Special Feature
Managing Urban Cultural Complexity
Perspectives on the Place of the Arts in Conflict Management (Reprint)[++]

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Abstract

Around the middle of the 1970s some musicians and music educators living in the Norwegian capital of Oslo met to discuss ways to create better harmony between the nature and extent of music activities in the capital and the increasing cultural complexity of its population caused by a sharp increase in immigration. This gave rise to the founding of the *Intermusic Center*, a pioneer organization working towards bringing the population at large into living contact with the rich cultural heritage of the variegated immigrant population. The competence earned through this pioneering work was later to form the professional basis for launching the first official research undertaking evaluating the potential of a large scale school music program based on these resources. It was launched for the purpose of promoting better social relations among students in city public schools with differing populations of immigrant students. The paper attempts to discuss the methodical issues connected with an evaluative research program of this nature as well as those connected with practical teaching. An historical overview of institutionalized multicultural music teaching in Norway precedes a description of *The Resonant Community* project itself and is followed by an evaluative description of results and aftereffects. A concluding section discusses the future of multicultural education in Europe on the backdrop of the economic downturn and extremist actions.

Keywords: *Multicultural Education, Citizenship Education, Immigration, Conflict Transformation, Urban Culture*

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Introduction

This paper is the result of the engagement of the author during four decades with musicians from countries of immigration residing in Norway working to promote intercultural understanding and inclusion. The main body of the text will center on a research project *The Resonant Community* initiated to explore the effect of a comprehensive music project in eighteen Oslo primary schools on inter-ethnic relations among students. The project aimed at preventing disruptive conflicts and assist in the ongoing processes of social integration following the large influx of immigrant groups, mainly from Pakistan, during the preceding years.

The opening chapters center on the quest for methodological concepts that would serve as guides in the planning process as well as in the everyday instructional practice and educational follow-up. Among the main sources of inspiration were experiences collected during graduate studies in education in the USA and practice as a music teacher on various levels, including university teaching in classical music and ethnomusicological subjects. Extensive travel and study of music and music making and music instruction in Asian and African educational settings, both formal and informal, contributed to the methodical choices agreed upon.

These experiences then form an important background for the methodological discussions and structure of this paper. Many persons should be credited with giving me advice and counsel. Special credit for seeking models for conflict transformation through music is due to Professor Helga de la Motte for calling to my attention the dynamic processes of person reconstruction and conflict transformation to be found in Mozart's operatic oeuvre, most notably *The Magic Flute,* which will form the first part of our discussion. This will be followed by references to supplementary methodological impulses, a description of the Resonant Community project and other research initiatives and finally a look toward the future.

The paper is about perspectives and beginnings, attempting as a background to draw together experiences from travel and conversations with tradition bearers and colleagues and practical work in the field more than attempting a coherent analysis of literature and research within the confines of specified disciplines. And it is about passion – a passion also to build some bridges between disciplines with its opportunities and risks.

Mozart and Conflict Transformation

Many would consider Lessing's *Nathan der Weise* a guidebook to conflict prevention and empathy building (Lessing, 2004). For my part I will turn to music, believing with Schiller in the power of the musical stage to produce a vision of a united humanity and offering incentives to work towards this goal. And here is where Mozart enters the arena. The study of opera is a wide field that provides openings for widely different interpretations. Taking into account the political background and the social impulses contained in works like *The Magic Flute* and *The Marriage of Figaro* I would not refrain from pointing to the possibilities and methodologies for solving conflicts through creativity, empathy and non-violence emanating from these works.

Across the tender duet between Pamina and Papageno in *The Magic Flute,* Mozart expresses the utopian hope for the unification of mankind through the power of music. This lyrical outpouring takes place after a concrete demonstration of the power of music to channel and divert aggressive emotions and threats of destructive action into releasing dance. I am referring to the memorable scene where the Muslim outcast Monostatos and his helpers, after having kidnapped Pamina (the heroine) and Papageno (the bird man), abandon their cruel intensions and throw themselves into a joyful dance.

Mozart must have been a believer in the positive role of the arts in social mediation, as exemplified in *The Marriage of Figaro*. We are told that during the last years of his short life Mozart was kept busy composing music for the occasions when all classes of Viennese society were allowed to intermingle and associate. At the same time Mozart did not shrink from exposing elements of social injustice and inequality still ingrained in Austrian society. The struggle of Figaro and Suzanna becomes part of his own fight for a more humane order of the future.

In *The Magic Flute Mozart* does not fail to address the underlying sources of racial discrimination and aggressive behavior: exclusion, humiliation and demonization. "Am I not of flesh and blood?" the Muslim outcast Monostatos cries out in an aria full of despair.

Through Music to Self – The Transformative Power of Seeing and Listening

"Music is not in the first place dependent on those stimuli that reach the outer ear, not even the reactions of the inner ear, but of the organizing and transforming reactions of the mind." (Murcell, 1937)

"Transformative learning involves a deep, structural shift in basic premises of thought, feelings and actions. It is a shift of consciousness that dramatically and permanently alters our ways of being in the world. Such a shift involves an understanding of ourselves and our self-locations; our relationships with other humans and with the natural world, our understanding of relations of power in interlocking structures of class, race and gender; our body awareness; our visions of alternative approaches to living; and our sense of possibilities for social justice and peace and personal joy." (Transformative Learning Centre, University of Toronto, http://tlc.oise.utoronto.ca/About.html [29–03–12])

Don Campbell, the author of the much discussed and criticized *The Mozart Effect* begins his book with a quote from *The Magic Flute: "How powerful is your magic sound"* (Campbell, 2001:1). He does not however attempt to analyze how Mozart in fact through his works present evidence for an inherent theory of art and music reception.

The hero Tamino with this exclamation refers to the conflict-solving powers of the flute. At the opening of the opera we find our hero fleeing from a snake (the mythical Naga in the tradition of his homeland) – a traumatized refugee seeking help and shelter in a foreign land. Mozart brings in three helping characters who kill the snake and hand him the magic flute for protection together with a picture as a symbol of hope.

In his first so-called *Bildnisaria* Mozart then outlines a therapeutic process which will help the refugee overcome his trauma, thereby opening up for an understanding of a central project of the Enlightenment – a development program for person reconstruction and transformative learning:

1. Music and Perception – The Peak Experience

Tamino looks at the picture and, overwhelmed by his impression, exclaims: *This picture is magically beautiful, like no eye has ever seen.* The German word for magically – bezaubernd – stands for that sudden and overwhelming sensual experience that Maslow refers to as a Peak Experience. Monostatos is later trans- formed through a similar peak experience, listening to the sounds of Papageno's Glockenspiel: *It sounds so wonderful, it sounds so beautiful, like nothing I've ever seen or heard*.

Mozart seems to make a close connection between visual and musical imagery as inspirational fields, giving direction to the process of composition. Ernst Bloch cites Mozart's vivid description of the inception of his process of composing:

"It heats my soul, and now it grows ever bigger, and I unfold it wider and brighter. It becomes truly finished in my mind and even if being so wide I can catch it afterwards in one glance, seeing it in my spirit like a beautiful picture or human being, not as a sequence as it will later appear, but everything together as I hear it in my imagination." (Translated by the author from Bloch, 1973:368)

Abraham Maslow in his book *Toward a Psychology of Being* (Maslow, 1968:161) points to the transformative function of such intense experiences, facilitating a sensation of flow, of expanded time and place, of becoming part of an enveloping whole. Maslow also describes how such experiences lead to a positive change in self-appraisal, at the same time facilitating a new relationship to others and a positive change in world outlook. Maslow's work would by many be deemed outdated but has still found resonance in later works of music educators and therapists at the time of the research project described here.

The central figure in music therapy, Kenneth Bruscia, comments: *"Therapy should facilitate peak experiences, those sublime moments wherein one is able to transcend and integrate splits within the person, within the world. Since the arts facilitate the occurrences of peak experiences, aesthetic endeavors are seen to be a central aspect of life, and therefore of therapy."* (Bruscia, 1987:33)

Neurophysiologists explain how such sensory experiences remove emotional blockages through simultaneous neural breakthroughs, leading to permanent encodings in the synaptic structure of the brain. Maslow asserts that peak experiences create a demand for reliving the experience. Thus, a single peak listening experience in early age can be seen to trigger a long, often lifelong ongoing process of activating and mobilizing cognitive fields and value systems. Noted psychologists maintain that strong emotional experiences in pre-adolescence may decisively influence the value orientation of a whole generation.

In young people the listening experience in a social setting is often accompanied by a bodily feeling of strong involvement. The key to individual and social integration then lies in the dynamics of the human body. We are moved towards sympathy, understanding and togetherness. Within the context of the Resonant Community project it was early decided that dance activities should become a central arena for developing empathic competence.

Professor Even Ruud of the Department of Musicology, the University of Oslo, in his book *Musikk og Identitet* (Music and Identity) refers to an interview project based on exploring the listening experience. By many the experience was described as becoming one with the music, living in expanded time and place, as well as experiencing a strong feeling of community (Ruud, 1997:179 f.)

2. Music and Emotions – The Magic Feeling

Tamino conveys to us how the unique sensory experience triggers equally strong feelings *(I feel it, I feel it)*, described as a burning sensation *(wie Feuer brennen)*. His heart becomes filled with excitement *(neuer Regung)*.

Even Ruud describes how many respondents in his research on the impacts of music listening also referred to strong bodily reactions (Ruud, 1997:179 f.). The emotional impact of sensory experiences becomes the central point in most accounts about personal encounters with art, some of them resulting in life-long attachment. Identity building is connected to key moments in life, when music is woven into and forever connected in memory to specific encounter situations.

Group listening has been found to be effective in simultaneously promoting personal growth and intergroup cohesion. Vegar Jordanger of the Department of Psychology of the University of Trondheim and Director of the *Building Peaces* network has demonstrated the power of listening in settings of ethnic conflict. Jordanger builds on the listening methodology of the music therapist Helen Bonny, called the GIM, i.e., *Guided Imagery and Music*. Bonny relates to the notion of "altered states of consciousness" with a potential for healing and integration. The method proved effective in Jordanger's project of dealing with emotionally demanding situations in Crimea. Negative emotional states like shame, distress, fear, anger and disgust are transformed at the group level. The group reaches a state of what Jordanger describes as "collective vulnerability: while listening to a high-end performance, paying special attention to the images that comes to mind while listening. The negative blocking emotions were transformed, and the group (Russians, Chechens and Ossetians) worked, according to the report, in a state of flow, facilitating a process of mutual understanding" (Jordanger, 1995).

3. Music and Cognition – Finding Answers

Tamino is overwhelmed by his experiences and begins questioning the true nature of his feelings: *It is something I cannot name.* He begins a dialogue with himself: *Could the feeling be love?*

In The Magic Flute the vision of hope with a strong emotional impact is followed by an inner and outer conversation or dialogue. For the traumatized Tamino

Mozart develops a strategy of healing based on sensory stimulation and dialogue therapy (in psychology referred to as *guided imagery* described above). Still living with his inner projections of fear, but spurred on by the pictures of hope presented to him, Tamino embarks on a process of healing, guided by his therapist, the Priest. In a search for spiritual release he is led to decipher the symbolic meaning of these images and reconcile his (often contradictory) inner feelings.

4. Music and Motivation – The Road to Fulfillment

Oh if I only could find her. What would I do? I would joyfully take her into my warm bosom and she would be mine forever.

With these lines Mozart stresses the importance of visualizing a goal for the fulfillment of dreams and emotional expectations. The projection of fulfillment needs the support of a renewed inner dialogue, through which the aim of the action is fully identified. The music that underlines this last part of the aria fully demonstrates the motivational character of Mozart's score.

An examination of the musical techniques and expressive means that create such a close correspondence between text and music in this aria reveals to us some important secrets about Mozart's style and why the so-called Mozart effect has been made an object of scientific research.

First of all there are the strong musical images appealing to all our senses. Then there is the emotional appeal of a style in the transition between the affective conventions of the Neapolitan traditions and the poetic universe of early Romanticism, the so-called *Emfindsamer Stil*. There is the appeal to our curiosity, stimulating our quest for answers, for finding solutions, often by presenting musical contrasts that invite individual solutions. And finally there is the overwhelming motivational force, prompting my Munich Professor Georgiades to coin the term *Action aria (Aktionsarie)* as a definitive break with the Neapolitan da capo form.

Through Music to Others – The Transformative Power of Music Making

Two general areas inspired by the transformative methodology found in the works of Mozart were selected in planning for the Norwegian school project *The Resonant Community,* taking into consideration the chosen goals:

1. The musical experience as a way to integration of the creative self, emotional growth, cognitive development and motivation for innovative action.
2. Music making as a tool for group coordination, development of empathic competence, collective problem solving and dialogue towards dynamic synchronization.

The Marriage of Figaro is an example of a methodology aiming at achieving these aims through creative means. Through the variegated forms of musical dialogue, mainly realized by means of duets and masterful ensemble scenes, Mozart shows how Figaro and Suzanna manage to develop the empathic competence needed to form the kind of alliances that finally lead to the victory of love and justice over the old system of injustice and oppression, and to the plea for forgiveness by the

Duke. The opera moreover demonstrates how an ingenious selection of musical genres and styles is conducive to attaining the aims of changing hearts and minds. One remembers the critical use of the old-fashioned minuet in the musical duel of *"Si vuol ballare Signor Contino"* or the likewise ingenious manipulation of the conventional Farmers choruses in Figaro.

The development of empathic competence through music is dependent on a determined effort to encourage ensemble playing in school settings. In line with the principles of *Cooperative Learning* this development is rooted in the basic skills needed in successful collective performances. Music making becomes a training ground for fostering these skills that determine the quality of human communication in the workplace and social life: positive interdependence, individual accountability, equal participation and simultaneous interaction.

The rapid spread of the *Drum Circle* movement testifies to an increasing understanding of the benefits of collective music making by the corporate world. Factories worldwide have discovered the benefits of introducing drum circle sessions at the beginning of the working day to foster social cohesion and increase productivity.

A special case for team-building through music has been suggested through observing the ways that members of jazz ensembles cooperate in collectively working out a musical concept. An illuminating article on this subject was published by *Organizational Science* serving the corporate sector. The author takes as his point of departure that "the fundamental shift we are experiencing involves empowering people at all levels to initiate innovative solutions" (Barrett,1998:605). Barrett considers the jazz ensemble to function as a collaborative learning laboratory "creating conditions that encourage them to bring a mindfulness to their task that allows them to imagine alternative possibilities before unthinkable" (Barrett 1998: 605). He stresses key characteristics of jazz improvisation that have direct bearing on conflict transformation. In an educational context a key outcome of participating in improvisational music making is the ability to embrace errors as a source of learning. The author rightly observes that jazz playing contravenes the tendency to construe errors as unacceptable, which often has the consequence of immobilizing people after a breakdown. In the context of conflict transformation this refusal to give up is of extreme importance in those critical moments where negotiations seemingly have come to a dead end. Looking at errors and breakdowns as opportunities rather than failures means allowing them to become tools for enhancing innovative action. Jazz thus becomes an instrument for promoting continuous negotiations toward dynamic synchronization. "What characterizes successful jazz improvisation …is the ongoing give-and-take between members [who] are in continual dialogue and exchange with one another. […] Jazz members are able to negotiate, recover, proceed, adjust to one another because there is a shared task knowledge" (Barrett,1998:613–614). This is the essence of cooperative learning.

Ethnomusicological Evidence for Developing a Musical Methodology Toward Conflict Transformation

Human life develops through creative interplay, linking artistic and social activities. This view of human development shared by ethnologists and historians alike constitutes a firm basis for music education. Throughout the long history of mankind artistic activities like music, dance, painting and theater with their common ritual roots have constituted the explorative space where social relations are formed and transformed. Ethnomusicologists like Anthony Seeger, through his studies of music traditions among Amazonian tribes, has shown how important music making is for the construction of civil society: "Music is part of the very construction and interpretation of social and conceptual relationships and processes" (Seeger,1987:XIV). And in this process musical forms and performance practices have been shaped and reshaped to make them effective tools in social construction and reconstruction.

Christopher Small on the background of his research on African tribal music sums up the connections between individual and social functions of music making:

1. The performing individual explores, confirms and symbolizes his or her identity.
2. He or she participates in an ideal society created by the performers.
3. Through the musical structure the performer models his or her relationship to the society (Small, 1980:74).

The experience supports the two-fold aim of *The Resonant Community* project, that of creating a musical concept for strengthening the identity of the performers while at the same time promoting the process of socialization.

In Southeast Asia social harmony is promoted through music making in a social context that involves all age groups and likewise seeks to promote individual creativeness within the overall project of socialization. Every village in Bali has a music club meeting every week, where village people are encouraged to interact musically, each freely introducing proposals on how the music should be played. It is this process of musical interaction, not the end product, that lies at the core of this tradition, every rehearsal being in itself a concert.

Formalized music education in Southeast Asia is likewise geared toward maximizing social benefits through the use of special one-note producing instruments, the *Angklung*. Children are only responsible for this one note. The development of social skills then lies in the integration with the other players.

It soon became evident that these ensemble techniques were well adapted to serve the cause of inclusion in educational settings. (A generous gift of instrumental ensembles from the governments of Indonesia and Thailand made the implementation of new methods in Norwegian multicultural music education possible).

Rikskonsertene: A Key Player in the Musical Life of Norway

Rikskonsertene, a national institution devoted to the democratization of musical life, has been at the forefront among cultural organizations aiming at strengthening the cause of diversity, inclusion and peace. The urgent task that presented itself after the ravaging of World War II was the political material and social reconstruction. However, it soon became apparent that a cultural reconstruction had to follow. Three national organizations were established to lead out in this work: *Riksteatret*, serving the theater sector, *Riksutstillinger*, serving the fine arts, and *Rikskonsertene*, serving the music sector.

Three main tasks have been identified as guidelines for the activities of the latter organization: producing quality concert programs and arranging concert tours throughout the country in close co-operation with local concert organizers; administering Norway's National School Concert Scheme, ensuring that it meets high artistic and educational standards and reflects musical diversity; and acting as adviser, coordinator and operating agent in the implementation of Norway's international cultural policy. In carrying out these tasks emphasis is laid on: musical diversity, artistic quality, cooperation and dialogue, and innovation.

Rikskonsertene is financed through the Norwegian Ministry of Culture and Church Affairs with added funding for international projects through the Norwegian Ministry of Foreign Affairs and the Norwegian Agency for Development Cooperation.

Rikskonsertene: School Music for Diversity and Inclusion

Rikskonsertene was launched in 1968 in the northernmost city on the European continent, Hammerfest, through a ceremonial concert marking the implementation of a cultural reconstruction program aimed at giving equal access to cultural manifestations, all along our widespread countryside, deep valleys and long coastline. Ever since *Rikskonsertene* was established, children and youth have been an important target group. Two schemes are in operation: a nationwide school concert scheme and a region-based concert scheme for pre-school children.

The school concert scheme covers all children in primary and lower secondary schools in 95% of the 434 municipalities. Every child will experience two concerts a year, artistic productions specially designed for a particular age group. Normally it takes place on the school premises during school hours. Preparatory material is distributed to the music teacher with detailed information about the programs, often with educational ideas to assist the teachers in their music lessons. Programs usually include audience participation, artists and children creating and performing music together. From time to time music festivals for children will be arranged. Annually 350 different music programs have been produced and yearly presented in 9,000 country-wide concert settings involving 350 professional performers and 500,000 children. Since 1992 these yearly concert/ workshops have included music from Africa, Asia, and Latin America involving performers from minority communities.

Concerts for pre-school children are based on a deeper involvement by performers in the daily activities of the kindergarten. Artists visiting the kindergarten in the morning will often participate in afternoon family concerts. The programs are jointly produced by specialists in music and drama education in cooperation with the performers.

Intermusic Center: The Beginning of Multicultural Music Work

The groundwork for multicultural music work in Norway was laid through the establishment of a Norwegian *Intermusic Center.* The Director had during the '70s and '80s called upon the assistance of high-ranking international performers like Hariprasad Chaurassia, Salah Cherki, Fateh Ali Khan and Dr. L. Subramaniam to perform and teach in Norway. During their visits to Norway these highly respected artists were able to interact with the local immigrant communities, stimulating already established artistic activities and initiating new educational projects for the young generation, In communities of Muslim and Hindu religious profession, these musicians were also seen to give much sought after and highly welcomed religious guidance, thereby contributing to a more positive attitude to music and the arts among the more traditionalist groups. It was in dialogue with Dr. L. Subramaniam, the leading Tamil violinist, that the first plans for multicultural teaching in Norway were launched.

Through the contacts established by the *Intermusic Center* the author was soon able to introduce teacher training workshops in intercultural music education as well as offering courses and seminars in ethnomusicological subjects as part of regular degree programs at the Oslo University Department of Music and Theater. Many of the graduates who took part in these courses became competent teachers, musicians and administrators who helped consolidate the place carved out for multicultural activities in school and community. Courses in ethnomusicology and multicultural teaching methods are now regularly given by the Oslo Municipal School of Music and Culture as well as the National Academy of Music.

The Resonant Community – Pilot Project and Planning

A pilot project (1988–1989) opened up new vistas for multicultural music teaching. The participating school, situated in a district with a very high percentage of immigrant (mostly Pakistani) families, had reserved a number of classrooms for a one-day project of information and sharing. Now for once the traditional teacher-student role was reversed. In each room a Pakistani student welcomed his or her fellow students to a lesson on a particular section of Pakistani culture: traditions of food and clothing, language, dance, music, religion, etc. Having completed the round at the close of the day all participating students assembled in the school gym to share their new learning through singing, music and dance.

The convincing success of this program brought about the inauguration of a three-year project (1989–1992) involving 18 schools in the Oslo area with varying populations of immigrant children. The mean for the Oslo area at the time of the

project was 25%, while inner-city areas would have much higher percentages, in some instances approaching 100%. Six of these schools (A-schools) were to participate in an intensive arts education program (music, dance, the performing arts) concentrating on immigrant cultures. Six others (B-schools) were to participate in a regular school concert program, likewise based on minority cultural traditions, while the six remaining (C-schools) would function as control institutions.

The following goals were formulated:

1. To spread knowledge of and create understanding for the values that reside in the culture of immigrants by presenting live music and dance for children.
2. To counteract racism by contributing to changes of attitude towards various immigrant groups through cultural influence.
3. To bring out the musical resources that lie in the various immigrant groups in Norway, as well as to provide external professional support through performers from the immigrants' home countries.
4. To ease the process of integration for immigrants through cultural interaction.

The target groups were school pupils between the ages of 10–12 in Norwegian primary schools situated in areas with varying concentrations of immigrant pupils and the families of the children involved. The same pupils were to follow the project for three years (from grades four to six).

Researchers from several countries in a number of independent studies have discovered negative attitudes towards children of other races or minority cultures already developing in pre-school age. Prejudicial attitudes in the form of stereotypes, often leading to confrontations and harassment, become more pronounced with age. But it appears that this personality development gives way to more nuanced views among the 10–14 year olds. This is based on a greater interest for individual features and a curiosity about other ways of living supporting a greater ability for identification across racial boundaries. This positive disposition, however, does not seem to last once these children become teenagers, when peer-group pressure and the need to conform make themselves felt. Many factors indicate that the ages 10–14 are critical years for attitude formation.

The idea was not only to present music traditions of the immigrant communities, but equally important to stimulate participation in interethnic musical activities, a twofold approach of listening and participation essential to educational programs aimed at fostering empathy and contributing to conflict transformation. Students of different ethnic origins would be encouraged to try their hands at playing various percussion instruments, forming small classroom bands or ensembles, accompanying dance performances and musical plays. In the larger gatherings the whole school population would be invited to join in. Parents would also be invited for evening performances, joining their children in the pleasures of music making and playing musical games from many countries.

Cultures from three geographical zones were to be presented. Asia (first year) where the methodical emphasis would be put on facilitating new and existing

listening experiences, Africa (second year) with a strong emphasis on music making in groups. The third year (Latin America) would then focus on the integrative function of music in a multicultural society, where performing and listening bear the stamp of cultural interaction.

Careful and comprehensive planning was deemed essential for a successful outcome. The selection of schools for participation presented a challenge in itself. Some school principals would contend that their school had not encountered any problems in the field of including minority students. Others would point to the dangers of openly referring to any existing problems for fear of triggering negative attitudes. This called for great care to be taken in formulating questionnaires. In planning the various activities the already-established contacts with minority organizations proved especially valuable so as to avoid cultural collisions and communicative misunderstandings.

Tests were given at the beginning and end of the project and evaluated. The main findings were:

1. Considerably greater increase in the A – schools (as compared to the other school models) from 1989 to 1992 in the number of pupils who report that they have no personal problem with mobbing or harassment This holds especially true for minority pupils. The tendency towards better social relations and diminished ethnic conflicts is confirmed by reports from the teachers.
2. Attitude toward immigration seem to have remained unchanged in the A – schools while there was an increased degree of negative attitudes found among the pupils in the B – and C – schools.
3. A greater number of pupils in the A – schools at the end of the project consider immigrants to be honest, law–abiding, industrious and kind, while there were fewer in the other school models.
4. Minority pupils in the A – schools have strengthened their self–image during the project. The teachers report that there has been a highly positive development in identity formation and activity level of minority pupils.

One should note that the project was carried out in a period when the public debate on immigration tended to operate with a distinction between "we, the Norwegians" and "them" referred to as so-called "*fremmedkulturelle*" (foreign- cultured), meaning mostly Muslim people of Pakistani origin. Spanning this divide was seen as a prime objective. Today we have a clearer concept of the complexity of ethnic relations in our society and the nature of conflicts between and within groups, the exploration of which would constitute a necessary basis for future research and activities.

In my final report as research coordinator the following summing up and recommendations could encourage follow-up and necessary correctional action:

"On the whole, the project has created a basis for growth, for triggering the intercultural processes which are necessary in creating a cooperative society and to avoid disruptive

cultural collisions. It is important that such initiatives be implemented at the ages seen as critical for the development of individual attitudes, and therefore can stimulate the participation of the new generation in a dynamic and democratic interactive society. […] The Resonant Community is a small, but significant attempt to finally prepare the way for the school to fulfill its obligation and responsibility to our new citizens. It is hoped that this can prompt institutions of music education and music life in general to follow. I am thinking of the entire spectrum of institutions, from municipal music schools to colleges and universities." (Skyllstad, 1993:18)

Follow-up Educational Projects and Activities

Since the completion of *The Resonant Community* project, an ever-increasing focus on multicultural music education in the Nordic countries has led to a number of new programs in schools and the establishment of organizations coordinating educational initiatives. In 1992 *Rikskonsertene* established a new department – the Norwegian *Multiculticultural Music Center* – with the aim of securing a permanent place for multicultural music in the daily programming of the various sectors. This led to a new direction in the musical programming. Several troupes of minority musicians were immediately engaged in a program of giving around 1,000 school concerts a year throughout the country, reaching at least a quarter of the total school population. These performers were also involved in music advocacy projects in communities that had seen a rise in episodes of ethnic violence. In a community with racial conflicts in an eastern valley, all schools and cultural organizations of the village joined forces with the visiting group in a coordinated intercultural effort, arranging music and dance workshops for several age groups from pre-school children to adults, giving school concerts and arranging creative workshops with local folk musicians. One of the outcomes of this cooperation was the production of a CD that turned out to be the number one Norwegian best-seller.

The Center likewise initiated a World Music festival financed through an agreement with the Norwegian Agency for Development Cooperation which allowed for the implementation of an extensive international outreach program, focusing on artistic cooperation on an equal basis with developing countries in three continents. One of the first manifestations was a music exchange scheme with Tanzania which resulted in concert appearances, workshops and community outreach programs in both countries. In Norway the success of involving local choirs and brass bands together with folk music groups in improvisational music making led to a movement introducing improvisational models of choir training and performance practice.

As already mentioned, *The Resonant Community* project was followed up by the inclusion of multicultural music activities in the regular programming of *Rikskonsertene*. In addition, music cafes and clubs in the bigger cities have offered opportunities for multi-ethnic bands to present their music under more informal settings. International centers in many parts of the country are also actively engaged in promoting multicultural activities. A coordinating organization *Du Store Verden* (What in the World) was established to coordinate the activities of around 70 orga-

nizations and clubs. The big question was: how can these organizations with very limited means be able to fill the gaps left through the closing of youth recreation centers in minority areas by municipal authorities reportedly in order to "balance" the budget.

The Changing Urban Landscape – New Research Perspectives

During the last decade the demographic landscapes of urban Norway have seen dramatic changes. Oslo now has an immigrant population exceeding 25% with a school population rapidly approaching 40%. This provides for new challenges not least in view of the changing cultural and social situation in an increasingly consumer-oriented population at large.

In 2003 the European Ministers for Cultural Affairs met in Croatia to formulate a Declaration on Intercultural Dialogue and Conflict Prevention. The Declaration bases its recommendations on the awareness that cultural "impoverishment" and marginalization, on the one hand, as well as prejudice and ignorance on the other, are among the prime causes of the increase in violence and of the stereotyping of others. The Declaration however fails to pinpoint the underlying inequality propelled by unjust economic and social policies.

It became clear that, on the background of a social urban environment where what had hitherto been labeled "majority" and "minority" had become ever more blurred and complex, far more inclusive research approaches based on interdisciplinary cooperation would be required for preventive measures to be implemented. The University of Oslo accepted this challenge by instituting the program Cultural Diversity in the New Norway later to be renamed *Cultural Complexity*. It was selected as the new strategic priority area of research for the period 2004–2009 (which was later extended for a new period). The program involved five faculties: Humanities, Social Sciences. Education, Law and Theology and intended to actively confront, draw upon and challenge findings and perspectives on minority-majority relationships from such areas as gender research, research on human rights, social philosophy, criminology, the sociology of deviance, and finally music and the arts.

It seems that for the academic community to avoid exploring what might be perceived as divisive and by some even provocative issues means leaving them as potentially unexploded bombs to be armed by misleading press reports and public prejudice. This approach will require a will to theoretical innovation and cross-fertilization with related areas of research. All the controversies paraded by the press about the concept of multiculturalism that have become part and parcel of urban culture today are brought to bear on this field of tension. A way forward here would be the planning of international cooperative interdisciplinary research projects.

The Oslo program expressly aimed at applicability, stating that, as a basic research endeavor, this project will generate results that are likely to be much more applicable than most applied research. And yet the program did not shy away from

including research of a more fundamental nature. The empirical focus on minority-majority relationships was based on a relational view of identity according to which groups and individuals define themselves, and are defined from outside, situationally through ongoing communication and social interaction, which in turn is seen related to contextual factors such as immigration policies, shifting labor markets and educational policies. (See http://www. uio.no/english/research/ interfaculty-research-areas/kultrans/areas/mobility/ [30–03–2012])

Conclusion

The Oslo university program was seen by the author as a fulfillment of his hopes for a much wider project to be implemented, as expressed in the final words of his *Resonant Community* research report:

"Multicultural music education bases itself on the ability of music to cross boundaries and to communicate between cultures. This crossing of boundaries means that we finally begin to accept the expressions of other cultures to be of equal value with our own cultural heritage. The aesthetic subjects can in this way lead to a necessary re-evaluation and re-structuring of the content and methods in an intercultural direction. This will require a revision of teaching materials and curriculum plans in all subjects with the goal of removing mono-cultural bias and hidden value manipulation. But, in a wider context, this should also lead to a necessary re-evaluation of the total social milieu which gives nourishment to prejudice." (Skyllstad, 1993:18)

The Oslo University project follows up in this way: "Shifting contexts thus determine the social position and self-definition of particular groups and persons. This does not, of course, mean that cultural traits, traditions and collective pat- terns of action can be neglected, but that their significance for social integration/ fragmentation depends on the wider context." (http://www.uio.no/forskning/ tverrfak/ culcom/forskning/programbeskrivelse/ [30–03–2012])

This wider context of course was the background for the Resonant Community project as well through the instructional material that was prepared to assist the teachers in making this horizon present for the students in suggested follow-up work in other subjects like history, geography and social science. It is difficult to assess to what extent this contributed to the positive results recorded. It is a common observation that Norway thus far has avoided concrete manifestations of outright racism in the school system. Teachers' attitudes and the positive value orientation evident in recent textbooks and course materials seem to have outweighed possible negative consequences of the day-to-day communication of racial stereotypical elements found in daily conversation and the social media in large parts of Europe today.

Postscript: Arts Education and Urban Crises Management

The financial and social crises we see unfolding in Europe today are accompanied by signs of a new build-up of a process of social polarization in step with increasing unemployment, especially among youth, amplifying social tension.

Large numbers of our immigrant populations in major European cities find themselves locked up in a state of social seclusion. Recent experiences show how immigrant ghettos can act as dangerous isolates. This seclusion also acts to separate immigrant groups from each other and creates obstacles toward common action.

Shortly before the recent London riots, the Guardian (29 July 2011) predicted a common crisis:

"With budget cuts leading to the loss of facilities that kept many inner-city youths of all races occupied, experts predict a rise in crime." The paper speaks of child poverty and run-down schools and a lost generation hardest hit by the economic downturn. The city recently slashed 41 million pounds off support for youth activities. A borough in North London hit by the riots had its youth service budget slashed by 75%. Under the heading "Farewell youth clubs, hello street life and gang warfare" the Guardian comments: "How do you create a ghetto? By tak- ing away the very services that people depend upon to live, to better themselves." (Topping, 2011:s. p.)

On that same day when the Guardian warning appeared I was sitting with my sister in her mobile home in Stockton, California, when breaking news flashed across the TV screen. It was followed by the terrible unfolding of the Oslo terror attack that shook the world. We were all in a state of unbelief and shock. How would our small country respond to such a despicable act? Soon our Prime Minister appeared on the screen with his response: more openness, more democracy, more dialogue, more inclusion. And a whole nation seemed to agree: the perpetrator should not succeed in destroying what we had been working for during the last decades, showing a way forward for our nation and for Europe; dignity replacing humiliation, inclusion replacing exclusion. 78 young activists paid with their lives for promoting these ideals. Their sacrifice should not have been in vain.

And the unexpected happened. Thousands of citizens representing all social, religious and ethnic groups gathered before the cathedral day after day bringing flowers and adopting a song *Our Little Country* as a collective expression of a will to defend the open society.

And again on the opening of the court hearing a crowd of 40,000 spontaneously assemble at the main square of the labor movement to join in singing the song *Rainbow People* condemned by the murderer Breivik as multicultural indoctrination of children. We watch them on the TV screen marching singing toward the court house and wonder if it would be fair to ask the question: Could the fact that it was indeed the music sector that opened up multicultural work in Norway be connected to these recent experiences?

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ously worked to promote cultural dialogue through music in school and community as co-founder of the Intermusic Center (1975–). From the middle of the '80s he then started recording and studying tribal music and dance traditions in SEA (Thailand, Malaysia, Burma, Indonesia) resulting in his work for the protection of traditional water and land rights of tribal populations (co-founder of FIVAS –Association of International Water Studies). After serving as research director of the Resonant Community school project (1989-92) he initiated a university cooperation project with Sri Lanka (Institute of Aesthetic Studies 1992-95) where he established a music research laboratory for the study of ritual tradition and folk theater. In 1999 he also initiated a Five Nation Asian Multicultural Festival in Colombo and Kandy (Sri Lanka). After returning to South East Asia at the age of 80, he worked within the ICTM (International Council for Traditional Music) and initiated study group conferences (Music and Minorities and Applied Ethnomusicology) in Hanoi (2010). Recently, he turned his attention to the cultural challenges of rapid urbanization and started a new cooperation project with the Faculty of Fine and Applied Arts, Chulalongkorn University, where he now serves as Visiting Professor and Editor-in-Chief of the Journal of Urban Culture while serving as regional consultant for the Norwegian music support project Transposition.

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