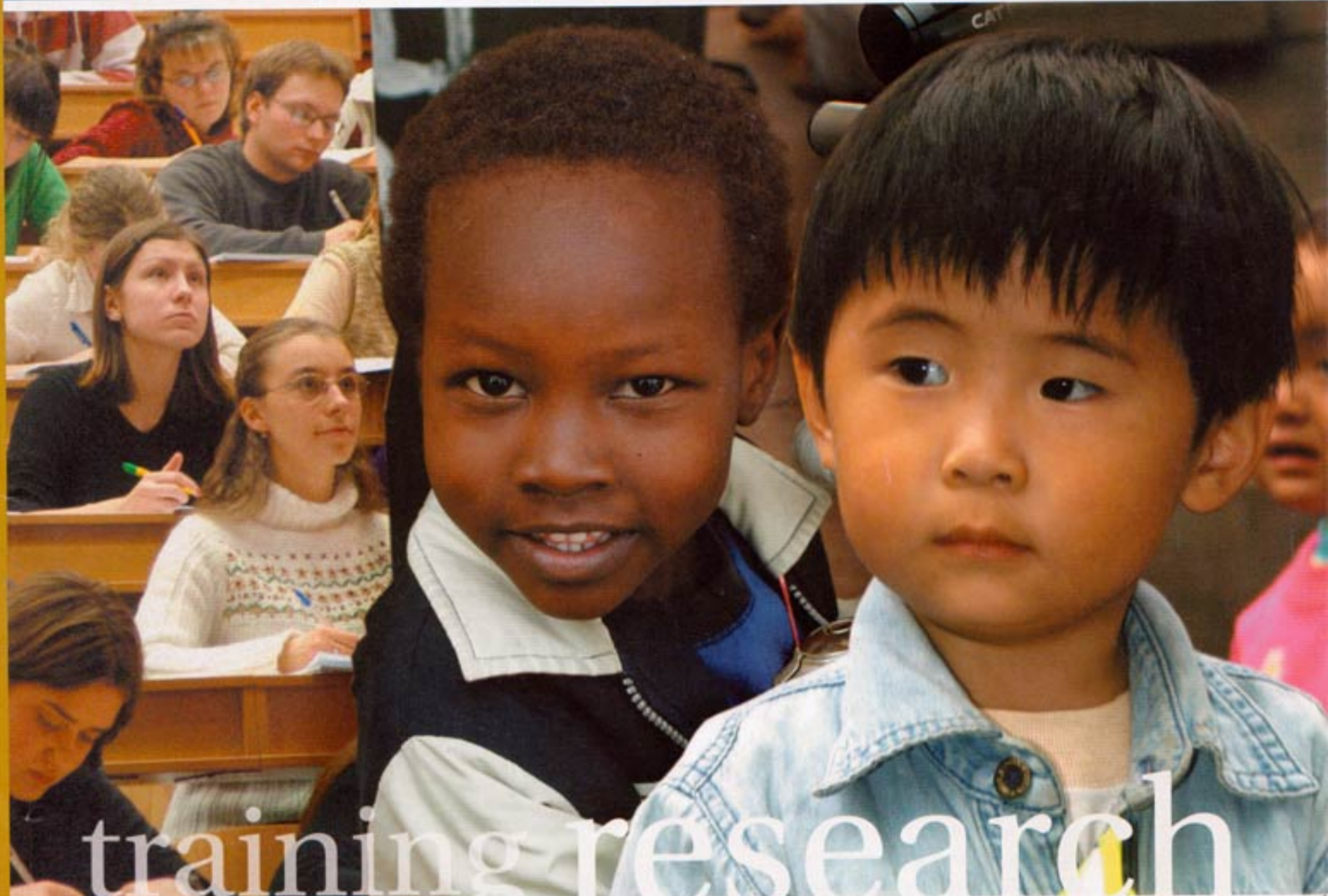


Australian ■ mosaic

ISSUE 10 2005 NUMBER 2



training research



FECCA

EDUCATION and RESEARCH:
Is Australia fulfilling its multicultural potential?
'Education makes us what we are.'
(Helvétius 1715 – 1771)

management

education working
diversity

-In forthcoming editions of *AUSTRALIAN mosaic*...

- Issue 11. 2005 / 3: Leadership & advocacy part 2 – rural and new & emerging communities
- Issue 12. 2005 / 4: Globalisation – how is it shaping our multicultural future?
- Issue 13. 2006 / 1: Multicultural mosaic 2006
- Issue 14. 2006 / 2: to be advised

To subscribe to *Australian mosaic*, please turn to page 47

AUSTRALIAN mosaic

The magazine of the Federation of Ethnic Communities' Councils of Australia (FECCA).

Print Post Publication No. PP229219/00162 ISSN 1447-8765

- MANAGING EDITOR:** Conrad Gershevitch
EDITOR: Wendy Monaghan
ADVERTISING: Wendy Monaghan
Email: wendy@fecca.org.au

EDITORIAL ADVISORY COMMITTEE:

Suresh Rajan (Committee Chair)
Professor Amareswar Galla
Emeritus Professor Laksiri Jayasuriya AM
Professor James Jupp
Professor Nicholas Procter
Russell Raymond OAM
Professor Margaret Reynolds
Professor Lynette Sheridan Burns

GRAPHIC DESIGN: Quantum Ideas

PRINTING: Goanna Print

DISCLAIMER:

Any views and opinions expressed within *Australian mosaic* are solely those of the individual author, authors, or other information source and do not necessarily represent the opinion of, or any endorsement by, FECCA. To view FECCA's editorial policy please see FECCA's website.



Federation of Ethnic Communities' Councils of Australia

ADDRESS

PO Box 344 CURTIN ACT 2605
Telephone: 02 6282 5755
Fax: 02 6282 5734
Email: admin@fecca.org.au

www.fecca.org.au

OUR SPONSORS

FECCA thanks the following organisations for their generous support of *Australian mosaic* in 2005



CONTENTS

ANALYSIS

- Professor Mary Kalantzis 6
Conceptualising diversity: defining the scope of multicultural policy, education and research
- Judith Miralles 16
Vocational training: failing to engage people from culturally diverse backgrounds
- Peter Vardos PSM 24
Education and training for diversity management: a business imperative
- Professor Wendy Schiller OAM 27
Arts and cultural awareness: learning with young children
- Jock Noble & Rebecca Paley 30
Successful diversity management: it's not about them; it's about us, all of us!
- Dr Sharon Pickering & Dr Jude McCulloch 33
Social research and diversity: what can it teach us?
- Lycia D. Trouton 36
Building sustainable communities through culturally infused education

COMMUNITY COMMENT

- B. (Hass) Dellal OAM 14
Australia's multicultural export
- Rohan Weeraratne 10
Skilled migrants: wasted opportunities
- Stefan Romaniw OAM 20
Community languages schools

POLITICAL COMMENT

- Jenny Macklin MP 13
Multiculturalism in education
- Senator Lyn Allison 23
Who put the 'LO' in LOTE?

STORIES

- Josie Lacey OAM 44
A tsunami camp in Tamil Nadu
- Laviinia Dhanagunan 46
Internationalising the curriculum

BOOKS

- Joanna Savill 48
reviews Lorraine McGinniss: *Feasts and Friends*
- Irene Forostenko 50
reviews Rochelle E. Ball: *Worlds Turned Upside Down*

FECCA STUDENT JOURNALISM AWARDS

- Judges' comments 40
- Tereza Kancijanac 41
Sailing towards hope

REGULARS AND OTHERS

- A message from the Chair 1
- Your letters 2
- From the Director's desk 4
- Calendar of Events 51
- FECCA Network Information 52

AUSTRALIANmosaic



Building sustainable communities through culturally infused education

by Lycia D. Trouton

Lycia Trouton is a doctorate candidate in creative arts at the University of Wollongong, NSW, where she is the editor of the cross-disciplinary journal *Rhizome*. In 2004 Trouton completed the RMIT/Australia Council/Kape Communications Multicultural Arts Professional Development Program (MAPD).

BACKGROUND OF AN INTRACULTURAL VISION WITH PETER MOUSAFERIADIS, AUSTRALIA

In 2003 I was an intern with Cultural Infusion (CI) of PAN Event Entertainment (PAN) as an educational consultant for their new national schools program. I was a member of the Multicultural Arts Professional Development Program (MAPD). PAN started out in the talent management industry in the early 1980s, specialising in culturally diverse performers, mainly musicians and musical groups, singers and dancers. Along the way, Peter Mousaferiadis, founder and executive director of PAN, had a vision.

Mousaferiadis is a charismatic man: he enjoys talking with people from all walks of life, thinking-up brilliant ideas and talking about world politics. One could say that Peter is a migrant success story — the sort that every right-wing politician wants to hear about. His father, Stylianos Mousaferiadis, migrated from Greece in 1954, arriving in Australia with two pounds to his name, limited English skills and a determination to succeed in the new world. Stylianos instilled in his boys a grinding determination, the ethics of hard work, traditional family values and business acumen.

Peter also had a gift: as a child he wandered around his father's milk bar

singing his own melodies.

A philanthropic neighbour took the artistic boy under her wing, paying his tutelage with a professional clarinetist. And so began Peter Mousaferiadis's life of music, which eventually led to performing and a career conducting and composing. Although he had a go at classical conducting in Europe between 1990 and 1995, back in Australia he volunteered his time and talents to activist concerns — a concert here, an event there. Eventually, he became a neighbourhood talent-agent and events promoter.

However, Mousaferiadis's interest was deeper than that. He had a public vision driven by social justice concerns. He saw the 1988 bicentennial as the beginning of a fresh period for migrants in Australia. And after the millennium in Melbourne, Victoria, when Melbourne began to compete as a world-class city, Mousaferiadis was at hand with innovative ideas, initiative and the right talent. In 1999 he set about organising his books, which consisted of a vast array of top, yet locally available, international talent and began Cultural Infusion educational programs.

Mousaferiadis's repertoire has since included the Australia Day public celebrations in Melbourne; several free events at Federation Square including public citizenship ceremonies; the 2005 National Harmony Day Parade 'You, Me, Us' and accompanying interactive workshops in Sydney; headliner choirs at the 2004 National Multicultural Festival in Canberra and the 1997 United National Human Rights Day concert in Melbourne's Town Hall.

Along with KAPE Communications and the Australia Council for the Arts, Cultural Infusion co-sponsored in 2004 an information session by visiting North American scholar Dr R. Kurin from the Smithsonian Institute Folklife Festival, who spoke to audiences in Australia about cultural democracy and intangible culture.

While the programming of both sides

of PAN is exciting, refreshing and topical, mainstream critics still consider some of its international talent backwardly 'ethnic/folksy', clumsily obscure or freakish. For example, a metropolitan festival organisation recently hired PAN to develop a performance based in a mythical forest scene. However, the forest had to be 'European in origin and references' so, unfortunately, PAN's dancers from Africa, who have an extremely powerful musical act, were considered too 'southern hemisphere' in their creative orientation, and therefore, too difficult to comprehend! However, more and more Australians, especially educators of the young, are eager to prove an edgy political correctness and are taking the initiative in cultural diversity — even if only for a day.

One of my duties at PAN was compiling the program guides when CI 'went national'. Each carefully selected and auditioned artist delivers an interactive (age-appropriate) workshop designed around their unique instrument or dance form. The musical object or physical activity then breeds a storytelling session and broad discussion on history, culture and language and, sometimes with older groups, current global political events.

Teachers can engage an artist or group for a special one-off class or a school-wide special events day. Human society and its environment (HSIE), language (LOTE) teachers, fine arts teachers, and physical education (PE) teachers have found that the CI talent-pool brings a unique kind of energy to their programming that only the passionate commitment of a professional artist can convey.

The curriculum vitae of CI talent surpass expectations — most tour internationally and many have solid track-records as artist-educators. Examples are Wadumbah, an Australian Indigenous troupe and Inka Marka, a South American group, who regularly perform overseas. TaikOz, a Japanese drumming group, was the first group outside of Japan to be



Arts Umbrella outreach students, Canada — the learning adventures of the arts are seen as a vital part of Canada's growth in understanding and acceptance of its multiculturalism.

invited to perform in Japan. Members of the Melbourne Capoeira (Brazilian physical theatre) group are in the hot, new band Bad Boys Batucada and tour overseas. Steve Tallis, World Music, was recently inducted into the Western Australia Music Hall of Fame and Dieter Bajzek has won numerous awards, including the Golden Cross of Honour of the Republic of Austria. Some of the artists, such as Raju Sharma, Indian Tabla player, Lee Mohtaji, acrobat from China, and Soemarjono, an Indonesian Shadow puppeteer, are accomplished scholars.

Artists, musicians and dancers train from a very early age and develop a proficiency and commitment to their specific art by the time they are young adults. They have usually had training in their country-of-origin. Then, as mid-career artists, they may have various migration experiences and find themselves *between* cultures — an experience they can share with young people of culturally and linguistically diverse backgrounds (CLDB), helping

to instil self-confidence. Artists use their creative talent to bring aspects of their traditional identity into their new lives, successfully adapting to Australian culture and developing new hybrid art forms. An example on CI's books is the African group, Mzuri. Suzanne Watts trained at the Bagamoyo College of the Arts in Tanzania in 1994 and has since brought her organisational and teaching skills back to Australia to produce her group, Mzuri.

THE URGENCY FOR SUSTAINABLE COMMUNITIES

Since the 1988 bicentennial of British colonisation, Australia has been known worldwide for its acute self-consciousness regarding cultural diversity. Balancing the strains and stresses of peoples of hundreds of different ethnic ancestries living together is not without its problems, but the positive side is an especially dynamic and enriched public culture.

Senator Aden Ridgeway, the second Indigenous politician elected to the Commonwealth Parliament, reminded

his audience at the FECCA 2002 National Conference that Australia is known for its motto — 'a fair go': an enduring spirit of mateship and fairness; a compassionate society; and the myth of the land of opportunity. Yet, Ridgeway was careful about the meaning of a just society and true social harmony or equality. He implored that,

We have to work hard to incorporate these values into everyday life. It takes time and effort to educate the majority about the need to change their behaviour in order to understand difference. It is a huge task. We need to recreate the experience of childhood...born without prejudice...as adults we must take responsibility for influencing our leaders of tomorrow to change, to see what is inherently wrong about expressing contemptuous views about difference in Australian society. Our job is to ensure educational institutions do a better job at nurturing the young to be leaders of tomorrow.

Cultural diversity means meeting the →

ever-changing requirements of physical, socio-economic and political changes. According to Professor Anthony Marsella, specialist in international relations and psychology, an understanding of cultural diversity includes trusting, being sensitive, and adapting to changing power-dynamics in communication with persons of difference. Marsella also reminds us that there is increased national, regional and global instability arising from 'perceived' cultural and racial differences and conflicts.

can assist in an appreciation of plurality and difference and bring about engagement with one another in relative harmony.

My final point is a practical one about job readiness for young people. For over a decade now, employers have scored the personal skills of emotional intelligence (EI) and being a team player over and above English language competency and computer/information technology skills. Young people working in an increasingly culturally

nineteenth-century democracies. Other human activities, besides the arts, can achieve similar effects. Watching football or working together in the aftermath of a natural disaster can enhance communication, understanding, and respect between people. Such activities tend to link people to their local or national history, get them working with each other outside in nature, and responding to civic ethics (such as the concepts that all people are equal, there is a reward system based on merit, and so on).



Arts Umbrella outreach students, Canada — allowing youth full expression in a safe environment, empowered by new materials, large-scale media, and information about the lives and achievements of 'real' artists.

Yet, the arts make a protracted and unique contribution to societies that value creative activity. Muelder Eaton says that by embodying rituals and traditions, public art can instil a sense of responsibility. When people engage in creation and communal contemplation, at least in part for the good of others, they tend to act out a sense of responsibility for the wellbeing of the group. Muelder Eaton's research confirms that this sense of responsibility for wellbeing is characteristic of flourishing

David Suzuki, acclaimed broadcaster and international ecologist, has said, ...the world has become a chaotic melangé of forces we can't anticipate or understand: "competitiveness", "efficiency" and "globalisation". We have been disconnected from a sense of history, context and interlinkages and need a new vision of human and natural communities.

Today, Australia is not immune to the overwhelming prospect of further upheaval wreaked by 'the war on terror'. Therefore, it is in the interests of domestic stability that we learn a more sophisticated understanding of each other while the duress from unsteady global developments reins constant bombardment in our daily media. A shared public culture that celebrates diversity can help to reduce fear, paranoia and the hateful voices of racism and prejudice. Public culture

diverse workplace with daily online communication to other global communities and persons need a highly developed EI. In his book *Authentic Leadership*, author Robert Terry said individuals who are aware of other members and take some responsibility for their wellbeing are a feature of sustainable communities. Art can teach and refine the skills required for just such awareness.

HOW THE ARTS PLAY A ROLE IN A SUSTAINABLE COMMUNITY

With the assistance of contemporary United States aesthetic and ethical philosopher Marcia Muelder Eaton, I make a modest claim: public art can sometimes play a role in sustainable community life. That the arts ennoble and humanise people, making them better citizens in their interaction with others, has been discussed since the establishment of cultural institutions in

communities. Group contemplation and discussion require members to enter into relationships with objects and with each other. This can occur when public artworks or events present shared ideas, values, metaphors and feelings. By increasing and enhancing such activities, the arts can contribute to the conditions required for the sustainability of communities. Obviously, there are limits to claims about the power of art. Even if subcultures respect one another through the arts, this does not automatically result in acceptance, let alone joyous contentment, between persons of difference. However, the arts do provide a vehicle for access. The arts can play a special and positive role in healthy community life within diverse societies. Seeing the world through another's eyes increases the empathic outlook needed to make the first steps to a more thorough

development of camaraderie and respect.

Muelder Eaton says it is necessary to build awareness of others, a feeling of increased responsibility to others who make up the community and to instil empathetic relations. In order to do this, people must engage in challenging exercises that boost careful, nuanced attention. Young people who interact with permanent public art or annual ritual-events develop tolerance for new ideas and define their identity, balanced between those of an outsider and an insider.

Japanese theorist Yuriko Saito states that passive audience reception is not enough for true understanding. Saito says it is our 'moral' obligation to put aside our own ethnocentric agenda, including the swift pursuit of gratification and pleasure through easy methods of entertainment. Artworks, including live music and dance, must be fully experienced and 'read' carefully and often, with attention paid to their meaning and context.

Eliot Eisner, in a 1997 paper on the arts and academic achievement, said the arts should be supported in the educational systems of democratic societies because the arts help create tolerance and enthusiasm for multiple perspectives and are related to the role of a 'marketplace' of free ideas.

BACKGROUND OF AN INTRACULTURAL VISION WITH CAROL HENRIQUEZ

In Vancouver, Canada, in 1980, I was involved in a burgeoning program for youth called Arts Umbrella (AU), co-established by Carol Henriquez, a trained sculptor and social worker. I wish to compare this program with Peter Mousaferiadis's Cultural Infusion in terms of its national vision.

In the 1970s post civil-rights period the arts were under-funded in both elementary and high schools in North America. Involved parents, like my own, were eager to enhance their children's cultural lives and prepare them for a world of changing values. Arts Umbrella employed not only professional artists, but also those who had a gift, and the additional educational background, for teaching young people. Such 'after-school' education was different from that offered by the art educators with only the time and resources to teach small-scale craft activities or technical skills in the regular school system. The

emphasis at Arts Umbrella seemed to be to allow youth full expression in a 'safe' environment, empowered by new materials, large-scale media and information about the lives and achievements of 'real' artists. Looking back, I think this philosophical model may have been criticised for instilling a type of narcissism and solipsism in my generation. Yet, it has also been proven, that balanced with other life skills and academic achievement, such a program has been worthwhile. A



African group Mzuri, dancing with King Bell

booklet, published last year, which documents Henriquez's lasting legacy with AU cites the 'learning adventure of the arts' as a vital part of Canada's growth in understanding and accepting its multiculturalism. For example, my best friend in the AU program went on to obtain a coveted scholarship with one of the United World Colleges (www.uwc.org) committed to the ideals of peace and justice for her International Baccalaureate degree.

Since its inception in 1979, Arts Umbrella has touched the lives of 500,000 young people, which amounts to a whole generation of Canadians. It is now one of the most renowned visual and performing arts institutes for young people in North America, teaching children to live and work together. Recent initiatives include a boys-only dance program, a Project Harmony TELUS schools outreach and

a Headstart/ArtStart for preschoolers. The arts transcend barriers of race, colour and creed. Arts programs for young people can play a vital role in meeting Australia's 'fair go' for all, regardless of cultural or linguistic background. Peter Mousaferiadis' vision for Cultural Infusion is a 1990s version of Arts Umbrella with a specific emphasis on diversity and citizenship. Independent studies document that children involved in the arts grow into vibrant, positive citizens.

Peter Mousaferiadis needs government support:

- to subsidise CI programs for schools in the inner-city and other disadvantaged areas
- to tour CI artists to regional and remote areas
- for CI artist-professional development workshops
- to create and provide educational resource kits.

Cultural Infusion is re-structuring to become a non-profit organisation. Arts Umbrella came of age in the 1980s and Carole Henriquez understands the new era of corporate-funding necessity. Arts Umbrella operates with only six per cent of funding from all government sources. It has a large group of volunteers running an impressive annual gift program for donations from individuals and corporate sponsors and seeks to obtain corporate partnerships. Peter Mousaferiadis's Cultural Infusion needs to achieve similar support

from Australian sources in order to continue providing the quality of service that teachers from Western Australia to Victoria are now raving about ■

For references, please contact Lycia Danielle Trouton: lycia@uow.edu.au

For more information:
www.culturalinfusion.com
info@culturalinfusion.com
Phone (03) 9495 6222
Toll Free: 1800 010 069
Fax: (03) 9495 6223
Toll Free Fax: 1800 010 269