

*Arts-Based Pedagogy for Promoting Diversity:
A New Approach in Global Citizenship Education*

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Abstract

This paper discusses the potential of incorporating arts-based pedagogy in global citizenship education. This novel educational approach is to increase young people's awareness of diversity and guide them to become tolerant global citizens through art-making. Goal 4, among the seventeen Sustainable Development Goals (SDGs) created by the United Nations, aims for "quality education," and one of its subdivided categories called Target 4.7 indicates the necessity of developing global citizenship among students for cultural diversity. Paying attention to diversity in global contexts beyond the dichotomy of the Global North and the Global South is getting increasingly important. What kinds of art-making are effective in education so that the youth can transform themselves to be active global citizens? A combination of ethnographic observation and interviews was conducted in Phnom Penh, Cambodia. In conceptualizing this study, I apply the concept of the "rhizome" proposed by Deleuze and Guattari (1987). Theoretically, this study deepens our understanding of the "rhizome," that is, multiplicity beyond the dichotomy, which emerges from art-making. Practically, this research shows some art-making practices corresponding to the objectives of global citizenship education.

Keywords: Art-Making, Diversity, Global Citizenship, Rhizome

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Introduction

It is becoming highly important in today's digitalized and interconnected world to nurture global citizenship of young people. Goal 4 of the seventeen Sustainable Development Goals (SDGs) aims for "quality education," and one of its subdivided categories called Target 4.7 indicates the necessity of developing global citizenship among students for cultural diversity (United Nations, 2015). According to the United Nations Educational, Scientific and Cultural Organization (UNESCO), global citizenship education (GCED) intends to help students:

- develop an understanding of global governance structures, rights and responsibilities, global issues and connections between global, national and local systems and processes;
- recognise and appreciate difference and multiple identities, e.g. culture, language, religion, gender and our common humanity, and develop skills for living in an increasingly diverse world;
- develop and apply critical skills for civic literacy, e.g. critical inquiry, information technology, media literacy, critical thinking, decision-making, problem solving, negotiation, peace building and personal and social responsibility;
- recognise and examine beliefs and values and how they influence political and social decision-making, perceptions about social justice and civic engagement;
- develop attitudes of care and empathy for others and the environment and respect for diversity;
- develop values of fairness and social justice, and skills to critically analyse inequalities based on gender, socio-economic status, culture, religion, age and other issues;
- participate in, and contribute to, contemporary global issues at local, national and global levels as informed, engaged, responsible and responsive global citizens. (2015, p. 16)

Since the UNESCO provided teaching suggestions to achieve these objectives in 2015, considerable effort has been made to integrate GCED into various subjects by using conventional media (i.e., newspapers, magazines, and television) and implementing such activities as studying/volunteering abroad, discussing controversial topics, group work, reflecting, and storytelling (D'Antoni & Mayes, 2023; Gaudelli & Schmidt, 2018; Santisteban, et al., 2018). On the other hand, little attention has been paid to how creative practices in the classroom would be beneficial for learners.

This study lays emphasis on incorporating arts-based pedagogy in global citizenship education. Recently, some scholars have displayed the significance of art-making in promoting students' global citizenship (Hutzel & Shin, 2022; Juntunen & Partti, 2022). For example, Hutzel and Shin (2022) describe what a crucial role the arts play in the present day:

Demands for problem-solving for global consequence have been increasingly evident in recent years as the Covid-19 pandemic swept across the earth without regard for geography, cultural identity, or socio-economic status. Such global demands have also revealed fissures across the globe in individuals' sense of shared responsibility and general cultural awareness, a reminder of the need for public education to not only teach science but also teach for cultural and critical competence. Art education in particular has an expressed responsibility to center culture and criticality within curriculum and pedagogy practices and scholarship. (vi)

Juntunen and Partti (2022) assert the importance of employing various art forms including "... drama, movement, cartoons, poetry, soundscapes, rapping, singing, drawing, and so forth" (p. 5) beyond the disciplinary boundaries and point out that "... interdisciplinary arts practices can be particularly powerful in providing opportunities to perceive and engage with the world" (p. 15). Cultivating an understanding of diversity around the world beyond the dichotomy of the Global North and the Global South is urgently needed. Focusing on the case of Cambodia, what kinds of art-making are effective in education so that the youth can transform themselves to be active global citizens?

Conceptual Framework

To explore the above question, I apply the concept of the "rhizome" discussed by Deleuze and Guattari (1987). Its unique characteristics are illustrated thus:

The rhizome is reducible neither to the One nor the multiple. It is not the One that becomes Two or even directly three, four, five, etc. It is not a multiple derived from the One, or to which One is added ($n + 1$). It is composed not of units but of dimensions, or rather directions in motion. It has neither beginning nor end, but always a middle (*milieu*) from which it grows and which it overflows. (Deleuze & Guattari, 1987, p. 22)

Here, I consider that the "rhizome" corresponds to complexity, fluidity, and variety. Employing the concept as such enables the researcher to be positioned in the middle, which is free from dichotomization. This study combines qualitative and visual research methods and seeks to delineate "*milieu*" as a new space emerging from art-making.

After times of political and social instability including the civil war, Cambodia has been pushing ahead with reconstruction (Chandler, 2008). According to the Ministry of Education, Youth and Sport (MoEYS), improving the literacy rate of those in remote areas was one of the urgent tasks for the Cambodian government in the 2000s. At the same time, accelerating Information and Communication Technology (ICT) media literacy was regarded as a pivotal factor for Cambodia's restoration (MoEYS, 2004).

In the "Education Strategic Plan 2019-2023" released in correspondence to the SDGs, MoEYS states that the country's education is in transition: "Cambodia has reached a new development stage in its education sector response to global and regional contexts" (2019, p. 15). The document addresses the following four educational objectives:

1. To inculcate and nurture national consciousness, integrity and a sense of national pride through fostering common ideas, values and aspirations in order to forge national unity and national identity.
2. To develop learners in a holistic and integrated manner who are physically, intellectually, emotionally, aesthetically and spiritually balanced.
3. To produce knowledgeable, skilful and competent human resources as required by the labour market for a diverse, knowledge-based economy who can compete globally and regionally.
4. To prepare lifelong learners for an inter-connected and inter-dependent world, who can act effectively and responsibly at local, national, regional and global levels for a more peaceful and sustainable world. (MoEYS, 2019, p. 15)

The outcome of practicing education as such is clearly expressed:

Cambodia will have healthy, well-prepared and motivated learners who are committed to learn regardless of their background and are provided with conducive learning environments. They will be supported by professionally competent and qualified teachers, as well as their family and community. When they graduate, they will be equipped with both hard and soft skills, sound moral judgement, emotional intelligence and a strong sense of national and global citizenship that enables them to contribute to and actively participate in society. (MoEYS, 2019, pp. 16-17)

In this way, it becomes obvious that Cambodia hopes to generate citizens who not only render services to the growth and prosperity of the nation but also act jointly with many global citizens around the world. Applying Deleuze and Guattari's concept and exploring art practices conducted by some research participants living in Cambodia and the researcher herself, this study aims to present a rhizomatic praxis that goes beyond the dichotomy of the Global North and the Global South and can be employed in global citizenship education.

Methodology

This paper draws on my doctoral dissertation combining qualitative and visual research methods such as interview, ethnographic observation, and filmmaking (Hara, 2012) and centers on the voices of the research participants living in Phnom Penh, Cambodia (see Table 1). They suggest that digital technology is deeply rooted in their everyday lives, and among technological inventions, cellphone is the most popular tool they use. Their comments demonstrate that it is used mainly for making phone calls, sending text messages, and photographing. Rath in his 20s is a university student living in Phnom Penh, and digital technology is very close to his daily life. He explains why he decided to major in Information Technology (IT): "Because I like computer, technology." He utilizes a cellphone as a tool for sharing information such as sending pictures he took to his friends and receiving pictures from them.

The diffusion of digital technology is closely connected with the enhancement of teaching and learning the arts. According to a designer/artist Mr. S C working at the Royal University of Fine Arts (RUFA) in Phnom Penh, both handwork and production using digital technology such as computer software programs are essential for creative practices:

Students often use computers to create their works. We have sixteen computers. So for design, we provide them with a lot of time to study using design programs like, uh, Adobe Photoshop, AutoCAD or something like that for sketching in 3D on computer. And for painting and making sculpture, we also teach them how to create painting, using an IT program. But for the assignment that the teacher gives them, they cannot do that by using computers because we need them to gain skills by hand.

Mr. K.D teaches ethnomusicology and traditional Khmer musical instruments at RUFA. He indicates that both books and computer play a significant role in cultivating students' knowledge and skills in music: "Students majoring in composition use computers for composing now. For theory they do research in the library and use books." He points out that students are competent for expression by both musical instrument(s) and computer: "Students use computers and compose using the keyboard on computer. ... They use piano and computer."

In addition, the following research participants talk about experience in learning with technology from a student’s perspective. Mr. Pheak majoring in IT responds to my questions as follows:

R (Researcher): What classes do you take at university?

Mr. Pheak: I study computer skills such as typing.

R: Do you use software applications like Word or Excel frequently?

Mr. Pheak: I learn all of them as well as typing.

He continues to say, “When I do homework, I use computer,” and suggests that he makes the most of computer in his studies. As a graduate of the Faculty of Fine Arts, RUFA, Kleng mentions the popularization of digital technology among the youth in Cambodia and asserts the need to enhance skills in handling certain software programs for art-making:

These communication tools and technology are now getting popular among young people in Cambodia. Like me, like my skill, I do interior design and I used to study 3D Studio (renamed 3ds Max), AutoCAD, and Adobe Photoshop a little bit. But before that, I have never practiced this kind of skill. We need to practice more and then we get it. But I didn’t have any equipment, either. ... I need to spend some time using these software programs. I say to myself, ‘You’re getting old now; you need to do this.’

Thus, the everyday practices of the research participants living in Phnom Penh reveal the close ties with digital technology and its impact on art-making.

Name in Pseudonym	Occupation	Place of Residence
Bav	Artist	Phnom Penh
Diamond	Security guard	Phnom Penh
Mr. K.D	Educator at RUFA/Classical Cambodian musical instrument player	Phnom Penh
Kleng	Artist	Phnom Penh
Mr. Naor	Salesperson selling cellular cards to the public	Phnom Penh
Mr. Pheak	University student majoring in IT	Phnom Penh
Pit	Manager of a food supplier	Phnom Penh
Rath	University student majoring in IT	Phnom Penh
Mr. S C	Artist/Designer/Educator at RUFA	Phnom Penh
Ms. T S	Director of the Women’s Media Centre of Cambodia	Phnom Penh
Mr. Thy	University student majoring in Law	Phnom Penh

Table 1: List of research participants.

Teaching and Creating Fine Arts

Mr. S C is devoting his energies to enhancing the quality of teaching and learning fine arts at RUFA. Using digital technology can lead to an inspiration for artists in creating works. Mr. S C indicates that photographing with his digital camera is useful in obtaining ideas for his artworks:

Mr. S C: I carry a camera with me, when I travel. The artists: Every time we have a camera. (laugh)

R: What pictures do you like to take with your camera?

Mr. S C: Uh, it's up to the situation. Sometimes I like to take pictures of landscapes. If in a city, I like to capture some of the landscapes. Some of the pictures I take, I take some of the, what to say, the abstract thing in a city—something like not known because this is the image that we don't think before.

R: When you create painting, do you use those pictures as a base?

Mr. S C: Yes. I use the pictures I took as a base for painting. This is my collection. If needed, I can search something from it.

He suggests that the trend in the arts does shift and it is essential for artists to dare to express their ideas and concepts to the audience through artworks:

Mr. S C: We have some artists popular among the students, who impress them with abstract art and contemporary art. But these arts are only seen at galleries. Some students who graduated from this school now have a gallery and they create modern artworks. I think that in Cambodia, people know about modern art; step by step they know.

R: I make films, especially experimental ones. But when I show an experimental film at a conference, some people do not understand or even dislike it.

Mr. S C: Sure. The same can be said about working on the canvas. People may not understand abstract art. But for painting or drawing, if you put a topic and explain it, they read and look, and they can see; they can understand something. But if your picture does not have a topic or some explanation, they do not know because this is abstract; it is very difficult. Film also, I see. (laugh) This is art. The media used for creating artworks are like this. So we are the artists who have to explain concepts to them. There are lots of concepts that we cannot see.

His words above imply that a piece of artwork creates "*milieu*," a space where the artist representing her/his concept and the audience interpreting it meet and sometimes collide. His students are encouraged to be in this "*milieu*":

R: You indicated the school tries to combine the two concepts—Khmer art and Western art. What do you think about artists who create works showing the view of transnationality, living beyond borders?

Mr. S C: I think that our perspective is also like that. We will do the high level of art like what you see in Asia and in the world. For me, I think that abstract art is not difficult in terms of skills but it is difficult conceptually. So if you have ideas and you have a concept for your work, then it is very easy to make art. But it is difficult to make a concept itself. I try to guide students here how to make a concept and how to do research so that they can bring themselves to the upper level in making abstract art or something like that.

Hence, it is reasonable to suppose that Mr. S C's practice of teaching and creating fine arts embodies a rhizomatic praxis undoing the dichotomy of Khmer art and Western art and coincides with the UNESCO's educational goals to "... develop and apply critical skills ..." (2015, p. 16) as well as "... recognise and examine beliefs and values ..." (2015, p. 16).

Teaching and Playing Music

Mr. K.D teaches ethnomusicology and classical Cambodian musical instruments at RUFA. He describes the phenomenon seen in the learning environment:

Mr. K.D: Students compose using the notation like Do, Re, Mi, Fa, Sol, La, Si because the Cambodian music scale system is from France. If we need to sing a song, it must be in Do, Re, Mi, Fa, Sol, La, Si, Do. We understand A-B-C or numbers (scales) for ourselves but we have always been using Do, Re, Mi, Fa, Sol, La, Si until now because Cambodia was a colony of France. So France brought everything to Cambodia but now I and other people keep this Do, Re, Mi, Fa, Sol, La, Si. We practice everyday and I teach solfège, the notation; I must sing in Do, Re, Mi, Fa, Sol, La, Si.

R: Do they like to compose modern or traditional music?

Mr. K.D: Now students combine traditional Cambodian music and Western music and some students like to compose Western music. But looking at them everyday, I think students like combining the traditional and Western music.

Mr. K.D thus points out the impact of France on the cultural formation of Cambodia in the colonial times. He then starts to give a detailed account of the background:

R: How about traditional Khmer musical instruments? Do you use Do, Re, Mi, Fa, Sol, La, Si?

Mr. K.D: Yes. Traditional Cambodian music did not think about this before because we lost documentation a long time ago. I don't know if it was in my father's or my grandfather's generation but before I was born, I think, uh, Cambodia had notation for traditional music, not Do, Re, Mi, Fa, Sol, La, Si. But in Cambodia there were many wars. In the Pol Pot times, you know, everything was destroyed. After the revolution, from 1979 we started from there again.

R: When you play traditional musical instruments, how do you memorize a new song? Do you use the Western scale?

Mr. K.D: Before adopting the Western scale, to play traditional Cambodian musical instruments, my father and grandfather taught me orally and one to one. Traditional music had been passed down orally from generation to generation. There is no document, no notation, and I remember. For example, a hundred pieces must be in my head. ... I studied notations with a Western music teacher. I think unless I study like this, everything will be lost.

In this way, Mr. K.D mastered the Western music scale and notation and now applies them to teaching and performing the traditional Cambodian musical instruments. He indicates the reason for doing it as follows:

By recording with the musical notes, we hope to keep the culture, not to lose it. ... We borrow the scale from the Western and we borrow the notation from the Western to write a traditional Cambodian piece. If it is not done like this, I think in the future we will lose everything without document.

In addition, he suggests that the utilization of the Western music scale and notation enables the music teacher and the students to restore classical Cambodian music that was almost forgotten and build up something new together with reference to the past:

My students create new music pieces. Sometimes they make another interpretation. They make another way; they make another form. Today I think a certain music piece like this but my students have another way. For composing from the material in the past, sometimes I take like this and they get like that. Sometimes I take like this and they approach through another way; they go to another way. Traditional Cambodian music is like this because, uh, it is not fixed.

Thus, it becomes clear that from documenting traditional Cambodian music by making full use of the Western music scale and notation emerges a rhizomatic praxis transgressing the dichotomy. Acknowledging fluidity and variety in teaching and learning traditional Cambodian music corresponds to the UNESCO's educational goals to "... recognise and appreciate difference and multiple identities ..." (2015, p. 16) as well as "... develop attitudes of care and empathy for others and the environment and respect for diversity ..." (2015, p. 16).

Filmmaking

The last case is filmmaking carried out by the researcher herself. A short film titled *The Art of Becoming* visualizes what "*milieu*" looks like in the context of the reciprocal relationship between the research participants and me as a researcher/filmmaker. I take part in the film as a calligrapher, performer of hand gestures called *mudrās* as well as a musical instrument and voice-over. Drawing on Saunders (1960) describing various forms of *mudrās* in Buddhism, I enacted fourteen hand gestures in the created film. The words of the research participants correlate with the meanings of *mudrās* respectively. For instance, the third one *an-i-in*, Saunders states that "[t]he left hand represents concentration ..." (1960, p. 73) and "[t]he right hand represents wisdom ..." (1960, p. 73). What becomes clear from Mr. S C's words below is that as an artist/designer/educator, he concentrates on passing down the wisdom of art creation to the younger generation:

... Some of the pictures I take, I take some of the, what to say, the abstract thing in a city—something like not known because this is the image that we don't think before. ... I think that in Cambodia, people know about modern art; step by step they know. ... I try to guide students here how to make a concept



Figure 1: The third *mudrā* extracted from *The Art of Becoming*. 14 minutes digital video. 2012. © Hiroko Hara, 2012.

The fourth *kongō-gasshō* portrays “... the co-existence of the two inseparable worlds ...” (Saunders, 1960, p. 77). As its articulation, I refer to what Mr. K.D remarks:

... We borrow the scale from the Western and we borrow the notation from the Western to write a traditional Cambodian piece. If it is not done like this, I think in the future we will lose everything without document. ... Traditional Cambodian music is like this because, uh, it is not fixed.



Figure 2: The fourth *mudrā* extracted from *The Art of Becoming*. 14 minutes digital video. 2012. © Hiroko Hara, 2012.

The created film consists of five sections: Earth, Fire, Wind, Water, and Void (see Hara, 2016). Each segment includes an image capturing my handwriting with a brush and voice-over reading poetry aloud. The space between the segments contains a portion of various images and voice-overs of the research participants. Through a layer of images, sounds, and voices, the film places emphasis on complexity, fluidity, and variety, which function as a driving force to hinder dichotomization.

Conclusion

This paper has attached importance to incorporating arts-based pedagogy in global citizenship education by focusing on the creative practices carried out by the research

participants living in Cambodia and the researcher herself. It has become clear that art-making turns to a rhizomatic praxis interweaving the East and the West; it embodies “*milieu*” negating the dichotomy of the Global North and the Global South. The educational goals of Cambodia have been renewed in accordance with the SDGs, and this paper has shown that the research participants’ creative practices in the classroom contribute to raising young people’s awareness of diversity and guiding them to become active global citizens. To further investigate the possibilities of integrating arts-based pedagogy into global citizenship education, there is a need to apply diverse art forms to teaching and learning various subjects. As I have argued earlier, the diffusion of digital technology cannot be overlooked. It is suggested that a practical use of cellphones be instrumental in linking art-making to nurturing global citizenship of the young generation. The researcher’s filmmaking practice serves as a model that can correspond to the objectives of global citizenship education and be employed in the classroom. It encourages students to use their cellphones for photographing and filmmaking so that they can deepen an understanding of the contents of the respective subjects and gain skills to become tolerant global citizens simultaneously.

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