

An abstract painting with a complex composition of brushstrokes. The color palette is dominated by various shades of blue, from light sky blue to deep navy and black. Large, sweeping strokes of yellow and white are interspersed throughout, creating a sense of movement and depth. The texture appears thick and layered, with some areas showing more defined lines and others being more blended.

Culture and Tradition at School and at Home

MIKA METSÄRINNE, RIITTA KORHONEN,
TAPIO HEINO & MAIJA ESKO (Eds.)

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RAUMA TEACHER TRAINING SCHOOL
UNIVERSITY OF TURKU

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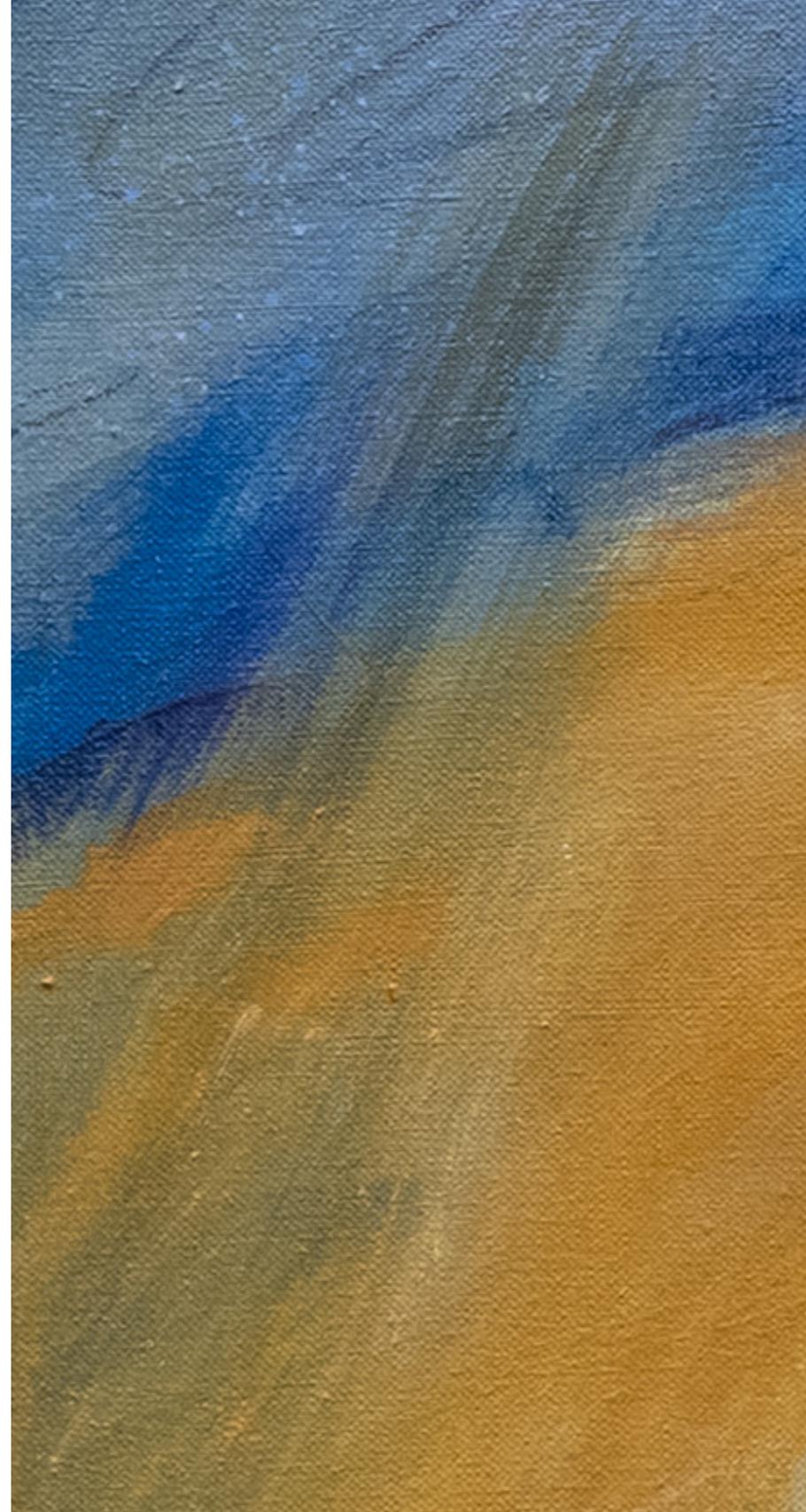
Published by

Rauma Teacher Training School

University of Turku 2021

ISBN 978-951-29-8520-3

ISBN 978-951-29-8521-0 (pdf)





Introduction

MIKA METSÄRINNE & RIITTA KORHONEN

There is an unprecedented amount of information in the world of modern children and youth. As technologies have evolved, the goal of the growth of knowledge has been to free man from manual labor, increase a person's leisure time, and enable him or her to develop mentally. The aim has also been to do everything faster and faster and to transfer human activities to technology and to enable work or study without tying it to a physical place. New cultural experiences and practices will be created through smart technologies and digital activities. Technology offers young people new opportunities to become familiar with, experience, and understand different cultures. Peaceful and democratic encounters and interactions between different cultures lay the foundation for the development of the world view of young people and are an important part of reinforcing cultural education in a global world.

On the other hand, the functional experiences related to culture and experiences of cultural heritage of young people are at risk of diminishing as the use of technology increases. This can undermine a young person's new 'technological' knowledge and its experience in proportion to

the culture and participation of their own living environment. In many countries, fake news and the restriction of freedom of expression may also reduce young people's possibilities to participate in and develop their own society and culture. The targeting of global information in the life of children and young people is complex and challenging and requires pedagogical skills from the teachers and cooperation between the home and the school. In this case it is important to guide young people to adopt and reflect on the values, objectives, content, and different practices of the roots of different cultures.

Throughout the world, culture and tradition are important issues among different people. Each community builds its own culture and heritage, preserves the former, and creates new things. Children and young people learn in school, at home, and in their environment how to manage in life. In tradition one can distinguish between the past, the present and the future. Together, these create reality and the whole of life. Cultural tradition is learned not only by teaching, but by following, experimenting, thinking about, and creating it yourself. Everyone has the right to do so, but everyone also has a responsibility to cher-

ish, defend, and preserve cultural traditions. Children and young people are the makers, messengers, and reformers of the future if they feel these things are important and appreciated. The driving force behind these experiences is intergenerational communication and mutual understanding.

The way you learn to understand cultural tradition and how it is perceived is essential. Traditions are learned at home, but the school also has a responsibility to create opportunities for understanding and appreciating cultural traditions. In this way, the foundations are built for the transition of tradition, respect for one's own cultural tradition, knowledge of different cultures, and the bringing up cosmopolitans of the future.

"Guess your own position, give value to others" is the goal that school and upbringing at home together ultimately work towards. Children's and young people's own cultural identity is formed, and as a result, social skills and the appreciation of and interaction with other fellow human beings are made possible.

This work is a follow up to the publication "World Heritage and Cultural Education" (Metsärinne, Heino, Korhonen & Esko 2019). The first work paved the way for considering the above-mentioned issues and inspired the design of a new publication to transfer the values, information, and experiential practices of cultural education. The aim of this work is not to solve the above-mentioned problems between the adoption of global and local cultures, but to stimulate the planning of cultural education in order to bridge the gap between these challenges and the pupil's own development and the experience of the circle of life.

All living environments have their own importance and impact on cultural education. Cultural traditions and related perspectives are at the heart of this publication when considering the cooperation between formal and informal education and teaching and working together in the living and learning environments of children and young people. In cultural tradition there can constantly be seen changes, new features and impacts from different cultures that open up and enrich the lives of children and young people in many ways. Also central to education and teaching is learning to think critically and at the same time to appreciate one's own diversity and that of others.

In addition to Finland, this publication includes contributions from ten other countries dealing with aspects of cultural heritage learning and cultural diversity. The work includes articles and explanatory models for background theories, case descriptions, and projects connected to culture and tradition, as well as articles related to practical implementations.

The first part of the publication, *'Culture and Tradition for Education'* Heljä Järnefelt (Finland) provides an overview of Finnish regional traditions. Mika Metsärinne (Finland) presents the cultural dimensions of craft science. Risto Kupari (Finland) provides education and cultural issues in his article. Noboru Tanaka (Japan), Julia Athena Spinthourakis (Greece), Søren Hegstrup (Denmark), and Sharon Rae Landergott Durtka and Alexander P. Durtka Jr. (USA) highlight cultural traditions and cultural diversity from the perspectives of their own countries in their articles.

The second part, *'Case studies about Cultural Education'* examines projects implemented in teaching and issues re-

lated to the learning environment. The authors of the articles Ari Vanhala and Mika Metsärinne (Finland) report on the learning situation at a museum, and Inkeri Ruokonen and Jaana Lepistö (Finland) highlight the possibilities of the traditional teaching garden as a learning environment. Sandra Chistolini (Italy) talks about outdoor teaching and a forest school in Rome and Aleksandra Nicolic (Serbia), Kati Nurmi (Finland) and Mariola Andonegui Navarro (Spain) present the results of a joint cultural tradition project between Serbia, Finland and Spain.

In the third part, *'Perspectives on Cultural Heritage'* Cyrill Renz (Switzerland) highlights the roles between multicultural society and tradition. In her article, Ira Vihrälehto (Finland) explores aspects of the ownership of cultural heritage, and Petri Hoppu (Finland) delves into the sociality of folkdance hobbies and the examination of communality. Mara Vidnere and Sandra Rone (Latvia) explain how traditional ornaments can be used to understand and learn tradition. Louise Müller, Kofi Dorvlo and Heidi Muijen (Netherlands and Ghana) present a game idea based on communication. Hugo Verkest (Belgium) and Ebru Aktan Akar (Turkey) highlight traditional puppet characters used in teaching and their backgrounds.

In the fourth part, *'Teacher Training School in Rauma'* Tapio Heino presents the phases of Department of Teacher Education and the Rauma Teacher Training School at the University of Turku and tells the about a UNESCO school and projects related to cultural traditions implemented at the school. The working group consisting of Teija Koskela, Outi Kokkonen, Kirsi Urmsson, Mia Koivuniemi, Ville Turunen, Karoliina Saurio, Marketta Kortelahti and Heli Keinänen present ideas about the activities of Rauma Teacher Training School and teaching practice.

A warm and generous thank you to the authors, Marja-Leena Kempas ja Lasse Kempas and those who contributed to the publication of this work. In particular, we would like to thank the publisher, Rauma Teacher Training School, and its Administrative Principal Anna-Maija Katajisto for her cooperation.

Reference:

Metsärinne, M., Heino, T., Korhonen, R. & Esko, M. (eds.) 2019. Maailmanperintö ja kulttuurikasvatus. World Heritage and Cultural Education. Rauma Teacher Training School. University of Turku. <https://sites.utu.fi/rnk/tutkimus-ja-kokeilu/julkaisut/>

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I Part: Culture and Tradition for Education

Local Heritage as an Identity Builder

HELJÄ JÄRNEFELT

ABSTRACT

Local cultures have been built by the talent and knowledge of the local people and by the distinct features of the surrounding environment. The challenge is how to preserve and develop this unique cultural heritage, while inspiring future generations to participate. How can cross-generational interaction and collaboration be used to strengthen the effectiveness of cultural heritage education?

The article describes cross-generational cultural heritage education through a case study. It focuses on the different aspects affecting the planning and execution of partner projects in schools. The article aims to clarify how cross-generational interaction and cooperation can strengthen the impact of cultural heritage education. As source material I am using memos, reports, and surveys done for the cooperative projects between the Karjalohja Local Heritage Association and Karjalohja Primary School, as well as published literature and articles about cultural heritage education. I have accumulated knowledge and materials during years of working in the field of cultural heritage education. This article describes how this knowledge was

put into practice in recurrent field trips and cultural heritage events organized cooperatively by the association and local school for the pupils in primary and pre-primary levels.

The article also describes how knowledge of the local area and local traditions were used to support learning, from the standpoint of the local heritage association. Special emphasis is put on how combining cultural heritage with primary school education can benefit children's identity formation. The collaboration described in this article has been divided into three sections: the importance of involvement in planning a cultural heritage project, shared expertise in implementing cultural heritage education, and the impact of shared experiences in strengthening memory. The section on implementation discusses thematic and phenomenal learning through the pedagogic methods of crafts, art and drama teaching and adventure. The article demonstrates how close cooperation is the prerequisite of successful cultural heritage education. The knowledge of local heritage and local traditions is necessary in the planning of educational content.

Through this case study, I want to highlight that a multi-year collaboration requires commitment from the parties involved, recognition of the roles and responsibilities of different participants as well as mutual trust. In conclusion, cultural heritage education can succeed through a working network of collaborators. For schools, this collaboration can offer real life experiences to complement and reinforce teaching. All this will further advance the diverse development of pupils and to strengthen their positive identity.

Keywords: Local Heritage Education, Cultural Heritage Education, Cross Generational, Interaction, Cooperation, Collaboration, Involvement, Shared Expertise, Project Planning

INTRODUCTION

Local cultures have been built on the opportunities offered by the area's environment as well as the power of peoples' talents, goals, and know-how. How can we today, preserve and develop the distinctive cultural heritage and unique cultural landscape of our country or continent so that we can continue to pass it on to future generations in the best possible condition? How can we find the right channels and ways for implementing concrete actions? How can we ensure that new generations get interested in local practices so that individuals can experience balance, the valuable customs remain, and the environment evolves sustainably?

One approach to intergenerational and cross-generational interactions is the collaborative project between the local heritage association and the school that this article exam-

ines. I am grateful to have participated in all stages of the project carried out from 2016-2020. The article may seem personal or situational, but it can also provide others with ideas for collaboration, both in associations and schools. Perhaps it also inspires new research allowing the findings presented here to be integrated into broader pedagogical, social, and cultural entities.

In this article, I describe particularly the different steps in building a process for working collaboration. I have used Karjalohja Local Heritage Association's and Karjalohja Primary School's cooperative project memos, reports, and participation surveys for the years 2018 and 2020, as well as literature related to cultural heritage education, and both online and magazine articles as my material. The viewpoint is from that of the association towards the school. The aim is to answer how intergenerational interaction and collaboration can foster the effectiveness of cultural heritage education.

Operating environment and participants

Work must be done to preserve the cultural heritage of the former small municipalities located on the outskirts of urban centres. The Karjalohja area examined in the article is a model example of such a district in a remote rural area. At the beginning of 2013, the municipality of Karjalohja was annexed to the city of Lohja. The distance from the village school to the city centre is almost 30 km. However, village schools, such as the one in Karjalohja, have good possibilities to support the building of a local cultural heritage and relationships between the local residents and the surrounding the environment. Plenty of places can be found nearby that are not only easy and quick to reach but

have interesting things to explore and fascinating historical stories linked to them.

Karjalohja Primary School has about 70 pupils and three multi-grade classes every year. There are four class teachers, in addition one special education teacher and a school guidance counsellor. The principal is responsible also for the nearby Sammatti school. The kindergarten on the premises is responsible for pre-school education and about 15 pupils attend each year. The pre-school education is provided by a separate kindergarten teacher and child minder. Especially in a small school, such as this, teachers play a key role in maintaining and promoting culturally sustainable development.

The local heritage association and its retirement-aged members, on the other hand, have extensive knowledge of the area as well as personal experience and ties to the surroundings. The board of the Karjalohja Local Heritage Association is composed of nine members and a chairman and, during their lives, they have taken on diverse professional roles. By collaborating and combining skills, an advantage was sought that would benefit all the parties in the project.

PLANNING

Careful planning plays a significant role in the success of the collaboration. Planning requires time but is worth it. Trust is created through open and transparent planning.

Preliminary study as groundwork

The cooperation with the school was preceded by a preliminary study lasting about a year, in which the association defined its own role as well as the objectives for the collaboration. Before this a clear need for cooperation had been identified. Then, we sought after the means for finding interactive relationships and achieving the goals. We first familiarized ourselves with the basic education curriculum fundamentals. From there we found a rationale for cooperation between the school and the association. The document provided a clear opportunity to develop and enrich schoolwork by building a positive environmental relationship.

Elderly people may have outdated perceptions of current schooling as did the members of Karjalohja Local Heritage Association. Most of their previous experiences had focused on lecture-type teaching. However, local heritage education for young children can no longer be built on monologue. The idea of learning by doing had to be understood by the members first so that the skillset of each person could be channelled in a way that would inspire pupils.

In the wording of the cooperation, the relevant concepts also needed to be revised. We got acquainted with KEKO - Ontology of Education for Sustainable Development¹(FTO). We found definitions related to our topic, such as *"Local heritage education is cultural heritage education, which provides information about the region and its cultural heritage, as well as the cultural and natural environments of the region."*

¹ FTO = Finto – suomalainen sanasto- ja ontologiapalvelu <http://finto.fi/keko.fi/> (1.6.2020)

With the help of the diverse professional background of the members of the association, it was possible to gather a great deal of factual information about places suitable for learning environments in the area. It took ingenuity to process all this knowledge into an interesting and motivating experience that would arouse pupils' curiosity and activity. Hands-on learning methods were found in childhood games, handicraft traditions, and other everyday traditions. We strived for operating models already found in the school's artistic and practical subjects: *In the artistic and practical subjects, it is possible for the pupil to get to know himself or herself holistically and physically, through various experiences. In social interaction, other pupils and the teacher also act as feedback providers, thus expanding the understanding of one's own actions and their effects.* (Rissanen 2016, 142.)

In the planning phase of the project, we realized that learning is enhanced by motivation. This motivation is then enhanced by the children's actions and their intellectual reflection. Which theme does the learned matter relate to, which phenomenon is this, what significance does it have to me? Even small children can do this. One goal was also to create dialogue and knowledge sharing between the pupils and the members of the association. Teachers got to decide what this accumulated knowledge and skills were then used for. Schools and colleges are responsible for teaching the cultural heritage of each discipline, but local regions can provide a plethora of practical examples.

In this project, the offerings of other partners of the school were also reviewed to avoid duplication of plans. We received the necessary information from the teachers involved. The traditional partner of the school is the parish,

with visits to the church and music lessons held by the cantor. The people of the Karjalohja hunting association also had a tradition of organizing forest days in the local area, with various outdoor tasks. There are ongoing activities by the "Reading Seniors" of the local branch of the Mannerheim League for Child Welfare, who read with pupils at the school. Additionally, there has been a day for farmers to present their activities, either at school or on farms.

The town of Lohja has its own cultural education plan,² which promotes cooperation between schools, kindergartens, and cultural institutions. It includes visits to cultural institutions or participation in art education workshops. A special Cultural Path programme was started by the town in 2014, with various concert tours and library visits being offered to schools.

With the extensive background work the association's school team gradually created an understanding for the actual plan they wanted to offer. The mission of the association was to support the teaching of the school through joint action in local places that are in some way significant. The goal was to learn a culturally sustainable lifestyle and to also strengthen children's growth and promote their well-being through cultural heritage knowledge and knowledge of their local region. We believed that a feeling of success would lead to a positive attitude towards one's own local region. Päivi Granö writes in her article "Cultural Environment in Support of a Child's Development": *Attachment to and fondness for a place is understood as part of a person's identity. Place identity includes memories, feelings, beliefs, and meanings.* (Granö 2019, 102.)

² Lohjan kaupungin kulttuuripolkumalli <http://palvelut.lohja.fi/kulttuuripolku/default.asp> (1.6.2020)

The head of operations for the Lohja school district approved our presentation, which led to a collaboration offer for the Karjalohja School in September 2015. At that stage, various activities were proposed, such as workshops, excursions, interviews, competitions, exhibitions, parties, and performances during the school day. As a rule of the cooperation, it was suggested that the association would not charge for its work. The school would therefore not incur significant additional costs. Under the proposal, materials and transportation of pupils would be negotiated on a case-by-case basis, with the school taking care of monitoring duties and needed insurance. In the presentation, we clearly expressed that the school would benefit from the cooperation, no matter what the end result would look like. The association's clear plan promoted negotiation and strengthened everyone's faith in success. One could say that a "product" was first created on paper and then offered to the school. The means of project planning³ were also well suited for this type of cooperation.

Our experiences demonstrate that it is worth taking the time to thoroughly plan long-term cooperation. Analysis and plans are important, but papers alone do not yet lead to practice. The successful implementation of the operating models required the involvement of partners already in the preparation phase. Face-to-face meetings were a big part of building trust.

Involvement as part of the planning of a cultural heritage project

The cooperation offer made to the school progressed positively. In early 2016, we were able to sign a letter of intent,

which agreed on cooperation between the school and the association to start cultural heritage activities with children. This agreement was needed as an appendix to the association's funding applications. The three-year project for the whole school caused unavoidable costs, even though the members of the association shared their knowledge and skills with the children of the community free of charge.

As excited as we were about the up-coming project, it was important to keep a level head and ensure that the planned activities and objectives were proportional to the available resources. We soon found that grants were needed. The first application was unsuccessful, but already the second application resulted in a 4,000 euro grant to be used for three years of operation. For later activities, the association sought support from yet other sources. In preparing grant applications, the members of the association also learned over time to better communicate their intentions. An important finding here was that the planned activities must also fit with the objectives and criteria of the grantors.

Formulating the actual action plan required the views of several parties. During the planning phase it was ensured that activities are based on the school's own curriculum and teaching and thus guaranteed that no separate projects arose. The principal's commitment to the collaboration from the very beginning was a key component of success. When the planning phase was launched, we gathered information from a teacher who was very familiar with the teaching goals of the school. Based on these discussions, the association defined project structure, functions and re-

³ Looginen viitekehys suunnittelun apuvälineenä <http://www.polkka.info/projektisuunnittelu.html> (5.7.2020)

sources, persons involved and allocated necessary funds to each stage. In further meetings with teachers, durations and schedule for the activities were defined. All children within specific age groups were to be reached equally. The age of the children affected above all the content of the activity, but also its duration. The division of the children into three groups according to their multi-grade classes created a structure for three different excursion destinations and the content of the activities there. The association and its members were responsible for then producing the content of these activities.

In the planning of content, we wanted to focus on hands-on skills based on traditions passed from one generation to the next. Our aim was to base all activities on a jointly defined phenomenon and a few underlying themes. At this point there was a conceptual discussion with the teachers. For example, the phenomenon of agriculture was suggested and discussed under the heading “where does the food come from”. Based on this milk, grain and potatoes were then chosen as themes for one of our excursions. This enabled us to tie the planned locations together with practical content, while keeping it easy for the children to understand and adopt.

While the idea was to plan as much as possible together, in a long-term project, such as this one, it is good for a limited group of people to first take the lead in coming up with a feasible plan. With careful groundwork we were able to create a clear direction and a sense of reliability. It took more than a year before pupils were brought into the discussion. We wanted them to also have an opportunity to make suggestions about excursion destinations and activities. One such an example was angle fishing with worm

baits; something that the members of the association had not even thought of in connection with an excursion around a theme of water but which became a significant means of learning together. The importance of pupil participation already in the planning phase also became clear in the responses to the inclusion survey. It was also seen as supporting teaching objectives.

"Right now, one of our main goals is to give children time to be heard and feel important." Survey response of a kindergarten teacher in 2018

After numerous suggestions, it was up to the teachers to make choices and review the connection of the plan to other topics in the learning plan. As a tool for the excursions, a matrix - with a structure resembling a school timetable - was built that expressed where everyone was, at what time, and what was to be done as well as indicated the persons who would instruct and guide each activity and groups.

IMPLEMENTATION

The range of methods for education on local region has been tried and developed over the years in the context of cultural heritage education. The use of these methods requires adaptation to the situation at hand. Intergenerational interaction and collaboration can be a great tool when different skills of the participants are given enough space.

Expertise in the implementation of local heritage education

The implementation of our school cooperation relied on shared expertise. We became like a multi-professional work community where everyone had their own background and an equal responsibility for the success of the whole community. Shared successes typically lead to positive learning experiences. Co-agreed policies in different operating environments bring consistency and clarity, which in turn helps to operate in different situations and strengthens the acquisition of new knowledge and skills.

The expertise of the school personnel was based on the school subjects and their targets. The association's expertise was based on the cultural knowledge that our members had gathered from particular places, skills, or areas of expertise. All of this we wanted to share with the pupils. Our local knowledge was a great advantage that enabled us to find suitable areas for learning environments. Our diverse professional background gave different strengths to different approaches. Our good network of local relationships made it easy to get more help when needed.

Members of the association and the teachers developed methods together to make them suitable for each age group. The teachers' ability to throw themselves into a collaboration was essential. Sharing different areas of expertise generated new knowledge and understanding that no of us would have been able to have on their own.

The interaction between the pupils and the experts was also crucial. Pupils were more strongly committed to the events when they were already involved in the planning. When guiding the children during the excursions, special attention was paid to their understanding of instructions. If necessary, guidelines had to be repeated and new or foreign concepts had to be explained.

The association prepared an information package about each destination in advance, in which the significance and history of the place was described. Based on that, the teacher was able to create excitement among the pupils for the upcoming assignments and tasks, as well as encourage them to think about questions for the association members. On the day of the activities, it was very natural for the guides from the association to discuss with the pupils, since they were already partly familiar with the topics in question. However, the most important thing was to allow the pupils to be active participants in all the workshops on the excursions. The guides were prepared to be flexible according to the need of the children.

Pedagogical methods of phenomenon and theme-based learning

We organized several excursions, events, and workshops during our collaboration⁴ in 2016-2019. Each time they were different depending on the phenomena and themes currently being addressed by the school. The learning environments of the school and the different skills of the association's experts influenced the choice of method. Next,

⁴ Karjalohjan koulun ja kotiseutuyhdistyksen yhteistyöraportit

Ennen ja nyt – hanke https://karjalohjankotiseutu.fi/pdf/kouluyhteistyö_ennen_ja_nyt.pdf (1.6.2020)

Mestarit ja kisällit -hanke https://karjalohjankotiseutu.fi/pdf/mestarit_ja_kisallit_hanke.pdf (1.6.2020)

I will briefly cover some of the excursions we made and how they related to the following pedagogical methods: nature hiking, making things with one's hands, storytelling, observation, museum guidance, use of drama, animal care, making nursery rhymes, adventure, and geocaching, as well as research, art and heritage artistic activities.



Figure 1.

Prehistory was a topic that at first seemed difficult in context of local heritage education. Thinking about the passing of time is demanding already for adults, but especially for young children. The association's information package about two excursion destinations with prehistoric significance greatly facilitated the teachers' preparation work before the excursion. The effects of the ice age on the terrain were made more concrete for younger pupils through hiking and traditional games on the age-old Harjupolku Trail. For older pupils, prehistory was made more concrete at various hands-on workstations in an Iron Age hideaway on the Linnavuori hill. Memories were made when there was enough time for exciting stories about Viking expeditions and working with old craft methods such as making trekking poles, arrows, sparrow whisks, and braided ribbons. (See figure 1)

On an excursion called the **Tree Tour**, pupils worked according to a classical method based on observations and conclusions. By comparing the size of the trees and the colours of the leaves, they learned to draw small-scale conclusions. Pupils from grades 1-2 were encouraged to hug trees, think about how important trees are to Finland and come up with things that are made of wood. Based on a newspaper interview (Länsi-Uusimaa on 28 September 2017), the children liked their own contact with the trees even better than the stories told by the guides. Similar trip was also implemented for the pre-schoolers. According to one pre-schooler's feedback, "It was fun when that man told us about those trees." The guide was the same member of the association in both groups. The discrepancy can be explained by the fact that learning styles are different in different ages.



Figure 2.

The **Local Museum of Lohilampi** is traditionally only open during the summer. The town of Lohja opened a museum for one of our school excursions and offered the 5-6-graders a traditional discussion tour, with the theme of potato and the related phenomenon “Where does food come from”. The aim of the museum visit was, in addition to the phenomenon to be discussed, to help the pupils discover and understand traces of history in the present day. Later in the afternoon, method of drama and roleplay was

used to go through what was learned. The pupils chose someone who once lived in the house of the museum and imagined the life of that person. They formed small groups and came up with little stories that they would then perform to others. Others in turn served as the audience for the show and asked questions. The show went through the course of a day in the house sometime around the 1850’s and 1900’s. To help the children get into character, period clothing in line with the custom of the time was provided, such as a cap, suspenders, an apron, a head scarf or something else suitable for a person from that time period. The pupils demonstrated expertise in their performances. The interaction with the museum staff went smoothly. According to the feedback survey, the teachers work was greatly facilitated by pre-shared information about residents and their lives. (See figure 2)

On the **Kattelus farm** the focus was on the development of agriculture, especially in the cultivation and processing of grain. Old horse-driven tools were on display and the farms forgery was opened. The local master blacksmith made both the children and their craft teacher very excited about forging traditional metal parts and tools. A local veterinarian instructed the children to feed horses straight from their hands with a small piece of bread. One mother and grandmother of a pupil baked traditional rye bread with the participants. The instructors for this excursion came from the outside of the actual working group. The role of the association members was to take care of the schedules and ensure that everyone got to try out all the activities on offer. This also gave the association members a great opportunity to observe the situation and get a more of an outsider’s view. According to their feedback everyone’s desire to learn contributed to the success of the trip.

Exploratory learning was success in a tour of houses organized for the first and second graders. During this excursion a retired high school math teacher talked about mathematics and physics, but in a way that was appropriate for young children. By observing the houses, he got the children interested and asking questions. The teacher's pre-material included questions such as: What materials are used to build houses? Why does the house have walls and a roof? Why do you need doors and windows? What is the purpose of a foundation? What is the function of a chimney? What does it mean when there are floors in a house? Why is there a fence around some houses? During the excursion, the children were able to focus on relevant matters when the concepts were already familiar to them. Even when observing the landscape, they were able to wonder why the houses built on top of the hill last longer than the ones at the bottom of the valley. According to a feedback response from an association guide, he was impressed by the attention to detail and correct conclusions of such young children. A supporting statement can be found from the National Board of Education's online material on Design and Architecture Education⁵ :

"Cultural literacy develops by observing, interpreting, comparing and understanding the culture of different time periods and one's own environment and society."

The **Tammisto Arboretum** is like a wild garden and thus perfect for an exciting study adventure for the 5th and 6th graders. Natural science was approached with the help of the association's solid geodesy and botanical expertise. During the excursion the guides were marked with the

hats of the "wise wizards". This time, the pupils had sent questions to the association in advance. With the help of the wizards' answers and a map, the children were able to navigate from one wizard to the next. The children had to solve assignments related to identifying rare trees and plant species, by first discovering guiding questions from special geocaches. Four groups of pupils were formed, with each member having their own role. The groups moved on schedule to avoid conflicts in timing. Pupils had to cope with navigation and the worksheet completely without the help of a teacher. The questions in the assignments were not easy, but they solved them brilliantly. During this excursion the association members discovered that the learning is different when the teacher is not present, but pupils themselves have to take responsibility.

The **theme of water** was approached through its cultural heritage meanings. The Karjalohja school is located on a ridge between two lakes. The beach is easily reached on foot. The youngest pupils both explored the water nearby and told stories about the lakes near their own home. A guide with a journalist background created rhymes and songs about water with the children. At the same time the older pupils visited the local "Laivaranta" (Ship Shore), where a historian explained the origin and history of the name of the place. The Karjalohja Boaters Association helped with carrying out a trip on the water safely. Traditions were not forgotten this time either and the children were thought to tie different kinds of knots and make ships out of bark. The feedback received made it clear that learning can be an exciting experience. In a local newspaper article schoolboy Elis Talv said: "I haven't been able

⁵ Opetushallituksen Muotoilu- ja arkkitehtuurikasvatuksen verkkoaineisto
<https://www.oph.fi/fi/opettajat-ja-kasvattajat/muotoilu-ja-arkkitehtuurikasvatuksen-taustaa> (8.7.2020)

to go boating before. It was quite nice, and I had a new experience. I would go again.” Principal Vesa Juujärvi also found it enjoyable: “Can’t imagine a nicer school day” (Länsi-Uusimaa 29.9.2019). (See figure 3)



Figure 3.

To honor Finland’s 100th anniversary a special **Heritage Day** was held at the local school. At the event, pupils and teachers heard about and experimented with traditional games, crafts, and cooking. There was a total of 16 different activity checkpoints. The teachers guided small groups from checkpoint to checkpoint so that everyone had time to try a little bit of everything. The groups were made up of pupils of different ages, so the bigger ones had the opportunity to help and advise the smaller ones. This time the planned workshops required so many people for implementation that there was not enough expertise and resources found within the Karjalohja Local Heritage association. A total of 16 workshop leaders and 1 information point manager were needed. Additional help was recruited from MLL’s (Mannerheim League for Child Welfare) local branch, from Martat (Martha Organization

for home economics) and the local parents’ association. “Cooperation with associations enables the implementation of richer, more extensive learning entities,” states also our liaison teacher Marika Henttinen in Finnish Teachers’ “Luokanopettaja” Magazine⁶.

The means of **art pedagogy** are still largely unused. An excursion called “Art in Heponiemi” has already been planned. If the situation allows, art-focused excursions will be organized for all the pupils in the coming autumn. The plan is to learn local history with the help of singing, making natural art and using circus art. The activities are based on the childhood games that the members of the association played as children. The difference is that now creativity is consciously planned part of the experience. Together, we strive for meaning-seeking activities where it becomes clear that there is not just one truth or one right answer, and one does not always look for a winner.

IMPACT OF THE COLLABORATION

Monitoring the realization of goals and the effectiveness of actions taken create a basis for development and future work. In this project the realization of the goals was measured, among other things, by feedback surveys and by comparing the initial plans with the actual executions.

Added value for all

The purpose of the association has been to contribute to the enrichment of schoolwork through a positive environmental relationship. Has the cooperation and interaction

⁶ Luokanopettaja -lehti 2018: Kulttuuria vaalitaan yhteistyössä. Helsinki. 1/18 https://karjalohjankotiseutu.fi/pdf/luokanopettajalehti_12018.pdf (1.8.2020)

been of any benefit to the various parties in achieving the goal? The benefits can clearly be seen in the responses to the conducted surveys for pre-schoolers and schoolchildren in 2018. Teachers conducted these surveys through discussions with pupils according to the instructions they received and then compiled the answers for the association. The teacher's feedback was gathered in 2018 and 2020. The excursion guides from the association answered the feedback survey in 2020.

The fact that the excursions and at events where free-of-charge was found to be important. This was highlighted also in the feedback responses of the pupils. The creation of new meanings for all also came to the forefront. The main goal of the Local Heritage Association was to create an equal experience for all, thus receiving sincere feedback like this from the young children truly touched us all. The pupils liked the variation in the school days and, in addition, expressed that their interest in older people had increased. Teachers also considered their own role in the collaboration important. They felt acknowledged and useful because they possessed the essential knowledge about teaching and its arrangements. Teachers particularly appreciated the joint planning and flexibility that gave them the carefree pleasure of simply following along children on the day of excursions. The goal of increasing the pupils' cultural heritage knowledge and knowledge of the local heritage has also benefitted the teachers themselves. Teachers living elsewhere have become more acquainted with the school's surroundings in a way that would not have been possible without the excursions. This, in turn, has increased the use of out-of-school learning environments.

The excursions have also provided elements for the teaching work itself. The participants have reminisced about them on various occasions and, according to the feedback responses, the children have also spontaneously brought up the places they visited. The school has been pleased with the positive attention it has received and the interest in teaching.

"For us, these trips have been such an added value for the school activity that our own staff, with its knowledge and skills could not have achieved." Feedback response of a teacher from 2020

The synergy advantage achieved with the cultural department of the town of Lohja can also be considered a benefit. The town offered free admission and guidance to the Lohilampi Local Museum on Drama Day. The local sports hall was also free of charge on the Heritage Day for the project. In addition, with its excursions, the association was able to provide assistance in implementing the activities of the Lohja Cultural Trail⁷ in the outskirts of the town. The cooperation project has received also broader positive attention. The local education department of the town of Lohja has praised our cooperation model as an example for preventing exclusion. The town of Lohja also wanted to show case our project in their website related to a national development project on preventing social exclusion.

The feedback responses from the association's excursion guides also reflected the positivity of the experiences. However, there was also an unexpected negative finding. Despite careful planning and equal involvement of all, some bullying situations emerged among the pupils dur-

⁷ Kotiseututyö Lohjan Me-Koulu -hankkeessa <https://peda.net/lohja/peruskoulut/me-koulu/tl/kl2> (1.8.2020)

ing the excursions, to which the people of the association had not prepared for. How to prepare for similar situations in advance is still unresolved. The solution would need further reflection together with the teachers.

The effect of shared experience on memory reinforcement

The primary goal of the association was to strengthen children's growth and promote their well-being through cultural heritage knowledge and knowledge of the local area. In the school collaboration, we started with the idea of learning by doing. The focal point of learning is a person's own immediate experience because it gives abstract concepts personal meaning. The reinforcement of a memory is based on the pupil's subjective experience of the situation.

During the feedback process, teachers were asked what kind of interest in the local region they had noticed in their pupils after the excursions. It is evident from the answers that the learning environments i.e., the places visited, are well remembered and there was increased interest in them. According to the teachers, questions about places and workshops arose for a long time after the excursions. The pupils were also interested in each other's stories. Sharing the experience felt important. The need for additional information is a clear indication of a memory footprint. However, the effects of the experience site itself could still be further explored. Did the experience create and attachment to the place for the participants?

All learning problems are not solved by cultural heritage education. No matter how exciting the environment or the

activity is, it does not necessarily lead to learning or even enjoyment. According to the teacher feedback responses, most of the pupils were interested in the local trips and remembered them well. However, there are children who find it difficult to get interested in things at all, or who find it difficult to concentrate – and it seems their interest was not sparked by their local region either. Thus, there are challenges to be solved in the years to come.

The people of the local heritage association have managed to commit to doing things together and learning new things year after year. Deep attachment to the local region has strengthened their desire to share. The reciprocity of interaction was seen meaningful. The encounters were seen as positive and appreciative. The volunteers in the local heritage association feel that they are doing important work and are strong link in the chain of generations. They, too, have learned more about history, their local heritage, and current school life.

In conclusion, the successful cultural heritage education described in this article provided significant added value for all participants. Through cultural heritage education, teaching led to real-life experiences which complemented what pupils learned at school. Working together made it possible to combine disciplines and transcend subject boundaries which promotes the pupil's multidisciplinary competence. The value of the local region became noticeable.

“It is important for the growth of children that their own region becomes familiar. Valuing the past is likely to lead to an appreciation of the present and the future.” Feedback response of a teacher in 2020

CONCLUSIONS

A good foundation for local heritage education has been the thought that the more you know, the better you can appreciate. Knowledge and skills for a culturally sustainable lifestyle are gradually evolving from local starting points for ever wider connections. An individual will commit to culturally sustainable thinking when they feel involved in society and culture.

Cooperation plays a role in the formation of a healthy cultural identity. Close cooperation between schools, homes and associations is a prerequisite for successful local heritage education. Knowledge of local history and traditions is essential in the planning of the contents. Communication at all stages is important, to the association boards and members, decision-makers, teachers, pupils and their family member, as well as the general public. Long lasting cooperation requires commitment, recognition of the roles and responsibilities of all participants, and mutual trust. Respect for each other is the key to mutual trust.

The objectives of the cooperation described in this article have been such that they cannot be measured numerically. Neither can the actual goal of learning a culturally sustainable lifestyle be adequately evaluated with currently available material. It is influenced by such a variety of factors, not just home, school, or a local association. Everyone has a unique life.

The importance of roots as the basis of a balanced person is often noted. I believe that knowing one's roots creates self-confidence, that brings with it courage to face others with an open mind. By trusting yourself, you can also believe and trust in others. During the project I have

seen from children's expressions and gestures obvious manifestations of their increasing sense of success and self-confidence as their local region expands. The children have experienced a variety of success: I can manage in an unfamiliar place, I can control a horse, I understand how the ice age moved those rocks to the edge of a ridge, I can steer a boat, I understand how iron bends, and I even survived arboretum mazes with my friends. By observing the children, I noticed that a know-how also consists of a sense of the situation and the ability to use knowledge and skills as required by the situation. The place where the self-confidence grew may corrode deep into the subconscious. Once the roots are created the appreciation of the local environment begins to grow.

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Craft science and –education cultural dimensions

MIKA METSÄRINNE

Abstract

The purpose of this article is to describe how Finnish craft science relates to school craft education. First the Finnish craft science and education priority area in the technology education science framework is described. Based on that, how the dimensions of the auxiliary sciences of craft science relates to school craft education is described. The result of the study consists of six craft education dimensions from which a teacher can define overall objectives for craft learning task planning. They are also divided into three student-centered learning task planning approaches. These are product remodeling, product development and pupils' own product creating. Overall, this information can be used as a theoretical basis through which to study more broadly why pupils should produce products and what kinds of product would be useful and meaningful to design and make in school craft. The information can also be used to plan school craft curricula.

Keywords: Craft science, craft education, technology education science network (TESN)

Introduction

Crafts based on human activities is needed in everyday life, hobbies, work and studies of different disciplines at university and in school education. Craft production activities relate to understanding how products and the constructed technological environment work and how the technical craftsmanship and artistic views are in them. From nature-given materials, crafts are transformed into cultural representations determined by human, economic, social, political, commercial or religious institutional expression (Kaukinen 2009). Craft science mainly exists in three cultural educational realities in Finland. First is the craft science studies and research in craft teacher education, and second in school craft learning. Third is the craft teachers' life and work activities to produce new artifacts and product repair, maintenance and tuning. Other cultural realities comprise all craft hobbies or various forms of professional crafts. Their research, in turn, is divided into so many disciplines and professions that they require own different overviews. The purpose of this article is to describe how Finnish craft science in teacher education relates to school craft education.

Craft science or –education is the main subject at the bachelor’s and master’s level of craft teacher education at four universities in Finland. The subjects comprise mainly product design, research methods for creating and testing unique products, technologies of wood, metal, plastics, electricity, mechatronics and textile work and some mechanical engineering, information technologies as technical drawing and 3D modelling and also pedagogical craft studying. Students undertake training in craft teaching at university training schools and in local schools. The main goal of the education has been that craft student teachers learn to create unique products or technological systems for their own life. Learning a new self-created production event has a strong effect on the students to reflect the constructed knowledge for their future teaching as different pedagogical models and methods. These production processes are also important in research courses on craft science. Students learn and create new productions processes and at the same time they learn scientific reporting. The second main goal of the education is that the students learn to understand new technologies and design contents of intelligent product systems. Understanding the whole technological design of product production is important because of ubiquitous hidden technology of modern products. In these cases, product planning and construction is not always the most important goal. The object of production is then defined as technological craft system or virtual material.

In the history of Finnish school craft there has been emphasis on learning esthetical and technical product making (1866-1945), learning technologies (1945-1969), and learning product planning (1970-1994). Nowadays pupils’ inventive learning is emphasized, although depending on the degree of freedom of the student’s learning task

to make their own choices, the above emphases are also used. (Metsärinne & Marjanen 2016.) The development of these priority areas has been linked to the technical industrialization of Finland and gradually to the increasingly student-oriented pedagogical guidelines in the national curricula especially since 1994 (Marjanen & Metsärinne 2019). Thus, the current focus area of Finnish craft science and education has developed from the craft activities and products which are associated in educational science with applied some information areas of technical sciences and arts.

Maker-Cultures from different maker spaces outside schools have been seen to give new ideas to school teaching and learning. They have also been found to open opportunities for wide-range and experimental learning. The idea is that all participants share knowledge among themselves and learn different skills from each other. Same kind of the learning practices and phenomenon-based learning are applied in Finnish schools, but quite often there is not such a deep interest in what information from other learning areas the pupils associate and embrace in craft. It is emphasized more that school craft has some other learner-centered educational uplifting effects on pupils learning. The craft has art and skills based instrumental values for general education. On the other hand, there has been considered straight to what technologies should be taught in craft. This has often been done with little thought as to what other purposes the craft should be taught. Thus, even unnoticed, craft is described to justify the technological value it brings to learning other subjects.

The studies of craft teacher education and school craft teaching and learning have quite similar science bases and principles as technology teacher education for general

education in many countries. According to Seery, Kimbell, Buckley and Bhelan (2019, 164) the technology education science base is not clearly conceptualized, which has resulted in a variety of interpretations of its efficacy within subject teacher education and general education. In addition, technology has often been defined to belong to strengthen phenomenon-based learning in the STEAM (science, technology, engineering, arts and mathematics) framework or STSE (science, technology, society and the environment). In Finland, technology is not a separate subject in the national school curriculum. Therefore, the connection between Nordic craft (Sloyd) education and technology education for school education is not established because of the many unique combinations of the craft and technology contents. (For example, see Borg 2007, 57-65). However, Metsärinne & Kallio (2017) introduced the technology education science network (TESN) in which craft science and education priorities can be outlined.

Craft science dimensions

TESN consists of dimensions of the natural and technical sciences, arts and human sciences. In the original TESH, the concept of culture was only associated with the arts, whereas mathematics was only associated with the technical sciences. Human sciences had not been introduced as a science of education (Metsärinne & Kallio 2016, 2017). In this article cultural consideration is considered in all its dimensions. Mathematics is applied in craft with the natural and the technical sciences. The human sciences have been presented as part of the science of education in which craft science in Finnish universities are taught.

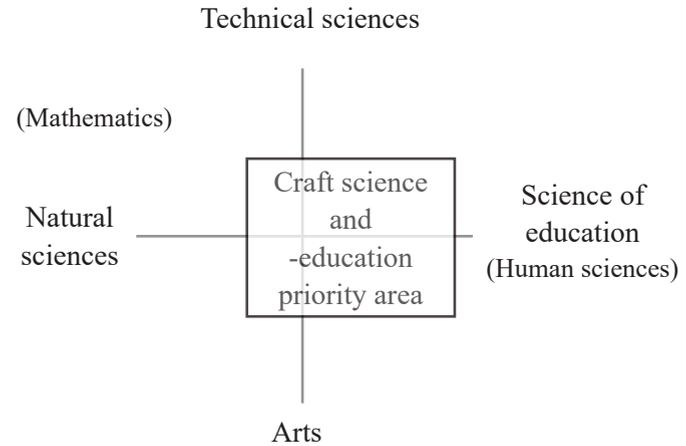


Figure 1. Finnish craft science and -education priority area in technology education science network (TESN).

The most fundamental division in craft science and craft and technology education exists between the phenomenology of the human sciences, which represents the learner's life world, and the positivism of the natural sciences. The educational craft dimension is associated especially with the science of education and in educational psychology and sociology. The natural science dimension is associated with physics, chemistry and biology of craft. Considering the division, the associated auxiliary sciences can be stated as follows. Human product needs or the needs of instruments to study nature form the basis for craft learning task planning. When these operational objectives are not strictly separate, both of them are part of the craft culture and its knowledge base. That means the thinking of Kaukinen (2001, 160-161), which are applied from Niiniluoto (2000), that socially developed mental and cultural craft knowledge cannot be separated from physical knowledge – the culture of craft knowledge exists in between the human sciences and physical sciences and co-operation

between them is possible to some extent. That explains why craft has often been referred to as a multidisciplinary science (Kaukinen 2001, 161). In a biological sense a craft culture is a medium for growing things and in an anthropological sense, it is a shared way of life (Eisner 1997, 65-66).

To guarantee biodiversity and sustainable development, human crafts are becoming increasingly important. In the past, the individual and community responsibility of craft emphasized, for example, as regards the consumption of clothing and its design as part of citizenship (Suojanen 1997). Due to climate change, the grounds of these thoughts and their scientific foundations have expanded. The importance of nature conservation and its problem searching and solving have started to be emphasized in craft activities. In this respect it is customary to think that natural science results lead to such craft learning tasks being determined by which one can correct some of nature's problems. On the other hand, the human sciences lead to defining more conceptual craft tasks to structure human experiences and activities for solving nature problems. In both views, however, craft is usually associated with the processing of materials. The material culture of crafts per se consists of three dimensions: 1) human cognitive and affective, bodily and functional processes, 2) the interpretation of the cultural and temporal dimension, and 3) the technological dimension in which the material is actually contained (Kaukinen 2002). Therefore, the material culture consists of learning, interpretation and technological dimensions-based processes of craft.

The second division in Figure 1 exists between the dimensions of the technical sciences and the arts. Technical science bases in craft science are associated with mate-

rial techniques (metal, wood, plastic, fibers and composites and the materials addition, cutting and shaping techniques), basics of mechanics and mechanical engineering, electrical and automation engineering, vehicle and engine technology, technical design and some energy, environmental and construction technology. The arts are usually linked to use the same materials as in technical craft, but ceramics, textile, wood, and metal materials are especially emphasized through artistic craft work. In the artistic crafts they are naturally emphasized to meet more aesthetic and visual purposes than functional purposes of the craft products. The technical and art dimensions of the craft focus on understanding products meanings and functions and from it choice of a product to develop and test it. Therefore, the craft sometimes emphasized product innovation, i.e., the further development of product commercial applications and user experiences in general. These products can also be developed directly for the needs of some craft learner own needs.

Between the four auxiliary sciences of the craft science shown in TESN, there are four areas that are not named in figure 1. For master's theses in which the craft student teachers have created and tested new products, some conclusions can be drawn from the emphasis between the auxiliary sciences. (comp. Metsärinne 2009, Metsärinne & Kallio 2011). That knowledge constructing has not been based solely on technical sciences, arts, natural sciences or science of education. In many of the master's theses the emphases cannot be defined accurately, but the following descriptions can be outlined:

1) When combining engineering and a knowledge of education, the emphasis has placed on considering and determining the functional values of new technical products

and its technical work methods. The quality goals for new products have generally been more individual and experimental than the goals for such new products that have tried to design equally for all people.

2) Studies linking arts and knowledge of education have emphasized the joint realization of aesthetic products and craft making data. The general principles of practical action to achieve efficient and satisfying operations have been at the heart of product making processes.

3) The application of natural science, engineering and mathematics are based on the paradigms their combinations and the information of the scientific-technical worldview. Some technological laws as theoretical structures form the information which is applied in crafts as the common craft technological object to study.

4) Considering the knowledge of the natural sciences and arts for craft research has commonly begun with the reflections between the built world and the aesthetics of products and their nature balance. The thinking of these values has focused on research problems in which some new crafts have reached and contributed to more uniform aesthetic relationships between man and nature.

Craft education dimensions

Based on TESN and student teachers' research study productions, the six craft education dimensions for defining overall objectives for school craft learning task planning are summarized in this section. In addition, they are classified into three student-centered learning task planning approaches.

The main focus of craft in TESN is education. The emphasis today is on teaching students to produce their own products. Related goals and learning tasks guide the student's free choice of what product they make to learn these tasks. Therefore, these tasks and the technical and artistic tasks that support them are referred to as creative production. Instead, the tasks that direct the student to produce a particular technical and / or artistic product may be referred to as product development. The least-weighted learning task design in TESN is the application of natural scientific knowledge to craft. Therefore, it is realistic for the pupil to be provided with fairly clear sources of information and related learning tasks before they begin to design their own product. This can be called product remodeling.

Creating a personal product

Creating a personal craft product consists of an educational goal to guide a pupil to produce a new product related to his or her own personal life. The existentialist and fully open craft learning task guide the pupils in knowing and learning things about themselves for living a balanced life in product-centric society. Technical and aesthetic solutions of the product are not the primary purpose.

Remodeling product for sustainable education

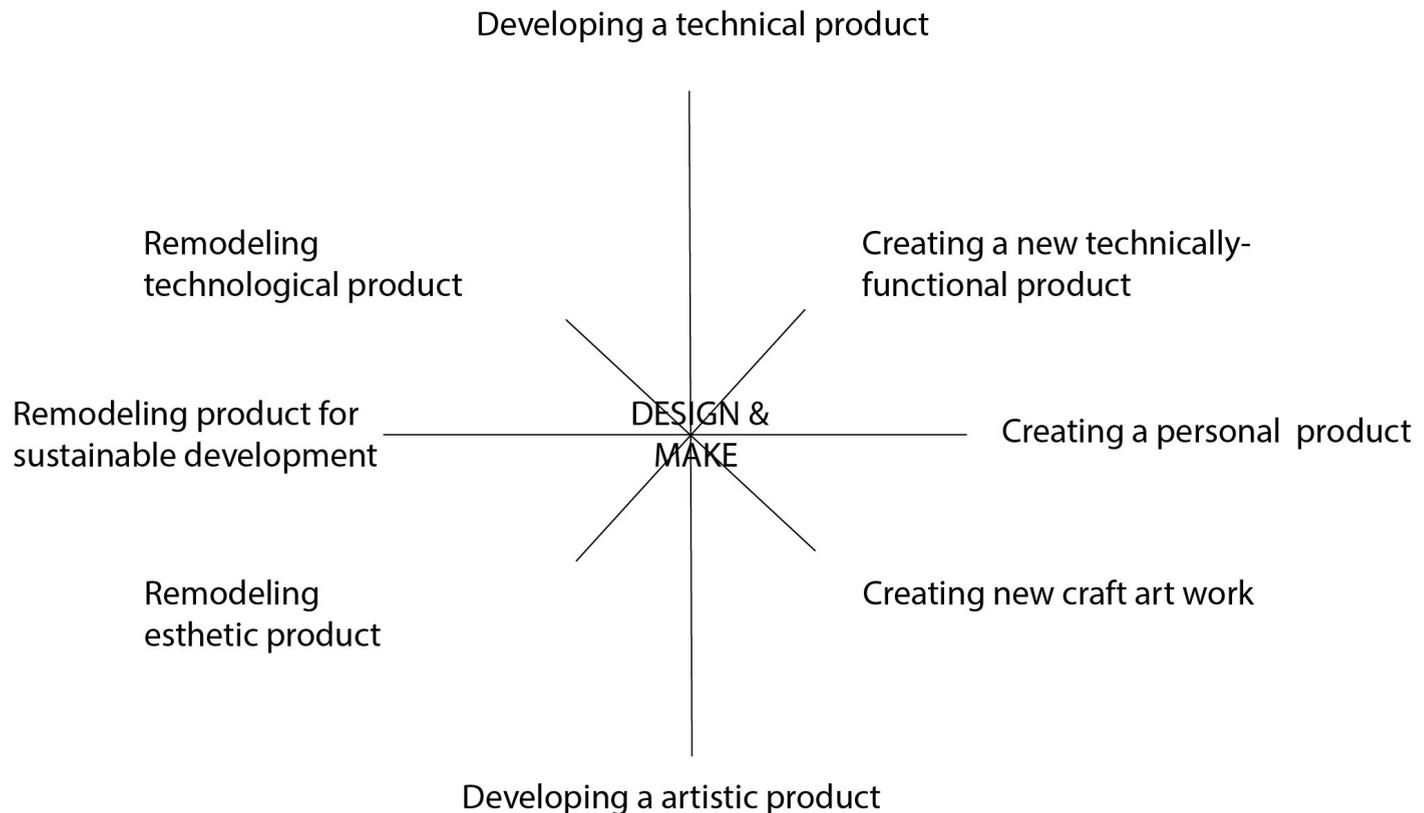
Remodeling a product for sustainable education consists of a goal to guide the pupils to produce craft activities and products for sustainable natural development. The learning tasks supported by the laws of natural sciences guide pupils in searching sustainable development problems and develop craft solution for them. Pupils learn to define balance between the artificial and natural worlds in certain situations. Technical and aesthetic solutions of the product are not the primary purpose.

Developing a new technical product or a artistic product

Most usually the aim of school craft is to consider product aesthetics and the technical functionality of the product in all craft processes. There is so much information to teach in these matters that they need to be limited a lot to the schools' craft learning tasks. Thus, the idea here is that the information about artistic knowledge and the technical knowledge could be taught and assessed, at least to some extent, as separate individual craft processes.

In addition to these four craft education dimensions, four other dimensions can be outlined between these dimensions. In the past, these fields of knowledge between the main sciences have been named and described specifically for technology education. (Metsärinne & Kallio 2017, 186-190). The emphasis of these concepts is slightly different due to the goals and practices of technology or craft teaching. In the next figure, applying technological knowledge is called remodeling a technological product, valuing technologies is called remodeling an aesthetic product, the pursuit of quality in new technologies is called creating new technically functional product and technological skills, making and maker-cultures are called creating a new work of craft art.

Figure 2. Craft education student centered dimensions



Creating new technically-functional products

The dimensions to guide a pupil to produce personal products and develop technical products form the fifth dimension. It can be called creating new technically-functional products. It comprises information for guiding a pupil to create new technical products. The pupil is instructed to consider the individual or social values and needs of the world of technical life, i.e., how technology would improve the quality of life in their own world. Producing a unique artifact requires a pupil to define new quality goals and to analyze the information compiled from them. The pupil is instructed to define why they would strive to produce new technical products for their own needs and, on the other hand, why the production of new technical artifacts would improve people's quality of life in general. The information needed to manufacture a technical product is derived from productions data and innovations in technical fields that are appropriately applied to the student's craft.

Creating a new piece of craft art

The dimensions to guide the pupil to produce a personal product and in the production and development of artistic crafts form the sixth dimension. It can be called creating a new work of craft art. It comprises information for guiding a pupil to create a new aesthetic product. Teacher guide pupils to consider how they express, communicate and realize themselves in the product planning and manufacturing. Promoting student well-being is an important part of the craft process. Information related to the different maker cultures are used for the student's survival in the world of technical objects and for the design of aesthetics of the pupil's artifacts. The overall goal for learning task

purposes is to develop the pupil's self-esteem during the making process. A pupil's sense of well-being generated by the making process relates to their own views and experiences of the cultural and aesthetic objects.

Remodeling aesthetic product

The dimensions to guide the pupil in the production and development of artistic crafts and to produce craft activities and products for sustainable natural development form the seventh dimension. It can be called remodeling aesthetic products. It comprises information for guiding pupils to assess the balanced relationship between aesthetic objects and nature for a pupil's product design and manufacture or to develop, restore or repair some product. The overall aim of the pupil is to learn to explain the values and risks of objects and their relationships with nature and to draw conclusions and solutions based on them to produce objects. Because these learning tasks are not only primarily derived from the expertise of a specific technology, they are often related to all people's perceptions of good or bad objects and people's social well-being as well. According to this, school craft is associated with observation and critical valuing of culturally and esthetically traditional products and their problems, on the basis of which the pupil's designing of products as learning tasks is determined.

Remodeling technological product

The dimensions to guide the pupil to produce craft activities and products for sustainable natural development and to develop technical products form the eighth dimension. It can be called remodeling a technological product. The overall goal of the pupil is to learn to understand the global relationship of technology and nature and to learn to adapt to activities that require the use of technology. In school

craft it comprises example information for guiding a pupil to assess the balanced relationship between technical products and nature. The application of scientific-technological knowledge provides a wealth of learning content that helps in understanding how technological knowledge is constructed and applied. This information provides orientation for a pupil to design and manufacture products or develop, restore or repair a product. Modeling of mini-series, automation technologies and electronic series have also been used to help learn the principles of the operation of the technological systems. According to this dimension, school craft is associated with understand, explain and critical valuing of technically functional products in nature settings, on the basis of which the pupil's design of products as learning tasks is determined.

Conclusion

Current school craft is often based on phenomenon-based craft learning. The pupil is given a quite open learning goals and learning task to product planning or pupils even set these themselves. The main aim has been to guide pupils in a variety of ways to create their own activities. These phenomenon-based learning tasks are quite often presented in such a way that they contain a little information but are built by pupils themselves under the guidance of a teacher in actual product planning and making processes. The teacher instructs pupils to learn how to conceptualize the creation of their own activities. However, the students' knowledge constructions and ready-made products often remain modest. In addition, when technical work and textile work is taught together, pupils' technical knowledge and skills are impaired. (Autio 2013). Too little has been thought about how the information needed to

learn these different phenomenon-based learning tasks are related to each other as a learning continuum. In addition, uniform information about what auxiliary sciences are applied in craft is usually overlooked.

There has been a new need to know wider than earlier what cognitive knowledge base is for craft learning task planning and guiding pupils' producing processes. School craft have more diverse and specific values than just the art and skills based instrumental values for general education and values of learning some certain applied technologies. It is not only the questions of what and how to plan STEAM information in common for some craft learning tasks and what the personal intentions of pupils are and how the teacher can guide them for their knowledge and product constructions. It is a direct question: What auxiliary science information is applied in school craft education and to what extent? When this information is collected and analyzed, it is possible to assess more in-depth the dimensions and trends of craft education.

TESN and dimensions of craft education presented in this article can use to gather information for the discussions about craft education development. However, there is a need to critically consider how precisely TESH and the craft education dimensions can be used, as they all are usually always needed somewhat together in craft. The dimensions can also use in curriculum development and for planning, implementing craft learning. In these cases, the extent to which these approaches to learning limit or help pupils' holistic craft learning must critically consider. Overall, to develop versatile craft learning tasks, much more systematic attention should be paid to what the knowledge construction bases are for defining why pupils should produce some products in the craft subject before their product planning start.

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A New Approach to Teaching and Learning Culture in Modern Society: A Case of Educational Practice in Japan

NOBORU TANAKA

1. Characteristics of teaching and learning culture in Japan

“People are increasingly interested in learning about traditions and cultures. In one country, which we have chosen as an example, they primarily learn spiritual values, integral to which are characteristics and lifestyles shared within certain groups. In doing so, learners relearn their own culture and see it from a relative perspective. This is an educational model that views culture as composed of intellectual or artistic works and practices.

However, researchers have pointed out issues with such an educational model. Since the 1990s, the concept of culture has changed to ‘a symbol that gives meaning to a group’. As the concept has since been used in labelling others and their lifestyles as ‘XX culture’, researchers pointed to the political and discriminatory nature of such a use. The definitions and meanings of words can change and develop. The above example cynically illustrates how certain countries are left behind in increasing the depth of, and improving, their studies.”

To which country does the above example apply? The educational model described is, for example, adopted in traditional education settings in Japan. Contrarily, such a model has been gradually changing over the recent years due to the impact of progress in teaching and learning culture in various countries, including the US. However, it can be considered that the educational model described above is still widely accepted in many countries. Hence, this chapter examines the case of cultural and traditional studies in Japan, and sheds light on its characteristics and its various problems. In doing so, the chapter discusses a new model of teaching and learning culture and its potential. In addition, it discusses the US as an example of a new educational model, and examines another new model of cultural and traditional studies that has been adopted in Japan in recent years. The chapter then examines democratic values immanent in cultural and traditional studies.

In Japan, cultural and traditional studies are taught in schools and community learning programmes. In school settings, cultural and traditional studies are taught as part of social studies or through a cross-subject programme. In cultural and traditional studies, students deepen their

understanding of their own culture and traditions as well as others', and learn to respect cultures and traditions that are different from their own. This aspect is discussed later in this chapter. In community learning settings, organisations such as local groups, museums, and libraries organise events that people can voluntarily join. Typically, community education programmes are designed for so-called older adults. Activities in the arts and humanities that are frequently taught in these programmes include calligraphy, drawing, and languages. Certain programmes provide opportunities for participants to relearn local history and culture. This chapter explores social studies in school settings in which students primarily learn about culture, with a particular focus on primary and secondary education, which are compulsory in Japan. Further, this chapter mainly analyses school textbooks, because school education in Japan is centred around textbooks.

In primary schools, students in Grades 3–6 learn social studies, while 6th grade students are mainly taught teaching and learning culture. A class that explores how to expand networks with people across the globe, for example, provides students with opportunities to investigate countries that have a strong relationship with Japan. In doing so, students deepen their understanding of the necessity of collaborating with people from different backgrounds in tackling various global challenges. In this example, students first form small groups. They use an atlas and terrestrial globe in reviewing the geographical relationship between Japan and other countries. Each group chooses a country that has a strong relationship with Japan—social studies textbooks suggest the US, China, South Korea, and Saudi Arabia—and identify methods of studying the country and studies. Thereafter, the groups present their findings on the country they chose, and share them with the whole class. Following the presentation, students ex-

amine environmental issues and conflicts in various societies, summarise the similarities and differences between Japan and the countries they studied, and learn that it is necessary to collaborate with other countries in resolving them. Put differently, the objectives of social studies classes are to help students understand research methods for area studies; examine the ways the cultures of other countries are different from Japanese culture by using various research methods; and learn about the differences between Japan and the countries they researched.

Social studies in junior high schools in Japan focus on geography, history, and civics. In geography, students comprehensively learn about Japan and other parts of the world by exploring their natural environment, industry, development, and other characteristics. Geography is, in principle, a subject in which students acquire knowledge. Students learn about culture by exploring the lives and environment of people across the globe before they start studying geography. For example, students learn about Italian culture, the Sahara Desert, the lives of the Inuit, and the lives and characteristics of the Fijian people. In this manner, classes on culture give students an opportunity to recognise diversity in lifestyles. Social studies in primary schools in Japan focus on the relationship between Japan and other parts of the world, whereas geography as part of social studies in junior high schools is aimed at helping students understand the differences between Japan and other countries.

Civics classes in junior high schools in Japan help students understand the relationship between individuals and society. Students learn that people's lives are interrelated socially. Students deepen their understanding of the Constitution of Japan, which sets forth rules related to the lives of Japanese citizens, human rights, a wide range of

laws, and other political matters. Thereafter, students learn about economic factors that define people's lives, such as the tax system. They then explore themes on the establishment of the United Nations, the Cold War, and other related events, to understand the relationship between Japan and other parts of the world through the prism of current social issues. In other words, civics classes aim to help students understand, at a rudimentary level, how politics, the economy, international affairs, and other current issues are intricately interrelated with people's lives. In civics classes, students learn about culture through themes such as 'Our Lives and Culture' and 'Respecting Cultural Diversity', which focus on traditional Japanese culture and guide students in the need to understanding different cultures by studying religion and ethnicity in a multicultural society. In addition, civics classes guide students to consider a path toward eliminating ethnic conflicts at the global level. In other words, teachers define the concept of cultural understanding as an absolute, irrefutable concept, and lead students to apply it as a requirement for successful coexistence and respect with other countries and cultures. In this fashion, the classes teach students the necessity of collaborating with people from diverse backgrounds in building a successful multicultural society by proactively recognising the differences between oneself and others.

2. Issues with Teaching and learning culture in the Modern Education System

Teaching and learning culture are taught this way in schools in various countries, predominantly in Asian countries. However, this model has three issues that need to be addressed:

1. The approach to understanding differences;
2. Students uncritically accepting the concept of living with foreign cultures; and
3. Students being guided to set their own country as the tacit reference point.

In this model of studies, students learn the differences between Japan and other countries. Through this learning experience, students see culture as an object external to themselves; therefore, they recognise the differences between people from such a vantage point. However, people are not external to culture. In fact, people are the agents of creating culture as well as cultural differences. On the contrary, this educational model positions students as being outside of culture; therefore, students can only learn 'other' cultures. Such a model divides the world into fragments, in units of nations, and guides students to understand superficial characteristics such as food and social conventions that are unique to each area. However, the unit of the nation does not necessarily represent the characteristics of people living in that nation. The lifestyles and conventions of people in a nation significantly vary depending on their religion and values. The nation-based framework that views certain areas as 'other' may lead to the labelling of such areas by adopting myopic definitions such as 'Country A has a B culture'.

The second issue is that students are being taught that acknowledging the necessity of living with foreign cultures is a 'righteous' act. The concept of 'foreign cultures' derives from a view that regards certain groups as 'foreign'. Such a view has given rise to war and social unrest. In fact, the central problem is that people have created a framework that allows themselves to see certain groups

as ‘foreign’, and this model of studies preserves such a proposition. Students therefore explore methods of living together with ‘foreign’ groups. Such an approach cannot address the root cause of conflicts that are derived from cultural differences.

The third issue is the fact that students are guided to use their own country as the tacit reference point. Cultural differences are based on people’s perceptions of ‘normal’. It is clear that such perceptions are linked to notions of patriotism. In this educational model, students learn about groups that have lifestyles different from those of Japanese, and accept the characteristics of such groups. However, students are not given the opportunity to analyse factors that give rise to differences between cultures, and are instructed to simply accept them as ‘cultural differences’. In other words, students do not critically examine their own views and opinions, which have led to such differences. The problem lies in the criteria that people have unknowingly adopted.

Such a model of teaching and learning culture is aimed at guiding students to understand and accept differences between cultures. However, ‘culture’ is a semantic framework that has been developed by people. An educational model that guides students to understand and accept culture as objective knowledge does not enable them to decipher the true concept of coexistence.

3. A New Stage of Cultural Studies

The trend in teaching and learning culture in the US is different from the model described above. Teaching and learning culture taught in social studies classes in the US

can be broadly classified into the following three types. The first type is cultural area studies, which is similar to region-based teaching and learning culture. In this type of study, students learn about the unique characteristics of each cultural area, which is defined based on its geographical location, such as Asia, Africa, or Europe. The second type is social sciences-based teaching and learning culture in which students learn theories and principles that can be commonly applied to various groups across the globe. Students deepen their understanding of different groups based on the principles of cultural anthropology, and explore anthropological principles that can be commonly applied to different groups.

These two types of teaching and learning culture were widely taught in social studies classes in schools across the US primarily from the 1970s to the 1980s, and are characterised by an approach that views culture as an area of social studies such as politics and economics. In contrast, the third type critically analyses culture. This type refers to culture as a subjective framework that has been proactively created by people based on concepts of language, space, and time. This type focuses on the idea that culture builds a society, and views culture as a semantic framework within which areas of social studies are generated. This approach to cultural studies leads students to view culture as a social construct instead of a natural reality, and it has been increasingly adopted in the US since the 1990s. It lets students study processes through which cultural frameworks are formed as the basis of a society, as well as how a new framework (culture) can be formed. Teaching and learning culture in the US have adopted the idea that history, geography, and society are all created by culture. This idea views society as an integration of cultures that have been constructed based on the frame-

work of awareness held by individuals for concepts such as language, space, and time. In contrast to the first and second types, which presume that students need to acquire the knowledge of social sciences before they start studying culture, the third type is characterised by reflective learning, through which students redefine existing knowledge.

The type is exemplified by a textbook entitled *Comparing Cultures: A Cooperative Approach to a Multicultural World*, which was developed by the University of Maine for middle schools. This textbook is composed of two units: one for learning different cultures across the globe, and the other for creating a new culture.

Each unit sets 1–4 assignments. Students engage in active learning, in which they work on assignments. In the first unit, which is on learning different cultures across the globe, students start by examining the characteristics that are common to all cultures, then they categorise them into 10 factors (food, clothing, dwellings, language, religion, rules and punishments, the state system, transport organisations, education, and ‘other’). Thereafter, students focus on three regions—the US, Europe, and Asia—and apply this framework (a constellation of factors) to these regions. Put another way, in the first unit, students learn a universal framework that objectively puts the characteristics of groups into a structure, and then applies it to different regions.

The second unit, which is on creating a new culture, is composed of three parts. In the first part, students learn that there is more than one framework that they can apply when examining a group. In this part, students work in groups, and question the factors they considered universal

in the first unit. Specifically, students learn that in addition to the 10 factors that they identified in the first unit, the other factors also form the basis of a culture. In so doing, students learn how to create a new cultural framework that is different from that they examined in the first unit. In the second part, students examine how a predefined cultural framework generates various social events in the relationship between the framework and other cultures. In this part, students focus on cultural conflicts in areas such as history, mythology, dance, and music, and examine how a cultural framework *per se* gives rise to conflicts and social issues when it encounters other cultures. In other words, students learn that social events derive from the relationship between different cultural frameworks. In the third part, students learn that a culture (framework) is an arbitrary object that is constructed in a relationship. In this part, students examine questions such as, ‘Why are there no conventions and values that are common to all cultures?’, and discuss factors that affect the creation of a culture as well as those that cause cultural diversity. A cultural framework is constructed through conflicts, negotiations, and agreements between one culture and another. Hence, multiple frameworks have been created that can be applied to the examination of groups. In the third part, students learn that each individual culture has its unique standards of values.

In summary, in the first unit, students are guided to view culture as a framework that can be applied in examining groups, and learn one single framework that they objectively consider common in different groups. In the second unit, students create new frameworks that are different from the one they learned in the first unit—a step in which students redefine general principles for examining groups, thereby creating new, unique cultural frameworks.

Cultures change over time, and culture cannot be viewed as an objective fact. In the third type of studies, students learn that cultures are constantly changing as people change their perceptions and participate in different communities.

4. Teaching and learning culture towards Building a Democratic Society

One of the philosophical characteristics of studies in the US is that it guides students to view a reality in front of them as a type of interpretation and to question the political nature that has led to such an interpretation and labelling. In this educational model, students are guided to question the idea of objectivity described in textbooks and other resources and analyse the background of such an idea as well as how objectivity functions in real-world society. The model enables students to question the knowledge and theories they have tacitly accepted in traditional classes and analyse and criticise the process in which such knowledge and theories were constructed. Additionally, the model allows students to analyse real-world society to see how such tacit knowledge and theories are widely accepted. In doing so, students explore a wide range of existing academic disciplines; hence, the scope of analysis and the analysis methods that students adopt are able to more effectively reflect people's everyday lives. Thus, this model examines culture not only through the prism of characteristics unique to a nation or a region, but also through popular culture, encompassing music, sports, dramas, and films. Put differently, the model guides students to analyse and interpret modern society, as well as events that are occurring in it, by applying various methodologies centred around culture: students conduct social

studies research projects through the lens of culture.

An example of social studies classes in which culture is used as a vehicle of education is a class that uses Japanese *manga*. The class is aimed to help students understand diversity in the interpretation of liberty, as well as situations in which liberty is at play. The class uses *One Piece*, a manga series that is phenomenally popular among young Japanese from primary school children to young adults. *One Piece* has printed over 300 million copies, the highest in Japan. The title has been translated into over 35 languages, and sold across the globe. In *One Piece*, the protagonist, Luffy, and his friends want to become pirates, and Luffy wants to be king of the pirates. In the class, students analyse the perceptions of liberty held by the different figures in *One Piece*. Students are expected to reflectively understand conflicts and negotiations over the interpretation of 'liberty' in real-world society as well as in their own behaviour, while recognising the diversity and complexity that are inherent to various perceptions of liberty.

This class comprises four stages. In the first stage, students are guided to elucidate their own perceptions. Modern society is referred to as 'mature society', which is overflowing with a myriad of different values. Individuals are building their own perceptions while unwittingly being influenced by such values. In this class, students start by reviewing the framework of interpretation and the related thoughts they have.

In the second stage, students diversify their thoughts and expand the framework they have identified. In this class, students examine different theories and frameworks of liberty that they and others use, thereby identifying multiple

such frameworks. The definition of liberty varies significantly between people in different circumstances. Therefore, a variety of people consider different behaviours and values important. Students analyse their actual perception of liberty, their inclination toward liberty, and the background of their perception and inclination.

In the third stage, students negotiate multiple frameworks and examine factors and rationales that underpin the definitions for each thought (the framework of liberty), then analyse the interrelationship between those definitions (thoughts). Through such activities, students recognise that they are selecting and extracting one single definition that reflects their unique point of view and opinion, and that they are adding values to such a definition.

In the fourth stage, students analyse the process (actual situation) of applying thoughts (frameworks) to society. In other words, they analyse situations in which liberty is a factor. A study found that students in this illustrative class regarded liberty as static, and equated it with liberation from power. However, people in real-world society focus on the balance in liberty where a stratum of active liberties exists. In this class, students pursue the type of liberty that they believe (or that they accept), in an interactive society where a milieu of diverse thoughts about liberty are present. In so doing, they analyse the reality where people are repeatedly making value-based decisions.

Characters in *One Piece* have different propositions for liberty. However, the characters argue for the superiority of their version of liberty when a conflict arises between multiple versions of liberty. They may win the conflict, or they may compromise and painfully accept a lower level of satisfaction with liberty. There is more than one defini-

tion of liberty. The definitions vary depending on social status, circumstance, and historical context—concepts based on cultural identity. While people attempt to reach agreement on, and share, such diverse concepts, it is not necessarily the case that they do so successfully. A society is formed and managed through ambivalent agreement between different individuals as well as through a loose exchange of ideas where numerous conditions for reservation are applied. Therefore, people have no choice but to accept the society that is formed and managed through the process of such communication, just to lead their everyday lives. The *manga* illustrates such a loose society, that is, a society which has been formed as characters with different cultural identities face conflicts. Such a model of society indeed represents the society in which students live.

At the introductory part of the class, the students ask themselves whether they have liberty or not, and clarify the meaning (concept) of liberty that they accept. In Step 1, students are informed that *One Piece* will be used in the class, and receive information on characters in the *manga*. Students then extract the concepts of liberty that each character believes. The protagonist, for example, believes he can achieve self-actualisation, gaining liberty by becoming the king of pirates, together with his important friends. Therefore, when a friend of his is captured by an enemy, the protagonist considers that he can give the friend liberty by releasing an enemy's friend. He also believes that such an act leads to his self-actualisation. In doing so, the protagonist does not bring up the feelings of his other friends or the social relations that his friends have built. In the above fashion, students analyse the thoughts about liberty that four characters in the *manga* have. In Step 2, students examine thoughts about liberty that each character of *One Piece* believes, from a perspec-

tive of the ‘other’. Students, for instance, review and re-define the version of liberty that the protagonist accepts, from the perspectives of his friends, enemies, and third parties. Subsequently, students reflect on the social context in which they examine the context of the *manga*, and conduct mapping for the character who has values similar to their own. In this manner, students connect the context of the *manga* with that of the society in which they live. They recognise the conflicts in these concepts—and the difficulties in mediating such conflicts. Lastly, students give examples of situations where they find it difficult to reach an agreement or make arrangements from their own experience in the class. In doing so, they are reminded that the version of liberty they accept does not necessarily resonate with that of others, and that it is in fact difficult to achieve agreement in arguments in everyday life. Put differently, students understand that it is not always possible to make arrangements and achieve an agreement. Through such an understanding, students learn that they need to develop the skills to negotiate.

5. Conclusion

Conflicts in different values exist in any democratic society. Members of a democratic society constantly face situations where they must decide and reflect on their values. Given this, culture—which is part of people’s everyday lives—is an ideal vehicle for exploring values, thoughts, and everyday life. Individuals can not only accept an existing culture but can also create and expand on a new one.

This chapter discussed extremely diverse aspects of culture. It is not limited to the existing concept of culture that

can be categorised by geography and ethnicity. Culture includes music, sports, drama, and more—part of people’s everyday lives—but also includes concepts of power and the state, and various historical narratives and stories. As mentioned at the beginning of this chapter, culture was defined as ‘a symbol that gives meaning to a group’. In other words, education that guides students to understand and accept certain cultures may result in students accepting certain values without critically evaluating them. Culture is no more than a variable framework that carries labelling for certain objects. People with the skills to contemplate and analyse the dynamics of culture, and those who have a strong commitment to such an approach, can help ensure diversity in a democratic society, and can help it continuously accept new paradigms. This is a model of cultural studies that guides students to contemplate democracy and contribute to its development through the prism of culture.

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Culture at school and at home

RISTO KUPARI

Culture is born of human influence. It is all around us, but it only becomes meaningful when we realize its existence. Culture is associated with cultural experiences. It is often said that, for example, fine art cannot be interpreted correctly or incorrectly, but each person's own interpretation of art is correct. The British philosopher and mathematician Bertrand Russell (b. 18 May 1872, d. 2 February 1970) wrote in his book “The Problems of Philosophy” published in 1912 about the connection and differences between knowledge and experience. Russell concluded with the idea that knowledge is public, but the experience is private.¹ It is difficult to grasp the general nature of culture. If experience is an integral part of culture, but the nature of the experience is private, can culture emerge in an uninhabited, distant forest?

The importance of experience is emphasized in culture, and experience can sometimes be greater in its absolute value than culture as an actual object. It also matters whether culture is experienced directly or indirectly. As an example, it is a different matter to read and experience through a book or the internet Leonardo da Vinci’s 16th-century oil painting of the Mona Lisa, than to see the

painting in the Louvre Museum in Paris. If personal experience did not matter so much, it would be unlikely that millions of people would try to see the painting in person in the Louvre every year.²

So, what makes a personal, cultural experience so important? I have always thought that it was precisely the above-mentioned fact that the experience is private, my own experience, and I think about culture on this basis – according to my experiences, this is what is most central to cultural experiences. Another relevant point is the change of experiences according to time and place. For example, there are many things in a symphony orchestra’s performance that can affect the experience. To name a few, the acoustics of the venue in question, the lighting of the venue, the distractions visible or heard in the space, the success of the orchestra members in today's concert, etc. Thus, a positive cultural experience today can be a negative one tomorrow, if some element of the performance does not work well or is irritating to the person experiencing the performance. And the same thing can happen the other way around, a bad experience today can be a good experience tomorrow. However, even a bad experience

¹ Russell 2005, 99-100.

² Online publication, Louvre Museum.

rience matters. If we only experienced positive cultural experiences, cultural diversity would be neglected. I myself think that even a bad movie, theater performance, art exhibition or concert can and should be experienced once, but if the experience is bad, I would hardly want to experience the same performance or exhibition a second time. Unlike a good performance or exhibition, which you are happy to experience again and again.

Culture and art are things that can be explored, interpreted, sensed and felt. For centuries, the most important task of culture and education has been to make a young person a worthy member of civilization³. The basic function of culture can thus be said to be broadly equivalent to that of schools.

Cultural education has a long history in Finland. The Decree establishing folk schools, which came into force during the reign of Emperor Alexander II in 1866, was the first step in the cultural education of children and young people. The Decree establishing folk schools was part of the reform of the municipal administration in Finland, and the decree was passed in 1865. The Decree on municipal administration, the highest decision-making power in the municipality was assigned to the municipal assembly. The decree listed in detail the matters within the municipality's jurisdiction, on the basis of which e.g. the education of children and young people was determined to be the responsibility of the municipalities.⁴ However, the re-

sponsibility for public education had already been set in Finland and Rauma even before the Decree establishing folk schools. For example, a lending library had already been established in Rauma in 1850, the first among the municipalities of present-day Finland⁵.

The Decree establishing folk schools in 1866 actually applied only to city municipalities, and other municipalities were allowed to establish schools at their own discretion, but from the outset a comprehensive spectrum of cultural education was available in the municipalities where education was offered: religion, mother tongue, history, geography, calculus, geometry, natural sciences, drawing, singing, gymnastics and crafts. In addition, the teaching could also include agriculture and animal husbandry.⁶ Culture and education have not since been forgotten in the legislation governing the school system. The Primary School Act, revised in 1957, mentioned the school's mission to support and help young people after having finished school to study and pursue cultural activities.⁷ . Immediately after the revised act, however, it was not yet possible to study the above-mentioned subjects in Rauma, but after 1872, it was possible in the three-grade primary school and the two-year intermediate school in Rauma. In 2022, we will celebrate 150 years of cultural education in Rauma⁸.

During the history of the Finnish school system, primary school teachers have been responsible for cultural educa-

3 Section 2 of the Basic Education Act and Government Decree (422/2012), Sections 2 to 4.

4 Kaukovalta 1940, 78.

5 Lähteenoja 1939, 413.

6 Alamainen kertomus Suomen kansakoulutoimen kehittymisestä lukuvuosina 1865-1886 (Subordinate report on the development of the Finnish primary school activity between the years 1865-1886), 55-65.

7 Collection of Finnish Regulations, Chapter 1, Section 1.

8 Lähteenoja 1939, 389-401.

tion in schools and, since the end of the 1980s at the latest, the task was handled by the schools' cultural education teachers⁹. Cultural education teachers continue to play a key role in implementing cultural education in schools. Their tasks include assisting and supporting cultural work within schools, and coordinating cooperation between schools and different cultural institutions. The know-how of cultural education teachers and its use in cultural institutions is particularly important, in order to integrate the content of cultural education produced by cultural institutions into the school curriculum. It is important that cultural education supports all the learning objectives in each grade in the best possible way. Without cultural education teachers, the cultural education goals would be difficult to understand in the cultural institutions that produce the content of cultural education.

Even before comprehensive municipal-specific cultural education, cultural education teachers have been able since the 1980s to pass on valuable cultural enthusiasm to their students via their own interest and enthusiasm. Cultural education in schools has, in turn, created common experiences between pupils, school classes and entire schools and strengthened the social fabric of schools. Cultural activities have made it possible to deal with various conflicts, eliminate prejudices and promote tolerance. At the same time, it has also been possible to increase knowledge of both local and national cultural characteristics. Positive cultural experiences have been remembered by students, and have often been reported at home. Thus, cultural education has also promoted interaction and openness between the school and home.¹⁰

Cultural education is about a growth process in which a child or young person experiments within their limits, and seeks or explores through art and culture. The experiences of a child or a young person help him or her grow into an adult with a strong identity. The role of the adult – both at home and in school – is to act as a support, but also to give the child and young person the opportunity to realize and experience culture exactly as he or she experiences it. The role of the adult in experiencing culture is to act as a support, just as a young tree seedling is connected to a strong support stick in the early days of its growth, the support stick keeps the delicate seedling upright during the stormy moments.

The cultural education launched in Rauma in 2018 and aimed at primary and secondary school students in grades 1–9 and not only introduces children and young people to culture, it also strongly highlights the special features of culture in Rauma. During the nine school years, it presents 28 cultural actors or sub-areas of culture in Rauma, while strengthening the city's own local identity for children and young people. We have decided in Rauma that the cultural education plan is valid for two years at a time, after which the plan will be reviewed and amended if necessary. Participation in cultural education is an activity carried out by students in grades 1–6 with their own classroom teacher. The teacher can also utilize this activity in his or her own teaching after the cultural education visit. For 7th to 9th graders, cultural education is connected to subject studies, although a cultural education visit always includes the teacher whose lesson occurs at the same time.¹¹ This, in turn, has caused problems for the full use of cultural

9 Selvitys lasten- ja nuortenkulttuurista uudessa Oulussa (Report on children's and young people's culture in the new Oulu) 2012, 22.

10 Opetussuunnitelma 2016. (Curriculum 2016). Kuopion kulttuurikasvatussuunnitelma, 13.

11 Rauman kaupunki, kulttuurikasvatussuunnitelma vuosille 2020-2021 (City of Rauma, cultural education plan for 2020-2021), 5-6.

education. For example, visiting an art museum during a secondary school's chemistry class is not the best possible implementation of cultural education when the visit is made under the guidance of a chemistry subject teacher.

Table 1. Cultural education sites in Rauma for 1–9 graders in 2020-2021¹².

Grade	Object of visit
1	The school's cultural environment
1	Rauma Museum Marela (shipowner's home)
1	Music institute of Rauma
1	Library
2	Local museums in Rauma (visits to the nearest local museum)
2	Kirsti - Sailor's Home Museum
2	Fine art associations in Rauma
2	Library
3	Lönström Art Museum project (a museum without walls)
3	Rauma Art Museum
3	Old Rauma, a UNESCO World Heritage Site
4	Rauma Museum, Old Town Hall
4	Public art works in Rauma
4	Library
5	Rauma Museum Marela (shipowner's home)
5	Rauma Maritime Museum
5	Sammallahdemäki, a UNESCO World Heritage Site

6	Church of the Holy Cross in Old Rauma
6	Rauma Theatre
6	Renovation Center Tammela
7	Rauma Art Museum
7	Rauma Festivo chamber music festival
7	Rauma Maritime Museum
7	Library
8	Rauma Museum (museum as a workplace)
8	Library
9	The Teresia and Rafael Lönström Home Museum
9	Blue Sea Film Festival

In Rauma, cultural education is part of the approved curriculum, and an appendix to the curriculum, so it is mandatory for all schools. Thus, cultural education guarantees all children and young people in Rauma an equal opportunity to experience a diverse local culture. The cultural education provided by the city is important not only for young people, but also for local cultural actors, as a fee of three euros per child or young person is paid to the service provider for each cultural visit. The city also organizes bus transport for cultural education visits, so that schools in sparsely populated areas also have equal opportunities to participate in cultural education. In Rauma (a city of about 40,000 inhabitants), cultural education produces annually a total of 12,000 cultural experiences for students in grades 1–9. The costs of cultural education for the city are about EUR 45,000, of which about EUR 35,000 is spent on fees for service providers and about EUR 10,000 on transportation.

¹² Rauman kaupunki, kulttuurikasvatussuunnitelma vuosille 2020-2021 (City of Rauma, cultural education plan for 2020-2021), 5-6.

Although the cultural education in Rauma strengthens the identity of children and young people living in the city, introducing them to the culture and history of their own city in many versatile ways also contributes to the preservation of the regional culture. However, it is clear that culture cannot remain completely unchanged. And it is not necessary, because the changes in culture over time are also the lifeline of folk culture. A culture that relies solely on tradition will soon wither and die away. When old and new cultures meet, it creates a variation that adapts to operations of the surrounding local and natural environment.¹³In cultural change, knowledge of the history and culture of one's own living environment creates a stable growth platform for new cultural variations.

Cultural education is not only a task for society, but also a matter for the parents. A child or young person is almost always very receptive to cultural education. In order to deepen the cultural experience, the attitudes of families towards culture is important. Although, as noted above, culture is strongly perceived through private experience, the fact that one can discuss and share one's own opinion and experience in a confidential atmosphere also plays an important role in deepening the experience. Your own family can provide the best possible platform for sharing a cultural experience. The influence of the family and the parents is also significant in passing knowledge and traditions of the past from one generation to the next. It teaches the child and young person to understand and choose what kind of culture, history and tradition is necessary or relevant to pass on¹⁴.

¹³ Talve 1990, 412.

¹⁴ Korkiakangas 1999, 156.

¹⁵ For example, Ingman 1965, 53-54.

¹⁶ Rautavaara, Arvon mekin ansaitsemme.

Finally, although cultural education has a strong connection to the development of a child's identity, it should be noted that owning a culture or elevating one's own culture to a higher priority than other cultures is not the goal of cultural education. All cultures are equally important. And it is not very easy to tell what exactly is our own home region's tradition. Culture has changed over the centuries and has always embraced new influences from foreign cultures. An example of the transmission of culture is the song "Arvon mekin ansaitsemme" ("We also deserve value"), which is well known to all Finns, and which is mentioned in many elementary school songbooks as a Finnish folk song, the author of which is unknown. There is no certainty about the origin of the song's melody, but the text of the song was written in 1816 by the Finnish nationalist writer and educator Jaakko Juteini (former Jacob Judén, b. 14.7.1781 Hattula, d. 20.6.1855 Vyborg).¹⁵ "Arvon mekin ansaitsemme" is a Finnish folk song, as we know¹⁶. Or is it a Finnish folk song, what do Latvians who speak Livonian think about it? *Kalāmīe loul* is a well-known Latvian folk song, and sounds very familiar. The Latvian folk song was written by Kōrli Stalte (1870–1947), a Livonian nationalist poet and parish clerk of the Church of Mizirbe . He also wrote the lyrics to the Livonian national anthem, the melody of which is also very familiar to us Finns . Whatever the origin of the culture, it does not diminish its value. The value of culture arises from the experience of it.

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Enhancing home and school links through culture and tradition connections

JULIA ATHENA SPINTHOURAKIS

Abstract

Our culture and traditions impact who we are and how we see ourselves, our diversity enriches our lives. Enhancing the self-concept and worth of children has been found to have a positive impact on their education. No one comes to school as a blank slate, as such, the role of culture and tradition takes on added significance in schools.

Culture and tradition are not 'extra' topics to be brought out for 'show and tell' -- rather, to make a difference, these need to be woven into the fabric of schooling. To do this effectively, both teachers and the family can contribute to the successful blending of the home culture and tradition with that of the school. Teachers can learn both about and how to incorporate the differing culture and traditions of the entirety of their community. Recognizing the contributions family are able to bring to the school can enable the stronger, positive and visible involvement of the family (parents, guardians, family members) with their children in their schooling experience.

This paper attempts to show how teachers and families can work to integrate diverse family cultures and tradi-

tions with those of the class's or community's majority group culture. This has as a side effect the supporting of the child's self-image and self-concept while also enriching the majority groups experiences. Past training program and teaching practices involving teachers, parents and pupils will be used to underscore the need for enriching parents and teacher's awareness of the benefits of incorporating cultural experiences and teaching strategies across disciplines and subject matter.

Keywords: home/school culture and traditions, parents, teachers, teacher training, self-concept, home/school synergies, teaching strategies

Introduction

Culture makes the world go around, it is here, there and everywhere. It influences if not defines, what we, as individuals, as well as members of families and groups, will and will not accept and why – including in schools. The challenge is to find ways for culture to enhance the home and the school connection to benefit *everyone* involved.

There are few, if any, arguments that when you have educators, families and communities work together, schools get better (Funkhouser et al., 1997). The relationship between the family and the school is one that has been likened to a ‘safety net’ which, by its very nature, promotes children’s learning and can foster positive learning experiences (Davila, 2018). However, it is equally true that efforts to include parents in their children’s education is often lacking coordination and has little follow through. This is further exacerbated by teachers receiving little or no formal training on how they can go about building these types of partnerships. Adding to this is the fact that cultural open channels of communication and collaboration with parents are relatively rare.

Diversity is a growing reality in many countries and thus, the schools. European countries, are challenged to find ways to effectively respond to issues related to this diversity. Teachers and schools have had, and continue to have, to develop and implement educational policies that are able to respond to the rapidly changing needs of an increasingly diverse and culturally pluralized student population. They need to plan and implement policies, programs and strategies that can respond to the changes a culturally diverse student cohort bring with them. Doing so includes all students, you shouldn’t have to deal with one while ignoring the other, be they members of the majority or the minority; all students need to develop skills and positive attitudes towards everyone in society (Macia et al., 2019, p. 30). We would argue that this requires engagement in both culturally responsive teaching practice as well as parental involvement with their children, the teacher and the classroom.

Home and school linkages through parental involvement in the education of their children, while relevant today (cf. Macia et al., 2019, p. 13), is at the same time not a new subject, which in research terms appears to date back to the 20th century (Malone, 2011), and was not always focused on support of their greater involvement (cf. Rattenberg, 2019). Today though, research findings highlight the positive results of parents and schools working together for children’s benefits. Whether looking at the effect of parental involvement in terms of student academic success or behavioral issues, there are challenges especially when working with parents that come from nonmainstream cultures (Joshi et al., 2005; Koehler et al., 2018; Macia, et al., 2019). The challenges that may arise can be factors that either assist or impede parental involvement. Goodall and Montgomery (2013, p. 400) point out that:

Many parents, particularly those from ethnic minorities or those facing economic challenge, find engagement with schools difficult, but still have a strong desire to be involved in their children’s learning and educations (Cooper 2009; Crozier 2001; Crozier and Davies 2007; Kim 2009; Turney and Kao 2009). ... [others] have highlighted the concern that a lack of consideration for the needs of families ... is a significant barrier to the active engagement of some parents.

Apparent misalliances between parents and schools can be related to cultural, racial as well as economic differences. These differences may lead to assumptions, laced with stereotyping, not only by the teachers by the parents as well (Map, 1997, as cited in Keane, 2007, p. 2). Parents see their roles through the norms and lenses of their respective cultures (Lazar & Slostad, 1999, as cited in Keane, 2007, p. 2). Yet, we see that schools and teachers often

dismiss what appears to be parents' seeming indifference as not caring when in fact, according to Lazar and Slostad (1999, p. 208), "their beliefs about their own effectiveness as teachers or tutors" which are "shaped by their culture", may be such that they believe it is inappropriate for them to have a role in their child's education. Our position is that parental involvement is definitely a positive and to achieve this requires not only an understanding of what culture, customs and beliefs the parents bring, but also how it can be used to bridge the home-to-school and school-to-home chasm to work for the benefit of the child in a changing world.

The purpose of this paper is to contribute to the discourse of why and how we can increase family and parental involvement in the education of their children by bringing culture into the classroom. We will highlight underlying elements that are part of the discourse and conclude with praxis elements focusing on how to involve them to enhance awareness, inclusion and bring culture into the classroom. We would argue that this can be achieved by finding ways of integrating parents and elements of diverse family cultures and traditions with those of the class's or community's majority group culture.

Enhancing self-concept and learning – who plays a part?

Enhancing both the self-concept and sense of worth children have can play a major role in their development as well as having a significant impact on their education. Research has shown that children's self-concept guides both their behavior and their efforts in relation to learning (Pesu et al., 2016) and appears to develop via interaction with,

for example amongst others, their parents and teachers (Dermitzaki & Efklides, 2000 as cited in Pesu et al., 2016). Interactions and experiences with relationships and opportunities to learn, in the family and the school, can shape children's development and learning (Darling-Hammond et al., 2020, p. 97). Epstein (2001) posits that schools and families can be seen as important contexts for children's learning. As such there needs to be more coordination as well as efforts to enhance the relationship between these to benefit the education and development of children.

Social and emotional learning and family-school partnerships have a connection between them. A child's social and emotional learning can increase and flourish when family-school partnerships are built around a recognition that education is a collective responsibility one with a common mission to create "an engaging and supportive climate for learning both in school and home" and one which "creates ... a culture of inclusion and mutual respect" (Albright et al., 2011, pp. 1, 8). School is believed to have an influential role on the process of a child's primary social cognition given that this is where he/she connects with their peers. Social class, status and cultural norms have a complex relationship. The school environment seems to align with this, in as much as it is a place where children can stand out, stand back have more or less power and where some children can also be found to be entrenched in a lower position (Pellegrini, et al., 2007).

Teachers have a role to play in how their students can be motivated and feel empowered to actively take part in their learning environments. According to Lovorn and Summers (2013, p. 36), incorporating "strategies to recognize and accommodate various cultural backgrounds, and promote cultural awareness, cultural sensitivity, and critical

pedagogy” helps students to feel more comfortable in these types of learning environments. Furthermore, they found that teachers focusing on these characteristics, had more opportunities to enrich the learning experiences of their students. This supports the need to recognize the student’s backgrounds, culture and traditions and we would argue that this could be further advanced if parental involvement could also be strengthened. At all grade levels, most students want their families to be more involved (Epstein et al., 1997, as cited in Vazquez-Nuttall et al., 2006, p. 83). Yet, teachers may feel challenged and are thus not always ready to involve culturally different parents, for various reasons, in their children’s education. While not intended as an absolute statement given examples to the contrary, the challenges teachers encounter may stem from equivocal feelings and even bias on their part (Vazquez-Nuttall, et al., 2006) as well as teachers requiring a set of skills they may not have (Manzoni & Rolfe, 2019). We would argue that, in part, it might be ameliorated by deeper and immersive understanding about the cultural background of their students and their families as well as enhanced opportunities supporting parental involvement that bring them and other cultural role models into the classroom.

Culture, Tradition and Parents

Culture as an omnibus term and one we regularly see shown as an iceberg, has been defined in numerous ways especially in relation to language education (cf. Schmidt et al., 2007). It has been seen as overwhelmingly linking culture to behavior, with Hall (1959), referring to culture as that which “controls behavior in deep and persisting ways, many of which are outside of awareness and therefore beyond conscious control of the individual” (p. 35). Brooks

(1968) saw it as a complex whole, identifying five different meanings of culture, relating them to biology, personal refinement, literature and fine arts, patterns of living and the sum total of a way of life with the fourth being the one in which “the individual’s role in [can be found] in the unending kaleidoscope of life situations of every kind and rules and models for attitude and conduct in them” (Brooks, 1968, p. 205, 210). This while an ‘interesting’, perhaps even ‘catchy’, way of defining it, does not necessarily help us in our current task. Peacock (1986, as cited in Foner, 1997, p. 962) perhaps puts it into more salient terms, when he states that culture is “the taken-for-granted but powerfully influential understandings and codes that are learned and shared by members of a group”. Ultimately though, we chose to use a more functional definition, as such in this article when we refer to culture, we reference it as McCollum and Russo (1993, pp. 12-13), where in, the word culture [is] often used in casual conversation to connote the beliefs and social practices typically associated with a person’s racial or ethnic background, national origin, and native language group ... culture also encompasses the customary beliefs, social practices, and traits of a group of people, deriving from their socioeconomic status, level of education, religion, age, generation, ... and other group affiliations. "Family values" also may be added to the list.

The following represent some of the culturally loaded areas that teachers and schools need to be aware of with respect to how they influence and impact their involvement with the parents. These include: interaction with children, discipline, expectations for teaching and schools, expectations for educational attainment, expectations for schooling of women, perceptions about native language. On the other hand, knowledge and awareness of cultural attributes

can provide teachers and schools with advantages when working with diverse participants. These may include: attitudes toward second language acquisition, toward literacy, participation in the mainstream culture, family ties, attitudes about education and the family as well as the value placed on it can and do vary by culture.

Traditions express a particular culture, provide people with a mindset, and give them a sense of belonging and uniqueness (Schmidt et al., 2007, p. 20). Hall (1976, p. 16) pointed out that “Culture is man’s medium; there is not one aspect of human life not touched and altered by culture.” According to Doina et al., (2011, p. 1494),

The concept of tradition in general, in Latin means transmission, [a] concept that in time become[s] ... wider, and includes: cultural values, historical past, that is vivid in the collective memory.

The concept of tradition in particular, can be described as psycho-social dynamic phenomenon that ensures participation in a specific system of material and spiritual values, which have a relative stability...it is not just a way of thinking ... but is a way of living.

The term diverse means just that, they are different between them and amongst themselves. Individual people and groups are neither static nor all the same. Culture and identity are dynamic constructions which evolve and change (McCollum & Russo, 1993, p. 15).

Finally, we aren’t born with a culture, we learn it and it is group specific. Children from the time they are born, learn their culture, directly and indirectly, from their family and their environment, to fit in and function within that society.

They learn the fundamentals of their own culture through socialization.

Culture, Children, Parents and School Involvement – a complex relationship

Culture helps shape how we see and understand things around us as well as what we believe and actually do. In many instances, individuals, and as is often the case immigrants, live their lives in the context of families – families which afford them with continuity, familiarity and support. The family also enables them to get through the adjustment process all migrants face when leaving the familiar and coming into a new and challenging time and place. The immigrant family is a place Foner (1997, p. 961) sees as “a dynamic interplay between structure, culture, and agency – where creative culture-building takes place in the context of external social and economic forces as well as immigrants’ premigration cultural frameworks”. It changes as a result of where it is now but also carries with it the cultural frameworks of where it came from and which inculcated it with its character and identity. The kinds of constraints and conditions they encounter shape the changes in the family roles; they play an active role in the redefining of their lives. As Foner (1997, p. 962), points out, “The cultural understandings, meanings and symbols that immigrants bring with them from their home societies are also critical in understanding immigrant family life...”. Consequently, their “cultural roots” play an important role.

Partnerships between home and school thrive when what characterizes them is open communication, trust and reciprocity in relation to student centered activities (Obasi, 2019, p. 761). Therefore, communication also needs to

be meaningful and responsive (Joshi et al., 2005). Davies (2001, p. 7) in response to what he calls the ‘new democratic order’, believes that children “need to understand and respect their own roots, culture, language, and community traditions as a needed foundation for understanding and respecting the roots, cultures, and traditions of others.” Building on this and given the role they play in terms of cultural understanding, supporting parental involvement may in fact be an efficacious resource in providing authentic experiences that relate to their cultures and traditions. In line with this in terms of social justice, is that bringing in the element of culture, can serve as a way of valuing diversity as well as traditional identity by building a bridge enabling a path from the then, to the now and then the future (Davies, 2001). Studies have suggested that schools should consider parents as resources – as they bring with them skills and culturally diverse backgrounds can contribute positively (Ryan et al., 2010 as cited in Koehler et al., 2018, p. 5).

Given the importance communication plays in the development of trust in a partnership, interestingly, McCullom and Russo, (1993) noted that culture and language connections between cultural diversity and education weren’t as researched as one would expect. Malone (2015) looking at the cultural aspect, posits that cultural influences can create poor understanding and limited congruency between parents and educators’ perceptions of appropriate parental involvement practices. We would argue that if one imagines that their own cultural filter is the one best suited to employ to understand the other, then perhaps cultural influences can create the poor understanding. Our position though is if you take the time to learn about the other and provide them with opportunities to use their culture, then, while not foolproof, there can be greater opportunities

for a partnership that bridges the differences and enables the child and the parent to see the other in a positive and empowering way. Simultaneously, they are expanding the cultural horizons of the other students in the classroom.

Parental involvement and parental participation on the part of minority parents clearly do not equal the level of involvement and participation of non-minority parents (Smit et al., 2007; Joshi et al., 2005). Various barriers appear to obstruct productive partnerships in the case of minority parents (Joshi et al., 2005). Some of these barriers relate to the fact that they are often viewed as a single homogeneous group where a ‘one size fits all’ approach defined from a middle-class perspective is considered sufficient (Lopez, 2001, as cited in Smit et al., 2007). Another is that minority parents themselves may assume that teachers do not have a high opinion of their educational support behaviour. Parents may have sincere concerns about what they consider important but they report having the feeling that they are not taken seriously (Smit, 2005). However, if barriers to minority parent involvement can be overcome, research and praxis has found that their involvement can benefit the community, the parents, children and the classroom (Manzoni & Rolfe, 2019).

Parents want to be involved, but in many instances, they don’t know how to become involved. There is also the likelihood of cultural incongruence between schools and minority families. Ethnic minority parents generally do not see it as their responsibility to be involved in their children’s education (Denessen et al., 2007, p. 30). Cultural values of the families have to be known, understood, respected and considered when planning and implementing parent/ family involvement practices in schools. These also need to transcend a narrow or surface focus on the

outer trappings of culture and understand that different traditions, values, beliefs and experiences enhance what is defined as true cultural interchange (Bensman, 2000, as cited in Joshi et al., 2005). At times though, the actual level of teacher's cultural awareness beliefs versus what they believe their knowledge is and how these translate into teaching practices, can find themselves at juxtaposition (Joshi et al., 2005).

Family, the Teacher, Training and Teaching

Crucial elements to successful development and implementation of home-school partnership are predicated on planning and training that deals with cultural and linguistic awareness, curriculum and pedagogy. Questions about whether or not practicing teachers, and perhaps even more so, future teachers on their beliefs of whether or not they feel equipped to teach in multicultural classroom, the role of language teaching (Karras et al., 2019, Spinthourakis et al., 2009) and other factors can influence how they will look at issues such as diverse teaching strategies, which may include parental involvement.

Teacher Education programs have at times failed to dispel negative stereotypes about parental involvement and paid scant attention to training future teachers on how to work with parents to become a positive part of the education of their children (Keane, 2007; Spinthourakis, 2020) with effective interventions taking the form of teachers notes to actual formal training (Vasquez-Nuttall et al., 2006). It has long been argued that teachers need to come into the teaching profession better prepared to meet the challenges they will encounter in their classrooms including cultural diversity. Furthermore, that their training should

encourage sensitivity about ethnic issues in the classroom, but not merely at the surface 'fun, food and folklore' level (Spinthourakis, 2010). Becoming acquainted not only with, but the means of, using multicultural literature in the classroom (Resvani & Spinthourakis, 2020) as well as the arts, including music, dance and poetry reflect ethnic cultures and can provide teachers and their students with a different perspective (Livingston & Birrell, 1993; Manzoni & Rolfe, 2019). Preparing teachers on how to become culturally aware and sensitive may be helped by immersing them into schools which are in culturally diverse areas. Schools in areas such as these, often employ bilingual staff, recruit migrant parents who have greater experiences to help acclimate newcomers. They also tend to prominently set out displays that employ more concrete cultural artifacts while avoiding their surface display as a means of welcoming migrant newcomers. These have been seen to be good strategies for encouraging both visibility, vehicles for increasing self-concept and ultimately involvement (Manzoni & Rolfe, 2020).

There is even support put forward indicating that when cultural and language related issues inhibit teachers and parents working together, that what may help overcome this problem is staff from similar migrant backgrounds (Manzoni & Rolfe, 2019). We call persons who can serve as intermediaries, cultural and linguistic communication surrogates or bridge builders. They can serve as conduits for both sides. Ultimately ceding their seat to the parents and teachers themselves.

Policies promoting the importance of cultural sensitivity, awareness, culturally appropriate materials and the need for affective communication between all the parties involved are more often than not in place (Macia et al.,

2019; Manzoni & Rolfe, 2019). Neither are all teachers alike, nor are all parents alike; one size may in fact not fit all. Therefore, it may be more prudent to look at ways of identifying the right combination of resources and investment of people, time and commitment to bringing cultural into the classroom by enhancing parental involvement.

Bridging the Home to School Chasm through Synergistic Efforts

Parents and schools should be partners in the education of children. School – home partnerships are important to the cognitive, emotional and social development of children (Ziliakopoulou, 2014). To achieve this, schools need to create and make available opportunities to parents to become part of the fabric of their children’s education. However, given that in many cases, efforts to involve parents and families in their children’s education tend to lack coordination, in most schools, efforts to include family and community members in students’ education tend to be uncoordinated, and teacher outreach to families is often conducted with little or no support from the school community. However, we should note that ‘one size doesn’t fit all’; cultural differences also influence child rearing practices, family structures (nuclear, extended, single parent, etc.) and parental roles with respect to their child’s education (Vasquez-Nuttall et al., 2006, p. 86).

As mentioned earlier, teachers tend to receive little or no formal training in relation to developing creating viable and effective school-family-community partnerships. A consequence of this is that they are many times, instead of being the result of research and organized strategy, they appear to be based on trial and error (Epstein, 2001,

2005). Thus, what happens is that the efficacy of family’s relationship with the schools depend more on the initiative of the parents or the individual teacher to whom students are assigned (Sheldon, 2010, p. 267).

Darling-Hammond et al., (2020, p. 124) argue that educators “can help parents support interests by sharing ideas about ways to collaborate, learn from [emphasis added], or broker opportunities for their children...parents can share with teachers what they have observed when their children are at home and have free time to explore activities on their own...”

Davila (2018, para. 4), posits that teachers and schools should: (a) provide an inviting, supportive climate for parents and families, (b) examine and update their practices for partnering with parents to ensure children’s academic success, and (c) listen and respond to parents’ thoughts and desires for their children with respect. While when referencing the other side of the connection, that is what parents can do, it’s interesting that among the salient points she sets is for them to “ask for a cultural guide if needed and this to “help prevent any misunderstandings stemming from cultural differences.” We would argue that with respect to the former, that is what teachers and schools should do, is that they include greater specificity to what they include in their examination and updating with respect to the practices for partnering with parents. This is where teachers both do a ‘deep-dive’ into rather than ‘skimming the surface’ of their student’s cultural background and their traditions, the culturally based parenting practices and role of the children’s families.

Partnerships and Synergies between Home and School

Teachers and parents need to work closely together. Some parents feel uncomfortable going into their children's schools and perhaps even more so their child's classroom. Schools and teachers need parents to be involved, for it to work, they need to want this it to work. There are various ways of setting up and establishing synergistic partnerships between families and schools, all of which are intended to increase involvement with the end goal being to benefit their children. When students, teachers, parents, administrators, and other community members talk and listen to each other, they can gain a deeper understanding of what they want from their schools and will be in a better position to effect change. The synergy sought is one which combines action and is mutually advantageous to all parties.

Antony-Newman (2019, p. 363) referencing partnership as the most common classification of parental involvement, lays out Epstein's (2001, 2010) six types of involvement to create comprehensive partnerships, which include,

(a) *parenting*: help by school to families regarding their parenting skills and home environment conducive to learning; (b) *communicating*: regular exchange of information between schools and parents about curriculum and students' progress; (c) *volunteering*: recruiting and organizing parent help at school, home, or other locations; (d) *learning at home*: encourage parents to participate in school activities; (4) *learning at home*: support of parental help with homework and other curriculum-related activities; (5) *decision making*: involve parents in

school management; and (6) *collaborating with the community*: find and incorporate community resources to aid parenting and learning at school.

These types of parental involvement combine psychological, educational and sociological perspectives in relation to ways a parent, the school and the community can establish opportunities to work together. Schools and in particular teachers can plan and initiate partnership activities for each type of involvement.

Koehler et al. (2018) provide a concise toolkit of practical tools and good practices to help engage migrant parents in education. The toolkit includes seven types of engagement issues, these include having a culture that is welcoming along with a communication strategy that is robust, policies dealing with information, suggestions on how schools can function as forces for community-building, communication strategies focused on parents and teachers, the parent-school relationship and finally local level networking concepts. What is very helpful is that it also includes practical recommendations as well as real life examples of good practices.

While there is no all-encompassing magic formula for enhancing parental involvement, or home school links, there are examples of good practices, which under the individual and unique to that time and place, have made inroads.

Tried and true praxis

Practices that have been used to bridge home and school and that built on and using culture in the classroom, vary in scope and duration. Many derive from the need to rec-

ognize the impact of increasing diversity in community, school and ultimately the individual classroom.

In the last nearly three decades Greece has morphed from being a monocultural society to one markedly multicultural, however while ‘intercultural education’ policies have been adopted, their promise hasn’t always been realised. While moving in a positive trajectory, to a degree, practices still seemingly promote conformity with monolingual norms and Greek cultural ideals if not assimilation. However, efforts to address marginalization of immigrant children and their families, and we would argue by extension -the home-school link-, have been supported by academics. What these academics have tried to do is provide training through local and national projects (Gropas & Triandafyllidou, 2011).

One example that worked with strengthening the home-school link in Greece were ‘Actions’ in the “Education of Immigrant and Repatriate Student Project” [URL: <http://www.diapolis.auth.gr/>]. Between 2011- 14, the National Strategic Reference Framework (NSRF) as well as national resources of the Hellenic Ministry of Education and Religious Affairs, funded the 10 Action project and actualized it throughout Greece. Along with the development of several electronic learning platforms (http://www.diapolis.auth.gr/diapolis_files/drasi10/fylladio.eng.pdf) were its face-to-face Actions. Action 7 in particular was dedicated to connecting school and community. In the framework of this action, activities were developed that proposed an intervention to strengthen the role of parents, the involvement and participation of the family in school and cooperation with the community with the school serving as a learning organization addressing key organizational issues and issues of participation and access. The schools

did not work individually or in isolation. They entered into partnerships with other schools in their broadly delimited areas forming synergies, developing both interactive efforts and cooperation to maximize their resources. These *synergies* magnified the ability of the project Action which focused on the parents (target group), their needs, but also on the promotion of wider intercultural skills. It also enabled the collecting of cultural material from both the immigrants and Greek communities. The cultural materials collected could be used as a basis of cultural exchange actions, including parental involvement with their children and in schools and the classroom. Specifically, sub - Action 7.2: *Develop a School Collaboration Framework with Immigrant Communities, NGOs and Social Workers* included the following activities:

- "Intercultural mediator"
- "Foster Parent"
- Educational material for parents
- Cultural exchange actions
- Development of social networking
- Awareness of local communities

While all of the aforementioned activities had a strong cultural weight, the fourth one can be seen as one that most directly touches on the role of culture in terms of what materially can happen in school. Zeroing in on the fourth point, that is cultural exchange actions, we note that there are many ways of actively involving the parent in the classroom and teaching moments. Cultural exchange actions have the potential to substantially reinforce parental involvement, bridging the home-school and parent-teacher chasm to ultimately benefit the child. Cultures role is

pre-eminent, and serves as the underlying factor highlighting these effective actions that can reinforce parental involvement with their child's school and classroom in particular.

This takes planning and requires an understanding of the role the particular culture plays in the family's life. It necessitates the teacher planning ways in which the "standard classroom curriculum can be expanded to embrace diversity" (Pass et al., 2006, p. 16) and afford parents the opportunity to offer tangible assistance in cultural exchange actions. Carrying forward this idea, using multicultural children's literature in the classroom, is a promising strategy for promoting and bringing culture into the classroom, and one that can be further enhanced through directly involving immigrant parents. Depending on the literature used, the family situation and the type of communication and relationship established between the school and the home, immigrant parents can bring elements of the story to life by sharing their own experiences, etc. Using multicultural literacy in the classroom has been found to enhance the self-esteem of children from ethnically and culturally diverse backgrounds (Resvani & Spinthourakis, 2020). According to Livingston and Birrell (1993, p. 2).

Realistic fiction can facilitate feelings of self-worth and dignity. Particularly valuable are those stories in which young people learn to value their heritage. Using contemporary children's stories can be used to illustrate that the daily lives of all children are often similar, and can be influenced by institutions, geography, politics, and cultural background. Folktales, fairy tales, and legends add to the awareness of the richness, diversity, and the sense of tradition of the many cultures in our world.

Depending on the story theme and type of literature used, the family situation, comfort level in speaking a language of then their mother tongue and the type of communication and relationship established between the school and the home, there are ways of linking the home and school through culture. If their comfort level in terms of language is an issue, the cultural and linguistic communication surrogates or bridge builders could be very helpful. However, how can we learn about the parents and the family, so that we can be in a position to ask them to become involved?

Below are some examples of how schools have engaged with parents to build foundations for their involvement and in many cases utilizing culture as something to enhance the link between them:

- a. "Strength Card Method" (Mannheim, Germany): At the beginning of the school year during their children's enrollment period, completing what they call the "Strength Card Method, can be employed. Here the parents are asked to record what they consider their strengths to be as well as the skills and resources they believe would be germane to the school. These strengths might relate to hobbies they have, personal skills in areas like sports, the arts, and crafts to name a few and which can be culturally based. From the outset of school, the parents are seen as co-creators, are perceived as experts and as such have a valuable role in the school (Koehler et al., 2018, p. 6) and which teachers can use as a platform from which to usher them into the classroom
- b. "Home Visits" (Amsterdam, Netherlands): This enterprise can work as a bridge between the school and

the home, especially if the parents feel safer or more comfortable in their home. Arrangements are made by the teacher with the parents to have an informal home visit and where language fluency is an issue the school has non-Dutch counselors who can accompany the teacher. The goal is to help make the parents feel at ease, a by-product can be gathering information that may help the teacher ease in cultural artifacts and issues into their discussions – which long term may be useful in having the parents transition it from a solely home orientation to one that can be shared with the class (Koehler et al., 2018, p. 6).

c. “Parent Seminars” (Berlin, Germany): Having attended communication training, teachers, the teachers are in a position to conduct seminar themselves. All the parents are personally spoken to when they register their child. As part of this registration process, the parents are informed about parent seminars and given a list of the year’s topics is given. The topics are chosen to develop trust in the school as well as strengthening their educational competencies (Koehler et al., 2018, p. 6). The topics can be linked to ways of bringing in the cultural element.

d. “School-based parent café’s” (Hamburg, Germany): An effort employed that serves to facilitate parental access to schools, are the aforementioned school-based parent cafés. Establishing these is a way of giving parents insights into what actually goes on during typical school days and lessons. The café is a friendly, nonthreatening environment where they can meet, but it’s also a place from which they can become involved in thematic activities, school-based festivals and develop trusting relations. It also offers an oppor-

tunity for informally talk with parents and ask for the assistance (Koehler et al., 2018, p. 10)

e. “Social Media” (Zaandam, The Netherlands) : Hard to reach parents, or what some would refer to as invisible parents, tend to me from minority groups and for a variety of reasons less active or involved in the school and classroom. However, virtually everyone today has a smartphone, immigrant and refugees tend to use it as their primary means of communication with their home country, family and news medium. One school set up a Facebook page for parents so that they could exchange questions and advice with one another as well as to learn about school-based activities. It was also a place to share notices, photos and other media. This informal means of communication can bring parents closer to the school reality, help relieve stress and anxiety related to the unknown and can potentially help increase their involvement (Koehler et al., 2018, p. 11).

f. “Phone Call Home”: Or what we would label, “one good call a month”: Establishing with parents at the outset of the school year that you will be calling them is the place to begin the practice. Calling the parents once a month helps establish a communication channel, allows for question and answering to go on, and as a precursor to later collaborative interactions, is a way for otherwise reluctant parents to become more involved. It also is based on the presumption that teachers have taken the time to get to know as much as they can their students and their realities. These calls are ‘good’ news calls. They allow teachers to share with parents’ news of how their child is doing with an emphasis on the positive. They should be brief calls and

can also be a short message (Graham-Clay, 2005, p. 120. citing Gustafson, 1998, Love, 1996 and Ramirez, 2002)

g. ‘Bridging Cultures’ (Los Angeles, California): This is an action-research project that has as its underlying premises identifying ways of improving cross-cultural communication in the classroom. Their goal was to design and test a variety of materials for teachers to improve their skills to work with immigrant children and their families. It also focuses on learning about one’s own culture (majority/minority or otherwise), how our culture and that of others influences the way we think and act and finally, it looked to building relationships (Trumball, et al., 2000). It is something schools can collaboratively work towards – that is gaining a better trained, knowledgeable and open teaching staff when it comes to working with diverse parents.

h. ‘Who am I, who are you and where do we come from’’: Once a relationship has been forged and the parent – teacher partnership has been secured, the teacher can ask the parent(s) to become part of class projects and teaching efforts. They can come in as oral history speakers, wherein they can speak (or show) the class elements of their lives, their culture, their history, their occupation then and now or special expertise. Clearly, this is something that takes time to research, prepare and practice, but it can yield a great deal for the parent, their child, the teacher and all the students in the class.

i. ‘Your sport is my sport with another name’ (Tallahassee, Florida) Volunteer to help with school sports

programs. In cooperation with teachers help identify sporting and/or athletic activities that are the same or similar to ones played in their cultures and these can then be introduced to the class either by the parent presenting them or through videos where the parent has the role of a resource specialist.

j. “Community Gardens” families, help care for small gardens set up by the children and the teacher, or the school community. Seeds and/or plantings from the respective countries can be introduced by the parents to the children when the garden is being planned and included in the garden (Emerson et al., 2012).

Epilogue

In today’s diverse world, children with an immigrant background, whether they are in Greece or Finland, South Africa or Australia, move between two worlds. The school is where both these worlds can be represented by fostering partnerships between their families and the society they live. To negotiate the course between these two worlds, sometimes has meant leaving one behind so that they can seemingly be accepted in the other; with the losing side, the one that personifies the ‘different’ or the ‘other’, being the one more closely aligned with the family. However, this ‘other’ is a part of who they are and should be seen as an ‘added value’ for both the child and the school. It calls for looking at ways of incorporating cultural awareness into the curriculum – utilizing the ethnic background, redirecting the teacher’s role to being a facilitator rather than a purveyor of information, if as good practices have indicated, we hope to make a difference. Recognizing culture’s role and the importance it can play in enabling the

child to grow is paramount; while it doesn't happen by itself, bringing all the players together has been found to be beneficial for everyone involved.

Successful parent-school partnerships are not stand-alone, add-on programs. Instead, they are best when based on a comprehensive study of the potential barriers to such synergies as well as the rational and viable means of overcoming or at least minimizing their impact. To be well-integrated into the school's overall mission and aligned with teacher's teaching approaches and strategies, we argue that it is critical that these partnerships are predicated on contact, discussion and planning between the parents and the teacher. Barriers can be minimized, for example, when second language fluency of the parents is an issue, a cultural and linguistic intermediary or an interpreter (Koehler, et al., 2018, p. 8) can be employed. Teacher and parents need to be taught to minimize, if not remove, discomfort, to learn how to be involved, linking home and school. Parental engagement shouldn't be seen as an expectation but rather as an opportunity – employing bottom-up versus top-down approaches where making a parent a partner should translate to sharing if not negotiation, with equitable dialogue definitely on the table (Osgood et al., 2013, p. 27 citing Walker & MacLure, 2005)

Culture isn't nor should it ever be minimized to merely celebrating holidays, recipes or religious traditions – at its roots, culture is a unique experience, one which can enhance the home – school link. Bringing culture into the classroom needs to be seen as a unique but fully approachable and adaptive effort and as such be fully embraced as a rich resource and parental involvement is an ideal way to do so, one that is neither contrived nor forced, if planned with an awareness of all the issues involved. In whatever

way we can, whether directly, in person, and in the actual class, or indirectly, parental involvement using culture is important. Finding ways to bring culture into the classroom, is a gift that when used well reaps benefits for not only the giver but also those who receive it ~ which can be everyone.

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'Using History with young people'?

SØREN HEGSTRUP

In the Danish primary and secondary school (in Danish: Folkeskole) the pupils are taught that Denmark is one of the smallest countries in Europe with only a population of 5.8 million. The unified kingdom of Denmark is ruled by Queen Margrethe II. The Danish royal family is said to be one of the oldest in the world. Denmark is a seafaring nation with one of the world's biggest merchant fleets. Denmark is also an agricultural country that produces a lot of food. Denmark is a democratic nation which includes a Parliament with 179 members. The Danish culture is particularly known for author Hans Christian Andersen, the philosopher Søren Kierkegaard and the pastor author N.F.S Grundtvig.¹

In Denmark there is compulsory education, most children get their education by attending the Danish primary school. The educational objectives in primary school are to prepare the pupils to participation, responsibility, rights, and chores in a community with freedom and democracy. Therefore, the school must have objectives of intellectual freedom, equality, and democracy. Furthermore, it is stated

that parents and pupils have to collaborate with the school to be able to hit the primary school' objectives. Denmark has its own culture ministry with an elected minister of culture, whom together with parliament must make guidelines and economic support to the cultural life.

There was conducted satisfactory surveys, in August of 2020, which shows overall Danes are satisfied with being Danish and living in Denmark. Lots of people think of Denmark as a small Scandinavian country, where the importance of having democracy and voting rights is well known. When there is an election the number of voters remain relatively high at 85.5% even when it comes to regional and local elections. Surveys also show that Danes are content and proud to still have the Danish royal house. The Queen herself, Margrethe II is often spoken about in a kind toned manner amongst the press. The royal house is a cultural institution whose members are very aware of their importance of their role. It is quite normal for households to pay attention as to what the royals are reported to be doing by the press and its especially important if

¹ In my contribution to the chapter here, I have not used the traditional academic reference. The reason must look in the fact that I do not know the readership. I hope that with a few clicks on Google can lead the reader on the path to further documentation. Therefore, there are only three references at the end of the chapter.

the royals have a statement to give. Every New Year the queen gives a speech which rounds up the most important of events which happened to either the royals or the nation as a whole and this event in particular adored by the media and the press and is often mentioned as one of the strong remaining royal marks on the danish culture.

In all the public institutions are there official flag days where special events or people are celebrated e.g. its mandatory that all busses will drive around with the danish flag. As well in all public schools and other education institutions to celebrate the events as well.

Purposes of the 'Folkeskole'

1. The Folkeskole is, in cooperation with the parents, to provide students with the knowledge and skills that will prepare them for further education and training and instil in them the desire to learn more; familiarise them with Danish culture and history; give them an understanding of other countries and cultures; contribute to their understanding of the interrelationship between human beings and the environment; and promote the well-rounded development of the individual student.
2. The Folkeskole is to endeavour to develop the working methods and create a framework that provides opportunities for experience, in-depth study and allows for initiative so that students develop awareness and imagination and a confidence in their own possibilities and backgrounds such that they are able to commit themselves and are willing to take action.

3. The Folkeskole is to prepare the students to be able to participate, demonstrate mutual responsibility and understand their rights and duties in a free and democratic society. The daily activities of the school must, therefore, be conducted in a spirit of intellectual freedom, equality and democracy.
4. The Folkeskole is the responsibility of the municipalities, cf, however, article 20, paragraph 3. The municipal board is responsible for ensuring every child in the municipality a free education in the Folkeskole. The municipal board is responsible for setting the targets and framework for the activities of the school within the provisions of this Act, cf article 40 and article 40a.
5. Each school is responsible for ensuring the quality of the education in accordance with the aims of the Folkeskole, within the framework of the Act, cf article 1, and also bears the responsibility for determining the planning and organisation of the programme of education.
6. Students and parents are to work together with the school in order to live up to the aims of the Folkeskole.

One purpose describes the intent, within this context the intention is good, of the legal complex as follows; how the 'Folkeskole' tries to operate this intention into a well-functioning practise.

In §3 it is written: The Folkeskole must develop working methods and create a framework for experience, immersion and desire for action, so that pupils develop cognition and imagination as well as gaining confidence in their own abilities and background for taking a stand and

acting. One must assume this intention is more than a pious wish but that is heavily characterized by intellectual freedom, equality, and democracy. If you read further in the more specific instructions given for the individual subjects and disciplines for the goals of the ‘Folkeskole’, it is difficult to see how one had imagined that the teaching of mathematics and the science subjects should be characterized by the intention. Teaching is divided into three main categories as specified in §2. There is hope that the teachers teaching subjects like history and social science can succeed in imparting to the pupils knowledge of participation, co-responsibility, rights and duties in a society with freedom and voting rights as well as intellectual freedom which gives equality and democracy.

The teaching in ‘Folkeskole’, 1st to 9th grade is blocked in to three different categories:

1. Humanities

- a) Danish from 1st to 9th grade
- b) English from 1st to 9th grade
- c) Religion, except for 7th grade who are preparing for their confirmation.
- d) History from 3rd to 9th grade
- e) German or French from 5th to 9th grade. German is mandatory for schools to teach whilst French is optional
- f) Social science from 8th to 9th grade

2. Practical and Music

- a) Physical Education (P.E.) from 1st to 9th grade
- b) Music from 1st to 6th grade
- c) Visual arts from 1st to 5th grade
- d) Crafts and design from 4th to 7th grade

3. Science

- a) Mathematics from 1st to 9th grade
- b) Computer science from 1st to 6th grade
- c) Geography from 7th to 9th grade
- d) Biology from 7th to 9th grade
- e) Physics from 7th to 9th grade
- f) Chemistry from 7th to 9th grade

The Folkeskole’s entire purpose is to prepare the pupils to go to high school, Gymnaisum, however the pupils can also choose to go to any other types of education where the Folkeskole completion gives access to. The legislation on teaching in the ‘Folkeskole’ is not only aimed at the Danish conditions, there is an EU law called ‘the Bologna process’ that describes the premise of the ‘Folkeskole’: *make them (the pupils) familiar with Danish culture and history, give them an understanding for other countries and cultures.*

Upbringing for and teaching of democracy is inscribed in the purpose clause. One may wonder that the perception of democracy, or in short definition of Danish democracy,

is not defined as anything other than voting rights/democracy. Denmark has signed the part of the Bologna process that deals with citizenship, both national and European citizenship. As mentioned, the signature on the EU agreement is also an obligation to implement it in the legislation, where it makes sense to clarify that we are committed to our membership of the EU.

Can the school and parents work together to raise children?

This question has been a focus of many educational researchers for many years, which has not caused the biggest issues. Until well into the 1960's it has been accepted that the school had a more selective task which it solved in an exemplary manner. Only less than 10% of a cohort could go on to high school and later higher education. Most students finished primary school after the 7th grade. Few could get an apprenticeship. The rest got unskilled jobs. A small group of students went on to get high school diplomas which gave access to apprenticeships at public offices, banks, and larger companies.

It is only in recent years that the school has been required to contribute to the upbringing of children. The school had previously perceived itself as a learning institution whose main task was to teach children some specific tasks. The upbringing could take place at home and in sports and leisure organizations or church projects such as scout. Denmark's membership requires, as previously mentioned, that we live up to the Bologna process. The idea is that all countries in the community should aim to give children and young people an upper secondary education after 'Folkeskole' so that they can go on to a short, medium or

a long education. This is to ensure that everyone has the opportunity to get a job in a open and free labour market and to ensure that everyone is qualified for the open labour market, the educations must, by their nature be as similar as possible. This is formulated in the requirement that all the programs in the EU must implement the same conditions for the BA, MA, and Ph.D. programs. Namely three years for BA, two years for MA and three years for Ph.D. furthermore, all degree programs must be carefully aligned with the ETCS point system and finally all the grade system must be convertible.

No definite studies have been conducted on how much parents know about the school's activities. It is clear that parents do not know much about the legal basis for running a school -unless they have special knowledge through a relationship with their children's school -or that they as academics are engaged in fields or organizations that focus teaching and education. Not many parents are familiar with the ECTS system but so do their children. Young people who go to 'Folkeskole' are taught how the ECTS system works and what they need to pay special attention to. It is important that young people who go to 'Gymnasium' know the rules for applying to higher education or the medium-term educations. It requires a high average to apply for popular educations such as medicine, law, or psychology. The situation is different with the medium-term BA programs. The most well-known are teacher, educator, social worker, nurse, occupational therapist. Less well known are educations in economics and certain science subjects as a bio analyst.

BA programs as mentioned here are professions BA. This means that after the education you get a professional BA title but not an academic BA degree. There is therefore

no immediate opportunity to apply for a master's degree. However, it is possible to apply for a dispensation for applying for admission to ordinary master's programs -possibly after attending preparatory courses. The MA study, which is a paid study, can only be acquired at a university. Anyone with a university or professional BA can be admitted to. All the Ph.D. programs require master's or MA programs. Ph.D. studies at many universities are also paid studies but there are good opportunities to get public or private support. Ph.D. studies can typically be aimed at science and research or professionally oriented.

To answer the question of *'Can the school and parents work together to raise children?'* as sad as it may be, the answer is probably that in the lives of most children and young people, this goal leaves much to be desired. The next and last paragraph should try to answer this.

Are there limits to ignorance?

The answer is of course, no there are no limits – if there had been the limit would quickly be exceeded. But as it is suggested so are many parents of children in the ordinary 'Folkeskole' and its approximately 80% (Statistics Denmark) -not familiar with the basic principles in the purpose clause. This is naturally problematic and without me having to document my claim, I can be somewhat worried about how many teachers in the Danish 'Folkeskole' know the same purpose clause for the new law from 2019. Here you can read about the following: §3 *Pupils and parents work with the school to live up to the purpose of the 'Folkeskole.*

How the politicians intend to meet that goal there is no guide. It seems the new adjustments to the law to a large extent suggest that the school must prepare for an educational life after 'Folkeskole' which is precisely also formulated. What may be the basis for these changes and tightening? The answer can be answered that we must live up to the intensions formulated in the Bologna process, after the 'Folkeskole' all children must have the opportunity to complete a high school education which in turn is an admission ticket to a short, medium or long higher education. There is no doubt that this intension is very qualified – the problem is simply that no many high school educations are arranged in such a way that the students through the course get a focus on what the educational life will contain with duties, rights and responsibilities. The teacher education in Denmark is a professional BA that takes 3.5 years, it is as mentioned of course not a university education and therefore teachers are not trained to arrange their teaching in that the upper secondary education are also aimed at higher education. Everything from artisan education to service educations in the public sector to professions BA educations have their own inner logic. Their own culture and in many cases also their own language of argot.

What is a child and youth culture in the new Millennium?

The concept of culture is derived from the Latin *Cultus* which has several meanings:

1. Cultivated, built up
2. Adorned, embellished, neat, elegant
3. Fine, formed, tasteful

This means that based on this dictionary definition, one can set both goals and content for a simultaneous contextualisation of the concept that can apply in general and up to an attempt to explain the children and youth culture. As will be presented in the next section the modern children and youth culture has arisen based on many developments and thus subsequent developments. Before 1968, the upper secondary education was an educational institution where young people were taught in preparation for a university education. The road from high school to the beginning of an academic study went through a compulsory study called the philosophical school which was introduced in 1675. The content of this little pre-course was in the sciences behind:

Grammar and physical, ethics and arithmetic, geometry and astronomy.

Later in 1788 it was decided that the exam in philosophy should be held twice a year and consist of two parts:

1. One in mathematics and philosophy
2. One in languages and history.

In 1971 philosophy was abolished and replaced by subject-specific courses in theory of science and scientific method. In the modern university study, all students in all assignments and at the end of the program must document familiarity with scientific method and research methodology. It seems to be a well-chosen requirement. A requirement which has subsequently had an impact on the legal basis for upper secondary and primary school. Year groups can apply in the fact that the universities were dissatis-

fied with the fact that they did not work with science and research in upper secondary education and in upper secondary education, people were similarly dissatisfied with the fact the primary school does not work with science and method. In primary school people were dissatisfied with the fact that the children in the kindergarten were not ready for school. Finally, the kindergarten was dissatisfied with the fact the creches and day care centres did not prepare children for the transition to kindergarten².

This dissatisfaction has meant that in all institutions from nursery to high schools, special pedagogical initiatives have been developed which aim to prepare children and young people for the next challenges that await the transition to the next step in the education chain. So, if one has to pick up a little on these pedagogical tightening and thereby find an answer to what the modern children and youth is then it is enough that it obviously cannot go fast enough to prepare for a working life as in to a large extent is carried scar insight into and understanding of science and the necessity of science.

What should be done to find a way with solutions to the new challenges?

Hans Georg Gardemar (1900-2002) had a nonhermeneutic suggestion of how these contradictions can make the task of the 'Folkeskole' difficult. He believed that we are all endowed with an intellectual horizon and he pointed out that if we want something together it requires that we want to meet with other horizons and this can be done by approaching each other through attempts at mutual understanding. He calls it horizontal fusion, it is probably the

² In Denmark, there are in 2020, 31967, 0 to 3 years, children in private day-care and 37311 children in municipal creches.

biggest challenge for children, the parents, and the school if all three parties are to live up to the beautiful intention of the purpose clause. If the horizontal fusion can also develop into a greater understanding of the three cultures, in which children, parents and school are each embedded. Then there is a good chance that the purpose clause can stand the test and show its validity. The exer

cise in all its simplicity can begin by working on an understanding of the relationship between acceptance and respect and their interdependence. Acceptance without respect has no place on earth. The same goes for respect without acceptance. These two relationships are not opposites, it is not an incommensurable relationship. If they develop into it, we get the opposite of fusion which is a cultural clash well not what Samuel P. Huntington, 1927-2008, called *The Clash of Civilizations*. If the Freudian youth researchers are right in their claim that all children must go through a pubescent showdown/rebellion against their parents and the entire parent generation then we have an obvious possibility that a counterculture will arise.

This has probably been the case in modern times from the 1870's until the end of the 1960's when the counterculture manifested itself in an actual youth uprising primarily as a student movement but also in the labour market. The focal point and dynamics of the uprising/showdown were a common front against what many called the 'established social order'. The political undertones of 68' faded and the youth found other ways to organize an alternative to turn the established back. The electronic media became the means of establishing a counterculture. Obviously in the music and media industry and when the first small steps for the formation of an electronic communication were consolidated with the creation of the internet, a counterculture emerged over time which is young people's every-

day lives was invisible and to a certain extent 'private'. This development just sorts of happened. At first, there seemed to be nothing that could form a counterculture. Society and parent generations did not see counterculture as a danger. On the contrary, they became big consumers of the modern media and many found ways to capitalize on the use of the new communication media because there was such great economic and power potential.

If we look at the modern communication culture as it has developed in the new millennium then there are hardly many children, young people or adults who are critical of the development all the time that everyone can only function if the communication medium is digitized. Only the elderly or people with disabilities can be exempted from participating in this digitalized world. This is not only the case in Denmark, the Nordic countries, Europe, or the USA. It is a globalized phenomenon. Zygmund Baumann, 1965-2017, describes it as a phenomenon that has taken over the control of humanity. The world has developed into a village from which one cannot escape. Succeeds anyway, the fugitive returns to the village, as a terrorist. No one can turn their backs on village morale, everyone is obliged to take part in responsibility, the duty to achieve 'the digitalized membership'. In the everyday life of modern man, it seems that the new world order, this new form of communication has abolished the forces that once lay in the counterculture that was the energy of the pubertal uprising. The energy is now embedded in biology neurological and physical conditions but not decidedly directed at the culture to which it should naturally be directed. One might think that the cultural clash is no longer embedded in a 'family affair'.

The counterculture, especially in the big cities seems to be directed at authorities i.e. the police and educational insti-

tutions from creches to universities. In Thomas Ziehe's, 1947-, book from 1975 called *Pubertät und Narzissmus Sind Jugendliche entpolisiert?* he and his colleague Herbert Stubenrauch, 1938-2010, defended the youth through what he calls compassion. He believes that the youth's counterculture manifest itself in a cultural and psychological liberation. Instead of finding an 'antidote' to this release one should find a pedagogical method that accepts the counterculture as a 'positive difference'. That was the message in 1975 and it brought a lot of debate especially in the educational institutions but not in the general debate which took place in society in general and among politicians. A new counterculture seems to threaten the constitutional rights, responsibilities and duties that form that framework for the security that citizens seek through democratic processes. The modern counterculture as it is known in the physical world is more of an criminalized youth uprising, whose agenda is drugs, alcohol, prostitution and young people unfit and violent second-generation immigrants and a life insolation hidden in the digital world³. The world 'social' comes from the Latin Socius which means friend. In modern times it can be translated to the friend who is a socially constructed human being. It seems that modern man lives childhood and adolescence in institutions not just nurseries, kindergartens, schools, colleges, and universities but also in working life and at the end of life in sheltered nursing homes and nursing homes. To safeguard a safe life in these institutions, care staff have been employed to ensure that everyone is initialized. The Canadian microbiologist Erving Goffman, 1922-1982, believed that the end station of this institutionalized process was stigmatization. If he was right, it is obvious to call the care staff as the care and social police whose task is to help fellow human beings live in a narcissistic disorder.

3 In Denmark, there are in 2020, 31967, 0 to 3 years, children in private day-care and 37311 children in municipal creches.

4 There are many who will of course be able to claim to be the originator of this fact. I am one of them.

At the end of the first two decades of the new millennium, I allow myself to postulate that the established sciences within the humanistic tradition such as pedagogy, psychology, sociology, anthropology, philosophy and theology etc. does not have a scientific-theoretical paradigm that can find the way to new common paradigm. The times has come, hopefully not missed, to invite other sciences in to solve the Gordian knot. Its been done before. There are many examples in the histories of the sciences that can document this relationship. For example, The Copernican Worldview, from 1543, Pasteur's research and results about 1860, which have had a great impact on the way later generations view life on Earth. Ørsted's discovery of electromagnetism, 1820 as well as WWW, 1994, and many more.

An actual summary conclusion is then borne and written out by the references according to which this chapter has been prepared can in all its simplicity be expressed as follows⁴:

That all people can learn is an obvious fact. That man can learn from himself seems to be an interesting hypothesis which still lacks proof.

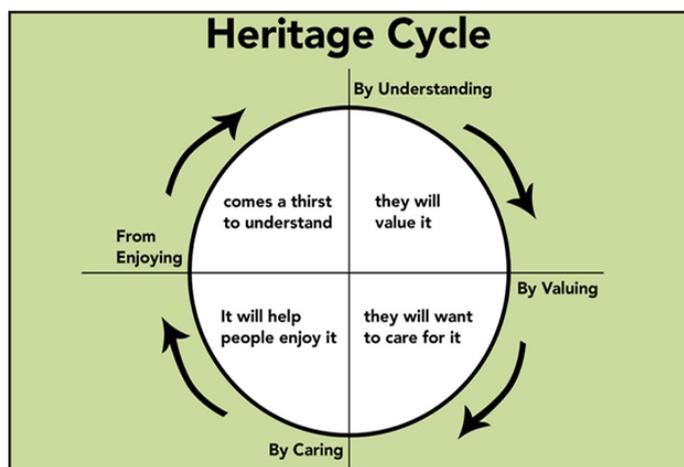
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Culture Keeping in Urban Dispersed Ethnic Communities

SHARON RAE LANDERGOTT DURTKA & ALEXANDER P. DURTKA

"It takes a village to raise a child" is an African proverb. The family and the entire community, its organizations and institutions need to interact with the child so that the child experiences his or her own culture and that of others. Children will then develop an awareness, understanding and appreciation of cultural heritage. For example, teaching children to be bilingual or multilingual provides them with a powerful tool that can enhance their insights into



The Heritage Cycle from Simon Thurley provides a visual of how culture keepers make the past part of our future.

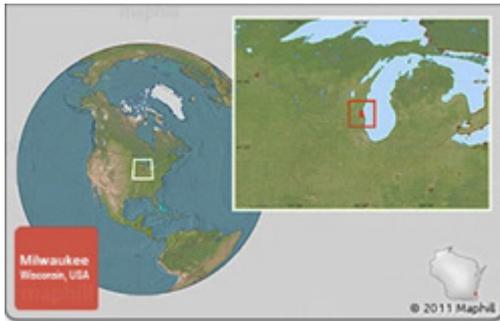
family history, stories and traditions and the exploration other cultures. Participating in the communities' celebration of holidays creates an experience that can help the children bond with the cultural traditions of their families and communities. Understanding their own cultural heritage develops confidence and a sense of identity and belonging.

The Cycle illustrates the process of incorporating cultural experiences in the family, community, institutions, organizations and schools. It begins with understanding the culture, for only then can it begin to be valued. This is followed by learning to care for a culture and enjoying it. With greater enjoyment, learning and understanding will be sought - and so the circle goes. (Simon Thurley, The Heritage Cycle 2005)

It is important to encourage and stimulate young people to explore their cultural heritage and actively participate in its safeguarding. As youth they will become the next generation of culture keepers. It is for them and the generations to come that intangible heritage is to be safeguarded. When they have a better understanding of the diversity of

cultural heritage and its importance for the future, they will be empowered to participate in its transmission and safeguarding.

As the immigrants who lived in the areas of first settlement become economically successful and more familiar with American life, they move to other areas of the city. They are replaced by the next wave of new arrivals who settle in these older neighborhoods. The pattern continues, creating a succession of groups moving through the



neighborhood and the city. This chapter focuses on culture keeping in these urban dispersed ethnic communities within the city of Milwaukee, Wisconsin, USA.

**Milwaukee, Wisconsin, United States of America
is located on the shore of Lake Michigan**

Milwaukee has always been a place of diversity; even prior to pre-European contact numerous American Indian nations and tribes inhabited this area. It was recognized as place of peacemaking, reconciliation and restoration of relationships from its earliest days. The name “Milwau-

kee” comes from an Algonquian word “millioke”, meaning “good land” and a Potawatomi word “minwaking” and Ojibwe “ominowakiing” meaning “gathering place by the water” – the place of three rivers on the shore of Lake Michigan.

Many distinct and ongoing waves of immigration have shaped the State of Wisconsin and the City of Milwaukee. In 1890 Milwaukee residents and their children who were born outside of the United States made up 86 percent of the population leading some to call Milwaukee the most “foreign” city in America. Immigrants, refugee and other displaced persons today continue to follow in their footsteps with the same hope of building a better life for their families. (Gurda, John, *The Making of Milwaukee*, 2018)

A century ago, immigrant communities in Milwaukee were unified by language, culture and national origin. Organizations and institutions were identified with the German, Polish, Italian, Irish, English, Jewish, African American, and Chinese communities. Today the new immigrant communities are Latinos, Asian Indians, Somalis, Burmese, Hmong, Eritreans, Rohingya and Congolese who are being added to the growing list.

Neighborhoods

Neighborhoods serve as a bridge in the areas of first settlement; it is in those sections of the city where the immigrants establish their homes shortly after arriving in Milwaukee. For the immigrants it reduces “culture shock” while transitioning from their native culture to an urban American way of life. Immigrants often estab-

lish their own churches, temples, mosques and other religious organizations with services in their own languages, develop their own native-language newspapers, establish their own clubs, mutual-aid societies, grocery stores and bakeries, develop personal ties and engage in their own community. They feel connected, valued and accepted; they understand how things work in their community and develop a sense of place and pride; they have a sense of belonging.

Milwaukee is a city of neighborhoods. Although rooted in history, neighborhoods remain social constructs. Neighborhoods are constantly changing residents, borders and even names. One generation's German community becomes an African American neighborhood during the next generation. The Germans moved to other locations north and west as new populations were arriving including Eastern European Jews, Slovaks, Poles, Czechs, Hungarians, and Africans. These neighborhoods make up the fundamental building blocks of the entire community; the residence feel confident and secure and develop a sense of mutual respect across neighborhood borders. (Gurda, John. Milwaukee: City of Neighborhoods, 2015)

As most immigrant groups initially settled in ethnically concentrated communities, they generated small businesses to serve immediate, specialized consumption needs. A meat packing industry advertised for meat cutters in Poland with an incentive of money, a job and a tiny plot of land for a home; the Polish accepted. They sacrificed everything to build their Catholic churches and later welcomed the incoming Latino immigrants. Both cherished their religion, cultural traditions and family values. As the city population grew a system of “express

highways” was devised to quickly and efficiently move people. It passed through their neighborhood demolishing numerous homes and displacing families. The Polish community left and the neighborhood became the new Latino community; the Polish bakery that once supplied favorite Polish pastries *chrusciki* and *paczki* now provides Mexican *empanadas* and *churros*

The first immigrants who arrived in the newly drained swampy land near the center of the city were Irish. Houses covered the east side neighborhood while factories and warehouses were built along the river. Hundreds of new commercial structures were designed and built; Italian immigrants replaced the Irish as the residents of the area. As the Italians created their neighborhood, they became active in warehouse businesses and the establishment of the grocery commission houses.

Milwaukee, Wisconsin is currently ranked as the sixth most diverse large city in the United States. Two residents of the same neighborhood may describe different neighborhood boundaries that are based on their ethnic groups or historical roots; as neighborhoods change so may their boundaries. The city consists of a diverse collection of independent communities that share a similar goal to establish identity. These dispersed ethnic communities continue to foster and support the transmission and safeguarding of their cultural heritage to children. Together as culture keepers they support organizations and institutions that include family, community, public and private educational institutions, afterschool programs, cultural heritage organizations, sport clubs and festivals. These institutions safeguard and transmit cultural heritage in the city of Milwaukee.

THE FAMILY

Children are molded by the family culture into which they are born. The family is where they learn and develop their beliefs, values and traditions. It is the primary setting for the transmission of culture and ethnicity to children. Parents and their children often communicate in their home language and maintain many of their ancestral values, beliefs, traditions and customs. The family is the core institution of human society.

Cultural adaptation of immigrant families is a dual process of enculturation and acculturation. Enculturation is the process of learning their own culture, acquiring the knowledge, skills, and values that enables them to become functioning members within the context of their own family and organizations. Acculturation is the process of learning the appropriate behavior of their new culture. The results of these processes form the person's identity.

German Family Tradition

The “passing of the rolling pin” came after a day of Christmas stollen baking for Anne. She spent a day of making thirteen stollens for friends who had never had the pleasure of biting into the rich yeasty German bread.

“My mother said they were the most beautiful stollens she has ever seen; she reached for the rolling pin that was my great grandmother's and told her to kneel down. She knighted me - the fourth-generation baker of the family - as a rite of passage.” It was a moment Anne never forgot.

“I'm honoring my ancestors. I come from a long line of strong, beautiful women and when I use that rolling pin, I can feel that spirit being passed down to me.” Anne carries the tradition forward passing down family recipes to keep the traditions alive – butter horns, scones, jams and jellies and other old German recipes that are now shared with the next generations.(Sorensen, Michael, Family Traditions, Graze, Outpost Coop, Winter 2020, p. 13)

Mexican Family Tradition

For Mexican families, personal relationships and family connections are priorities. Celebrations foster these relationships with time to gather and share stories - from the celebration of birthdays with the breaking of pinatas to the eating of tamales during special occasions - a tradition dating back almost 9,000 years

Tamales are a traditional Mexican dish made with flattened corn-based dough that is filled with a mixture of meat or beans and cheese. They are wrapped and steamed in corn husks and removed from the husks before eating. The tamale-making involves multiple family members in the kitchen stuffing and wrapping together to assemble tamales – a multigenerational experience. A family tradition handed down from generation to generation.

Families celebrate the presentation of the Christ Child in the temple on Candlemas Day. February 2. This celebration is closely linked to that of the Epiphany, January 6, during which the sharing of the rosca de reyes (king's cake) determines who is responsible for organizing the Candlemas celebration and preparing the tamales. Whoever finds the muñeco (Christ child doll) in their piece of

the cake is named godfather or godmother of the Child and will change the clothing of the Niño Dios (an image of the Christ Child in the form of a doll) with richly decorated clothes on Candlemas Day. The children, dressed as Mary and Joseph, shepherds and angels, present the Niño Dios – the Godchild - to the family (Figure 1). The whole family then shares in a traditional tamale meal.

Serbian Family Traditions

An indispensable part of the traditional Serbian Christmas dinner in *božićna*, a ceremonial round loaf of bread. The bread is prepared by the family. A coin is inserted into the



Figure 1. Children, dressed as Mary and Joseph and angels, present the niño dios to the family

dough during the kneading. At the beginning of Christmas dinner the bread, is rotated three times counterclockwise, before being shared among the family members. The person who finds the coin in his or her piece of the bread is believed exceptionally lucky in the coming year.

Slava, the family patron saint day, is the most significant Serbian Orthodox Christian the brings the whole family to the table. It is a great feast to celebrate their own family patron saint such as Michael the Archangel. The family slava is passed from generation to generation; the son inherits his slava from his father; the daughter’s role is the transmission of the meaning and purpose of the rituals.

The ritual foods that are prepared for the feast are the *slavski kolač* - a ritual bread, the *koljivo* or *žito* - a dish of minced boiled wheat, sweetened and sometimes mixed with chopped walnuts and the wine. The *žito* is a symbol of the Resurrection of Christ from the Gospel of John “if the grain of the wheat, having fallen to the earth, may not die, itself remains alone; and if it may die, it doth bear much fruit.” The most important part of the ritual is the church service and the blessing of the *slavski kolač*, *žito* and wine. The family remembers their ancestors who celebrated this same family saint. They pray for the souls of deceased family members and for the health and prosperity of those who celebrate and honor their slava. Friends and family then gathers to partake in a traditional Serbian meal.

Burmese Family Traditions

Burma is known for its rich traditions of arts and crafts. Its rich ethnicities and cultures are exemplified in the colors



Figure 2. Mother teaches the art of weaving to her daughters to passing on their cultural tradition

and designs of their traditional clothing. When Burmese master weavers arrived in Milwaukee, they stopped weaving because their time was filled with learning English, new jobs, growing vegetables and caring for their children. They are reviving their traditional art of weaving using backstrap looms. Backstrap weaving is an ancient art practiced for centuries using this simple horizontal loom. The warp threads are stretched from a post or tree to a wide belt the weavers wears around her waist. The warp threads are stretched and separated with tools so that a weft thread can be passed through them to create the patterns in

the fabric. The weaver moves back or forward to produce the needed tension. Thus the body becomes part of the loom. These weavers learned the art from their mothers and grandmothers as they were growing up. Now they are teaching these the art and patterns to their daughters - maintaining their cultural traditions (Figure 2). It is with great pride that they wear their unique traditional kayah wrap-around skirts. Living in a place where everything is new, it is important for these women to connect with their culture and traditions and weave again.

THE ORGANIZATIONS

Cultural heritage organizations are community oriented. They promote, safeguard and transmit their own ethnic traditions and culture through a range of cultural, educational, and human service programs and activities. These organizations include community cultural centers, arts centers, ethnic and cultural awareness organizations and festivals.

[Pommersche Tanzdeel Freistadt \(Pomeranian Dance Group Freistadt\)](#)

Western Ozaukee County, Wisconsin, is the site of the oldest German settlement in Wisconsin. In 1839 Pomeranian immigrants began to settle in Wisconsin, calling their new homestead, Freistadt, meaning “free city”. The Pomeranians left their homeland due to the lack of religious freedom and economic opportunities; they continued their customs and traditions as well as the use of their native language, Plattdeutsch (Low German).

In 1976 the families in Freistadt hosted a Pomeranian dance group from Erlangen, Germany. The group performed in a number of festivals and before they returned to Germany, they invited the people from Freistadt to visit them. The following year, forty young people from the Freistadt area went to Erlangen, stayed in the dancers' homes and learned Pomeranian folk dances. The Freistadt young people invited the Erlangen instructors to return to Wisconsin the next year to teach the Pomeranian-American youth more folk dances, songs and traditions.

Pommersche Tanzdeel Freistadt was organized in 1977 to safeguard the folk culture by performing songs and dances from the Pomeranian regions. Pommersche Späldeel performs music for their dance group and members throughout the year.

Pommersche Tanzdeel Freistadthas' performing troupe of dancers and musicians consists of three age groups. In the Lütten group, children ages 5 through 8 participate in storytelling and games that teach about their ethnic heritage and they learn simple dances and songs in German. The Backfische, ages 9 through 13, learn more complicated. The main performing groups are of the Jugend (ages 14 through 20) and Erwachsenen (12 and over) who perform in a variety of venues and who teach the Lütten and Backfische groups.

[Ntawm Peb Lub Koomhaum - Hmong American Friendship Association](#)

The Hmong American Friendship Association is a mutual assistance association that was founded by and for Southeast Asian refugees in 1983. These refugees came together

to help one another adjust to their new lives in the United States after fleeing their homes in Laos after the Vietnam War. The Milwaukee Hmong community hosts a New Year celebration to carry on their thousands-year-old tradition. It is a time of rest from the harvest and work - a time for Hmong people to for a new year and new beginnings.

The celebration begins in their household, where Hmong families honor their ancestors and elders. An in-house ritual calls back the wandering souls of every family member in the past to reunite with the household and to help bless the house.

The celebration is an important communal and social event. Families gather together serve their favorite dishes, enjoy sports activities such as soccer and volleyball, and some traditional ones, such as top spin and kato similar to volleyball; they participate in fashion shows and dancing and singing competitions. There is traditional ball tossing game providing time for the young singles to get to know each other. Music is played with traditional hand-crafted 'khaen' bamboo pipes.

[Polish Heritage Alliance](#)

The Polish Heritage Alliance states its mission is “to promote the understanding and appreciation of Polish heritage and culture as embodied in traditions, history, language, current affairs, and the arts....It’s our responsibility to make sure that our children and the generations to follow, understand and appreciate the customs, traditions and heritage of their ancestors and everyone who has come before them.”

The Alliance built a Polish Center, designed in the style of a Polish manor house. It is a cultural center where people gather to share traditions, culture, crafts, food, music and dance. Polanki, the Polish Women's Cultural Club of Milwaukee, is dedicated to actively promoting knowledge and appreciation of Polish culture. They celebrate Paczki Day - the day before Ash Wednesday - a Polish tradition of indulging in deep-fried dough filled with jams, and other sweets dating back to the Middle Ages; in spring their pierogi dinner and their homemade soup festival attracts their community and others. The center hosts informational seminars, demonstrations, concerts and special events throughout the year. Hands-on classes offer a of activities for all ages: conversational Polish language, Nalepianki- decorating Easter eggs - using the wycinanki (paper cut-out) technique, cooking classes passing on traditional recipes for zupa grzybowa - mushroom soup, placek z sliwkami - plum cake, zrazy zawijane - beef roll-ups served with pierogi and cabbage.

Filipino American Association of Wisconsin

The arrival of Filipinos in the Milwaukee metropolitan area took place after World War II. The Philippines were a United States colonial possession from the end of the Spanish American War in 1898 until it gained independence in 1946. Filipinos immigrated to Milwaukee and found work in hotel industry as managers and service workers; nursing shortages prompted employers to recruit immigrant nurses. A well-educated Filipino-American community grew securing employment as doctors, engineers, architects, small business owners, and other professionals.

In 1975, the Filipino American Association of Wisconsin has organized. Members of their community recognized how the Milwaukee community nurtured them in the past and allowed them to flourish; they welcomed the opportunity to give back to their local communities. They conduct numerous charitable efforts, such as raising funds for typhoon victims in their homeland, organizing Filipino dance troupes in an effort to raise cultural awareness and award educational scholarships. They built a Philippine community center in a local park. The center hosts public meetings, offers instruction on the Philippines' native Tagalog language and provides recreational activities. Some of the Filipino doctors witnessed abject poverty in the midst of plenty and decided to serve the disadvantaged and the underprivileged of the Milwaukee community. The concept of a free medical clinic was born to serve persons regardless of race, gender, age, religion, employment and immigration status; the founders of the clinic invite young people to serve with them with the hope of raising generations of citizens who will continue to provide for those who are less fortunate.

The community recognizes traditions, practices, crafts and customs are essential to their identity and they focuses on safeguarding and transmitting them. From traditional choir practice, parents and grandparents are requested to teach their children songs and to dancing the tinikling - the most popular folk dance in the Philippines. It is considered to be the oldest dance in their homeland. The name "tinikling" literally means "to perform it tikling-like". The dancers dance between a pair of bamboo poles, imitating the movement of the tikling birds as they walk between grass stems, run over tree branches or dodge bamboo traps set by rice farmers.

THE SCHOOLS

Before there were public schools in Wisconsin, much of the teaching was done in the home; groups of parents often hired someone to teach their children several hours a day for several months a year. Milwaukee's first private school was opened in 1835. After Wisconsin became a territory in 1836, lawmakers passed legislation requiring every township with more than ten families to establish and fund a school. The first public school opened in Milwaukee in 1836. The Germans, Polish and Italians established their schools upon settling in Milwaukee using their heritage language. The history of these schools reminds us that education in immigrant languages has a long tradition in Milwaukee.

Teachers plan and implement curriculums and activities that reflect, support and value the wide varieties of cultural backgrounds, religious affiliations, socioeconomic classes and language groups that children represent in their classrooms.

Schools – Private

Many of the private schools in the United States were founded by religious institutions in order to incorporate religious beliefs and teachings into their students' education, integrating it with a traditional academic curriculum. Some private schools offer a unique method of education. Since private schools are not funded or operated by federal, state or local governments they are not subject to the same regulations that govern public schools.

Indian Community School (ICS)

The Indian Community School's mission states: "The Indian Community School cultivates an enduring cultural identity and critical thinking by weaving indigenous teachings with a distinguished learning environment."

Back when ICS first began and still today, indigenous students experience racial microaggressions and a lack of cultural programming within the public school system. In 1969, three Oneida mothers turned to homeschooling for their children to provide them with an historically and culturally-relevant curriculum and to help them develop strong cultural identity. What began as a handful of students being taught in one of the mother's homes, quickly grew. Over the next 40 years, the school moved to expanded quarters several times before finding its permanent home in Franklin, Wisconsin. Within that time period, ICS was incorporated as a non-profit, religious educational institution.

The school campus includes prairies, woodlands, ponds, forest and areas, school garden and naturally landscape grounds. Fifty sugar maple trees have been planted so when they are mature, students will be able to learn about tapping the trees and harvesting sap to make maple syrup and maple sugar. The modern and unique building was designed to honor American Indian cultures and values.

Today, ICS provides education for students from many different tribal backgrounds, developing the skills and knowledge to sustain a balance of American Indian language and culture, academic achievement and a sense of identity. Since language carries the culture, they have a

strong program in Menominee, Ojibwe and Oneida languages and culture. The use of Native languages are encouraged throughout the school. Culture is not taught as a separate class or activity; the curriculum known as the Our Ways Teaching and Learning Framework,TM integrates Native teachings into academics and instills active engagement with cultural practices. Students learn about traditional seasonal practices from stories and by spending time out on the land learning, by actively engaging with community resource people and by having access to extensive cultural print and media resources. In addition, students are able to learn about traditional materials including Native dancing, singing, outfit dance regalia making, traditional games, plant medicines and drums. By integrating cultural programming into academics, ICS students experience academic achievement and learn about their traditional ways of being, while strengthening and



Figure 3. Eagle Singers: The drum is an expression of cultural heritage and beliefs; it brings balance to persons through their participation in dancing, singing or listening to the heartbeat of Mother Earth.

honoring their spiritual, emotional, social, creative and cultural values. (Figure 3)

Fourth grade students have a school garden. These students participate in the process of raising traditional foods and medicines by planting a traditional garden including traditional foods such as the “the three sisters” – corn, beans and squash

The afterschool program offers opportunities for students to enjoy a number of cultural, athletic and academic activities. In addition, each month, the school, staff and community hosts a Mini Pow Wow for students, staff and the community. Pow Wows are a time to meet and dance, sing, socialize and honor their cultures. It is a time to safeguard traditions, to sing to the Creator, and to dance to the heartbeat of the drum.

Salam School

Muslims in the Milwaukee area trace their origins to more than 30 countries. The three largest groups come from the Arab world, Southeast Asia and Africa.

Various ethnic, cultural and racial groups that make up the Milwaukee Muslim community came together to establish religious centers and facilities that are open to all individuals, regardless of their country of origin or background.

The Islamic Society of Milwaukee established Salam School in 1992, a center that today serves students from kindergarten through grade 12. Salam School is a private Muslim school where the students have the opportunity to develop a sense of identity from being with other Muslim

students and staff. The student body includes the recent arrival of Rohingya and Burmese refugees. This diversity is evident when you walk through the school's halls and can hear eight different languages spoken among the students.

Students are taught to read and speak Arabic, memorize the major suras of the Qur'an; they pray together. There is an emphasis on life and the well-being of humans and the qualities of mercy, justice and respect for human dignity.

The students are encouraged to participate in sports and extracurricular activities. These activities are intended to be an enriching and healthful experience for physical, mental and social growth. Students become contributing member of a team through interscholastic competition. Sports and after school activities include competitive chess, basketball, cross country and track, volleyball and soccer. These activities develop character and create meaningful relationships. Although female players are covered from head to toe as part of their faith and culture, they are competitive team players with other school teams from the Milwaukee community. The school community has come to understand how athleticism is a way for the students to express their identity that goes beyond their religion.

Bader Hillel Academy

The first Jewish settlers were part of the nineteenth century wave of immigrants from Central Europe, most speaking German, who found the Milwaukee area welcoming in language, offering economic opportunities, and lacking

the prejudice and legal hindrances they experienced in their former homelands. By the 1880s they and their children had established a comfortable existence, maintaining their Jewish identity yet mingling easily with the larger community. (emke.uwm.edu, Encyclopedia of Milwaukee, 2016 Board of Regents – University of Wisconsin System)

Bader Hillel Academy embraces diversity. Students come from various of ethnic, social and economic backgrounds. Hillel provides a comprehensive Judaic and secular studies education for Jewish youth based on the teachings of the Torah. Students experience their holidays and foods discovering how they bring meaning and value to their lives and their Jewish identity.

Within the school, Jewish art is displayed on the walls and Jewish music is heard in the hallways throughout the year. Students in third through fifth grade take part in the Milwaukee Art Museum's Junior Docent Program; this includes a graduation ceremony during which students make a presentation on the artist and/or artwork of their choice for parents and friends. Every other year, a large showing of the students' artwork is displayed in the school's art show. It is an opportunity to present a sample of student's work to the parents, classmates and community.

Schools – Public

Milwaukee Public Schools offers an extensive variety of educational programs and activities for children from pre-school age 3 through high school including neighborhood schools, specialty schools and charter schools. (Charter schools are public, nonsectarian schools created through

a contract or "charter" with the sponsoring chartering authority.) Its vision is to provide an equitable educational environment that is child-centered, supports achievement, and respects and embraces diversity.

Hmong American Peace Academy

The Hmong came to the United States as political refugees from Laos beginning in the mid-1970s as a result of having been allies with the American military during the war in Southeast Asia.

The founder of the Hmong American Peace Academy, an immigrant from Laos, says "The truth is...without heritage, we're nothing. If we know about our heritage, our culture, we can be productive citizens because it's important to know who you are and where you come from so that you can be a healthy individual and be productive in the community." Her mission was to provide a quality education and a chance of success for the many Hmong refugee families in Milwaukee.

Established in 2004, the Hmong American Peace Academy is a charter school that focuses on Hmong history and culture. It serves more than one thousand students from pre-kindergarten to high school. The Academy provides students with rigorous curriculum, responsible and peaceful leadership in local and global communities. All students take a Hmong culture class each year - learning speaking/writing skills, Hmong history and cultural values.

Students treasure their clothing and the paj ntaub, a traditional textile art. Without a written language, they used Paj ntaub designs that were sewn into the folds of skirts

to safeguard their folktales, creation stories and historical accounts of traditional Hmong life and culture. The students gain a sense of pride as they learn the dances of their ancestors and perform their music with traditional instruments, sing songs and play games that have been passed down from generation to generation. By integrating cultural knowledge into the classroom curriculum, immigrant and second-generation students gain a sense of identity and achieve and connect to their own heritage.

International Newcomer Center

Throughout the 20th and into the 21st centuries, immigrants to the United States have often arrived from war-torn or politically unstable countries - Europe, Asia, Africa, the Caribbean, Central and South America. They represent, a wide variety of religions, cultures, customs and beliefs. The students learn not only how to navigate a new culture socially but also how to function effectively in an education system and language that differs from their prior experiences.

Students in the International Newcomer Center participate in learning journeys and other experiences to enhance their academic achievement. One group of students participated in a learning journey to a nature preserve. They learned about the process of creating natural maple syrup from Wisconsin's state tree, the sugar maple. They also learned about native plants and animals during the nature hike.

Milwaukee Academy of Chinese Language

The Milwaukee Academy of Chinese Language offers extensive lessons in the Mandarin Chinese language and culture. Students from all backgrounds are welcome to be part of the Chinese language school. Using instructional language labs, Chinese language instruction is provided daily in small group settings. Chinese language specialists from the university provide instruction and cultural experiences for the younger students both inside and outside the classroom.

With a special focus on the Southeast Asian culture, the students learn about the rich history, geography and traditions of China in an effort to develop understanding of Chinese culture as compared to their own.

Families are encouraged to be engaged in community events such as the New Year Celebration, the Mid-Autumn festival of celebrating the harvest with moon viewing and the Dragon Boat Festival. These events showcase Chinese culture and traditions with performances of traditional dance, folk music, martial arts, hands-on opportunities to make opera masks and lanterns, play traditional games and experience speaking and writing Chinese.

Bi-Lingual Schools

During the second half of the 19th century, bilingual or non-English-language instruction in German, Polish, Italian and Irish Gaelic was provided in Milwaukee's public and private schools. A strong sense of identity is derived from a person's ancestral language and many new immi-

grant communities cling to their languages for religious services, community newspapers, and private and public schools

Two-way bilingual programs integrate language minority and language majority students and provide instruction in two languages. One is the native language of the students and the second is English. These programs provide content area instruction and language development in both languages to develop dual language proficiency and academic achievement. They promote positive attitudes toward both languages and cultures.

Academia de Lenguaje y Bellas Artes (ALBA)

Academia de Lenguaje y Bellas Artes (ALBA) Elementary School is a bilingual fine arts school with a focus on Latino traditions and culture. It was founded on teachers' convictions that bilingual students can reach their full potential academically, in English and Spanish, when challenged through rigorous academic studies and the integration of fine arts. Self-confidence and self-worth are developed as the students' cultural identity is both recognized and valued throughout the curriculum. Partnerships with local arts organizations provide enrichment opportunities in music, art and dance. Parental involvement is a vital component to the success of students.

ALBA School's bilingual environment embraces both language and cultural diversity and builds on the ethnic backgrounds of its students emphasizing the contributions of Latinos, especially in the area of visual arts.

Riley Dual-Language Montessori School

Riley's Dual-Language Montessori School program develops students to be both bilingual and biliterate, speaking, reading, writing in Spanish and English. They employ the Montessori method fostering independence and problem-solving skills, gaining a more profound understanding of other cultures. Dr. Maria Montessori, the Italian pediatrician, founded the methodology over 100 years ago. She believed that when children are given the freedom to choose their own learning activities, a self-confident, inquisitive, creative child emerges.

Language Immersion Schools

For more than 40 years Milwaukee Public Schools has offered language immersion specialty schools with full immersion in French, German, and Spanish and partial immersion in Italian for students in grades K4 through high school. In a language immersion school, students learn core subjects in the target language. Students develop proficiency in the second language by hearing and using it to learn all of their school subjects rather than by studying the language itself. Research showed that students taught in the immersion model performed as well and often better than peers in the English-speaking schools.

Milwaukee French Immersion School

Milwaukee French Immersion School provides English-speaking pupils the opportunity to learn French in an environment where French is the primary language of instruction. The school's fifth grade students have the op-

portunity to travel to France or participate in a capstone experience where they are immersed in French culture and language for a week at Concordia Language Village in Moorhead, Minnesota. The school also offers a unique two-week two-way exchange program for fifth graders and their partner school in Salon-de-Provence, France. Their afterschool program offers such learning experiences such as violin lessons, African dance, concours orale (oral competition), theater and sports.

The school has recruited Language Models, native French speakers from all the world, and has adapted a curriculum to better reflect the global nature of the French language. The French Immersion Foundation was founded by a group of parents of students attending the Milwaukee French Immersion School and the Milwaukee School of Languages to raise funds to bring native-French-speaking Language Models to their classrooms. The Language Models from France and other French speaking countries such as Senegal, Switzerland, Belgium, and Gabon work directly with the students to enhance their French language learning while broadening their cultural experiences through such activities as dance, games, arts and crafts. The Language Models live with school host families. The school also welcomes fluent French-speaking students from local university partnerships to assist in the classrooms and with cultural experiences.

Milwaukee School of Languages (MSL)

Milwaukee School of Languages offers language immersion programs in German, French, Mandarin Chinese and Spanish that for middle and high school students who completed their seven years of elementary school immer-

sion language. This unique program provides advanced levels of world language proficiency and cultural understanding perspective.

One activity that showcases the immersion language and culture studies program is their annual culminating event – the Folk Fair. It is produced by the students for their parents, classmates and community. Attendees move through the school campus visiting booths and displays featuring each immersion language, activities and crafts, food, storytelling, music, game and artifact displays.

THE AFTER SCHOOL PROGRAMS

The beginning of Milwaukee’s afterschool programs can be traced back to the late 1880s when the industrialized workforce brought individuals and families from farms and foreign lands into the city. Programs were created to reduce crime and help working parents. The Settlement House, community schools and playgrounds were all essential pieces in building the foundation for today’s afterschool programs. Thousands of Milwaukee children have safe places to go for academics, socialization, physical and cultural activities.

Nefertari African Dance Company

The Nefertari African Dance Company was founded by a physical education teacher in 1968. Their current director danced with Nefertari while she was a student and has now become the director. Its name, Nefertari, was chosen for the black Egyptian queen who was well educated and symbolizes blackness, beauty, femininity and power that

lies within each performer. The group is comprised of female dancers and accompanied by male musicians who are masters of the intricate drum rhythms of West Africa. For young students of African descent, Nefertari provides an avenue of expression and pride in the culture of their ancestors. (Figures 4 and 5)



Figure 4. Vivacious students sharing their African dances

From the beginning, the group has received acclaim for their vivacious dexterity in presenting the various forms of dance - African dance and dances from the slave period, gospel and jazz. Nefertari’s cultural study trips took students to Ghana and the Ivory Coast. African experience provided an opportunity to study the dance of the country with the people of the country; although they spoke different languages, dance became the language of communication. The students return with a wealth of information and understanding about themselves and their ancestors and a sense of how important it is to keep their heritage alive.

Asian Club

Asian Club is a unique student club at South Division High School where students share culture similarities and differences during after school meetings. The club grew as students of other ethnic groups expressed interested and were encouraged to participate – even if they did not



Figure 5. Drumming the intricate drum rhythms for the dancers

have Asian roots. Students participate in community service and programs, plan social activities and support each other to be successful in high school. The club organizes a school-wide annual Asian Awareness Program that includes the sharing of traditional foods and dances that represent their heritages - Asian Indian, African, Laotian, Puerto Rican, Spanish.

THE CULTURAL HERITAGE ORGANIZATIONS - BEYOND SCHOOL

Cultural heritage organizations build and sustain a sense of community. They help people to remember and celebrate who they are, their shared traditions, struggles and aspirations. They offer cultural education programs, including language instruction, the performance of arts that developed as a part of their history, culture, religion, language or work of a particular region or people. These traditions are passed from generation to generation.

Kulturvereinigung Deutsche Schule Milwaukee

For over eighty years, the Kulturvereinigung Deutsche Schule has taught the German language and culture to children every Saturday morning from September through May.

The German language school was started in one room, with one teacher, and less than twenty students. This soon became two rooms, two teachers, and has continued to grow. With the coming of the War in Europe the enrollment in the German school decreased. After the War ended, once again Germans immigrated and settled in

Milwaukee resulting in increased enrollment. Since 1933 they continue to celebrate German-American Day with the community.

Cricket Academy

Cricket Academy is a Chinese learning program for children, adults and their entire family to engage interactively with the Chinese language and culture. Crickets' teachers are volunteers to share their dream safeguarding their heritage. Chinese families and those children who have been adopted by non-Chinese parents enroll in the Sunday afternoon program to help them learn about their heritage, their culture and language - an integral part of knowing who they are.

It fosters motivation and interest in language and culture by exposing students to an "American style" curriculum with interactive activities such as games, singing and drawing that make the learning engaging and fun. The children have opportunities to teach other children about their culture, traditional hands-on activities and language during community-wide festivals such as the Holiday Folk Fair International. (Figure 6)

Dance Academy of Mexico – Milwaukee

The Dance Academy of Mexico (DAOM) promotes culture and diversity through the arts. It specializes in the instruction of traditional Mexican folkloric dances from the various states of Mexico as well as pre-Hispanic dances. The Academy is safeguarding the folk culture and traditions of the Mexican immigrants who settled in the

Milwaukee area; the immigrants often come to study in the universities, to work in agriculture or to be employed in industries.

Academy performances for families and communities celebrate their holidays and history, culture and contributions of their ancestors who came from other places in the world.

In every class, the steps, choreographies, movements and techniques are taught by instructors, former students and guest teachers. The classes incorporate the whole class – from beginners to advanced students. This system encourages teamwork and leadership which are essential to flawless group choreographies as well as to success in life. The art of performance empowers the students, inspires creativity and develops confidence and pride in their heritage. Traveling throughout the world the group has shared its values and diverse cultural heritage.



Figure 6. Cricket Academy students teaching children how to count while using kuisi - "chop sticks"

THE SPORTS – PLAYING TOGETHER

For more than a thousand years, sports have been a part of all cultures. The underlying value of sports and games – including the play of young children – has developed as a means of teaching necessary life skills and has become an important part of the educational curriculum, both formal and non-formal. Participants gain confidence from the skills acquired and a sense of pride performing before and with their families and communities. Sports build self-esteem; they motivate individuals to maintain their traditions while being respected for their practices and values and those of their team members and opponents.

Lacrosse

Lacrosse is one of the oldest team sports in North America, with its origins in a tribal game – stickball - played by the indigenous peoples of North America. The indigenous people believe the game was given to them by the Creator. Native Americans played the game to resolve disputes, to heal the sick, to help their spiritual development and to develop strength in preparation for war. It was an athletic contest of great skill, pride, and spiritual significance.

In the 1630s the French Jesuit missionaries were the first Europeans to see lacrosse being played by the Native Americans. One of them, Jean de Brébeuf, wrote about the game being played by the Huron Indians and named the game “lacrosse” – “le crosier” in French - from the shape of the stick used to handle the ball. resemblance the shape of the bishop’s staff. Two teams of eleven players use long-handled, racket-like sticks to catch, carry, or

throw a ball down the field into the opponents’ goal (Figure 7).

Native Americans play lacrosse with a deep understanding of the cultural aspects and teachings of lacrosse - respecting the game by playing it well and with intensity out of pride and honor for the Creator’s Game. Today thousands of student athletes are playing lacrosse in Milwaukee and the state of Wisconsin. It has become the fastest growing team sport throughout the United States and the world.

Soccer

Soccer is known as football in most countries. China, Greece, Rome, and parts of Central America claim to have started the sport; but it was England that transitioned soccer, or what the British and many other people around the world call “football,” into the game we know today.

By the early twentieth century, soccer clubs in the city of Milwaukee were formed among immigrants in ethnic neighborhoods where they shared language, cultural traditions and values. The clubs helped these new “Americans” become acculturated in their new “home” country. The clubs provided the players with exercise and competition and served as social centers for the clubs’ ethnic participants and their families. Two such clubs, the Croatian Eagles, the oldest club still in existence in North America (founded 1922) and the Milwaukee Bavarians (founded 1929). Other ethnic groups continue to form their own clubs - the Serbian, Donauschwaben and Polonia - and today the Latinos and Rohingya.



Figure 7. Lacrosse is played with lacrosse sticks, a ball and goal with a net

To expand the number of young people interested in the sport, the established clubs contributed to the development of local school soccer programs in clubs, schools and universities. They coach and support the young players and involve parent volunteers.

Milwaukee's soccer clubs have become inclusive organizations providing opportunities to build soccer skills and team sportsmanship. The players of various ethnic and racial backgrounds reflect the diversity of Milwaukee. And soccer - like most sports - is the universal language. It has the power to unify people and break down cultur-

al, religious, and economic barriers, reinforces ties across generations and form lifetime friendships.

THE FESTIVALS

Festivals have long been a major part of the cultural, social, and economic fabric of Milwaukee. Early festivals often celebrated shared ethnic heritage. German immigrants in the 1840s and 1850s brought these celebrations with them. The Mai Fest of 1852 marked the first time that members of all ethnic groups met on common ground to share the customs and culture of a single group.

Milwaukee, known as the City of Festivals, holds many ethnic and cultural festivals annually that honor the history, customs, traditions and celebrations of active ethnic communities. Two examples are the Native American pow-wows are sacred events and community celebrations of heritage, dance and drumming, crafts, food, music. The Scottish Fest/Highland Games with their clans, the heavy games especially the caber toss, pipe bands, singing and dance at the Ceilidh, and eating haggis with their families. Additional examples include such festivals as Festa Italiana, German Oktoberfest, Greek Fest, Hmong New Year, Juneteenth Day, Mexican Fiesta, Polish Fest, Serbian Days, Chinese Dragon Boat Festival, Indiafest, French Bastille Days and others.

[Holiday Folk Fair International Education Day - Cultural Awareness Program](#)

The Holiday Folk Fair International is the oldest annual indoor multicultural multiethnic festival in the United

States. It is part of the heritage of Milwaukee and Wisconsin. For 77 years, people from various cultural backgrounds have gathered together to share and celebrate their cultures. The festival from its inception has focused on education, understanding and learning about the culture of others in the community and your neighbor. The Holiday Folk Fair International encourages individuals and groups to preserve their cultural heritage and provides a vehicle through which they are able to share it with others.

In 1990 elementary school teachers approached the Holiday Folk Fair requesting that a special “Folk Fair time” be made available for students ages 8-14. With teachers the festival designed cultural activities and experiences for the students. Students ages 8-17 became volunteers and work with the adult volunteers (Figure 9 and 10). Active student engagement allows the participants and attendees to explore the many aspects of traditions and culture.

A diverse group of young culture keepers from the ethnic communities, immigrants, exchange students and recently arrived refugees perform and teach their dances, music, languages and games, assist with exhibits and crafts, tell their stories, share their knowledge and special skills. Orientation for teachers, home school teachers and chaperones provides information for preparing their students for engaged participation and for extending the experiences in their classes throughout the remainder of the year. Through the participation in the Education Day Program and classroom experiences, participants learn about the cultures of others and their own, increase their understanding of cultural diversity and different ways of viewing the world; they develop an ethnorelative perspective. They deepen their respect for diverse cultures, they learn to live together in a more just and peaceful world.

IT TAKES A VILLAGE – A COMMUNITY

It takes a village – a community - to raise a child - a community involved in transmitting its cultural heritage from the present generation to the next. Raising a child is a communal effort. As the family, the community, its cultural organizations and educational institutions connect with children, the children experience their own culture and that of others. The children grow to value their own



Figure 8. A hand-on experience with a Japanese potter's wheel



Figure 9. Culture sharing – experiencing another culture

cultural identity in a multicultural world. They develop confidence, a sense of identity and belonging and the ability to reach their full potential.

By understanding cultural heritage, people value it; by valuing it, people will care for it; by caring for it, people will enjoy it; from enjoying it, comes a thirst to understand; by understanding cultural heritage, ... and the cycle continues. These culture keepers make the past part of our future. With an understanding of cultural heritage and its importance for the future, these youth are empowered to participate in its transmission and safeguarding.



Figure 10. Energetic Ukrainian youth sharing his culture

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II Part: Case studies about Cultural Education

What objects do 6th grade pupils decide to draw in an old museum?

ARI VANHALA & MIKA METSÄRINNE

Abstract

The purpose of this article is to study what 367 6th grade pupils decided to draw in an old museum. The student teacher provided an orientation for students' own learning envisioning during a tour of the building. The students then toured the museum and decided what the subject of their drawing would be. Theoretical thinking-based constructivism and interpretivism were used as aims to interpret the students' individual envisions of culture objects or as aims to understand the students' choice of the merged culture objects in the museum. Pupils decide which objects they would like to draw in an old museum. Pupils chose objects that had been marked in a visit on 29.9% of occasions, the objects next to them as adjacent objects (14.5%) and other objects as pupils' own envisioned objects (55.6%). The quantitative data showed that as the impact of adult guidance decreases, simultaneously the number of the children's own choices increases over time. Qualitative data showed an individual's desire to choose something other than something chosen by most of the rest of the group and contributed to confirming the study result. The conclusion is that it would be desirable to consider the pu-

pils' own envisioning and intentions in a cultural museum visit project before their planning of the artwork.

Keywords: Museum visit, culture education.

Introduction

In 2018, summer workers of the City of Rauma planned a student visit to Tammela in Old Rauma for 6th grade students (Soininen & Vanhala 2019). The visit was part of the City of Rauma's cultural education plan, the purpose of which is to supplement the primary schools' own cultural education plan by offering students educational experiences through the means of culture and art in the city of Rauma. Tammela is a museum where people can observe details related to the construction and living in old times. Old Rauma's Tammela is part of a UNESCO World Heritage Site. Its task is to display the UNESCO World Heritage and the renovation of Old Rauma (Anon 2021). The study task is how 367 sixth-grade pupils choose or envision an object from which they acquire knowledge for drawing a picture during their Tammela visit. This article,

especially its empirical section, has been based on Vanhala's master's thesis. (Vanhala 2020).

Theory

Ways of thinking work like lenses through which a researcher can interpret empirical data (Smith 2007). In this study, it is how pupils construct knowledge of objects for drawing. The evolution of the paradigm of constructivist epistemology began with the emergence of anti-positivist philosophies in Germany in the late 19th century when there was a desire to distinguish between the humanities and the natural sciences (Costantino 2008, 117). In Vygotsky's theory of social constructivism, the development of the individual has been described as flowing from the outside in. The importance of social relations and the growth environment are emphasized in the knowledge forming process. Language is essential for perceiving human reality. According to Smith (2007), it forms new experiential knowledge. The important premise of Piaget's theory, in turn, is that the mental and physical development of the individual lies within man. Human action and knowledge-forming patterns change from era to era. Piaget emphasizes the importance of hereditary factors in the learning process more than the growth environment in relation to Vygotsky's theory (Haapasalo 1994, 80–84). Epistemologically, the constructivism condenses into a paradigm in which the mind constructs perceived reality. Only strong constructivism acknowledges that linguistic expression is part of social interaction and thus relevant to the formation of knowledge (Howell 2013). The reality experienced by an individual requires language and communication so that the experience can be shared in an understandable way (Heikkinen, Huttunen, Niglas & Tynjälä 2005, 342–

343). In this respect, according to Pink (2006, 41, 53), visual material studies are associated with the social interaction, place, situation, and culture that shape the interpretation of the material.

However, the interpretation of learning arts and craft subjects more deeply is related to the multiple interpretation of visibility. Interpretivism is strongly connected to the field of subjective experience and visibility is a way and tool by which an individual forms a subjective experience of their environment (Rasmussen 2014). Thus, an individual can form a significant part of their experience of reality through their own individual perception. In this respect, quoting Norum (2008), from a qualitatively weighted interpretivist perspective, everyone's own perspective on reality is possibly true, and thus reality must be interpreted through the individual's own perceived reality. Interpretivism originally meant only consciousness within an individual, separate from other individuals, which led to a strong critique of that theory. It was later expanded to include the common consciousness of the group, although the groups do not necessarily form a similar experience because of their different social structures (Willis 2007). According to Ratner (2008), subjectivity is an essential part of the way an individual responds to stimuli. The subjectivity of the individual in art and craft precisely connects to a pupil's own envisioning and its production, which their possible visual choices and their own artistic solutions from already done products or work of arts can be based. Therefore, product culture and work of art culture and also individual mental and physical envisioning form common or separate interpretations for defining own artefact or work of art.

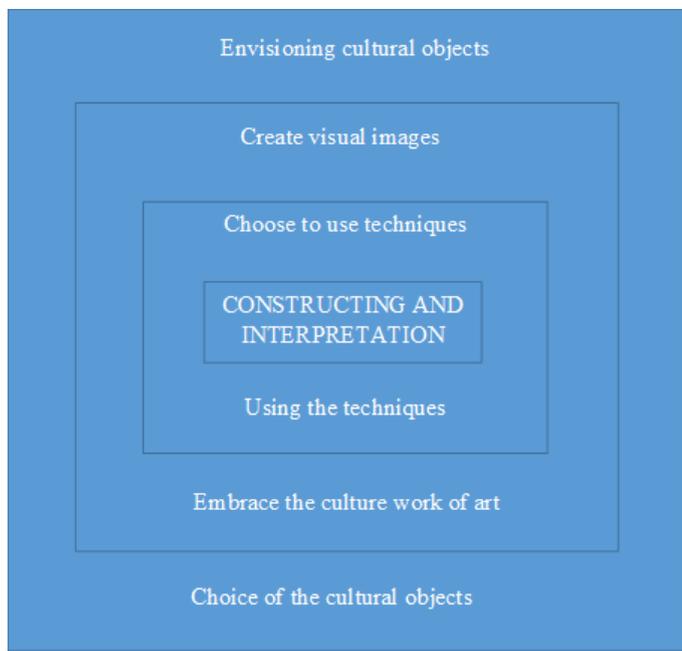


Figure 1. Stratification of knowledge in the construction and interpretation of arts and crafts

When an individual is free to envision object creating, then techniques do not in principle limit envisioning. They can choose and use any techniques for the envisioning if needed. Culture education in art and craft is usually related to the choice of certain cultural objects for embracing the local culture and their interpreting with global culture. However, learning culture through specific objects often limits the use of techniques in design and making. In this case, students use certain old technologies, but as especially digital technologies evolve, the link between interpreting the relationship of local and global culture may be incomplete or even incomprehensible for them. In all, in the construction and interpretation processes of arts and crafts, an individual's own envisions and their differences

in relation to the common choices of the cultural objects need to be studied.

In this study, the layers above Figure 1 describe the theoretical basis for studying pupils envisioning their own objects. The layers below the figure depict the selection of marked objects for studying pupils' drawing on a museum tour.

Method

In 2018, 367 6th grade pupils from the town of Rauma visited Tammela museum in Old Rauma. Student teachers in their summer jobs planned and guided these visits (Soininen & Vanhala 2019). The visit was part of Rauma's cultural education plan. Tammela is a museum which displays a UNESCO World Heritage site and the renovation of Old Rauma. For the visit, 45 minutes had been set aside for each group of pupils. This time included a 10-minute teaching session, learning assignment and free movement of students to do the assignment. In the teaching session, guides provided general information about the Tammela in Old Rauma. The aim was to suggest ideas of the relationship between the place to visit and pupils' experiences. The children's task was to choose, draw, colour and name the desired detail of the interior of Old Rauma Tammela on the pulp board distributed to them. As a tool for the visit assignment, a map was distributed to everyone. The map showed the presentation points of Tammela's structures and matters related to the lesson in the building. For acceptable performance in the museum visit pupils had to select the object, had to outline of the details of the object, and its colours. The pictures were finally hung as a co-artwork on the wall (Soininen & Vanhala 2019).

The proactive assumption was that the pupils might envision their own objects or choose marked objects for drawing on a museum visit. When quantifying the pictures into the two groups, some of the pictures did not fit. There were also examples of pupils' choices of adjacent objects, which were next to the marked objects in their visit. Hence the empirical research questions were:

- 1) How many 6th grade pupils' (n367) envision their own object, choose the marked object, or choose an adjacent object to draw during a museum visit and how do the three object categories differ?
- 2) What kinds of objects do 6th grade pupils (n367) envision or choose to draw?

The three classes were studied qualitatively and by explorative data analyses. The results of the three groups of objects and the differences between them are considered to be their relative percentage distributions in relation to construction technology, tools, household goods and other subjects. In addition to these results, student groups with chronological sequence numbers were relevant to the study because the new group of students who arrived in Old Rauma's Tammela always saw the work done by the previous group. Quantified picture groups studied with the chronological numbers of the students visit groups (n23) by Box-and-Whisker (Box-plot) and regression analyses were done, as recommended by Lewandows and Bolt (2010, 106).

In addition, according to Pertl and Hevey (2010) the cornerstones of Exploratory Data Analysis (EDA) were used in image analysis, such as hypothesis testing against data, perception of repetitive patterns/models of data, and re-

flection on the relationship between theory and hypothesis to data. That made it possible to look at quantitative and qualitative data in parallel.

More information about the children's drawings could have been obtained by using a deeper qualitative analysis of the photographs and by videotaping the museum tour as well as listening to the interviews. Videotaping was not possible in this case because one of the researchers acted as the second director of the museum visit.

The pupils' visits spanned two weeks. Hence the number of visitors varied by pupil group. Therefore, the choices made by the groups were changed to relative percentages. According Vanhala (2020), the choices made by the student group were converted into relative percentages using the formula $Y_{xGx} \div (Y_{1Gx} + Y_{2Gx} + Y_{3Gx})$, where Y_x is defined as one of the three quantitative division and G_x is defined as one group of children. Thus, the sum of the relative percentage of quantitative divisions (marked, adjacent, and own envisioned objects) of the group of students was always 100%.

For the interviews, efforts were made to obtain permission from several parents. In the end, permission to interview was obtained from only eight parents. Despite the strict schedule of the museum visit, the purpose was to create a short quiet moment for the interview in connection with the return of the drawings. For the same reason, the questions were short. The aim of data collection was to obtain additional in-depth qualitative information on the different ways in which pupils perceived the picture objects and how adult guidance affected to them (DeCuir-Gunby & Schutz 2017). In the first section of the structured interview, the pupil was asked about the general reasons for

his or her choice or envisions and what they meant, and the aim of the second section was to find out what details influenced the choice or the own envisions and to whom the pictures express (Stanczak 2007).

Results

The pupils' own envisioning of the objects and the choices of the marked objects to draw did not form a clear division as was presented in the theoretical section. The main finding was that the objects next to the marked objects as adjacent objects form the third category.

How many 6th grade pupils' (n367) envision their own object, choose to draw the marked object or choose an object adjacent to marked objects during the museum visit and how do the three object categories differ from each other?

According Vanhala (2020) the 6th grade pupils (n367) in an old museum had decided which objects to draw as follows: marked objects in the visit tour, 29.9% (109.8 each); the objects next to them (adjacent objects) 14.5% (53.3 each); and pupils' own envisioned objects 55.6% (203.9 each). Children in the group drawing their own envisioned objects chose the details according to their preference. Based on the details and interviews in this group, the children primarily used their thinking in their choices,

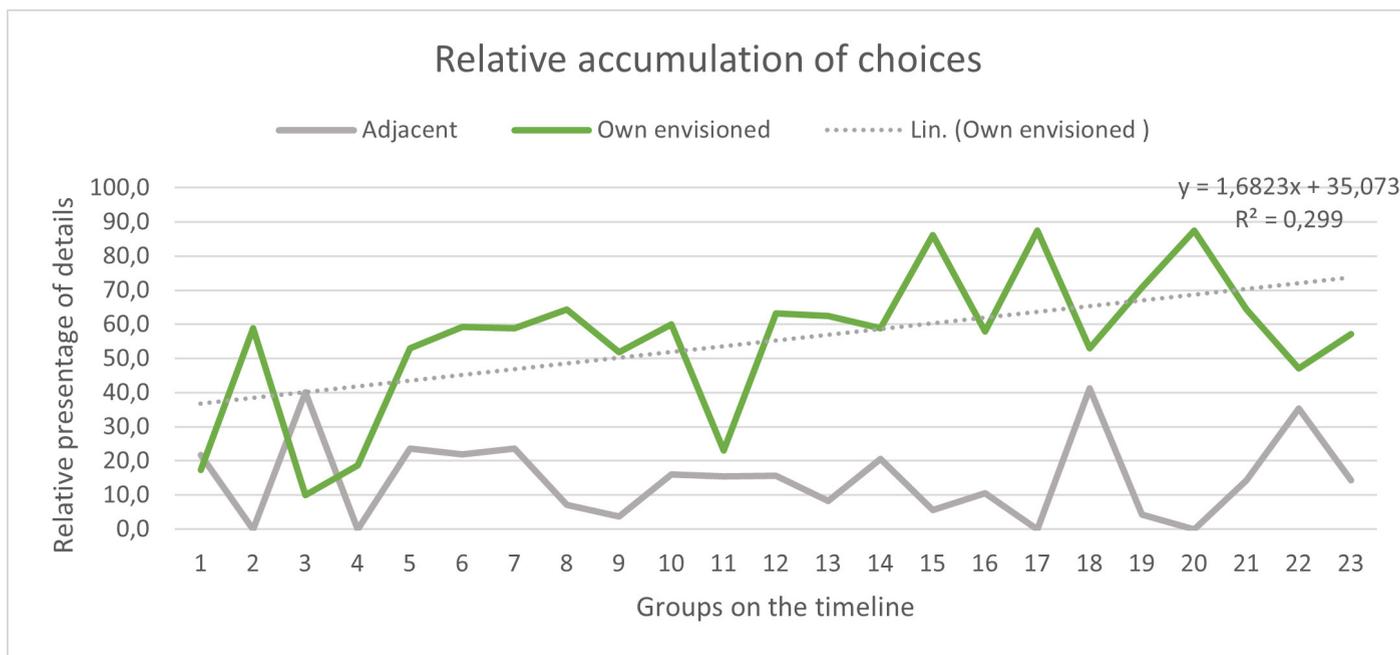


Figure 2. Relative accumulation of choices of quantitative divisions.

with adult guidance influencing the background. As key research findings, the quantitative data also showed that the impact of adult guidance decreased and the number of the children's own choices increased over time, as groups of students who visited later saw group drawings by earlier groups (Figure 2.).

The interview material (n8) showed that the visual pleasure of the detail, its distinctiveness from the environment, and personal interest in the detail were the influential reasons for the choices of object made by the pupils. It also mattered whether someone else had chosen that object before. Thus, the qualitative data revealed the pupils' desire to choose something different from their peers. The interviews referred to the influence of the individual's personality on the selected detail. The qualitative data did not contradict the results of the quantitative analysis and therefore contributed to confirming the results of the study (DeCuir-Gunby & Schutz 2017; Morse 2003, 202).

The differences between the four sections of the quantitative division (Table 1) show how differently students see the same space through the same shared task. In the group of adjacent objects (22 each) have been chosen next to the

presentation places in Tammela. Therefore, in the context of the choices, the child may have had assumed that he or she has chosen the construction technical object (69%) or tool (17%) from the main presentation place. On the other hand, it has not happened in the case of household goods (biscuits, banana, coffee) (11%) or animal-themed object (3%). Then the child has probably made a different choice using their thinking from the theme of the exhibition. It appeared as pupil's positive rebellion made possible by the assignment. Thus, the choices of the group of adjacent objects showed children occasionally used independent thinking, with adult guidance being the main factor guiding choices.

What kind of marked objects did the pupils choose?

Marked objects include 22 main presentation places from the Tammela museum. The group of marked objects had a detail accumulation peak in the three main presentations place. Two details were located near the starting point and were used in the lesson as examples. The third detail was a painted steel-plated fireplace at the other end of the show. The first two accumulation spikes were likely to indicate performance-oriented and listening to the teaching. The fireplace was chosen probably because of its large size and

Table 1. Quantitative division of drawing objects into sections

	Construction techniques	Tools	Household goods	Other subjects
Marked objects	100%	-	-	-
Adjacent objects	69%	17%	11%	3%
Own envisioned objects	52%	37%	3%	8%

visual look. The importance of the visual look was supported by interviews from this group. Thus, the choices of this group were guided primarily by adult guidance rather than children's independent thinking (Smith 2007).

What kind of adjacent objects did pupils choose?

Pupils had chosen construction technical details 69% and tools 17% of the adjacent objects (Vanhala 2020). The relatively large number of these choices indicates that the teaching session had an impact on students' choices. On the other hand, household goods (11%) and animal-themed object (3%) details were also selected in relatively large numbers. In all these, adjacent objects can be seen to embody pupils' visual beauty. Different pupils can see different details in a personal and beautiful way. Interviews of the group which selected adjacent objects include two interviews from two drawings. The first drawing includes the roof window (Marked objects) and animal theme (Adjacent objects) object. The second interview was done on a drawing of an old saw (Adjacent objects). According to both interviewees, the choice was influenced by the interest and distinctiveness of the details from the environment. In addition, the choice of a detail that contradict a theme of the two exhibitions suggests that the child used 22 main presentation places from the Tammela as an idea route rather than as an actual guideline to follow. On the other hand, when choosing the saw as a detail, the other interviewee understood it to be entirely an object for drawing. Thus, the choice of these details is likely to have been influenced more by the child's independent thinking, rather than adult guidance.

What kind of objects did the pupils envision?

According to Vanhala (2020), pupils had envisioned construction technical details 52% and tools 37% of their own envisioned objects. The quantitative focus of construction and tooling details indicated that the teaching session and the learning environment had a strong impact on students own object envisions. On the other hand, household goods (3%) and other miscellaneous (8%) details were also envisioned. The subjects may have expressed rebellion against undertaking the prevailing task or wanted to stand out from objects envisioned by others (for example, kitchen utensils), memories of an experience (for example, a retro TV) or a visual experience of beauty (for example, toner cans). For some objects, the child could identify the object second because of the shapes of the object. For example, a student who chose the retro TV was probably aware of the appearance of tube TVs and therefore interpreted the microfilm reader as a retro TV. By number of items (178 each), the most choices were made for tools, old signs and colour cans (Vanhala 2020). This may explain about the importance of friends' opinions for the pupils' envisioning a detail. Also, there were always a lot of pupils near the old signs of toner cans and houses which supported this observation. Overall, the envisions of the objects in this group followed the cultural meanings of places like the instructions given. Only a few individual envisions showed deviations. However, four interviews with students in this group provided slightly more in-depth information about the students' different envisions. Of the students interviewed, the ceiling-hanging object, nail and dowel, and floor plan had not been envisioned by anyone else in the study. In the envisioning of two objects of them, the students had made an effort to find the object, but in the case of the envisioning of only one object, information was

found as to why the object was actually envisioned. This student showed interest in floor plans. Otherwise, based on these four interviews, students had envisioned the object based on the visual shapes they wanted, which they expressed at a very general level.

Conclusion

Based on the research results, it was surprising that more than half of the pupils envision their own objects to draw without them being tangibly linked to the objects of the museum visit. The important finding was also that some pupils chose objects next to the marked objects described as adjacent objects in the visit. On the whole, the results suggest that combining a guided museum visit for students with their artistic activities at this age should be more closely linked to their own life world. In the Figure 3, stratification of knowledge in the construction and interpretation of arts and crafts (figure 1) is developed from the results of pupils drawing targets during the museum visit.

The results of this study can be applied to the planning of teaching in schools and cultural side projects, when it is desirable to take account of the child's own visions and choices. They can be used in planning skills and arts subjects when teaching groups see the work done by other teaching groups. According to the study, the teacher has a reason to use the teaching environment in the child-centred planning of teaching rather than emphasizing a teacher-led, strictly structured teaching method. Child-centred planning of teaching allows the student to take advantage of their interests and thus can support the development of the child's independent thinking.

When planning a child-centred display of cultural sites and guided visits, the results show that it is important to allow children to find things unrelated to the actual exhibition at the site. Thus, they can personally form an interesting experience of their visit. On the other hand, they have a positive opportunity to challenge an adult's way of seeing that space or entity. When a young person is given a safe opportunity to challenge an adult's way of seeing the environment or seeing space in their own way, then even an adult can find elements in the cultural space that will develop their thinking.

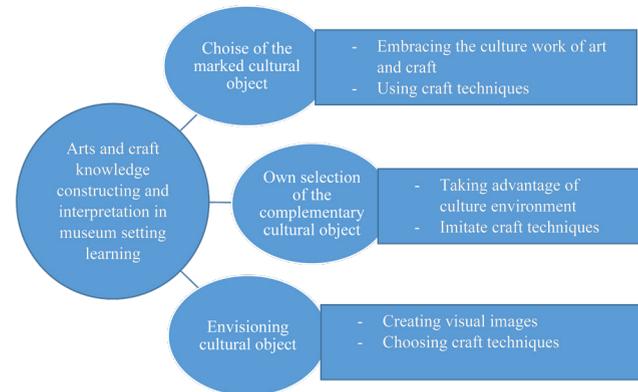


Figure 3. Art and craft knowledge constructing and interpretation framework of museum learning processes

Lee's article (2010) of the museum experience in the environment of the Japanese collection indicated that the environment of a museum functions as an important factor in the viewers' experience as it communicates messages and meaning to viewers and affects their meaning-making processes. In this study, through an example such as the retro TV, there is a need to reconsider the presentation and naming of objects in schools and cultural spaces, through

which it is easier to find a bridge to storytelling, presentation, and teaching for children. Visitors need enough information because otherwise the museum visit will be incomplete (Newman 1991). Brahms and Crowley's (2016) case study research 'Learning to Make in the Museum' clearly shows that it is very important for children to access and have an evolving relationship with adult assistance and expertise, namely that of the museum educators or parents with them in the learning process. In this respect, students' personal interests and their relationship to museum visits, longer visit time as well as their motivation and attitude towards visits, should also be considered more deeply in the assignment and guidance of students (Falk & Dierking 2013). It is also important to consider the issues related to the socio-cultural place that affects the visit. In this respect, the students in this study had a familiar relationship with the local environment. The link between interpreting the relationship of local and global culture should be considered more deeply in the cultural visit processes. All in all, the main conclusion from this study is that it is important to consider the pupils own envisions and intentions in cultural museum visit projects before planning the artwork.

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The Rauma teaching garden as a cultural heritage milieu and place to grow

INKERI RUOKONEN & JAANA LEPISTÖ

The location of the Department of Teacher Education on the Rauma campus of the University of Turku, a place of cultural historic intrigue and merit, and the akin garden milieu offer an opportunity to use the environment to implement multisensory, multidisciplinary pedagogy in cultural education. For many years, the Rauma campus has been the venue for the development of situational and place-based pedagogy where focus is placed on utilizing the environment in holistic learning (e.g. Granö et al., 2016a; Granö et al., 2016b Granö et al., 2018). The implementation of the pedagogy involves dynamic, multi-professional collaboration between the Department of Teacher Education, various actors and external parties. This collaboration entails collaboration among experts of different fields to achieve a common goal, i.e. transverse cultural education.

Bringing pupils' experiences and social reality closer to early childhood education, school pedagogy and teacher education means implementing holistic pedagogy that makes use of informal learning, whereby learning environments outside the school and institution and different learning materials and tools are a central part of the curric-

ula. This article is a brief review of how cultural heritage education, as a component of environmental education, is implemented and can be implemented in the activities in the Department of Teacher Education at the Rauma campus together with students and in the teaching garden, schools, day-care centres and the surrounding society. In particular, the review examines the possibilities the teaching garden on the Rauma campus renders as a cultural environment for growth and learning.

Keywords: informal learning environment, cultural education, teacher education, situational and place-based pedagogy integrated in different subjects

[The Rauma teaching garden as a place to grow and learn](#)

Environmental issues and sustainable development objectives have emerged in discussions related to education around the world. On the one hand, we have contemplated on the types of values, nature and environment we wish to leave the generations to come, and on the other hand, we have considered what we have learned from previous

generations and what areas of growth related to our cultural heritage we wish to foster. In Europe, both material and immaterial cultural heritage is protected, and every autumn more than 50 European countries celebrate cultural environments in the European Heritage Days event. The common theme for the year 2020 is Heritage and Education in which various environments for growth and learning, customs and narratives and the significance of the related cultural heritage as a source of learning, education and growth are brought to the forefront. The purpose of this article is to introduce one place of growth, a learning environment notable in cultural heritage and education, Finland's last and only teaching garden affiliated with the Department of Teacher Education. Consideration is also given to the objectives and theoretical grounds related to environmental pedagogy and the empowering pedagogy utilized in arts and crafts education at Turku University's Department of Teacher Education in Rauma (Aerila & Keskitalo 2018; Aerila, Keskitalo & Urmson 2016; Niinistö & Granö 2018; Keskitalo, Aerila & Rönkkö 2017).

Finland's last teaching garden affiliated with university-level teacher education is located on the Rauma campus of Turku University's Department of Teacher Education in Myllymäki. Garden-based pedagogy has been a part of teacher education for more than 100 years; it was first mentioned in the teacher education curriculum in 1912. Early childhood education also has a history of garden-based pedagogy in day-cares according to the doctrines of Friedrich Fröbel (Helenius, 2012). Furthermore, a teaching garden for the first day-care and kindergarten teacher education institution was located on the grounds of the Ebeneser house in Sörnäinen, Helsinki (Meretniemi, 2015). Today, the only functioning teaching garden associated with university-level teacher education is in Rauma.

Students at Turku University's Department of Teacher Training at the Rauma campus actively study the principles of environmental education and sustainable development. Nowadays, the garden serves the needs of the students attending the Department of Teacher Education, pupils in Rauman normaalikoulu teacher training school and the professionals at Early Childhood and Teacher Education Centre (ECTEC) Rauman pikkunorssi. Collaboration with other compulsory education schools and day-cares in Rauma is also carried out as resources allow. Students in the Department of Teacher Education practice organizing, monitoring and reporting, for example, plant growth examinations in the garden and greenhouses. Namibian students who took part in the international commissioned teacher education programme made miniature gardens in their Basics of Multisensory Approach in Learning Literacy and Visual Arts course where they learned about interdisciplinary arts and multisensory learning (Picture 1).



Picture 1. Namibian students' miniature garden (picture: Kortelahti 2017)

There is also a greenhouse in the garden with a collection of 150 different plant species. There are about 200 different types of annuals and perennials, about 100 types of vegetables and herbs, about 60 different types of shrubs and about 50 different types of trees (Rauman seminaarin puutarha, 2012). The garden is also a place where people



Pictures 2a and 2b. Early Childhood Education students learning crafts (2a) and the Department of Teacher Education staff having a meeting in the garden in August 2020 (2b) (pictures: Yliverronen 2017; Ruokonen 2020, respectively).

gather and spend time together. It is a place for an excursion, to see and explore plants and birds, hold student festivities or have a meeting or lesson (Pictures 2a and 2b).

Currently, the pupils attending the Rauman normaalikoulu teacher training school use the garden and crop plant plots diversely in their biology and home economics lessons. In the autumn, during harvest week, a garden evening for all the townspeople is organized together with pupils attending the teacher training school (Pictures 3a and 3b).



Values related to sustainable development engendered in early childhood education



Pictures 3a and 3b. Utilitarian plant garden of the pupils in the teacher training school (3a) and autumn flower spectacle (3b). (pictures: Ruokonen 2020, respectively)

The objective in both the National Core Curriculum for Early Childhood Education (2018) and the National Core Curriculum for Pre-primary Education (2016) in Finland is to develop healthy children keen on learning. Healthy children keen on learning grow in environments that foster nature, play, arts and exploration. Many of the values and ways of doing things learned in early childhood follow us throughout our lives. For this reason, teacher training in early childhood education is important. Sustainable development pedagogy and the related understanding of an ecological and sustainable way of life are included in early childhood teacher education and training. These areas require development and research to ensure the special nature of early childhood education, play, multisensory experience, learning through art and exploration, are made an essential part of sustainable development pedagogy in early childhood education, as well as environment and nature education. An understanding about the environment and gardening is fostered already in early childhood.

The basic idea behind the concept of learning in early childhood education is that children learn, grow and develop in dynamic interaction and activities with people and the local environment. Early childhood pedagogy begins with the child's interests and employing the notion that learning takes place everywhere, because the child is an active doer that explores and observes the world using multiple senses, like an artist. Learning takes place when the child plays, moves and experiments with various ways of doing things. Sensory perceptions, emotions, bodily experiences, knowledge, skills and thinking coalesce in the learning process. Development of the areas of transverse

competence starts in early childhood education, which acknowledges children's previous experiences and cultural background. A safe environment and healthy community are the best places for learning to take place. (National Core Curriculum for Early Childhood Education and Care 2018)

Child-oriented early childhood education has been studied a lot in Finland. Pedagogy, which focuses on the child and empowerment of the child, enables consideration of the child as an individual and lays the foundation for reinforcing self-efficacy, learning through play and the feeling of belonging to a community (Virkki 2015; Kangas 2016; Kinos et al. 2016; Turja & Vuorisalo 2017).

Children's environmental education lays the foundation for sustainable development

The Rauma campus of the Department of Teacher Education encompasses the teacher training school and, as of 2021, the Early Childhood and Teacher Education Centre (ECTEC) Rauman pikkunorssi. Both institutions use the teaching garden in environmental and cultural heritage education. In addition, collaboration is carried out with field training schools and day-cares, as well as other sectors of society. Joy A. Palmer's (1998) Tree Model approach (Figure 1), among others, is used in environmental education. The diagram depicts how the model places emphasis on the role of children's significant life experiences at the pedagogical core of sustainable development. Environmental education in Palmer's (ibid.) Tree Model is divided into three parts: 1) education in or from the environment, 2) education about the environment, and 3) education for the environment. The roots of the tree depict children's previous learning experiences and knowledge.

According to Cantell (2003, 2004), the leaves on Palmer's Tree Model, which represent the content areas of environmental education, form equal, independent learning entities on the one hand and interact with one another on the other hand. Learning in the environment involves action and experiential learning. At the same time, children learn experiential knowledge which guides them along the path to sustainable values. Essential to the activities is to observe children's actions in their peer group where participation and social skills as well as care for plants, nature and friends develop side by side. Guided learning in the teaching garden develops children's readiness and

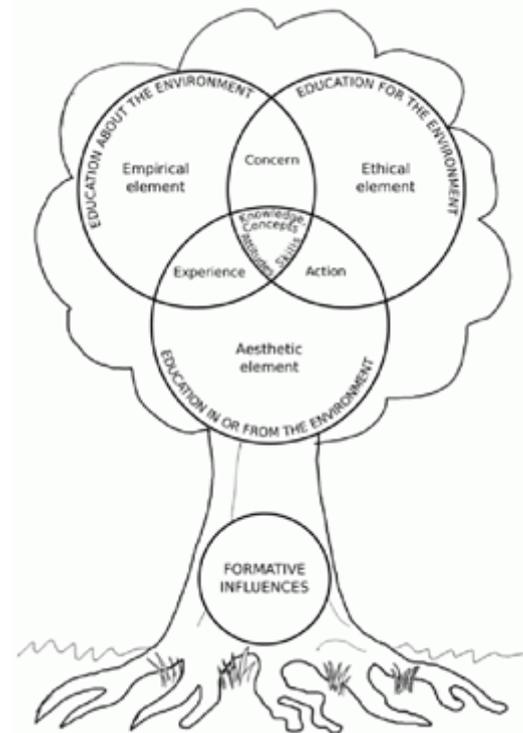


Figure 1. Palmer's (1998) Tree Model (Cantell 2004)

skills related to environmental education and sustainable development and, simultaneously, renders them feelings of success while pottering around in the dirt and among the plants, watching in wonder and caring for the plants as they grow.

The garden as a place to engage in active learning

The central approach to garden pedagogy is participatory pedagogy. Actively taking responsibility for the environment begins already in early childhood. Participation and involvement are at the heart of both the National Core Curriculum for Early Childhood Education (2018, 26) and the National Core Curriculum for Pre-primary Education (2014, 30):

“Active and responsible participation and involvement create a foundation for a democratic and sustainable future. This requires skills and desire in the individual to participate in the activities of the community and trust in their own possibilities of making a difference.”

Moreover,

“[...] The task of early childhood education is to support the child’s gradually developing skills for participation and involvement and encourage him or her to take initiative. [...] Children develop their self-image, enhance their confidence and shape social skills needed in a community through participation and involvement” (National Core Curriculum for Early Childhood Education and Care 2018, 26–27).

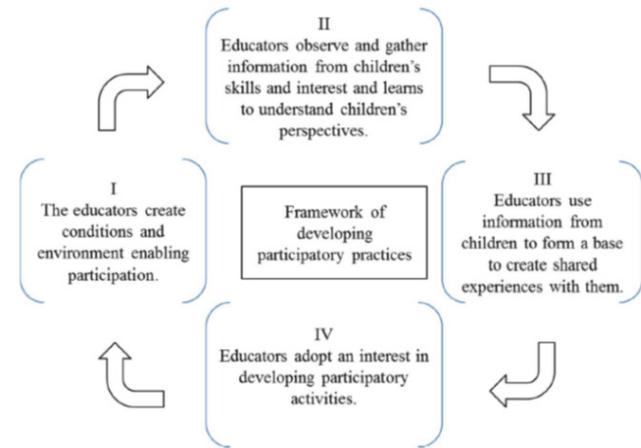


Figure 2. Participatory Pedagogy model in early childhood education (Kangas, 2016, s. 54)

Environmentally educational applications that fortify children’s engagement are developed through garden pedagogy according to the Participatory Pedagogy model in Kangas (2016, 54), see Figure 2. The model has been further developed from the model in Shier (2001).

The Rauma teaching garden is used to develop garden pedagogy and situational and outdoor learning which promote children’s participation and active role. In the upcoming years, the aim is to develop garden pedagogy, particularly for children in their early years, together with the Early Childhood and Teacher Education Centre (ECTEC) Rauman pikkunorssi. To date, scientific research related to garden pedagogy in early childhood education does not exist in Finland. Therefore, studying this area and developing and evaluative researching models suitable for early childhood education and grounded on children’s holistic learning and play are topical and significant tools for advancing early childhood education of the future.



Pictures 4a and 4b. Children observing and photographing the shapes of the alphabet in the teaching garden (pictures: Keskitalo 2016; Urmson 2016).

Indeed, the Rauman Normaalikoulu teacher training school and the Department of Teacher Education conducted one successful integrated outdoor learning experiment and development project where the children involved learned the letters of the alphabet. The children used tablets to observe and find shapes of letters in nature, e.g. a leaf that looks like the letter “u” or a branch that looks like the letter “s”. They then shaped the letters of their name using the items they found in nature, their own bodies and other items they found (Picture 4a and 4b). (Aerila, Keskitalo & Urmson 2016).

In Finland, Laaksoharju (2011), Laaksoharju, T. & Rappe, E. (2010 and 2017), Laaksoharju, T., Rappe, E. & Kaivola, T. (2012) and Laaksoharju (2011) have studied the relationship between children and plants and children and nature. Their studies have showed the significance of nature and environmental education to children’s social relationships and of gardening in their experiences, ability to take responsibility, learning about nature and playing in nature. International research has also found that garden and nature education have a positive impact on children’s development of thought processes and holistic learning (e.g. Clements 2004 and Robinson & Zajicek 2005). Positive attitudes toward the environment and nature develop through meaningful learning experiences related to nature and the environment, and they are developed in collaboration with the Department of Teacher Education and the teaching garden.

Environmental pedagogy through art and play

Environmentally focused innovation and arts education is the driving force behind ECTEC Rauman pikkunorssi’s

activities (<https://pikkunorssi.fi/en/>). In recent years, cultural sustainability has been introduced alongside ecological, economical and social sustainability (Unesco 2018). It embodies cultural diversity, identities, cultural heritage and knowledge and appreciation of different cultures. Sustainable development is also one of the central themes in the Strategy 2030 of the entire University of Turku. Art education creates a channel for examining these topics and sustainable development, because art education based on environmental pedagogy can be used to guide children in creatively using their problem-solving skills and interacting with other people (Illeris 2015, 2017; Jónsdóttir 2017). Creativity, responsibility and community are essential goals in environmentally focused art education (Macdonald & Jónsdóttir 2014; Salonen 2010). Iris Duhn's (2012) place-based pedagogy, in which the



Picture 5. Lempi ja Lauha (affection and warmth) sculptures in the garden greenhouse (picture: Kortelahti 2019).



Picture 6. Elämäntorni (tower of life) in the teaching garden (picture: Lepistö 2019).

local environment makes possible the processing of global themes from the local perspective, also works well in the Rauma teaching garden pedagogy. Day-cares are one of the central structures in society that gather together different families and life situations. Day-cares and school communities offer families of different cultural backgrounds a space to interact. In Rauma, family excursions into nature are supported and readiness to care for a garden is reinforced by giving primary school children their own garden plot to take care of. Nature belongs to everyone; our common environment is what we cherish. Art and play also belong to everyone. Through participatory pedagogy,

children can be a part of the choices and activities that affect them and their future.

Local artists are also involved in the activities in the teaching garden. In autumn 2019, ceramic artists constructed their exhibition in the teaching garden (Pictures 5 and 6).

Environmentally pedagogic innovation and arts education, with all its different projects and seasonal events and celebrations, is a part of the educational culture in daycares and schools and creates a communal framework for engagement and being a part of the community. As with experiences in nature, arts and play also provide children with multisensory experiences, and for this reason, both approaches have been included in ECTEC Rauman pik-kunorssi's mission. Tarr (2008) has studied environmental education through art and introduced a holistic art education model similar to Palmer's (1998) Tree Model but from the point of view of art. Tarr's (2008) art education model also has three parts: 1) learning in art, 2) learning from art and 3) learning with art. With regard to nature and environmental education, art in particular is used as the mediator for engaging nature and environmental education. The forms of art may be many—from narratives, images, music, crafts or dance to drama. New technology may be utilized to create images or videos of nature and tell stories about gardening, for example.

Wonder, exploration and dreams

Diagram 1 presents a model for environmentally pedagogic innovation and art education whereby a child that

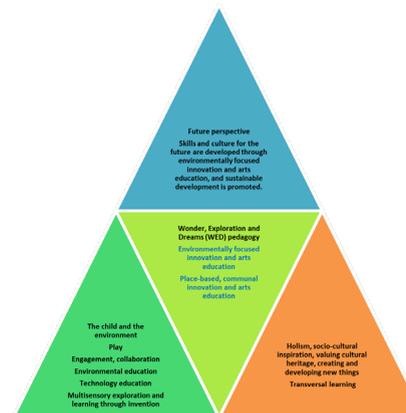


Diagram 1. Wonder, Exploration and Dreams (WED) model

wonders, explores and dreams is at the centre. Children actively functioning and learning in their cultural environment use their imagination, play, utilize many tools and thinking skills. Learning is a holistic event where children make observations and receive teaching about nature, cultural heritage, the plants in the garden or about working together and taking responsibility for small tasks.

The natural environment supports children's multisensory and diverse growth and development. Art is integrated in play, excursions, adventure pedagogy and physical education in nature. The forest terrain as a learning environment is the source of artistic inspiration. Research has shown that nature and environmental education have a positive impact on children's self-confidence and social and motor skills (e.g. O'Brien & Murray 2006; Aerila, Keskitalo & Urmson 2016). Tani (2017) emphasizes interaction and sharing the common experience of nature. During nature excursions, the children are playmates and the adults role models and fellow experimenters. A honey production project is a part of the entrepreneurship education for



Pictures 7a and 7b. Beekeeping and entrepreneurial education in the teaching garden (pictures: Turunen 2020)

fifth-graders at the Rauman norssi teacher training school. The project encompasses the objectives of the school's curriculum, i.e. teaching about the environment and climate, ecology, knowledge about nature, understanding the

production chain of local food, entrepreneurial education and crafts education. There are two beehives in the teaching garden which the students take care of. (Pictures 7a and 7b)

WED pedagogy is a key model, which is implemented in the collaborative work between the early childhood education teacher training school and ECTEC Rauman pikkunorssi and part of university-level early childhood education development. Environmentally pedagogic art education inspires children to be active and learn in nature and creates a foundation for social interaction and child play (e.g. Hiltunen 2009; Solberg 2016; Illeris 2017). The emphasis on innovation and arts in ECTEC Rauman pikkunorssi's environmental pedagogy prompts the generation of new, creative methods during projects early childhood education students carry out as part of their studies, encouraging children and their families to engage in playful activities in nature and to take responsibility for the growth of the garden and cherish the wonder this growth renders. Early childhood education students learned about





Pictures 8a, 8b and 8c. (pictures: Yliverronen 2017)

different handicraft methods in their crafts course. Utilizing these methods and the garden, the students built toy animal shelters to exhibit in the garden (Pictures 8a, 8b and 8c).

The key objectives in environmentally oriented, participatory pedagogy that employs innovation and arts subjects are:

- a) Learner-centred pedagogy, i.e. pedagogy that engages and encourages children, is based on play and supports each and every child (in their zone of proximal development) in achieving their best.
- b) Dynamic learning, i.e. creating a learning environment based on the pedagogy which enables children to learn through adventure, experiment, investigation, wonder, expression and perception.

- c) Transformative learning, i.e. pedagogy emphasizing holistic innovation and art manifests new, creative opportunities to see and experience the world with children every day, where the teacher inspires and facilitates the co-creation of new knowledge.

The University of Turku Department of Teacher Education at the Rauma campus and the professional staff of the affiliated teaching garden, as well as the Rauman norssi teacher training school and ECTEC Rauman pikkunorssi, together, have established an environmental education model that is also used with schools and day-cares not affiliated with the university in the form of visits and workshops. The goal is to develop collaboration with enterprises to support sustainable development pedagogy together with various actors in the area.

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Outdoor School and Forest School Preliminary analysis in three municipal Nursery Schools in Rome

SANDRA CHISTOLINI

Summary: The growing interest in *outdoor education*, as an educational model in Italian schools, is a call to make in-depth studies and research on forms for achieving a renewed teaching proposal. Teachers and parents are choosing a path, along which children learn in an outdoor milieu in direct contact with nature, animals and daily life outside the classroom. The idea, according to which this way of educating is truly respectful of the growth needs of infancy, is becoming a widespread conviction. Reflecting on some empirical data leads us to rethink the pedagogical and didactic soundness of educating on the lawn, in the forest and at sea. We are presenting the initial results that relate the advancements of children who have spent a scholastic year in a school without walls and we question the cultural impact of this model.

Abstract: The article presents the results of educating children using the outdoor learning experience. Teachers and parents are persuaded that the idea and the practice of the forest school give tangible proof of a new and positive model of teaching to the benefit of the integral development of children. Scientists are discussing the empirical evidences to evaluate the possible cultural relevance of

the proposal and its integration into the formal system of education.

Keywords: *Outdoor education*, forest school, new education, experience, school culture

1. Introduction

Over the course of scholastic year 2018-2019, an initial exploratory inquiry was done in three Outdoor Schools. These three schools are municipal Nursery Schools located in District XIII of Rome:

1. Municipal Nursery School “Legno Verde” (former Padre Bernardino Mastroianni) in Via Ponzone 23, Casal Selce - Casalotti (Z.XLVIII) District XIII - Via Ponzone, 23 - 00166 Rome. Contact person and teacher Maria Carmela Romano.
2. Municipal Nursery School “Luna Sapiente” in Via Casalotti, 87 - 0166 Rome. Contact person and teacher Gabriella Bruno.

3. Municipal Nursery School “Vittorio Alfieri” - Section 1 - Aurelio (Q. XIII) Largo S. Pio V, 21 - 00165 Rome, at the elementary school “Vittorio Alfieri”. Reference contact and teacher Roberta De Horatis.

The request for scientific monitoring arrived at the University as a general commitment; that means not formalised from a point of view of scientific tasks for planning the path to be conceived to collect the results that could confirm the pedagogical and didactic validity of the *outdoor education* model.

During the first autumn meeting of 2018, in which representatives of the District, Schools, Associations and University participated, it was agreed that the lack of monitoring and evaluating the results obtained by Outdoor Education rendered the great works the teachers had been doing for years both disconnected and unmethodical. Work under the floodlights of multimedia dissemination and on the Net, but rather peripheral in the attention paid by the scientific community. The inquiry was carried out from September 2018 until June 2019 through the preparation of various data collection tools intended to monitor and present the results of some Schools of Outdoor Education. District XIII of Rome is an especially relevant zone from the standpoint of the commitment of teachers and parents, who, since 2014, have been fully sharing the educational model of *outdoor education* in differentiated forms of classroom and curriculum management in after school environments.

We are aware of the fact that there is a void to be filled regarding the results that *outdoor education* attains, thanks to the great teaching work of the teachers and commend-

able trust of the parents. We hope to follow up this initial reporting with further in-depth studies, so as to begin to build up verifiable, reliable documentation, although within the limits that often arise in the contingency of the commitments.

2. The scientific classification of the inquiry

The first step necessary to start up scientific monitoring of the new *outdoor education* model is represented by the Deed of Understanding dated 18 June 2018, with the purpose of the “Agreement as per Art. 15 of Law no. 241/1990 between District XIII Roma Aurelio and the Department of Sciences of Education, University of Studies Roma Tre, for sharing, promoting and disclosing the Outdoor Education Project in school structures standing in the municipal territory”. The institutional contact persons are Paola Biggio, Councillor for School Policies, School Buildings and Youth Policies, and Sandra Chistolini, full professor of general and social pedagogy.

What is compiled here concerns the scientific work agreed to, in a general form and in broad terms, by the District, teachers and University, through the reference persons. Let us keep in mind that what is built up during the university experience always has scientific research value and academic reporting. This specification is made necessary in reply to Article 3 of the Deed of Understanding and in reply to the requirement of District XIII to give results of the monitoring done at the exclusive responsibility of the University. The public presentation of the results is being scheduled by District XIII and foresees a special conference addressed to citizenship.

Accordingly, without prejudice to the provision in Article 3 of the Understanding concerning the privacy clause, the results, still partial and presented here in summary form, pertain to the monitoring, formalisation and conception of the data collection tools, and processing of the evaluations of the learning abilities as proof of the positivity of the *outdoor education* model. The methodology, data collection tools and contents of the scientific work are not provided for in the Understanding, but fall within the institutional tasks of study, research and training of university teachers, who have the ethical obligation to agree with their academic commitment, and are the production of institutional scientific work. Specifically, the scientific accompaniment of Outdoor Education, cited in the Deed of Understanding, was awarded to University Roma Tre without a budget, also as acknowledgement of the studies published in articles and essays that guide the various educational situations of *outdoor education*, within the broad issue known as *Pedagogia della natura* (Nature Study) (Cecchini 1910; Das 2007; Bortolotti 2011; Schwarzer 2013; Hoskins, Smedley 2016; Schenetti, Salvaterra, Rossini 2015; Chistolini 2016; Emilio Manes, Bello, Casertano, Mai, Ronci 2016).

The necessity of District XIII to give scientific weight to the choice of school and social policy focussed on the new educational model and could not but positively involve University Roma Tre that has been working on this issue for years, including the promotion of conference and teacher-training projects. The latter represents one of the highest priorities of the Department of Sciences of Education, which accepted the request of District XIII regarding post-graduate training courses for teachers, this being within the aims of the *Terza Missione* (Third Mission) meant for the collaboration with institutions for cultural and social promotion, operating in the territory.

3. Sample of the schools selected

The schools that asked the University for monitoring through the District use the designation Outdoor Education, in two cases, and the designation Forest School, in one case. In total, the agreement was to study 7 sections, equivalent to 7 classes of children aged 3 to 5, with the participation of 7 teachers. All the teachers of the classes participating in outdoor education worked on the collection of data.

The *Outdoor School* ‘Legno Verde’ is scheduling the activity, starting from September, for the entire school composed of four sections, with children aged 3-4-5 in one section each and one mixed section with children aged 3-4-5 together. Legno Verde educates by taking the children to the ‘Parco Natura VoloAlto’, an Educational Farm of the Onlus Association, that organises workshop activities and hosts children in a vast area with facilities and the presence of animals and plants.

Starting from September, the *Forest School* ‘Luna Sapiente’ is taking two sections of children, aged 4 and 5, to the Natural Monument of ‘Parco della Cellulosa’-CREA - Committee for Research in Agriculture and the Analysis of Agrarian Economy, ‘Foreste e Legno’ Research Centre and collaborating with the *Legambiente* Onlus Association.

Starting from March, the *Outdoor School* “Vittorio Alfieri” is taking one section to the Regional Urban Park “Il Pineto”, availing itself of the workshops made available by the Volo Alto Natural Park, which, for the occasion, is going to “Il Pineto”, situated between District XIII and XIV of Rome, near the school.

4. Methodology

The inquiry is exploratory and makes use of a two-fold methodology of both a qualitative and quantitative nature, the reference basis being fields of experience at nursery and pre-schools, the methods that specify them and the response of children to the education being offered by teachers and educators. The response indicates the learning achieved at three times during the survey: at the beginning of the process, halfway through the process and upon completion of the process.

For the qualitative part, the teachers related their findings, describing the longitudinal learning of the children; that is to say, over a one-year scholastic timespan. The narrative of the culture of the school is associated with: the studies by Decroly on conditions that support the total integral growth of the child and appeals to create a school environment similar to nature, since the latter is more in keeping with the need for spontaneity and non-artificial behaviour of humankind (Decroly, Hamaïde, 1932, pp. 83-98); the studies by Bruner (1997; 2002) on the value of the creation of the identity and profound meaning contained in the personal experience narrated in an organised form and; the paradigm of the living pedagogy of Giuseppina Pizzigoni, disciples of the method (Chistolini 2009). Pizzigoni starts from the analysis of the life profile of the child; thereafter, the teachers following the method made evaluation tests of the learning attained by means of detailed classifications of the behaviour of children at school, from which relevant suggestions were derived for improving their teaching.

For the quantitative part, we refer to the evaluative assignment of the narrations, with acknowledgment of the

intensity of each child's response to the pedagogical and didactic offer of the teacher. The four levels of the measurement scale, i.e. A lot, Fair, Little, Nothing, refer to the feedback intensity, i.e. high, average, minimum, none, with respect to the activity carried out at various times during the school year. The overall hypothesis is that one start at a minimum level at the beginning of the school year, then move on to an average level at mid-year and finally reach a high level at year's end.

5. Data collection tools

The first tool agreed to with the teachers is the analysis of the fields of experience that represent the pedagogical and didactic soul of the nursery school. Through fields of experience, teachers schedule classroom activities and verify the overall growth trend of the children. So, we start from the fields of experience to highlight the learning of children, who participate in Outdoor Education and the Forest school. Our opening hypothesis is that the outdoor environment is an exceptional aid in the development of abilities and skills, to the point that pre-schools who have this opportunity demonstrate a peaceful, joyful way of living. The children learn about plants and animals, invent situations of communal life, observe the beauty of creation from life, are self-assured with the whole living world, learn to think and reflect under conditions of active interaction with people and the environment, overcome barriers of the classroom and enjoy a space that makes them fully free to move about and gain knowledge. The process of *outdoor education* generates enthusiasm in all the children, without exception, and appeals to the parents who end up by being enthused with this educational model.

Starting from the fields of experience, we examine three important moments in the growth process of the children.

The first moment is the entrance into the Outdoor School or Forest School in the month of September.

The second moment is in mid-year in the month of January.

The third moment is at year's end in the month of June.

Keeping the fields of experience unaltered as a basic reference, we defined a sample of six boys and girls, who could represent the configuration of the class group, or section. Our hypothesis was to include a shy child, a restless child, an intelligent child, a less stimulated child, a child with behavioural and/or motor difficulties, a child with migratory experience or, should there not be this type of child, a child with mobility difficulty was chosen. This is a typology set up for the experiential purpose of verifying, whether educating outside the classroom can positively and radically influence the character of the child. The pilot typology is experimental in nature, is not thorough with regard to the school situation and represents an attempt to bring to light the validity of Outdoor Education for all children who participate in this educational model. It was presumed that the presence of children who reply to the typology define can be found, in most cases, in one classroom.

6. Hypothesis and criteria

Of course, a more detailed survey would have involved the longitudinal survey of each child and a surplus of work

for the teachers. Recognising this from the outset, it was agreed that it would be enough to extrapolate a critical typology and defer the definition of any other typologies to subsequent surveys, if required.

The general hypothesis starts from a basic question:

in fact, we wonder if learning outdoors significantly helps the child who is:

- shy, by encouraging it to open up to the milieu and reduce its tendency to stay alone;
- restless, by guiding it to lessen its frenetic liveliness;
- intelligent, by offering occasions to expand their intellectual, emotional and psycho-physical resources;
- less stimulated, to find more and better opportunities for self-discovery, and that of others, the environment and life;
- affected with behavioural and/or motor difficulties, to feel supported and urged to do as much as possible to improve;
- affected by migratory experience, to be appreciated and welcomed into the specific educational context.

The criteria for the teachers in choosing the children are:

1. A child who prevalently shows *shyness*
2. A child who prevalently shows *restlessness*
3. A child who prevalently shows *intelligence*

4. A child who prevalently shows *lack of stimulation*
5. A child who prevalently shows *behavioural and/or motor difficulties*
6. A child who prevalently shows *the effects of migratory experience or, should there be no such case, then consider a child with mobility difficulty*

The survey times are:

September, at the beginning of the school year

January, at mid school year

June, at the end of the school year

The common factors are:

All the classes have the experience of *outdoor education/Outdoor School/Forest School*.

The six children remain the same ones from the beginning to the end of the school year, in support of the longitudinal study of a fixed sample group, since this is a longitudinal-temporal survey lasting one school year.

The choice of children respects sex equality, that is, three males and three females.

The comparative analytical hypotheses are:

the insertion of a class that is to begin the Outdoor School experience in March and is a mixed class of children aged 3-4-5 with experience of outdoor education;

the choice of three classes of children aged 3-4-5 without experience of *outdoor education /Outdoor School/Forest School*.

Hereafter is the survey grid for evaluating the skills of the children on the basis of fields of experience and the prototype of the collection of the data pertaining to the first child, who we believe to be especially shy, solely for heuristic purposes.

7. Data collection grid by fields of experience

For purposes of evaluating the learning ability of the children over the period of September 2018 to June 2019, a data collection grid was set up, in which the following identifying data were recorded: the school name, school year, section, age of the children, the five fields of experience of the nursery/pre-school with descriptive specifications. For each child in the sample group, the teachers write down what they detect with reference to the activities proposed.

The first field of experience, known as *Body and movement*, is specified by the following five descriptive methods:

- knows how to control and coordinate movements with the others and use the natural materials available for composing paths of movement;
- knows how to imitate the actions and movements of animals with the body;
- knows how to move agilely on different and uneven types of terrain;

- thinks about the functioning of their own body and the importance of eating healthy food;
- exercises by running slowly and quickly, alternating the two paces, if requested, and jumping with the feet together, freely, frontwards and backwards.

The second field of experience, known as *Self and the other*, is specified by the following five descriptive methods:

- knows how to respect and love different life forms;
- takes care of living things and the environment, in which they live;
- understands that, in both persons and animals, communication is an essential tool for cooperation;
- knows how to express their own emotions and recognises them in the colours of nature;
- understands the importance of diversity in both nature and their personal experience.

The third field of experience, known as *Images, sounds and colours*, is specified by the following five descriptive methods:

- knows and can name primary and secondary colours;
- identifies and can name sounds in the surrounding environment;
- is able to recognise the characteristics of elements of nature and classify them;

- explores and draws forms of reality in outdoor schools;
- describes the content of their drawing.

The fourth field of experience, known as *Discussions and words*, is specified by the following six descriptive methods:

- is able to listen to stories being read;
- formulates theories about an event;
- knows how to observe and describe the essential aspects of living organisms and natural phenomena and perceive changes in them;
- knows how to relate a short experience;
- is able to memorise and repeat nursery rhymes and poetry;
- acquires and reworks new words and terms.

The fifth field of experience, known as *Knowledge of the world*, is specified by the following five descriptive methods:

- knows the main characteristics of the seasons;
- carefully observes living organisms and natural phenomena and identifies any changes;
- can recognise sensory diversities;
- touches, disassembles, constructs and creates during free playtime;
- understands and differentiates sizes.

The grid gathers together qualitative data. Every teacher

describes in words what they observe in the selected child, for the purpose of the data collection. In June, the quantitative evaluation is dealt with, having the availability of the overall trend of development.

8. Quantitative evaluation of the feedback of the children

Reported in tables 1 and 2 and in graphs 1 and 2 are the quantitative results of the surveys/screenings of the teachers by fields of experience, with both total and detailed frequencies.

Graph 1 highlights the hypothetically growing trend towards the highest modality of “a lot” at year’s end. The “nothing” is zeroed after a year of activity. It is presumed that the “little” prevails during the intermediate phase.

Graph 2 highlights the presence of low evaluations at the beginning of the year, the slow rise at mid-year and the definitely positive result at year’s end. The shy child was encouraged to open up to the milieu and reduce the tendency to stay alone.

In the presentation of the real data, we proceed by selecting a sub-sample, by way of example, composed so as to represent the six predefined children based on their emerging and significant characters and to be kept under constant observation. The grids of the children aged 4 and 5 are extrapolated, so that there is a grid for each section, relative to a single child.

Shy child, aged 4, Legno Verde. *Luna* Section

Restless child, aged 5, Legno Verde, *Stelle* Section

Intelligent child, aged 4, Luna Sapiente, *Blu* Section

Less stimulated child, aged 5, Vittorio Alfieri, 1st Section

Child with behavioural difficulties, aged 5, Luna Sapiente,

Table 1. Profile hypothesis of the shy child, aged 4, Legno Verde Nursery School, Luna Section, after a year of outdoor school, by fields of experience and frequencies in general

No.	Fields of experience	Sept-18				Jan-19				June-19			
		M	A	P	N	M	A	P	N	M	A	P	N
1	C&M 1 Controls	0	0	1	0	0	1	0	0	1	0	0	0
2	C&M 2 Imitates	0	0	1	0	0	1	0	0	1	0	0	0
3	C&M 3 Moves	0	0	1	0	0	1	0	0	1	0	0	0
4	C&M 4 Thinks	0	0	1	0	0	1	0	0	1	0	0	0
5	C&M 5 Exercises	0	0	1	0	0	1	0	0	1	0	0	0
6	S&A 1 Respects	0	0	0	1	0	1	0	0	1	0	0	0
7	S&A 2 Cares for	0	0	0	1	0	0	1	0	1	0	0	0
8	S&A 3 Senses	0	0	0	1	0	0	1	0	1	0	0	0
9	S&A 4 Expresses	0	0	0	1	0	0	1	0	0	1	0	0
10	S&A 5 Understands	0	0	0	1	0	0	1	0	0	1	0	0
11	I&S&C 1 Knows	0	0	0	1	0	0	1	0	0	1	0	0
12	I&S&C 2 Distinguishes	0	0	1	0	0	0	1	0	0	1	0	0
13	I&S&C 3 Manages	0	0	1	0	0	0	1	0	0	1	0	0
14	I&S&C 4 Explores	0	0	0	1	0	1	0	0	0	1	0	0
15	I&S&C 5 Describes	0	0	1	0	0	1	0	0	0	1	0	0
16	D&P 1 Listens	0	0	0	1	0	1	0	0	0	1	0	0
17	D&P 2 Hypothesises	0	0	0	1	0	1	0	0	0	1	0	0
18	D&P 3 Observes	0	0	0	1	0	1	0	0	0	1	0	0
19	D&P 4 Relates	0	0	0	1	0	0	1	0	1	0	0	0
20	D&P 5 Memorises	0	0	0	1	0	0	1	0	1	0	0	0
21	D&P 6 Acquires	0	0	0	1	0	0	1	0	1	0	0	0
22	C&M 1 Knows	0	0	0	1	0	0	1	0	1	0	0	0
23	C&M 2 Observes	0	0	0	1	0	0	1	0	0	1	0	0
24	C&M 3 Recognises	0	0	0	1	0	0	1	0	0	1	0	0
25	C&M 4 Creates	0	0	0	1	0	0	1	0	0	1	0	0
26	C&M 5 Discriminates	0	0	0	1	0	0	1	0	0	1	0	0
Total		0	0	8	18	0	11	15	0	12	14	0	0

Key: To the left. List of the 5 fields of experience, with the specifics of each of them and the initials of the denomination with the reference verb; the letters M A P N are the levels of the evaluation scale A Lot, Fair, Little, Nothing (Molto Abbastanza Poco Nulla); the score 0 or 1 indicates the absence of an evaluation.

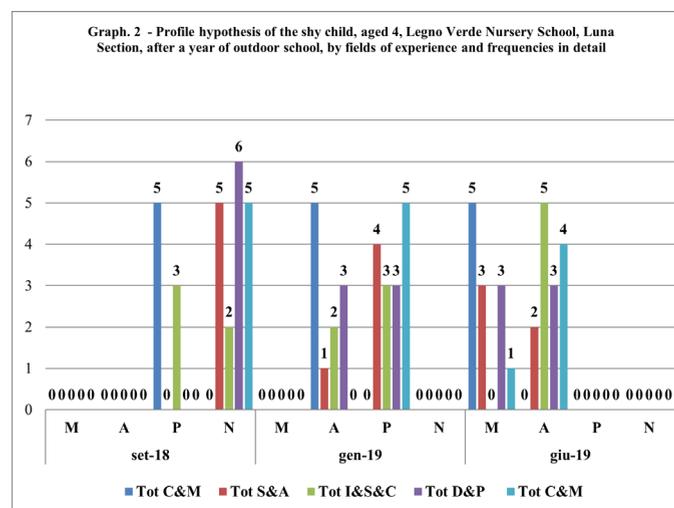
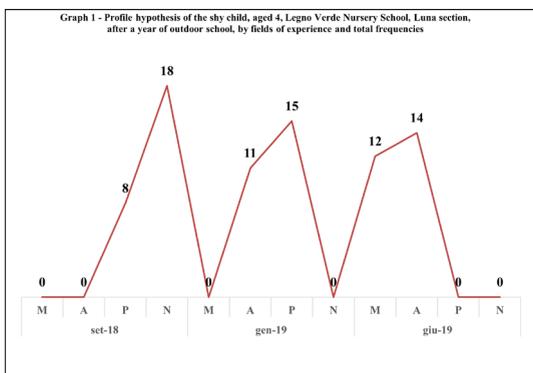


Table 2 . Profile hypothesis of the shy child, aged 4, Legno Verde Nursery School, Luna Section, after a year of outdoor school, by fields of experience and frequencies in detail

No.1	Fields of experience	Sept-18				Jan-19				June-19			
		M	A	P	N	M	A	P	N	M	A	P	N
1	C&M 1 Controls	0	0	1	0	0	1	0	0	1	0	0	0
2	C&M 2 Imitates	0	0	1	0	0	1	0	0	1	0	0	0
3	C&M 3 Moves	0	0	1	0	0	1	0	0	1	0	0	0
4	C&M 4 Thinks	0	0	1	0	0	1	0	0	1	0	0	0
5	C&M 5 Exercises	0	0	1	0	0	1	0	0	1	0	0	0
	Tot C&M	0	0	5	0	0	5	0	0	5	0	0	0
6	S&A 1 Respects	0	0	0	1	0	1	0	0	1	0	0	0
7	S&A 2 Cares for	0	0	0	1	0	1	0	0	1	0	0	0
8	S&A 3 Senses	0	0	0	1	0	0	1	0	1	0	0	0
9	S&A 4 Expresses	0	0	0	1	0	0	1	0	0	1	0	0
10	S&A 5 Understands	0	0	0	1	0	0	1	0	0	1	0	0
	Partial total S&A	0	0	0	5	0	1	4	0	3	2	0	0
11	I&S&C 1 Knows	0	0	0	1	0	0	1	0	0	1	0	0
12	I&S&C 2 Distinguishes	0	0	1	0	0	0	1	0	0	1	0	0
13	I&S&C 3 Manages	0	0	1	0	0	0	1	0	0	1	0	0
14	I&S&C 4 Explores	0	0	0	1	0	1	0	0	0	1	0	0
15	I&S&C 5 Describes	0	0	1	0	0	1	0	0	0	1	0	0
	Tot I&S&C	0	0	3	2	0	2	3	0	0	5	0	0
16	D&P 1 Listens	0	0	0	1	0	1	0	0	0	1	0	0
17	D&P 2 Hypothesises	0	0	0	1	0	1	0	0	0	1	0	0
18	D&P 3 Observes	0	0	0	1	0	1	0	0	0	1	0	0
19	D&P 4 Relates	0	0	0	1	0	0	1	0	1	0	0	0
20	D&P 5 Memorises	0	0	0	1	0	0	1	0	1	0	0	0
21	D&P 6 Acquires	0	0	0	1	0	0	1	0	1	0	0	0
	Tot D&P	0	0	0	6	0	3	3	0	3	3	0	0
22	C&M 1 Knows	0	0	0	1	0	0	1	0	1	0	0	0
23	C&M 2 Observes	0	0	0	1	0	0	1	0	0	1	0	0
24	C&M 3 Recognises	0	0	0	1	0	0	1	0	0	1	0	0
25	C&M 4 Creates	0	0	0	1	0	0	1	0	0	1	0	0
26	C&M 5 Discriminates	0	0	0	1	0	0	1	0	0	1	0	0
	Tot C&M	0	0	0	5	0	0	5	0	1	4	0	0

Verde Section

Child with migratory experience, aged 4, Vittorio Alfieri, 1st Section

A value of A lot, Fair, Little, Nothing is assigned to the qualitative evaluation transcribed during the three data collection moments. This way we have the complete picture of the annual trend, limited to the typology of interest: field of experience and corresponding descriptive method.

9. Analysis of the results

Reported in the specific grids are examples extrapolated from the transcriptions of the teachers over three data collection periods.

In the description of a *shy* child, the teacher notes how

the behaviour in September, January and June, as regards the first field of experience “Body and Movement”, first specific method: “Knows how to control and coordinate movements with the others and use the natural materials available for composing paths of movement”: “Is disoriented and indecisive” (Sept.-18) (Little); “Controls movement with the help of an adult” (Jan.-19) (Fair); “Is engaged and curious about the final results” (June-19) (A lot). The evaluation of the teacher concerns the child’s ability to follow paths outside, through rocks and pieces of wood, and deal with crossings. The learning trend through outdoor experience rises decisively. By year’s end, the shy child has gained self-confidence, is more self-assured and knows how to create a goal.

In the description of a *restless* child, the teacher writes about the second Field of Experience “Self and the other”, second descriptive method “Takes care of living things and the environment, in which they live”: “Rips off leaves and bothers the animals” (Sept.-18) (Nothing); “Does not bother the animals and respects the plants” (Jan.-19) (A lot); “Recognises that waste has a special collection place” (June-19) (A lot). In September, this child did not know how to relate well to plants and animals. In January, the restless child shows visible signs of improvement in the relationship with the natural environment. Year’s end sees a steady positive learning ability to respect the environment that receives them.

In the description of an *intelligent* child, the teacher writes about the third Field of Experience “Images, sounds and colours”, third descriptive method “Is able to recognise the characteristics of elements of nature and classify them”: “yes” (A lot) (Oct.-18); “yes” (A lot) (Jan.-19); “yes” (A lot) (June-19). In this case, progressive trends

are not recorded.

In the description of a *less stimulated* child, the teacher writes about the fourth Field of Experience “Discussions and words”, fourth descriptive method “Knows how to narrate a short experience;”: lack of data collection during the three scheduled months, (Oct.-18) (Nothing), (Jan.-19) (Nothing), (June-19) (Nothing). In this case, the teacher does not record exact development trends of the learning ability.

In the description of a child with *behavioural difficulties*, the teacher writes about the fourth Field of Experience “Discussions and words”, fifth descriptive method “Memorises and repeats nursery rhymes and poetry”: lack of data collection for Oct.-18 (Nothing) and Jan.-19 (Nothing), “Began” (June-19) (Little). The child begins to open up in June.

In the description of a child with *migratory experience*, the teacher writes about the fifth Field of Experience “Knowledge of the world”, fifth descriptive method “Understands and differentiates sizes”: “Understands sizes” (Oct. -18) (Little); “Understands sizes and differentiates, but the action is not accompanied by verbalisation” (Jan.-19) (Fair); “Understands sizes, differentiates between them and accompanies the action with verbalisation” (June-19) (A lot). The child starts from a fair standpoint and slowly progresses until reaching top performance.

10. Conclusions

From the initial data collected using this method to analyse learning abilities by the fields of experience specified, and

through the descriptive methods of the socio-psycho-physical development, one can see that, in the Outdoor School and the Forest School, the children pass from a stance of distance, indifference and sometimes hesitation towards the outside environment, with all its elements, i.e. animal world, vegetable world, mineral world, to one of active participation and living within an open context, not enclosed by classroom walls. Those children, who participate less at the beginning of the *outdoor education* experience, reach a level of maturity of positive interaction at year's end, hereby relating to people, animals and things in a more independent, relaxed manner. There is a notable growth in learning abilities in children who are participatory from the outset; they reach the ability to formulate complete thoughts that describe their outdoor experience quite well.

From this point of view, and as an additional positive result of outdoor education, we would like to cite the visit of the class of 5-year-olds from Legno Verde, Stelle Section, to the archaeological site of *Polledrara di Cecanibbio*: the elephant cemetery. After the visit, during three months of pedagogical and didactic work from April to June, the children made a reconstruction of this site in the school garden. The visit to the site was carried out within *Progetto ARTIS Accessibilità Roma Tre Innovazione tecnologica Sostenibilità dell'Ateneo Roma Tre*. (ARTIS Project: Accessibility Roma Tre, Technological Innovation, Sustainability of the University Roma Tre)

As can be derived from this first treatment of the data, in order to proceed with a sufficient appreciation of the benefits of the Outdoor School/Forest School, teachers must be heavily involved, since the more they are able to document the development of each child, the more they will be able to demonstrate the benefits of learning under conditions of outdoor education.

The capacity to report the outdoor educational life of a child should not be underrated. It requires preparatory scientific training for better evidence of the great commitment that Outdoor School and the Forest School entail in all their forms of implementation.

Finally, the comparison with school classes that do not practice the teaching of outdoor education is made necessary for the purpose of better appreciating the advantages of *outdoor education*.

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Cultural heritage and social learning: the case of Heritage Hubs project

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Abstract

The article examines the impact of different social environments on heritage education in the informal learning context of Heritage Hubs project, and considers these findings in comparison to experiences of learning about and from heritage in more formal settings. The data collected throughout the project is analysed and interpreted against the theoretical framework of situated learning theory. The findings indicate that introducing activities based on direct social encounters and immediate cultural niches (such as homes and local communities) into a formal educational context, makes a significant contribution to cultural heritage learning outcomes. The findings also show the advantages of group and communal activities over individual work in heritage education, without significant differences between the participating countries or schools. Finally, active participation in heritage processes is found to be an important agent of cultural understanding and development of cultural competencies. The core conclusion of the article is that heritage education is, in essence, a social learning process.

Keywords: cultural heritage, heritage education, social learning, project-based learning.

Cultural heritage and social learning

*“It’s easier to learn by going to places
than writing on paper”*

– Heritage Hubs project pupil

Heritage education is a wide and expanding transdisciplinary field. Learning about and from cultural heritage has been substantially addressed in heritage studies (e.g. Babelon & Chastel 1981; Bakker 2011; Hooper-Greenhill 1999, 2007; Keene 2006) and, to a certain extent, in pedagogical research (e.g. Duhs 2010; Healey 2010; Lane & Wallace 2007). However, the educational role of heritage has been much less studied when it comes to informal learning, and in particular to the social learning mechanisms typical of intergenerational and intragenerational cultural transmission that happens in families, in communities, and between peers.

As opposed to genetic transmission, cultural transmission and, therefore, cultural persistence, requires some form of social learning (Boyd & Richerson 2005; Creanza, Kolodny and Feldman 2017; Fay et al 2018; Heyes 1994; Hop-

pitt & Laland 2013; Pritchard & Woollard 2010; Richerson & Boyd 2008; Schönplflug 2001a, 2001b). Even though social learning can be found in other primates - as well as to an extent in other animals - it is a universally human trait when taken as cultural learning (Tomasello, Kruger and Ratner 1993) or natural pedagogy (Csibra & Gergely 2011). Natural pedagogy, according to Csibra and Gergely (2011, 1150), is that “particular kind of social learning in which knowledge or skill transfer between individuals is accomplished by communication”. By communication, the authors mean human communication that allows effective transmission of even opaque content because the receiver is expectant of the content, which represents shared cultural knowledge and is generalizable to other situations (Csibra & Gergely 2011). In other words, the learner knows that what he/she observes is something worth learning. It is similar to what Tomasello and colleagues describe as cultural learning, which relies heavily on inter-subjectivity or perspective-taking, enabling the learner to see why a specific skill or information is useful. The three distinctive types of cultural learning are imitative, instructive and collaborative, which follow the phases of ontogenetic development. Collaborative learning requires reflection and is the most complex form of cultural learning. (Tomasello et al 1993)

Some researchers in anthropology and cultural psychology exclude teaching from social learning practices, claiming that teaching is not practiced at all in many non-Western societies. In their view, teaching refers to systematic behaviour in which explanations are accompanied by demonstrations and verbal instructions, enforcing certain behavioural norms. (Fiske 1997; Whiten, Horner and Marshall-Pescini 2003) Social learning is often described in opposition to formal learning. Frequently, how-

ever, distinctions between formal learning and social or cultural learning – as in so-called informal learning practices – can be blurred by overlapping characteristics and a multitude of intra-disciplinary terminologies. Essentially, and considering evolutionary pressures to transmit culture from one generation to the next, teaching (instructive or not) and learning (observational, individual or social) together contribute to the cultural scaffolding. While this cultural scaffolding is usually regarded as a set of practices that adults provide as a learning support to a child, it can also include environmental support, such as a provision of physical context from which the next generation can learn. (Kendal 2011; Kendal, Tehrani and Odling-Smee 2011; Sterelny 2010)

Focusing on mechanisms of acquiring social practices, Lave and Wenger (1991) developed situated learning theory. First, situated learning challenges the traditional concept of learning as the acquisition and memorisation of knowledge in a formal education context. Accordingly, “[the] situated approach contests the assumption that learning is a response to teaching” (Brown & Duguid 1993, 2). In fact, the activity of learning, taken as the active appropriation of many peripheral phenomena, is an act of sense-making, an act of worldview creation. Second, situated learning theory takes into account the acquisition of implicit knowledge which can be acquired through involvement in social practices. (Brown & Duguid 1993, 2-4) Finally, it posits that learning is not an independent activity, it is one that takes place within what Lave and Wenger (1991) describe as communities of practice, that is, in ecosystems of both physical environment and social relations. Therefore, learning is perceived as a social process, taking place in a community of practice, through social interaction and participation in the commu-

nity's practices (Lave and Wenger 1991). Furthermore, for Wenger (1998), learning is not only about cognitive processes but always involves identity development: identity develops as it is shaped and reshaped by individuals in relation to the several communities of practice of which they are members (e.g. at home, hobbies, work, school, free time) (Wenger 1998, according to Hakkarainen 2020, 95-96).

As a valued part of the human environment, cultural heritage is a source of information about cultural and societal practices inherited from the past, interpreted and practiced in the present and transmitted to the future. It is, therefore, a unique learning resource, that can be exploited in different forms of expression and in various types of educational system. However, mechanisms and approaches to heritage as a resource in formal education are still relatively underdeveloped, even though an abundance of such resources are offered by various heritage institutions, and despite the historical links between heritage and education, links embodied in early cabinets of curiosity and university collections. In informal transmission between family members, peers, and within various social and cultural niches, cultural heritage is considered to simply belong to common practices. Consequently, there are a limited number of studies about the learning technologies of heritage education (e.g. Chan 2019; Fernandez & Williamson 2003; Mendoza, Baldiris and Fabregat 2015).

The context: Heritage Hubs project

This article examines the relationship between cultural heritage and social learning in the specific context of the

Heritage Hubs project, funded by the Creative Europe programme of the European Union. Heritage Hubs was a transnational heritage education project in which Finnish, Serbian, Spanish and Italian partners collaborated from May 2018 to January 2020. The project brought together 10–16-year-old pupils in Finland, Serbia and Spain to explore, share and interpret cultural heritage both in person and through digital media. Heritage Hubs school pilots were organised at 11 primary and secondary schools in the academic year of 2018–19, directly reaching 360 pupils and 55 teachers. The pilots included teacher training, and different types of heritage workshops with pupils. The focus of the training was to equip teachers with adequate skills for utilizing heritage in phenomenon- and project-based learning, and to enable them to support their pupils' understanding of, participation in, and engagement with cultural heritage.

Heritage Hubs was based on the principles of the Faro Convention on the value of cultural heritage to society (2005). Accordingly, the project was intended to enable first hand interaction with cultural heritage in diverse learning environments; to actively engage young people in defining what cultural heritage they regard as important; to support their active participation in sharing and renewing cultural heritage; and to empower them as future heritage actors. Participating teachers expressed appreciation for this approach, one noting that “Very often at school, we adults, we teachers, give them the subject or the ideas how to do this and that. I think it's really important that they chose the themes [heritage topic to share] themselves.” Practices and approaches such as participatory learning, creative self-expression, collaborative working methods, project based learning, and active cultural participation were built into the project from its inception, and the participants took advantage of genuine opportunities to influence project outcomes.

During Phase 1 (August – December 2018), pupils explored their own cultural heritage and chose a heritage phenomenon that was important to them. Subsequently, each school group scripted, filmed and edited a video presentation about their chosen heritage and shared these videos with their partner school abroad. The chosen heritage phenomena included sports, foods, festivals, and aspects of local history, among others. In Phase 2 (January – June 2019), each school interpreted the cultural heritage presented to them by their partner school, and presented their interpretations of that heritage during exchange visits. The visits were also an opportunity for the hosting pupils to further introduce their own heritage to the visiting pupils (heritage site visits, local cultural experiences, etc.), and for the visiting pupils to experience the cultural habits and daily life of their peers.

The Heritage Hubs model, specifically developed for heritage education, was founded on phenomenon based learning and project based learning in varied learning environments. The model's pedagogical approach and practical implementation were based on three themes – Learning about, Sharing and Interpreting heritage – that were also reflected in the content of the two phases of the project. These themes were brought together by an intersecting theme, Learning from heritage, the core idea of the project. The project also exploited transmedia storytelling and blended learning, combining virtual and real-life experiences of heritage, and using various digital, classroom and outdoor learning environments. These aspects relate to the multimedial and narrative character of heritage itself, as much as to the advantages of multisensory experiences in diverse learning environments.

Heritage education as a social process - initial considerations

The dearth of research and existing knowledge related to heritage learning practices became apparent when searching for technologies and methodologies that could support a meaningful exploitation of cultural heritage in Heritage Hubs project school pilots. While it was assumed that the best approach to learning about and from heritage was something other than traditional, formal learning contexts – that is, instructional heritage education in a classroom – existing research offered little help when looking for alternatives. Given that Heritage Hubs school pilots were conceived of as a combination of classroom learning, activities in various heritage-related environments, and interactions with peers and local communities, the implementation made it possible to observe the effects of these alternative learning environments and contexts on learning and project outcomes.

As the project proceeded, the importance of social aspects and relationships to the learning processes and outcomes became evident in the data collected. These positive learning outcomes included, for example, improved understanding of cultural diversity and a better grasp of the dynamic nature of cultural heritage, and the pupils' agency with that. These observations prompted further study of the social character of heritage education and the ways in which it can be incorporated into the formal education context. The core argument of this study is that heritage education is, in essence, a social learning process. In informal learning environments, such as families, peers and communities, heritage is a natural component of cultural transmission, being in its own right an integral part of the same environment, through cultural practices and mate-

rial culture. Accounting for this aspect of heritage when planning heritage education in formal settings raises questions about mechanisms, technologies and approaches. In addressing these questions, situated learning theory offers insights of use to this study. This theoretical framework views learning as a social and cultural process that always takes place in relation to other people, such as through social interaction and participation within a community of practice. The ‘situation’ in situated learning is physical context and social relations, both of which have their own historical trajectories. Cultural heritage is a ‘situation’ in this sense, a social practice rooted in persisting cultural values.

Data collection

During project implementation, data collection took place through surveys (printed and online), semi-structured theme interviews, and informal classroom/activity observations. Data was mainly collected from the pupils and teachers taking part in all project activities, including the exchange visits. This meant 12 groups from 11 schools, with 7-10 pupils and 2 teachers in each group. Data collection and analysis was initially aimed at evaluating the applicability of the proposed Heritage Hubs model for heritage education, establishing best practices in heritage education, and developing novel approaches and working models for heritage education and ways to support capacity building through cultural heritage. Other lines of inquiry were concerned with the learning experiences of pupils and teachers, the development of their cultural competencies and heritage related skills, and the overall benefits of transnational heritage education projects such as Heritage Hubs. These issues were addressed in all

surveys and interviews, along with social dimensions in learning behaviour and attitudes.

Five surveys of pupils were conducted at different points of the school pilots. More extensive, in depth surveys were conducted at the end of both school pilot phases (Phase 1 survey n=83 and Phase 2 Final survey n=54), while shorter questionnaires were distributed before and after school exchange visits (Pre-visit survey n=37 and Post-visit survey n=47). A separate questionnaire was also devised to capture hosting experiences during exchange visits. Due to the very busy schedule in Phase 2, the Hosting survey sample only includes Finnish responses (n=14), so it was not taken into account in the analysis process. An online survey was filled in by the participating teachers (n=16) after the conclusion of the school pilots. All surveys were a combination of multiple choice and open questions. The surveys were translated into Finnish, Serbian and Spanish, so that all participants could respond in their native languages, which was regarded important for the reliability of the survey results. The potentially limited English skills of some participants would have both hindered their understanding of the questions and affected the quality of their responses. The responses were transcribed into English for data analysis purposes.

In addition, a number of semi-structured theme interviews were carried out with pupils and teachers throughout the project, most taking place towards the end of the implementation period. In Finland 11 pupils, 5 teachers and 2 parents were interviewed soon after the school pilots had finished. In Serbia 12 pupils and 3 teachers were interviewed, and in Spain 8 pupils. Observation of project activities was a particularly fruitful method of data collection during the exchange visits, with findings recorded

in informal observation matrices, or similar. Observations were largely ethnographic, focused on social practices and interactions between individuals and groups. Video material and photographs were also collected to potentially elaborate and shed more light on the collected data.

Data analysis and interpretation methodology

Collected data was treated both quantitatively and qualitatively, the emphasis being on the latter, primarily through content analysis. Further interpretation of data was carried out against the theoretical framework of situated learning. Open survey questions were coded by identifying thematic categories. The categories identified in the Phase 1 open question responses are: social aspects; video production; interactive group work; classroom learning; practicing heritage in context; site visits; exchange with other country; and indecisive. Analysis of the open responses in the Final survey resulted in the following set of categories: social aspects; classroom/indoors interactive group work; learning about other cultures/visiting other country; practicing heritage of others; learning about own culture; learning other subjects through heritage; and indecisive/generally positive. Even though the set of categories that emerged after the coding process from Phase 2 were slightly different to those from Phase 1, categories related to socializing with peers and the local communities were identified in each survey. As the aim was to look for social and communal aspects, as well as preferences for contextual experiences in responses to the open part of the survey, other categories that revealed indirect social effects were also taken into consideration. For example, ‘practicing heritage in context’ and ‘exchange with another country’ were also relevant for the analysis, since these

reflect communal activities and relate to situated learning from the contextual point of view.

Research findings

The following section presents the three main findings, which are particularly relevant in relation to situated learning theory. These findings result from analysis of survey responses and interviews, and are supported by observations arising from other data collected throughout the project.

1. Learning from and about heritage in direct social encounters and in immediate cultural niches (e.g. homes or local communities), is a particularly effective and often preferred way of learning than learning in a classroom and formal education setting alone

The Phase 1 survey was conducted at the conclusion of phase one, at the end of the Autumn term. At this point, the pupils had explored their own heritage and created heritage videos to be shared with their partner school. Contact between partner schools, familiarisation with their respective heritage, and exchange visits had not yet taken place. The Phase 1 survey collected information about pupils’ preferred learning environments in general. The highest number of respondents, 54%, selected outdoors (all environments outside the traditional classroom) as their preferred learning environment, 23% favoured online and 23% classroom learning. These preferences were later compared with reported experiences of learning about and from heritage in the other surveys.

An open question in the Phase 1 survey recorded what pupils had found most exciting, interesting or enjoyable about the project up to that point. Most responses (38%) fell under the category of practicing heritage in context (e.g. making mosaics, baking traditional delicacies, celebrating festivals, playing instruments, traditional dances, and playing floorball). Video production was second (18%), and interactive group work at the heritage workshops and socializing with peers were equal third (11%). In the Final survey, the pupils were asked what they had enjoyed most about the project during its entire implementation period. Two categories were clear leaders, social aspects being the most popular response (42%), and learning about another culture and visiting another country the second most popular (35%). Combining the latter finding with a reported preference for practising the heritage of others in the same open question, a total of 38 % of respondents chose contextual experience as the aspect of the project that they enjoyed the most. These preferences reflect both those reported in the Phase 1 survey and the changed dynamics in project activities and learning experiences. Furthermore, almost a third of all responses to the open question ‘what have you learnt about your own culture and country?’ are in reference or comparison to the experience of another culture or country, and the vast majority (91%) of learning achievements reported in the Final survey are related to exploration of heritage in context. These results indicate that the respondents not only preferred contextual and situated learning in heritage education, but that such contextual experiences of heritage were particularly impactful in terms of learning outcomes. In this context learning outcomes included, for example, improved culture and heritage related capacities (knowledge, skills and attitudes), understanding of the diversity of cultural heritage and enhanced cross-curricular skills.

These findings are also supported by the interviews and informal observation logs.

Results from the Pre-visit survey show that 59% of respondents believe that their partner school’s culture is ‘somewhat similar’ to their own, 29% replied ‘there are many similarities’, 7% thought ‘it is very similar’ and only 5% believed that the cultures are ‘completely different’. These results changed slightly in the Post-visit survey, with 12% believing the cultures to be ‘completely different’ and 65% ‘somewhat similar’. Those who believed there to be ‘many similarities’ had declined from 29% to 23%, and nobody responded that the cultures were ‘very similar’. Responses expressing that the cultures were ‘somewhat similar’ or ‘completely different’ before the visit increased from 6% to 7%, and consequently those who believed the cultures had ‘many similarities’ or were ‘very similar’ declined from 36% to 23%, indicating shifts in perception towards identified differences. When reflecting these findings against responses to open questions, interviews and general observations, it is evident that the opportunity to experience cultural traditions, habits and heritage first hand in another culture made the respondents more aware of small differences in their daily lives.

These findings are reflected elsewhere. When asked about the characteristics of cultural heritage that they had learnt during the project, 40% of the respondents to the Final survey chose some elements of the heritage of others (such as daily habits), and tangible and intangible heritage. These choices were closely related to contextual exploration of heritage, specifically exploring other cultures during visits. Additionally, 15% acknowledged differences and similarities between their own and the culture of others, and 8% mentioned categories such as openness, hospitality

and interesting culture, all of which refer to encounters with another culture in its original context.

2. There is more evidence of positive learning outcomes in direct social encounters and within communal activities compared to the learning outcomes of individual work in heritage education.

The Phase 1 survey shows an overwhelming preference (69%) for group learning over individual and combined options. The same preference is also reflected in what the pupils regarded as the most enjoyable aspect of the project. As noted earlier, when asked about the most interesting, exciting or enjoyable aspect of the project so far at the end of phase one, 11% of respondents mentioned socialization with peers. In point of fact, all responses (100%) to this question incorporate some sense of social aspects (e.g. making video together, practicing heritage together, group work). In the Final survey, socialization with peers was the most popular (42%) response when asked the most enjoyable aspect of the project, with another 38% opting for learning about the other culture, visiting the other country, and practising the heritage of others. It should also be noted that socialization with peers was often mentioned in reference to exploring heritage and culture together, and learning about cultural heritage from each other, rather than simple socialization for fun per se. In both surveys, social aspects were chosen as the most enjoyable part of the project by the overwhelming majority of respondents.

Furthermore, in the Final survey, over 80 % of responses to the question ‘What did you learn about other cultures/countries?’ refer to social encounters and communal ex-

periences with peers and their families. Communal experiences and social encounters were also repeatedly cited in interviews with pupils, teachers and parents. Similar results are achieved in analysis of responses related to understanding cultural heritage at the conclusion of the project, with around 80 % of responses referring to some form of social encounter and exchange. Interestingly, socialization is not evident as a category of responses in the Pre visit survey, but emerges afterwards.

According to the data, particularly that collected in interviews and observations, positive learning outcomes attributable to direct social encounters and communal activities included increased empathy and respect for others and their cultural heritage, improved interpersonal and intercultural skills, and a better grasp of the dynamic and fluid nature of cultural heritage, and their own agency.

3. Evidence shows a high presence and appreciation of active participation in heritage processes, with no significant differences between the participating countries or schools.

The aforementioned responses concerning preferred learning environment and learning method give some insight into the pupils’ attitudes about active participation in heritage processes, bearing in mind that pupils preferred working in groups and away from the traditional classroom context. Of course, the use of varied learning environments or group work prove neither the presence of active participation in heritage processes, nor whether pupils did or did not prefer these environments and methods. For this, the open questions and interviews are more insightful and will be examined later.

Both the surveys and the interviews show that pupils found making heritage videos particularly enjoyable, exciting and motivating. This finding was affirmed in teacher feedback. Responses about social encounters and collaboration with peers and their families abroad are similarly revealing in terms of active participation. Responses from the Hosting survey, although not significant in numbers, are interesting in terms of experiences related to interpreting the heritage of others, as they show predominantly positive attitudes towards such activities. The pupils' responses reveal that they were nervous about presenting the heritage of their peers and took pride in creating an interpretation that would please their partner school and the source of the heritage practice that they were interpreting. Interviews with teachers reveal similar experiences during visits: “Both we and the pupils were completely overwhelmed by how much time and work the hosting school had put into our cultural heritage.” Apart from the heritage interpretation experiences, the data shows that the hosting pupils were enthusiastic about actively sharing their own culture and way of life with their visiting peers: “I enjoyed showing our own heritage, our way of life, where we live, our school, everyday life and things that might be different from how they live in Spain”.

To sum up the three main research findings, Heritage Hubs pupils preferred active participation in heritage processes, and contextual learning from and about cultural heritage in communities of practice. According to the empirical data, pupils opted predominantly for out of classroom learning, and exploring heritage in its original context. They also showed preference for communal aspects of learning, by opting mostly for group work and learning together. The importance of community factors in learning about heritage is evident partly through the direct expres-

sion of preference for socialization with peers, but more significantly through what is reported to have been learnt, and how their understanding of heritage changed between the two phases of the school pilots. Both of these groups of responses were overwhelmingly related to daily habits and traditions that could only have been acquired in close social interactions. These responses are also closely related to expressions of interest in active participation in project activities, and particularly communal activities such as video production, heritage interpretation events, and active hosting. Positive learning outcomes attributable to these findings included improved cross-curricular and cultural skills, increased empathy and respect for others and their cultural heritage, improved interpersonal skills and understanding of cultural diversity, and a better grasp of the dynamic and fluid nature of cultural heritage, and the pupils' agency with that. The following section discusses these three main research findings in more detail.

Discussion of research findings

1. Exploring heritage values in context

The significance of situated learning to the project activities and experiences is particularly evident in the interviews. In the interviews, pupils reported that important aspects of the project included experiencing the daily lives of their peers, having fun with heritage, new friendships, hospitality and community spirit, and exploring heritage together with their peers, noting that “The best thing about the project was to get to know new people. And how the Spanish culture differs from the Finnish. [...] In Spain they eat in the morning and then next late in the evening. In

Finland we eat many times during the day” and “They sleep in a different way, because they have different types of bed. They have more vegetables in their food.” At the same time, pupils sometimes expressed bewilderment at the same cultural differences, observing that “[...] in the weekends, they stay up late and need very little sleep, and then they, erm, their way of life is much more boisterous than ours.”

The opportunity to choose their own heritage phenomena was also appreciated by the pupils, with many referring to it in interviews: “It was important to choose our own heritage because the students and teachers have a different sight of cultures and because we are teenagers [...]” Similarly, Darian-Smith and Pascoe (2013, 4) note that “An important distinction can be made between examples of cultural heritage constructed by children and those constructed by adults.” For example, playgrounds or other spaces created by adults for children often correspond to adults' visions, which might not at all match those of the children (Darian-Smith & Pascoe 2013, 11). As a part of her research, Smith (2013, 111-112) asked residents in the deindustrialized town of Castleford, West Yorkshire to name their favourite local heritage sites. Whereas most adults chose important industrial sites or archaeological ruins, teenagers picked a modern entertainment complex.

Children's choices do not always conform to the expectations of their peers either. Some Heritage Hubs school groups chose fairly recent heritage topics, such as floorball. The surveys and interviews reveal that there were many pupils who initially struggled to perceive these choices as cultural heritage due to their relatively modern roots, and because they were sport. However, through situated learning with their peers and direct engagement with

the heritage of others during school exchange visits, such fixed ideas about heritage were effectively challenged. As they gained personal experiences of heritage in context, they became increasingly alert to the presence of cultural heritage in daily lives and ordinary activities, as well as its living, versatile and constantly evolving nature. At the end of the project, one pupil reflected on these learning experiences: “Well, cultural heritage can be whatever you imagine. Ok, not everything, but everything that means something to you can be cultural heritage.”

The pupils had opportunities to express the significance of cultural heritage in their lives, as well as what cultural heritage they regard as important, want to maintain and hope to carry forward, through self-produced heritage videos. An example of this is a video produced by pupils in Spain. The pupils chose a 17th century female poet as their topic because they wanted to promote a subject that they considered important. One of the pupils explained that “Even if history doesn't acknowledge the impact of women in history, we know it, and that's why we wanted to learn about a female nun, and her life as a writer in a society where only men took on this profession. It was great to learn everything we could about this woman and then to share it with people with different culture to ours.” It illustrates how pupils assumed agency to respond to and highlight a perceived need for social change that they felt empowered to tackle.

2. Communities of practice in heritage education

Commenting on the benefits of the project for pupils, one teacher explained that Heritage Hubs inspired interest in cultural heritage in families, neighbours and the wider

community as well as participating pupils and teachers. As a consequence, cultural heritage came to connect pupils and teachers to families, local communities, and beyond. In the interviews, teachers further reported that the process of getting to know, interpreting, and sharing heritage was a significant, shared learning experience during which the pupils – and teachers – learnt a lot about themselves and their own cultural identities through learning about cultural heritage and practices in other countries. Teachers and parents expressed in interviews the emotional growth of the participants during the project, through what one interviewed parent referred to as a positive culture shock. Pointing towards the positive results, one teacher concluded “It’s about learning new things, about learning new skills for the future.” According to the teachers, the project supported participants’ transversal competencies, cross-curricular skills development, interpersonal skills, self-esteem, and personal growth.

Heritage Hubs is a compelling example of social and situated learning, where learning takes place from experts and between peers. As one of the participating teachers observed, “It’s amazing how they [the pupils] learn from each other.” Learning is both vertical and horizontal, but it is also flipped. While the pupils learnt from the experts (e.g. teachers, heritage practitioners) and together with their peers, teachers likewise learnt from experts, their peers (teachers in other countries), and from the pupils at home and abroad. Video production in the project serves as a great example of reciprocal learning, in which both the teacher and pupils act as learners. The video production process itself (choosing the topic, creating a heritage narrative, storyboarding, writing the script, filming, editing) was a collaborative process that required teamwork and offered pupils various opportunities and roles to actively

participate in ways with which they felt comfortable. In Heritage Hubs, video production proved to be transversal, cross-curricular and interdisciplinary learning at its most effective, and it emphasised the pupil’s own skills, expertise and creativity.

Comments by pupils and teachers on the challenges arising from language and communication are particularly interesting given that social learning during the school exchange visits largely took place across linguistic borders. The English language skills of the pupils were uneven, and consequently communication was at times difficult and frustrating on all sides. Pupils nevertheless found alternative ways to communicate through body language and by using Google translate, and there is strong consensus that the crucial element for communication was a will to understand. Therefore, social learning succeeded in spite of these barriers.

3. Active participation in cultural processes

The original hypothesis of the project was that when children and young learn about each other’s cultural heritage, they will recognise cultural similarities, and their respect for the heritage of others will increase. However, based on interviews and surveys, most participants reported increased awareness of cultural differences rather than similarities as a result of first hand contextual experiences of their peers’ culture during exchange visits. When discussing respective cultures, respondents frequently referred to apparently minor practical differences in their daily lives that they had not considered prior to the visits: whether or not shoes are worn indoors; meal- and bedtimes; meal content; social habits; home decor; and the content and

layout of school buildings. In exchange visits between Serbia and Spain, a shift in the opposite direction was also observed, largely the result of participants becoming aware of their shared Greco-Roman historical and cultural roots.

Considering the bigger picture, one pupil clearly expressed this point: “The cultures are really similar, I think. Just a little bit different, some things. Like the alphabet and things like that.” When experiencing the culture and daily lives of their peers in direct social encounters and in context, the pupils also noticed many things that they have in common and that generated kinship. Examples of phenomena from which participants identified unifying similarities included sports teams and star athletes, sportswear and fashion brands, entertainment figures and trends, and electronic games. However, similarities were not just found in the products of globalised corporate and entertainment culture, but also in personal experiences of life: as one survey response observes “[...] at the core we are all the same, even if we don’t take our shoes off when we get home and in other countries they do, even if we eat sweet for breakfast and in other countries they have savoury [...], we all have the same worries and joys. We all have some kind of history that connects us, and that is a wonderful thing to learn about”.

Çiftçi (2020, 143) suggest that “It is important for children’s well-being to feel that their cultural heritage is appreciated and accepted by others.” The observations of Heritage Hubs teachers affirm this, one stating that “[...] the pupils noticed how important it is to be seen and accepted, how much it means to be involved, and to respect what we and others perceive as an important part of ourselves.” The shifts in anticipation and perception of cultural similarities and differences, accompanied with

realizations – conscious or subconscious – of the importance of cultural acceptance and appreciation, were almost universally accompanied by the pupils’ growing recognition of overcoming pre-existing cultural prejudices, of the importance of the plurality of cultural expressions, and increased respect for cultural differences. Additionally, the teachers observed enhanced cultural sensitivity and empathy skills in the pupils and ascribed this improvement to the project.

Conclusions

What we observe in learners’ experiences as elucidated in surveys and interviews, is the importance of a physical cultural environment as a learning context, and interaction with a community of peers as a learning method. A community of peers is not just the established and familiar community, but also the previously unfamiliar community, which in Heritage Hubs meant peers from abroad, families, and wider local communities. Finally, the data shows the importance of active participation in cultural and learning processes, which also happens as a consequence of interaction with the physical cultural environment and a community of peers. We recognize that these are also critical elements of situated learning, along with implicit knowledge related to social practices. Had the surveys been designed from the outset with the objective of uncovering instances of implicit knowledge, we believe it would be more evident in Heritage Hubs data.

As in situated learning, in Heritage Hubs learning largely took place in communities of practice, through social interaction and participation in the communities’ daily practices. The success of socialization in Heritage Hubs added value and facilitated learning. However, cultural in-

heritance is a part of human ecology that involves practices, behaviours, and artefacts bound up with a network of social relations, creating and transmitting values. If learning is about constructing knowledge from transmitted information, and heritage is an instance of such information, the quality of heritage education will greatly depend on how tightly woven the heritage is into the environment and relations within which it exists. Incorporating heritage education in the formal education system by recourse to direct experience of heritage within its primary context is challenging. Learning about and from heritage is best served by multisensory experience regardless of whether the heritage in question is tangible or intangible. This is because the meanings of heritage are generated through the network of relations between people and places in the physical embodiment of practices or material products, so that they can only be fully grasped through exploration of all these elements.

Several conclusions can be reached from the Heritage Hubs school pilots' study in relation to the social character of heritage education:

- Diverse learning environments are critically important to heritage education in order to mobilize multiple senses and create physical encounters with and tangible explorations of heritage.
- Pupils enjoy and benefit from social experience of heritage in informal environments among peers, families and communities.
- Heritage has a facilitating role in social relations and it supports cultural learning and exchange.
- Learning from and about heritage also supports capacity building and competencies, including

increased self-confidence, cultural sensitivity and understanding of cultural diversity.

- Project-based and phenomenon learning in heritage education promote a more dynamic and participatory way of learning and teaching, as well as the development of cross-curricular skills and transversal competencies.
- Heritage processes are social in essence, therefore learning about and from heritage needs to be situated in environments that are rich with cultural attributes and social interactions.

Obviously, the formal education system needs to connect to the broader social system of practice encompassing material and technological ecology, to be able to provide for sense-making, and particularly for meaning-making, as a critical process of heritage education. Even pupil interactions in formal classroom contexts, sometimes regarded as a distraction, can actually be a resource for construction of identities and meanings, which needs to happen on the pupils' own terms to accomplish this (Brown & Duguid 1993, 9).

In terms of further research, the most pressing need is for the implementation and testing of technologies that allow for situated heritage education with comprehensive elements of social learning in schools. This requires intra-curriculum planning for in-situ activities and interaction with communities of heritage practitioners and exchange of heritage experiences with peers, but also the design of teaching that can easily integrate situated activities into classrooms: "One of the missions of technological design (for teaching, or formal education approach) should be to provide the glue for this social periphery and to design

with an eye both to using the social periphery, and where possible, to enhance it.” (Brown & Duguid 1993, 6).

Projects and platforms addressing digital tools for teaching are growing in number and quality, and one way of advancing research into heritage education in schools is to dive into this digital pool and fully explore its capacities and limitations. On the other hand, blended learning can be understood as much more than mere hybridization of online and offline, and this is one of the sustainable ideas of Heritage Hubs. In order to fully explore the potential learning environments for heritage in schools, it is necessary to include the primary heritage context as well, whether it involves a practice, behaviour, tangible objects, or specific environment – hopefully it will involve all of them together. At the same time, this is also a place of social encounters, which, as shown in the results of this study, are a crucial part of grasping and creating cultural values and meanings. Further studies are needed in creating mechanisms of complementarity between formal and informal surroundings that would support a more complete and sustainable environment for heritage education. Finally, multiple benefits for pupils from learning in an informal social context of heritage became evident, but can and should be further investigated. Apart from supporting curricula as a comprehensive resource for many different school subjects and topics of general interest, social experiences of heritage have shown to be beneficial for overall capacity building and competencies.

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III Part: Perspectives on Culture Heritage

The Role of Traditions in Living Together in a multicultural society. A conceptual and operational vision

CYRILL RENZ

To consider traditions not only as **a thing** that provides the Human being with a sense of identity and continuity, but also as **the realization of a humanist** aim whose foundations are identity, communication, integration and sustainable development, especially through intercultural encounters such as international folklore festivals and national multi-ethnic festivals, is the paradigm that presides over this vision.

PART 1 CONCEPTUAL VISION

I. The Human Being at the Center of the Vision

Cultural diversity, intercultural dialogue and integration processes have been the new political challenges of multicultural societies for many years. No wonder, then, that the results of countless recent studies and research in fields as diverse as philosophy, psychology, culture and economics

have contributed to the emergence of new constitutive elements of *Living Together*.



Utkarsh Dance Academy, India. At the 2017 Fribourg International CIOFF® Festival (RFI), Switzerland The concept developed includes two parts: the conceptual vision and the operational vision.

Since its founding in 1946, UNESCO has used the following terms to refer to what CIOFF® calls today living traditions:

1973 - 1989	Folklore (Request for legal protection 1973 from Bolivia to UNESCO)
1989 - 2003	Traditional culture and Folklore (UNESCO Recommendation 1989)
2003	Intangible Cultural Heritage (ICH) (UNESCO Convention 2003)

In order to avoid any misunderstanding, it seems useful to point out that in this document all these expressions should be regarded as synonyms.

The changes that have taken place in all areas of people's lives over the past 50 years require a new reflection on

The Human being in the face of otherness.

This concept of vision therefore proposes to understand, in the light of the current assumptions of the social sciences, the role of living traditions in the relationship of the individual with the other in our society. This is where the proposed vision can be seen as a new paradigm.

At the center of the conceptual vision proposed around the expression of *Living Together*, is the Human Being, the human being in the face of otherness, especially in the context of intercultural encounters such as international folklore festivals and national multi-ethnic festivals.

II. The Role of Traditions in our Society

Two different cultural contexts must be taken into consideration: the role of traditions for “mono-cultural” communities (within the meaning of Art. 15 of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage) and the role of traditions in a multicultural society. “Multi” here is used in the literal sense, as opposite of “mono”. Any reference to the concept of multiculturalism would otherwise be insidious).

1. The role of traditions for mono-cultural communities

UNESCO established the relationship between traditions

and “mono-cultural” communities in its 2003 Convention for the Safeguarding of Intangible Cultural Heritage (ICH). In Article 2, this relationship is defined as follows:

This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.¹

It is with a real satisfaction that one may follow up the implementation of the UNESCO safeguarding program in more than 170 member countries, especially with the active cooperation of civil society.

2. The role of traditions in Living Together in a multicultural society

At the center of the relationship between traditions and a multicultural society is the *Living Together* of Human Beings, the Human being in the face of otherness.

This concept is based on the various aspects and interactions of *Living Together* related to identity, communication, integration and sustainable development.

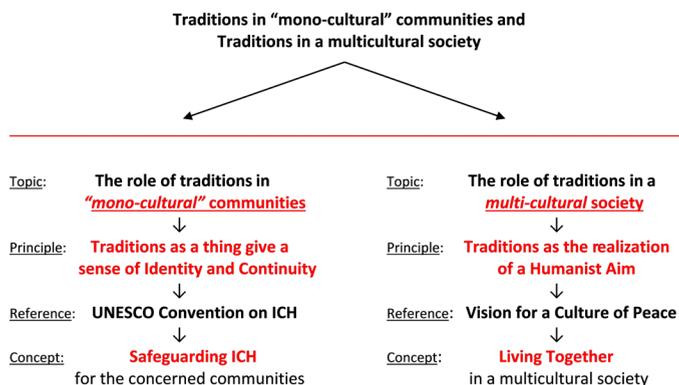
These aspects and interactions of *Living Together* form the constitutive elements of the conceptual vision of Living Together, the foundation for a *culture of peace*.²

¹ UNESCO, “Text of the Convention for the Safeguarding of the Intangible Cultural Heritage”, (Paris, 2003), ich.unesco.org/en/convention.

² The Swiss CIOFF* Center published in May 2011 a report which, in its first part, summarizes the results of several studies on Living Together, especially on communication and the integration process. Document available on request.

III. The Constitutive Elements of *Living Together*

The following schema summarizes the two aspects of our global concept of the role of traditions:



As mentioned in Chapter II, this vision is based on the various aspects and interactions of *Living Together* related to identity, communication, integration and sustainable development.

1. About Identity

In general, individual identity includes the following characteristics:

- The affirmation of belonging to a lineage, an environment, a culture;
- The process of separation/social integration;

- Identity exists only in deeds.

As previously mentioned, the relationship between tradition and identity has been established in the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (ICH): “intangible cultural heritage ... provides [communities and groups] with a sense of identity and continuity”.³

Lebanon's Culture Minister Ghassan Salamé made an important point when he declared at the 2002 UNESCO conference in Istanbul: “Intangible cultural heritage is the product of ordinary people.” These *ordinary people* are the “bearers of tradition”.⁴



³ UNESCO, “Text of the Convention for the Safeguarding of the Intangible Cultural Heritage”.

⁴ Cyrill Renz, “Que faut-il identifier par un inventaire pour assurer la viabilité du PCI ?”, Swiss Academy of Humanities and Social Sciences, Bulletin 2, 2008, 32-35. Translation mine.

Tradition bearers ensure the protection and the dissemination of living traditions, especially through international folklore festivals attended by tens of thousands of ordinary people each year in several hundred festivals around the world.

“But researchers no longer see identity as an immutable attribute like culture can be, for example.”⁵ Identity is built in interactions between individuals.

“So the question of identity is not ‘who am I?’, but ‘who am I in relation to others, what are others in relation to me?’”⁶

All the studies point out that “the basis of identification is psychological, that it is constantly being constructed and updated.”⁷

The French philosopher Paul Ricoeur has theorized this phenomenon, which he has called “*identity-ipse: identity as the fact of being oneself through time, of a self constituting through a life story and an awareness that leads us to act.*”⁸

Living traditions provide a sense of identity and *every identity is constructed and defined in relation to other identities.*⁹

Tradition bearers are the **first constitutive element** of the Living Together concept.

However, the construction and updating of this identity is conditioned, among other things, by intercultural encounters, in particular by communication.

2. About Communication

Serge Monnier, Associate Professor of Philosophy, devoted a study to “Traditional Culture: A Means of Communication”, focusing on the following two questions:

2.1 What is the specificity of traditional culture?

First of all, one can wonder whether the expression *traditional culture* is a pleonasm, since all that is cultural is intended to be transmitted, repeated, preserved in and by tradition. However, the author believes that “it is possible to introduce, among all cultural elements, distinctive features that legitimize the recognition of a ‘traditional culture’ as regards to its origin and ambition.”¹⁰

5 Jean-Claude Ruano-Borbalan, ed., *L'identité. L'individu, le groupe, la société* (Auxerre : Edition Sciences humaines, 1998), 2-3. Translation mine.

6 Jean-Claude Ruano-Borbalan, 2-3. Translation mine.

7 Jean-Claude Ruano-Borbalan, 2-3. Translation mine.

8 Paul Ricoeur, *Soi-même comme un autre* (Editions du Seuil, 1990). Translation mine.

9 Jean-Claude Ruano-Barbolan, *L'identité. L'individu, le groupe, la société*, 2-3.

10 Serge Monnier, “La Culture Traditionnelle : Moyen de Communication” (presentation, Cultural Conference for the 30th Anniversary of the International Folklore Festivals, Fribourg, Switzerland, 23 August 2004), www.cioff.ch/doc_fr/Culture_tradition_Communication.pdf. Translation mine

The distinctive features of this specificity of living traditions are summarized as follows:

As a fundamental factor of the group's identity, unity and continuity, traditional culture does not have the ambition to expand, to spread to the point of asphyxiating and supplanting the cultures of other groups. There is no desire for imperialism or hegemony, since the mere transposition of these cultural elements under other skies and in another environment would be considered a real betrayal, or even a desecration. That is why traditional culture does not seek to seduce in order to absorb, nor to impose itself in order to dominate.¹¹

2.2 *In what sense is traditional culture a means of communication?*

Monnier claims that “all communication is intended to be open to the universal, to go beyond the limitations of content and the separation of people and groups. . . . Traditional culture, expressing itself mainly through music and dance always accompanied by the plasticity of the costumes, uses a medium that can directly and deeply affect spectators of all origins and backgrounds. The so-called arbitrariness of the sign is maximally reduced.”¹²

The sign is what allows us to understand the sense, the meaning of a word, of an expression.

Concretely: let's take as a counterexample the “image of the sound” *well*. We do not know what the meaning of *well* is if we do not add the sign, the element that allows us to understand its meaning: she is *well*, the water filled the *well*, I might as *well* invite Sarah.

Traditional culture, by expressing itself in concrete (not abstract) means, directly affects the viewer; the link between sensitive data (perceptible by the senses) and meaning is almost natural; the signifier's own richness refers to the signified¹³, so that no one feels excluded. Everyone has access to a form of communion that is at the same time aesthetic (they perceive meaning, share emotion) and popular.

However, it should be added that this lived experience, so as to assert itself in the long term, does not escape the mediation of speech, since every human act has to be interpreted. International festivals have understood this and accompany the performances with interpretative keys: what does such a gesture, such a rhythm, such a costume mean? But this is not enough. For the discovery of this stage expression of the other to enrich us, there remains the following question: what else can this still mean for us? In order to go beyond mimicry, reflexive analysis is necessary. There are therefore two conditions for transmission or genuine communication: firstly, to put yourself in the appropriate conditions to be touched, and secondly, to reflect (looking back on our experience) to make the meaning of it appear.¹⁴

11 Monnier. Translation mine.

12 Monnier. Translation mine.

13 The signifier is the image of the sound (the sound of the word). The signified is the image of the thing (the concept). Signifier and signified are the two “sides” of any linguistic sign.

14 Dominique Rey, Professor of Philosophy, Personal comment. Translation mine.

By their specificity, living traditions can be a means of communication in the service of dialogue between identities that characterize multicultural society. This is **the second constitutive element** of the *Living Together* concept.

Identity, intercultural encounters and communication are the key words of the integration process, an essential and complex phenomenon.

3. About Integration

In 2004, The Swiss CIOFF® Center organized a conference on the subject “Encounter and Identity”. Ingrid Plivard, a psychologist, developed the topic

“The influence of intercultural encounters on the treatment of otherness and identity strategies.”

The author starts from the premise of a beneficial action of these cultural contacts, although limited in time, on the individual. The initial questions are:

1. What are the processes that make this beneficial action possible?
2. To what extent can a change in the way an individual apprehends others be induced?¹⁵

To answer these questions, the author succinctly presents the notions of culture, social categorization, otherness, identity and identity strategies.

¹⁵ Ingrid Plivard, “L’influence des rencontres interculturelles sur le traitement de l’altérité et les stratégies identitaires” (presentation, Cultural Conference for the 30th Anniversary of the International Folklore Festivals, Fribourg, Switzerland, 23 August 2004), www.cioff.ch/doc_fr/Rencontre_Identite.pdf.

¹⁶ Plivard.



International CIOFF® Festival of Fribourg, Switzerland

The notion of culture

Intercultural encounters can positively influence the perception of another culture in several ways:

- Acquiring cultural knowledge different from our own can help to put into perspective the cultural facts that we consider “normal” and “universal”;
- They correct our often distorted perception of another culture.

These influences are fostered when intercultural encounters take place in a context of shared pleasure. For an international folklore festival, this will be created by setting up an appropriate cultural context.¹⁶

Social categorization

However, the perception of others is conditioned, in each of us, by the social categorization which consists of:

- Overestimating the resemblance between members of the same group by an *assimilation* effect;
- Accentuating the difference between us and the members of another group by a *contrasting* effect.

This categorization will, among other things, have the effect of:

- Creating prejudices and stereotypes such as “All the same” and, as a result,
- Denying the specifics of the individual.¹⁷

The notion of otherness

Intercultural encounters can positively influence the perception of others on several levels. Perceiving another culture by recognizing the peculiarities of otherness can:

- Reduce the effect of social categorization and allow one to recognize the specifics of the individual;
- Promote, through a decentralizing process¹⁸, the perception of common values and finally
- Allow one to acquire “intercultural competence.”¹⁹

Concretely: let's take the example of the family day at an international folklore festival where all the artists are invited to lunch at various families' homes in the region. A family welcomes a musician and a dancer from the Irish group. She has prepared beer (since everyone knows that the Irish drink beer) and a large umbrella (since everyone knows that people with red hair are predisposed to sunburn). But the musician is not red-headed (the dancer is) and the dancer does not drink beer (the musician does). The experience of this family can lead to a change in the way they approach others and lead to a better understanding of others.

The notions of identity and identity strategies

Intercultural contacts can implement identity strategies (the evolutionary process of identity) allowing the individual to make identity adjustments to overcome the difficulties that arise from exposure to the strangeness of others. Intercultural encounters can positively influence the identity process and identity strategies on the following levels:

- Initiating the various stages of the integration process:

Step 1: “*relativizing reflexivity phenomena*²⁰, which correspond to a distanced realization of the characteristics of others”²¹;

¹⁷ Plivard.

¹⁸ Centralizing: The effect of overestimating a single item chosen from an individual's own activities.

Decentralizing: An activity that consists of coordinating several centralizings in order to achieve an objective perception.

¹⁹ Plivard, “L'influence des rencontres interculturelles sur le traitement de l'altérité et les stratégies identitaires”.

²⁰ Relativizing reflexivity: A more distanced awareness that allows, through reflection, to relativize the characteristics of others.

²¹ Plivard, “L'influence des rencontres interculturelles sur le traitement de l'altérité et les stratégies identitaires”. Translation mine

Step 2: “*synthesis phenomena*, which correspond to a coherent articulation of traits from different cultures”²²;

Step 3: “*integration phenomena*, which correspond to the acquisition of a new sense of belonging without losing previous affiliations”²³.

- Moving the boundaries between them and us.

Since memberships are already multiple, a new membership results in a synthesis with the other affiliations.

Ingrid Plivard concludes:

We hypothesize that our cross-cultural encounters will initiate positive processes. Several phenomena can then occur: phenomena of relativizing reflexivity ... synthesis ... integration... These three phenomena are the steps of the same integration process, the last two being rather the result of prolonged intercultural contacts [see Part 2, Chapter I, point 2 of this paper], we can say that the spectators-participants would confine themselves to the first stage.²⁴

1. By decentralizing, intercultural encounters can positively influence an individual's perception of another culture and lead to a better understanding of others.
2. Intercultural encounters can positively influence identity strategies (the evolutionary process of identity) by allowing an individual to put into perspective the cultural traits of others (relativizing reflexivity), which is the first stage of the integration process.

This is the **third constitutive** element of the *Living Together* concept.

The fourth constitutive element remains: sustainable development.

4. About sustainable development²⁵

In terms of purpose, sustainable development can be defined in three dimensions: social, economic and environmental. Each of these purposes covers countless aspects, from natural resources to biodiversity, from pollution to economic development. Beyond the responsibility that involves all actors of sustainable development – civil society (associations and NGOs), public authorities (states, communes) and markets (companies) –, it can be admitted that there is a specific responsibility relating to *Living together* and whose key words are *cultural identity, cultural diversity, intangible heritage, social cohesion and economic success*.

²² Plivard. Translation mine.

²³ Plivard. Translation mine.

²⁴ Plivard. Translation mine.

²⁵ Council of Europe, *La culture au coeur: contribution au débat sur la culture et le développement en Europe* (Strasbourg: Edition Council of Europe, 1998).

Concretely, various aspects of traditional culture are concerned, for example:

- The heritage status claimed by a certain “heritage consciousness”;
- The intergenerational transmission of intangible cultural heritage, inherent in its status;
- Patrimonialization that exposes to possible de-patrimonialization, which can lead to devaluation, rejection, and thus a loss of cultural diversity.

The European Council’s contribution to the debate on culture and development in Europe presents the results of research projects, many of which directly inform our vision: “[T]here is a growing view that no sustainable development is conceivable if culture, understood as ‘the whole of people’s lives’ and the values it entails or, more restrictively, as the artistic activity in all its shapes, are not taken into account.”²⁶

On this subject, Perri 6 claims that “[t]he wider culture is now at the centre of the agenda for government reform, because we now know from the findings of a wide range of recent research that culture is perhaps the most important determinant of a combination of long run economic success and social cohesion. The mistake of both statist Left and *laissez-faire* Right was to ignore this fact.”²⁷

Indeed, “[t]his ignorance is not only a danger to cultural heritage, cultural traditions and aesthetic values, but it also risks undermining, and in all likelihood is already undermining, the very objectives of economic growth and fundamental principles of sustainable development.”²⁸ The many themes addressed by researchers also provide some insights into the early foundations of this vision, in particular the sense of identity and communication.

About the sense of identity:

“One of the objectives of cultural policies is to promote the (re)discovery or (re)affirmation of identities. To avoid any misunderstanding, it should be noted that the new fratricidal wars in Europe are not due to an excess of the feeling of identity but, conversely, to a deficiency of that feeling.”²⁹

About communication:

“Communication has always been the preferred link between culture and development.”³⁰

About cultural diversity:

In analyzing why Switzerland is the “laboratory for the future,” Gerhard Schwarz considers that “Switzerland’s

26 Council of Europe, 9. Translation mine.

27 Perri 6, “Governing by cultures,” *Demos Quarterly*, vol. 7 (1995): 8.

28 Council of Europe, *La culture au coeur: contribution au débat sur la culture et le développement en Europe*, 35-36. Translation mine.

29 Council of Europe, 53. Translation mine.

30 Council of Europe, 274. Translation mine.

economic success was built on diversity, which provided fertile ground for entrepreneurship and encouraged a broad view of the world”.³¹

About social cohesion and economic success:

The results of studies on the relationship between Living Together and economic success in a multicultural society are surprising. Their presentation, however, would be beyond the scope of this vision, and cannot therefore be undertaken here.

While these few benchmarks are essential for reflection on the various aspects of *Living Together*, we must not forget that “for the notion of sustainable development not to remain a meaningless slogan, the inevitable tensions between the three dimensions of the economy, the environment and the social sector must be recognized and taken into account.”³²

This is certainly true concerning the last few decades. Today, it is not forbidden to think that the time for a new governance that sees the environment as a factor of economic development and social well-being has arrived. And what about culture?

“Until now, development has been too exclusively geared towards economic growth; if development is to be sustainable, culture should be one of its priorities.”³³

This is the **fourth constitutive element** of the *Living Together* concept.

IV: The Vision for a Culture of Peace

Human beings live both as members of “mono-cultural” communities and as members of a multicultural societies. This duality, a coexistence of two elements of a different nature, may and probably does often constitute an obstacle to a culture of peace. How, then, can we understand the concept of "Culture of Peace"?

Traditions, the conceptual vectors

Traditions considered as both a **thing** that gives Human beings a sense of identity and continuity within the community concerned, and as **the realization of a humanist aim** that opens them to a *Living together* in a multicultural society, are the essential conceptual vectors of this vision for a culture of peace.

Intercultural encounters, the operational vectors

Intercultural encounters such as international folklore festivals and national multi-ethnic festivals, when held in an appropriate cultural context with a communication concept and experienced in an atmosphere of shared pleasure, form one of the main operational vector of this vision for a culture of peace.

31 Gerhard Schwarz, “This is where the future is happening”, Bulletin of Credit Suisse, Issue 3 (2018): 4-5.

32 Audrey Aknin et al., “Environnement et développement. Quelques réflexions autour du concept de ‘développement durable,’” in Développement durable? Doctrines, pratiques, évaluations, ed. Jean-Yves Martin (Paris: IRD Editions, 2002), 52. Translation mine.

33 Council of Europe, in La culture au coeur: contribution au débat sur la culture et le développement en Europe, 36. Translation mine.

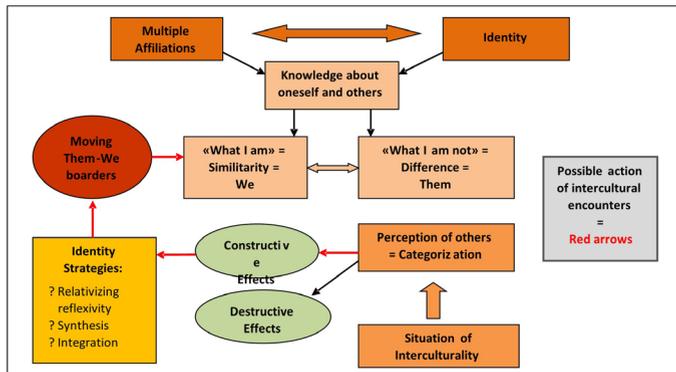


Day of traditional games at the Fribourg International CIOFF® Festival, Switzerland

The influence of intercultural encounters on the treatment of otherness and identity strategies.

Part 2 OPERATIONAL VISION

I. Intercultural Encounters



The original diagram was presented by Ingrid PLIVARD, psychologist in France, at her statement at the Fribourg University on August 23, 2004 and then published by the Swiss CIOFF® Center. The original diagram was slightly simplified by Cyrill Renz to illustrate the point.

Without intercultural encounters or with encounters that lack communication, no operational *Living Together* process can be initiated. However, there are a hundred of ways to realize and to develop encounters and communication within a multicultural society, with or without specific educational programs. The strategy and the action plans for such intercultural encounters can be implemented on local, regional, national and international levels. But as already stated in Part 1, Chapter III, Point 1, “*identity exists only in deeds*”.

Some of the most significant programs of encounters and communication in the domain of traditions are the international folklore festivals and the national multi-ethnic festivals. They represent:

- Places to express a sense of identity;
- Opportunities for intercultural communication;
- Openness to the integration process;
- The foundations of sustainable development.

However, today the cultural content of many festivals raises the following questions³⁴:

- Do the communities concerned still identify with the so-called *authentic, elaborate or stylized expressions* (categories) of music, song, dance and costumes presented on the stages of international folklore festivals?
- What priority/balance does festival programming offer between the different forms of expression (categories) of living traditions, i.e. between
 - Tradition:
 - so-called "authentic" expression
 - Screening:
 - folklore projected on stage from first level (copy)
 - folklore projected on stage from second level (elaborated)

and

- Re-elaboration:
 - stylization: change resulting from ignorance;
 - stylization: creation of an idea related to traditions;
 - fusion: a mixture of several cultural expressions;
 - show?³⁵
- UNESCO regards CIOFF® festivals as making a significant contribution not only to the dissemination but also to the safeguarding of intangible cultural heritage (ICH). Is CIOFF® aware that this trust has become more fragile than ever?



“International Haka”, 3rd CIOFF® Photo Competition, category “Friendship”, Fred. Batigne, France

³⁴ Mario Garcíá Siani, CIOFF® Delegate of Paraguay, conversation with author, 11 October 2016.

³⁵ CIOFF®, “CIOFF® Festivals & CIOFF® Groups, Definition of Style Categories”, from a CIOFF® workshop at the CIOFF® World Congress (Tshwane, 2005).

1. International Folklore Festivals

Speaking of wars of religion and tolerance, Wajid Ali Shah (1822-1887), the last king of Awadh (India), often repeated: “All evils come from ignorance. It is through the knowledge of each other's culture that communities learn to appreciate and respect each other.” (Kenizé Mourad, « Dans la ville d’or et d’argent », Robert Lafont 2010, p. 45) Translation mine.

Bringing people from different cultures together and getting to know each other better is precisely one of the main action programs that CIOFF® carries out every year through its hundreds of international folklore festivals. Indeed, fifty years ago, in Article 9 of its Internal Regulations, CIOFF® defined festivals in a spirit of Culture of Peace:

They bring together folk art performers in a peaceful and friendly atmosphere. With their program, the participants will give to other participants, as well as to a larger part of the population, an insight into folk traditions of their country, and they will strive for an understanding of the cultural heritage and traditions of other people.³⁶

The multiplication of forms of expression (categories) of cultural content on stage (from *authentic* to *show*), however, considerably dilutes the message, both for group directors, festival leaders, participating artists and spectators, as well as for the public opinion. To enshrine the

cultural credibility of international festivals in the *Culture of Peace* concept, two new categories of expression on stage are a priority and will replace some of the current categories to constitute the bulk of the programming.

1. The « **Heritage** » category

This category was defined in 1985 by the CIOFF® International Conference of Experts devoted to the theme “Folk dancing on the stage” but has never been incorporated into the concept, mainly for simplicity reasons. It is in fact a two-category subdivision of stage use usually called “elaborated and rebuilt.”³⁷

According to the experts (see⁴⁹), in theory, this type of stage use of folk dance can be divided into two categories. Here we find ensembles and choreographers who have a broad and in-depth knowledge of folk dances in general. They are able to perform and adapt on stage, and this at a high artistic level, the dances of several regions. What distinguishes them from ‘stylized’ ensembles is that their main purpose is to safeguard and present on stage the authentic style of the dances.³⁸

They go on to state:

Practically, it is difficult to tell the difference between the two categories of groups: *rebuilt* and *elaborated*. The first forms a kind of transition from the ‘authentic’ groups, while the second tends towards the ‘stylized’ groups.

A *reconstructed* representation requires nothing more and

³⁶ CIOFF®, “Internal Regulations” (Peru, 2015), 10, cioffyouth.org/wp-content/uploads/2017/11/CIOFF_Internal_Regulations_english.pdf.

³⁷ CIOFF®, “Folk dance on the stage,” (CIOFF® International Conference, Fribourg, Switzerland, 21-25 October 1985).

³⁸ CIOFF®, “Folk dancing on the stage: Adaptation and changes in folk dancing in the work of amateur groups,” page 22.

nothing less than the knowledge and faithful interpretation of the original dance; its starting point is always a very in-depth knowledge of the original dance, similar for example to that of the mother tongue. It is on this basis that the development trends linked to the dance itself and using the artistic means of staging and in the original style of dance are born. Through these development trends, a whole series of ideas can already appear.

These ideas are not necessarily those of dance, but they reflect the perception of the world by the interpreting community or by the choreographer. Through this, they constitute a kind of re-creation of music and dance.

The above categories are by no means rigid. The transition from one category to another is easy for folk dance ensembles and often groups put pieces from different categories into their repertoire. However, when groups perform dances from other peoples or ethnic groups, the danger is that they do not know enough about them. They are unable to interpret the primordial and profound aspects of movement.³⁹

The category of expression called “reconstructed”, located between “authentic” and “elaborated”, will be called the HERITAGE category, since it combines tradition and creation in a spirit of safeguarding.

2. The « **Patrimony**⁴⁰ » category (the recognized expressions of ICH)

Currently, more than 500 intangible heritage practices and cultural expressions from 122 countries are registered on the ICH and the UNESCO list of best safeguarding practices.⁴¹

For some years now, several international festivals have been incorporating these expressions and practices, recognized by UNESCO as a safeguard of living traditions, into their programming. In addition, there are thousands of living traditions of the 178 States Parties of UNESCO's 2003 Convention for the Safeguarding of the ICH that are recognized at a national and even regional level.

This category of “recognized” living traditions will be called the PATRIMONY category, which also combines tradition and creation in a spirit of safeguarding.

However, the authors Marie-Christine Cormier-Salem and Bernard Roussel state:

To recognize a natural object as heritage is to attribute two essential characteristics to it. On the one hand, it must be managed in such a way as to ensure its inter-generational passage: inherited from the ancestors, it must be passed on to “future generations”. On the

39 CIOFF*, “Folk dancing on the stage: Adaptation and changes in folk dancing in the work of amateur groups.” Experts: Egil Bakka (Norway), Eva Benkő (Hungary), Emilia Schoumilova (URSS), Franziska Heuss (Switzerland), Kim Seong-Jin (Korea), Guy Landry (Canada), Jean Roche (France), Magda Saleh (Egypt), Wladimir Zakharov (URSS), Bernard Zighetti (Switzerland).

40 In this concept of operational vision, the terms heritage and patrimony can be distinguished as follows:

Heritage: Expression of traditional culture transmitted from generation to generation.

Patrimony: Heritage recognized by a certain “heritage consciousness” of the community concerned.

41 UNESCO, “Consulter les Listes du patrimoine culturel immatériel et le Registre des bonnes pratiques de sauvegarde,” accessed 3 February 2020, ich.unesco.org/fr/listes.

other hand, it is supposed to be the subject of a certain “heritage consciousness”: its status is not stipulated, but is claimed as such by a social group.⁴²



Groups attending the Multi-ethnic Festival of CIOFF® Switzerland in Zurich, 2019

Finally, they warn: “Any patrimonialization exposes to possible de-patrimonialization, which can result in a devaluation, rejection, and therefore a loss of ‘biodiversity’, meaning a loss of cultural diversity.”⁴³

The categories “**Heritage**” and “**Patrimony**” combine tradition and creation as understood in the 2003 UNESCO Convention. This is the **fifth constitutive element** of the *Living Together* concept.

2. National multi-ethnic Festivals

Generally, national multi-ethnic festivals may be defined as follows: they are events that bring together ensembles of folk music, folk dancing and other traditional arts from different countries, but whose participants live in the country organizing the festival.

In Article 12, Paragraph 1 of the 2003 UNESCO Convention, the topic is “intangible cultural heritage present in its territory”⁴⁴. Does this article also include the ICH of immigrant cultural communities established on the territory of a State party, e.g. the living traditions of the Scottish or Vietnamese community established on the territory of a State party like Switzerland?

The answer of UNESCO's ICH Secretariat is affirmative: “We must always refer to the Convention, which does not speak of national heritage belonging to the State, but to communities. Therefore, the Convention also includes the living traditions of immigrant communities established on the territory of a State Party.”⁴⁵

It may therefore be argued that the multi-ethnic national festivals, just as international festivals, contribute to the safeguarding of the intangible cultural heritage of the cultural communities concerned. One could also argue, especially when this festival takes place at regular intervals and thus allows repeated intercultural contacts, that:

⁴² Marie-Christine Cormier-Salem and Bernard Roussel, “Patrimoines et savoirs naturalistes locaux,” in *Développement durable? Doctrines, pratiques, évaluations*, ed. Jean-Yves Martin (Paris: IRD Editions, 2002), 133. Translation mine.

⁴³ Cormier-Salem and Roussel, 135. Translation mine.

⁴⁴ UNESCO, “Text of the Convention for the Safeguarding of the Intangible Cultural Heritage”.

⁴⁵ UNESCO Office of the Swiss FDFA, email message to author, 25 October 2018. Translation mine.

In the process of integration (treatment of otherness and identity strategies), a country's multi-ethnic national festival can initiate the transition from the first stage (relativizing reflexivity phenomena) to the second stage (synthesis phenomena) and contribute significantly to “*Living together*.”

This is the **sixth constitutive element** of the *Living Together* concept.

II. Cultural Education and *Living Together*

This topic alone deserves a vision and is the subject of numerous studies, the most recent of which is “World Heritage and Cultural Education” with contributions of several CIOFF® experts and published by the Teacher Training School of the Turku University, Finland, 2019.⁴⁶

Nevertheless, whatever the cultural education program, it will have to integrate, in one way or another, the conceptual constitutive elements of *Living Together* namely identity, communication, integration and sustainable development.

Conclusion

“The vision is mobilizing while also giving the future positioning that an organization (or project) wants to have.”⁴⁷

Traditions as an expression of one’s sense of identity on the one hand and as constitutive elements of *Living Together* in a multicultural society on the other hand form the foundations of a Culture of Peace when they are lived in an appropriate cultural context, especially through intercultural encounters like folklore festivals.

In this spirit, the constitutive elements of the "Vision for a Culture of Peace" concept will enable cultural entities to redefine its objectives and develop, among other things, its new strategies, the organization of its resources, and its relationships with partners. These constitutive elements are:

- Living traditions as an expression of a sense of identity and continuity;
- The specificity of traditional culture as a means of communication;
- Culture as a balancing act between economy and social cohesion;
- The international festival, a venue for intercultural encounters and integration;
- The multi-ethnic national festival as an opportunity for advanced integration;
- The categories "Heritage" and "Patrimony" as stage expressions combining tradition and creation in the spirit of safeguarding the Intangible Cultural Heritage.

⁴⁶ Maija, Esko, et al., Maaailmanperintö ja kulttuurikasvatus - World Heritage and Cultural Education. (Turku: University of Turku, 2019).

⁴⁷ Jaffrain, “Vision – Buts & objectifs : définition.” Translation mine.

Whatever the scope of this conceptual and operational vision, its recipients “will have to continue to place not cultural expression but the human being at the centre of the event, because he is the bearer of intangible heritage knowledge, the vector of intercultural dialogue.”⁴⁸

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⁴⁸ Cyrill Renz, *Repères*, Internal publication of the Fribourg International CIOFF® Festival, Switzerland.

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Yours, mine or ours? – Who does cultural heritage belong to?

IRA VIHREÄLEHTO

The significance of schools and teachers in strengthening values is substantial. Schools construct national, communal and individual identities through which our cultural heritage is defined. Due to this defining power, teachers also have a great responsibility. They can be active operators who rewrite history, creating space for silenced voices and challenging racist and stereotypical views. Through their actions, they can also bolster prejudice and norms concerning, for instance, functionality or nationality, ethnicity, equality, and sexuality. What is value-free, neutral and equal cultural heritage education? Who is teaching in your classroom? Whose voices are missing from your class?

A transformative learning journey

Transformative learning seeks, through the teacher's conscious change, to open the teacher's eyes to their own set of values and potential ingrained ways that can be changed after the teacher becomes aware of them. I dived into the world of transformative learning a year ago when I was selected to participate in the *Transformative learning journey*

training organised by Bridge 47. The other selected students were civil society activists, teachers and NGO workers from, for example, Brazil, Kenya, Serbia, Japan, Palestine and Nepal. The training started in the fall of 2019 near Berlin, where we spent two weeks during the fall semester.

During these weeks, as the name of the training implies, I experienced a change as transformative learning tore



All figures are from the transformative learning course

me from my safe comfort zone into a process for which I was not prepared. The learning journey was so intense that I noticed myself and many other participants even resisting it a bit. I felt a need to repeat, *not in my country, not me, does not apply to us, nor to me*. Of course, I was able to interpret the process from a pedagogical perspective: change and learning are well underway when the process starts to feel awkward and uncomfortable.

The idea of transformative learning is to first change yourself in order to act as a force for change for your environment, working community, and your students. If you do not consciously understand your own connection to the global system and how this connection also involves supporting oppressive structures such as inequality or the terrible legacies of colonialism, you are certainly part of the problem.

During our weeks in Berlin, we told each other stories. We thought about change, the state of the world, and the world's future if humankind continues on its current path. We did exercises where we had to be creative, become absorbed, step back, breathe, dance, draw, listen, and touch. There was no traditional flow of PowerPoint presentations; instead, we got to know ourselves and each other. We moved around outside a lot and looked for answers to questions asked from us, aware that there might not necessarily be one correct answer. We dredged up the recesses of our minds and tried to understand the discoveries made by others. Gradually, my eyes were opened to different worldviews and timelines of history. Somewhat painfully and reluctantly, at least for my part, I found myself changing, and both my work and free time began to show themselves in a different light. Change cannot be affected; you must allow it to happen. Change does not feel nice. In the end, you end up seeing yourself on a conscious level.

In 2020, our entire global community has been learning how to cope with change. Change usually requires at least two things: a crisis and unpredictability. In a crisis, you are not yet sure where you are going, nor can you control what is happening, as control is beyond your reach. After a change, your outlook is different: everything looks altered and is based on a different logic. The past does not look the same as before, and you see it as if for the first time. The horizon of the future is still dim, too, but you know there is no going back to former times.

Whose eye do you have?

Our cultural heritage is everywhere around us, but do we see it? Whose cultural heritage are our schools passing to future generations? One exercise could be taking a history book and examining it with students: Whose voices are missing from the book? Who could be included? Why are they not included?

When I visit schools to talk about living heritage or, for instance, the unspoken themes of the wartime, I remind the students to be vigilant: am I telling a polyphonic and inclusive story about Finland and the experience of being Finnish? After my presentation, we think about whose stories and voices we heard today. Who are “we” when we talk about “our” Finnish cultural heritage?

Teaching groups are diverse, and especially when covering certain topics, the teacher should construct a “safe space” which helps the participants feel that they can trust each other and that their experiences are heard.

This requires that everyone commits to the collectively created rules and that possible conflicts are courageously treated in a reflective manner, seeking solutions. In the safe space method, the aim is to get people to think about their own behaviour, and the goal can be, for instance, disassembling hierarchies. This way, the teacher is not appearing as the “only expert” in the learning session and emphasizes this by, for instance, sitting on the same level as the students. The teacher also constructs an experience of participation: everyone gets to participate and take responsibility for the collective learning.

In a safe learning session, we do not assume anything because we cannot know each other’s experiences, thoughts, life situations, or self-defined identities. Since we are still making assumptions about each other, we have to at least try and recognize our own assumptions. The purpose is to learn to listen to each other openly and actively. We do not question each other’s differences. One exercise could be that everyone tells about their previous day without any gender-defining words such as boyfriend, wife, mother, or daughter.

Teaching change or social justice is not a list that is covered once during a theme day at school or with the home-room teacher, but instead, it is a continuous process penetrating all learning. It is important to recognize whose voice you are teaching with. What arrives when you enter the classroom? What are you on duty for? Does a neutral and value-free lesson even exist? What would it be like?

How to strengthen the students' right to define their cultural heritage?

With its projects, the Association of Cultural Heritage Education in Finland aims to support cultural competence, inclusion and the implementation of cultural rights for children and teenagers. We think that cultural heritage education is culturally sustainable education. The following section includes examples of methods for including the youth, used in our association’s projects in recent years.

In 2018, as part of the association’s World Heritage education project, students living near World Heritage sites shot videos of the sites close to them. These videos were designed, shot and produced by the students themselves, and included Suomenlinna, Kvarken, and Verla, and they are available on the association’s YouTube channel.

In the Mobile routes to cultural heritage project in 2018, children and teenagers (for instance, a class or a history club) teamed up with museums to plan mobile routes in their nearby environment or in the context of a museum exhibition. The aim of the project was to support the inclusion of children and teenagers in their cultural heritage, to create new forms of collaboration between schools and museums, and to support the museums’ status as part of versatile learning environments. The mobile routes were created for the Seinätön museo (“Wallace museum”) platform used by museums and are now available for anyone interested in them.

Differences in cultural greeting manners were examined by students of the Seinäjoki and Lyceé Saint-Louis Saumur high schools in videos created for the association’s project in 2019. The videos were displayed



in the lobby of the Helinä Rautavaara Ethnographic Museum from 8 January to 1 March in 2020, and they discuss the differences in greetings mainly between the Finnish and the French. The videos show how different manners in greetings may cause all kinds of blunders, and that cultural norms can also be treated with humour and self-irony; the Finns are stereotypically social hermits who shun intimacy, whereas the French are polite and kiss everyone on the cheek. Recognizing one's own

cultural foundation (and sometimes laughing gently at it) is also a good starting point for understanding others.

In the Live Elävä perintö! (“Living heritage live”) project in 2019, the youths selected a piece of immaterial cultural heritage important to them, and planned, shot and uploaded a video about it on the association's YouTube channel. The videos covered everything from ice hockey to hunting, reading, summer cottages and Arabian cuisine.

In the Heritage Hubs project (2018 to 2020) funded by a programme organised by the European Union, children and teenagers in Finland, Spain, and Serbia were able to present and share their own cultural heritage through videos. The youths selected a tradition important to them and presented it to the students of their partner schools. Based on feedback from the project, creating the videos motivated the students to work actively, and they felt that shooting the videos was exciting. The actual production process (selecting a theme, drafting a script, shooting and editing the video, etc.) required a strong commitment and active teamwork. Producing videos was also multidisciplinary learning at its best, and the students' own skills, expertise and creativity were strongly present. Through these videos, the youths made their own voice heard and presented their views on the cultural heritage's meaningful to them, which in the videos was represented as vivid, diverse, and renewable.

In the joint Europa Nostra project (2020) between the Nordic and Baltic countries, Finnish, Swedish, Norwegian, Icelandic, and Estonian students are visiting local Europa Nostra heritage sites, and they are encouraged to get to know them better. The project also supports the students' creativity and digital skills by offering them the opportunity to share their own videos, interpretations, and experiences on the local cultural heritage on a national and international level in the project's collective virtual exhibition. As a result, we have presentations designed and produced by the youths on their local cultural heritage, where their own stories can be heard. Functional working emphasizes the students' own voices, activity, and the joy of experiencing cultural heritage personally.

The Kaikkien kaupunki! Osallisuutta, yhteisöllisyyttä ja kestäviä tiloja ("Our town is for everyone! Participation, community, and sustainable spaces") has included 10 workshops and events for the young, through which we have reached 153 youths and adults in 2019 and 2020. In the project workshops, the youths have, for instance, produced a digital photo exhibition about Jyväskylä's urban and cultural environment (www.meidanjkl.net) and presented their personal experiential knowledge on the significance of their immediate surroundings in the pilot towns' development projects (4 workshops in high schools). Photographs and stories produced by the youths have also been used in the project's communications (photo stories of summer workers in the town of Lappeenranta in the summer of 2019 and the Christmas calendar of the Ministry of the Environment in December 2019).

The association's History Club project has provided free-time activities for students through more than ten clubs since 2016. The contents and action plans of each club are different and reflect the youths' own views. The instructors are trained to strengthen the youths' participation and opportunities to affect the club's activities based on their own interests, and the wishes of the youth are taken into consideration. The spaces for these clubs are offered by schools and museums.

Difficult cultural heritage

In the fall of 2019, I participated in the Best in Heritage conference in Dubrovnik, where the speakers included representatives from various award-winning projects in the museum field. I represented the Kulttuurivoltti project

which received the EU’s Europa Nostra award in 2018. As the conference proceeded, I noticed that the award-winning Russian Gulag museum or the victorious exhibition on the 1967 Detroit riot were characterized by an open examination of difficult and unspoken cultural heritage.

Difficult cultural heritage may trigger negative images instead of positive ones. Examples of difficult cultural heritage include, for instance, wartime events. Difficult cultural heritage affects us even if it is not covered in museum exhibitions, textbooks, or the media. In experiences collected by Finland’s national broadcasting company Yleisradio regarding the effects of war trauma, it was evident that inherited trauma may still affect us as a psychological burden, patterns of behaviour, and attitudes. The fourth generation is possibly the first to be completely free of war trauma. In addition to the various effects of wartime events, examples of unspoken cultural heritage which could be discussed more in schools include, for instance, different Finnish minorities and their experiences, such as the Sámi people, Ingrian Finns, and the Karelians. The political and nationalistic role of cultural heritage should also be discussed with the students openly and in a manner which strengthens the students’ source criticism skills. Collabo-



rations around topics of difficult cultural heritage may also be implemented with a local museum; for instance, in Pori in the year 2020, the local Satakunnan museo introduced senior high school students to wartime history and the excavations of an airfield built by the Germans in an archaeology project called Mullankaivajat (“Earth diggers”).

I personally experienced difficult cultural heritage when I was investigating the story and faith of my grandfather,

who was a Red Army soldier and a prisoner of war in Finland during the Continuation War. He was part of the unspoken history of our family, an unknown man, about whom his son, my father, knew nothing at first. After five years of searching, I found out his story, found relatives in Russia, wrote a book and blogs about the search, and created

search pages on Facebook for others who were investigating their family stories. In the Muisti Centre of War and Peace, which will open in 2021, the story of my search will be part of the permanent exhibition, which makes it part of the recognized Finnish wartime cultural heritage. In 2016, I wrote in my first published non-fiction book *Tuntematon sotavanki* (“Unknown prisoner of war”): *There is not just one story about the war. And if you understand our story, you may get closer to the polyphonic Finland of 1944.*

Ornament as a Personality Growth and Non-verbal Content Guideline Research Tool.

MĀRA VIDNERE & SANDRA RONE

In our perception, the ornament is first of all understood as a sign of an ethnos. Since ancient times, representatives of various ethnic groups have decorated household items, clothes and books with certain figures, drawings and symbols. It was the ornament that often served as a sign informing about the object's origin – i.e. the property of the tribe or nation concerned.

We have sought to use the non-verbal content of the ornament by implementing the methodological principles of the cultural and historical approach. The ornament can also be used as a means of involving the resources of the unknown or hidden personality spheres and studying various phenomena. In terms of the content, providing information on the importance of ornament in the context of personality and ethnic culture, methodological material on the study of ornaments, their understanding and use in creativity psychology is divided into 5 steps:

Step 1 The student is introduced to the existence of geometric regularities (also called sacral geometric shapes) in nature and environment.

Step 2 A meditative, procedural exercise is offered to promote the personality inner creative resources. In this case, a method of drawing a labyrinth is proposed using different materials: first on paper, then on the beach or elsewhere in nature (already existing labyrinths in the environment can be used as well).

Step 3 National ethnographic-ornamental elements are analysed, for example, Latvian ornaments and their division. Special attention is paid to belt and band patterns.

Step 4 In order to perform content analysis and to develop the features of personality creativity, the student is given an ornament – its matrix.

Step 5 Using a person's name or date of birth, the student is helped to create an ornamental belt pattern. Such kind of work is not only creative but also requires a great deal of concentration and sacral knowledge for in-depth self-study. The described creative work reduces the impact of superstition, credulity and other esoteric speculations on people.

The work devoted to practical design methodology highlights the resulting materials. On the whole, the article provides information about the importance of ornament in the context of personality and ethnic culture, as well as its use in students' creative work, which helps to identify personality's creative qualities, delving into the language of ornaments and signs, which has not been done in students' research work before.

Keywords: ornament, non-verbal content, ethno-psychology, ethnic peculiarities, ethnos, patterns.

Part 1. Coral geometry and its relationship with personality growth.

Everyone knows that each person is a part of nature and evolutionary. The man has continually tried to copy and reconstruct in construction and crafts everything he saw around the world, transferring his knowledge and experience to future generations with drawings and rituals, dances, objects, verbs and writings, feeling and understanding the need for life of his existence in agreement with nature, learning with dignity and honoring its power and perfection. All natural wealth is a delicate treasure that needs to be loved and understood, preserved and bred continuously. In a long period of history, the belief that the earth is a living organism was common to all nations. These days, scientists are also beginning to question previous guidelines, as the discovery of phenomena takes place not only on earth but also in the solar system, proving that they are similar to the functions of the living organism.

At the moment, a man with nanotechnologies is trying to manipulate molecules to build structures containing several nanometers. But some living organisms have been doing it for nearly 4 billion years.

For example, helical biometrics show that the hallmark of living organisms and their development is spiral. The signs of spiritualism can be seen both at micro and macro levels in a living and lifeless nature, since the spiral is the most optimal form capable of preserving energy and storing information as a result of its flexibility and compact. Spiral – is one of the most important forms of symmetry in the organic world. In biological science, the spiral is seen as a symbol of the beginning of life. The shape of a double-spiral is a molecule of DNA life, a genetic media that serves as the main matrix for protein synthesis. Typically, in all embryonic structural structures at the beginning stages of division, cells collapse radially, but in subsequent stages, in many cases, the hallmark of these types of division directly spiralism.

Understanding of the laws of nature, particularly the laws of symmetry in nature, the process of tissue and organ formation, is a necessary condition in modern not only in technical and natural sciences, but mainly in humanities, in order to maintain the unity of ethical and mental principles in man and society, as well as to restore physical and psychological health in personality.

The Greek philosophers Plato and Pitagor were the first to give value to geometrical forms, and concluded that geometry was the basis for organizing our world and the universe as a whole. Egyptians, Mayans and others built their sacred sites according to such geometric proportions.

Due to unparalleled beauty and the harmony of the proportions of perfect geometrical patterns, it was called the 'sacred' geometry. "Colical –it was often associated with a religious cult or its inherent characteristics.

Sakral geometry is also perceived as part of the mythological and religious world, a result of mystical experience. Sakral geometry was used at all times and throughout the world's religions, music, art and architectural temples and shrines, painting and iconography - as a divine part, geometrical interpretation of space - as a form of the universe (not chaos).

Sakral geometry is an infinitely broad and deep knowledge of the universe and humans. Pitagor called the sacrilal geometry "the most secret science of God."It explores not only the proportions and types of relationships between the laws of the matrix and the structures of the universe, but also the dynamic life processes that reflect energy interaction and different planes of consciousness. By harmonising art and science, notions of mystique and the principles of quantum physics, the forms of geometry show that form is a concentration of psychological energy. These mathematical proportions can be found throughout: from the atom, stars to architectural products created and produced by humans.

Our brains recognize shapes and figures at the level of coral geometry on the subconscious (Скиннер ,2007) our subconscious automatically recognizes such shapes, even if we're often unaware of it. Absolutely everything in nature includes coral geometry. Coral -Sacral) geometry is the foundation of all levels, all things.

One of the most common things in nature is spiraling biosimetry.



(Figure 1)

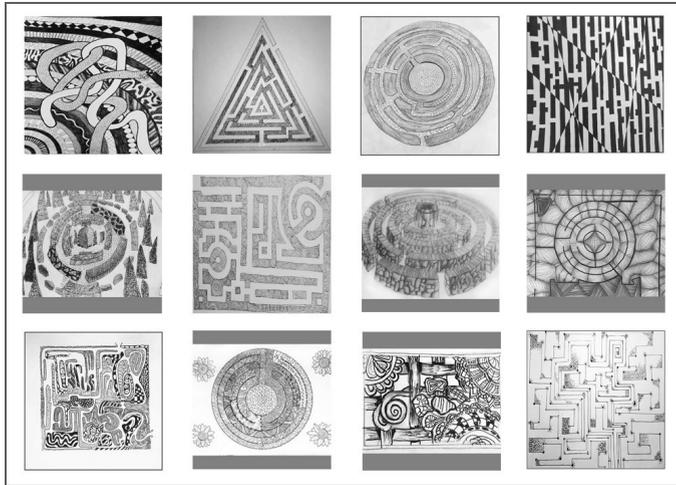
Part 2. Exploring and making the Labyrinth.

A meditative exercise, promoting personality's internal creative resources, is offered. In this case, students are offered a methodology to draw a labyrinth. The labyrinth should be performed first on paper; and in the spare time, building a labyrinth in the beach sand, or else where in nature.

As a result, students learn the philosophical, psychological and practical meaning of the labyrinth, which can be used in their far-reaching practical work.

Labyrinths as a forms of creationism

The Labyrinth is resource and practical advice discover specific ways to use the labyrinth for healing work ,creativity enhancement and goal settings



(Figure 2)

The circle has always symbolized wholeness, God, Cosmos, Sacred structures: are often circular: basilicas, medicine wheels, stupas, Labyrinths. The power of world always works in circles, and everything is trying to be round. We everything does in a circle, and throughout human history we have sat in circles, danced in circles, draw in circles.

Labyrinths are being built on school playgrounds. The Labyrinth is one of the oldest contemplative and transformational tools, known humankind, used for centuries for ritual, and personal spiritual growth. The Labyrinth's ancient powers derived from the fact, that it is an archetypal map of healing journey. The Labyrinth is powerful symbol of journeying.

The Labyrinth is powerful symbol of journeying: walking the Labyrinth-as a solo, walking with others- walking the Labyrinth can build community, reducing resistance to intimacy.

Why sudden popularity of the the Labyrinth? - The Labyrinth is a marvelous tool for spiritual upliftment:-Walking the Labyrinth fulfills-ad six important contemporary needs: deepening spirituality, and connecting with soul, access to intuition and creativity, for integration mind and body, intimacy and community. -During a labyrinth walk the left and right hemispheres of brain are balanced, leading to the perfect state for assessing intuition and creativity -as a Mandala-we walked in my own mandala.

Classical Cretan labyrinth



(Figure 3)

The Cretan Labyrinth, named after the island of Crete, home of mythical Labyrinth in which dwelled the Minotaur, it is a oldest and most universal form of Labyrinth, dating back

3,500 years,also Cretan coins from A.D.500 show many variants of seven -circuit classical Labyrinth,called Cretan Labyrinth.

Practicing the Seed Labirinth.
(See figure 4. a-d.)

The seed pattern or matrix of the classical Labyrinth is shown in Fig.a and Fig.b.

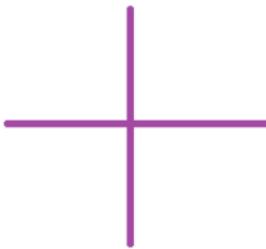


Figure 4.a

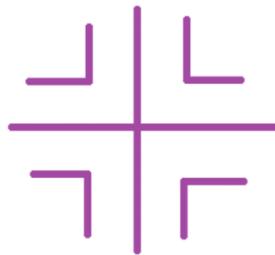


Figure 4.b

Drawing a labyrinth from a seed pattern is simply a matter of connecting the dots. Fig.c and Fig.d

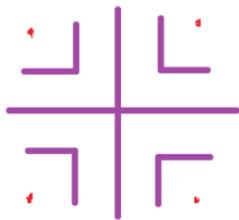


Fig.4.c

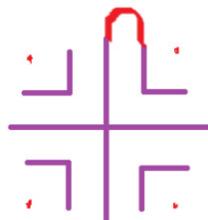


Fig.4.d

Draw four right angles, each leg one unit long ,at the corners of the cross, ,at the corners of the cross. Now place four dots one unit away from the four right angles; starting with the dot at the lower -left hand and moving clockwise, label the dots a ,b ,c and d. A seed pattern or matrix of the classical labyrinth is shown in figure.

We mark the Threshold altars-a favorite stones,candle,a word or symbol,small plant,a statue-to provide the signal the next person- by smelling,touching,ligting. This is shown with colors, each drawing step. Let us now we ourselves learn to draw and build the labyrinth. The labyrinth must have seven arcs.

Check yourself or the labyrinth is correctly drawn and whether it can go through.

Part 3. Folk ethnographic-ornamentaly elements- Latvju raksti -(Signs of Latvian ethnographic.

Research and use of Ornaments in psychology.

Psychology has also addressed the problem of ornament research, which notes: “The true cultural symbols include ornaments such as the symbolic forms of communication, thinking and consciousness that have always been integral to culture and art” (Привалова, 2003).

The specific rhythms and visual shapes of the ornament allow you to reflect the conscious and unconscious structures of human psychoemotional life at all stages of life. In the study of non-verbal content, by implementing methodological principles of cultural and historical approach, it is

possible to address the ornament as a means of engaging human resources and exploring phenomena.

One of the phenomena of the unconscious sphere is non-verbal content.

In summarising the concept of the substantive guidelines, D.A. Liontyev concludes: “The substantive framework is an integral part of the actuators of action, reflecting the content of the life of the actual objects and phenomena on which this reality is directed and manifests itself phenomenally in the various forms of action on the conduct of the active activity” (Леонтьев, 1999). Studies of the guidelines as a psychological phenomenon were launched at the school of Узнадзе (1961, 2001).

In the study of non-verbal content, by implementing methodological principles of cultural and historical approach, it is possible to address the ornament as a means of exploring the phenomena of a human sphere that cannot be identified. On the basis of the works of S. Vigodskis (Выгодский, 2000), which has highlighted the important role of mark and social interrogation, as well as by addressing the works of K.D. Kavelina (Кавелин, 1859) and G.G. Schpeta (Шпет, 1996), which have underlined the importance of cultural products as a means of personal psychological awareness, it is possible to dispense the separate forms of non-verbal content.. Acting as a mediator, the ornament is capable of updating non-verbal guidelines, also addressing the specificity of the ethnic sphere of personality.

Ornament can be used as a powerful tool for personality growth. The ornament includes Ethosa. ETHOS reflects the ethics and spirituality of personality. Spiritual-

ity – points to an individual's personal relationship with transcendent; how we think of ourselves as an expression of higher reality.

We use spiritual intelligence to transform ourselves and others, heal relationships, cope with grief and go beyond notional past habits. This type of relationship is free of rules, it is personal and different to each. Therefore, deeper exploration of ornaments makes it possible to promote the spiritual maturity of personality, thereby also creationism.

Practical application of ornaments:

1. The way that personality is able to understand and move closer to the unique manifestations, lines and holism of nature.
2. Helps a man to be aware of himself, his uniqueness.
3. Promote spiritual development by harmonising awareness or the ability of your cognitive knowledge with the environment. Promotes the ability to see links between different things (holistically thinking)
4. Promotes personality wellness, harmony and creationism.
5. Helps to improve the vision of your world by knowing yourself and the environment.
6. By learning and developing awareness of the coherence, coherence and integrity of geometrical forms, personality can harmonise itself and space.

7. Personality is able to change the surrounding room and environment harmoniously and gently: capable of changing attitudes to the environment and promoting humanitarianism in human beings.

Part 4. Development of the content of the ornament and the character of personality creationism.

Ornament as a means of exploring non-verbal content guidelines:

- ornament in our perception is understood first as a sign of a nation.
- “The true cultural symbols include ornaments as symbols of communication, thinking and consciousness, which have always been integral to culture and art” (Привалова, 2003). Ornament as a means of exploring the ethnic sphere:
- the study of non-verbal content, by implementing methodological principles of cultural and historical approach, can address the ornament as a means of exploring the phenomena of the unconscious human sphere.
- acting as a mediator, the ornament is capable of updating non-verbal guidelines, also addressing the specificity of the ethnic sphere of personality. (Выгодский, 2000)

Methodological work with ornaments.

A symmetric rectangle ornament is issued to students. For a specified period, it is necessary to see certain links in the ornament.

The purpose of the ornament assessment: - to research the non-verbal content guidelines and the ability to generate original ideas. A deeper understanding of Ornaments and an appreciation of personality creationism:

1. Fluency- How many ideas have been offered at all (number of ideas)
 2. Flexibility- Categories for ideas.
 3. Originalitãte- Uniqueness and irreverence of ideas.
 4. Symbol Completion (ZF)- Completing symbols, assembling.
 5. Symbol Combining(ZK)- Combine geometrical objects into different figures.
 6. Object design(OJ)- Conversing geometric figures in real objects, in pictures.
 7. Insight Test (IT)- Give an explanation to the given system.
 8. Specific Traits(ST)- Find specific features.
 9. Divergent compjuting(DC)- Find digital relationships.
- Divirgent thinking
- Figural
- Verbal
- Numeral

The ornament may also explain the features of the system.

you can explain the ornament in general.

- see, describe the philosophy of life in a ornamentãlã image,

- find specific features, meaning for geometrical images,
- find digital relationships.

Part 5. Belt of Latvian etnos-Lielvarde

Latvian ornaments - Which is used in Latvian folk costume element, belonging to a geometric ornament groups. One of the most popular and well-known folk costume element, where is used ornaments, are belt of Lielvarde.

The belt of Lielvarde (Lielvardes josta) is a woven ornamental belt with 22 ancient symbols and 160 characters –ornamental patterns, that has become a symbol of Latvian national identity. According to some experts, the pattern of the belt contains the code of the universe; its symbolism has inspired many artists and folklore enthusiasts.

The belt of Lielvarde

The belt begins with space, with planets, planet songs and tunes, with the divine pyramid up and down. The upper pyramid always has a star. It's a powerful sign of cosmic energy pulsing, pulsing on Earth. The signs of the belt tell me, the connection of the soul to the

whole room of the world, to heaven, to God.

This belt is clean energy writings and is endlessly old.

White and red in the belt symbolizes Earth's information. That means we have an extremely strong grid of energy. And it still exists today.

There is a sign in the belt that is marked by the divine mother, Maria, with whom we have had a great connection for a long time. We are able to change fate with lights and sounds.



(Figure 5)

Creating personality ornament: Personality's individual belt pattern, created in a matrix.

Create a belt pattern by inserting personal data into a matrix.



(Figure 6)

Belt patterns as ornament of a personality lifeline.



(Figure 7)

In the article, the examples of personal belt ornament as a means of exploring personal growth and non-verbal content guidelines are updated in a binding with the non-verbal content of the ornament, by implementing methodological principles of cultural and historical approach.

Summary.

The article provides information on the importance of ornaments in the context of personality and ethnic culture, as well as their use in the creative work of students, which helps to identify the creative quality of personality and to delve into the language of ornaments and signs that have not been performed in student works until now.

The methodological material for exploration of ornaments in nature and ethnography is classified in 5 stages.

In the first phase, personality was introduced to the existence of geometrical relationships (also known as coral-sacral geometrical forms) in nature, in the surrounding environment. The second part offered a meditative, procedural exercise to promote personality's internal creative resources, drawing a labyrinth. The third part analyzed the ethnographic-ornamentālie elements of the nation – Latvju raksti (Latvian ornaments). In the fourth part, the ornament, a special matrix, was offered to develop the hallmarks of personal creationism by identifying and analyzing its substantive meanings.

In the fifth, using a personality name or birth date, the student is offered to create a personality lifeline expressed in an ornament-belt patterns. Such work is not only creative, but requires a lot of concentration, the inclusion of “sa-

cral” knowledge for self-skilled knowledge. This kind of creative work diminishes the work of superstition, gullible and other esoteric speculation on human beings. This practical design methodology work highlighted the resulting materials.

In the article, samples of personal belt patterns as a means of exploring personal growth and non-verbal content guidelines were updated in a binding with the non-verbal content of the ornament, implementing the methodological principles of cultural and historical approach.

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The Adinkra game: an intercultural communicative and philosophical praxis

LOUISE MÜLLER, KOFI DORVLO & HEIDI MUIJEN

Abstract

In 2020, an international team of intercultural philosophers and African linguists created a multilinguistic game named Adinkra. This name refers to a medieval rooted symbolic language in Ghana that is actively used by the Akan and especially the Asante among them to communicate indirectly. The Akan is both the meta-ethnic name of the largest Ghanaian cultural-linguistic group of which the Asante is an Akan cultural subgroup and of a Central Tano language of which Asante-Twi is a dialect. The Adinkra symbols, which have permeated Akan life and the arts, can be found e.g. on Asante royal staffs and gold weights. They are also loosely connected to Akan proverbs. The game Adinkra aims to enhance its players' intercultural communicative, and moral philosophical understanding by matching Adinkra symbols with Akan proverbs. It was created for educational and therapeutically purposes. This article focusses on the rules, the making of Adinkra, its aims and objectives.

The objective of this article is twofold. First, it focusses on the game itself. It elaborates on what its rules are and the content of the game. It also focusses on how playing the multilinguistic game, Adinkra can enhance intercultural understanding and communication. It, furthermore, concentrates on the results of a pilot reception study of this game in the Netherlands among intercultural groups of players. This study has proven that the Adinkra game stimulates creative thinking, engagement in dialogue and reflective ethical thinking. For this reason, the authors believe that it has a lot to contribute to intercultural educational programs with a focus on intercultural communication, philosophy and arts in both Africa and the global North. Finally, a section is devoted to the question of how the Adinkra game was developed and methodologically grounded in Gadamer's playful hermeneutics, and the theories of the Wheel of the Intercultural Art of living and (African) Indigenous Religions.

Secondly, the article focusses on the game's oral-literary storytelling context and Akan moral ideas. It then throws the searchlight on the creative, therapeutic value and its

potential to serve as a ‘cultural detox’. The authors and game makers think that being introduced to an African communitarian *ethos* hidden in the Adinkra symbols and Akan proverbs can help its players to develop a critical eye for the highly individualistic *ethos* of Western culture that, among others, is promoted by neoliberal thinking and praxis. The word *praxis* is used by the authors in the meaning found in educational contexts. Adinkra’s players are stimulated to reflect upon a different moral idea, which can change their mindset and put them into action to contribute to social awareness and societal change.

Keywords: 1. Intercultural Philosophy and Communication; 2. African Philosophy; 3. African Indigenous Religions; 4. Akan; 5. Ghana; 6. Adinkra Symbols and Akan Proverbs; 7. Oral literature and storytelling; 8. Creative Thinking; 9. Education; 10. Game; 11. Art Therapy.

Introduction

In 2019, an international team of philosophers and African linguists created a multilinguistic game named Adinkra, which texts on the play guide and cards are written in Asante Twi, a Niger-Congo language spoken by the Akan people, English and Dutch. The Adinkra symbols belong to the Akan people, which is a West African meta-ethnic-linguistic group of which the majority lives in Ghana, the Ivory Coast and parts of Togo. Akan is also a Central Tano language with the dialects Asante, Fante, and Akwapem among others. The Asante is an Akan cultural or eth-

nic subgroup, which consists of over 20 million people. It is also a dialect of the Akan language (CIA, Retrieved 13 November 2019; Stewart, 1989).¹ This article focusses on potential therapeutic, intercultural communicative and philosophical value of playing the Adinkra game.

The first part will concentrate on the game itself. It will elaborate on the rules of the Adinkra game, the game content, its theoretical contribution to the enhancement of intercultural communication and philosophical understanding. It also presents the results of the authors’ recent Adinkra game pilot reception study conducted among student-teachers of culturally diverse groups of Universities of Applied sciences in the Netherlands. This part will concentrate on the game makers’ hermeneutical and dialogical methodological angle of approach and its connection to the so-called philosophy of the Wheel of the Intercultural Art of Living and the theory of (African) Indigenous Religions.

The second part of this article will focus on the game’s oral-literary context, which increases insight into the connectivity between the game’s Adinkra symbols and Akan proverbs with the wider context of Akan culture. It will also focus on the communitarian *ethos* embedded in these proverbs, symbols and the concomitant oral stories in comparative perspective with Western individualistic norms and values. This part will highlight the usefulness of Adinkra as a playful way to develop a critical eye for the negative side of Western individualism as an *ethos* promoted by the neoliberal market economy. It also high-

¹ The Akans in Ivory Coast make up 28,9% (2014 est.) of a population, which currently counts 26.0 million people (2018 est.). In Ghana, the Akans make up 47.5% (2010 est.) of the population that today consists of 28,1 million people (2018 est.).

lights the game's therapeutic value and its ability to serve as a 'cultural detox' and an intercultural philopraxis.

Part I: The Adinkra game

1.1 Adinkra: the rules of the game

The Adinkra game, which is created for groups of a minimum of two and a maximum of around twenty persons between the age of 18 and 118, consists of two rounds. In the first round, the players have to participate in small groups that receive some cards. In these groups, they have to focus on the Adinkra symbols and its corresponding Akan proverb on the card in front of them and contemplate on the deeper meaning of the natural elements to which they are categorized. There are five categories of natural elements in the play all corresponding to a colour. These are fire (red), earth (green), water (blue), air (yellow), and ether (purple). According to the theory of the Wheel of the Intercultural Art of Living and the Akan Indigenous Religion (see section 1.5) these are also the natural elements to which the Adinkra symbols belong. The participation of the players in this round can be related to practices supporting active engagement and creating an intercultural understanding of the significance of the five elements and an African traditional culture and religion. The players understanding will become intercultural philosophical once the game master elaborates on the categorical similarities between traditional African, ancient Greek, and Mayan culture and religion among others.

In the second round, the players have to use the knowledge they have gained in the first round to discuss in which elemental category they think the Akan proverb on the card in front of them belongs. They also need to connect the Akan proverb on their card to one of the cards with an Adinkra symbol in front of them and have to discuss their findings of the matching pairs with one another.

This part of the exercise stimulates creative associative thinking and it broadens the players' horizon whereas they have to try to see the world through the eyes of the other, which are the Akan people of Ghana. The question they have to answer is whether they think like the Akan or differently, and if so, why and how. The players reflect on their ethos, whereas the game master can provide the ultimate answer to this intercultural philosophical question by revealing the matching pairs according to the Akan *ethos*.



Figure 1. Stamped Adinkra cloth (Poirier 2014).



Figure 2: The Golden Stool (Sika Dwa Kofi) of the Asante

1.2 The game's content: the Adinkra symbols and Asante proverbs

The most eye-catching symbols of the Asante are the so-called Adinkra symbols. Adinkra means 'goodbye' and the Asante initially used Adinkra symbols on their funeral cloth to say farewell and express their feelings of sadness and their grief to the person who passed away. Adinkra symbols have been expanded in their use and have become part and parcel of the daily life of the Asante. They can be found on buildings, boats, lorries, gold weights, royal artefacts and even jewellery and as kinky haircut (2010, observations in Kumasi, Ghana by author L.F. Müller). Today, it is inconceivable to have an Asante oral culture without Adinkra symbols, which have been painted on cloth by the Asante since the nineteenth-century. According to an early nineteenth-century oral tradition, Adinkra symbols are named after the king of Gyaman, Nana Kofi Adinkra. This king, whose territory was located in today's Ivory Coast, was summoned to the court of the Asantehene because he insulted the Asante King (*Asantehene*)

by copying the Golden Stool (*Sika Dwa Kofi*), which was a sacrilege because the Stool was the symbol of power of the Asante people. This was the symbol and the seat of the Asantehene's spiritual and political power, which was believed to contain the soul (*sunsum*) of the Asante nation. Consequently, the Asante King gave instructions to kill king Adinkra and to annex his territory. Tradition demanded that king Adinkra wore a traditional patterned cloth when he was forced to walk to Kumasi, the capital of Asante, where he was put to death. Since then, the Asante referred to the cloth of the Gyaman people as Adinkra cloth and to Adinkra symbols when they mention its meaningful codified ornaments (see figure 1) (Poirier et al., 2014).

Since the second half of the nineteenth century, Adinkra symbols have been orally associated with and connected to Asante proverbs. These proverbs convey the moral values that the Asante traditional leaders have used to legitimize their power since the foundation of the Asante Kingdom in 1701. This does not imply that the Asante oral culture was static and unchanging. It merely means that the symbols and proverbs have been used by the successive Asante traditional rulers to control the Asante society by their determination of the moral order. The matter is comparable to how religious institutions, such as the Christian church, use symbols and sayings - in their case quoted from a literary source - to legitimize their existence as a religious authority. In the case of the Asante, the pearls of wisdom of the past generations were not written down but conveyed verbally by the Asante elders, their sages and their traditional priest and rulers. According to oral tradition, the traditional priest Okomfo Anokye received seventy-seven laws from the Supreme Being (*Onyame*) while he accompanied the first Asante ruler (*Asantehene Osei*

Tutu) to Kumasi. This occurred after the Golden Stool, which was the source of Osei Tutu's religiopolitical power, had come down from the sky (see figure 2) (Müller, 2010b). According to the Gold Coast government anthropologist, Capt. R.S. Rattray, the myth quoted below:

[...] Osei Tutu I was informed [LM: by Okomfo Anokye or 'Anotchi'] and held a great gathering in Kumasi in the presence of the king and the Queen mother One Manu, and the chief of Kokofu, called Gyami, the Kokofu Queen Mother, Ajua Pinaman, and many others. Anotchi, in the presence of a huge multitude, with the help of his supernatural power, stated to have brought down from the sky, in a black cloud, and amid rumblings, and in air thick with white dust, a wooden stool with three supports and partly covered with gold. This stool did not fall to earth but alighted slowly upon Osei Tutu's knees. There were, according to some authorities, two brass bells on the stool when it first came from above. According to others, Anotchi caused Osei Tutu to have four bells made, two of gold and two of brass, and to hang one on each side of the stool. Anotchi told Osei Tutu I and all the people that this stool contained the *sunsum* (a collective spirit) of the Asante nation, and that their power, their health, their bravery, their welfare were in this stool. To emphasise this fact, he caused the king and every Asante chief and all the queen mothers to take a few hairs from the head and pubis, and a piece of the nail from the forefinger. These were made into a powder and mixed with 'medicine'. Some were drunk and some poured or smeared on the stool. Anotchi told the Asante that if this stool was taken or destroyed, then, just as a man sickens and dies whose *sunsum* during life has wandered away or has been injured by some other *sunsum*, so would the Asante nation sicken and lose its vitality and power (Rattray, 1923: 289-290).

Many of Anokye's laws were conveyed by the use of proverbs that pervaded into the daily life of the Asante subjects (Müller, 2013b).

1.3 Adinkra: an intercultural communicative and philosophical game

Traditional African cultures score high on the use of proverbs in contrast to other areas of the world inhabited by indigenous people such as in America and Polynesia. The use of proverbs is situational. Proverbs are used in a specific context and their meaning, wit and attractiveness arise from that context (Finnegan, 2012: 379, 411). It is, therefore, unsurprising that in additional studies to a contribution of the anthropologist Edward Twitchell Hall (1976) many intercultural communication scholars have placed 'Africa' - as a reference to all African countries - at the sight of countries with a so-called 'high context culture'. This term, which was popularised by Hall, refers to a culture in which one is used to communicating indirectly. The culture of the Akans in Ghana is also highly contextual. The Akans communicate with their royals by the help of spokesmen (*akyeame*) and with them and one another by the use of symbols, proverbs and non-verbal communication. In Akan politics, the Asante ruler's spokesman (*okyeame*) - trained in the art of eloquence - is, for instance, equipped with the task of interpreting the proverbial messages on rulers staff and artefacts so that the rulers, the chiefs and queen mothers (*ohene* and *ohemma*), will remain untouched (Yankah, 1995).

Unlike low context cultures, high context ones, to which all African cultures belong, are not so much task-oriented, nor do they concentrate on the clarity and transparency

of the message. Instead, these cultures focus primarily on establishing personal face-to-face relationships and on central authority figures, such as the king and queen of the Asante people (Hall, 1959; Yankah, 1995; Meyer, 2016). The game Adinkra is an exercise in intercultural communication in a high context culture because it introduces its players to the symbols and proverbs used in this culture for indirect communication. It does so by giving its players an exercise to match symbols with proverbs, which enables them to develop a skill that prepares them to stay in a country or region with a high context culture, and especially in the region of the Asante people.

Besides that, the game enables its players to practice a form of associative creative and intercultural philosophical thinking. The players must, after all, use their imagination and, in case of being non-Akan participants, move out of their cultural comfort zone to connect the Adinkra symbols with the Akan proverbs. Adinkra is a contemplative game that also aims to enhance intercultural philosophical understanding by the focus on the proverbs and Adinkra symbols.

The Adinkra team perceives the Adinkra game players as philosophers in the nutshell. The Adinkra game masters are encouraged to create a free space that stimulates dialogical conversations between the players about how to interpret the Akan proverbs and the Adinkra symbols. The game creators' point of departure is that similar to languages, cultures are connected in a network of meaning. Cultures do not exist conceived as being closed entities or windowless monads, separate from one another (Van Binsbergen, 1999; Mall, 2000). What does exist are 'cultural fields of orientation' (Van Binsbergen, 1999). The game Adinkra aims to increase awareness of such fields

and both the differences and the cultural overlap between the Western and an African culture. The players' interpretations, which as the result of optically focussing on and philosophising about the games' proverbs and symbols, can be the same as those of the Akans; they can also be different.

To sum up, the aim of the game Adinkra is not to win but to increase moral and intercultural communicative and philosophical understanding by the method of visualisation and contemplation. The creators of this game share Mall (2000) and other intercultural philosopher's point of departure that philosophy has no centre and that one can and should converse with one another about all cultural traditions within a glocal setting and discourse and allow multiple meanings and interpretations of the game's content. The explanation of its' symbols and proverbs is thus not fixed. This flexibility in the interpretation of the game's content corresponds with the situation in an oral traditional high context culture, such as that of the Akans, in which the social context determines how the proverbs are interpreted.

1.4 The Adinkra Game Pilot Reception Study

Now that we have elaborated on how the Adinkra game works, on the game's content, on its ability to increase intercultural communicative, intercultural philosophical and moral understanding, we will share our findings of its players' response. That means, we will discuss the outcome of our pilot Adinkra game reception study, which was conducted between January and March 2020. So far, the Adinkra game has been played by student-teachers at Universities of Applied Sciences, by pupils of secondary

schools in multicultural neighbourhoods and by participants of community gatherings of foundations all in the Netherlands.

The pilot study was only carried out among Adinkra game players at Universities of Applied Sciences of the ages between 18 and 25. Some reactions in the authors' reflection log concerning a group of Adinkra game playing student-teachers of a University of Applied Science in Utrecht were as follows: One student-teacher, who was herself preparing for an educational project in a non-Western culture, said: 'It was interesting and fun to put myself in the world of African symbols and proverbs although I found it difficult to fathom the world of the Akans. I learnt a lot and I enjoyed myself and, for this reason, this was a good lesson!' The log demonstrates that in this lesson the Adinkra game's objective 'to learn to see the world through the eyes of the Other' was reached. Another student-teacher in another lesson said: 'It was a good experience to become more aware of both the norms and values of my own culture and those of an African cultural group. The lesson was very educational'. This log shows that the Adinkra game can serve as both an introduction to the *ethos* of an African culture and a reflection on one's own most often (Dutch) Western European ethics.

Finally, a student-teacher mentioned that: 'the Adinkra game led to interesting conversations with my fellow students about differences in norms and values in distinctive cultures'. The pilot study thus also shows that the Adinkra game provokes philosophical conversations among its players and stimulates their active engagement with the game's content. Finally, a student mentioned that he felt that the Adinkra game did indeed prepare him well to

stay in a non-Western society with a high context culture, which he had planned to go to because he learnt how to interpret visual images in such a way that he could connect them to proverbial language. He said he wanted to play the Adinkra game again and hoped that we would also develop a game with a focus on Swahili oral-literary tradition, ethics, proverbs and symbols because that would match better with the place he had planned to go to.

A more extensive Adinkra game reception study will be necessary to further research how this game enhances intercultural communication and moral and intercultural philosophical understanding. Ideally, this reception study will not only be conducted in the Netherlands but also Ghana. In this West African country and also in Nigeria, the Adinkra game has already been received with great enthusiasm. Ghanaian teachers and lecturers have indicated that they are eager to carry out a reception study among their students and pupils because they believe that the game can make a difference in teaching a communitarian *ethos* to their youth. This *ethos*, which among the Akan is embedded in the Adinkra symbols and the Asante proverbs, is also under threat in Ghana and other African countries. Neoliberalism, urbanisation and westernization of African societies have made these societies more individualistic, which has both positive and negative aspects. Especially those Ghanaian educators involved in the preservation, promotion and protection of traditional African norms and values have expressed themselves positively about the game Adinkra and about researching the response in their educational environment (after the Corona pandemic we are currently in).

1.5 Adinkra's methodological angle of approach: Gadamer's hermeneutics, interreligious & intercultural philosophical dialogue and the Wheel of the Intercultural Art of Living

The first line of the British writer Joseph Rudyard Kipling's (1940 [first edit 1889]) renown ballad is stated below:

'Oh, East is East, and West is West, and never the twain shall meet',

The line of this ballad has often been misinterpreted. What Kipling aimed to say is that even though East and West are geographically distant, it is not impossible for concrete human beings from these regions to approach one another as equal, to understand each other and show mutual respect.²

The above mentioned of Kipling's assumptions are also the basic principles of the method of interreligious and intercultural philosophical dialogue.³ Both derive from the idea that there are universals, which are shared characteristics of religions or cultures by mankind that make them commensurable and facilitate comparison. Besides that, there are also particularities within religions and cultures that make them incommensurable and cannot be compared. The comparisons of religions or cultures thus comprise an overlap of certain characteristics but not all of them.

Another point of departure of the intercultural dialogical method is that the parties involved are in conversation with one another on an equal footing. The communication between parties, therefore, takes place in a centerless or only weak centred thinking space. In this space, the ideas of philosophers or scholars of religion from hegemonic countries or social organizations do not dominate those from marginalized cultural or religious groups. Besides that, these spaces are also created to shape a safe and political neutral space in which all parties feel comfortable enough to share their idea or belief. The underlying assumption of the dialogical method in philosophy and Religious Studies is also that there is no one single truth. Instead, the belief is that one can get closer to a shared truth of the *epistèmè* of the human world or the divine by comparing religions and ideas, which are pieces that altogether form a mosaic revealing a deeper truth (Sweet, 2014; Netland, 1999; Mall, 2000).

Comparative studies, including those of interreligious and intercultural dialogue, imply that it is possible to study cultures and religions from an *etic* or experience-distance point of view. Religious beliefs and cultural convictions are thus not impermeable but can be studied analytically, from the outside and shared with other believers or members of alternative fields of cultural orientation (McCutcheon, 1999).

Opinions differ on whether Akan ethics are part and parcel of Akan Indigenous Religions or whether the ethical system exists separate from the native religions of the Akan

² In Rudyard Kipling's 'We and They', this author also makes the point that at a closer look the differences between Us and Them are not as large as they might initially look like. Kipling R (1926) *Debits and Credits* Cornwall: House of Stratus., 277-278.

³ The word dialogue originates from the ancient Greeks (dialogos, dia = through, logos = communication in old Greek) just like logos which in old Greek means 'to gather together' and encourage people to exchange thoughts collectively.

people (Wiredu, 2010). Because we are comparing Akan ethics with the moral thought behind neoliberal capitalism, which is not religious, we have mainly used the intercultural philosophical dialogical method rather than using the Religious Studies language belonging to interreligious dialogue. The study is, however, relevant to both scholars of religion and philosophers interested in Akan ethics. We have mined these African ethics from Adinkra symbols, Asante proverbs and the so-called Ananse oral traditional stories of the Asante people (see section 2.1). We used our creativity as we sought to mediate, translate, and interpret the meaning of these symbols, proverbs and narratives and to bring them into our horizon. We playfully interpreted the texts and symbols in conversation with one another to understand (in the meaning of *Verstehen*) them individually and as part of the Adinkra team. This community of interpreters, which engaged in multiple online and face-to-face conversations about the Adinkra game, consists of a multilingual, multidisciplinary and multinational team of scholars to which all authors of this article belong. In that sense, we used the method of playful conversation as part of Gadamer's hermeneutics. Gadamer stressed that language, including symbols, never has a fixed meaning. Instead, their connotation derives from the conversations between the interpreters about the written texts (Gadamer, 1933/1975). In the case of the Akans, these texts used to be oral sources. A characteristic of oral cultures and religious systems is that their ethical system is often less doctrinal than that of written cultures. Oral cultures, in other words, allow more flexibility of interpretation of beliefs and ideas than written ones (Goody, 2000). To simulate the situation of staying in the Asante society while experi-

encing its high context culture, Adinkra game players are, therefore, also allowed to interpret the Akan proverbs and symbols in multiple ways. Central to the game is the conversation about the chosen interpretation by its players, whose understanding of the Akan proverbs and Adinkra symbols can differ from that of the Akans.

By all means, the Adinkra game aims, and as the game's pilot reception study shows succeeds, in triggering intercultural communication and philosophical dialogue to increase insight among the players of both the Akan people's culture and that of their own. We have embedded the description of our Adinkra game into the context of the Wheel of the Intercultural Art of Living theory, which shows similarities with the academic theory of (African) Indigenous Religions.

The Wheel of the Intercultural Art of Living' (Muijen, 2018a; Muijen, 2020) (see figure 3) stands for a multidimensional and polylogical⁴ approach to the intercultural art of living as a dynamically visualized philosophy, using colours and direction. The Wheel visualizes how different cultural traditions vary in their way of expressing core values and at the same time these various expressions circle around a pivot - a quest for wisdom about how to live 'the good life'. The colours in the four quadrants and the centre refer to the five natural elements (earth, water, air, fire and ether) and they spiral around the axis, the 'utmost centre' (void) within the white small circle in which the four coloured quadrants and the 'white sphere' of ether meet. By using the five elements of 'the Wheel' as a comparative and generative model for developing intercultural

⁴ A polylogue is a conversation between several persons instead of two, which is a dialogue. We use the term polylogue in a more visual artistic and therapeutic way, to effectuate communication (verbal and visual art-based dialogues), Muijen HSCA and Brohm R (2018b) Art Dialogue Methods: Phronèsis and its Potential for Restoring an Embodied Moral Authority in Local Communities. *British Journal of Guidance and Counselling* 46(3): 349-364.



Figure 3: The Wheel of the Intercultural Art of Living

programmes and games, the authors remain outside the philosophical, theological and political debates about the ranking of cultures and religious conflicts.

Part of the philosophy of ‘the Wheel’ is that in many indigenous cultures and religions there is an idea of natural coherence between a person as a microcosm and the macrocosm. The ecological, social, spiritual and cosmological ‘circles’ connect the soul of a person to the totality of life. The circles inside us and that surround us are the alpha and the omega, the source and the end. Mythologies from different cultures have voice captured this cyclical interconnectivity in symbolic, ritual and narrative ways. For example, in ‘The Hero with a Thousand Faces’ Joseph Campbell (2008 [origin 1949]), an American professor of Literature, describes and analyses a culture-transcending cyclical narrative structure in myths. Also, cyclical mythical-religious symbols - such as the mandala - are part and parcel of the mythology in almost all cultures. The Swiss philosopher and psychiatrist Carl Gustav Jung described

how working out a mandala for oneself is an artistic therapeutic way of finding a centre in both oneself and the surrounding moral world. It is, in other words, a way to try to coordinate one’s individual or microcosmic circle with the universal or macrocosmic one (Jung, 1933; 1993 [origin.1950, transl. Pety de Vries-Ek]). Jung also observed that myths of creation are written in a symbolic (‘alchemical’) language based on the five elements earth, water, air, fire and ether; and that these natural elements intermingle in a continuous cyclical process of separation and reconnection, generating the natural order out of a primordial chaos, or emptiness, or by divine creation.

Inspired by Campbell and Jung, the Wheel of the Intercultural Art of Living has been developed to visualize the transcultural phenomenon of mythological (associative) thinking, based on the five elements and on other archetypal symbolism, whereby the periphery refers to the culturally diverse mythological expressions and the axis to the microcosm-macrocosm analogy.

The belief in the interconnectivity and harmony between human, nature and the divine is not only present in mythology, literature and art but also part of ancient philosophy and early Christianity. The philosopher Pythagoras spoke in this context of the ‘harmony of the spheres’. He regarded the proportions in the movements of the heavens - the Sun, Moon and Planets - as a special form of music. This music could not be heard on Earth and yet the melody of these celestial bodies affected life on Earth and as it reflected the complexion of this hymn (Godwin, 1992). In old Greek, *gnosis* (γνῶσις) refers to knowledge from within. It is best known from Gnosticism, where it signifies a knowledge or insight into humanity’s real nature as divine (Williams, 2020).

Scholars of religions have long ago discovered that the adage ‘as above, so below’ which has also been shared by most of the adherents of (African) Indigenous Religions. Among the Akan, for instance, it is traditionally believed that persons are born with a human soul (*okra*) consisting of a spark of Sun or High God (*Onyankopon*) and that there should be a balance between the five natural elements (the macrocosm) that affect one’s constitution (the microcosm) as expressed in several Akan proverbs. Additionally, there should also be a balance in the effect of a single element, such as fire, on a person. An Akan proverb, for instance, says: ‘Power is a fragile egg: if it is held too tightly it might break; if it is held too loosely, it might fall and break’ (*tumi te se kosua, woso mu de a, epae; na se woanso mu yie nso a, efiri wo nsa bɔ famu ma epae*). The proverb warns that as a leader one should balance the use of the element fire to reach one’s goals. If you exercise too much power and are too strict a leader, your people will not acknowledge you. If you are too loose, they will overcome you (Müller, 2020: 22). Goduka (1999: 26-27) speaks of a ‘symbolic unity of the inner and outer dimensions of the human psyche’ that has been suppressed for the rationalistic Newtonian-Cartesian paradigm of science to be legitimized. As a result, Europeans disconnected themselves from the natural world. In doing so, they also separated themselves from the wellspring of the unconscious and a deeply internalised participation in the mystique (African) indigenous ways of knowing have been undermined. That is why, in the context of the Adinkra game, the creation of an ‘inter’, an in-between space, to discuss an indigenous African ethical *ethos*, is of utmost importance. Intercultural means between (inter) cultures, enhancing exchange and development based on dialogues and in polylogical ways: not just verbally but also in the language of the visual arts and social practices.

The Adinkra game has been developed as a form of educational material to stimulate an intercultural art of living and to restore people’s connection with what Jung called ‘the collective unconscious’ - a repository of myths, stories and symbols from various cultures in the past (Jung, 1933), especially by using symbolical and ethical wisdom from African indigenous religions and cultures.

In conclusion, methodologically, the Adinkra game is thus embedded into a wider intercultural philosophical and indigenous religious framework. It also draws from Ghanaian oral literature. In the next section, we will, therefore, deepen into the literary world of Ananse oral stories to enhance understanding of the Adinkra game’s wider cultural and religious contextual significance.

Part II: The Cultural-Religious, Oral traditionally, and Ethical Context of the Adinkra Game

2.1 Storytelling in the Ghanaian tradition

Storytelling is passed on in the Ghanaian context as a means by which the character of the individual in society is regulated and the code of behaviour of the people is shaped to preserve order in the community. After the evening meal, the children relax by the fireside to hear stories from their grandparents who also heard these stories when they were young. These stories, which are passed down from generation to generation, are woven with music e.g. used during percussion performances with drums, songs and dance to match the themes that are presented with them.

The principal character in many Ghanaian stories is the Spider (Ananse in Akan). This trickster spirit can break the taboos in the community. The Spider often acts like a human and displays extreme courage that wins the admiration of all people who listen to the stories. The other animals, who are characters in the story, also often think and act like humans. Sutherland (1975) points out clearly that Ananse represents a kind of every man who is artistically exaggerated and distorted to serve society as a medium for self-examination. He is also made to mirror penetrating awareness of the nature and psychology of human beings and animals. Human weaknesses and ambitions are revealed in contemporary situations in all the stories that are presented.

Urbanization and westernization could be cited as one of the reasons for which stories are rarely told today. Nonetheless, stories can be read from books and in some cases watched in video films, such as Ghanaian video films (Ghallywood) (Müller, 2013a; Müller, 2011; Müller, 2014), video documentations (Ameka et al., 2007; Merolla et al., 2013; Dorvlo, 2017) and television, where the themes from these stories are presented using mainly human characters. Rossman and Rubel (1981) argue convincingly that the hero embodies many sides around the theme narrated in the story; (s)he may freely interact with humans and at times (s)he may be an animal who talks and acts like a human being.



Figure 4. the Adinkra symbol Ab dua - palm tree

2.1.1 Narrative wisdom about the uncooperative attitude of people and its bad effect on the community

Among the Akans and in other African oral traditions, oral literary stories often end with a proverb that conveys a moral lesson (Finnegan, 2012). An Akan proverb that emphasizes the interdependency of the individual on the community states: ‘A person is not a palm tree that he [or she] should be complete or self-sufficient’ (see figure 4). As the philosopher Kwame Gyekye explains ‘In terms of functioning or flourishing in a human society, the individual is not self-sufficient, his or her capacities, talents and dispositions are not adequate for the realization of his or her potentials and basic needs. Human beings have needs and goals that cannot be fulfilled except through cooperation with other human beings. Our natural behaviour in society - and hence our natural relationality - provides the buttress indispensable to the actualization of the possibilities of the individual’ (Gyekye, 1997).

In one of the Akan people's spider stories, Ananse aims to convey the oral wisdom of those animals on the farm that are one another's natural rivals so that they should collaborate. Ananse planned to destroy what he considers to be affluent but envious in society and he decided to send an individual invitation to all of the animals who were the natural enemies of the other animals. What happened was that all animals accepted the invitation but advised that their natural enemies should not be asked to come. So, Cock told Ananse not to invite Hawk and Hawk was told not to invite the Hunter, the Hunter told him not to inform the Snake, the Snake informed him not to invite the Club and the Club told him to keep out mister Fire. Ananse, however, invited all these animals who are rivals to work on the farm.

To the surprise of the animals, the Club and Fire realised that all their enemies were present. Instead of collaborating, they started to criticize one another and to detract each other's contributions. The Cock got close to Corn and pointed out that he was not doing the work well. As Corn was about to explain the method he was using, the Cock did not allow him to open a defence but the punishment he gave was to swallow him. On seeing this, the Hawk pounced on him. At that time, the Hunter was close by and he shot the Hawk. The Snake bit him and the Club hit the head of the Snake. Fire simultaneously burnt everything in the farm.

Ananse from a distance saw the charred remains of these great citizens of the land. At the time, a Wasp was flying around and perched in the farm, put his hands on his tiny little waist and remarked: 'See how the gallant and brave were destroyed in this encounter'. Ananse stood by and watched how the uncooperative attitude of the people in

his community had resulted in their fatal end on his farm. And for all the children who listened to the storyteller, Ananse helped to convey the proverb that 'one tree does not constitute a forest' meaning that for there to be a forest there will have to be several individual trees. A human being is like a tree in a forest and, therefore, (s)he needs to collaborate with his peers. (S)he is not a palm tree that is self-sufficient and can thus not be complete nor function on one's own.



Figure 5. The Adinkra symbol Ananse Ntontan -spider web

2.1.2. Narrative wisdom about the collective nature of knowledge

An Akan proverb, which conveys that oral wisdom has a common source and is common knowledge, states: 'No one tells stories to Ntikuma, the spider's child' (*obi nto anansesem nkyere Ntikuma*). Since Ntikuma is the son of Ananse and this spider is the source of all Ananse stories, there is no need to tell stories to Ntikuma. Every Akan child grows up with the Ananse stories (*anansesem*), which have a common source and are part of shared collective knowledge (see figure 5).

The Ananse story, in which Ntikuma shows that the knowledge of the world does not come from one individual source, goes as follows....Once upon a time, Ananse wanted to collect all the knowledge in the world and store it on a high tree for his personal use. He went around the community to collect all the knowledge he could lay his hand on and put them in a gourd. He tied the gourd on his body and looked for a tall tree where he would conceal the knowledge of the world. He found a tall tree and started climbing with the gourd which was stuffed with knowledge and tied to the lower part below his chest. He climbed with the gourd and as he was some meters to reach the top, his son, Ntikuma called from below: ‘Father! If you had tied the gourd at the back, you would have climbed faster’. On hearing this, Ananse, to his astonishment, realized that he had left part of the knowledge below otherwise the son would not be able to offer a reasonable suggestion to him.

As Ananse managed to descend the tall tree to collect what was left, he came down so forcefully that the gourd broke and all the contents scattered on the ground. The loud sound of his fall attracted many people who came to offer him first-aid. On their arrival to the scene, they saw the broken gourd and all the contents. In addition to helping Ananse, they benefited by picking the part of knowledge relevant to them that had scattered from the broken gourd. *This explains how knowledge is spread over the whole world and is not at a hidden place for only Ananse.* Also, the story narrates the insight that knowledge is not an individual possession but a mental source of the collective and that it is passed on from parents to children so all the people have to cooperate and accumulate it to attain wisdom.



Figure 6. The Adinkra symbol *Asase Ye Duru* - the Earth has weight.

2.1.3. Narrative wisdom about the social laws of cultivating the land

An Akan proverb states: ‘The Earth goddess has weight’ (*Asase Ye Duru*) (see figure 6). It represents the importance of the earth for human life. The Akan proverb conveys the oral wisdom that one should respect and nurture the Earth because it is the source of all new life and its power. One should, therefore, never act in ways that might harm the Earth and should give rest to the soil to live in harmony with nature. According to custom, the Akans are, therefore, not allowed to farm on a Thursday (which is the birth date of *Asase Yaa*; the Earth goddess) and do not take an abundance of food from the land to eat all at once.

In one of the Asante oral-literary stories, the spider Ananse does not show his respect to *Asase Yaa* by eating many food items of the land at once while he lets his relatives do all the hard work to collect the harvest. Once upon a time, Ananse was too lazy and greedy to help his family members and the other village dwellers to work on the land. Instead, he pretended that he was ill and he told his wife that they should soon bury him on his farm with all his utensils so that he would continue to live a good life in the ancestral world. Once, his wife and children believed that

and when he had passed away, they complied with Ananse's last will and so he got buried on his farm. However, Ananse was not dead. He was just a lazy and greedy man. In the night, he climbed out of his grave 'to steal food' from the farm. This continued every night and his family noticed that a thief was stealing the food items. One morning Ananse's son, Ntikuma, was fed up with the situation. He carved out the face and body of a man, covered him in gum paste and planted it in the middle of the farm. The next night, when Ananse crawled out of his grave to steal the food items, he curiously walked to the gum man to find out who he was. Then, he walked closer to the man, raised his hand and slapped the gunman. To his astonishment; his arm got stuck onto the man. Ananse threatened to use the other hand and it got stuck. He used the legs and he realized that his whole body was stuck to the gum man. Ananse pleaded with the man and in the process realized that it was not a human being but a gum man planted in the farm to catch thieves. The next morning, his family and the other village dwellers saw that the thief was Ananse who was buried in the farm. They realized that Ananse was not dead and that he had tricked the family. When they pulled him from the gunman, Ananse's head drooped; he could not see the face of the members of the community. He had lost their respect and was dragged to the chief's palace where he was made to pay some amount of money and provided some drinks as punishment for breaking the laws of the community concerning the respect for Asase Yaa and the use of land. This is why, until today, spiders are believed to be animals who are constantly ashamed. They run away and hide from people and spin their web in the corner of the ceilings of our homes.

2.2 Narrated and dramatized wisdom in and through communal life

Anyidoho (1997) states that in oral literary storytelling there is dramatic embellishment including drumming and dancing and this is used to symbolize the form and meaning. There is a beginning in which the storyteller introduces the story to get the attention of the audience who are part of the story because they introduce songs which are related to the theme. The audience sings and dances at important moments in the story and the person who gives the tune is announced by the storyteller as a witness or a participant of one of the events in the story. Indeed, the projection of oral tradition in the stories is aimed at instilling discipline for good behaviour in the young ones in the society so that there will be a strong impact on their socialization.

Today, because there is a breakdown of these values most of the youth are not able to identify themselves with their roots and they are possible to be found doing things that will not promote their wellbeing. Even though we cannot say that the absence of storytelling is singularly responsible for this, one can claim that this has contributed to the problems which are with us up to adulthood. In the stories, the audience would be exposed to painful experiences involving the characters who do not give in to easy solutions but use sophistry and in the end, the events were resolved. Apart from being instructive, these events entertain the youth and provide them with communion pride and shape their behaviour by entering their inner feelings. These stories are not to allow the audience the opportunity to use tricks on his fellows but to make him gain confidence in himself and not to admit that one is defeated and to stop fighting when he meets the least challenge in life. One should always think about a problem and the solution will certainly come and he will emerge victoriously.

The story ends with a declaration by the storyteller that he was told the story when he was on his way by an old lady. The old lady represents an authority who possesses a store of knowledge because she has seen many generations. The storyteller also informs the audience that a story is a form of entertainment.

There are many meanings that these stories convey to us. Storytellers keep on telling these stories to us over and over again especially in communities that are not very urbanized and all the traditional practices have not died out completely. There are times that stories are told with variations but what cannot be denied is that each telling is a performance in itself. The audience and the storyteller enjoy the music and dance to the tunes. Sometimes different events and situations are introduced but these remain different versions of the same story. In the stories, we see that the trickster succeeds, other times he fails, endures public shame and he is perhaps helped by some of the people in the community. By all means, telling stories helps the young ones to internalise the societal rules and the older ones to contemplate on how to live ‘the good life’.

We are enjoined to conform to the rules of society to be successful in life. In the stories, we conclude that upholding communal life helps to promote peace and harmony in society. We realize that enmity and other vices are deviant adult behaviour that results in tragedy.

2.3. Restoring *ethos* and communal life through narratives and storytelling

The Marriage of Anansewa (Sutherland, 1975), which is a storytelling drama, shows that in the past traditional wisdom was highly revered. The chiefs who were concerned with offering gifts to the bride only helped Ananse

to get money to pay the school fees for Anansewa. The chiefs did not satisfy what Ananse used to measure how much they loved the girl. In all, the payment of the bride price was used by Ananse as the most important factor and those suitors who sent delegations were not recognised as competent in their dealings with the lady.

Ananse, therefore, importantly instructs us about the cultural setting in dealing with marriage. Indeed, Ananse presents traditional wisdom and the culture of his people as a more sustainable way of life which the characters and the audience should admire and adopt. In the presentation of the trickster spirit, we see in most cases that Ananse was caught and looked stupid and lost respect with members of the community. In the Ananse and the gum-man, the audience is enjoined to feel the shame with the protagonist not to say that he was fair in the response to the family but to point out to him that there are other avenues he should have used to discipline the family if he believed strongly that they had gone against him as a father.

In the performances, the audience was part and parcel of the story. They were allowed to halt the story and throw in a song. This takes the form of dancing and miming. This use of the hands and face and sometimes the voice places the audience in a position to show their understanding of the situation in the story. Many young people who find themselves in cities and urban areas identify themselves in these stories as they have been separated from their biological parents. Others, because they found themselves in urban areas, have to be in the care of foster parents in boarding houses because they now have been born to working mothers whose schedules will not allow them to spend so much time with them.

This has brought us to endorse the views expressed by Tutu (1999) that individual stories of African ancestry should be told and the storytellers listened to with empathy and understanding as a way of healing us of our deepest feelings. Storytelling should then be developed as an African and intercultural way of helping the (African) people to be healed from the mental wounds that they as well as other people suffer from by oppressing globally implemented socio-economic structures.

In the next section, we will concentrate on the nature of these structures, which have negatively affected many peoples' mental health worldwide.

2.4 Neoliberalism and the empowering potential of games, oral storytelling, dialogue and art

Today's world is out of balance. Reflecting on our globalized world neoliberalism has been criticized as an ideology that covers up its price: sociologists and philosophers have analysed the effects in terms of a general fragmentation of moral authority in society as well as negative effects on people's mental health, such as symptoms of burn-out, feelings of loneliness and depression (Bauman, 2006; Taylor, 2006; Han, 2010). To raise consciousness about neoliberalism's negative effects we need reflective professionals (Argyris and Schön, 1978) and citizens (Appiah, 2006) to criticize unhealthy routines, both personally as well as in the groups in which we participate. A new *ethos* is needed to deconstruct pathological dynamics in 'normal' organisational life (Kets de Vries, 2011) as well as to move on and find healthier ways of interaction. How to find direction and resources for recovery?

Our stance as authors is that ethical deliberation has to precede the neoliberal reflex to do what is efficient in terms of economic rationality (DuGay, 2000). Facing the poisoning effects of the modernist, neoliberal ways of organising personal and professional practices we pose the question: How can we revalue traditional ethical wisdom and use it as a moral compass to humanize today's (organisational) life? How to prevent that vital domains in society are economized, thereby undermining human and ecological values?

For example, care, counselling and therapy in health care organizations, such as hospitals, and educational institutions, such as universities, are managed as a business for profit maximization. In higher education, promoted lecturers are held in temporary jobs, and are recruited last minute and treated as service staff offering their commodities. They are not qualitatively valued for their content but as 'products' for making profits. What matters is that the lecturers are cheap and shall be kicked out of their jobs before they have a chance to complain about the dehumanising ways of managing the organisation. Needless to say, these practices have an alienating effect on the health care professionals, therapists and lecturers operating in these systems.

For counterbalancing the economised mind-set of both managers and professionals, students and patients we require a 'cultural detox therapy'. Could we develop this by exploring narratives, social routines, rituals and art, as examples of traditional wisdom containing cultural, social and moral power (Gadamer, 1933/1975; Muijen and Brohm, 2018b; MacIntyre, 2007 [3rd edition, 1st 1981])? This question is all the more relevant since we seem to have entered even a more subtle, hidden but aggressive attack

on human values such as (relational) autonomy. According to the latest insights of Harvard professor Zuboff, we have entered the second phase of surveillance capitalism, which is an assault on democratic principles and (self-) rule, required to defend (personal and cultural) identities in the digital world (Zuboff, 2019).

In the period between 2018 and 2020 a series of oral storytelling, dialogical, playful and art-based programmes, developed from our experience as counsellors, lecturers and trainers to educate and empower people, have proven to be valuable to enhance the *ethos* of community life (Muijen and Brohm, 2018b; Muijen et al., 2019). The Adinkra game, which has the potential to serve as a ‘cultural detox’ was also developed during this period.

On all levels of society, we find similar intoxicating patterns of fragmenting and polarizing forces in its socio-economic structure, contributing to a culture of competition and aggression instead of collaboration and reconciliation. There are no simple and monocultural answers for the moral disruption that manifests itself in our personal lives, in organizational contexts as well as in society at large. We refer to an increase of bullying in the workplace and on a global scale the increasing disparities in wealth (Verhaeghe, 2014; Piketty, 2017; 2020) and a growing scarcity of resources that threatens the global process of cultural unification (Pagel, 2012). How to find a moral compass in a world without generally accepted and socially embodied narratives on ‘the good life’ for humanity in a globalised world?

To make this complex issue conceivable and operational, we will discuss the question of how to develop ‘the good life’ in a playful way. As game masters, trained to

establish an ‘in-between’ space (Arendt, 1958) for action research and co-creation, we stimulate (reflection on) human and ecological values. By this, we mean an interplay between different voices and values inside of oneself and between people and nature. Such a multidimensional approach enhances subtle modes of understanding and interaction. Thereby practical and ethical (contextual) wisdom can be developed as a group of players that can form a community.

Although we present it as a late-modern way to cope with the complex problems of modernism we are facing today in the globalized world, the ingredients are embedded in diverse pre-modern cultural traditions, like the Ghanaian wisdom on which the Adinkra game is based.

Our core activity consists of establishing dynamics - utilizing (mythical) storytelling, creative exercises and (intercultural) dialogues - between different modes of understanding, to counterbalance nowadays one-sided economical driven ways of interaction in especially West-European and Anglo-Saxon societies. These different sorts of intelligence (Gardner, 2011) - that we assume to be a transcultural and natural way of understanding life in its many-faceted dimensions, supplementing the dominant discourse of instrumental rationality - we have named after their ancient Greek roots:

**Pathos*: creating empathetic mythical, symbolic expressions of existential problems and emotional wisdom in-between people;

**Mythos*: Elaborating on the symbolic, mythical expressions and living metaphors by using arts-based methods;

**Logos*: Installing a dialogical stage for exploring the meaning of the (artistically) expressed metaphors and mythical symbols through existential and team learning processes;

**Ethos*: restoring relationships by appealing to people's moral sense and by developing dialogical communication;

In the next sections, we will focus on how the game Adinkra can help to become familiar with the differences in norms and values between Western cultures and an African *ethos*. We will also elaborate on how the game can serve as a 'cultural detox' to the mentioned global oppressive socio-economic structures by connecting to the aforementioned sorts of intelligence.

2.5 Two distinct worldviews: Western individualism vs African communitarianism

As mentioned before, the objective of Adinkra is to help its players to increase insight into the *ethos* of the Akans and that of their own culture. To that aim, we have included an introductory explanation of the underlying thought patterns, which deepen into the core of the differences between Western atomistic individualistic and African communitarian cultures.

At Abydos in Egypt, the so-called second Osirian temple, which predates the rule of Pharaoh Seti I (1323 BCE-1279 BCE), contains rectangular columns. On one of these columns, patterns have been found and photographed known as 'the Flower of Life' (see figure 7) (Melchizedek, 1999: see the photographs on page 36). This flower, which one

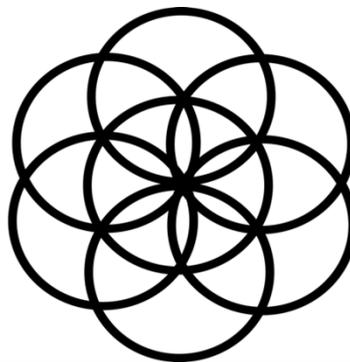


Figure 7. The ancient Egyptian Flower of Life and the interconnectivity between people.

can encounter during meditation, symbolises creation and the unity of all things. It is a sacred geometrical form that is said to be the basic template for everything in existence; it expresses that we are all built from the same blueprint (Melchizedek, 1999). Remarkably, this pattern is at the core of traditional Akan philosophy and Indigenous

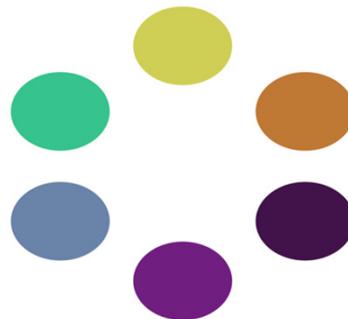


Figure 8. The Western perception of the atomic individuals; comparable to the atoms of the periodic system.

Religions and many other so-called African ethnophilosophies and native religions. The underlying idea permeates the Akans' relations of individuals towards one another

and their community, their concepts of body and mind, their relationship between the Supreme Being (*Onyankopon*) and other (human) beings, and their ideas about the consistency between languages and cultures (Yankah, 1995; Müller, 2021; Müller, 2008; Wiredu, 1997; Gyekye, 1995).

In the Global North, the underlying pattern which affects the Western mainstream philosophy of mind, the thinking about individuals versus the community, the relationship between the individual and God and the perception of languages and cultures, is that individuals are separated and disconnected from one another; they perceive themselves as atoms in the periodic system. Since the French philosopher Descartes, this thinking has resulted in the perception that body (material) and mind (immaterial) are separate entities; that the existence of individuals is not primarily interconnected with that of a community; that individuals have a personal relationship with God (an idea that gained followers but had already become widespread during the Reformation); and that the building blocks of a community, of languages and cultures, consists of separate entities (individuals, words, cultural units) (see figure 8) (Huntington, 1993; Hervieu-Léger, 2001; Baker and Morris, 2005; Wittgenstein, 2013 [first published in 1921]). Playing the game Adinkra is meant to help to understand the mentioned differences between the worldview of communitarian and relational oriented African traditional people, such as the Akans, and the Westerner's atomic individualistic worldview which celebrates the separateness between people, minds, bodies, languages and cultures.

The section 2.6 and 2.7 will, respectively, be devoted to deepening into the cultural differences between the Akan culture and Western cultures and to the therapeutic and educational use of the game Adinkra as a cultural detox and an intercultural *philopraxis*⁵.

2.6. Adinkra and intercultural ethics: meritocratic neoliberalism vs. Akan ethnophilosophy

One of the core ideas of meritocratic neoliberalism is that society benefits from a low degree of government interference. The point of departure is that when government regulations are restricted, everyone in society has a fair chance of making the most of life by climbing to the top regardless of one's race, gender or economic upbringing. In the founding fathers' dream for America, any hard-working citizen should be able to make it 'from newsboy to millionaire' (Burke, 2016). Anno 2020, many Americans are still convinced that the realisation of the American dream of earning a high income is the result of an individual's efforts and achievements. The flipside of this way of thinking is that anyone, who is not economically successful, should blame nothing but him or herself for his or her failures. Consequently, many people in the society perceive themselves as losers, useless creatures for whom there is no place in society but at the bottom of the hierarchical pyramid. The majority of the population fits into the category of people who are not millionaires. Many of these people have a lack of self-esteem and blame themselves for having a low standard of living, an uninteresting job and leading a mediocre life. They often feel depressed, burn-out and suffer from self-hatred since in the 'survival

⁵ In this article, the word *praxis* refers to its educational meaning of 'a reflection [on action] upon the world to transform it' Freire P (1970) *Pedagogy of the Oppressed*. Harmondsworth: Penguin., p.16.

of the fittest' they have lost the game and were outcompeted by their peers. Not surprisingly, America and many European societies, which have long embraced the neo-liberal economic model, have to contend with a burn-out and depression epidemic. Flexible employment contracts, which are believed to keep the market competitive, contribute to many people's feelings of insecurity and worthlessness. At the same time, environmental concerns have become subordinate to the capitalist hunger for resources necessary to outcompete one another's businesses (Verhaeghe, 2014).

In conclusion, the market may thrive through its ability to let people compete with one another without a safety net so that all will be stimulated to work hard and the best people with the best companies or jobs will float to the surface. Only, what are the human and environmental prices to be paid for this free market and creative destruction of nature and the companies and efforts of the majority of the people?

2.6.1 Environmental philosophy: exploitation of nature vs strife for balance with nature

Central to the Akan oral tradition, philosophy and indigenous religion, with its many proverbs, is the strife for balance. The Akan are people with an African philosophy of nature. Similar to other indigenous cultural groups in Africa, such as the Bantu people, they believe that the world consists of natural elements that contain a so-called 'vital force', as the Belgium missionary Placide Tempels, the alleged founding father of African philosophy, used to call this natural force (Tempels, 1945). The art of living is to tap into this life force and to live in balance with the elements and one's natural and social environment. Rath-

er than to feel superior to their natural environment and to use it instrumentally in a race to the bottom to make as much profit as possible in rival with one's fellow human beings, the Akans believe that its animals and plants are spiritual entities that they value, thank and venerate for their being in the world that enables them to exist (Gyekye, 1995). The Akans are, therefore, less inclined to exploit their environment for maximising profit. They deliberately make different considerations in dealing with the natural resources and value balance with nature over capitalist environmental benefits. Consequently, the material welfare of the Akans and other African traditional living people is lower than those of most people in the Global North. Psychologically, however, they are less likely to feel alienated from their natural environment and are, therefore, less vulnerable to develop mental diseases, such as depression (Derksen et al., 2019).

2.6.2 Philosophy of history: the distance past vs the presentism of the living-dead

Another difference between the Akans and other natural people and those in neoliberal societies is their perception of history, which is predominantly not linear but cyclical by nature (Wiredu, 1992-3). Since the Enlightenment, German philosophers such as Kant and Hegel have developed and promoted a linear concept of history. In this view, each generation has made significant progress in comparison to previous generations. Contemporary thinkers stand on the shoulders of giants from the past and are still contributing to the further development of their society. Each generation will continue to do one's bit towards a better future for their children (Lemon, 2003). The philosophy of ongoing progress is alive and kicking in the Global North. Greenspan & Wooldridge 'Capitalism in America'



Figure 9. The Adinkra symbol of the Sankofa bird, which looks back to the past to learn from it.

themselves and benefit financially by out-competing their fellow citizens.

The Akans, on the contrary, perceive the past and past generations not as distant and less developed ancestors but as a valuable source of spiritual information that one can access by performing rituals to tap into the wisdom of the universe (Müller, 2013b). The Akans' philosophy known as Sankofa, which means 'go back and take it', teaches that the past illuminates and shapes the present and the future. The Sankofa symbol is a mythical bird flying forward with its head turned backwards (see figure 9). The Sankofa philosophy, which was among others developed by the renowned Akan philosopher Kwame Gyekye, is based on the idea that there is wisdom in learning from the past (the egg, which symbolises new ideas, is taken from the back of the bird, so new ideas are rooted in the past).

The Akan adage goes, *Tete wo bi*; the past has something to teach the present generation (2012; Quan-Baffour, 2008). The traditional priest(ess) most often consult the

(2019) is an example of a recent study that praises the ability of mankind to improve their welfare by competition and creative destruction. Their eyesores are all political organisations and their bureaucratic decisions that obstruct the working of the free market and, thereby, the potential of people to realise

royals' ancestors to convey the messages of past generations to the living. The ancestors are believed to be alive as spiritual entities; they are the so-called 'living-dead' (Mbiti, 1990: 83). The present generations live with the belief of the ancestors as part of ritual life their midst, who are venerated through religious objects, such as artefacts or stools. The ancestors are part and parcel of the rituals of the community of the living and their wisdom is believed to be from a spiritual and higher order than the rational thought processes of the present generation of ordinary human beings. Only a few, exceptionally spiritual gifted people such as traditional priests or priestesses, are capable of understanding and conveying the messages of the spirits and of helping people in their daily life. The ancestors are there to help the living to live in unity with nature. They are there to stay and live in between and with the present and future generations. As long as the living will venerate them, the living-dead will never really die (2013b; Müller, 2010a).

2.6.3 *Philosophy of social psychology; alienation vs social cohesion*

The Akans do not feel alienated from their social environment nor their past. They keep the memory of the past alive by the preservation of shrines in which they pour libation for their ancestors and by venerating ancestral bones and artefacts during ritual days (the *adae*).

In the Global North, however, alienation has long been a major threat to public health. In the nineteenth century, the German-Polish philosopher Friedrich Nietzsche already warned his contemporaries that they were being overwhelmed by factual knowledge of history without being able to use the past as a guide for living one's life. This

situation of being emotionally detached from history, not being able to use it as a framework for the art of living can cause feelings of despair and alienation triggered by deracination (Nietzsche, 1874).

Nietzsche felt that historical sense should conserve life to feed each individual's tree of life and to keep a person rooted in a place. Inspired by Nietzsche, Carl Jung, wrote 'Modern man in search of a soul' (1933); a book which organising idea is that the price of modernity and individualism is the destruction of commonality and shared values. Unlike Nietzsche, however, Jung refused to believe that God is dead. To his mind, the historical sense was not something to learn by focussing on facts, monuments or by critically analysing texts in the social world. Instead, he was convinced that the history that people needed to reconnect with themselves and one another was to be found in the collective unconscious. One could all connect to this unconscious by meditating deeply and frequently in search of one's primordial soul (1933: 126).

Since Jung, modern man in search of his soul has paid more attention to what comes from within rather than only to what happens without in psychotherapy but also one's daily life. Jung made people aware of their interconnectedness through the symbols and myths in the collective unconscious that they could access through meditation and dreams. With his mystical interests, his belief in synchronicity or meaningful coincidence he gave the beginning of a language to talk about psychological connectivity. In today's era, with its increasing interlinkages between people due to processes of globalisation, many intercultural philosophers and art and religious studies scholars are becoming more and more aware of the limitations of Enlightenment rationalities. In the margin, they

are opening up for the hidden dimensions underneath sense-data despite the dominant discourse in North-Atlantic societies and academic institutions that celebrate neoliberalism and individuality. These scholars, including Susana Conçalves and Suzanne Majhanovich, are developing intercultural and dialogical ways of organising and reflecting philosophically and artistically upon society (Gonçalves, 2016). Living in a world of multiple cultures, narratives and rationalities, we have in potential rich resources to counterbalance the reflex of making the market logic dominant in all fields of life (Bohm, 1996; Brohm, 2005; Gros et al., 2005; Habermas, 1984; Taylor, 2006), so that profit maximisation does not exclusively have to define our identities and personal and professional actions (Verhaeghe, 2014).

With this increased awareness of spirituality, they connect to the Akan philosopher Kwame Gyekye's concept of *panpsychism*. Gyekye stated that all living human beings, animals, trees and plants have a consciousness and that they are all interconnected through their life force. Kwasi Wiredu, who is also an Akan philosopher, stresses that also in social life, in line with these people's *ethos*, the Akans are expected to harmoniously adapt one's interests to those of others in society. They aim to both achieve a reasonable livelihood for oneself and make contributions to the well-being of the extended family (the *abusua*) and the community (*oman*) (Wiredu, 1992-3).

To guide global transformations today's politicians will have to listen to the previously silenced voices of African philosophers, such as those of the Ghanaians Gyekye and Wiredu, that can make a difference in creating a world that acknowledges the need to maintain the balance between economic growth and living in nature, between individual

freedom and the human need for social bonding, between social cohesion and social control. In the next section, we will see how perceiving and playing the Adinkra game as an intercultural communicative and philosophical praxis can make a difference to reach this goal.

2.7 The game Adinkra: a cultural detox and intercultural philopraxis

Adinkra is a contemplative game, which aims to put people into contact with the *ethos* of a cultural group in West Africa, known as the Akan. Its ethical objective is to serve three goals:

- (1) To introduce an alternative set of norms and values as those offered by the hidden ideology of neoliberalism. Today, most people living under governments dominated by neoliberal markets, often unconsciously, have internalised neoliberal capitalist values which affect their self-image, their relationships with others and their behaviour. Exposure to the Akan norms and values may help these people to become aware of this capitalist ideological indoctrination. It can help them to re-programme the mind away from the celebration of atomic individualism towards a relational community-oriented humanism.
- (2) To raise awareness of the fact that, on a global scale, all philosophies and cultures are interconnected and that by being exposed to African ethics one can also gain a better understanding of the norm and value system of one's cultural-philosophical background. This intercultural philosophical praxis explicates the archaeological

structures in Western ethics by introducing its players to an African oral cultural alternative way of perceiving the relationship of human beings with one another and with nature.

- (3) To stimulate mythical and creative thinking, based on the five elements as a symbolic language that is found in diverse cultural regions and storytelling traditions in their myths and tales (Campbell, 2008 [origin 1949]; Jung, 1933). Thereby, the enhancement of creative competences on a personal level serves at the same time to raise awareness of (mythical) wisdom and an *ethos* of an 'elemental' art of living - based on the sense of a fundamental connectedness and interdependency of all beings and all the natural elements - as a transcultural phenomenon ('the philosophy of the Wheel') and the theory of (African) Indigenous Religions.

Meritocratic neoliberalism proclaims that at birth all individuals have the same chances in life. At school and in their working life, they ought to compete with their peers to establish a hierarchy in human relationships. The value of an individual depends on his or her market value. Those individuals who by egoistic behaviour and pushing themselves to the front succeed in outcompeting their neighbours are rewarded a place on a tread near or at the top of the social ladder. Once there, their main concern is to maintain their high social status, which they realise by conspicuous consumption. The status of those individuals at the top, who mainly distinguish themselves from the rest by their material wealth, believe that they are superior to most others. They are convinced that they, therefore, deserve to be treated differently - meaning better - and are

allowed to look down on others. They believe that they have come to the surface as a result of their hard work, their physical fitness and the use of their intelligence. This belief implies that those at the bottom do not deserve the same luxurious lifestyle, because they lost the game. Their position of loser is the result of their passivity, laziness, self-caused illnesses due to their physical bad condition and irresponsible behaviour. The downtrodden, therefore, do not need any help; they are self-responsible for their failures and will have to pay the price for their inactivity and clumsiness.

What is left out from this meritocratic neoliberal ideology of ‘the survival of the fittest’ is the fact that not everyone is born with the same mental capacities, which means that from the start not everyone will be able to make it to the top. Nor is there any attention to the fact that one’s social environment, societal evaluation of one’s race and gender, and the available family capital for children’s upbringing affects people’s performances. Meritocratic neoliberalism is, in other words, a lie (Verhaeghe, 2014).

The first objective of the Adinkra game is to raise awareness of the sketched limitations of the neoliberal worldview. It aims to do so by introducing an alternative ethical system derived from an African people, whose mind-set has been somewhat less affected by neoliberalism. In the traditional Akan worldview, individuals are not supposed to outcompete one another for personal benefit. In their oral cultural society, the main source of income came from agricultural activities. In this society, people needed one another in the field and at home. They relied on each other in good times and times of duress to sustain a reasonable income for the family, the kin group and the entire community. Central to the Akan thinking was the princi-

ple of *do ut des*; social relationships were maintained by an exchange of services to one another both for mutual benefit and the advantage of the whole (Bell, 2004). An Akan maxim, included in Adinkra the game, that captures the ethereal aspects of Akan thinking is translated literally as below:

‘A person is not a palm tree that he should be self-complete or self-sufficient’ (*nipa nye abe dua na ne ho ahyia ne ho*) (see also section 2.1.1).

In other words, the Akans do not perceive themselves as atomic individuals cut off from the wider society. They primarily perceive themselves as members of a group and to achieve their goals, they collaborate for the common good (Appiah et al., 2000). This does not mean, however, that the Akans have no notion of individuality nor that they do not acknowledge that common group goals can differ from those of its members.

An Akan proverb, which is included in the Adinkra game, that proves the existence of an understanding of individual interests says: ‘Siamese twin crocodiles: they share one stomach and yet they fight for getting food’ (*funtumfunafu denkyemfunafu, won afuru bom, nso woredidi a na woreko*). The proverb is often used to explain that, despite the existence of a long term common good, individuals will aim to get the most out of a situation for their instantly satisfying personal interest. Although the Akans are thus familiar with individual thinking, they primarily perceive themselves as members of a group and mainly focus on the common good. They believe that to reach one’s goal, one has to help one’s friends to reach theirs as well. As an individual one can only grow, in other words, with the support of one’s peers (*wamma wo yonko anntwa anko*

a, wonntwa nnuru) (Appiah et al., 2000). This aspect of Akan philosophy shows that its values are opposed to those of neoliberal thinkers, who propagate that as an atomic individual one should not help anyone but oneself and denigrate all others to outcompete one's peers. In politics, the Akans also believe that a leader is appointed as such for the benefit of the community, which means that (s)he ceases to be one without any of the community's support. An Akan proverb says: 'A fish out of water dies, a king without followers ceases to exist' (*Nsuom nam firi nsuom a, Owu, Ohene a Onni akyitaafɔɔ no Onye Ohene bio*). The proverb, which expresses a pearl of oral Akan wisdom, implies that a traditional Akan leader, such as a king, a chief or a queen mother, does not rule alone. S(he) is elected to be a leader to serve the community and hence (s)he should listen to the elders (*abusuapanyin*) and the voices and ideas of their subjects (Müller, 2013b).

Another Akan proverb, included in the game Adinkra, says: 'One head does not make up a council' (*Enti na Akonfo ka sɛ:Ti koro nkɔ agyina - fa toto Mmehusɛm*). Although the king and the queen mother (the Asantehene and the Asantehemma) are on top of the hierarchical pyramid, they can neither rule without the support of the conveyors of traditional oral political wisdom (the spokesmen or *akyeame*) nor the spiritual ancestral guidance through their contact with the traditional priests and priestesses. An Akan ruler never stands alone. These and other proverbs included in the Adinkra game demonstrate that the Akan worldview is a communitarian philosophy.

The game Adinkra's objective is to make people aware that by living in an ideologically neoliberal dominated society, they have unconsciously adopted a set of values that colours their mind-set. By offering an alternative norms

and values system, namely that of the Akans, the game's creators aim to raise awareness of the limitations of this neoliberal mind-set. The language philosophy of the Austrian-British philosopher Wittgenstein is interesting in this perspective because he used the metaphor of a bottle to make his point that all people have a worldview that has an impact on the way they interpret reality. He found it important that people would become more aware of the cultural framework from which they departed and emphasized that it is possible to escape from one's interpretation framework by the playful use of language in a social setting, which he felt was of therapeutic value. In Wittgenstein's words, he wanted to show 'the fly the way out of the fly-bottle' (Wittgenstein, 1958: 103 line 309).

The objective of Adinkra is not to demonstrate that the player's interpretations of the Akan proverbs are wrong once they do not coincide with those of the Akans. Instead, the game's aim is also therapeutic. It is meant as a mental detox to increase the player's understanding of the differences between Akan communitarian ethics and their individualistic worldview; to broaden their horizon by teaching the players that they are flying around inside a bottle and that it is possible to fly out of the bottle and to heal one's mental wounds by encountering another people's cultural worldview and their method of communication.

Finally, playing the Adinkra game stimulates creative thinking by introducing the knowledge of Adinkra symbols and Akan proverbs within the context of Ghanaian oral-literary stories and wisdom. This type of thinking is often underdeveloped in today's rationalist world, in which 'logos' has superseded 'mythos'. Therefore, western logos needs to be complemented with *mythos*, *pathos*

and *ethos*. As the animals in the stories embody wit, care, faith, friendship, ambition and other moral qualities, the natural setting in the tales of harvesting, living in the woods, fields, rivers and the significance of rain, sun, winds and all natural elements that stimulate the imagination and senses (*pathos*); it serves as a symbolic language (*mythos*) to convey wisdom and an *ethos* of community life. Both the natural setting and animal wisdom that is found in Ghanaian as well as other cultural storytelling traditions indicate that symbols and narratives contain transcultural wisdom about the fundamental connectedness and interdependency of all beings and the interplay of the natural elements (Campbell, 2008 [origin 1949]; Jung, 1933). Thereby, getting acquainted with Akan proverbs and oral-literary stories and Adinkra symbols enhances the imagination and other creative competences both on a personal level, as well as it raises awareness of a transcultural *ethos* and ‘elemental’ art of living (Muijen, 2016).

Summary and Conclusion

Adinkra is a multilinguistic game that has been developed by an international team of intercultural philosophers and African linguists, among others, from Ghana, the Netherlands and other European countries. This article elaborates on the rules and the content of the game including the meaning of some of the used Akan and especially Asante proverbs and Adinkra symbols, and on the game’s potential to enhance moral, and intercultural communicative and philosophical understanding.

It also focusses on a pilot reception study of the Adinkra game, which was carried out by Adinkra team members in the first months of the year 2020. The results of this study

demonstrate that the Adinkra game stimulates creative thinking, engagement in dialogue and reflective ethical thinking. It also shows that the game indeed contributes to the enhancement of intercultural communicative and philosophical understanding albeit a more extensive game reception study will be useful to gain a better insight in these comprehensive effects of this game on its players.

Another characteristic of the Adinkra game is that it has proven to be both an effective way to introduce an African *ethos* to a Western audience of gamers. Besides that, as shown in the pilot reception study section of this article, Adinkra is also proven to be of interest to Ghanaian game players. The Ghanaians of the Adinkra team all believe that the Adinkra game can help to reintroduce and revalue Akan traditional wisdom, which is threatened by extinction in Ghana as a result of urbanisation, westernisation, neoliberalism and other oppressive social-economic structures. Adinkra offers a playful way to contribute to the preservation, promotion and protection of Akan traditional wisdom initially by introducing the game into the classroom at Polytechnics (Universities of Applied Sciences) and Universities and by, eventually, adding the playing of the game to the standard educational curriculum. The Adinkra team’s plan is, therefore, to conduct a follow-up reception study in both the Netherlands and Ghana.

Besides that, the game has the therapeutic potential to function as a ‘cultural detox’ by its ability to make its players more aware of their cultural and/or religious interpretive framework and its limitations. In Wittgensteinian language, Adinkra can ‘show the fly the way out of the fly bottle’ by introducing its players to Akan ethics and by making them familiar with the oral-literary storytelling tradition and traditional wisdom of the Asante people of

Ghana. The play Adinkra not only introduces Akan morality on a philosophical-ideological level but also on the level of a philopraxis. Adinkra's game masters use a playful and creative dialogical method (a way towards achieving an end) to develop intercultural communities and wisdom, thereby, as an oil stain effect, facilitating community spirit in local settings in a globalised world.

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Folk-dancing Communities

Participation through Tradition, Creativity, and Dance Technique

PETRI HOPPU

The first time I ever participated in a folk dance class was when I was 13 years old. I still remember those two hours when I learned a few simple couple dances with polka, waltz, and buzz steps. I felt like entering a new world I had known nothing about. That day was a beginning of a journey that has continued for more than four decades, as a dancer, dance instructor and teacher, choreographer, and finally, as a dance scholar. During this journey, I have followed several artistic and academic paths, and my knowledge of and attitude to folk dance have changed. I have seen how for many people, folk dance can be a passion that makes one feel valued as part of a particular group of enthusiasts. I have often witnessed how folk dancers keep physically and emotionally together at rehearsals and performances, in community houses, dance studios, stages, or sports fields.

My current ethnographic project is a pilot study of contemporary Finnish folk dance activities. In this article, based on my study, I aim to shed light on the relations between folk dance technique, tradition, creativity, and communality. As a theoretical framework, I apply Judith Hamera's (2007) ideas about dancing communities to

Finnish folk dance groups. Following Hamera, I see folk dance groups as "constituted by dancing: making it, seeing it, learning it, talking, writing and fantasizing about it (2007, 2)." Within communities, dance technique is an essential connective factor of dancing communities: it is a bond that ties dancers, groups, dance schools, and even discourses together (Hamera 2007, 3). In Finnish folk dance, dance technique has been defined and described in several publications since the early twentieth century. Still, folk dancers do not merely repeat traditional forms: they also cultivate them to make them better survive in contemporary society.

To investigate folk-dancing communities, I have used participant observation and interviews but deliberately intended to avoid objectifying and reifying my fellow participants with whom I share the field. I have observed several events that Finnish folk dance groups attend, and I am examining the participants following a Finnish dance researcher Hanna Väättäinen's (2003) ethic principle, "the alluring gaze." A researcher's gaze does not necessarily have to be objectifying, but it can include moments of intimacy and mutual recognition. I want to share the partic-

ipant dancers' experiences, discourses, and activities and devote myself to dialogue with them. This article will discuss my perceptions of a folk dance cavalcade Tanssimylly (Dance Mill) from spring 2019. I will also analyze three interviews I did the same year. The interviewees were folk dancers that participated in the cavalcade either as dancers or dance teachers. Their pseudonyms are "Jaana," "Laura," and "Juho."

I analyze my research material following the nexus analysis principles, with social actions like dancing as the starting point for critical analysis. In nexus analysis, social actions are seen as intersections of historical and discursive trajectories. When repeated regularly, these intersections become "nexuses" of practice: points at which the different trajectories enabling action are conversely altered by the action as these trajectories issue from the moments when an action occurs. (Scollon & Scollon 2004, viii, 28.)

Dancing Researcher – Researching Dancer

My personal researcher's position can be characterized by two different aspects: a dancing researcher and a researching dancer. This kind of situation is not unusual, but it is prevalent for dance or, for example, music scholars to be both researchers and practitioners in their field (Rice 2008; Kapper 2013a; Nilsson 2017). The embodiment of dancing and music-making are elements that unite different perspectives. An embodied approach opens up other horizons for research: an experience of, as well as interpersonal relationships in, dance. Significantly, thoughts, theories, and analyses are based on my bodily experience. (Hoppu 2014a.)

It is not the first time I encounter someone in dance through ethnographic fieldwork. The use of embodied ethnography dates back to the time I carried out the fieldwork in the 1990s for my Ph.D. thesis (Hoppu 1999) about the minuet in Swedish-speaking Finland. Although I had danced minuets in a folk dance group before, I entered a different world during my field trips to the Finnish West coast regions. Similarly, I did fieldwork among Skolt Saami in North Finland in the 2010s to investigate their dances in contemporary Finnish society (Hoppu 2020).

However, my current research differs from these previous projects since this time, and I start with my own experiences: my folk dance practice for almost forty years is the point of departure of my research. I carry a part of the development of Finnish folk dance in my own embodied experiences, skills, and memories. This implies a new perspective towards the relationship between myself and other participants in my fieldwork. Following an American ethnomusicologist Timothy Rice's (2008) ideas about fieldwork, I regard myself as being "between insider and outsider," which I see as an opportunity to create a dialogue between my own and other folk dance enthusiasts' embodied and shared experiences (see Rice 2008, 48–53).

Before my current ethnographic project, I have investigated Nordic folk dance movements using archival and other historical documents for more than ten years (e.g., Hoppu 2011; Hoppu 2013; Hoppu 2014b). Moreover, I see myself as part of a broader academic context where several other dance scholars have investigated folk dance communities and their activities during the twentieth and twenty-first centuries. Sille Kapper (2013b) analyzed the Estonian folk dance movement and the changes in its ac-

tivities and discourses in her doctoral dissertation. Mats Nilsson discussed historical and contemporary polska dance in his book *The Swedish Polska* (2017), emphasizing the experience of dancing in various contexts. Theresa J. Buckland investigated gender issues in English revivalist Morris dancing in the late twentieth century in her article *Liberating Tradition* (2018). Thus, I already have a great deal of insight into the recent folk dance development, which I will discuss briefly, focusing on the Finnish folk dance field.

Folk Dance Canons and Fusions

In Finland, folk dance activities began to take shape at the very end of the nineteenth century, similar to other Nordic countries. As a result of decades' long process, which included collecting rural dances, connecting them with previous theatre dances depicting peasant lives, and finally publishing these in several volumes during the first half of the twentieth century, a specific national repertoire appeared in each Nordic country. I refer to the published dances as national canons since they are often described and experienced as traditional folk dances. The canonized dances in the Nordic countries shared several standard features like a strict and regular structure and pure geometrical formations. (Hoppu 2011.)

However, the canons began to be challenged in various ways in the Nordic countries as soon as they were created. The process took a slightly different direction in each of them. While ethnographic research strongly affected Norway and Sweden (Okstad 2007; Nilsson 2007), foreign folk dance performances and other dance forms gave tremendous impetus to folk dance in Finland. After the Sec-

ond World War, Soviet and other Eastern European folk dance groups visited Finland frequently, and like all over the Western World, they gained colossal success. Consequently, there gradually emerged tendencies within the Finnish folk dance field to create more spectacular performances similarly. (Kurkela 1986.) To reach this goal, some Finnish folk dancers wanted to develop their technique in a more challenging direction, and consequently, they began to search for new movement vocabularies. Some of them were influenced by ballet or ballroom dancing, and later especially by contemporary dance, but also by certain foreign folk dance forms.

Foreign influences came from several directions, but Estonia, Hungary, Sweden, and Russian Karelia were the most important. For example, a renowned ballet master and folklorist, Viola Malmi from Petrozavodsk, recreated the style and technique of performing Karelian dances in Finland. Finnish folk dancers regarded Karelian character dances, Estonian choreographies, Hungarian dances, and Swedish polskas as technically challenging. Therefore, folk dance teachers and choreographers incorporated elements from them into their repertoires. However, the process was by no means a simple adoption of foreign elements, but they were merged with Finnish elements, creating new fusions in Finnish folk dance. With influences from other dance forms, the foreign impact created a new level of folk dancing in Finland, with new technical quality and commonly pursued skills. (Hoppu 2014b.)

So, contemporary folk dance in Finland is a fusion of various elements. Many characteristics of so-called traditional folk dance have either been abandoned or altered. Folk dance no longer means merely repeating dances from the national canon, but new dances are continually being

composed. Still, the connection to the traditional folk dance and couple dancing exists, and Finnish folk dancers explicitly recognize it. Tradition is often referred to in folk dance discourses, even if it no longer refers to a canonized dance repertoire. It is considered valuable and essential, and typically, it is connected to nationality and history. Folk dance is almost always seen as belonging to a nation, and Finnishness is emphasized at many levels. Although folk dancers expand themes and methods they use, they most often want to see a connection to tradition, whatever it might be in each case.

Dance Mill

Suomen Nuorisoseurat, The Finnish Youth Association, arranges the Dance Mill -event for folk dancers older than 15 years biannually. Outside of folklore festivals, the event is a central meeting point for Finnish folk dance groups. The organizers emphasize that the event is not a competition but a cavalcade. Still, all the groups are evaluated by a jury, consisting of four members, three dance teachers, and one professional musician. According to the event's website, one of the evaluation's main goals is to rank groups for high-level national and international performances (Suomen nuorisoseurat 2021). Most groups are classified according to a hierarchical system with six categories, which still makes the event's atmosphere somewhat competitive. However, the relevance of this kind of ranking is somewhat questionable today. Reaching a high-level ranking is more like a question of status, with only little practical significance.

In 2019, the Dance Mill was arranged at the Sori Circus House in Tampere, April 12–14. Thirty-nine folk dance

groups with more than five hundred dancers and musicians from all over Finland participated in the event. The southernmost groups came from the capital region at the southern coast of Finland and the northernmost ones from the province of Lapland.

The activities of the groups participating in the Dance Mill can be understood by the way Judith Hamera describes how dancers modify dance techniques to shape new identities. According to her, dance functions within legible codes, similarly to talking and writing. She refers to these codes as protocols of reading and writing, which are first generated by dance technique itself: they are actualized through practice, in rehearsals, and performances. These codes make both the dancers and the audience understand what is important and essential in dance, where you can see competence and skills. “They make these bodies legible and intelligible, and offer bases for interpretation and critique.” (Hamera 2007, 5–6.)

The Dance Mill's folk dance groups had 10-15 minutes performances, which often had a dance theater character. The performances were based on common dance forms from Finnish folk dances like waltz, polka, quadrille, and polska. The tradition was discursively connected to all performance elements, but how the tradition was actualized in performances were far from self-evident. Negotiations of tradition in dance, music, and costumes by dancers, choreographers, audience, and jury continuously legitimized the changing character of contemporary folk dance performances. However, dance technique was seldom questioned, but it was shared as a standard code of understanding.

An example of the different ways of looking at traditions can be seen in the picture from a performance by the group Siepakat from Northern Finland. The performance's theme was reindeer herding, and costumes were simple shirts and college trousers with pieces of artificial furs to visually connect the performance to the local tradition the performance was referring to. The performance's character was stark, even violent, and contained symbolism referring to repression and abuse of power.



Figure 1. Siepakat. Photo: Petri Kivinen. With the permission of Suomen nuorisoseurat.

Another way to look at tradition can be seen in the picture from the group Katrilli from Finland's capital. The theme of the performance was a departure, and it was referring to post-war urbanization, which strongly affected the city of Helsinki during the 40s and onwards. The costumes carried an apparent reference to the post-war era, and the poems that were read during the performance gave an urban, civilized, and even spiritual character to it. The difference between this and Siepakat's more rural, rough, and mythical performance was significant.



Figure 2. Katrilli. Photo: Petri Kivinen. With the permission of Suomen nuorisoseurat.

The third example is from the folk dance group Polokkarit from Oulu, the province of Northern Ostrobothnia. The theme of the performance was the Finnish sauna, and it was a humorous and, to some extent, also a satirical overview of Finnish sauna culture. Although the performance did not include nudity, the costumes were, for the most part, extremely minimalistic, creating an impression of naked sauna bathers. Interestingly, Polokkarit's performance was not explicitly urban or rural but created an imaginary space of embodied Finnishness, free from any geographical location. Thus, its perspective to folk tradition differed sharply from Siepakat's and Katrilli's approaches.

What does the analysis of the performances at Dance Mill tell us about folk-dancing communities? One can see that folk dance groups see dance technique as an essential part of the activities. Although groups are different and have different emphases, technique connects dancers, groups, and audiences and works as a protocol of reading and writing. The performances' themes vary significantly, and



Figure 3. Polokkarit. Photo: Petri Kivinen. With the permission of Suomen nuorisoseurat.

folk tradition is interpreted from various perspectives, but the fundamentals of dance technique are the same. Consequently, both dancers and audience recognize the performances as belonging to the field of Finnish folk dance. Moreover, discourses of tradition legitimize contemporary folk dance's changing character, connecting it to Finnishness's more or less imaginary narrative.

Dancing and Belonging

Next, I move to the interviews where Jaana, Laura, and Juho told their stories about folk-dancing and explained how they felt folk dance brings people together. They all emphasized that they, as folk dancers, experience a strong sense of community and regard other dancers as their companions: their dance group and other folk dancers in Finland and worldwide. Thus, folk dance communities create large-scale spatial dynamics that exceed any single dance group or association. Folk dancers may leave their

home and move to another town or city, but they can still find new communities where they can continue their folk dance classes. Moreover, further changes in their lives may force a folk dancer to new relocations and enter other folk dance groups. Hamera (2007, 74–75) calls this kind of a process of searching and settling “roam” and “home.”

From my interviewees, Laura gave the best example of a continuous “roaming” and “home finding” since her current dance group was the third dancing community she had joined. As a child, she danced in a group in her home village. Later, she joined another group in the city she studied and finally, the current one in the city where she found a permanent job. Her story is typical for a Finnish folk dancer since all the groups she joined belonged to associations with community houses where the rehearsals often, though not always, took place. For Laura, all these groups and community houses have represented a home where she has found a new community, family, with which to dance and spend time otherwise. Laura is not an exception since, with a repertoire for enthusiasts of all ages and talent levels, a significant number of folk dance groups exist across Finland, and in most cases, it is not difficult to find a new folk dance group when one moves to another city or village.

With nurturing environment and a relatively sizable male-dancer population, folk dance groups differ from most other dance communities today. For a dancer, a regular engagement in folk dance entails embracing other dancers in the community, often characterized by gendered sub-groups, which both Laura and Juho notified. Interestingly, close contacts between dancers in a community do not always converge with the pressure of dance technical requirements, which can cause some confusion among a group's dancers. This happened to Juho.

Juho started his folk dance career as late as in his thirties while Jaana and Laura joined a folk dance group as a child. Through his studies, Juho had known folk dancers for several years earlier, but it was far from evident for him to participate in regular folk dance classes. One of the main reasons for his decision was knowing the community to some extent beforehand. He emphasized that it was primarily the group's male gang that welcomed him warmly, taking him immediately to its activities. The group Juho joined was a big one with more than thirty members, with a substantial number of male dancers, more than a third of the whole group. Although the group's members supported Juho to develop his dance technique and never expressed any negative judgments about his dancing, he felt inferior since he thought his technical skills were not on such a high level. The significance of dance technique was so touchable in groups' activities and discussions that, as a beginner, Juho felt he was sometimes a burden for the rest of the group, despite the explicit acceptance and endorsement he received from other dancers.

Contemporary folk dance performances seldom consist of a mere repetition of documented traditional dances. Especially within the Finnish Youth Association, new folk dance choreographies have been made actively since the late twentieth century (Hoppu 2007). Through these choreographies, Finnish folk dancers of different generations are continually negotiating the concepts of "folk" and "nation." Folk dancers challenge these concepts by experimenting with various performance practices, reflecting multiple interpretations and narratives of Finnishness, as seen in Dance Mill's three examples. Although folk dancers almost always demonstrate a sense of belonging to the Finnish nation and its culture, they are typically aware of discourses of authenticity, appropriation, and cross-cultural politics within folk dance as well. Contemporary

folk dance performances may even touch themes related to social exclusion, discrimination, and gender issues. Choreographers combine contemporary topics with folk dance technique and traditional narratives, creating peculiar works of art seldom found outside the field of folk dance.

Jaana works as a folk dance teacher and choreographer, and she said that she regarded her work more as art than folkloristic practice. Although tradition has a permanent place in her dance works, and they often have strong connections to local history, she said she wanted to keep her artistic freedom while planning the performances. In addition to making a choreography, she might also write a manuscript for performance and act as a director. She has also made choreographies together with other dance teachers, especially when it has been a mass performance with dozens of dancers included. Her works connect folk dance technique and traditions with contemporary society topics, and she does not hesitate to touch even extremely sensitive themes like harassment or death.

A common discursive concern shared by all the interviewees was the maintenance of Finnish folk dance culture. Everyone agreed that it was essential to keep it alive. It was seen as a part of the Finnish heritage and culture, even though they could seldom explain this in detail. Since folk dance has a history of many decades, dancers considered it essential to maintain. The interviewees' views reflected a mythic narrative of the Finnish dance tradition, created through folk dance practices since the early twentieth century (see Hobsbawm 2012).

As a whole, the interviews created a picture of folk dance as a codified dance form that constitutes relations in space and time historically, locally, and globally. Folk dancers

find themselves placed in the history of the multiple dances, figures, steps, and music, always related to tradition at some level. Still, at the same time, they are aware of the embodied effort they are engaged with here and now while regularly attending folk dance classes and performances. They experience tradition in tales or images but also sweat, pain, and exhaustion.

Conclusive Remarks

My study results are neither final nor comprehensive, and I intend to continue the research within folk-dancing communities in the future. However, I can preliminarily conclude that connections and encounters with other people through dancing lie at the core of the engagement in folk dance activities. Folk dancers feel that dancing is the right way of social interaction by which friends are easily made and communities generated.

In folk dance, dancing and embodied dance traditions connect participants across social, cultural, and ethnic differences. Events and performances are sites in which people come together across various categorizations to practice sensing, responding, and emerging with each other. Hamera states that dance communities foster “queer intimacies” for bringing diverse groups of people into contact and conversation (2007, 209). Technique functions as the “social bedrock for imagining new ways of being together and being oneself (Hamera 2007, 18).”

The technique in folk dance exceeds movement and posture in that dancers develop capacities to connect in ways that might not be feasible in other social contexts. Ideologies - often related to discourses of tradition - exist within

folk dance to control how our bodies should engage, feel, and align. Dance technique, however, goes beyond ideologies and works as a template for organizing and strengthening folk-dancing communities, providing them a common vocabulary and tactics to create something original and innovative, fantasies of traditions, embodied solidarities, and finally, a kinaesthetic sanctuary for post-urban people under the demands of torturing individuality.

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The traditions of dolls and mascots to promote cultures.

Good practices in Turkey and Belgium.

HUGO VERKEST & EBRU AKTAN ACAR

Dolls are not just for the play corner or only meant for girls. They have a place in classes for many decades and also in our local cultures. Dolls are used by children at home and by teachers in their educational setting. From our own practice-based research we discovered that dolls and mascots can give children extra security and transformed the class to a safe space. These toys are agents of transmission of values and make links between school culture and family traditions. In combination with symbolic objects the dolls and the unique mascots have the potential to introduce subcultures and unknown traditions.

Persona Dolls Approach (PDA) in early childhood education regarding respect for diversity, is an extremely powerful tool for children to express their feelings, understand other people's feelings, respect people of a different identity, race, gender, skin color and people with a disability, be sensitive about equality and justice issues, respecting different cultural values and struggle against prejudices and discrimination.

In this article, we will give an overview of experiences of Persona Dolls Approach in Turkey and working with

mascots in Belgium schools to promote culture and traditions for newcomers arriving from abroad and vulnerable children.

Keywords: Persona Dolls, mascots, safe space, diversity transmission, cultural values

Several recent facts about dolls and mascots have learned us that these toys played an important role in managing different crisis situations. Not only during the corona crisis we could notice a revival of bears and dolls, but also in the context of migration we discovered how valuable these 'objects' are for integration and socialisation. Taking care of newcomers and refugee children in Turkey by using Persona dolls have motivated teachers to focus on values as friendship, hospitality and respect at home and in the modern society.

Fact 1

Belgian newspapers announced that Mattel has sold many Barbie dolls during the lockdown due to web shops and courier services. Their profit worldwide increased up to



Fig 1. Barbie dolls in an advertisement of Supra Bazar (2020)

\$316 million. Last year, it was \$71 million in the same period. Another important player is Hasbro which mainly produces dolls and gadgets (the so-called film franchises). Compared to Disney films like Frozen whose share froze. Due to the closure of the cinemas, almost no gadgets were bought and produced. The board games (e.g. Monopoly) and puzzles on the other hand, did it very well.

Fact 2

Not only the daily applause at 8 p.m. expressing support for the people working in the care sector, but also putting a stuffed bear in front of the window was part of a symbolic and solidarity action during lockdown period. The

idea blew over from Australia and is based on the famous, funny children's book 'We Go Bear Hunting' by Helen Oxenbury and Michael Rosen (1989). In it, a family goes on a bear hunt accompanied by their dog.



Fig 2. Two bears on a windowsill

Schools, youth services and local authorities organised bear hunts to invite children and parents to go outside and explore the local area. In addition to school packages, work sheets for bear hunting were also printed. In an online session we taught the students of the teacher training to work out stories with the bears and emphasize that “to bear” also means to support in English. With this linguistic reference some students started creating some storyboards. The display of several bears on windowsills was also extended by hanging a white sheet out of the windows. The sheets were painted with words expressing thanks and calls to take care of each other.

Fact 3

A remarkable artistic news event was the donation of a print by the graffiti artist Banksy to a hospital in southern England. In collaboration with the hospital's managers the large monochrome painting (one square meter) was hung in a foyer near the emergency department. It shows a young boy kneeling next to a wastepaper basket dressed in dungarees and a T-shirt. He has exchanged his Spiderman and Batman model figures for a new favourite action hero - a NHS nurse. The nurse's arm is outstretched and pointing forward in the fashion of Superman on a mission. She is wearing a facemask, a nurse's cape, and an apron with the Red Cross emblem (the only element of colour in the picture). The artist left a note for hospital workers: "Thanks for all you're doing. I hope this brightens the place up a bit, even if it's only black and white. It will be really appreciated by everyone in the hospital, as people get a moment to pause, reflect and appreciate this piece of art. It will no doubt also be a massive boost for everyone who works and is cared for at our hospital."



Fig 3. Nurse of Southampton Hospital in front of Banksy print.

Fact 4

In an online session one of my adult students told me about a personal experience with her daughter. The girl plays "class." She neatly arranges her dolls and hands out papers. It's math class. She takes a seat behind a self-made table. She looks very angry and yells at one of the dolls, who just won't listen. Then it's enough. She gets up, grabs the doll and with a great panache it ends up among the planters. She sits down again and the whole scene repeats itself: lots of naughty children and a teacher who gets angrier and angrier.

The mother who perceives the girl's game may be slightly confused wondering what the girl is showing in her game and what she is experimenting with. It's just a game, nothing is real, but still ... When the game reflects reality, the question arises as to which aspects of that reality are mirrored. Is this girl very sensitive? Did she experience anything bad in class? The spectator hesitates. Do I have to smile about the child's game or is it better to be attentive and concerned? Is it nothing or is there something? By comparing the game with our outside reality, the question of the relationship between the two arises. How can we understand the relationship between playing games and reality? What is the role of dolls in this context? Are the dolls part of a critical approach about missing the school?

Fact 5

One of the Belgian football teams in the premier league published a children's book about their mascots just before the first lockdown in March 2020. It was presented by two footballers, available online and free to download. The story is based on the loss of the bear's club scarf. Thanks

to the help of mascots of other clubs the bear can find his scarf back. It's a picture book about fair play and tolerance



Fig 4. Football players Jelle Vossen en Hans Vanaken presenting the book in a primary school Saint Andrew in Bruges

in the sports world. The team has nowadays three bears that appear at the match each time.

One bear is called 'Bene', the other 'Belle'. With the translation of their names from Italian and French 'Goodness' and 'Beauty' they want to express two important values on the field and in the tribunes of the supporters. Bibi is the third bear and is responsible for the club kids. These bears have the mission to promote the club as a family in good and bad days. Their last campaign 'more than football' is related to the fact that lots of fans cannot attend the match due to a limited size of audience.

I had a conversation with one of the club bears (more than 20 years in service) and asked him about their role on the pitch, off the field and after the matches. The bears have to warm up the audience in the stadium. Beforehand they or-

ganise photo sessions with fans at the entrance of the stadium and measure indirectly the atmosphere between the fans. With Their presence tempers the aggression sometimes related to this sport. Football is indeed a sport that is usually accompanied by injuries and violations. The bears take care of the public relation of the club by visiting fans who are ill or by doing surprise acts at wedding ceremonies. Only with their body language they can express their enthusiasm or prevent extra tensions. Sometimes they wear a club shirt with a message or hold a banner with a slogan.



Fig 5. The club bears of Club Bruges during corona crisis.

During the first lockdown the bears started with stay fit activities for the children and their parents under de # we never lock alone.

Most of the clubs have chosen wild animals (e.g. tigers, lions, eagles, zebras, gazelles) which have a strong urge to live together and to survive. In the context of the competitions, they are paradoxically sweet, but in reality these mascots are the incarnations of aggression, envy, cunning and territorial preservation. The chosen animals refer to myths, legends and sagas in which these animals were he-

roes or humans came into contact with these species and have overpowered them, tamed them or lived in harmony with them.

Fact 6

A Turkish pre-school teacher joins hands with the children and guides the group to where they will have the persona doll session where they sit down in a circle. The teacher puts the doll onto her lap.

The teacher begins by telling that the doll Ayşe "wants to share something" with the group. She's five years old, her mother is a teacher and her father is a lecturer at university, she has a little brother called Alican. Ayşe mostly enjoys playing with her dolls, painting, playing house and eating meatballs and macaroni. Ayşe doesn't like being kissed on



Fig 6. The doll Ayşe meets the kids

the cheek by everyone, nor does she like to tidy her room. 'Please don't pull her ears because she doesn't like it'.

The teacher brings Ayşe close to her ear to hear the story of her life and passes on what she hears. Ayşe would like to share something that happened to her and a friend. She explains that one of her friends pushed her and took her toy, while playing and how bad this made her feel. "Has this happened to you? How do you think Ayşe felt? How would you have felt if you were in her place? How could you help to solve Ayşe's problem?" The children make suggestions. The teacher listens to them. The teacher concludes the activity by declaring: "*Ayşe, is happy to have shared her experience with you. She feels better after sharing. What Aslı says is true... She agrees with Gökhan too.*" *The ideas of other children may be repeated. "Who would like to say goodbye to Ayşe? What would you like to tell her?"* Following the activity, the children head to the Dream Room and take part in a supplementary drama activity. "How would it be to live in a peaceful, serene classroom/school/world?" With background music playing, the children close their eyes and contemplate for a couple of minutes and then share their thoughts with the group.

Fact 7

In a first session the teacher Kuru introduces the Persona doll Ali to the children. The children get acquainted with Ali and speak to him (See Photograph 19). They may tell the doll anything that comes to their minds. *Ali is 5 and goes to preschool. He emigrated from Syria with his family 2 years ago when his father found work in Çanakkale. Ali can speak both Turkish and Arabic. The family live on the first floor of a two storied building in Çanakkale. He has four siblings. His father is a carpenter and his mother is a housewife. His best friend back in Syria was called Bilal. His best friend in his Turkish school is Masal. Ali likes playing with marbles and hide and seek. He's scared*

of dogs and doesn't like to sing. He adores chocolate. Ali dreams of flying in a plane."

In the second session, Ali chats with the children to share a happy memory

"Walking along the quayside, Ali sees the wooden Trojan horse statue and likes it a lot. He has his photograph taken with it. His carpenter father makes Ali a horse out of wood. Ali is elated. Overwhelmed with joy, he embraces his father and kisses him. Ali wanted to show the wooden horse that his father made for him to his friends. While they play together one of his friends pulls the horse out of Ali's hands without permission. Ali becomes heartbroken."

The teacher chats with the children as she shares Ali's life. By asking the children questions the teacher guides them in making suggestions to Ali about how he could start feeling better. The children make suggestions. The teacher listens to them. The children say goodbye to Ali. The teacher finally evaluates the session through supplementary activities.



Fig 7. Introduction of Doll Ali to an early childhood group.

Thanks to the "Ali The Doll" Persona Doll Sessions, emotional literacy sub-dimension skills as defined by Steiner, emotional awareness, understanding and managing those emotions and children's ability to feel empathy, to repair emotional damage and manage their emotions was seen to have changed and developed with the contribution of the Persona Doll Approach. (Kuru Şevik, 2020). Open-ended questions asked by the teacher lead the children to express themselves comfortably while the yes / no questions give power to the teacher. The debrief at the end of the application is instrumental, especially to help the children participate actively in the discussion and to teach them to cope with their problems on their own. If the children are given a chance to speak about themselves and their families, they can have an opportunity to recognize the similarities and differences between them. Persona Dolls help educate children on the concept of "difference".

The educational tools based on intercultural stories provided by Persona Dolls have been seen to be effective against prejudices and discrimination in the classroom by nurturing a warm, supportive and diversity friendly environment. Thanks to the applications, preschool teachers have developed a deeper perspective in addressing prejudice and have positively adjusted their approach to facilitate the self-expression of the children and the development of their empathy skills. (Etienne, Verkest, Aktan Kerem, & Meciar, 2008).

Another application was the "Persona Dolls Project", a collaboration between the Mardin Women Cooperative Association (MOKİD), Boğaziçi University Peace Education Application and Research Center and Çanakkale on-sekiz Mart University. The purpose of the one year project was to instil respect for diversity, raise awareness on child

and human rights, reinforce positive identity and empathy and embed Peace Culture from an early age in the early childhood period while providing work for women living in Mardin by tasking them with making the dolls. (DPT-SODES, 2011).

Preschool teachers in Mardin were awarded certificates in the Persona Doll Approach and a workshop was established by the women of Mardin for the production of the dolls within the purview of the project. The persona doll workshop began its activities with South African Persona Dolls trainer Carol Smith training 20 women how to make the dolls needed as material for use in the preschools. The production of Persona Dolls in Mardin is being continued by the MOKİD foundation with women from Syria joining the effort.

Since 2015, in partnership with the Çanakkale branch of the United Nations Association for Solidarity with Asylum Seekers and Migrants (ASAM) refugee and asylum seeking families and their children from countries such



Fig 8 & 9. Creating of Persona Dolls by women of Mardin

as Syria, Iraq, Sudan and Afghanistan have taken part in the education activities at ÇABAÇAM. In that context, besides children, ÇABAÇAM has also used the Persona Doll Approach with Turkish and asylum seeker families. (See. Photographs 15-16-17-18) The families were first introduced to the Persona Dolls and information was given about how their children would gain from the practice. This was followed by a session wherein the families incorporated into the application shared their own stories of marginalization or exclusion (the asylum seeking families from Sudan in particular). The families were also asked for support in creating the dolls identities for the sessions with the children.

The international story behind Persona Dolls

In 1989, following Kay Taus, Louise Derman-Sparks and her team studied the needs of children brought up in com-

munities rife with discrimination within the USA and be-stirred the teachers into action. Derman-Sparks, defined Persona dolls as an effective tool in combatting prejudice of varying kinds (Divrenge and Aktan, 2010).

In 2000, Babette Brown, a persona dolls educator specialising in prejudice, introduced the dolls to the United Kingdom through a European Union Comenius Project, which she co-managed with two colleagues from Denmark and Finland; Brown gave lectures in various European countries such as Germany, Austria and Iceland (Divrenge and Aktan, 2010). Babette Brown (2001) supports the adage: *people will forget what you said. People will forget what you did. But people will never forget how you made them feel.* Her collection of dolls includes those who are geniuses, obese, short, bespectacled, have braces, varying skin tones and many others. Following the training she received from Babette Brown in 2002, Dr. Ebru Aktan Acar continues efforts to spread the Persona Doll Approach within Turkey by educating the next wave of trainees. Today, the Persona Doll Approach continues to be used throughout the world, primarily in the UK and South Africa but also in many other countries such as Germany, The USA, Australia, the Czech Republic, Holland, Turkey and Greece.

According to Smith (2009) the power of the Persona Doll Approach lies in the dolls themselves. Persona Dolls are extraordinary. They are children's little friends who tell them their stories during visits. Persona Dolls spark the children's ability to enjoy and participate in the act of telling stories. The children's linguistic development is promoted as they expand their vocabulary seeking new words to define how the dolls and they are feeling. Social skills develop as they begin to feel secure enough to ex-

press their feelings and experiences, the children begin to acknowledge their errors willingly and start applying the skills they've learned to real life situations. While thanks to the dolls, the children get to know diverse cultures they weren't aware of, they begin grasping the richness and variety of different lifestyles (Brown, 2001; Mac Naughton ve Davis, 2009; Şensoy, 2013).

The role of the person applying the Persona Doll Approach, be they teacher, trainer or psychologist, rather than just presenting a set scenario, is to create the illusion that the doll wishes to share "a special situation" with the child. The instructor then encourages the children to assist and express themselves to solve the problem by understanding the dolls feelings and empathising with them. The phrasing and concepts used by the instructor are critically linked to the ethnic group, cultural and physical diversity of those involved. The teacher is also meant to act as a guide during the process. The curiosity of the children should be stirred to create lines of inquiry in their minds with open ended question which helps develop their critical thinking skills (Aktan Acar ve Çetin, 2017).

A historical approach of Mascots

The roots of mascots can be found in the Latin word *masca*, used in the Middle Ages to mean "witch." The old Provençal *Masca* passed into Occitan *masco*. Later a derivative mascot appeared, literally meaning "little witch" but actually used to mean "charm" or "magic spell." A magic spell can be used for good as well as for bad intentions. The Provençal *masco* came to be *mascotte* in modern French, meaning a "good luck charm." It became popular by the operetta *La Mascotte* in 1880. In this operetta

"la mascotte" is a lovely young woman whose influence brings victories to the army of the prince of Pisa. English people later borrowed the word as mascot, meaning "a person or thing thought to bring good luck." Mascots can be linked with masks and processions.

We also see a battle between mascots following the changing of the seasons. Winter is depicted by an old woman (witch). Spring is a young lady who emerges and manages to defend herself through her own forces. The battle takes place in open fields. Negative forces must be destroyed. The ash is used to make the future fertile. The straw mascots also originate in protecting germinating grain. Scarecrows in the fields refer to the mascots from a former agricultural society.

If we look to the history of the mascots we have to go back to another kind of games, the war games. During World War One a lot of regiments had an animal that they had with them from their home fronts and for which at least one soldier was responsible during the campaigns and the battles. One became very famous.

In 1914, the seven-month-old bear Winnipeg arrived in England. The animal became the mascot of the Royal Canadian Army Veterinary Corps. Canadian vet Harry Colebourn took the seven-month-old Winnipeg bear to an army base in England at the start of the war, where he had to train war horses. Harry had recently bought the bear from a hunter who had killed the animal's mother. He paid \$20 for it and named the bear after his hometown Winnipeg.

After arriving in England, the bear then spent months in a training camp near Salisbury, where he entertained not only his owner but also other members of the Army Corps.



Fig 10. Harry Colebourn and Winnipeg.

Before Colebourn left for France, he left Winnipeg at the London Zoo. Initially the animal was supposed to move to another park after the war, but because Winnipeg was so popular in London, Colebourn let him stay there.

One of the bear's regular visitors was Christopher Robin, the son of writer A.A. Milne. The boy was so fond of the bear that he named his own teddy bear after the animal at home. From that moment onwards he called his toy bear "Winnie the Pooh" instead of "Edward Bear". This eventually inspired his father to make a children's book series about a friendly bear loving honey and called this bear Winnie The Pooh.

In Flanders Fields anno 1916 another animal was spotted during the war. It had come along with the South African units that were first trained in Scotland and then made the crossing to the battlefields in Belgium.

Her name was Nancy and she was a springbok. The Springbok lives in large groups with a strong social structure. It is meek, curious and quiet. It is always vigilant,



Fig 11. Nancy and his caregiver

wise and friendly. The Springbok lives in peace with others. Its name refers to the leap it makes to warn the herd of imminent danger. The Springbok will rarely choose confrontation. All these qualities of the springbok should be transferred to the soldiers of this regiment. On the graves of the South African soldiers we still recognize the emblem of the springbok and also the slogan: unity makes power. Little detail. Nancy survived the war but died some months later. She received a funeral service in Belgium. Her skull can be seen in a war museum in South-Africa

Nowadays mascots are situated in the world of sport. A lot of ball sports have a mascot who accompanies them during matches at home and on the move. The mascots have various functions that also have a constructive and supportive function among the supporters and the team players. In the past sport teams had a flag or a standard in which they described their virtues and values.

From the 1972 on The Summer Olympic Games in Munich, a mascot was introduced, especially a dog in various colors. Gradually, the mascot got more and more human characteristics. The local history of the host country was integrated in the narrative presentation of the mascots. Let us focus on one couple of mascots: Athena and Phevos. The names refer to two gods of Olympus: Phoebos is another name for Apollo, the god of light and music. Athena is the goddess of wisdom and protector of the city of Athens. The two mascots express the link between Ancient Greece and the Olympic Games of the modern era. Phevos and Athena were brother and sister. The shape went back to a typical terracotta doll in the shape of a bell from the 7th century B.C., the daidala. The choice of a brother and sister was deliberate: they embody the unity of men and women, through equality and brotherhood. Phevos wears a blue tunic to recall the sea and the colour of the Games emblem, while Athena is in orange to evoke the sun and the Paralympic emblem.



Fig 12. Phevos and Athena on the hills of Athens.

Dolls in a historical perspective

We can start our story by stepping into one of the most famous paintings by Pieter Bruegel the Oude 'children's games'. In the lower left corner is a house with an open door. If you were to step over the threshold, you'd notice two female figures making dolls. In the same room there is also a sacred atmosphere. You see an altar with a saint. It was common in the 16th century for catholic children to re-enact several parts of the Holy Mass. It was a playful introduction for a boy to motivate him to become a priest.

Three centuries later we find wall plates at schools where the children's games are depicted with matching rhymes. Once again we see dolls popping up in the girls' rooms that are treated with great care.



Fig 13. Pieter Bruegel The Eldest.



Fig. Detail of children's game

The children on the countryside played with rag dolls tied together with ropes. In the cities of 17th century there were dolls made from porcelain or wood. We know from paintings that children in catholic countries received all kinds of pocket versions of saints as a gift to protect their bedroom. In the nineteenth century we observe an increase of secular dolls. The industrial process made it possible to produce dolls in a larger circulation. Dolls were made to initiate children of wealthy citizens into the world of etiquette.

An artistic view of a mansion in the early 20th century teaches us about the Wunderkammer (curiosity room) of a 12-year-old girl. The bird's eye view emphasizes the distance between the spectator and the girl, who has retreated into her own world. The objects around her refer both to



Fig 14. Felice Casorati -Young girl on a red carpet from 1912 MSK Gent

the past childhood and to the undefined future of adulthood. In a subtle way, the outside world is suggested by the incoming sunlight on the carpet. The strange combination of red and blue violet also contributes to the symbolic character of the painting. Important is the naked porcelain doll with Asian facial elements.

Dolls were dressed in the traditional costume of the region. Puppets expressed the identity of communities that kept their traditions alive. However the motifs and decorations on the dresses can only be decoded by 'insiders'. The dolls in the rooms of the mansions had a lot of extra functions. They were able to move arms and legs. They could open their mouths and eyes. It was important that a mechanism was built in to produce sounds such as laughing, crying, giggling They were no longer made of straw. Instead, other materials turned up like porcelain, papier – mâché, wax, wigs ... Still dolls kept to be hand-painted. Children and adults loved them. Most were produced in France and Germany. Both countries had a thriving, fiercely competitive dolls industry. One of the most famous designers was Kathe Kruse at the beginning of 1900. She had her own view on dolls in relation to children and expressed her ideas in the following way:

- A child for the child, salvaged and warm.
- My dolls live, they are little children that one likes to love.
- The secret of the dolls are the children's faces with a realistic appearance with the right softness, feeling and weight.
- The dolls elicit feeling. They ask and challenge to enter into a dialogue with the small smooth personalities of the doll.

- The doll is a friend for life and can always be repaired in the factory.

The Käthe Kruse brand stands for a lifestyle. On the website of the company you can read their philosophy.

The lifestyle of the Käthe Kruse product world is soft, warm, cared for and creative. It conveys love and loyalty, because our dolls and toys are meant to be loved. They are companions, friends, confidants and comforters. A whole childhood and generations. They promote the feeling of security and nest warmth. They encourage children to let their imagination and creativity run free and to grow up and learn while enjoying playing. With our products we give children and parents the reassuring feeling of being healthy, child-friendly and playing with joy. <https://www.kaethe-kruse.de/de/philosophie>.

Edgard Tytgat portrayed several children. However, their names are not known. Nor from this girl in *The Last Doll* we do not know who modeled it. There is a hint of melancholy around her, after all, the last doll suggests saying goodbye to childhood. The uncontrived simplicity and purity of children charmed the artist. This simplicity and a certain ineptitude can also be found in his way of drawing and painting, which is similar to that of folk prints and children's drawings.

Mascots and healing

In recent years we visited several children's hospitals and pediatric departments in Flanders. Each time, at the entrance, a mascot welcomed the visitors or patients and returned regularly on the walls, the room doors and on the staff's offices.

Many NGO's also promote their educational material with mascots. More and more, graphic designers of creative agencies are involved to promote the services and the offer through a contemporary drawing figure or to guide the children through an exhibition or trail. Thus, the children are 'overwhelmed' by these kinds of guides among the forms of lions, kangaroos, mice and other creatures



Fig 15 Edgard Tytgat, the latest doll. 1923 (Museum van Schone Kunsten Gent)

that are always equipped with a flock of ears, eyes, nose and hands...The senses are invariably presented. It is important that cooperation is always involved and that the mascot can also offer safety and comfort. We know it can serve to destroy loneliness. For example, the animal is sometimes introduced by the clinic clowns. In addition to a wall painting, this creature is also carried out in 3D.

We see that the mascots stimulate communication and cooperation. They may simplify orientation and are like a common thread in the labyrinth of a hospital.

Mascots in education

Reflecting on their practice of introducing a class mascot, students argued that the mascots gave themselves extra ears and eyes, but also a safe space. They had an assistance in their class that they could pick up at any case. Not being alone in front of the people and having a supporter during their instructions were the benefits of their mascots. Most of the mascots were accompanied by a suitcase or a rucksack containing a lot of small and attractive attributes to introduce new content and thoughts.

One student teacher gave her mascot the symbolic name 'Fidelio', a wink to Beethoven's (unique) opera, but even more to its meaning. On one occasion the trainee used Fidelio to catch the children's experiences after a class visit to the local dentist. Fidelio was included in circle time at the beginning and the end of the school day. When the pupils were working in silence the mascot was with the teacher students to appreciate their behaviour.

Another teacher used a mouse as mascot with the special

name Barthel. The mouse was located in the beginning of the school year at the attic but was introduced in a class of 11- years-old pupils. The Dutch-speaking school is located on the border between France and Belgium. Several pupils are living in France. The project linked with the mouse stimulated children to reflect on their activities during the weekend and express their desires, feelings, belongings. They made pictures with the mouse, presented some impressions in the classroom and uploaded their dairy on the class blog. Barthel was an acronym. Each letter was a value in Tom's classroom. He only had to say "Barthe" and the students would know what he meant.

B (beleefdheid): politeness to teachers, parents and pupils

A (aandachtig): paying attention to others, the school and the lessons

R (respect): respecting opinions and the work of the school staff and pupils

T (tolerant): being tolerant to others

H (hulpvaardig): being helpful to others, if you have the capacity

E (eerlijk): being honest

L (lief): being good to each other and contributing to charity and a positive atmosphere

In this intermediate area there is also a transition from the child's inability to recognize reality and the growing ability to do so. In between is the 'illusion'. The illusion in the

young child consists of the idea that it creates the mother's breast itself, or: the baby takes (milk) from a breast that is part of the baby and the mother gives milk to a baby that is part of herself. There is no exchange between the two. Part of the mother's job is the disillusion. This precedes the weaning of the child. If this process of illusion / disillusionment does not go smoothly, the child cannot handle the teat process. In this teat process, the child is slowly extracted from the breast and receives milk from the bottle or other liquid food instead of breast milk. A condition for weaning is that the child learns that the breast is not part of himself and does not arise thanks to his own imagination.



Fig. 16 & .17 Barthel in the company of one of the pupils.

Conclusions

In the last three decades we have seen that mascots were sold in the shops of famous football teams and in fun parks worldwide. In the beginning the mascots were creatures to symbolise a special attraction (e.g. bees, kangaroo, girafs,...) or dressed in the colours of the club.

The history of dolls taught us that these 'expensive versions' were part of socialisation of children into an elite society. Children of the low classes had to play with worn out one. Step by step it was discovered by psychologists and therapists to see it as a medium to start up dialogues with vulnerable children. Persona Dolls became part of an emotional literacy.

During the corona crisis it was a common good for children and adults to express their solidarity and their feelings of sadness by putting a bear in front of windows. It was an example of a transitional object (Winnicott 1971). Most of these bears played an important role for the child and referred to the care of the mother. So the bear represented and replaced the mother when she was absent. Most of the time during the night the bear played an important role of security. We heard once the story of a mother who was in hospital that she spread some perfume on the doll of her daughter before ending the visit. The smell of the perfume gave the child a safe feeling.

Dolls have left the safe environment of early childhood and became more and more visible in primary schools. The transfer from pre-school to primary school was a little bit easier by a doll as guide.

Using dolls in education setting is not only a female activity. Also male teachers played with them in their class. In the paedagogical environment of the class doll was introduced to simplify acquaintances with the children. Persona dolls have a socio- psychological dimension and were developed to welcome the newcomers ,children with special needs or with migration background.

Creating Persona dolls was part of social project in Turkey and was linked with the training of teachers. Dolls and mascots are not only toys, but are part of a welcome ritual in combination with indepth conversations.

The shape of mascots were painted on the walls of hospitals to welcome the children and their parents. Clinicians are introducing these mascots in their visits to children. Nurses wear uniforms with a reference to the mascots.

We have to remember that dolls and mascots are not only embedded in our cultural heritage, but also carrying our future. It is therefore important that teachers, educators, parents are digging in their strong traditions and breathe new life into these dolls by using them in all kinds of activities.

We hope that the methodologies associated with class mascots and Persona dolls will become an important aspect of pedagogical culture.

Combining storytelling with dolls is part of a process of resilience and independence. Let us end with a quote of the most famous bear Winnie De Pooh: “Good friends will help you until your unstuck. ”

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IV Part: Teacher
Training School in
Rauma

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Teacher training schools in Finland are university schools that operate based on scientific research, on going evaluation of operations, and development. There are a total of ten teacher training schools in Finland that are connected with university teacher training institutions. Rauma Teacher School was founded in 1898 in connection with a seminar that started in 1896. Since 1974, the school has been a part of the Faculty of Education at the University of Turku. Today, it serves as a teacher training school for grades 1 to 9, where guided teacher training is provided as part of the teacher education. The school has a total of approximately 360 pupils aged 7 to 16. There are about 40 teachers and other staff. Approximately 260 teacher training students do their practical training at Rauma Teacher Training School every year, guided by teachers from the teacher training unit of Turku University and the teacher training school. Teacher students are a resource that enriches the school's activities. Guiding teachers support the growth of teacher trainees through interaction and involvement. The guidance is based on a goal-oriented and continuously evolving curriculum for teaching practice. During the teacher training periods, teacher trainees plan

and give lessons and participate comprehensively in the school life of the groups they teach. They are also closely involved in the projects of their teaching groups. During their studies, graduating teachers gain strong experience in the planning and implementation of cultural education projects, among other things, and have the capacity to act as cultural messengers right away in their first workplace.

The Rauma Teacher Training School follows a school-specific curriculum based on the national basics of the curriculum, and educational activities are based on diverse research, experimentation and development work. Internationality, education exports, regional influence, extensive networking, and active development activities, as well as a close link to research, are emphasized in the teacher training school under the university. The special strengths of Rauma Teacher Training School include: a strong language program, the use of information technology, the school garden, membership as a Green Flag school, an active student council, an emphasis on arts and crafts, the KiVa anti-bullying program, being an UNESCO-asso-

ciated school, and its extra-curricular activities. (<https://sites.utu.fi/rnk/en/>; <https://sites.utu.fi/rnk/en/basic-education/>; <https://sites.utu.fi/rnk/en/teacher-training/>; <https://sites.utu.fi/rnk/en/basic-education/activities-that-support-teaching/kiva-anti-bullying-program/>)

The Rauma Teacher Training School has implemented cultural education and world heritage education by participating in numerous international and national projects and by organizing school-specific projects. The teaching in Finland's UNESCO schools has placed particular emphasis on human rights, world heritage and environmental



Figure 1. Rauma Teacher Training School

education, as well as since 2016 curricular reform global education. Rauma Teacher Training School serves as a UNESCO school and different grades follow unique plans focusing on the UNESCO World Heritage Sites Old Rauma and Sammallahdenmäki in Rauma, which are viewed through a phenomenon-based learning perspective, that is,

from many different perspectives in different subjects. In addition, an experiential dimension is offered for history, the surrounding environment and culture by experimental learning and learning through doing. The aim of the school's UNESCO activities and cultural heritage education is to create and develop a way of thinking that values and respects biodiversity, the environment, and cultural heritage. (<https://sites.utu.fi/rnk/en/basic-education/activities-that-support-teaching/unesco-school/>; Kokkonen 2018, 163-182.)

The Faculty of Education of the University of Turku includes the teacher training unit and Rauma Teacher Training School. The Rauma operations are on the Myllymäki campus, which is of culturohistorical value, in the heart of the city. It is natural that Rauma Teacher Training School emphasizes environmental education and garden pedagogy, both of which are implemented in a cross-curricular way. In autumn 2007, Rauma Teacher Training School was accepted in the Green Flag program, which is a sustainable development program for kindergartens, schools, educational institutions, and hobby groups for children and young people. The green flag is also an international Eco-label for education, and a participant who meets the criteria of the program can fly the green flag that serves as the program's logo. The green flag is part of the international Eco-Schools program, which operates in almost all European countries and is expanding to other continents. The United Nations environmental program UNEP recommends the Green Flag designation. FEE Finland has developed policies and materials suitable for the Green Flag program in the Finnish daycare and school system. Rauma Teacher Training School reached a sustainable level in 2012. The school has had large scale Green Flag

themes, around which multidisciplinary learning packages have been built. The Baltic Sea and other nearby waters are often researched, and recycling is considered in teaching and everyday activities. Green Flag activities bring up those who understand, maintain and develop a sustainable future. (<https://sites.utu.fi/rnk/en/basic-education/activities-that-support-teaching/green-flag-school/>; Koivuniemi & Kokkonen 2018, 127-139; Kokkonen & Kortelahti 2018, 141-162.)

Rauma Teacher Training School has carried out projects in cooperation with the local Rauma art society (called RaumArs) in which foreign and domestic artists from different fields of art have worked for longer periods with pupils and teachers (<https://raumars.org/en/>; Urmson 2018). In particular, the 60th anniversary project in spring 2017 with the Finnish War Veterans Association of Rauma must be mentioned in music related projects. As a concrete result of the project, a joint choir of school pupils and students from the teacher education program and their musicians performed at Finlandia Hall in Helsinki at the national concert of the association's main festival. The project also resulted in teaching materials for Finnish schools: the "War Veteran and I" workbook and music performed at the concert as a CD release. (Siliämaa 2018, 106-109.)

The aim has been to guarantee students at Rauma Teacher Training School equal opportunities to experience and participate in international, national, and local culture in a diverse way. It should be noted that basic education is free of charge for pupils in Finland, and secondary education will also be free of charge beginning in the autumn of 2021. Activities such as Rauma's annual children's cul-

ture week and museum and exhibition visits can be found from the school curriculum and the annual work plans. The Rauma Literature Society organizes writers' visits and literary events for schools. The school's own library has been operating since 1910. The library is an important cultural center within the school and can naturally integrate various cultural events. A local Evangelical Lutheran congregation and an Orthodox chapel arrange guided visits. Theatre visits to theatres in one's own town and nearby towns.

It is the duty of those working in education and the educational sector to ensure that tradition is transferred to subsequent generations. When children and young people have personal positive experiences of the cultural heritage of the world around them, its transition as a part of their own values is natural. Gradually, as age grows, man's cultural experience expands beyond his own home and region of birth, and eventually we will grow – hopefully – to cosmopolitans who value and respect each other.

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Versatile educational opportunities in a garden environment for teacher trainees

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Introduction

The teacher training school at the Rauma campus of the University of Turku has a unique opportunity to use its campus garden as a learning environment for not only their pupils but also their teacher trainees. The garden was built in several phases, starting in 1897, and is grounded in an old teacher education system, seminariums. Its history tells about a time when it was necessary to teach both teachers and children the basics of gardening as part of their education in everyday skills and nutrition. Teacher students in seminariums each had their own place to grow plants in the garden. They learned how to work in the garden and took this information with them and taught gardening skills at schools, usually in the countryside. They built garden areas around schools and spread gardening skills broadly across Finland. At that time, teachers guided families to widen their own small gardens and to produce more nutritive plants for their families to eat in times when malnutrition was a serious problem in Finland (Kokkonen & Kortelahti, 2018).

Since early days, the meaning and role of gardens has changed. The garden is not just a physical learning environment only for student teachers; local schools and early childhood education programmes can use the garden as well, and it is open to the public. There is also a gardener to maintain the space and share knowledge with educators and visitors.

Furthermore, the garden provides an excellent environment for teacher students to explore their teaching, to run experiments near the school and in an outdoor context. It is a great opportunity for teacher educators and teacher students to collaborate, making observations together with children and their families as well as developing and analysing teaching and learning as phenomena based on research knowledge.

Practicing in teacher education in the Finnish context

In Finland, pre-service teachers practice at teacher training schools. These schools are part of a local educational system and follow the Finnish national core curriculum; they are also part of the university and Faculty of Education. They are financed by the state, and teachers in teacher training schools are educated to guide and supervise pre-service students. All teachers in training schools have a master's-level qualification and are responsible for having a connection to research (Kansanen, 2014).

Students' practices in primary teacher programmes are divided into four years, in which there are yearly practicums from the orientation phase through the last year of the master's-level studies. One important skill to learn during teacher education is the idea of reflective thinking in order to critically assess situations and to increase awareness of one's own routines and solutions (Schön, 1987; Ward & McCotter, 2004). In these programmes, teacher students are encouraged to develop their professional skills to work as reflective practitioners (Mortari, 2012). In Finnish teacher education, the purpose is to clarify the relationship between theory and practice and in that sense improve student teachers' opportunities to practice their argumentation, decision-making and justification in situations combined with pedagogical problem-solving (Kansanen, 2014).

Training school teachers are responsible for their own group of children, while at the same time the nearest supervisor is guiding students during their practicum. Students are not allowed to teach alone in the classroom. Usually, students make plans for a given period as well as

more specific plans for each lesson. The teaching period plans are discussed with lecturer in the Faculty of Education in relation to pedagogical solutions on the subject before teaching. Lesson plans are also discussed prior to teaching and reflected on after the lesson with the training school teacher. There are different themes in various teaching practice periods. The teacher trainees learn many other skills in addition to the subject material, such as observation, subject-specific evaluation, integration and differentiating teaching.

The garden as a learning environment for teacher students

The Rauma teacher training school highlights the use of a learning environment outside of the school to promote students' understanding of sustainable development and sensitivity to environmental issues (Kokkonen 2019). One sign of the school's engagement with environmental education is its participation in the Foundation for Environmental Education (FEE Finland), among 77 other national organisations. Its Eco-School designation, or so-called Green Flag status, means it is a part of the Eco-School worldwide programme (Koivuniemi & Kokkonen, 2018), and teacher students implement goals for sustainable development in their practicums. Furthermore, the need to teach critical thinking skills is recognised in the Finnish Basic Core curriculum and is a focus in training schools as well (see Urmson, 2018). The garden environment offers opportunities to implement all these different ideas using creativity and problem-solving. This perspective is important for children. For teacher students, the possibility of recognising and organising their own routines and learning how to develop their own skills and practices is

crucial. It is necessary to improve teacher students' understanding of wider pedagogical learning environments (Koskela, Rosenius & Kärkkäinen, 2020) and to connect and practice reflective understanding with ethical assumptions and fundamental questions (Azimi, Kuusisto, Tirri & Hatami, 2019).

Environmental education provides new perspectives to teacher students. There are plenty of questions from which to approach the concept of sustainability. It is important for teacher students to learn how they can professionally handle learning processes, including diverse values, attitudes and concepts. According to Palmer (1998), environmental education consists of three components: education about the environment, education for the environment and education in or from the environment. Within this framework, children can have personal experiences, and they learn to find personal concerns and take personal actions. A successful execution of the model combines all core elements and provides meaningful tasks and experiences.

The garden provides the ability to understand learning as a multidimensional process that includes content knowledge, emotions, social aspects and several other phenomena connected to context and purposes in teaching. From the teacher students' point of view, it usually means leaving their comfort zone and being prepared to face challenges, learning how to tolerate uncertainty and feeling encouraged to learn new things together with children. Several studies have shown that a garden is an excellent learning environment. Gardens provide a wide range of opportunities for arts and science education, physical experiences and social activities for children and indeed the larger community as a whole (Palmer & Birch, 2004). Knowing these benefits, it is important to explicitly discuss different

opportunities with teacher students to help them recognise and choose intentionally relevant aims and acknowledge specific and needed aims for the children in the class. The real professional goal is to appropriately modify the balance between learning aims and the project at hand.

The garden as a less structured teaching environment is not always the first choice for teacher students. Usually a supervisor or subject lecturer suggests trying outdoor teaching. It is easy to understand how teaching outdoors can feel more demanding, but most students see it as a challenge to try something new. As a supervisor, it is important to encourage student teachers to think of the situation as an opportunity for outdoor learning. The most important consideration is the learning aim. The aims should be clearly defined (Bentsen & Jensen, 2012). The first step in planning is finding an idea that can be incorporated into the garden environment and connecting the content with the garden as a learning environment in a pedagogically appropriate way. It is also important that the teacher trainee imparts factual information about the theme and guides the pupils to find reliable sources of factual information. The theme should be approached in a way that generates questions and wonder. The pupils need to see the theme as meaningful, and it needs to connect with them on some level.

Teachers also have to think about how to organise pupils' work in an outdoor environment, which makes planning a multidimensional process. Successful organising is one of the core elements of outdoor education (Wistoft, 2013; Sjöblom & Svens, 2019). In order to improve organisation, teacher students should visit the garden environment, have conversations with the gardener, learn about practical elements such as tools and become familiar with the en-

vironment. It is pedagogically important to plan outdoor learning as an experience. A learning environment can deliver important values, improve children's relationships with nature, and help them to understand their agency in maintaining cultural heritage. While planning the pedagogical elements, it is important to consider safe working, group dynamics, instructions and educational aims. A special focus is placed on working with the elements of growth and harvesting crops.

Outdoor learning experiences work well when combined with other kinds of learning and teaching (Ballantyne & Packer, 2002), so student teachers usually start their teaching processes in the classroom. Before the outdoor portion of the lesson, they discuss themes, aims and practical things such as rules with children in the classroom. The planning process can be shared with children so they can also make individual or group plans on their own. This is important, especially in project learning with several different group projects. With the support of supervisors, sufficient preparation phases provide children with motivational expectations and leads to a better learning experience for both the teacher student and the children.

One of the most interesting observations as a supervisor is discovering the differences in interactions between learning in the classroom and outdoor learning. In the garden, the teacher guides children to use their senses. Attentive observation can lead to unexpected and positive experiences. Suddenly a child may notice something interesting, such as a squirrel or worms, and the focus in the situation changes. If a student teacher wants to take advantage of valuable coincidences, flexible use of pedagogical thinking is needed. Both planned and unpredictable learning experiences can be elaborated on in the classroom. They

can be studied from new perspectives on the original subject or reconnected to other subjects, often arts or crafts. The foundational learning experience occurs in the garden, but it continues in the classroom with naming phenomena, writing notes and drawing visualisations.

The garden interaction between a student teacher and children at the beginning of a lesson may be more tense, but after a while, the nature of mutual discussion is more relaxed. The change of environment breaks some classroom routines. In an outdoor context, for example, the teacher has to consider especially the balance between her/his own speaking and activity of children. In the classroom, it is more likely for teachers to speak a lot, while in an outdoor context it is not necessary or always possible to dominate a situation by speaking.

In a garden, it is possible to learn "hands on". Sometimes the focus is more on doing, rather than on speaking, reading and writing. Children are more active and can use their senses in various ways. The learning turns more experimental. Furthermore, children can use and express capabilities and skills that may not be possible to show in the classroom environment. It is part of the supervisor's responsibility to use these kinds of observations in a reflective discussion after the lesson. One of the most important roles in a supervised reflective process is to open up about the strengths of their work to the student teachers. A meaningful learning experience in the school garden leads to worthwhile evaluative discussions with children later in the classroom. Depending on the thematic and pedagogical aims, there is usually much to discuss and reflect on.

Longer-term processes can include entrepreneurship and craft education; planting seeds results in a collection of lavender leaves in a little sewn cotton bag with a picture on it and a sheet of paper describing the whole process with photos. However, the joy of tasting (see Nielsen, Dyg & Wistoft 2020) the products requires a lot of work beforehand. During harvest time, it is rewarding to see the results of one's own work and having healthy vegetables (see Davis, Spaniol & Somerset 2015). There are new plants to grow yearly, and some children have garden projects during all of their school years. In those growing processes, collaboration with gardeners is an essential learning experience for students and teachers alike.

One year, the gardener asked if the pupils could make some scarecrows for the garden. A teacher trainee, whose main subject was craft pedagogy, started planning this process. The scarecrows were made out of wood and plywood and were painted and dressed up. Local media, parents and the school head attended the ceremony of handing the scarecrows over to the garden. The pupils wrote stories about the scarecrows. The guidance from supervisors focused on ecological thinking. Students had the opportunity to use their own creativity and strengths in this process. Some pupils brought clothes for the scarecrows from home, while other groups of pupils updated and dressed the scarecrows again. The scarecrows have also witnessed happenings in the garden at night, and this has led to story writing, news, outside drama lessons and the making of talismans.

One of the most complicated projects executed at the school garden of the Rauma campus is the maintenance of a beehive with a colony of honeybees. Usually projects are connected with several subjects and phenomena, such

as entrepreneurship, art and health. Mathematics was also integrated to the bee project and entrepreneurship; price setting, estimating petty cash and considering the size and number of honey jars gave excellent context to learning tasks. Student teachers took part in processing the honey and led the organisation of honey-related events for parents in the garden. Unfortunately, long-term projects are difficult to share with teacher students, but they can participate during the practicum.

Focusing on teacher students, one of the most important ideas in teaching in the garden is to promote their own agency, contextualise their creativity, and encourage them to use their professional autonomy to develop pedagogical skills. Professional ambition and enthusiasm help persuade children to join in the activities and engage in learning. Supervisors, as enthusiastic developers of their own profession, are important role models, and they can share and reflect on their valuable learning experiences with teacher students and children.

Future plans

The garden as a learning environment constantly provides new opportunities for developing teaching and teacher education. Continuing the current programming is always possible, but there are a lot of other possibilities as well.

It would be interesting to use more sensitive information and communications technology (ICT) tools, such as automatic cameras, to observe the growth of plants, life in the beehive or birds nesting. For teacher students and their supervisors, the meaningful use of ICT provides both fruitful challenges and shared possibilities to learn together. The

garden is a good environment to widen the organisation of extracurricular activities.

It would also be interesting for students to observe the climate using a meteorological weather station. These days, global warming and the greenhouse effect are abstract and complex phenomena. It seems easier for learners to approach such topics if there are concrete methods for observation and measurements at hand (see Sellmann & Bogner 2013).

Gardening is also a future trend. It seems that people increasingly make use of small balcony gardens, and there are more and more plants on the roofs of buildings, private patios and public squares. There are even new planting innovations, such as “green walls”. It is popular to grow one’s own food to eat. Gardening provides real opportunities for teacher students to help children understand how food is produced and how much time and work is required to bring lettuce, apples, tomatoes and cucumbers to market. At the same time, there are plenty of ways to be amazed with the beauty, taste and smell of a living garden.

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