

Footprints of globalisation: The arts, creativity and inherent concerns

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ABSTRACT

In the global economies creativity has become a political agenda. Creativity is variously coupled with the arts and humanities, environmental and physical sciences, engineering, business, innovation, technology, enterprise and economic productivity. This article investigates the creative arts within the discourses of knowledge cultures, and considers the rhetoric and practices of creativity in relation to the UNESCO policies and strategies for building creative capacities for the twenty-first century, as articulated in the Road Map for Arts Education (UNESCO, 2006). To move from global to local sites, the paper identifies creativity by engaging a form of tale-telling of creative arts practices, encounters and events, as a way of witnessing aesthetic activities out of and away from teleological imperatives. A discussion of Foucault's technologies of self and Heidegger's questioning of the work of art assists the argument to take account of subjectivity and the politics of power relations in institutional practices and discourses. The paper argues that macro-political discourses need to be matched with micro-political action of creative subjects and educators, coupled with strategic initiatives for the arts in institutional practices, if the universalised goals of UNESCO are to be met at the local level.

UNESCO and the creative subject

The *Road Map for Arts Education* (UNESCO, 2006) provides a framework of global strategies for mobilising the arts in education and community, in formal and non-formal settings. The *Road Map* was devised in 2006 at *The World Conference on Arts Education: Building Creative Capacities for the 21st Century*, held in Lisbon, Portugal, 6-9 March 2006. The aim of the *Road Map*, which acts "as an evolving reference document" is "to explore the role of Arts Education in meeting the need for creativity and cultural awareness in the 21st Century, and place emphasis on the strategies required to introduce or promote Arts Education in the learning environment" ... and is "designed to promote a common understanding among all stakeholders of the importance of Arts Education and its essential role in improving the quality of education" (UNESCO, 2006: 3). The *Road Map* advocates the sharing of good practice, mobilising attitudes towards the arts in education "for building a creative and culturally aware society; [to] encourage collaborative reflection and action; and garner the necessary financial and human resources to ensure the more complete integration of Arts Education into education systems and schools" (3). The challenge is to be mindful of the deleterious effects of overemphasis on the technologies of quick inputs and over-measured outputs, and to find ways to work around these imperatives in institutional practices. That we are in a global system determined by rationalist decision-making and accountability in a world transformed by global

capitalism is not in doubt. However, too often the centralised or dominant view leads and determines the hoped-for outcome and the arts can fare badly when a teleological input prevails.

Rationalised institutional structures in performance-based economies of education, with excessive accountabilities and hyper-managerialist governance, elicit much debate about the arts in education and their worth or value as key learning areas. In schools and pre-service teacher training these debates surround the question of what counts as essential knowledge, which in turn effects the distribution of time and resources for the arts in the face of the accumulating dominance of science and technology for the preparation of a global workforce. In universities and higher education institutions the debates surround the costs associated with studio, music and performance based education, whether the creative arts can be justified for adding value to the educational contract, and whether they can be counted as legitimate forms of research—and by implication whether they are indeed legitimate forms of knowledge at all. These questions loom large when issues of resource distribution are on the agenda in the halls of governance. Thus educators or managers in these fields need to apply a critical understanding to the political ‘game of knowledge’, interrogating how the power relations are framed, to whose advantage they are exercised, and where the micro-politics of resistance as a productive form of power (Foucault, 1991), and biopolitics of power (Foucault, 1997) may be mobilised for strategic and collaborative action in the face of escalating forms of global power.

My research in the field of creative education over a number of years examines questions of power surrounding the constitution of knowledge in the policies and practices of the arts whereby the discourse is produced and reproduced. Foucault’s thesis argues that the modern subject is produced by and within institutional practices, analysable through processes of technological sovereignty and governance. Applying a genealogical examination of these constituting practices in the archives of the subject and institutional policies may open the way for a politicised subject to ‘perform politics’ creatively to bring about changed relations of power at the local level.

Approaching art as a field of knowledge

The arts are understood to be aesthetic forms of knowledge, but the concept of aesthetics has changed radically in the late twentieth and twenty-first centuries. Today it is understood that the arts are not immutable essences; they require participatory communities for their activation and dissemination. While aesthetics means perceptual experiences through the senses, and was understood through the Western Enlightenment to be the test of beauty, its meaning has changed in light of new relations of power in the modern and postmodern worlds and the advent of technological innovations. Today much is written about aesthetics as a site of activation in the life-world, and as with ‘being’ in the world, it is something other than the metaphysical narrative (see Mummery, 2008; Dalton, 2008; Grierson, 2008a; Grierson & Gibbs, 2008). Furthering this argument is the work of Nicholas Bourriaud (2002) who focused on “relational aesthetics” as a way of bringing art practices into the everyday realm of human intervention and communication. “Beyond the concept of the creative individual and their well-packaged artworks, relational aesthetics goes into the realm of relational art where the boundaries between artwork and audience are slippery” (Grierson & Gibbs, 2008: 16). Elsewhere I have written on the ontology of art and its social and cultural condition by applying Foucault’s work on madness to the ways we approach the arts as a field of knowledge (Grierson, 2000: 133):

Foucault claims that it would ‘be a mistake to try to discover what could have been said of madness at a particular time by interrogating the being of madness itself’ (1994: 32). So it is with art. If we speak only of the ontology of art, putting all our weight to find a meaning and foundational essence of art, we deny its social and institutional formations. If we place epistemological emphasis on the presence of an object called an ‘artwork’, we imbue it with meaning and give it an assumed ontology, which it carries independently and objectively through ahistorical time and ageographical space.

Herein I argue for a contextual framework for the creative arts in which the artwork *per se* can be accessed, understood and appreciated in its cultural particularities, and through which the politics of power in institutional policies and practices might be discerned in the normalising disciplinary politics of the present. If one follows Foucault's argument about power/knowledge (1981), and one is to be political in approaching the events and transactions of power as a productive site of knowledge, the arts cannot be presented, articulated or legitimated as disembodied forms of knowledge. They are already embedded as markers or discursive practices of their times and place; and they are already implicated in both the micro- and macro-political strata of institutional and individual subjectivity.

The application of Foucault's (1994) methodologies of *archaeology* and *genealogy* to locate the arts as modes of knowing, is a way to unearth the relations of power/knowledge operating in the discourses of the subject. With regard to Foucault and disciplinary knowing (Grierson, 2000: 135):

Foucault's archaeological method is not about describing knowledge disembodied, but about unearthing 'modes of knowing' in the disciplines. In relation to education Hoskin, writing in Ball's *Foucault and Education* (1990: 29-53), describes 'modes of knowing' as disciplinary knowing, manifesting as 'two sides of a power-knowledge equation'. Hoskin describes this duality as 'the discipline that is presenting a certain knowledge to the learner, and the discipline of keeping the learner present before the knowledge. It concerns those technologies of control whose extreme form then was the *disciplina militaris*: yet it never ceases to concern the process of teaching and the objects of instruction' (30). It is these 'modes of knowing' that I seek through my discourse of tertiary art education.

Global moves for consensus, such as those advocated through UNESCO, work through the mobilisation of local networks, whereby there are technologies of policies, resourcing, and practices constructing the arts and their formations. Thus the work being undertaken at local levels is a crucial factor towards the realisation of UNESCO goals. However as Foucault showed there is an interdependence of micro- and macro-politics of power. The local works through the global, and the global exists only so far as the local exercises its ideological frameworks. Each implicates the other. As Manfred Steger writes, "we must not fall into the idealist trap of treating political ideas as metaphysical entities floating above material practices and social institutions" (Steger, 2008: x).

The role of NGOs in furthering the UNESCO agenda

Some background to the UNESCO strategies for building creative capacities shows an ideological response to globalisation, and the need for cultural protection and the upholding of human rights. This response is framed as a global political agenda in the interests of world peace. Indeed the rhetoric of world peace is strongly identified in the work of the non-governmental organisations (NGOs): InSEA International Society of Education through Art, ISME International Society for Music Education, and IDEA International Drama/Theatre Education Association. While the rhetoric of world peace demands theorisation, the task here is to show how such a historically engendered concept is being mobilised for the future through the NGO networks. InSEA, for example, was founded on these principles in the aftermath of World War Two. It was a post-war era of hope and optimism. The underlying principle was to promote cultural understandings through art as a way to ensure the maintenance of world peace. The founding relationship to UNESCO is made clear on the InSEA history and archives site (InSEA online):

At UNESCO's first and second conferences, held in 1946 and 1947, resolutions were adopted to inquire into art education, and in 1948, Dr. Herbert Read (1893-1968) was appointed as chair of a 'Committee of Experts' to look into this matter. In 1951, a seminar called The Visual Arts in General Education was the first visual arts congress with attendees from 20 countries. InSEA's constitution was formally adopted in Paris in July 1954 with Edwin Ziegfeld as the first President. With changes to reflect the times, Read's ideas continue to serve as the foundation of InSEA's contemporary mission...

The mission is then summarised to include the role of education through art to foster values and disciplines that are deemed to be “essential for full intellectual, emotional and social development of human beings in a community”; as well as the importance of sharing experiences and practices in education through art; and the furthering of “International co-operation and the better understanding between peoples ... so that the rights of people to freely participate in the cultural life of the community, to enjoy the arts, and to create beauty in reciprocal relationship with the environment would become a living reality” (InSEA online).

The role of the arts as agents of cultural exchange for mutual understanding mirrors the ideals of UNESCO, in that there is a universalising principle at work in relation to advancing concepts of freedom, peace, beauty and human rights. These principles are cast in the ideology of progress and making a ‘better’ world along with advancement of new technologies and economic knowledge transfer. It is not difficult to discern, in such a discourse, the generalised goals of liberal humanism being reshaped through neoliberal ideologies. Jacques Derrida addressed this process through his work on the new humanities and the need for a new sort of contextually critical approach to the humanities “escaping its origins and trajectories” in order to “broaden its account to take in the radical pluralism existing as part of a new globalism (Peters, 2007: 8). Thus there is a strong necessity for politicised action at the local level to activate capacity building in the arts and creativity in education, to ensure the universalised goals are not lost in ideological positioning, and not completely divorced from the quotidian struggles of time, space and resources for the exercise of autonomy and effective action. The local and regional must articulate and implement change through micro-political action in policy and practice if these lofty global goals are to have any measure of realisation in on-the-ground differences.

Global learning spaces and new challenges

Today the role of arts education is complex in the globalised world of multi-networks with the fast transfer of information in the digital domains. New forms of communication and creative challenges are being activated through the digital arts for the Net Generation, known as Generation Y. Today Web 2.0 offers open, porous and decentred spaces for learners in technologically driven communities arising from new forms of social capital. New systems of customised mobility and “user-generated” content models are leapfrogging learning management systems in education to enable differentiated forms of image sharing and self-curating in a content model generated by multi-communities of global participants. YouTube, MySpace and Facebook invigorate the politics of everyday identifications, naming and placing. Blogs bring together content in newly creative ways from Flickr, Twitter, YouTube and other personalised accounts to reinforce the availability of creative knowledge sharing. Questions of intellectual property, royalties, ethics and cultural rights are tested as virtual communities cross personal and national boundaries, and knowledge is freely shared, customised by others and redistributed through collective communities of users. Artists, musicians and authors can gain an audience more easily than they could through the static content model of Web 1.0. We witness new communities and collaborations forming and morphing constantly in cyberspace, with the generation of network convergence and transference opening creative knowledge to endless permutations of production, consumption and distribution.

Not only do these mobile inter-connectivities challenge the arts as phenomenological, material and aesthetic practices, but the fast uptake of technological innovations make new demands on the methodologies by which global NGOs must work to claim relevance in local and regional communities. InSEA puts energy, in concert with the World Alliance for Arts Education, into establishing an international community dedicated to the constellation of advocacy, networking and research. It is active in its website activities and Internet portals for resources and knowledge sharing (www.insea.org), as well as face-to-face regional representation on the World Council, regional and international congresses, journal and book publications, and mobilisation of local

memberships and affiliations. Nevertheless, as is the way, it is often lagging behind the fast pace of inventions and potentials of new technologies.

Responding to challenges of globalisation: a genealogy

Towards a Paradigm of Creative Education for the 21st Century, the WAAE World Creativity Summit in Newcastle, UK, 2009, combines both physical and virtual community building in its framing methodology. It aims to build a forum of cooperation and innovation through public dialogues to examine the contributions of the arts to a transcultural and intercultural world of global differentiations and convergences as well as the arts' role in realising the aims of zero poverty and sustainability. The overarching aim of WAAE is to work with the UNESCO *Road Map* (2006) to influence and shape educational policy debate, and to activate change in local and regional locations.

Through the support and endorsements of InSEA, ISME and IDEA, the *Road Map for Arts Education* (UNESCO, 2006) purports to act as a blueprint for advocacy in all levels of education, adding weight to specific arguments for funding and capacity building in local sites. To fully understand the global strategy of the UNESCO *Road Map* it is useful to examine earlier strategies arising from the 1990s in response to the emerging challenges of globalisation at the end of the twentieth century when the need for importance of cultural knowledge was articulated. At the 30th session of the UNESCO General Conference, November 1999, the Director-General launched an International Appeal for the Promotion of Arts Education and Creativity at School by mobilising a UNESCO portal for arts education, Links to Education and Art (UNESCO Culture Sector). LEA International was set up as an international network of experts and practitioners, with a view to strengthening the role of arts teaching in general education. The aim through LEA was to multiply contacts between specialists throughout the world for the exchange of information and dissemination of best practices. Through the sharing of pedagogical tools and interdisciplinary resources the aim was that LEA would eventually provide an inventory of the situation of international arts education to assist governments in furthering arts education in their country.

UNESCO's Medium-Term Strategy (2002-2007) was devised to articulate the challenges of building "international consensus on newly required norms and principles to respond to emerging ethical challenges and dilemmas as a result of globalization" (UNESCO, 2001: para 24, Draft 31 C/4). The Summary statement for *Mobilizing the Power of Culture, the fourth thematic debate at Higher Education in the Twenty-first Century, Vision and Action*, presented at the UNESCO World Conference on Higher Education (1998), stated, "The 1990s have been marked by very considerable and rapid change as national cultures have been drawn into new global inter-connections. There are new challenges, new risks, new uncertainties and new struggles" (UNESCO, 1998: 7). UNESCO's project was to "mobilise the power of culture", in concert with the United Nations vision of world peace, which was projected through the 2000 International Year for the Culture of Peace. UNESCO was constructing a pro-active response to the extraordinary challenges of globalisation with the "unprecedented inter-connections between cultures" (1998: 9), acknowledging, "in a time of highly accelerated change, the maintenance of meaningful connections to inherited cultures has also become even more problematic" (9).

Implicit in the UNESCO statement is that globalisation has indeed thrown up ethical challenges and dilemmas and that such dilemmas may somehow be untangled in the aim of meeting the goal of world peace through the power of culture and the arts. Thus culture in its broadest sense is brought to bear on questions of political governance along with education, the sciences and communication. The United Nations' strategies for world peace are significant measures, even if they may appear impossible to secure. Transformative action is not without the need for vigilant analysis of social and political inscriptions of neo-colonialism and imperialism, and in the context of neoliberal agendas for economic futures, convenient political terms such as 'democracy',

'empowerment', 'rights' and 'transformation' multiply with indiscriminate use, their seemingly fixed value systems spinning around as impregnable as atoms. Upon examination such terms are already "deeply anchored in value judgements" that are often specific and not shared by all peoples, cultures, nations (Pavlic, 2001). Thus robust scrutiny is called for when universalised discourses are promulgated, and this is where the local particularities of creative projects, research and advocacy are of fundamental political importance.

UNESCO focused on "the need to build better connections between education and culture in general" (1998: 9), incorporating this requirement in the strategic *Action Plan* at the Intergovernmental Conference on Cultural Policies for Development, in Stockholm, 1998. Two of UNESCO's primary policy objectives were stated as follows (1998: 9):

to 'promote new links between culture and the education system so as to ensure full recognition of culture and the arts as a fundamental dimension of education for all, develop artistic education and stimulate creativity in education programmes at all levels' and 'promote education conducive to the mastery and creative use of new information technologies among the younger generations as users and producers of messages and content, and give priority to education in civic values...'

This UNESCO strategy had paved the way for a greater emphasis on the arts as a specific field of education concerning the cultural realm, and highlighted creativity as an essential component of aesthetic and technological know-how for technological innovations and for the deepening of civic values.

From the 30th UNESCO General Conference and the establishment of LEA International, a series of important regional meetings were held. From 2001 to 2004, UNESCO held five regional meetings on the arts in education in Africa, Latin America, the Caribbean, Arab States, Pacific, Asia and Europe, concluding with the 2006 UNESCO World Congress in Lisbon, at which the *Road Map for Arts Education* was devised. These global meetings were underpinned by the fundamental belief that artistic creativity and culture are the cornerstones of a safe and sustainable society. I was an invited participant at the 2002 UNESCO Meeting for the Pacific Region in Fiji, along with other colleagues from Australia, New Zealand, Papua New Guinea, and a range of Pacific Islands and Territories. The focus of that meeting was on building regional perspectives to devise strategies for mobilising the arts in education for the region, and through all levels of education and community work. Out of three intensive days of workshops the Action Plan urged that the arts in education resonate across the Pacific like the frigate bird *Kasaqa*, a symbol of commonality in the Pacific, a navigational spirit of creativity and culture, both poetic and pragmatic. To mobilise across a region as vast as the Pacific, and globally, there was work to be done. At the forefront of the 2002 Action Plan from the Pacific regional meeting was an acknowledged concern "to safeguard the culture and heritage of specific countries/territories of the Pacific, and to this end the plan identified several critical issues which need to be addressed for the long term social, cultural and economic benefit of the Region" (Voi, 2002: 6). Reinforcing this position the Foreword of the Pacific Region report states, "In the Pacific particularly, western style capitalism is wrecking havoc amongst many island communities ... education systems need to be reformed. We need to explore ways to empower young people to participate fully in the life of their communities" (Voi, 2002: 5). It continues by affirming UNESCO's Arts Education for Development programme, "that aims to empower Pacific artists of all disciplines as the new bearers of cultural traditions across the region, building on collective value systems through the teaching of management and marketing skills, so modest economic activity can be generated" (5). Following that meeting projects were set up through research, scholarly exchange and the establishment of a mode of regional thinking. Some of these have been presented internationally and discussed elsewhere (see Grierson, 2008b). The findings from the Regional Meetings culminated in further debate and analysis of the significant role of creativity in twenty-first century economies, at the aforementioned UNESCO *World Congress on Arts Education* in Lisbon, Portugal, 2006, which concluded the first phase of the UNESCO Building Creative Capacities programme.

Joint Declaration: World Alliance for Arts Education

The UNESCO World Congress in Lisbon, in 2006, was held a few days after *Interdisciplinary Dialogues in Arts Education*, the 31st World Congress of InSEA, International Society of Education through Art, in Viseu Portugal, also in March 2006. There a 'Joint Declaration' was formed to bring together the peak bodies for the arts in education as a way of strengthening the voice for creative education internationally. This integrated strategy formalised the cooperation and collaboration between the peak international NGOs for the arts in education, International Drama/Theatre and Education Association (IDEA), International Society for Music Education (ISME), and the International Society for Education through Art (InSEA), to work together in the name of the World Alliance for Arts Education (WAAE). Since then the World Dance Alliance (WDA) has joined forces to participate in the joint capacity building for these creative forms of education. The WAAE Joint Declaration (2006) outlines the concept of strategic alliance:

Drawing membership from more than 90 countries, our global alliance of arts education organisations involves leading practitioners and promotes innovative practices in arts education internationally. Through our national affiliations and individual memberships, we draw on the experiences of more than one million dedicated and courageous teachers, artists/performers, researchers, scholars, community leaders, administrators and policy makers who themselves are in touch with formal and informal educational communities throughout the world (<http://www.insea.org/>).

Following the UNESCO principles of activating participation, collaboration, research, networking and advocacy for the creative arts in education, the World Alliance for Arts Education (WAAE) held its first *World Creativity Summit* in 2007, hosted by IDEA in partnership with the Hong Kong Institute of Contemporary Culture. A second *World Creativity Summit: Creativity, Culture, Arts Education*, was held in June, 2008, at the Taipei Museum of Fine Art, Taiwan, hosted by InSEA and The National Taiwan Normal University. With twenty-three countries present, the aim was to mobilise the arts strategically and promote international understanding and cooperation through the arts, particularly through the three thematic strategies of advocacy, research and networking. In November 2009, a third *World Creativity Summit* at Newcastle, UK, *Towards a Paradigm of Creative Education for the 21st Century*, is hosted by *NewcastleGateshead Initiative* in partnership with *Creativity Culture Education*. The guiding aims of the Summit are: "to develop the relationship between creative pedagogies and the cultivation of knowledge-based societies that nurture sustainable development, global solidarity, cooperation and human rights through strategic partnerships between WAAE, industry, civil society and government representatives" (WAAE, 2009); and to prepare for the second UNESCO *World Conference on Arts Education*, in Seoul, South Korea, May 25-28, 2010, with its focus on the socio-cultural dimensions of the arts and, consistent with the founding principles of the United Nations and UNESCO, "learning the language of peace".

Following my research in this area, this present paper germinated at the 2008 *World Creativity Summit* at the Taipei Museum of Fine Art, Taiwan, where invited panel speakers on research, networking and advocacy addressed issues relating to the creative arts. There I presented my ideas about a creative archive, and the relationship of creativity to innovation in the economies of enterprise productivity in education. I also promulgated the need for institutional support structures for the arts in education. During, and following the Summit, through discussions and interventions with other arts educators from a range of countries, I worked further on this project and presented a paper on the global landscape of interconnecting frameworks of UNESCO, InSEA, WAAE and the World Creativity Summits when an invited speaker at *Art Works Mahi Toi*, the national conference of ANZAAE, Aotearoa New Zealand Association of Art Educators, in Dunedin New Zealand, in April 2009. It engendered positive interest from a wide audience of arts educators.

Energising these global moves in local and regional domains, artists, writers, performers and dancers are working as they have done for decades through a creative force and impetus. Both

inside and outside institutional structures the creative will is indomitable. In presenting the following narratives of creative moments in the archives of memory and experience they act as examples of creativity in action to disseminate evidence of a way of thinking, being, doing, working, networking, influencing and educating. These are the kinds of subjects, activities, initiatives and passions that give face, form, credibility, life and purpose to the global work of UNESCO, WAAE, InSEA, IDEA and ISME. My methodology in elucidating such cases studies is reminiscent of *parrhesia*, the ancient Greek mode of truth-telling as discussed by Foucault (2001). In *Subjectivity and Truth*, Tina Besley and Michael Peters (2007: 55) write, "Truth-telling is a speech activity revolving around four questions—'who is able to tell the truth, about what, with what consequences, and with what relation to power'." And in his seminar on "Technologies of the Self" at University of Vermont (1982) Foucault asks, "what are the relationships between truth, power and self?" (Foucault, 1988: 15). The following accounts are presented in a "truth-telling" way of establishing the relations of theatre, literature, art, music and dance as creative facets in our ways of being and becoming, our ways of knowing and being known, and our ways of building and transferring knowledge for productive and sustainable economies.

Remembering and witnessing: an experiential archive

Tale-telling brings the impossible within reach. With it, I am who It is, Whom I am seen to be, yet I can only feel myself there where I am not, *vis-à-vis* an elsewhere I do not dwell in (Trinh T. Minh-ha, 1994).

The creative impetus can be identified through acts of remembering and tale-telling from the archive of memory, observation and experience. In constructing this archive it is not to act in any sort of self-referential way. Rather, it is to scan the memory of this educator in the arts to find pertinent examples of creative work both inside and outside the institution where it might be possible to cite influences of the arts in the diverse worlds of social, cultural and economic lives. The tale-telling acts as a process of revealing through the arts as active formations in our social, cultural and economic worlds. Creative practitioners require support to create their artworks for therein lies the site of knowledge to be communicated and transferred to others. In his seminal essay, *The Origin of the Work of Art*, Martin Heidegger posits, "Art essentially unfolds in the artwork" (1999: 144). Then Heidegger asks, in his typically circular methodology of questioning, "But what and how is the work of art?" (144). Taking these thoughts about 'art' as referencing 'the arts' more broadly, the following tales as ways of witnessing are going some way towards addressing Heidegger's questioning approach to the work of art, revealing that, "The work makes public something other than itself" (Heidegger, 1999: 145).

Witnessing Saint Joan

As a child in Auckland, New Zealand, I frequented the theatre. Whenever the New Zealand Players came to town I was there, following the fortunes of Shakespeare's Juliet or Cordelia, Viola or Portia. But nothing could eclipse the impact of George Bernard Shaw's *Saint Joan* (1923), a chronicle play set in fifteenth century France, telling the story of the young peasant girl, Joan of Arc, incorporating the voices she hears from Saint Catherine, Saint Margaret and the Archangel Michael, and inspiring others to raise a siege against Orléans to drive out the English. It is a story of a young woman caught between personal conviction, and the powers of church and state. Ultimately she is betrayed, tortured and put to death at the stake, having made the decision that burning is preferable to life imprisonment. Shaw set the epilogue to the play twenty-five years after the trial, and in it Joan is cleared of heresy. In 1920, just prior to the play's premiere of 1923, the Catholic Church bestowed official and ultimate acknowledgement of Joan of Arc's spiritual powers by canonising her. Although Shaw's play has been criticised for its loose interpretations of French Medieval society, it does reveal ways that a young woman could negotiate and lead with conviction, act skillfully in battle, lead

others effectively, while also standing up for her beliefs, not to mention maintaining against all odds a profound sense of humanity towards self and other. Playing Joan in the New Zealand Players' production was Edith Campion (1923-2007), the pre-eminent figure of New Zealand theatre in the 1950s, whose stance and conviction were unforgettable, and whose daughter Jane Campion was to become the illustrious film director of *The Piano* (1993), another unforgettable creative act of imagination and insight for Aotearoa New Zealand. The power of the arts shaped my being.

Witnessing Lemi Ponifasio

Turning to more present times, if the 'paradise' of the Pacific is to be reconstructed then we must consider who will do the reclaiming and in what terms. Lemi Ponifasio, of the Samoan dance company MAU (established in 1995), explored these questions through dance at the 2003 Auckland Festival to reclaim the indomitable spirit of Pacific survival. In 2007, MAU performed *Tempest: Without a Body*, dancer Lemi Ponifasio inspiring audiences with his electrifying and fearless vision, transfixing with his embodied deconstructions of the defining myths of Western modernity. Samoan born, New Zealand novelist Albert Wendt praises Ponifasio's work, writing, "His creations struggle to be born, to live and find their apt shapes, movement, and voices. And we recognise ourselves and our beginnings and our future in their indomitable, searching dance" (2007, online). Moving between oratory, visual arts, and performance here is a dancer who imbues Pacific and Western histories and traditions with present and future concerns, embodying and giving form to those well-discussed concepts of cultural recognition, recovery, reclamation, transformation and self-determination.

Witnessing John Pule

Then there is John Pule. Colonialism exacted a great cultural price from Pacific identities. In 1992 John Puhiaata Pule narrated a story of the Pacific that was *not* about sublime visions. *The Shark That Ate The Sun: Ko e Māgo ne Kai e Lā* (Pule, 1992) speaks what it was to be a Niue Islander in New Zealand in the 1990s. From the process of depopulation of Niue, to the bleak portrayal of menial, overcrowded, boozing, troubled resettlement in South Auckland's urban wasteland, it tells the story of identities framed through cultural dislocation and deprivation, "of a father and his son and their family ... and of the loss that burns within them" (Pule, 1992: back cover). Brutal and hard-hitting, yet richly poetic, Pule speaks a Pacific that must be witnessed and spoken (discussed further in Grierson, 2000: 521-548).

Witnessing Ursula and Petrouchka

Scene: beach, sand, sky, sea. Two little girls, Ursula, six, and nine year old sister, Petrouchka, run across the sands of Ohope Beach on New Zealand's North Island east coast in the winter of 2003. The salt-laden spray blows their hair. They collect driftwood, seaweed and dried nikau fronds left on the littoral zone by the Pacific Ocean. They dig the ends of driftwood into the hard sands, entwining seaweed and nikau fronds, pressing shell-patterns into the sand's surface, and moulding wet sand into circles. Theirs is an act of immediacy, spontaneous gestures of collaborative, non-linguistic and embodied creative work. Here is impetus unplanned. Their 'artwork' stands at the low tide mark like a sentinel to the morning. From the end of a stick Ursula carves U into the sand, as a maker's mark. It is done, soon to be washed away. The girls move on, climbing the hill above Ohope Beach, and even from that height and distance they can still see the entwined shapes proclaiming their moment in the surface of time and place.

Today their creative responses continue to meet their way of being. In 2009, we witness Ursula at twelve, her lithe athletic body scaling the high jump bar with as much agility as when dancing hip-hop jazz and cheer leading, and singing in Acapella Choir at Takapuna Normal Intermediate

School. Kinaesthetic learning identifies her world. With Petrouchka, at fifteen, we witness a young woman singing soprano in the Westlake Choralation Choir, with conductor Rowan Johnston, winning the overall Platinum Award and the Best Performance of a New Zealand work with *Matariki*, by New Zealand composer David Hamilton, at the New Zealand Big Sing in Dunedin in 2009, playing flute and piccolo in Westlake's Taharoto Orchestra and Westlake Senior Concert Band, entering the New Zealand Search for Stars with her 'Lip Sync' group of five singers with a mix of different songs, playing piano in every spare moment of her day and achieving in examinations for piano, flute and singing, exploring the violin, and now composing scores for three or more instruments, piano, flute and cello, and SSA (soprano, soprano, alto) choir, and wind quartet. Encouraged by the creative and consistent approach of her piano teachers, Andrew Jones at Glenfield Music Education Centre, and Dr Janet Mansfield who organises music evenings to bring young performers together, Petrouchka learnt early the sense and power of creativity as an enduring field of aesthetic knowledge. To raise money for her expenses in the 2008 award-winning Key Cygnetures Choir tour to Vienna, Hungary, Slovenia, Germany and Denmark, Petrouchka played her flute outside the local supermarket, weekend after weekend, rain or shine, busking for coins, and learning that her creative powers are not only pleasurable and aesthetic, they are productive and economic.

Witnessing the Women

At the Aotearoa New Zealand Association of Art Educators' National Conference, *Nga Waka* (Auckland, 2003) Michael Mel from Goroka spoke powerfully of the ethical dilemma for young people experiencing the tensions between the values and rules of traditional mores of Papua New Guinea Highland culture, and the encroaching values of contemporary consumer culture in a global age (Mel, 2003). As choices are made, tensions abound. Through the arts, negotiations may be sought and ethical solutions reached. Michael Mel's gift of a *bilum* gave a little of the culture of the New Guinea Highlands to Aotearoa New Zealand, with tales of women sitting in the dim light of a kerosene lamp in rural areas of the Highlands, weaving colours and threads in distinctive geometric patterns, thence to sell at roadside markets or gift to family members. As cultural knowledge becomes manifest through these creative works, old technologies and materials blend with new, and experimentation occurs with or without the demands of tourism (see Cochrane, 2001: 96-97). Here is traditional practice intersecting with present-day economic necessities.

Sustainable creative capacities

The forms of tale-telling engaged here are activating the meaning of *creativity* as a way of thinking in and through the act of making new, from *create* to make, to grow, as an innovative form of knowledge. By witnessing the above creative acts we become active participants through aesthetic forms of knowledge as cultural, experiential and economic possibilities, and it is here that sustainable creative capacities can grow. The examples presented here underpin the rhetoric of the UNESCO *Road Map* (2006: 4) where it states, "The arts provide an environment and practice where the learner is actively engaged in creative experiences, processes, and development". The paper has shown the way the creative arts work by a process of revealing, as a form of knowledge transfer, and how they act as a "manifestation of culture as well as the means of communication of cultural knowledge" (UNESCO, 2006: 6). Through such knowledge practices, the arts can act as cultural conduits in the human search for meaning, as well as contributing economic value in global futures.

What matters here is that institutional strategies take account of both local and global imperatives to create structures for enhancing and supporting the arts, and that arts educators are politicised enough to demand such strategies. Even the sweetest singing voice, the most powerful dancer, and communicative and perceptive artist or musician needs funding and space, and enabling institutional structures, for activation and sustainable survival. The challenge is now for institutions to provide the sorts of conditions whereby the arts will flourish in the economies of local,

national and regional agendas. Then we shall be able to ensure this flourishing will match the global goals of UNESCO to mobilise the arts in on-the-ground creative action.

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