

Chapter 4

Educating teachers – the X-art programme

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One of the objectives of the *Lebanon project*¹ is to develop arts provision for children and young people in Palestinian refugee camps in South Lebanon and to promote different forms of art and culture in Lebanese schools. During NMHs engagement in Lebanon we have found that there is a significant shortage of local, qualified personnel capable of teaching music and movement as a school subject or leisure activity. There is not much of a tradition of such activities and tuition in schools or in broader society. Musicians do exist, but they usually lack pedagogical training, while school/kindergarten teachers often lack musical expertise. There is also a lack of expertise on the use of music as a tool when teaching other subjects and in health and social care work. Neither the music conservatoire – which trains musicians – nor the universities in the region – which train teachers and health workers – provide such training. Against this backdrop, three Norwegian organizations – the not-for-profit FORUM for Culture and International Cooperation, the medical aid organization NORWAC² and the Norwegian Academy of Music (NMH) – established a three-year education programme called X-art³ in Lebanon in 2009 in partnership with three local organizations.

In this chapter I will present and discuss this education programme, focusing in particular on the choice of teaching content and on how three factors – the justifications for the choice of content, the participants' conditions for learning, and the context in which the programme is taught – affect the choice of teaching content. In other words, the chapter will address a range of didactical issues. Starting with the interrogatives why (justifications), who (conditions for learning) and where (context), I am looking to discuss how reflection on these three aspects has influenced the choice of teaching content for X-art, which we can see as an answer to the question of what. The text is based on my own experiences as a teacher of music and dance/movement in the X-art programme. My teaching experiences in Lebanon have led me to reflect on my fundamental principles of music education and on my justifications for choice of content.

1 See Chapter 1 for a summary of the Lebanon project

2 See Chapter 2 for a presentation of the collaborating organisations

3 <http://www.interculture.no/x-art7.html>

In addition to my own experiences, I will also be quoting from an interview with an X-art participant in order to provide examples of the various perspectives that come to light.

The teaching context for X-art is marked by most of the participants' speaking relatively poor English, the fact that the participants have very different backgrounds as teachers in Lebanese schools or as social workers and activity leaders in different Palestinian refugee camps, and the fact that the teaching takes place in a Muslim culture.

The X-art programme

The X-art programme was launched in 2009 with a view to improving skills in music, dance, drama, literature and visual art amongst Lebanese and Palestinian school teachers, kindergarten teachers, special needs teachers and social workers. The education programme is founded on a belief in the value of art and culture to children's learning and education, albeit in different perspectives. In order to incorporate art and culture when working with children, you need a suitable location, adequate equipment and not least competent teachers and tutors. Music is not a common subject in Lebanese and Palestinian schools, and there is therefore no tradition of training music teachers capable of providing music tuition to all children as is done in the Norwegian education system. Lebanon does have an instrumental teaching tradition, but instrumental teachers are generally not interested in teaching in contexts similar to our classroom teaching practices, which are based on the notion that all children should be taught music, not just those who show special interest. Nor is there a tradition of teaching how to perform music by ear or of using playful activities in learning situations.

The participants in the X-art programme have been offered a total of 180 hours of workshops over a three-year period – that is 60 hours a year spread across seminars during the year. In the first year all participants received instruction in music, dance, drama, visual art and literature. In the second and third years the participants pursued in-depth study in either music, dance and some drama, or in literature, visual art and some drama. The teaching content in the music module of the programme has predominantly involved practical musical and dance activities but with the necessary theoretical grounding. The teaching methods have involved playing by ear with focus on imitation and demonstration. We have attempted to incorporate the participants'

own cultural traditions in the programme. Much of the focus has been on enhancing the participants' musical skills, both on various instruments and in terms of teaching skills.

In addition to the three above-mentioned Norwegian organizations, the programme has also collaborated locally with three NGOs in Lebanon⁴: the National Institute of Social Care & Vocational Training (NISCVT), also known as Beit Atfal Assumoud (BAS); the Imam Sadr foundation; and the Marouf Saad Social and Cultural Foundation.⁵ These NGOs represent different religious, political and ethnic groups in Lebanon, and the X-art programme has resulted in co-operation between the organizations in a number of other areas, too. One important contributing factor has been that around 10–12 selected representatives from each of the NGOs have participated in X-art together and that the organizations have taken turns to organise the seminars, allowing the participants to witness each other's activities first hand. Many of the Lebanese participants have visited Palestinian refugee camps for the first time in their lives, while for many of the Palestinians it was a new experience to be invited to a Lebanese organization through this project. Sunnis and Shias, Christians and non-believers have worked side by side in a constructive partnership, something that all parties involved speak warmly of. We also have good experiences from X-art in terms of the organizations' interest in the arts as a learning and leisure activity, the skills that the participants have acquired, and how they are now putting them to use in their work. The three-year programme ended in December 2011 and was followed by some local follow-up and workshops over the next two years.

Our local partners report that there is still a great need for skills development, both when it comes to recruiting and training new music workers and for further developing the skills of those who have already participated in the project. The shortage is confirmed by heads of schools and organizations we are in touch with in the region. They are keen to see their teachers develop their skills further – both past X-art participants and new participants.⁶ The NMH has applied for funding from the Norwegian Ministry of Foreign Affairs in order to continue and further develop the education programme. We have identified a need for different types of skills development going forward, especially within music and music education for teachers and health and social workers. Bearing in mind that these people have never received basic musical training in their childhood and schooling, developing their musical skills is bound to

4 NGO: Non-Governmental Organization

5 See Chapter 2 for information about the collaborating organizations

6 See also the evaluation report *X-art, a culture education program from Norway to Lebanon 2009–2011*. (2012) FORUM for Culture and International Cooperation

be a long-term project. The need for training is generally great. Secondly, musicians with no teacher training involved in cultural activities with children and young people also need to improve their teaching skills. Thirdly, there is also a demand for special needs teachers capable of using music in their teaching. A recruitment drive is also needed to attract young people with some musical experience to train as tutors and teaching assistants. For all of the target groups the training would involve practising their instrumental skills, gaining knowledge and understanding of musical teaching materials and developing teaching strategies, albeit with varying degrees of weighting of the different components.

Theoretical perspectives

Selecting teaching content and activities is a key task for music teachers, and is related to the question of *what*. Teaching strategies could be defined as a separate didactical category linked to and interrelating with other didactical methods, something which is often illustrated with the didactical relationship model or the didactical diamond (Bjørndal & Lieberg, 1978). The model shows how decisions made in one of the didactical categories are dependent on decisions made in the other categories while also having an impact on the choices and decisions made within those categories.

As mentioned at the beginning, I wish to discuss perspectives relating to teaching situations using the interrogatives *why*, *who* and *where*. *Why* will address the justifications behind the choice of teaching content, various legitimization arguments, and objectives for the teaching on the X-art programme. *Who* is in many ways linked to the didactical category learning conditions – understood here as the X-art participants' conditions for learning. *Where* will very much relate to the didactical category frames or settings, although I will be focusing in particular on the context and its meaning.

Content, context and learning conditions – *what, where and who*

In line with Hanken & Johansen (2013), I have opted to use the term content to describe both teaching content and learning activities, because I consider learning activities to be a central element in music education. I believe that this is particularly relevant in

this context in that playing, singing, dancing, listening and composing are key skills that must be practised in order to meet the objectives of the education programme and allow the participants to develop the necessary musical knowledge.

The didactical category setting or frames describes a range of conditions for the teaching activity (Ibid.). It could involve the physical setting such as access to equipment, instruments or funding. It could refer to the organisational setting such as time or group make-up, or it could describe more informal settings such as expectations, traditions and cultural perspectives.

I will be focusing largely on the significance of the context and will therefore introduce perspectives on religious traditions in which the education programme is conducted and must relate to. As mentioned at the beginning, X-art takes place in a religious and cultural Muslim tradition. In *Music Education and Muslims*, Diana Harris (2006) writes that music gives rise to ethical dilemmas for some Muslims, and that this must be acknowledged as a challenge. Working on music education with Muslims can throw up a number of challenges, since music is often considered haram (forbidden) in certain circles. Differing attitudes towards music in Islam can be linked to differing interpretations of religious texts and what they do or do not describe (Ibid.). Interpretations may range from advising against or even proscribing any association with music to acceptance under certain circumstances, in certain contexts and with certain instruments, or even considering music as being generally important to human beings. Muslims hold a range of diverging views on the matter, in other words (Ibid.). It can therefore be difficult for someone from a different culture and with a different mindset to always be able to understand or deal with challenges that arise on the back of religious convictions. But these are nonetheless aspects that must be considered in one way or another when choosing teaching content and carrying out the teaching.

Conditions can be linked to the didactical category learning conditions (Hanken & Johansen, 2013) but must in this context be understood as the X-art participants' conditions for learning, not those of pupils in the traditional sense. It will therefore be appropriate to focus on individual participants' conditions for learning as a result of their past experiences, teaching and musical skills, and on sociocultural conditions where we need to reflect on the contrasting living conditions of the Palestinian and Lebanese participants respectively. This could manifest itself in the form of language skills or levels of education generally. The relationship and dynamics between the two peoples could also become significant in that the Lebanese could conceivably represent something that the Palestinians desire: the freedom to live where they want, the

opportunity to study and work, and democratic rights, to mention but a few. These factors could constitute a significant part of the participants' conditions for learning and affect motivational and emotional aspects of the teaching situation. The participants' profession or employment situation – be the school counsellors, kindergarten teachers, primary school teachers or activity leaders – along with which institution they come from are other aspects that can be placed in the learning conditions category.

Justifications – why

Making justifications for music involves balancing outside expectations (society, school) on the one hand with the opportunities for getting involved in musical activity and the music itself on the other (Nielsen, 1998). The legitimation arguments for music education can be divided into three groups: legitimation based on cultural heritage, based on the individual, and based on society (Hanken & Johansen, 2013). These different justifications can variously be related to the contradiction between understanding music education as nurturing for or through music, which in turn can be linked to the contradictions between material and formal education theories (Hanken & Johansen, 2013; Nielsen, 1998) whereby material education theory places the teaching material at the centre and development takes place by the pupils' "absorbing" the information. Such justifications can be assigned to the concept of nurturing for music (Hanken & Johansen, 2013; Nielsen, 1998). The core concept of formal education theory is that humans are shaped into acquiring certain skills, and the teaching content and the music are thus justified by their ability to develop desired skills in the pupils. This affords them the status of a means.

Legitimation based on cultural heritage involves arguing the case for music in order to preserve and pass on our cultural heritage (Hanken & Johansen 2013). One challenge associated with this position is to define what makes up our cultural heritage. It may involve a certain repertoire but also different forms of activity. It also involves arguments based on music as a cultural phenomenon, albeit one that is not linked to cultural heritage, e.g. the importance of music education in developing a cultural identity. Legitimation based on society involves arguments to the effect that music education is important because it concerns and affects society as a society. It involves arguments that give music education a preservative role in society (Ibid.) and arguments concerning the scope for music education to change society for the better. A connection can be drawn between such arguments and cultural identity, and important justifications for music education in such a context could be that music education can help increase self-awareness amongst various groups, build relations across differences,

and encourage better understanding and tolerance of the cultural identities of other groups (Ibid.). Legitimation based on the individual could involve encouraging the development of versatile and complete individuals in that music has a particular ability to touch our emotions, stimulates our imagination, or triggers our capacity for self-activity (Nielsen, 1998). Music as a means of self-expression is often held up as an argument in this context, as is the view that music education develops sides of the pupils that could have an impact on their attainment in other subjects and contexts (Hanken & Johansen, 2013). This could be intellectual development, creativity, co-operation skills and motor skills. Other arguments in this category of justifications focus on improving concentration and memory skills, on gaining experience of co-operation, and on adapting and showing consideration. Such concepts credit music with having a strong socialising effect and thus attach great value to music education (Ibid.). On the other hand, it could be claimed that the value of music stems from its very nature, whereby aesthetics is key. Aesthetic experiences can in themselves provide important justifications for music education in that the value lies not in its practical intentions but rather in the insights, satisfaction and joy that music education elicits and should therefore be considered a goal in itself. Through such aesthetic experiences, music education can allow for diverse personality development. However, it is very rarely a case of either-or when it comes to education for or through music. Few people set out to focus on the musical material alone, and educating a person using music without considering the musical content is usually only done in therapeutic settings (Nielsen, 1998).

Perspectives on methodology

This text cites from an interview with one of the X-art participants as an example of the various perspectives that are being discussed.

Mariam, the interviewee, is a Palestinian and has lived in the Rashidieh refugee camp all her life. She has participated in the music project at the cultural centre (BAS) in the camp, where she has learnt to sing and play the saxophone. When X-art was launched she was selected to take part. Mariam is now working as a social worker and teacher in the BAS kindergarten, and she is studying to obtain a formal kindergarten teaching qualification. She is also involved as a teaching assistant on the Rashidieh music project and runs various music activities with the scout group at the centre. Thanks to the project, Mariam has become a resource whose skills can be deployed in a number

of areas. The interview took place in Lebanon in spring 2013 as a semi-structured research interview (Kvale, 1997) and was conducted with the help of an Arabic-English interpreter. I asked questions in English which were translated into Arabic by the interpreter, and the answers were then translated directly back to me. The background for the interview was that I wanted to catch up with some of the X-art participants to see how they had put the music teaching skills they had acquired to use. So far I have only carried out this one interview, which lasted around 45 minutes. Afterwards I transcribed the interview and analysed it on the basis of the following research questions:

- What teaching content does Mariam employ?
- Which skills does Mariam think she has acquired through X-art?
- Which challenges does Mariam encounter in her music teaching?
- How does Mariam describe the use of music in her day-to-day life?

Relying on an interpreter in an interview situation will always pose a potential risk of error, but since Mariam herself speaks relatively good English, I believe that her experiences and observations have been accurately conveyed. In the transcription process I chose to moderate the language from an oral to a written style without changing the meaning of the text.

As well as teaching in the X-art programme, I have also been involved in musical activities in the Rashidieh camp, and I have served as a supervisor and teacher for the Norwegian music education students travelling to Lebanon. I therefore represent both expertise and power in my meeting with Mariam. I also represent a culture noted for the freedom of individuals, good opportunities for education and employment, and high welfare standards. I have therefore tried to be conscious of my own role both when conducting and analysing the interview. Yet there is a degree of risk that Mariam has given me the answers she thought I wanted to hear. This is also one of the reasons why I elected to use results from the interviews only as examples to help gain an understanding of my own experiences from the programme. I must also stress that I have only interviewed one X-art participant and can therefore not make any general claims about the X-art participants' views on these issues. Nor can Mariam, whom I interviewed, be considered representative of the rest of the X-art group since she has participated in music activities in Rashidieh for several years and thus has more personal experience of practical music-making than many of the other X-art participants. Nonetheless, her statements provide a valuable insight into the experiences and observations of one X-art participant.

Choosing teaching content in an unfamiliar culture and context

I will now present and discuss the selection of teaching content for education programmes based on perspectives on justifications, conditions for learning and context/framework.

Justifications

In the three years that X-art has been running, we have frequently asked the participants what kind of activities and content they would like to see and why. One key argument appears to be the utility value of music and musical activity. Utility value in this context encompasses a number of functions. Firstly, the participants have wanted to see activities and materials that they can quickly adopt when working with children and young people. Secondly, they have expressed a desire for activities that can aid learning in other areas, too, e.g. English or mathematics. This can be illustrated with the following statement:

With music I can reach out to the children. I use music as a kind of means to make the children understand things they are supposed to learn, because they will understand them better than with a classical way of teaching. [...] I use music when teaching maths and other subjects, because the children in kindergarten will understand it better. [...] I think it is difficult for the children in classical teaching. But through music they can catch the idea directly, they like it, it's like a kind of game for them. (Mariam)

Music is being mooted almost as a teaching method or means of approaching academic content. The statement can also be seen as an example of how using music in other subjects, too, can increase motivation for learning generally. Yet it is not clear how music can be used to make the children learn in other subjects. Other justifications that can be linked to this kind of reasoning include how musical activity can be seen as a means of recreation and a diversion from the other learning processes or activities. The following statement by Mariam illustrates how:

I use music so that the children don't get bored.

Thirdly, it would seem that the participants justify music education by how music can help develop more general skills and abilities in the children such as co-operation, self-confidence, creativity or co-ordination. Mariam says:

Music builds self-confidence. At the beginning you will be afraid, but when you study and train well, you will not be afraid and you can do it. Of course, it builds self-confidence.

Mariam links music to self-confidence, but the X-art participants have also focused on skills such as co-operation, creativity and co-ordination, to mention but a few.

Relatively rarely have we encountered arguments directly linked to perspectives on nurturing for music. This must be seen in the light of the cultural and religious context in which we operate, which could result in pedagogical justifications for music education becoming the most important. At the same time, we cannot conclude that the participants do not acknowledge the intrinsic value of music, as this is in many ways not relevant in this particular context. On the contrary, it could be that its intrinsic value enables music to touch people's emotions. This could involve music helping to push things that are difficult into the background and a belief that music performance generates concrete positive emotions such as happiness. Mariam says:

I think that the children are very happy when they are doing music.

As we can see, the justifications for music education can largely be placed in a pedagogical context in which music is considered a means of learning in other subjects or as a means of developing desirable skills in the children. These arguments or justifications for music education can primarily be classed as nurturing through music.

The importance of context

In respect of the context and framework, I should like to focus on the cultural and religious aspects, including perspectives on gender roles, because I believe that these perspectives help make this particular context unique. Frameworks in terms of society and religion are particularly relevant here, including perspectives on music education and Islam in terms of gender issues.

As mentioned previously, the Lebanese and Palestinian cultures in our network do not have much of a tradition of music education in schools or in society in general.

Performing music is seen by many Muslims as haram (forbidden), although views amongst Muslims differ greatly. In any case it is important to choose content where genre, instruments and lyrics are well within what is acceptable to the participants. These types of issues can also be linked to perspectives on gender roles, exemplified by an extract from our interview (I = Interviewer, M = Mariam):

I: Do you encounter any difficulties working with music being a Muslim?

M: Of course people talk about that I sing, because music in Islam is haram; it is not a good thing to do, especially for women. And I wear the hijab.

I: What do you mean – especially for women?

M: I wear the hijab.

I: Yes – and how does that affect your role in doing music?

M: A woman who wears the hijab, it means she has to follow the rules of the religion, and when she is a musician – a singer – it is haram. But, in my heart I want to be a singer, I want it, and I don't care about what people say. And I sing at the centre, but not outside. And of course I sing good things about Palestine, and songs with good purpose. I sing good songs, traditional songs and folk songs. And with music it's the same: nothing bad, everything good.

We can infer from this that it is deemed problematic to be a woman and a musician/singer but that it is acceptable as long as the music is performed and used within a given context: an educational setting within the confines of the cultural centre. Nonetheless, I believe this constitutes an important backdrop to music education in this context and consequently also to the choice of teaching content on the education programme. Bearing in mind that all but one of the X-art participants are female, all content must be pedagogically justifiable if we are to take Mariam's statements as a prescription. Justifications for choosing teaching content thus become more closely related to perspectives on culture, tradition and religion than we are used to in music teacher training programmes in Norway. To illustrate this further, we can mention that there were reactions to the use of saxophones at one of our student concerts because it was deemed haram. After some discussion the saxophones were accepted, however.

The X-art participants' opportunities for practising their instruments at home between seminars vary due to the availability of equipment. Most of the participating Palestinians do not have regular access to guitars, for example. The range and quantity of equipment that the participants encounter and have access to when working with children and young people also vary greatly. Thanks to Norwegian contributions

towards purchasing equipment, the Palestinians living in the Rashidieh refugee camp and who are involved in the activities at the cultural centre will have very different opportunities in terms of access to equipment compared with those living in other refugee camps.

The participants' conditions for learning

As previously mentioned, there are both Palestinians and Lebanese amongst the X-art participants. The two ethnic groups have very different backgrounds in terms of living conditions, financial status, healthcare and not least access to schooling, education and employment. On the whole, therefore, X-art is made up of a group of people with very different backgrounds and different conditions for learning, which means that the teaching content must generally allow for individual adaptation.

Compared with music teacher training in Norway, the participants in Lebanon have had little or no previous experience of music in their own schooling and education. It is therefore essential to choose content that can help develop and improve the participants' skills in musical performance and interaction with music, including instrumental skills amongst other things. The content should also help develop the didactical and methodological competencies that the participants need when they teach. This could be content with a potential for learning about principles on rotation or the use of instruments, playing by ear, or moving from auditory material to theoretical understanding, for example. There are significant variations within the group in terms of didactical skills, too. The Lebanese participants are all teachers in the Lebanese school system and will often hold a teaching qualification. The Palestinians, on the other hand, are affiliated to the cultural centre as school counsellors, kindergarten teachers, scout leaders or tutors of drop-out children, or they are involved in after-school activities. The Palestinians are not necessarily qualified teachers, therefore. This poses additional challenges in relation to choosing content that can meet each participant's development needs based on their individual circumstances and which can help ensure that the participants acquire skills that are of use in their day-to-day dealings with children and young people.

What content have we chosen in the past three years?

As we have seen, there are a number of factors influencing the choice of teaching content for X-art, and in this text I have focused particularly on factors that differ from music teacher training in Norway.

A relatively varied set of teaching materials has been developed for the Lebanon project by Norwegian music teachers. Three CDs⁷ with songs and melodies have been produced and make up the core material, followed by multi-function scores of these songs and melodies.

This material is also widely used when teaching music to children and adolescents in the Rashidieh refugee camp. The material has been supplemented in response to requests and needs that have arisen along the way, incorporating material from the participants' own cultures with regard to dance, music theory and other factors that have contributed to the participants' professional development. We have also used a variety of musical games and creative and imaginative activities. It would appear that these types of activities accommodate the participants' desire to adopt the activities almost directly in their own work. The activities do not require as many skills on the part of the "teacher" as does guitar tuition, for instance. Training the participants' instrumental and more general musical skills is a long-term process which also requires a degree of effort by the participants between the seminars.

Discussion

As we have seen, the justifications for the choice of content from the participants' perspective are predominantly about acknowledging music as a means of meeting other pedagogical objectives when teaching music to children and young people or to develop more general skills. Why is this perspective so conspicuous in this context? Firstly, I take the view that it has to do with the project's associations with mental health work and how the musical activities on the Lebanon project on the whole were linked to mental health at quite an early stage. Furthermore, the first school to introduce music education in the wake of the project was a school for children with reduced functional ability, and the children at this school were the first to take part in the project's musical activities. The musical activities at the school have since been

7- Storsve, V. and Barg, P. (2009). *Sing and dance and play along*. (EPS-023 2009) CD published by the FORUM for Culture and International Cooperation with support from the NMH.

- Storsve, V. and Barg, P. (2005). *Sing and dance and play Sambalele*. (EPS A-014 2005) CD published by the FORUM for Culture and International Cooperation.

- *X-art, a cultural education program from Norway to Lebanon*. Addition to the X-art report 2009–2011. CD published by the FORUM for Culture and International Cooperation with support from the NMH.

expanded so that all the children are now taught music every week. As the project has been relatively closely linked to music in a therapeutic context in this way, it would be logical to use music to meet other objectives, too. Although the Lebanon project in general and the X-art programme in particular are explicit music education projects, it may well be that the arguments about music as a means become the most relevant for the education programme as well. Secondly, the broader recognition of nurturing through music must be seen in the context of social and religious aspects.

As we have seen, attitudes towards music and musical performance vary in the Islamic world, and over the years we have encountered many objections to music being performed in various arenas. For that very reason we have been able to argue in favour of using music in a pedagogical context, thus helping to ensure that the X-art participants are not met with further disapproval in their day-to-day work. However, it may be appropriate at this stage to reflect a little on whether it is morally right for us, from a Western culture, to force “our” arguments – our convictions about the value of music – on a society which is this disapproving of it. Yet it is important to stress that through our choice of content and teaching we are presenting certain perspectives on music that it is up to the individual to adopt. X-art has been a voluntary project, and the evaluation report from the programme has revealed a desire to develop it further, including amongst the leaders of the different organisations. The evaluation that was carried out found that the participants and the leaders of the organisations are highly positive about the project and would like to help and participate in any further development of the programme. In other words, we are now seeing more calls for expanding the programme than we are seeing objections.

Whether we should work for cultural change or attempt to ignore any obstacles posed by cultural and religious aspects can be related to gender perspectives, amongst other things. Our viewpoint as teachers from Norway is that women and men should have equal opportunities and rights, including the same opportunities to make decisions on education, career and participation in various types of activities. We are therefore trying to be good role models and representatives of a culture in which women and men mostly enjoy the same opportunities and rights. This stance is visible by the fact that we allow women to play instruments not traditionally played by women in a Lebanese context. We adopt the same stance for the music activities in Rashidieh. It is also important that we do not accept, but instead ponder, what Mariam stated in the interview – that women must not be musicians or singers. This can be seen in light of perspectives on cultural human rights which, with reference to the UN’s Universal Declaration of Human Rights and the UNESCO convention on cultural

diversity, conclude that everyone is entitled to participate in cultural life, enjoy art and experience, express and further develop their own culture⁸.

Which of the teaching content or materials used on the X-art programme have the participants chosen to adopt in their work, and why? The fact that the project, that is the entire Lebanon project including X-art, has been running for several years has allowed us to identify which content the participants continue to work on in teaching situations in between the seminars. We have not allocated time for visiting each organisation and X-art participant to discuss or observe which content they use, but we have been able to gain some insight through conversations with and observations of a few of them.

We have noted significant differences in the extent to which the participants have adopted materials and skills acquired on the X-art programme. Firstly, it appears to depend on whether or not they actually teach music or have been able to establish musical activities where they work. It is also dependent on the extent to which the participants have access to premises and equipment and the degree to which the leaders and structures of the different organisations make allowances for musical activity to take place. Secondly, it appears to be linked to how well the participants feel that they master the teaching materials. Thirdly, it is about the extent to which the participants are able to use our examples as a starting point, in the sense that we use classroom modelling, and make the activities and content their own while adapting them to each group of pupils. Fourthly, it may also be linked to the degree to which the participants, or at least the Palestinian participants, feel that the material could help maintain and strengthen their cultural identity. To Mariam this was quite an important aspect, as we heard in the interview. It is possible, of course, that priorities with regard to the material presented on the X-art programme can be related to such perspectives. Fifthly, based on our observations of Mariam, it appears that the musical material – encountered by the participants a number of times when the students are visiting or when we model it for the children – has become increasingly durable. The reason could be that in addition to learning the activities themselves, it has become clearer to them how they can use the activities when working with children and young people. However, it is also important to not just assess which materials have been useful based on an interpretation of the materials' direct utility value and to think that materials which will not be used in the future are of no value. Activities and teaching materials can often be of personal value in developing in the

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participants' music skills even if they are unable to use the materials when working with the children and young people.

Concluding comments

One key objective of the X-art programme has been to help raise skills levels amongst Palestinian and Lebanese teachers and social workers in respect of using music to educate children and adolescents. In addition to skills development in Lebanon, the education programme has also helped raise the professional skills of the Norwegian participants. And last but not least, the X-art programme has encouraged increased reflection on important perspectives within multicultural music education, raised awareness of Arabic and Muslim cultures, increased our understanding of the use of language in music education, and challenged us on our justifications for music education.

Participation in X-art has also added valuable skills and experience in terms of how music and other forms of cultural expression can help reduce tensions and differences between different ethnic and religious groups such as the Lebanese and Palestinians.

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