

**INTERNATIONAL MUSIC COUNCIL**  
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***“Sustaining Cultural Diversity”***

*Category 1 Issue: Diversity in Music Education: Local and National Aspects*

**Title: “Local, regional and national aspects: references to a case study  
in the Argentine Educational Reform”**

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Globalization is both a political reality and an economic tool that was made possible by technology. Like any other invention, its power is equally exciting and alarming. As stated by Simon Mundy<sup>1</sup> in his “Guide to the Issues” prepared at the request of the International Music Council (IMC), and in response to the questions made by its members from all continents in 2000 in Amsterdam:

***“Globalization will no longer be the golden vessel of all those who spell the death of traditional culture. [but] It will nevertheless require of every system of adaptation to the models invented in the last two hundred years”.***

Music is one of the arts that have been, both positively and negatively, more strongly affected by globalization processes, and Music Education plays a crucial role in this connection. Any curricular project addressed to the members of a democratic and progressive society should, besides specifying the procedural principles that allow for comprehending the constructive nature of knowledge and suggesting the relevant teaching-learning processes, propose cultural contents contributing to a critical socialization of individuals -cultural contents helping to reshape reality, where no minority or marginal voices should be absent.

Taking this situation into account we have considered it necessary to present to this Conference as a case study a few results of a research that is currently being developed at the National Education Academy in Argentina that until now have allowed to verify the extent to which the diversity of “musics” has been taken into consideration at the various levels of compulsory general education and have shown how, even in a young country with a recent immigration flow, national identity can be built up within a context of respect for local traditions and preservation of indigenous cultures.

The same globalizing trends that make us acquainted with musics from distant locations in the planet should lead us to revisit the origins and current features of our identity.

We shall make reference to a research entitled “**ART AND EDUCATION; NATION AND REGION**: a study of jurisdictional adaptation of the Common Basic Contents of the Federal Education Council” that is taking place within the ambit of the National Education Academy in Argentina.

This research is intended to find out:

**To what extent and how the curricular designs of art education in the various national educational jurisdictions face the federalization challenge represented by the spirit and the letter of Law 24.195 / 93 as detailed in the Common Basic Contents (CBC) of the Federal Culture and Education Council (CFE), thus articulating national identity notions and the respect for local culture?**

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<sup>1</sup> . Simon Mundy “Music and Globalization. Guide to the Issues”, Gladestry, Wales, 2000

For this purpose, ad hoc tools were designed which, once applied to the interpretation of the various Jurisdictional Curricular Documents, allowed for developing a descriptive and comparative study of the scope of regional virtualization through the establishment of jurisdictional CBC, focused on the local flexibility and adaptation provided for in Law 24.195 /93.

- ÿ Aspect I: Taxonomical clarification
- ÿ Aspect II: Verification of the existence of such variables as regionalization, identity and cultural heritage, which are considered to be reciprocally concurring and affluent, although mentioned in different parts of these documents.
- ÿ Aspect III: Application of the analysis and comparison tools in a Trial Test encompassing three jurisdictions (the Autonomous City of Buenos Aires, the Buenos Aires Province and the Santa Fe Province), which allowed for introducing the relevant methodological adjustments prior to its extension to other provinces throughout the country.
- ÿ Aspect IV: Extension of the sample to other jurisdictions.
- ÿ Aspect V: Inference of conclusions.
- ÿ Aspect VI: Development of an Art education proposal that will be available to teachers across the various levels of the educational system and will include the project results as input.

The initial intent was to clarify the concept of such complex terms as **identity, national culture, education regionalization**, in order to analyze the feasibility of their educational implementation in teaching Art languages, as well as to verify the comprehension level as stated by the various jurisdictions in their respective curricular designs:

#### On the concept of Region:

As observed, geography makes a distinction between two types of regions, **formal and functional**. The latter are organized around a metropolitan regional centre that, through exchanges of a different intensiveness, coordinates the socioeconomic activities of a diversity of physical environments (Duran et al, 1994).

*“Besides being a physical reality, the region is a space where the daily life of individuals takes place and where a widely comprehended “culture” is gradually generated, and later becomes a sort of interface that links the individual and the community to the rest of the world”.* (Boisier, 43).

Through a different approach, the Academic Educator Juan Carlos Agulla, in his analysis of the regional situation in the Argentine territory, also highlights the interaction between Nature and men that gives rise to a product –culture- which involves all the factors that are characteristics of a given society.

As up to this point direct references were made to **culture** which –among other things- shapes the **identity** of a region, the semantic scope of these terms was explored as well.

#### On the concept of Culture:

Bulgheroni states the relationship between the concepts of region and culture as follows:

*...we may conceive the cultural production of a country as the ensemble of ethic and aesthetic actions of a community that is settled on a given territory (Bulgheroni 10).*

Culture, then, encompasses both material (physical) and spiritual creations that will become the memory of a group throughout its history. This is not a static process but subject to permanent transformation:

*“This culture should not be understood as a complete process but as a subtle product that is able to be constantly modified by the changes prevailing in the group (social, economic, religious, etc.)”.* (Bulgheroni,1).

Due to its relevance in this study and taking all possible approaches into consideration, it was deemed important to identify the concept of **culture** adopted by the National Teaching Congress (1984/92), as its conclusions have, in one way or the other, influenced the lawmakers who consolidated the principles set forth in Law 24.195, which is the origin of the problem we are dealing with herein:

*“We understand that culture represents the way how the individuals relate to themselves, to each other, to creations and to their significance. It involves the whole life of a people that is shaped throughout its history and includes its values, religion and traditions, language, working patterns, social and political organization, projects, art and folkloric expressions and knowledge”.* (INFAN, 68)

### The concept of Identity:

As identifying means defining as identical or matching as equal to something else, every individual will build up an emotional bond created within the relations of its own culture.

In this connection, Omar Tobío states:

*“Every individual holds several identities: from “I am me” to “I am (a part of something bigger with which I identify myself, such as) the Western civilization”, going through such intermediate possibilities as the group, the social class, a village, a religious or ethnic community, among many other possible identifications”.* (Tobío, meeting, 06/12/2001).

As far as the Cultural Identity is concerned, we may say that it refers to *“the expression of the individual’s identification with the culture where he/she was born and raised and the values of which he/she shares”.* (Melendez, 1992).

### Cultural Heritage

The concept of identity is closely related to and strengthened by the concept of Cultural Heritage defined by the Etymological dictionary<sup>2</sup> as *“All the goods inherited from the pater-patris”* or *“All the goods of artistic, historic or cultural interest in a country or region that are subject to a special legal system, as it is the case of the historic-cultural heritage”* (Moliner).

For the purpose of this study, the Cultural Heritage is understood as *“all the material and spiritual products and ethic and aesthetic values that are stored in a people’s memory and shape its history”.*

On the basis of the above considerations, some conclusions are addressed that arise from the analysis of the surveyed documents and bibliography.

- Throughout the documentation of reference a constant feature was observed: the identification of three specification levels in the educational program –Nation, Region, Local. These levels relate to each other for the purpose of promoting the homogeneity or strength of the national identity based on a deep respect for regional and local diversity.

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<sup>2</sup> *Diccionario General Etimológico de la Lengua Española*, Book IV 1Ed. Anaconda, Bs. As, 1945

- For their part, documents consulted sustain that, in the search for the creation of national identity, education should:

*"... promote a set of values based on the people's indigenous roots, which involves the need to respect the cultural heritage of communities and avoid the brutal uprooting implied in the imposition of guidelines that are alien to their reality" (IFAN, 69-70).*

β A specific reference to arts, which is the matter of our concern, was found:

*"Within the framework of the individual's comprehensive education the contribution of the aesthetic-expressive area should be redefined by renewing the values of the artistic-literary contents pertaining to each region, to the country and to Latin America..." (IFAN, 143).*

For its part, the Federal Law sustains that:

*"The educational system should allow for the comprehensive and permanent education of men and women, with a national vocation, a regional and continental projection, and a universal approach".*

At this point, we think it is important to quote Dr. Jaim Etcheverry's words:

***"To propose that one of the essential missions of schools should be to convey (that) cultural heritage and the diversity of meanings that it still contains by underscoring its universal nature, does not imply to make an apology of tradition. (but) To make evident an attitude of respectful fear vis-à-vis the fragility of permanence".***

In the simultaneous search for that permanence and the variety of approaches contained in the different Jurisdictional Curricular Designs, this research methodology was developed by using instruments that include the one presented herein (Inst.1. Annex I) where the variables taken into consideration and the scope selected for this study were included for their use as guidelines for quotations (Inst.2. Annex II). Likewise, a tool for matching results (Inst 3. Annex III) and other summary tables by Cycle and Language were used as, although on this occasion we shall only refer to Music, the study covers the four languages included in our Designs, that is, Music, Plastic Arts, Body Language and Theatre.

We thought it relevant to include some literal quotations from documents that witness the concern expressed in our Curricular Designs and that are directly related to the main issue of this Conference, as they refer to the multiplicity/DIVERSITY of expressions and styles that should be made available to students at all levels within the System.

**"The School plays a significant role by ensuring the right of all children to become acquainted with the productions offered by artists as *heritage of mankind*. The contact with different works enables the students to start recognizing and appraising the diversity of art as well as the knowledge of some cultural expressions that may be either close or more distant in time and space (Curricular Design for Early Education, Children between 4 and 5 years of age, 157-) (DCEI, IV, CAU Bs. As.: 157).**

**"The students will expand their musical repertoire by including themes from various origins: pop (jazz, rock, tango, folklore) and classics (PDCEGB2, I, CAU Bs As: 59).**

**To foster the creation of aesthetic values that will enable at all levels the search for their own identity, the recognition of the cultural values pertaining to each region and the insertion within the socio-cultural context (DCNI,EGB, I; Pcia. Bs As: 31).**

**Folklore, regional and popular music instruments.**

**Folklore, pop and universal songs (DCEGB 3,II,Pcia. BsAs:144).**

**“Music, body language, plastic arts and theatre can be duly justified as areas within the educational process of human beings from different perspectives: the anthropological one, involving the echo of the history of human culture that is implicit in every art creation, and the cultural one, as these are products of human culture, particularly in those groups where the individual participates in his/her relationship with history and with the cultural identity of his/her community (CBC 1994).” (DCNI, P Sta. Fe: 110),**

as well as others that will be introduced and commented at the time of our presentation.

The analysis made up to this point in our research seems to indicate that:

- ÿ the three concepts – REGIONALIZATION, IDENTITY AND CULTURAL HERITAGE- are reciprocally concurring and affluent, although detailed in different sections of the documents.
- ÿ the respect for diversity is emphasized, which makes it different to the national identity concept of the early stages of the educational system when homogeneity was the main issue, while at present educational actions tend to the search for and construction of a national identity which does not involve cultural standardization but a unity in diversity that is typical of a country such as ours, where the shaping element of identity is determined by the federal status of our nation.
- ÿ a variety of vocal and instrumental forms and styles is specifically mentioned.
- ÿ contact approaches are sequential, from the closest environment to productions that are increasingly distant in time and space, in an attempt to initiate students in the comprehension of music as a social expression at all times and in all places.
- ÿ the establishment of relations is promoted between music works that are part of production and audition experience and their social, geographic and historical context.
- ÿ efforts are made to provide for direct contact opportunities with artists by means of festival and concert attendance.
- ÿ a gradual progress is made in the analysis of works and messages by comparing music of contrasting traditions in order to detect the differences as to the treatment of their contents.
- ÿ above all, the development of a critical and selective opinion is fostered, as well as the interpretation of sound images produced by the media, thus strengthening the individual, local, regional and national identity, as “it will contribute to ensure that the worldwide integration process does not result from some countries imposing their will on the others” (Filmus: 2000).

All musics –THE MUSIC- be welcome. As stated by Ander EGG: “the worldwide cultural cross and crossbreeding of music is an inter-cultural communication and merging phenomenon that makes us wonder whether we are moving towards a worldwide folklore”, although we should take into account that some research made in Argentina and Brazil in the last two decades (Garbin, Mondani, Guelar et al., Brady) on individuals in the 5-6, 10-14, and 14-18 year range have resulted in a wide variety of liking and preferences that are strongly influenced by the media. Thus, we agree with the Minister in Education presently in office in our country, Daniel Filmus, who states that **“the school is the place able to provide for cultural integration through its daily activity”** so that children and youth may to some extent personalize their options as an audience and be always able to choose among the products offered by the media, in order to become acquainted with numerous aesthetic categories and preserve their roots.

Never as today has music had such a strong presence in the daily life of human beings. Music at home, in the street, in the car, in the bus, in planes, through the earphones... Music of all kinds and origins.

The curricular Designs that were studied in our research's trial test take this reality into account and show the trend towards the treatment and the educational contact with musical diversity as a product of cultural multiplicity, being aware that the level of consciousness produced by Music is different according to the individual emotional condition, cultural environment and vital context.

Let us hope that the daily practice of teachers and the participation of the whole educational community ratify Sloboda's words:

“the reason for participating in music activities is that they bring about significant emotions, and the reason for human civilization to support music activity is the capability of music to uplift and raise such emotions”.

*Translated by Francisco Susena*

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**ANNEX I. Instrument 1**

<b><u>DOCUMENT:</u></b>		NI	E.G.B. 1st Cycle	E.G.B. 2nd Cycle	E.G.B. 3rd Cycle
<b><u>Variable 1:</u></b> <b><u>Regionalization</u></b>	<b><u>Please indicate if it is the case</u></b>				
<b>1.1.</b>	<b>Is it included in the Document?</b>				
<b>1.2.</b>	<b>Where?</b>				
<b>1.2.1.</b>	<b>In the Area Fundamentals and/or Purposes</b>				
<b>1.2.2.</b>	<b>In the Expected Achievements</b>				
<b>1.2.3.</b>	<b>In the contents</b>				
<b>1.2.3.1.</b>	<b>Conceptual</b>				
<b>1.2.3.2.</b>	<b>Procedural</b>				
<b>1.2.3.3.</b>	<b>Behavioral</b>				
<b>1.2.4.</b>	<b>In any other part of the Document</b>				
<b><u>Variable 2:</u></b> <b><u>Identity</u></b>	<b><u>Please indicate if it is the case</u></b>				
<b>2.1.</b>	<b>Is it included in the Document?</b>				
<b>2.2.</b>	<b>Where?</b>				
<b>2.2.1.</b>	<b>In the Area Fundamentals and/or Purposes</b>				
<b>2.2.2.</b>	<b>In the Expected Achievements</b>				
<b>2.2.3.</b>	<b>In the contents</b>				
<b>2.2.3.1.</b>	<b>Conceptual</b>				
<b>2.2.3.2.</b>	<b>Procedural</b>				
<b>2.2.3.3.</b>	<b>Behavioral</b>				
<b>2.2.4.</b>	<b>In any other part of the Document</b>				
<b><u>Variable 3:</u></b> <b><u>Cultural</u></b> <b><u>Heritage</u></b>	<b><u>Please indicate if it is the case</u></b>				
<b>3.1.</b>	<b>Does it promote the knowledge of Cultural Heritage?</b>				
<b>3.2.</b>	<b>According to its location</b>				
<b>3.2.1.</b>	<b>Regional</b>				
<b>3.2.2.</b>	<b>National</b>				
<b>3.2.3.</b>	<b>In the Americas</b>				
<b>3.2.4.</b>	<b>Worldwide</b>				
<b>3.3.</b>	<b>Assorted by kinds:</b>				
<b>3.3.1.</b>	<b>Folklore</b>				
<b>3.3.2.</b>	<b>Pop</b>				
<b>3.3.3.</b>	<b>Academic</b>				

Annex II. Inst 2**DOCUMENT: Province of .....**

<u>PLACE IN THE DOCUMENT WHERE QUOTE IS FOUND</u>	QUOTE	<u>RELEVANT VARIABLE</u>
<b>First level</b> <b>Music</b> Contents Selection and organization	“In order to select and organize musical contents in the First Level the following has been taken into account: -The link of music to the socio-cultural context, the family and children’s experience from their own environment” (DCNI, IV; CAU Bs As : 191).	<b>1.1</b> <b>1.2.3</b>

Annex III. Instrument 3

Levels: N. I. and E. G. B. (1 <sup>st</sup> , 2 <sup>nd</sup> , and 3 <sup>rd</sup> Cycles) Curricular Documents:	N. I.			E.G.B. 1			E.G.B. 2			E.G. B		
	C	B	C	C	B	C	C	B	C	C	B	C
Province of Santa Fe (PSF) Province of Buenos Aires (PBA) City of Buenos Aires (CBA)												
<b>Var. 1: Regionalization</b>	Please indicate if it is the case											
1.1.	Is it included in the Document? Where?											
1.2.	In the Area Fundamentals and/or Purposes											
1.2.1.	In the Expected Achievements											
1.2.2.	In the contents											
1.2.3.	Conceptual											
1.2.3.1.	Procedural											
1.2.3.2.	Behavioral											
1.2.3.3.	In any other part of the Document											
1.2.4.												
<b>Var. 2: Identity</b>	Please indicate if it is the case											
2.1.	Is it included in the Document? Where?											
2.2.	In the Area Fundamentals and/or Purposes											
2.2.1.	In the Expected Achievements											
2.2.2.	In the contents											
2.2.3.	Conceptual											
2.2.3.1.	Procedural											
2.2.3.2.	Behavioral											
2.2.3.3.	In any other part of the Document											
2.2.4.												
<b>Var. 3: Cultural Heritage</b>	Please indicate if it is the case											
3.1.	Does it promote the knowledge of Cultural Heritage?											
3.2.	According to its location											
3.2.1.	Regional											
3.2.2.	National											
3.2.3.	In the Americas											
3.2.4.	Worldwide											
3.3.	Assorted by kinds:											
3.3.1.	Folklore											
3.3.2.	Pop											
3.3.3.	Academic											