The Role of the Arts in Education for Peacebuilding, Diversity and Intercultural Understanding: A Comparative Study of Educational Policies in Australia and Spain

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Abstract

This article reviews and analyses educational policies and curricula for general education in Australian and Spanish systems, in relation to their concerns for arts education to contribute to values education and the acquisition of peaceful, social and civic competences in schools. The use of the arts to shape individual and community identities, to enhance relationships between people, to promote positive

conflict transformation, development and, in general, contribute to peacebuilding, has been acknowledged worldwide. Curriculum helps to legitimise what is considered to be important to learn within a society and therefore determines what is included to be understood as good artistic knowledge and practices. The documentary analysis of both Australian and Spanish educational documents in relation to teaching and learning of the arts gives responses on the extent the arts are expected to contribute to build peaceful and sustainable societies, and faces some current challenges of the role of the arts in schools.

Introduction

In 2010, UNESCO organised The Second World Conference on Arts Education, held in Seoul, Republic of Korea, with the aim of discussing and identifying the key issues that could be addressed through arts education worldwide. As the major outcome of this conference, UNESCO published the Seoul Agenda: Goals for the Development of Arts Education (2010), creating a road map for teaching and learning the arts. As a result of the discussions, the Seoul Agenda determines three major Goals (UNESCO, 2010): the first refers to the importance of 'ensur(ing) that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education' (p. 3); the second focuses on 'assur(ing) that arts education activities and programmes are of a high quality in conception and delivery' (p. 5); the third states the need to 'apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world' (p. 8). This third main goal is expected to be addressed through the following strategies, each with different action items attached:

> a. Apply arts education to enhance the creative and innovative capacity of society; … b. Recognize and develop the social and cultural well-being dimensions of arts education; … c. Support and enhance the role of arts education in the promotion of social responsibility, social cohesion, cultural diversity and intercultural dialogue and; … d Foster the capacity to respond to major global challenges, from peace to sustainability through arts education (pp. 8–10)

In 2011, the European Music Council (EMC) explored how the UNESCO Seoul Agenda could be adapted to music education, in order to determine how music could meet the three goals assigned for the arts education in the 21st century s. The meeting of the EMC included over 40 representatives of European music education organisations, including those in formal, non-formal and informal educational settings, acknowledging diverse musical genres and together with experts of cultural and educational policies at national and European level. As a result of the discussions, the Bonn Declaration (2012) emerged. Within the strategies to adapt the aforementioned third goal of the Seoul Agenda, the Bonn Declaration reflects the capacity of music to face the social and cultural challenges, as well its inherent ability to be a vehicle

for social integration. The declaration includes actions that music education needs to consider to fully address the goal:

> Music is a powerful tool for the inclusion of people that are excluded for whatever reason (gender, age, socially, economically, culturally, etc.), and it may serve as a tool for building bridges and for meeting the social and cultural challenges. … Intercultural and socio-cultural training (including personal development and group work) should be integrated into the training of all musicians and music education practitioners at all levels. Likewise workers from other disciplines should receive training in music in order to facilitate cross-over between sectors. They must be exposed to music so as to fully understand its value … Music education institutions in the formal sector and organisations offering non-formal music education should offer more activities which are aimed at addressing and resolving social and cultural challenges. (European Music Council, 2012, p. 4)

The International Society for Music Education (ISME) has also addressed concerns on identifying how music education can be a vehicle for peacebuilding. The importance of using music as a way of facing the social and interpersonal conflicts and transforming them to promote positive living between people and cultures, regardless of the geographical and cultural context has been recognised. In this, ISME recognises the richness and diversity of the world's music and the opportunities it provides for intercultural learning, international understanding, co-operation and peace, and affirms the need that 'all teacher education curricula should provide skills in and understandings of a selection of both local and international musics' (International Society for Music Education, 2006).

The school has a strong impact in identifying, reproducing and legitimating people's and cultures beliefs and attitudes. Educational institutions provide one of the main mechanisms to reproduce social attitudes and dispositions (Giroux, 1980) and to maintain and challenge power and ideology (Apple, 2004). Schooling is a way to provide young people not only with knowledge on the different subjects that are included in each educational stage, but also to guarantee the transmission of social and cultural values that shape and identify society. Every educational curriculum has, therefore, a particular function to reproduce, maintain or change the values of those who develop educational agendas and the society at large (Wai-Chung, 2003). Taking the inherent ability of music to enhance peacebuilding and co-operation, as upheld by ISME, the school has the opportunity to approach the teaching and learning of music in schools as a vehicle to promote interpersonal and intercultural understanding, as one of the positive cultural values a society may enhance, that can lead societies to a better positive coexistence between people (Cabedo-Mas & Díaz Gómez, 2013).

Music is not a peaceful or violent language in itself (Cohen, 2008), and listening to music from other societies does not necessarily lead to positive engagement with their cultures and aesthetic experiences. At the same time, educational efforts to know and understand other cultures and their values do not necessarily enhance a peaceful relationship between them.

> Another assumption underlying current practices in education for international understanding is that the fostering of international friendship through world affairs education will produce peace among nations. Thus, if we each study the history, culture and values of the other, nations will 'understand' each other, become 'friends' and refrain from organized mayhem against each other. The historical fact of so many intra-cultural wars is too obvious a refutation of this thesis. Indeed, to truly understand another culture may emphasize conflicting values and interests rather than resolve them. (Reardon & Snauwaert, 2014, p. 34)

There has been a significant number of projects and initiatives that have identified the use of music in educational settings, and have promoted an intercultural understanding that has led to the changing of attitudes towards foreign people, decreasing racism, building bridges of understanding and, in that, building more peaceful realities (Cabedo-Mas, 2015; Bergh & Sloboda, 2010, Nethsinghe, 2015). For example, Skyllstad (1997, 2000) researched on the effects of a multicultural music program, the "Resonant Community" project, in Norwegian schools. Social inclusion has been also promoted and researched through different music playing experiences in schools (McFerran & Crooke, 2014; Rubio, Serra & Gómez, 2016; Saether, 2008; Veloso, 2016). Music practicing has been used to enhance well-being of bicultural, refugees and migrant children (Odena, 2016; Marsh, 2012, 2016). Similar experiences have been carried out using different art forms in education, such as visual arts (Collins & Ogier, 2013) or drama (Schonmann, 2008). Previous research (Cabedo-Mas & Díaz-Gómez, 2013; 2016) brought together voices from relevant music educators in different countries that provide ideas and recommendations to enable the school to become a space to promote interpersonal and social relations through music making.

The importance to address peacebuilding in education has been understood as one of the major challenges to meet with the Millennium Development Goals stated by the United Nations Develop program (UNDP), to achieve the enhancement of long-term and sustainable peace in societies (Save the Children, 2008; UNESCO, 2011). Both the Australian and Spanish educational policies specifically reference the need of the education system to acknowledge the social problems of society and to ensure the transmission of personal and cultural values focused on enhancing peace-building and reducing any kind of violence. The Spanish Organic Law on the Improvement of the Quality of Education (Organic Law 9/2013), currently in force, states in its preamble:

> One of the principles on which the Spanish education system is based is the transmission and implementation of values that favour personal freedom, responsibility, democratic citizenship, solidarity, tolerance, equality, respect and justice, and to help overcome any kind of discrimination. (Organic Law 9/2013, p. 97866)

In the Melbourne Declaration on Educational Goals for Young Australians (2008), it is stated that 'schools play a vital role in promoting the intellectual, physical, social, emotional, moral, spiritual and aesthetic development and wellbeing of young Australians, and in ensuring the nation's ongoing economic prosperity and social cohesion' (p. 4). The Declaration also highlights the 'need to nurture an appreciation of and respect for social, cultural and religious diversity, and a sense of global citizenship' (p. 4), by setting out educational goals for young Australians. It is recommended that the school education 'should include national values of democracy, equity and justice, and personal values and attributes such as honesty, resilience and respect for others' (p. 5) and it is mentioned that the Australian government is committed to 'ensure that schooling contributes to a socially cohesive society that respects and appreciates cultural, social and religious diversity' (p. 7). Unpacking these commitments further, the Melbourne Declaration lists a number of goals:

> [to] develop personal values and attributes such as honesty, resilience, empathy and respect for others; relate well to others and form and maintain healthy relationships; appreciate Australia's social, cultural, linguistic and religious diversity, and have an understanding of Australia's system of government, history and culture. (p. 9)

As Gill and Niens (2014) address, 'despite the growing appreciation of the role of education in promoting a culture of peace, there remain an array of ambiguities in terms of our understanding of the key concepts involved. There is also a lack of compelling theories that underpin education for peace-building across the academic disciplines' (p. 11). In this regard, educational systems in different geographical contexts address the notion of building peaceful and sustainable societies in diverse approaches and perspectives, depending on the issues at large, the conditions the educational system has, the cultural circumstances and the perspectives and creativity of the educators (Bar-Tal, 2002). The concepts that involve the process of peacebuilding are not necessarily identified as the same and, in specific cases, the broader conception of what some of these concepts entail have not necessarily the same focus on concerns within education and curriculum.

In this study, two educational systems are analysed by addressing the national guidelines of both Spanish and Australian general education. Australia and Spain are currently developing

and implementing policy reviews, in part, responding to the OECD perspectives on the issues in global education and the attempts to give guidance to policy-makers (Dohn, 2007; Grek, 2009). In this regard, tendencies to centralise curriculum standards are developed through the national curriculum in both countries.

The objectives of the study are to provide an analysis of Australian and Spanish educational policies to (1) identify how values education is reflected and organised within schooling, (2) determine how arts education is meant to contribute to values education and, (3) establish a comparison between both Australian and Spanish educational curricula in their approaches to values transmission in especially focusing on arts education within schooling.

To explore the objective of the study a documentary analysis was used as the methodological approach. Educational policies, curricula and agendas are heeded to provide an international perspective on how peacebuilding is reflected within education and on the role of the arts and music education to promote the acquisition of values, abilities and skills that allow people to enhance coexistence in and beyond the classroom.

Methodological Approach and Analysis

Document analysis is a qualitative research approach and has been described as a systematic procedure which involves reviewing or evaluating documents that contain text and images in order to understand meanings and develop knowledge (Bowen, 2009; Corbin & Strauss, 2008; Rapley, 2007). Documents that contain mainly text such as curricular frameworks from Australian and Spanish educational systems, policy papers, reports, agendas and declarations were used for the purpose this study. The analytical procedure involved searching, identifying, selecting and making sense of the material in relation to their concerns for arts education that contribute to values education and the acquisition of social and civic competences in schools. The analysis was performed through a process that combines elements of content and thematic analysis (Labuschagne, 2003). Bowen (2009) explains content analysis as 'the process of organizing information into categories related to the central questions of research' (p. 32) and thematic analysis as a method that involves recognizing patterns or emerging themes within data (Fereday & Muir-Cochrane, 2006). This paper presents the authors' interpretations of documents that were analyzed to investigate the aims of the study, as music educator academic researchers from Spain and Australia.

Lederach (1997) described peacebuilding as a concept that encompasses an array of processes, approaches and intangible dimensions such as relationships, emotions, communications, identity, values, and culture. Educating in peace includes therefore teaching about the challenges of achieving peace, how a community can develop non-violent skills, enhance positive interrelation and promoting peaceful attitudes (Harris, 2004). A peacebuilding

program can be based on any of these concepts as a 'theory of change approach' (Connell & Kubisch, 1998). This theory has been explained as:

> "We believe that by doing X (action) it will achieve Y (progress towards peace)". For example, "If we train key leaders in negotiating skills, they will become more effective advocates for their interests through nonviolent means". Or, "If we generate jobs for unemployed youth, they will be less available to be recruited to violence". (CARE International UK, 2012, p. 3)

Using the abovementioned approach the authors of this paper assume by educating individual (school students) it will be possible to achieve the concepts of peacebuilding (in a broader community) earlier. However, as Harris (2004) points out, 'although peace education is mostly an individual strategy (changing one individual at a time), many of the non-violent strategies that are espoused in peace education classes are themselves collective' (p. 16). The arts, and specifically music, have been used as means of transformative experiences at both individual and collective level (Dillon, 2007). In this process arts education has been considered as an approach that covers most of the concepts of peacebuilding described above. Ewing (2010) has presented a body of research that argues for 'transformative learning in and through the Arts' (p.33). The term "transformative learning" is coined by (Mezirov, 2003) for learning that involves experiencing a deep structural shift in core beliefs, understandings, feelings and activities. According to Winner, Goldstein and Vincent-Lancrin (2013), arts education has also been argued as strengthening students ability to 'communicate and co-operate effectively' beyond developing critical and creative thinking including enhancing academic performance and motivation (p. 17). Analysing 62 research studies for cognitive capacities developed through learning and communicating in dance, drama, music and visual arts Deasy (2002) found that improvements in effective social behaviours were experienced by those who were involved in arts-rich education programs. This research evidences the effectiveness of arts education on peacebuilding.

As explained before this study explores the current state of Arts education in Australian and Spanish schools.

Arts Education in Australian and Spanish Schools: An Overview

In Spain and Australia educational responsibilities are with the regions or states. The Australian education system and its curricula for primary and secondary schools are shaped according to the guidelines of the States and Territories. The Government of Spain establishes the basic national guidelines in educational principles and curriculum strategies, but guarantees the autonomy of the regions – the Autonomous Communities – to shape education policies according to the specificities of each region. Compulsory education in both countries

comprises approximately ten years of schooling.

The general pre-university education system in Spain is organized in: the Early Childhood education, which includes the schooling of children between 0 and 6 years old; then the Primary education, which is divided into six academic courses and includes the ages of 6 to 12 years; next comes the Secondary education. The latter is organized in four academic years of Compulsory Secondary Education and two years of secondary senior school, which are part of the non-compulsory education. This is the most common way for students to access University education. However, after finishing the Compulsory Secondary Education, students may choose to attend Vocational training, which takes four academic years and can also allow access to University education for some students.

According to the current Spanish educational law and following European guidelines, the main aim of general education is to ensure students' development of a series of basic competences, so that school lessons can support a learning process that helps their development and adaptation to the society (Tiana Ferrer, 2011). The basic competences included in the primary and secondary curricula include: Competence in linguistic communication; Mathematical competence and basic competences in science and technology; Digital competence; Learning to learn; Social and civic competences; Entrepreneurship; Consciousness and cultural expression.

The Spanish curriculum is organized into subjects, framed in different blocks. Within the primary education, the subjects identified as basic include a series of learning areas that must accomplish 50 per cent of students' time in school. According to the Royal Decree 126/2014, that regulates the national guidelines for the curriculum of primary education, the basic subjects are: Natural Sciences, Social Sciences, Spanish Language and Literature, Mathematics, and First Foreign Language. Although the acquisition of artistic skills, the exposure to different arts forms, and appreciation and work towards the enhancement of creative, aesthetic and emotional skills are present within the goals of the educational system, Arts education, which in Spanish curricula includes Plastic and Music education. This is placed among the block of subjects considered as specific subjects, and whose implementation depends on the Autonomous Community's and/or the local schools' decision. Specific subjects are given greater autonomy in determining the content to be taught and the number of hours devoted to its study. Consequently, the regional legislation and schools become more important in arts education's curriculum development. Other subjects that are in the same block of specific subjects – and which can be elective – are, for example, Second Foreign Languages.

Rodríguez Moneo and González Briones (2013) studied the importance each basic

competence has in every learning area across the Spanish curriculum together with the specific relevance each learning area shows to ensure students' development of the basic competences. To this end, the authors divided the number of references to a specific competence addressed in the assessment indicators of each learning area, between the total amounts of times this very competence is reflected in the entire educational stage. According to the European Parliament (2006), the social and civic competences 'include personal, interpersonal and intercultural competence and cover all forms of behaviour that equip individuals to participate in an effective and constructive way in social and working life, and particularly in increasingly diverse societies, and to resolve conflict where necessary. Civic competence equips individuals to fully participate in civic life, based on knowledge of social and political concepts and structures and a commitment to active and democratic participation' (p. 16). Surprisingly, Rodríguez Moneo and González Briones (2013, pp. 33, 39) determined that arts education was rated as the learning area that contributes with the small percentage (3.80 %) to the acquisition of social and civic competences across schooling. At the same time, within arts education, the social and civic competences were identified as the less present within assessment indicators, representing only the 2.22 % of the total.

The Australian Curriculum, Assessment and Reporting Authority (ACARA) developed national curricula for each area of knowledge. This is based on the Melbourne Declaration on Educational Goals for Young Australians (2008) and the Shape of the Australian Curriculum (2012c). However, despite general agreed guidelines to be followed in every Australian state and territory, many important differences can be noticed in regards to schooling organisation and the way to approach to education in schooling (Forrest, 2007; Forrest & Watson, 2006, 2012). The main aims of education are to enable students to acquire general capabilities that need to be addressed in all areas of knowledge and throughout schooling. These seven general capabilities include: Literacy; Numeracy; Information and communication technology capability; Critical and creative thinking; Personal and social capability; Ethical behaviour; Intercultural understanding.

The Hobart Declaration on Schooling (1989) established the organisation of Australian schooling contents according to key learning areas; in this same context, The Adelaide Declaration on National Goals for Schooling in the Twenty-First Century (1999) and the later Melbourne Declaration on Educational Goals for Young Australians (2008) retained the grouping of curricula in eight key learning areas. The Australian National Curriculum (ACARA, 2012a) includes eight learning areas and some learning areas encompass more than one subject. The learning areas are English, Mathematics, Science, Humanities and Social Sciences (History, Geography, Economics and Business, Civics and Citizenship), The Arts (Dance, Drama, Media Arts, Music, Visual Arts), Technologies (Design and Technologies and Digital Technologies), Health and Physical Education, Languages (a range of languages

other than English selected awaiting for endorsement and under development) and Work
Studies (for year 9 -10 students). In relation to this organisation, the Australian Curriculum
aims to develop the contents that comprise each different area across thirteen years of
schooling – from Foundation to Year 12. In this process the relevant authorities in each state
and territory governments in Australia are given the option to make the decisions about the
implementation – timelines and plans – of these curriculum. The first stages of the Australian
Curriculum were introduced and subjects such as English, Mathematics, Science and History,
Geography, Arts have been endorsed at different stages in different years starting from 2010.
Learning areas such as Humanities and Social Sciences; Civics and Citizenship; Economics
and Business; Health and Physical Education; Technologies and Languages including the
elective Work Studies are currently waiting for endorsement. In this context, despite building
a national curriculum that has agreed minimum standards of learning standards that every
student should have at the end of each cycle, the document does not determine specific
guidelines on how this learning should be conducted in any area of knowledge, as already
indicated. 'School authorities make decisions about the allocation of time and other resources'
(ACARA, 2012c, p. 10). For example in the state of Victoria it is not mandated for primary
schools teach music (one of the five Arts subjects), as identified by the Parliamentary Inquiry
report, 'There is currently no policy guidance on the provision of music education in Victoria'
(Education and Training Committee, 2013, p. 74). However, Arts education, as one of the Key
Learning Areas, is expected to be taught in every year of schooling in Australian education,
from Foundation to Year 10. From the defence of the need of learning the arts in society, for
their value to communicate ideas, emotions and narratives showcasing unique identities and
means of expression, Australian arts education incorporates the five art forms: Dance, Drama,
Media Arts, Music and Visual Arts.

> The Arts have the capacity to engage, inspire and enrich all students, exciting the
> imagination and encouraging students to reach their creative and expressive
> potential. The five distinct but related Arts subjects […] share and communicate
> understanding and expressions of ourselves and others. Rich in tradition, the arts
> play a major role in the development and expression of contemporary cultures and
> communities, locally, nationally and globally (ACARA, 2012b, p. 3).

ACARA stresses that the Arts curriculum is prepared 'based on the assumption that all
students will study the five Arts forms from Foundation to the end of primary school'
(ACARA, 2012b, p. 7), and this assumption is based on the decisions made autonomously by
schools and individual states and territories. Education continues to fall within the
responsibility of the different States and Territories. The Australian curriculum also
emphasizes the singularity of each artistic discipline, noting that, despite their
interrelationships, these arts have a unique aesthetic, with discrete knowledge, understanding,

symbols, language, processes and skills. However, at the same time, the curriculum is committed to exploring dynamic relationships between these art disciplines, due to the interconnection that exists particularly in hybrid art forms and contemporary art. In each of the arts included in the general education system, the curriculum is presented through two interrelated strands: 'Making – using processes, techniques, knowledge and skills to make art works; and Responding – exploring, responding to, analysing and interpreting art works' (ACARA, 2012b).

The Australian Curriculum also focuses on enhancing social and emotional skills of students by addressing the importance of developing their Personal and Social Capabilities. These are considered as a foundation for learning and for citizenship across the curriculum and 'involve students in a range of practices including recognising and regulating emotions, developing empathy for others and understanding relationships, establishing and building positive relationships, making responsible decisions, working effectively in teams, handling challenging situations constructively and developing leadership skills' (ACARA, 2012a, Personal and Social Capabilities, para. 1). Ethical Understanding across the curriculum is another important aspect considered in the Australian Curriculum and the students are expected to develop 'a strong personal and socially oriented ethical outlook that helps them to manage context, conflict and uncertainty, and to develop an awareness of the influence that their values and behaviour have on others' (ACARA, 2012a, Ethical Understanding, para. 1). Intercultural Understanding is also considered as an essential part of learning and the students are expected to 'develop intercultural understanding as they learn to value their own cultures, languages and beliefs, and those of others' (ACARA, 2012a, Intercultural Understanding, para. 1).

An Exploration on the Role of the Arts in the Standards of Values Education from a Multi Angled Approach

The transmission of the interpersonal, social and cultural values that a community identifies as the relevant for individuals to engage and fully integrate within society ought to be necessarily included within the aims and standards of educational policies in general schooling. These values are culturally determined and may vary from one society to another.

The case of Australia and Spain, as two westernised countries with significant similarities in the main aims and organisation of educational knowledge, shows interesting resemblances and differences in the values identified as the most relevant to be transmitted across education in schooling. The analysis of the national educational policies and documents that organise education within general primary and secondary education lead to an interesting reflection on what is important to be addressed in education. This is particularly so in relation to social, interpersonal and cultural competences focused on enhancing peacebuilding, reducing any

kind of violent relationship between people and promoting a positive living together. Acknowledging the references within educational policies and documents that the authors attached to the interpersonal and social values aimed at fostering coexistence, the analysis has been classified in two main thematic categories of exploration, including (1) concepts directly linked to peacebuilding and conflict transformation, such as empathy, violence prevention, collaboration, negotiation, respect and harmony, and (2) concepts in relation to the acknowledgement of diverse perspectives and intercultural understanding.

Education for Peacebuilding and Conflict Transformation

The general guidelines of the educational documents in Australian and Spanish societies include direct references to the need to address peacebuilding as one of the issues that educational systems should acknowledge. As Harris (2004) notes, 'during this past century there has been growth in social concern about horrific forms of violence, like ecocide, genocide, modern warfare, ethnic hatred, racism, sexual abuse and domestic violence, and a corresponding growth in the field of peace education where educators, from early child care to adult, use their professional skills to warn fellow citizens about imminent dangers and advise them about paths to peace' (p. 5). The proactive role of education to create a culture of peace in schools and to transcend it to the communities has been widely studied (Jones, 1998; Reardon, 1988; Röhrs, 1980). Furthermore, criticisms to highlight some current issues regarding peace education strategies have emerged, in relation to its need to meet immediate demands for intervention and hence lack in theoretically informed strategies, rigorous evaluation and interrogation on the taken for granted assumptions (Bajaj, 2008; Zembylas & Bekerman, 2013), together with the oft-lamented disconnection between peacebuilding practices, theory and research in Peace Education (UNICEF, 2011).

The Spanish educational law directly refers to specific aspects on the need to address Peace Education within schooling and defines as one of the main principles that inspire the Spanish educational system 'the transmission and putting into practice of values that favour the personal freedom, the responsibility, the democratic citizenship, the solidarity, the tolerance, the equality, the respect and the justice, as well as these that help to get over any kind of discrimination' (Organic Law 8/2013, p. 97860) . The law states in this regard the need to raise the current levels of education to enhance the peaceful coexistence and the cultural development of the society. Along the Preamble of the law, which reflects the philosophical underpinnings of the educational system, and within the first articles of the document, that specify the purposes, aims and the general organisation of Spanish education, several references for the need to address education for peace are included. Peace Education is mainly referred within the goal of managing and resolving conflicts and violence, particularly those in relation to violence at home or in the school. In this line, the first article of the law clearly states the need to include 'the education to prevent conflicts and their pacific resolution,

together with the nonviolence in every personal, familiar and social sphere and, especially bullying. … The development, in school, of the values that promote the effective equality between women and men, together with the prevention of gender violence' (Organic Law 8/2013, p. 97867). Although the prevention of violence is clearly referred to as one of the main aims of including peace education in schools, other references to peace education are also addressed, such as 'the formation for peace, the respect for the human rights, the common life, the social cohesion, the cooperation and solidarity between people together with the acquisition of values that foster the respect for living being and natural environment, particularly the value of the forest areas and the sustainable development' (Organic Law 2/2006, p. 17165).

One of the uncertainties that emerge in relation to these purposes relates to the specification of who should guarantee these goals are achieved within schools. The legislation indicates that the competences aimed at preparing students for an active citizenship need to be addressed. These include activities that are 'cross-curricular and incorporate civic and constitutional education in every subject during basic education, so that the acquisition of social and civic competences are included in the quotidian dynamics in teaching and learning processes and it can be strengthen thence, through a common approach, their possibilities to be transferred and their guiding character' (Organic Law 8/2013, p. 97866). However, in relation to arts education, no references to peace education were found in the learning standards for this subject.

The Australian federal government mandates schools to foster teaching and learning that will create future citizens who are 'caring, tolerant fair and compassionate' (Department of Education Science and Training, n.d., p. 2). All Australian schools are expected to promulgate the Nine Values articulated by the Department of Education, Science and Training in the year 2005. The Nine Values are care and compassion, doing your best, 'fair go', freedom, honesty and trustworthiness, integrity, respect responsibility and understanding (Department of Education Employment and Workplace Relations, 2011).

In the Australian Curriculum website under the 'General Capabilities' of the Arts section, Intercultural understanding is listed as one of the aspects for students to learn. It is mentioned that 'this capability involves students learning about and engaging with diverse cultures in ways that recognise commonalities and differences, create connections with others and cultivate mutual respect' (ACARA, 2012b). Through such learning experiences 'students are encouraged to demonstrate empathy for others and open-mindedness to perspectives that differ from their own and to appreciate the diversity of cultures and contexts in which artists and audiences live' (ACARA, 2012a, p. 23). Even though the word peace education has not been used directly under the topic Intercultural understanding, these expectations address the

aspects of peace and harmony. However as a result of the lack of clarity (of implementing such learning) in this document, the contextualisation of Intercultural understanding through Arts will depend on individual educators who apply (or interpret) these vague guidelines in their teaching.

Diversity and Intercultural Understanding in Education

The coexistence and learning in diverse contexts and with heterogeneous students entail a challenge for teachers (Leiva Olivencia, 2008). Nevertheless, although in other social contexts the struggles caused by the cultural clash often result in violent relationships between people, academics and educational practitioners recognise that the conflicts emerged as a consequence of the management of diversity in schools are in general positive (Essomba, 2007). Diversity is often referred in Australian and Spanish educational regulations. However, considering both Australia and Spain are inherently diverse societies, the concept of the integration of diversity in education is not always understood within the same paradigm. Through the documents different approaches to diversity include, among others, (1) the different forms of access to education, mainly focused on the economic and social access to educational spaces, levels and resources; (2) the diverse ways to approach learning processes, mainly centred in those students with special educational needs; or (3) the different cultural backgrounds that shape multicultural communities such as, with specific particularities, the Spanish and the Australian societies.

The Spanish educational legislation faces the concept of diversity in different ways including, in the preamble and more general articles of the law, references to diversity that are mainly connected to students' abilities and expectations and their possibilities to successfully access to education and to develop competences to promote employability. The terms attached to these principles comprise, among others, talent, aspiration, ambition, personal and professional development, competing with success, high-qualification employability, and the idea of economic growth associated with a better future. In these terms, the concept of diversity is often linked to inequality, rather than difference. The educational authorities ensure the increase of the universalisation of education and its inclusiveness during the last decades. However, in order to enhance equality in the inclusion, state the need to specifically address within the educational policies. 'Equity and quality are two sides of the same coin. It cannot be imaginable a high-quality educational system in which eliminating any trace of inequality is not a priority. … Equity, ensuring equal opportunities for the full development of personality through education, inclusive education, equal rights and opportunities to help to overcome any discrimination and universal access to education, and to act as compensator element for personal, cultural economic and social inequalities, with special attention to those resulting from any kind of disability' (Organic Law 8/2013, pp. 97860, 97866).

The concept of Inclusive Education is based on providing equal opportunities and appropriate assistance for learners (from diverse backgrounds with various abilities) to engage in meaningful education, especially individuals with disabilities. However disability education is still considered as special needs education in many educational contexts, placing learners with disabilities in separate classes or schools using the term special education. At the same time, and according to the guidelines of the European Disability Strategy (2010), the enhancement of the levels of education must also be focused on people with disabilities, to whom an inclusive and high-quality education and training should be always guaranteed.

The educational regulation expresses the need to enhance the flexibility of education to adapt to diverse aptitudes, interests, expectations and needs of the students, as well as the changes that face both the students and the society. In this line, specific recommendation on how implementing are scarce, though include the possibility for administrations to establish priority actions to specially support schools that integrate students with social disadvantages. Due to the increasing diverse migratory flow of the last decades, which led to a growing immigration in Spain, educational authorities had to set efforts and initiatives in motion to enhance multicultural – and later on intercultural – education in schools. According to the Spanish National Institute of Statistics, Spain was in 2010 the second largest country in number of foreign population, representing the 17.4 % of its population, with a total of 5.6 million people (Instituto Nacional de Estadística, 2012). However, in the educational documents few references are included to address owns and others cultural understanding in schools and, despite the growing educational materials published, few learning evaluation standards include the need to address cultural diversity. The most important challenge in intercultural education entails therefore the education of the attitudes and convictions to avoid the use of cultural diversity as a legitimation of social exclusion (Carbonell, 2000). Australia is undoubtedly a multicultural country. In accordance to the report of the Department of Immigration and Border Protection of the Australian Government (2014), the 26.9 % of the Australian population, which represent more than 6 million people, were overseas-born. Regardless of the educational efforts the Australian Curriculum, Assessment and Reporting Authority shows in integrating an intercultural understanding, particularly through educational cross-curriculum priorities that state the need to face *Aboriginal and Torres Strait Islander histories and cultures* and *Asia and Australia's engagement with Asia*, some challenges are still present within educational agencies. As Jakubowicz (2009) states, referring to the Australian context, 'in a multicultural society where racial and ethnic hierarchies are so closely interwoven with economic power, empowering young people of non-Anglo backgrounds to engage with the society around them and change its well-established patterns of exclusion remains a major challenge for educators. Too often, children who live in both working class and culturally diverse communities can find they experience

lower expectations of their performance and racist messages about their capacities and expectations within the education system' (p. 8).

In both the Australian and Spanish cases, the case of immigrants discourses are linked to 'popular fears, and seek to define immigrants and refugees as a social problem which is threatening to both national sovereignty and identity' (Leach & Zamora, 2006, p. 51). In this regards, the attempts to address intercultural understanding in education seem to be related to the idea of creating a global citizenship by defining cultural similarities and differences between the people that shape the societies. Niens and Reilly (2012) note that peace-building education, based on global justice and cross-cultural issues, provides an invaluable opportunity for fostering responsible local and global citizenship; it is therefore positive to overcome prejudice and community enhances interpersonal and social coexistence. Consequently, and acknowledging the criticisms to the promotion of the idea of a global citizenship (Heater, 2004), educational efforts to build global citizenship awareness goes in the line to be an opportunity to get over cultural discrimination, and to unite people across state boundaries through economic interdependence, migration, tourism and the transcendence of group interests (Banks, 2008; Nussbaum, 2010).

The need to know, understand and respect the different cultures and the differences between people is superficially mentioned in the Spanish educational law which, with an implicit reference to the Arts education, state as one of the main goals of education 'to know, value and respect the basic aspects of the own and other's culture and history, and also the artistic and cultural heritage' development (Organic Law 2/2006, p. 17169). However, in developing the learning standards of the Arts, the need to address cultural diversity within education lies mainly in the acquisition of *consciousness and cultural expression* competences, and it makes no reference to artistically work on cultural diversity to enhance the *social and civic* competences. The assessment criteria stated in the national guidelines for curriculum development include, in relation to arts education and cultural appreciation, the need for students to 'know examples of various musical pieces of our culture and others to value the musical heritage and knowing the importance of its maintenance and spread …. To know and perform songs from different places, periods and styles, valuing their contribution to personal, social and cultural enrichment' (Royal Decree 126/2014, pp. 19404-19405).

In Australia the Arts curriculum aims to provide students with knowledge and understanding of arts practices of local cultural groups and communities including Aboriginal and Torres Strait Islander peoples (ACARA, 2012b). Similar to the Spanish context, the curricular guidelines does not recommend exploring arts practices of diverse cultural groups and communities to improve social and civic competencies. The Australian Arts curriculum recommends students to gain an awareness of art forms and practices of their diverse backgrounds in a very similar way comparable to the Spanish curricular recommendations focusing on identity development and enhancing sense of community and wellbeing

(ACARA, 2012b) in schools and beyond.

Discussion

Both Australian and Spanish educational policies show awareness on the importance to include issues in relation to learning how to peacefully coexist in schools. Together with providing people to certain specific knowledge, every educational system is aimed to ensure the engagement of individuals in the society as described by Connell and Kubisch (1998) in their 'theory of change approach' for peacebuilding, and this is reflected in both Australian and Spanish educational documents. The general compulsory schooling in the two contexts include subjects that seem to have more direct responsibility on assuming the inclusion of concepts and practices in the line of be empathic to peaceful behaviours and attitudes. The Australian curriculum makes specific reference to the Civics and Citizenship, and the Spanish one includes the subject Social and Civic Values in schooling. However, in both educational policies, the values attached to the importance of learning concepts and attitudes towards building peace are mainly referred as cross-curricular priorities and, therefore, the attempts to comprise the all the competencies that relate to values education in one content-based subject are, indeed, challenging. One of the major arguments about the inconveniences to include peace and values education in schools refers to the lack of time schools often have to address these topics (Harber & Sakade, 2009, p. 180). Furthermore, discourses on how to address Peace Education is schools have been internationally discussed (Fountain, 1999, p. 39) and, despite the perspectives that uphold it should be mainly knowledge-based or approached as a set of skills and attitudes, most of the academics defend that learning about peace should be a combination of learning concepts dealing with peaceful relationships and acquiring skills and competence to manage transforming the conflicts in a positive way. In this line of thought, all the subjects across schooling can (and should) contribute to guaranteeing the acquisitions of values that enable students to positively fit in the communities. In the analysis of Australian and Spanish educational curricula for processes of peacebuilding (Lederach, 1997), the interest of including attitudes towards building peace across schooling is explicit. Furthermore, when examining the curriculum for Arts Education, both educational systems refer the acknowledgment of the capacity of the arts to create intercultural understanding and to have the power to enhance relationships between people.

The Arts can indeed contribute to values education, but in the analysis of the learning standards for the Arts Education curricula in both contexts, little or no reference included about tributes of Arts engagement. Therefore it increases the difficulty to ensure that learning the Arts are being effectively cooperating to fully enjoy the personal and social benefits artistic practices and engagement can offer. Furthermore, Spanish educational documents have a strong focus on understanding peacebuilding and values education as a set of social competences, and refer to peace attitudes mainly as abilities to manage and transform

interpersonal and intercultural struggles. The basic competence that aims to encompass values education is referred as 'social and civic competence'. Similarly, Australian curriculum develops 'civics and citizenship' as a learning area. In this line, the transformative power the Arts can embody (Dillon, 2007; Erwin, 2010) are reflected in the Spanish curriculum as cultural practices to meet and understand diversity. Although Australian curriculum does not give specific guidance on how to engage in peacebuilding attitudes to the Arts, competences related to peace include in a more specific way terms that may refer to intrapersonal abilities – such as emotional awareness and regulation, empathy, and so on. There is therefore a contextual difference between the focus on the inner and the outer peace (Harris, 2004) in education, although the latter is indeed more present in both Spanish and Australian contexts. The development inner peaceful competences demands a strength on emotional education in schooling that may enable the transformative shift in core beliefs, understandings and feelings (Mezirov, 2003). The Arts, and specifically music, may have a power in developing personal and social skills, and also have the capacity to increase emotional sensitivity (Hallam, 2010). Music education should therefore have a role in it.

Due to the aforementioned lack of specific reference in the curricula, it leads to teachers' responsibility to undertake aesthetical and creative actions to make of the arts a vehicle to enhance peaceful relationships. Therefore, an analysis on the teachers' professional preparation and abilities to deal with the inclusion of values education in teaching and learning the arts in Spanish and Australian contexts needs to be deeply explored. When referring to music education, there has been no exploration on what musics are included in the teaching practices across schooling and how they are faced and managed in educational activities.

Teacher training in universities generally do not include these concerns in their priorities. For example, while referring to intercultural understanding, Levey (2009) notes that 'in places such as Australia, Canada, and Britain, where multiculturalism has been official government policy designed to manage a culturally diverse society, universities largely have been ignored in multicultural discourse. This is surprising, since, in key respects, universities tend to be 'heightened' microcosms of the societies they serve. For one thing, their staff and students typically are much more culturally diverse than the wider society' (p. 143). Including in a correct way how to teach values in teacher training programs is indeed of importance, as teachers will necessarily have to show abilities and skills to learn students how to peacefully deal with everyday conflicts and emotionally raise awareness of inequalities and confrontation to violence. In this regard, the importance of preparing teachers for this becomes more explicit because, as Zembylas and Bekerman (2013) argue, 'peace education may often become part of the problem it tries to solve, if theoretical work is not used to interrogate the taken for granted assumptions about peace and peace education' (p. 198).

As mentioned, there are dramatically few references to arts education aimed at addressing peace and values education, and these mainly refer to intercultural understanding, and more focused on developing cultural appreciation and cultural competencies rather than those centred in a positive coexistence. Most of the practices that have used the arts and, specifically music, to decrease violence, enhance positive relationships and improve social sustainability and development understand artistic practices by focusing on engagement in participation (Turino, 2008). Artistic experiences that are sustainable in time and make active and participatory use of engaging in the arts are more effective in promoting conflict transformation and peacebuilding (Bergh & Sloboda, 2010). This participation needs undoubtedly to get beyond the limits of the schools and integrate community art practices and engage the communities. A significant number of artistic practices have been undertaken in the Australian and Spanish contexts, which have emerged from the initiative of committed teachers and schools. These practices are not always recognised and supported by educational authorities. Understanding the inclusion of community experiences in arts education as a way of work values education in and beyond the classroom is indeed an example of educational practices that, correctly managed, have contributed to peacebuilding. However, in Australian and Spanish school curricula, the possibility to undertake such experiences is not acknowledged and encouraged; moreover, they are not mentioned.

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