have selected to present the production of a documentary as an example, and the reason for this selection is threefold. Firstly, this activity was selected due to its clearly positive impact on students and the educational community. Secondly, because it comprises elements of the creative process in which students shared their life stories and referenced their cultures and their relationship with each other and with the school. Finally, it represents a good example of dialogue among different forms of art expression: photography, motion pictures, and music.

During the first focus group interview (which focused on reflection on students' identities and their dimensions – personal, familial, social, and cultural), the group decided that all of the sessions should be filmed by one of them, alternately. The goal was to produce a movie on DVD, which should be pleasant and enjoyable for all to watch, hence their concern with the room lighting, the different shooting angles, and the sound. Together, they called the documentary "Voices in Dialogue", and selected images from their different home countries for the opening presentation. Some students had the idea to introduce a slide-show with all of their faces in the movie, which was agreed upon by all. The movie comprised 5 different chapters: Stories of our lives; Relationships with others; The importance of new technologies; Opinions; and The Fashion Show. The first three chapters contain dialogues relating to the connection among people from different cultures, to cultural integration, to their relationship with the school, and to the importance of social and communication media to those far from their homeland. Quoting some excerpts:

> I cannot deny that part of me considers myself Portuguese, since it is here that I am studying and getting to know most of the people (…) I also support this country tooth and nail. (I)

> Knowing about other cultures is important (…), to learn how to respect, taking me as an example, I lived in Brazil until I was 10, (…) I am black and have

> African origins, but I have never met a person from Angola or Cape Verde before, and I did not know the African culture. (R.)
>
> I felt welcomed here, but of course we face some racist situations, with teachers, school staff… (R.)

The forth chapter was the result of an initiative from 4 students, who filmed and interviewed other students, teachers, and school staff regarding the diversity that exists in the school, and parts of these interviews were included in the movie – with the interviewees' consent. Pictures of the school wall, which contains student drawings and paintings related to multiculturality, were also included in the movie. In the last chapter, students from the project and some other colleagues paraded in a fashion show, showing traditional costumes and dancing to the sound of traditional music from their country of origin. Figure 16.3 illustrate this activity.[1]

Figure 16.3. Invitation to the preparation encounter of the fashion show

The process of visualization and editing of the movie was also an experience of self- and other-knowledge, through a collective reflection on their lives, society, and school. Some students have asked for parts of their interviews to be left out of the movie – which was of course respected. It is important to highlight the emotion shown by students when revising the images and dialogues for editing the movie, with some of them crying when confronted with what they have said:

> I was born in Guinea-Bissau; I've been in Portugal for only a year. My grandfather from my mother's side had 4 wives, and my grandmother raised all of her 5 children alone. (…) I wished I was in my country, but I also like it here because I am with my mother and the rest of my family. (F.)
>
> I lived for a year in The Netherlands, it is really nice there but people are very cold, (…) we felt discriminated against; we never went out, we stayed home all the time, I also didn't feel like going out. (J.)
>
> I date a white boy; my dad does not accept it. He says: friends, ok, but dating someone who is not black, no. (Ad.)

By the end of the school year, the documentary/movie was presented to their teachers and other classmates. All the participants had their own copy. The psychology teacher still shows it in her classes, to exemplify a significant experience that involved the students though arts and dialogue.

We would like to highlight the value of self-knowledge, of recognizing the other, and of interacting in the school environment though the language of art, to the exercise of emancipation, by conciliating reflective practices and discourses in a commitment with collective wellbeing and transformative know-how. This activity has favoured intercultural dialogue, promoting not only individual empowerment but also unveiling situations that were considered to be unfair, therefore leading the group to suggest more ethical practices of individual and collective responsibility.

We acknowledge motion pictures in their potential to create and perpetuate our memories. It is undeniable that this activity provided an opportunity for a freedom of expression that brought us closer (researcher and students), as evidenced in the statements of these two students involved in the subproject:

> It is nice to express ourselves and show others who we are and help them open their eyes and open themselves to the multiculturality that exists among us, as a whole. (M.M)

> I think that our discussions can bring to different races and ethnic groups the notion that, despite our differences, we are equal on the inside, which can help in diminishing prejudice. (Ad.)

FINAL REFLECTIONS

In this project, arts and artistic expression have constituted a means of participation and critical citizenship. Spaces of encounter were created, promoting (i) assertion and recognition of personal and collective identities; (ii) self-knowledge and consciousness of our own stereotypes and preconceptions; (iii) individual empowerment towards the development of abilities and autonomy; and also (iv) the unveiling of social injustice, solidarity and social responsibility in local communities. Tensions between critique and pleasure varied according to the characteristics of the groups and other participants, primarily depending on the age of the students promoting the activities, their target audience, and the school disciplines involved. This reflects a dynamic process that, if participatory, follows unpredictable roads dictated by collective willingness and partially exceeds initial purposes and perspectives. However, unpredictability does not overrule a self-regulatory supervision, which should be maintained in order to provide guidance toward these purposes, keeping the transformative agenda.

Art is an important vehicle of intercultural education, as it cultivates plurality of visions, experimentation, and a relativity that implies rejection of any kind of

aesthetic and/or artistic absolutism (Mason, 2011), building attitudes and values that are transferrable to the field of human interaction.

The resulting processes and products of these subprojects are evidence of the potentialities of our schools and our children and youngsters. Among the 52 participants, we see children, pre-adolescents, adolescents, and young adults. They all came together for this idea of common wellbeing, in which we can identify altruism, as well as curiosity and creativity. It is interesting to see that this mobilization, the encounter with the other, is also promoting, at the same time, an encounter with the self, which triggers the development of capacities and the strengthening of self-esteem. This dialectic was particularly evident in the subproject "6th B", with the transformation from a self-depreciated collective, with a less favoured social representation, into a class with enhanced collective and individual identities, which had a very positive impact on their school performances.

Different forms of artistic expression favour intercultural dialogue, giving access to erudite, artistic, and technological cultures, and also promoting dialogue between these and the popular culture of the families, groups and communities in which the participants are inserted. This is an interdisciplinary/transdisciplinary mode of intercultural/transcultural construction, which does not deny the local or the universal, but rather brings the two together in a rehearsal of polyphony and harmonic diversity (Bauman, 2007), where self and collective humanity is strengthened.

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Photos courtesy of the authors.

NOTE

[1] Translation of the invitation: "If you are part of the fashion show meet with us on June 6 from 10 am. Find us in Hall 1."

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