

Globalization, Nationalism, and Music Education in the Twenty-First Century in Greater China

Wai-Chung Ho

Amsterdam
University
Press

A
U
P

Amsterdam
University
Press

Globalization, Nationalism, and Music Education
in the Twenty-First Century in Greater China



Amsterdam
University
Press



Amsterdam
University
Press

Globalization, Nationalism, and Music Education in the Twenty-First Century in Greater China

Wai-Chung Ho

Amsterdam University Press



Amsterdam
University
Press

Cover design: Coördesign, Leiden
Typesetting: Crius Group, Hulshout

ISBN 978 94 6372 993 2
e-ISBN 978 90 4855 220 7 (pdf)
DOI 10.5117/9789463729932
NUR 840

© Wai-Chung Ho / Amsterdam University Press B.V., Amsterdam 2021

All rights reserved. Without limiting the rights under copyright reserved above, no part of this book may be reproduced, stored in or introduced into a retrieval system, or transmitted, in any form or by any means (electronic, mechanical, photocopying, recording or otherwise) without the written permission of both the copyright owner and the author of the book.



Amsterdam
University
Press

Table of Contents

Preface	11
Acknowledgements	17
List of Abbreviations	19
1 Introduction	21
Nation, Culture, and Identity	23
Globalization, Nationalism, and Cultural Identity	26
Education for a Changing World	30
Cultural Identity and Music Education in the Global Age	34
The Concept of Greater China	36
The Main Themes of This Book	39
2 Rising China and Governing Aspirations for Cultural Politics, Music, and Education	55
A Review of Cultural Politics and Music in Modern China	57
Patriotic Movements in the First Half of the Twentieth Century	58
Revolution and Chinese Communism between the Establishment of the PRC and the Cultural Revolution	60
A New Stage in the Promotion of Nationalism and Socialism after the 1978 Open Door Policy	63
Nationalist Aspects of Education from the 1980s to the New Era	65
Implementation of Patriotic Education after the 1989 June Fourth Incident	66
Constructing the ‘China Path’ and the ‘Chinese Dream’ in the Community in the Global Age	69
Music Education in the Interaction between Chinese Nationalism and Chinese Communism in the Global Age	72
The Diverse Means of Promoting Chinese Nationalism in the Community	73
Using English and Rap Music to Spread State Propaganda	76
School Music Education between Communism and Nationalism	80
Multiculturalism in Music Education: Building Bridges between Nationalism and Socialism in the Global Age	85
A Changing Nation: The Impact of Globalization on Chinese Society	86



Confucius Institutes, China's Soft Power, and Music	88
The Chinese Socialist Dream and Multiculturalism in School Music Education in the New Era	90
Summary	98
3 The Struggle for Cultural Identity, School Education, and Music Education in Hong Kong	111
Society in Hong Kong	113
A Review of Politics, Identity, and Cultural Production	115
Development of Local Politics in the Dynamics of the China-Hong Kong Relationship after 1949	116
China's Influence on Cultural and Educational Development after 1967	118
Changing Local Identity	120
Localization of Hong Kong Culture and Popular Music in Association with Identity Shaped by Lion Rock Spirit	123
The Politicization of School Education	128
Basic Law Education	129
Censorship in Education	130
Introduction of Chinese National Identity in Civic Education and National Education	132
Chinese History and History in the School Curriculum	136
Opposition to the Government's Extradition Bill	140
The Social Construction of Music Education after the 1997 Handover	144
A Brief Account of the Development of Western and Chinese Music in the Community	144
General Background of School Music Education in Hong Kong	145
Education in Chinese Music	147
Education in Chinese Nationalism	149
Education in Social Harmony and Multiculturalism	152
Cultural Politics and School Music Education in the New Era	155
Summary	160
4 Music Education in Taiwan: Imagining the Local, the National, and the Global	175
A Historical Overview of Political and Cultural Relations between the Japanese, Han Chinese, and Taiwanese in Taiwan	178
Cultural Identity, Chinese Culture, and Chinese Nationalism in the Community and School Education	184



Taiwanization, Local Culture, and School Education after the End of Martial Law	191
Taiwanization after the Lifting of Martial Law in 1987	192
The Preservation of Local Language and Local Identity in Education	193
The Pursuit of Local and National Identity in Community Music Development	195
The Pursuit of Local Identity in School Music Education	201
A Global Outlook in Education and Music Education	204
Globalization and Multiculturalism in School Education	205
Globalization and Multiculturalism in Music and School Music Education	208
Core Values in School Music Education between Localization and Globalization	213
Summary	219
5 Music Teachers' Perspectives on Cultural and National Values in School Music Education in Greater China	233
A Review of the Present Situation in School Music Education	236
Method: Questionnaires and Interviews	239
Participants' Demographic Information	242
Perspectives on Cultural and Social Values in School Music Education	245
Preferences for Teaching Music Types in Classroom Music Lessons	249
Perceptions of Teaching Nationalistic Education through School Music Education	257
Professional Development of Music Teachers	262
Summary	268
6 Discussion: Rethinking the Transmission of Values and Music Cultures between Nationalism and Globalization in Music Education in Greater China	273
Dynamics and Dilemmas of the Introduction of Values Education through Music Education	276
Teachers' Perspectives on Teaching Diverse Music Types across the Curriculum	277
Dynamics and Dilemmas of Introducing Chinese Nationalism/Patriotism through School Music Education	282



The Dual Paradigm of Multiculturalism and Nationalism in the Transmission of School Music Education	287
Summary	293
7 Recapitulation and Conclusion	301
Teacher Education between Globalization and Nationalism in Mainland China, Hong Kong, and Taiwan	304
Teacher Education, Power, and Music Cultures between Globalization and Nationalism	310
Music Education and the Role of Comparative Studies	312
Closing Words	314
Appendix: Teacher Questionnaire	325
Index	335

List of Figures and Tables

Figures

Figure 1.1	Map of China, Hong Kong, and Taiwan	37
Figure 2.1	Total number of Confucius Institutes and Confucius Classrooms worldwide from 2013 to 2017	90
Figure 3.1	Hong Kong people's ethnic identity according to the HKU POP Site	123
Figure 3.2	Reasons for not teaching national education in school music education as perceived by pre- and in-service teachers	158
Figure 5.1	Distribution of in-service teachers by years of teaching experience (N = 437)	243
Figure 5.2	Values perceived as important to teach in school music education among pre-service and in-service teachers	247
Figure 5.3	Music activities for conducting nationalistic education used by the teachers in China, Hong Kong, and Taiwan	258
Figure 5.4	Music styles to help increase students' national consciousness as perceived by the teachers in China	258
Figure 5.5	Music styles to help increase students' national consciousness as perceived by the teachers in Hong Kong	259
Figure 5.6	Music styles to help increase students' national consciousness as perceived by the teachers in Taiwan	259



Tables

Table 1.1	Change of population by ethnicity (%) in Mainland China (1953-2010)	37
Table 2.1	The 100 national-level patriotic education bases	68
Table 2.2	Selling the Party through new formats between 2013 and 2017 (selected video clips conveying the CPC's message)	71
Table 2.3	Selected songs that incorporate 'core socialist values' and social harmony	93
Table 2.4	Selected songs that introduce equality, multicultural harmony, and peace	96
Table 3.1	Hong Kong ethnicity data obtained from the 2016 by-census	115
Table 3.2	Number of petitions against the extradition bill at Hong Kong's Christian schools recorded in May 2019	142
Table 4.1	Selected foreign songs that introduce world folk songs	212
Table 4.2	Selected songs that introduce love, peace, harmony, and hope for humanity and a better world	213
Table 4.3	Selected songs about love and happiness with family and friends	218
Table 5.1	Types of music concerts attended by the pre-service and in-service teachers in the three Chinese communities over a period of 12 months	244
Table 5.2	Types of schools taught in by the teacher interviewees	244
Table 5.3	Average mean ratings for statements on values education given by pre-service and in-service teachers	245
Table 5.4	Average mean ratings for statements on values education given by teachers in China, Hong Kong, and Taiwan	246
Table 5.5	Average mean ratings from the teachers in China, Hong Kong, and Taiwan regarding attitudes towards teaching diverse music cultures	249
Table 5.6	Level of incorporation of multicultural education into subjects as perceived by the teachers in China, Hong Kong, and Taiwan	251
Table 5.7	Reasons for teaching diverse music cultures in school as perceived by the teachers in China, Hong Kong, and Taiwan	251
Table 5.8	School subjects that teachers from China believe should include traditional Chinese culture (average mean ratings)	254



Table 5.9	School subjects that teachers from Hong Kong believe should include traditional Chinese culture (average mean ratings)	254
Table 5.10	School subjects that teachers from Taiwan believe should include traditional Chinese culture (average mean ratings)	254
Table 5.11	Reasons for teaching nationalistic education in school music education as perceived by the teachers in China, Hong Kong, and Taiwan	260
Table 5.12	Reasons for not teaching nationalistic education in school music education as perceived by the teachers in China, Hong Kong, and Taiwan	261
Table 5.13	Teachers' preferred types of music to teach for professional development	263
Table 5.14	Average mean ratings from in-service teachers in support of pre-service education programmes to increase students' knowledge of diverse music cultures, grouped by their years of teaching experience	264
Table 5.15	Average mean ratings from in-service teachers in support of pre-service education programmes to increase students' knowledge of traditional Chinese music, grouped by their years of teaching experience	265
Table 5.16	Average mean ratings from in-service teachers in support of pre-service education programmes to increase students' knowledge of local popular music, grouped by their years of teaching experience	265
Table 6.1	Preferred music genres among teachers in China, Hong Kong, and Taiwan	278
Table 6.2	Types of music perceived as increasing students' national recognition	286
Table 6.3	Values perceived as important to teach in school music education	288

Preface

My interest in exploring theoretical issues and empirical knowledge about the relationship between nationalism, school music education, and social change in an increasingly globalized world is closely related to my journey as a researcher of contemporary Chinese studies. While Hong Kong and Taiwan are subject to claims that they are part of China, both have also been detached from Mainland China for long periods, and in recent years their affairs with it have endured fundamental changes. For example, Hong Kong's relationship with China has become closer as a result of economic integration and the 1997 transfer of political sovereignty. Their relationship has been further intertwined by the Beijing-approved National Security Law (NSL), unanimously passed in Hong Kong on 30 June 2020 (i.e., on the eve of the 23rd anniversary of Hong Kong's handover) and enacted on 1 July 2020. Regarding Taiwan's relationship with China, Beijing regards Taiwan as a Chinese province that will ultimately be part of Mainland China again.

Since the early 2000s, relations between China and Hong Kong have been relatively tense, including different interpretations of the 'one country, two systems' principle. These tensions have continued with the mass protests, beginning in June 2019, against a proposed extradition bill perceived as allowing dissidents to be transferred to China, which included a march of two million people (as claimed by the organizers) on 16 June 2019. The bill was withdrawn in September, but demonstrations demanding full democracy in Hong Kong continued in the last quarter of 2019. In April 2020, China's liaison office in Hong Kong called for national security legislation and controversially declared that China had comprehensive jurisdiction over Hong Kong. The draft of Hong Kong's national security legislation was voted on at the end of the third session of the thirteenth National People's Congress on 28 May 2020. It was passed on 30 June. Also in June, the Hong Kong government passed the National Anthem Law, which criminalizes any abuse of the Chinese national anthem. Culture, politics, and selective forms of knowledge have become central coordinating lenses through which to view Hong Kong's school education.

On the other hand, Taiwan's identification as a part of China has become increasingly ambiguous as the process of democratization and localization that began in Taiwan in the 1980s has allowed sovereignty to be practiced through the development of a 'Taiwan consciousness' (*Taiwan yishi*) among the Taiwanese people. Hong Kong's protests in 2019 also decisively reversed President Tsai Ing-wen's fortunes ahead of Taiwan's January 2020 elections.



President Tsai's ruling party denounced China as an 'enemy of democracy' following claims of Chinese interference in the island's politics ahead of presidential and legislative elections on 11 January 2020. The 2020 Taiwan election produced a landslide victory for the Democratic Progressive Party (DPP) as the dominant party in the legislature. The re-election of President Tsai was also a boost to Taiwan's democratic identity, significantly complicating China's Taiwan policy. The election result was undoubtedly a blow to Beijing authorities, who were exasperated by the post-election slogan 'Today Taiwan, Tomorrow Hong Kong', alluding to the hope that Hong Kong would one day have full democracy.

In response to social changes in these regions, this book will deal with contemporary attempts in education to come to terms with two major and apparently opposing forces and ongoing processes – nationalism and globalization – in Greater China, which encompasses Mainland China, Hong Kong, and Taiwan. It will also make a case for the central role of music education in terms of teaching practices and learning contents in the school curriculum. Given that political education is now part of the school curriculum, the question of how to cultivate students' national and cultural values through the curriculum will continue to be contentious. From a sociological perspective, my research has focused on the constructs and concepts inherent in music learning, as well as on values education (not limited to political values) across the curriculum in these three Chinese territories, mainly obtained from the perspectives of school students in the 2000s.

Mainland China, Hong Kong, and Taiwan are linked by their political histories and their common linguistic and cultural characteristics. During the periods of sociopolitical transformation between the twentieth and twenty-first centuries, cultural identities were established for music education which served as political ideologies to cultivate a national spirit and ethnic unity and to shape multicultural education for students and teacher education. Some of the challenges facing China have contributed to the development and globalization of its music education curriculum.

Hong Kong and Taiwan have pursued different political ideologies, marked as they were by struggles over contested histories, political backgrounds, languages, identities, and cultures in which questions about their relationship with China have become increasingly important. Hong Kong and Taiwan are both primarily defined in relation to Mainland China, although their histories are also marked by strong associations with colonial empires: in Hong Kong, the British (1842-1997); and in Taiwan, the Spanish (in the north, 1626-1646), the Dutch (in the south, 1624-1662), and the Japanese



(1895-1945). The recent Sunflower and Umbrella Movements in Taiwan and Hong Kong respectively both targeted not only their local administrations but also those territories' historical and complicated ties with the authorities in Beijing.

In Hong Kong and Taiwan, the factors of political ecology (in terms of the level of democracy) and their relationships with China have affected their respective conceptions of the 'home country' and therefore have influenced the promotion of nationalism in education and music education. At the same time, the development and unfolding of multicultural education in China, Hong Kong, and Taiwan in the last few decades in relation to other social and cultural changes have revealed how these societies have responded to the diversity issues that they have faced through school education in the twenty-first century.

The question of the link between nationalism and globalization in education has puzzled many scholars and generated numerous arguments that have dominated the debate in both Western and non-Western contexts in recent decades. The rapid and often radical changes experienced in these societies have led to much debate about cultural transmission and education in school. Chapter One sketches the broad outlines of a theoretical framework that expands on traditional analyses of the role of cultures and education within the structure of national and global identities. This chapter will also offer a general introduction that presents my understanding of the key concepts of nationalism, globalization, and cultural power, including major theories and debates especially in relation to the cultural politics of education and values education in changing societies. Nationalism is often viewed as the other side of the coin of multiculturalism in education. In this era of increasing globalization, the concept of national culture is problematic because globalization has posed challenges to cultural identities in education in different parts of the world.

China's education is seen as comparable in importance to political development and cultural growth, and with the 'Chinese Dream', there is more potential for national restoration and for imparting a new global outlook on school education. There has been heated debate on the relationship between Chinese nationalism and globalization (or multiculturalism), particularly between collectivism and individualism, as well as how best to deliver music content and materials in the school education system. With this in mind, Chapter Two explores the extent to which policies for national identity formation and globalization interact to complement and contradict each other on the path of socialist education with Chinese characteristics in school music education.



Over the past few decades, Hong Kong has developed unique local and national identities (but not in the sense of compromise) that have coincided with British colonization and the handover of Hong Kong to the People's Republic of China (PRC) in 1997. The concept of 'one country, two systems' has given Hong Kong the best of both worlds, enabling Hong Kong people to keep their way of life and freedom while tapping into opportunities and benefits arising from reuniting with China. With political pressure from the PRC, the Hong Kong Special Administrative Region (HKSAR) government has repeatedly emphasized the importance of the development of national identity, which it has promoted by introducing traditional Chinese culture and the PRC's national anthem into society and school education. During the region's political transformation, however, Hong Kong people have sought an original, authentic, and local culture based on the values that they have created, experienced, and shared. The objective of Chapter Three is therefore to explore the specific features of the material character of political identity in Hong Kong within the wider contexts of political and ideological complexities, juggling two pairs of relationships – between local and national cultures and between national and global cultures.

Relations between Mainland China and Taiwan constitute one of the longest-running unsolved international and national political issues inherited from the Cold War. With particular reference to Taiwan's school education, Chapter Four aims to broaden the conceptual approaches to understanding the complexity of Taiwanese culture. It will also discuss the Taiwanese government's role in examining values and cultural identities in school music education through a pattern of local-global relationships along two axes in Taiwan: (1) the construction of a Taiwan-centric and local concept, also described as Taiwanese nationalism; and (2) the promotion of multicultural and global concepts.

Chapter Five will explore the dynamics and complexity of the relationship between the state, nationalism, and globalization from the perspectives of school music teachers in Mainland China, Hong Kong, and Taiwan. My research methods in this chapter involved a survey questionnaire sent to pre- and in-service primary and secondary school teachers in the three Chinese territories as well as interviews with teachers. The research study was approved by the institutional committee of the Use of Human and Animal Subjects in Teaching and Research. The survey was carried out between December 2017 and February 2019. The participants were recruited via email invitation and social media. Some teachers also kindly contributed their help by adding the online link and QR code to their social media pages to increase teacher participation. I also wrote to individual schools and



music teacher associations to ask for their participation in the survey. From Mainland China, 204 teachers participated in the survey, while from Hong Kong and Taiwan 312 and 127 teachers participated respectively. The last question of the survey invited the teachers to participate in a follow-up interview. Thirty-five participants (nine from China, 24 from Hong Kong, and 12 from Taiwan) were willing to take part in the individual interviews in this study and kindly included their contact numbers.

Chapter Six will advance readers' understanding of the concepts of nationalism and globalization in music education, not only summarizing Chinese localities within different sociopolitical contexts but also contrasting these experiences with those in other parts of the world. At present, the availability of a vast range of local, national, and global cultures throughout the world goes hand in hand with the associated trend of globalization. Reframing the major concerns of comparative education around the dynamics of national and global forces provides insight into, and new explanations for, how changes in national and international systems and relations result in changes in values and music cultures in school education and teacher education; this reframing underpins the theoretical significance of this book.

The concluding chapter will present the complex tensions not only between Western, Chinese, and Taiwanese identities but also between the dynamics of local, national, and global identities in school music learning, as well as considering a number of complex issues that inform social transformations and cultural and national values in school education. Many aspects of social change, school music education, nationalism, and globalization are the same worldwide, while each country has individual and unique challenges to face and overcome. Chapter Seven will also explore the broader implications of political development, internationalization, nationalization, and cultural identity for music education in Southeast Asian countries.

The significance of the study presented in this book is that it will explain musical and non-musical learning as a reflection of the relative globalization and sociopolitical ideologies of Mainland China, Hong Kong, and Taiwan. The study will also make clear how the music curricula of these three regions are structured in accordance with national (and/or local) and global awareness and the diverse needs of teachers, students, and society. The focus of this book is on the interplay between state and education policy initiatives in Mainland China, Hong Kong, and Taiwan, which will reveal that tensions in music education are not simply bipolar (i.e., global versus national). By developing a theoretical framework, the book will examine a multiplicity of factors and determine the relative importance of each in teacher education,



which can be a determinant of teacher efficacy in the new global era. In addition, the book will present my reflections on how contentious issues in the literatures on nationalism, globalization, citizenship, values education, and school music education in the world – and specifically in these Chinese localities – have intensified over the years. Within such globalized contexts, patriotic sentiments, as expressed through music education practices and how teachers perceive their roles and the choices they make, may be seen in the light of the tensions in changing notions of national identity.

Finally, this book will show why music teachers and policymakers must continue their efforts to understand the place of official knowledge in this process. In particular, it will present readers with background material for understanding more about cultural politics and the characteristics of music education, with the analyses of official documents and data from teachers collected from Mainland China, Hong Kong, and Taiwan. This book also advances social and political perspectives that will contribute to informed discussions about the key issues facing educators in the three territories. The struggles over nationalism and globalization (or multiculturalism) will undoubtedly continue, and education policy, textbooks, the curriculum, teachers' preferences, and teacher education will again be the sites of such continuing attempts to cement specific teaching contents and meanings.



Acknowledgements

I carried out this project over the years with many stops and starts. I would like to express my heartfelt thanks to the teachers who participated in the online survey questionnaire and those who were kind enough to give up their time to be interviewed for the study presented in this book. Without their participation and support, I would not have been able to conduct this research. I am indebted to a number of people, including Dr. Daisy Wang, Miss Jo Qiao, Miss Smile Tse, and Dr. Eric Kong who offered very helpful research assistance in data collection at each of the participating sites. I would also like to acknowledge with gratitude the generous support of the Hong Kong Research Grants Council for funding the research projects (HKBU 12656516), without which this book would not have been possible. I was fortunate to have chosen Amsterdam University Press (AUP) to publish this book. I would like to thank sincerely the editorial board at AUP in preparing this manuscript for publication.

There are many others who have given their support over the years, but I will save the best for last and credit my mother and my long personal and professional relationship with Professor Lucy Green. My academic journey would not have been possible without the support of these two wonderful ladies in my life. I would like to express my sincere gratitude to my mother, who has been a constant source of support and encouragement, specifically for always believing in me and encouraging me to follow my dreams of excelling in education (including music education). My music education was not limited to private instrumental learning and the school context. My mother's support, in the form of singing, listening to music, instrumental learning, and aspirations in music education, has had significant direct as well as indirect effects on my attitudes towards music and music education beginning at a young age. I also thank her for teaching me that my job in life is to learn, to know and understand myself, and to be happy, and for guiding me as a person and as a teacher. My mother has been a great inspiration to me in both my musical and educational developments with her unflinching insistence and support. And, finally, my thanks to Professor Green, who has been by my side even after I left her PhD supervision, and without whom I would not have had the courage to embark on my writing journey in the first place. Professor Green showed me how music sociologists look at the far reaches of human society both past and present, and how research in the sociology of music education focuses on music making, teaching, and learning as social constructs within the larger framework



Amsterdam
University
Press

of society. Her perseverance, integrity, and people-loving nature are just a few of her qualities that continue to inspire me, and I aspire to do the same with my students. This was also my aim in producing this book on the complexity of the various forms of values, knowledge, and practices that are observed and encountered by music teachers, which demands careful and thorough reflection on the dynamics and dilemmas between nationalism and globalization in school music education in the three Chinese territories of Mainland China, Hong Kong, and Taiwan – and beyond.



List of Abbreviations

ANOVA	Analysis of variance
ASPDMC	Alliance in Support of Patriotic Democratic Movements of China
CAC	Cyberspace Administration of China
CCA	Council for Cultural Affairs
CCTV	China Central Television
CDC	Curriculum Development Council
CityU	City University of Hong Kong
CNKI	China National Knowledge Infrastructure
CPC	Communist Party of China
CR	Cultural Revolution
CUHK	Chinese University of Hong Kong
CYL	Communist Youth League
DSE	Diploma for Secondary Education
DPP	Democratic Progressive Party
EDB	Education Bureau
edUHK	Education University of Hong Kong
HAC	Hakka Affairs Council
HAD	Home Affairs Department
HKBU	Hong Kong Baptist University
HKCO	Hong Kong Chinese Orchestra
HKEAA	Hong Kong Examinations and Assessment Authority
HKFEW	Hong Kong Federation of Education Workers
HKFS	Hong Kong Federation Students
HKPTU	Hong Kong Professional Teachers' Union
HKSAR	Hong Kong Special Administrative Region
HKSMF	Hong Kong Schools Music Festival
HKSMSA	Hong Kong Schools Music and Speech Association
HKU	University of Hong Kong
HKUST	Hong Kong University of Science and Technology
HKYCO	Hong Kong Youth Chinese Orchestra
HLP	Han Lin Publications
ICH	Intangible Cultural Heritage
KFC	Kentucky Fried Chicken
KHEPG	Kang Hsuan Educational Publishing Group
KMT	Kuomintang
LCSD	Leisure and Cultural Services Department
LegCo	Legislative Council



MO	Music Office
MOE	Ministry of Education
NAB	National Anthem Bill
NICT	National Institute for Compilation and Translation
NTJCIPA	National Taiwan Junior College of Performing Arts
PPF	People First Party
PLA	People's Liberation Army
PolyU	Hong Kong Polytechnic University
PRC	People's Republic of China
ROC	Republic of China
SAR	Special Administrative Region
SARS	Severe acute respiratory syndrome
UK	United Kingdom
UM	Umbrella Movement
UNESCO	United Nations Educational, Scientific and Cultural Organization
US	United States



1 Introduction

Abstract

Chapter One sketches the broad outlines of a theoretical framework that expands that of traditional analyses of the role of cultures and education within the structure of national and global identities. It will also outline major theories and debates, especially in relation to the cultural politics of education and values education in changing societies. The rapid and often radical changes experienced by societies have led to much debate about cultural transmission and education in school. Nationalism is often viewed as the other side of the coin of multiculturalism in education. In this era of increasing globalization, the concept of national culture has become problematic because globalization has posed challenges to cultural identities in education in different parts of the world.

Keywords: cultural transmission, cultural identities, cultural politics of education, between nationalism and globalization, values education

As the title suggests, this book is concerned with the dynamics between globalization and nationalism in school music education. This is closely related to my own personal education and research experience over the last two decades – my bewilderment with and reflections on the prescribed texts and their discussion of how education juggles the relationships between global and national cultures. This book will attempt to trace and examine these efforts through a reflective and critical analysis that responds to the evolving sociopolitical environment and makes the contents of the music education curriculum socially relevant.

Globalization and nationalism are recognized as driving forces for change in today's school education. Since the early 1990s, many nations, both Western and non-Western, have recognized that teaching and learning are complex activities that incorporate the need to negotiate between national and global frames of reference that have evolved from social and cultural contexts. This negotiation has been reflected in the struggles

Ho, Wai-Chung, *Globalization, Nationalism, and Music Education in the Twenty-First Century in Greater China*. Amsterdam, Amsterdam University Press 2021

DOI: 10.5117/9789463729932_CH01



Amsterdam
University
Press

between the socio-economic, political, and cultural tasks of curricula within and between communities and throughout the world. Cultural diversity, exchange, and hybridity have become facts of life in education. For many, globalization as knowledge, as found in data and ideas, has amounted to new horizons, but it has also challenged the imagery of a state-centric world in education. At the same time, nations regard education as something that should be homogenized by the official authorities in school education, as is perceived to be the case in China, Japan, and Korea. It has been presumed that nations face pressure in putting forth education policies to meet the twofold challenge of encountering global demands while incorporating national realities.

Curriculum reform has focused on the growth of manpower in response to twenty-first century challenges, specifically the socio-economic, political, and educational needs arising from the changing society that aims to prepare students to compete globally while preserving their sense of national identity. Political action is a widely known force in education systems, which have come to terms with the reality of curriculum politics. Within the last few decades, a number of scholars have addressed the relationships between nationality, national identity, political culture, and education in the history of education, the sociology of education, the philosophy of education, and the cultural aspects of education, focusing on education as a political, social, and cultural phenomenon and what education means to – and in – different communities (e.g., Apple 1996; Freire 1985; Geertz 1973; Giroux 1992; Peterson et al. 2001; Takayama and Apple 2008). Despite their different emphases, these scholars have generally addressed the affinity between culture, education, and the practice of politics by asking what type of knowledge will be available in society.

It has been difficult to comprehend what identity is and how national and global identities and culture (or school knowledge) can be constructed in different sociopolitical circumstances. In this context, this book will attempt to examine and discuss how school education (particularly music education) might juggle two pairs of relations in the curriculum: between national and global cultures and between the education of nationalism and the cultural values in school music education. The book will also further academic understanding of how music education in Mainland China, Hong Kong, and Taiwan has responded to globalization and nationalism and has shaped students' identities in the Global Age. There has been pressure to reconsider teacher education in terms of the aim of being aware of the sociopolitical transformation it sets off and within which it develops music education relative to contemporary, twenty-first-century society.



Nation, Culture, and Identity

Culture, which can diverge within a subgroup, region, and society, is a notably problematic word to define. Cultural identity is one of the features of people's personal and social identity, which draws on culture, religion, social habits, ethnicity, music and the arts, the homeland, language, and so on. Culture, in Durkheim's view (1964), is an emergent web of representations, holistically encompassing the deep-set value, belief, and symbolic systems of a natural collectivity in society. Durkheim also asserted that every society displays and requires a sense of continuity with the past, and that the past confers identity on individuals and groups that allows us to see collective memory as one of the elemental forms of social life (Durkheim 1995; Thompson 1998). American anthropologists Kroeber and Kluckhohn (1963) critically assessed the concepts and definitions of culture and compiled a list of 164 different definitions. The Dutch culture researcher Hofstede (1991) distinguished two types of culture. The first type referred to 'civilization' or 'refinement of mind' in a narrow sense, particularly in the areas of education, art, and literature. The second type, which was preferred and shared by social anthropologists, offered a broader definition of culture that included all patterns of feeling, thinking, and acting that refine the mind but is associated with 'ordinary and mental things in life', such as eating, greeting, showing feelings, and so on (Hofstede 1991: 5). For Hofstede and other theorists, 'culture is learned, not innate. It derives from one's social environment rather than from one's genes' (*ibid.*: 6).

As expressed by Jenkins (2004), there are 'individual identities' and 'collective identities' that represent two different physical pillars, the latter of which can be regarded as cultural identity. T.S. Eliot defined culture as 'all things making life liveable and composing society' (cited in Eagleton 2005: 133). Peirce (1995: 15-16) noted that social identity is 'multiple and contradictory', and a learner cannot detach his/her cultural identity due to the continuous dependence on his/her own cultural knowledge. In other words, regarding cultural identity (Hinkel 1999; Peirce 1995), it is apparent that there is a connection between learning and cultural identity. There has been common agreement that cultural nationalism can be described as a form of nationalism in which the nation is defined by a shared culture. As noted by Hobsbawm (1983: 2, 6), a nation's reliance is a basis for identity, highlighted by the state's 'invention of tradition' and 'invented tradition'. Current accustomed traditional practices such as 'folksong, physical contests, [and] marksmanship' have been converted, consecrated, and regulated for 'new national purposes' (Hobsbawm 1983: 6). While Halbwachs (1992)

demonstrated the interacting and conflicting characteristics of historical memory and collective memory, Hall (1993) focused on the role of culture in the construction of nations and national identities. These valuable contributions to our understanding of how nation-states use culture and identity to deploy power and politics have been shaped and organized within diverse systems of production, reproduction, consumption, and distribution.

The formation of culture, identity, and nation is a dynamic, contentious historical process. Cultural identity is viewed as how people relate to or bond with each other. The constructionist position holds that identity (including cultural identity) is socially constructed and not natural or given, as essentialism believes (see Clifford 2000). Robinson (1999: 98) considered identity to be 'multiple, textured, and converging', pointing out that 'race [...] alone does not constitute all of one's attitudes, experiences, and cognitions related to the self'; however, race can be a commanding identity that is most prominent in our experiences.

National identity has been a subject and an underlying theme of much controversy and debate in communication research, social science research, and studies on politics. National identity is not only a sense of belonging but also a focus on culture and other wider criteria, together with language, culture, religion, and descent. National identity has been distinguished as a collective sentiment among certain people derived from the belief of belonging to the same nation and sharing most of the attributes unique to that nation. Along this line, a given nation-state is formed when there is a 'political apparatus [...] ruling over a given territory, whose authority is backed by a legal system' (Giddens 1990: 301). On the other hand, Anderson (1991: 49) defined a nation as 'an imagined political community' that is imagined 'as both inherently limited and sovereign'; Anderson's 'imagined communities' can be viewed as a form of a modernist version of social constructionism, echoing the postmodern cartography of Paulston (1996) that is constructed of imagined social cartography.

Building on Billig's seminal thesis *Banal Nationalism* (1995), scholars (e.g., Goode and Stroup 2015; Jones and Merriman 2009; Skrey and Antonsich 2017) have paid progressive attention to the competency of a state or a political elite to constitute and to give clout to national identities through the comprehension of everyday actions and everyday nationalism. Political accounts have been accomplished not only through formal or traditional means of nation-building, such as school policies, but also through obscured, unconscious, and unexplained dynamics. Thus, a given nation-state exists when there is a 'political apparatus [...] ruling over a given territory, whose authority is backed by a legal system, and by the capacity to use force to



implement its policies' (Giddens 1990: 301). Anderson (1991: 6), on the other hand, defined a nation as 'an imagined political community' that is imagined 'as both inherently limited and sovereign', arguing that an imagined community is different from an existing society because members do not see the actual community but imagine it in their minds.

Scholars have often used the concept of culture interchangeably with those of race, ethnicity, and nationality, while nations and national identity are crucial components of how we construct our notion of social order (or social control) and social cohesion (or social bonds) and how we understand different ideologies between and within societies. National identity has been characterized as a dimension of the nation-building process. Since the nineteenth century, the concepts of culture, identity, and nation have evolved as a result of the consolidation of ethnic politics in many regions of the world. Durkheim discussed the identity of humans through the concept of 'homo duplex', which incorporates body, desire, and appetite on the one hand and socialized personality on the other (Coser 1977; Ross 2016). Anderson (1991: 15) believed that a nation is a community that is socially constructed, defining 'nation' as an imagined political community, despite the lack of direct connections among disparate individuals of a specific nation whom one may never know, meet, or hear from personally.

Smith's work (1998: 198) on the relevance of the ethnic origin of nations is important to our understanding of 'why and where particular nations are formed, and why nationalisms, though formally alike, possess such distinctive features and contents'. Smith (2001: 18) also accounted for 'the continuous reproduction and reinterpretation of the pattern of values, symbols, memories, myths and traditions that compose the distinctive heritage of nations, and the identifications of individuals with that pattern and heritage and with its cultural elements'. Thus, in terms of national identity, I refer to Smith's analysis of national identity (1999a) in which he defined the roles of myths, memories, values, traditions, and symbols as powerful differentiators and reminders of the unique culture and fate of the ethnic community (also see Hastings 1997). Functionally, national identity is the 'process whereby a nation [is] reconstructed over time' (Zimmer 2003: 173), whereas Anderson (1991) and Gellner (1983) have used terms such as 'imagined' and 'invent' in a neutral and descriptive manner, respectively.

Nation-states always adopt images of a chosen past to construct their national identity. In order to produce sufficiently strong affinities and solidarities from which collective unity and action can spring, every nation has its own reified national culture as a collective representation (Cillia et al. 1999; Sperber 1996), and one of the most crucial factors that bind people

in a 'nation' is 'the possession in common of a rich legacy of memories' (Renan 1990: 19; also see Smith 1999a, 1999b) in the form of a shared heritage, through which its reproduction recreates and reinforces a sense of historical continuity and community. Hofstede (2001: 11-12) specified national culture as the communal mental programming of most members of a nation to identify them as a group.

Although culture clearly has a specific relationship to ideology, Althusser (1971) argued that art (referring to authentic art) and culture are not simply a part of the ideological instance of society. For Althusser (1971: 152), a lasting cultural expression 'makes us see, and therefore gives to us in the form of "seeing," "perceiving" and "feeling" [...] the ideology from which it is born, in which it bathes, from which it detaches itself as art, and to which it alludes'. This echoes what Williams (1977) argued – that politics and culture are realms of material production. Hence, there is a 'material character of the production of a social and political order', and the concept of the superstructure is an evasion (ibid.: 93). The notion of national and cultural identity is very important for countries, as it affects the stability and cohesion between nations.

Globalization, Nationalism, and Cultural Identity

The new term 'globalization' came into widespread use in the early 1990s, subverting the former theory of cultural imperialism in which there is no single culture that governs the world (see Morley and Robins 1995). Globalization can be defined as the rapid acceleration of the cross-border movements of a variety of goods, labour, services, capital and information among various parts of the world. It has also been described as the growing interdependence of the world's cultures and economies as a result of the growth of information and communication technologies and the repercussions of financial and trade liberalization. As Westernization can be seen as a process of development, Waters (1995) has accordingly argued that globalization is the direct consequence of the expansion of European culture across the planet via settlement, colonization, and cultural mimesis. However, the West is also the receiver or customer of Eastern cultures – for example, the spread of Hindi film music and Japanese karaoke as worldwide entertainment. Since the 1990s, Nigerian popular music has been observed in the international scene due to global communication and cultural flows, as exemplified by the popularity of many forms of hip hop music that have sprung up across the globe among youths. In that respect, Pieterse (1995)



contended that the course of globalization can be appropriately described as a process of hybridization.

In many local milieus, the meaning of the words globalization, globality, globalizing, globalism, and so forth are based on different perspectives, subject to how local societies and cultures perceive and pinpoint themselves in the shifting world system. Globalization reinforces multiculturalism through the massive flux of people moving between countries. The United Nations Educational, Scientific and Cultural Organization (UNESCO) paved the way for laws, decrees, and action plans on Intangible Cultural Heritage (ICH) in 2001 and subsequently on Cultural Heritage in 2009. At the same time, it took into account and explored cultural diversity and the values of cultural pluralism in public policies and practices, particularly in private and public partnerships. The acquisition of cultural knowledge from other societies is taking place more often and more widely than ever. Such a process is but a specific example of the process that has been featured as globalization. Communication between regions has introduced different cultures to one another in unparalleled ways. In such a globalizing context, Wallis and Malm (1984: 297-302) illustrated and categorized cultural interaction into four types: 'cultural exchange' (an interaction and exchange between two or more cultures, often on a person-to-person level); 'cultural dominance' (a powerful society or group imposing on another in a more or less formally organized fashion); 'cultural imperialism' (an augmentation accomplished by the transfer of money and/or resources from the dominated to the dominating culture group); and 'transculturation' (a mixture of all of the above forms of cultural interaction). For example, jazz is an especially conspicuous exemplar of a music tradition that originated in connection with a specific subculture and later became a genre that served as mainstream American jazz as a whole before finally emerging as a global type of music (Atkins 2001; Nicholson 2014; Phillips 2013). The music of Madonna and Michael Jackson in the 1980s and 1990s and that of Lady Gaga and Justin Bieber between the late 2000s and 2010s might be said to be transcultural, or a form of global culture. The effects of this process might lead towards the creation of what Appadurai (1990: 299) has called 'mediascapes':

'Mediascapes,' whether produced by private or state interests, tend to be image-centred, narrative-based accounts of strips or reality, and what they offer to those who experience and transform them is a series of elements (such as characters, plots and textual forms) out of which scripts can be formed of imagined lives, their own as well as those of others living in other places.



It may be that, globally, we are witnessing the creation and expansion of mediascapes made up of a variety of elements that are used in alternative ways in different places by particular groups of people. Furthermore, such mediascapes are not the product of one group or controlling organization but instead involve complex negotiation and struggles relating to the placing together of different elements.

In recent decades, the topic of global/local distinction has been widely debated in cultural, literary, educational, and business studies. The phrase 'one nation, one language, one culture' was a common motto in terms of historical matters. Localization refers to the rise of local cultures and the adaptation of a product or other engagements to requirements of a specific target market, sometimes within, sometimes transcending state boundaries. Many people deem localization a counterpart of globalization, along the lines that the former is presumably based on something local and the latter on a global audience or market. In a marketing sense, global products are also produced locally with a view to selling the latest product everywhere at once. In addition to the distribution of global products, global localization involves the adaptation of global products to suit a particular locality. For example, this practice was described by Sony as one of 'global localization', which means that 'while it operates across the globe it aims to gain "insiders" status within regional and local markets' (Morley and Robins 1995: 150). This process, also called 'glocalization', is a global outlook adapted to local conditions (Robertson 1995: 28). As Morley and Robins (1995: 116) have outlined, contemporary processes of globalization are 'about the achievement of a new global-local nexus, about new and intricate relations between global space and local space'.

Globalization, nationalism, and the relations between them have been a hot debate topic among scholars in the discipline of international relations and have resonated among and within a number of disciplines like geography, cultural studies, and sociology. Globalization and nationalism have often been conjured as the two defining modes of the modern world. As perceived by Clark,

the 1990s displayed marked tendencies in both directions at the same time; if anything the economic dimensions of globalization have grown vigorously but they coexist with the unforeseen resurgence of nationalism, which has ruptured the international community, as well as some of its constituent states. (1997: 4)

The impact of globalizing cultural trends on a variety of national cultures has become one of the fiercely debated affairs of the day. The coexisting



rise of nationalistic and globalizing bearings has come to be seen as one of the main paradoxes of the past decade, unexpectedly to many observers. Some studies have argued that national identity is less important for people in more globalized countries (Ariely 2012, 2019; Brinkman and Brinkman 2008). However, others have reached the opposite conclusion (Antonsich 2009; Bekhuis et al. 2014; Norris and Inglehart 2009), while still others have discussed the complementary and contradictory tendencies of nationalism and globalization (Halikiopoulou and Vasilopolou 2011; Sabanadze 2010).

These days, globalization is often seen as a hegemonic discourse enveloping and affecting all possible cultural forms and their elements all over the world, both in traditional and post-modern societies. When globalization and nationalism proceed, there is the question of what happens to cultural identity, and the answer might be that it becomes more compact in the acceptance of certain values and ideas. In particular, globalization is often regarded as a deadly threat to national culture. In the pre-globalization period, 'the most significant phenomenon in the global history of music [was] the intensive imposition of Western music and musical thought upon the rest of the world' (Nettl 1985: 3). To Huntington (1996), globalization reinforces communal politics to such an extent that there is a large risk of a clash of civilizations.

Different cultures have responded in different ways, which vary from maintaining to preserving, modifying, or abandoning their musical traditions (Nettl 1985). In recent decades, Western music has continued to influence other music cultures worldwide, and its influence is not restricted to a sound system but extends to concepts and attendant technology and behaviour (see Hebert and Rykowski 2018). As a result of the spread of globalization, new conflicts and tensions have emerged, displaying a surge of nationalism and fundamentalism (Huntington 1996). Globalization has led to nations confronting the loss of their national identity. On a cultural level, the world has shifted from national cultures to blended cultures across the globe, developing a homogenized, cosmic culture rather than nationalism.

Unlike Anderson, Smith (2001) has argued that even when nations are the product of modernity, it is possible to find ethnic elements that have survived and flourished in modern nations, despite globalization. According to Giddens (1994: 5), 'the revival of local nationalisms, and an accentuating of local identities, are directly bound up with globalizing influences, to which they stand in opposition'. With advances in communication technology, the world has become deterritorialized (Robertson 1995) and is now considered a singular and unified place due to the shrinking of geographical constraints (Waters 1995). As a result of the spread of globalization, new conflicts and tensions have emerged, leading to a surge in nationalism and

fundamentalism (Huntington 1996). In considering the positive and negative effects of globalization, some have perceived it as a power that destroys the heritage and music cultures of ethnic groups. Substantial literature exists on the challenges of globalization to nation-states as well as its various, even contradictory, impacts on the social, political, educational, and cultural dimensions of human activities in the increasingly interconnected and interdependent world (Carnoy and Rhoten 2002; Clayton 2004; Davies 2005; Held et al. 1999; Ishii et al. 2005).

Education for a Changing World

Educators and researchers have been trying to understand the relationship between school learning and the social world. The respective approaches concerning knowledge, action, and the significance of experience began with William James and Émile Durkheim, and then moved to the conception of experience and practice in the efforts of John Dewey and Pierre Bourdieu. As argued by Durkheim (1977: 166), '[e]ducational transformations are always the result and the symptom of the social transformations in terms of which they are to be explained'. In response to the social and political unrest of the 1960s, Foucault (1991: 145-146) commented that a new form of the analysis of power was indispensable: 'From all these different experiences, including my own, there emerged only one word, like a message written in invisible ink, ready to appear on the page when the right chemical is added; and the word is power' [also see Foucault (1998: 63) for the concept that 'power is everywhere' and 'comes from everywhere']. What distinguishes educational institutions from armies, hospitals, and prisons is that the former draw attention to 'communication' above 'capacity' and 'power' (Foucault 1982: 218-219).

Since the 1970s, sociologists have maintained their focus on social differentiation and social equality (e.g., Bernstein 1971, 1975; Bourdieu and Passeron 1990; Young 1971). Then, in the 1980s and 1990s, the emphasis on social differentiation and social equality developed from that of the social class to become entwined in the issues of ethnicity (e.g., Epps 1995; Williams 1986) and gender (e.g., Gilbert 1998; Gilbert and Gilbert 1998). In particular, the important role of the sociology of education is to study the relations between cultural reproduction (i.e., the transmission of existing cultural values) and social reproduction¹ (or the process of transferring

1 Social reproduction is a concept originally proposed by Karl Marx's analysis of capitalist society in *Das Capital* and is a variant of his broader idea of reproduction.

aspects of society). According to Bourdieu's theory of cultural reproduction (1973, 1984), it is concerned with the link between original class membership and ultimate class membership and how this link is mediated by the education system (also see Bourdieu and Passeron 1990; Sullivan 2002). In Bourdieu's social world or habitus (1984) – the physical embodiment of cultural capital² that guides behaviour and thinking – power is seen as culturally and symbolically created and constantly re-legitimized through the interplay of agency, structure, and social action. Drawing from such interactions, forms of cultural knowledge and identity are linked to larger institutions in the social world.

For centuries, conceptions of nationalism, cultural identity, and school education have been nation-orientated and civic-affiliated. Since knowledge is power, nationalism in education policies is common in schools. Education politics, which has been described as an extension of school education, is one of the most direct methods of shaping the power structure in the state's education politics and moulding the expectations and norms of 'ordinary' citizens. The relationship between the extent of a psychological sense of citizenship and the existence of a sense of national identity has been raised based on the necessity of impelling further the nationality-established model of citizenship in our contemporary world (see Baubock 1994; Habermas 1994; Parekh 2003; Sindic 2011; Wilcox 2004). Nationalism is the idea that cultural identity should lay the foundation for a state, either in an imagined community to unify a common identity or in the process of building the nation-state (Anderson 1991; Giddens 1985; Smith 1998).

With regards to the nature of knowledge production, social control, and political institutions in modern societies, this process can be interpreted as teaching school students how to follow rules and obey the authorities and authority figures. The most important theme in critical pedagogy (founded by Paulo Freire and regarded as a teaching philosophy and a teaching approach to help students question and challenge domination) is the belief that the education system/knowledge is never politically neutral and that teaching is therefore an intentionally political move, whether the teacher acknowledges that or not (see Freire 1970; also see Bigelow 1992; Giroux 1997, 2003; Shor 1992). This can be seen in the way the political dimension

2 Cultural capital, conceptualized by French sociologist Pierre Bourdieu (1973, 2000), can be interpreted as the collection of symbolic components such as tastes, skills, material belongings, knowledge, and so on that one acquires through being part of a particular social class. Cultural capital is mainly gained through an individual's initial learning and is unconsciously influenced by his or her surroundings (Bourdieu 2000).

of education is regulated by power relationships and the particular forms of knowledge that in school are regarded as 'official' (see Apple 2008, 2014). In his book *Can Education Change Society?*, Apple (2013) continued to demonstrate that struggle and resistance are both always present and always active in education policies and practices in contemporary education. Teachers should be aware of the cultural identities of students and should be able to recognize the students' cultural and collective identities in education practices (Ladson-Billings 1995, 2009). Bruner (1986, 1990, 1996) developed a notion of cultural psychology in education and summed up very simple yet important points that tie cultural identity to questions of teaching and learning.

Textbooks usually play a dominant role in lessons, serving as a rich source of topics, texts, visuals, and language in the structure of course materials (Pulverness 2004). Traditional songs, riddles, rhymes, and other children's lore are ideal for younger students (Ellis, 2003). Apple (2008, 2013), however, has encouraged teachers to take on the role of the critical educational scholar/activist to challenge dominant and oppressive systems of authority. The challenge facing cultural identity and school education is how to react to globalization and its collusion in both global and national/local communities in most democracies throughout Europe, North America, and the Pacific. 'Good citizens are made, not born' (Callahan and Banaszak 1990: 338); accordingly, helping children flourish and achieve their full potential as citizens should be a far-reaching ambition of families, schools, and communities (Dyngneson 1991). As Huddleston and Kerr (2006: 2) also claimed, 'a citizen is a member of a political community or state', and being a citizen 'depends upon different factors', for example birthplace, family bonds, or 'the duration of residence in a country'.

Over the past three decades, there has been a great deal of attention directed towards school education and globalization all over the world. There have also been questions of how far states can promote 'national cultures' through school education and the extent of the promotion of 'national cultures' through education taking shape in the Global Age. Buell (1994) maintained that national culture has been created and recreated, and our perception of cultural production is intensely related to radical changes in representations of the world order. During the latter part of the twentieth century and at the beginning of the twenty-first, citizens were encouraged to 'think globally and to act locally', and the idea of 'global citizenship' was thought to be made more possible through the power of the Internet and other electronic media. Beck (2000), following Bauman (1998; also see Smith 1999a), contended that local citizens of nation-states become entangled in the



processes of globalization, whether or not they do so consciously. Citizenship discourse may implicate teaching and learning about membership in the nation-state, including national identity (Ljunggren 2014), national history and culture (Henderson 2010), national morals and values (Thornberg and Oğuz 2016), and civic life (Schudson 1998), to prepare young citizens for participation in communities within national borders.

Under the conditions of globalization, citizens can hold multiple, nested, and overlapping identities (Banks 2004; Castles 2004; Ong 1999, 2004). It is common to speak of globalization as a question of increased homogeneity or heterogeneity, or a combination of the two – also called glocalization (see Robertson 1995). The laws of over half of the nation-states in the world realize ‘some forms of multiple citizenship or multiple nationality citizenship’ (cited in Kalekin-Fishman and Pitkanen 2007: vii). The notion of multiple citizenships has been attributed to Heater (1992: 154-155), who maintained that citizens have the right to attain a broader range of loyalties and responsibilities in the emergence of a world citizenship alongside state citizenship. Other scholars such as Pike (2000: 71) have contended that global education should also be ‘infused with distinct national characteristics’.

On a broader scale, the major features of globalization appear to be processes such as trade liberalization, the expansion of the world market as a form of economic globalization, the growing role of the English language, new information and communication technologies, the integration of a multicultural context into practice, and other multidimensional processes (see Giddens 1990; Held et al. 1999; Kymlicka 2001). Among scholars who clarify the value of citizenship education, most believe that theories of liberal citizenship should be included as a crucial component of the education every child should receive in the curricula and discipline of public schools (Brighouse and Swift 2010; Peters 1967).

The development of multiculturalism in the second half of the twentieth century was built on complication and diversity. Under the conditions of globalization, cultural diversity is a prominent theme in the school curriculum. There has been a remarkable growth in academic interest in the education reform of fostering multiple identities, including the multidimensional framework of cultural development, as a way of introducing the major dimensions of self, local, national, and global to help students acquire the knowledge, attitudes, skills, and values they need to maintain multiple identities within and beyond national borders (Banks 2001, 2008; Kennedy and Brunold 2016; Marshall and Bottomore 1992; Merryfield and Wilson 2005).



Cultural Identity and Music Education in the Global Age

Cultural diversity is a prominent theme in school music education in the curriculum. According to Gruhn (2004: 2), there has been a growing interest in 'and desire for the development of more international exchange and stronger connections' in music education 'to avoid the extent and kinds of damage that were only just being overcome' in the post-war period. John Blacking's *Venda Children's Songs* (1967) offers the best-known example of the enculturation paradigm and as such has been foundational for research in music education. As argued by Waterman (1991: 51), cultural continuity is a 'recursive process' in which the 'production of individual representations of cultural patterns is grounded in a flow of activity continually shaped by actors' interpretations of and reactions to constraints and incentives encountered in the world'. In a later publication, Blacking (1990) clarified the Venda assumption that the child is an active rather than a passive participant in his or her own musical development.

In exploring global and cultural citizenship in arts education, artistic and cultural practices and identities – including diverse cultural traditions and identities – can cultivate young participants in their larger sociopolitical surroundings (Kuttner 2015; Stevenson 2003). For example, contemporary Afro-pop sometimes integrates the 'electric guitars of Western rock and roll with melodies and rhythms of traditional African music', while Western rock drummers have long adopted 'a tradition from Africa whereby the sounds of different drums are combined' (Croteau et al. 2012: 328). Jenkins (2001) described such musical eclecticism as the product of 'third culture' youths who fuse elements from mixed racial, national, or linguistic backgrounds. This is similar to the case that Bennett (1999) presented, in which Turkish and Moroccan youths in Frankfurt attempted to rework hip hop as a localized mode of expression. Within this context, some music educators (e.g., Elliott and Silverman 2015; Green 2005) have criticized the fact that education often seems to take music for granted and that music education (including in formal, informal, and non-formal settings) has long been ignored, as it is less prominent in cultural and social contexts to cultivate students to be active and engaged citizens. Allsup (2010: 136) adopted the term 'musical citizenship' for the incorporation and understanding of national citizenship and the new conceptions of global citizenship in classroom communities through music education.

Hebert and Kertz-Welzel (2016a) have posited that globalization in the contemporary world has revolutionized the nature of international relationships, such that patriotism may even qualify as an objective for



music education. In some national or governmental settings, education policy requires the incorporation of certain patriotic repertoire such as the singing or performing of the national anthem in the school curriculum (Hebert 2015; Hebert and Kertz-Welzel 2016a, 2016b; Southcott 2016). Hebert and Kertz-Welzel (2016b: 176) have contended that the dangers related to patriotic music education are more pronounced in powerful nations such as China, Germany, Russia, and the United States, where ‘there is more of a widespread tendency to assume that international cooperation is unnecessary’. From Kertz-Welzel’s perspective (2019), globalization is a notion that is neither good nor bad, as it is merely a reality that involves changes in music education. He has called for innovation and revolution in music education and has argued that ‘[w]e need to change music education, both in higher education and inside and outside schools, to be able to use the opportunities and address the challenges presented by globalization and internationalization’ (2019: 13). Other music educators (see, for example, Allsup 2010; Elliot 2005; Green 2005) have examined music teaching and learning as a pedagogy of emancipation and have chosen to use diverse music cultures, including popular and world music, to initiate or effect education reform as a response to social change.

When it comes to defining globalization and localization, there are many views about what the words actually mean in musical identity through school music education. By adopting localization and globalization together, the values of pluralism and the focus on cultural diversity can be stimulated through school music education (Law and Ho 2002). Discussions of the development of formal music education have taken place across a wide range of countries and regions (see Campbell et al. 2005; Cox and Stevens 2016). The coexistence of local and global identities in children’s culture does not always involve an organic or obviously harmonious cultural blending (Harrop-Allin 2010). Even race is stable as other identities often differ in accounting for these different identities in music education. Multiculturalism – both as an idea and an institutional framework – has been seriously challenged, and one issue concerns ‘the relationship between ethnic identities and the wider society’ (Lidskog 2017: 24).

Besides the inclusion of Western classical music, the aftermath of globalization (also generally applied to Westernization and the Asianization of Asia) in school music education has been evinced in the composition of music from diverse cultures, including Western and non-Western popular music and other forms of world music. With reference to the construction of children’s musical identities in the Republic of Cyprus, Greek popular music spans a continuum, from local or traditional musical characteristics

at one end to global characteristics reflecting Anglo-American popular music at the other, within the school environment and out-of-school contexts (Pieridou-Skoutella 2011). Illustrations of ways in which musical globalization has been resisted within formal education can be found in places as far apart as – and with local histories as different as – ‘Brazil, Bali and Ghana’ (Green 2016: 76). Tensions between local, national, and global cultures have been identified in Bali (Dunbar-Hall 2011) and in Ghana (Wiggins 2011).

The dilemma of globalization in the school curriculum arises when a local culture displays the need to coincide with globalizing fluidity but at the same time aims to satisfy its identity and traditions in the curriculum (Ho 2013). Within the breadth of racial heterogeneity in seemingly uniform racial spaces, there may be productive means for music education to provide opportunities for music and identity across boundaries (see Hebert and Hauge 2019; Lidskog 2017). Within Western and non-Western contexts, issues regarding local, national, global, and ethnic and cultural identities in music are likely to be increasingly important in music education at all levels. Further research in this area will likewise become increasingly important, as it has the potential to contribute valuable knowledge for educators and policymakers who develop and implement diverse music cultures and activities in and out of school.

The Concept of Greater China

The term ‘Greater China’ has been described as the geographic area that has cultural and commercial ties to the Han Chinese (see Figure 1 for the locations of Mainland China, Hong Kong, and Taiwan).

Officially, the People’s Republic of China (PRC) includes Mainland China and Taiwan, whose minorities are called Taiwanese aborigines. Ethnically, Hong Kong is mainly composed of Han Chinese, who constitute approximately 92 per cent of the population. The overwhelming majority (over 95 per cent) of Taiwanese are of Han Chinese ancestry. Fifty-six different ethnic groups are officially recognized in China, and 91.5 per cent of Chinese are Han Chinese. Ethnic minorities in China represent the non-Han Chinese population (Zhou 2019: 68; also see Table 1.1). The 55 others, including the Bai, Bouyei, Dong, Hui, Manchu, Miao, Mongol, Tibetan, Tujia, Uyghur, Yao, Yi, and Zhuang people, can be found in China’s north, northwest, northeast, south, and southwest, with some located in the central interior.



Figure 1.1 Map of China, Hong Kong, and Taiwan

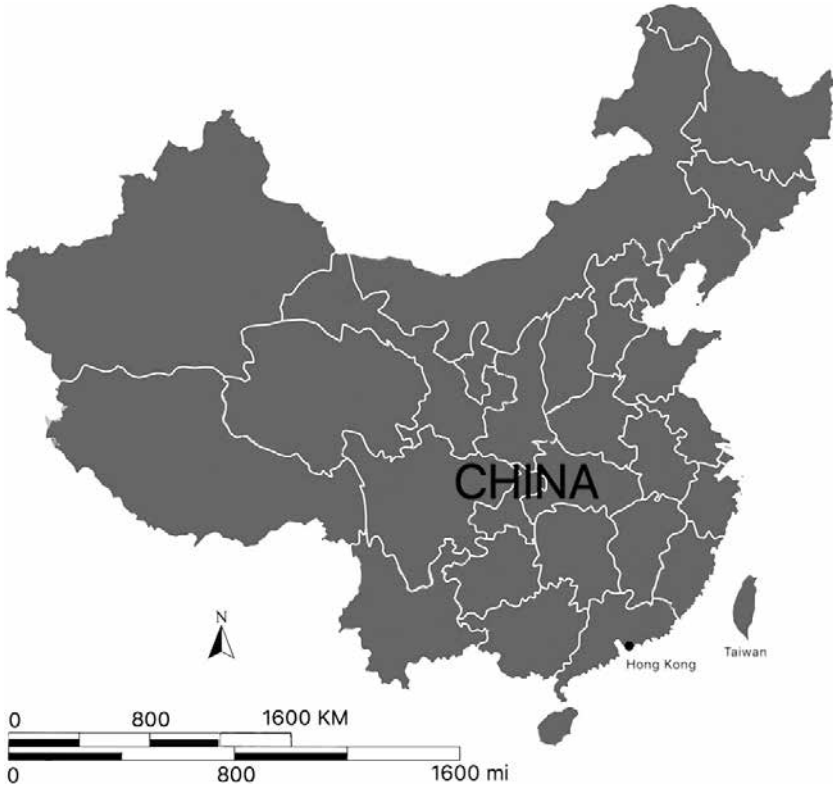


Table 1.1 Change of population by ethnicity (%) in Mainland China (1953-2010)

	1953	1964	1982	1990	2000	2010
Minorities	6.06	5.78	6.7	8.01	8.41	8.49
Han	93.94	94.22	93.3	91.99	91.59	91.51
Total	100.00	100.00	100.00	100.00	100.00	100.00

Since the last four decades of China’s opening and reforms, the PRC has distinguished itself with political, economic, and cultural networks among overseas Chinese communities. Due to the effects of globalization, the PRC has placed an emphasis on shouldering the mission of building their ‘Chinese’. The very origin of the concept of ‘Greater China’ can be traced to the traditional distinction between *China Proper* and *Outer China* (Harding 1993). The term ‘Greater China’ was used by George Cressey (an American author, geographer, and academic) in the 1930s to refer to the entire Chinese Empire as opposed to China proper (Harding 1993). In the late 1970s, the

Greater China concept began to appear again in Chinese-language sources, referring to the growing commercial ties between Hong Kong and the Mainland, with the possibility of extending those ties to Taiwan; a 1979 edition of the Taiwanese journal *Changqiao* contains perhaps the first such reference (ibid.). The English term 'Greater China' subsequently re-emerged in the 1980s in reference to the growing economic and cultural ties between – and the increasing possibility of the political unification of – Chinese-speaking communities in China, Hong Kong, Taiwan, and Macau.

The term 'Greater China' is a controversial concept, used in some circles for cultural, economic, and political purposes in the international Chinese community (see Shambaugh 1995). The term is generally focused exclusively on Chinese-speaking communities such as Mainland China, Hong Kong, Macau, Taiwan, and sometimes Singapore, with their shared history and heritage (though there are also distinctive characteristics found in each region) and linguistic homogeneity. Some observers have recognized the Greater China concept as a way to (a)bridge 'the linkages among the far-flung international Chinese community', thereby blending Singapore and overseas Chinese communities in their usage of the term (Harding 1993: 660; Wang 1993). Along this line, the term indicates their 'Chineseness' as a potentially unifying regional identity, especially within the geographic realm of Eastern Asia. The account of cultural China – in which different divisions of Greater China are deemed symbolic creations – and the diversified versions of Chinese culture and identity have the capability of transforming the Sinitic world.

Appadurai (2005) articulated cultural activity within the realm of imagined communities and featured the role of '-scapes' in cultural flow that is based less on geographic location and more on the new global order. Economically, we have witnessed increasing economic integration and interdependence among Chinese societies, highlighting the relevance of the Greater China concept in enhancing existing economic interactions and business collaborations (Breslin 2004). As noted by Callahan (2011: 106), the relations of Greater China are not merely 'state-to-state diplomacy or patterns of international trade and investment in a global political economy. They involve less formal people-to-people relations, flows and disjunctures in a transnational economic culture.'

However, the term has become more complicated in its political connotation, which has accelerated the PRC's motives and determination to achieve reunification (see Cheung 2004; Shambaugh 1995; Wang 2015). Since political sovereignty over Hong Kong was returned from the United Kingdom (UK) to the PRC on 1 July 1997, Hong Kong has experienced some degree of



'mainlandization' under the 'one country, two systems' principle that frames relations between the Hong Kong Special Administrative Region (HKSAR) and Beijing authorities. Since the beginning of the twenty-first century, Taiwan has transitioned towards democratization. In 2000, the Democratic Progressive Party (DPP), a Taiwanese nationalist and liberal political party, defeated and removed the authoritarian ruling party, the Kuomintang (KMT), for the first time. There is a substantial difference between the DPP and the KMT with regard to their positions on cross-Strait political relations. Many Taiwanese do not regard themselves as being a part of Greater China, as it gives the impression that Taiwan is part of Mainland China.

More recently, the emergence of Greater China involves the idea of social and political identities, particularly focusing on the call for autonomy in Hong Kong and the clamour for independence in Taiwan (Cheung 2013; Wang 2015). These two aspects exemplify the institutionalized form of interactions among the geographic constituent parts of Greater China (i.e., political, economic, and cultural entities), which are intertwined with the notions of China as a nation-state and a geopolitical concept. China is governed by the Communist Party of China (CPC), which claims jurisdiction over 22 provinces, five autonomous regions (Inner Mongolia, Xinjiang, Guangxi, Ningxia, and Tibet), four direct-administered municipalities (Beijing, Tianjin, Shanghai, and Chongqing), and the Special Administrative Regions of both Hong Kong and Macau. The terms 'Taiwan, China', 'Taiwan Province, China', and 'Taiwan Province of China' are a set of politically controversial terms that feature Taiwan and its associated territories as a province or territory of China. The term 'Taiwan, China' is officially and politically sanctioned by the CPC as a way to claim and propagandize that Taiwan falls under the PRC's sovereignty.

The Main Themes of This Book

Increasing dialogue between the East and the West has resulted in new modes of awareness generally, and new musical knowledge, musical meanings, and cultural identity in particular. This book will argue that the process of nationalism and globalization involves continuing and antipodal forces in contemporary education, which will fabricate and shape both education and music education with regard to teaching discipline and subject matter knowledge in the school curriculum. It will also examine the ways in which policies for national identity formation and globalization interact to complement and contradict each other in the content of music education in Greater China – that is, Mainland China, Hong Kong, and Taiwan.



The current social, political, and economic challenges facing these three societies revolve around the ways in which globalization has confronted traditional Chinese and local culture and identity in the curriculum. Meanwhile, tensions posed by the complex relationship between cultural diversity and political change have also led to a crisis of national identity in these three localities. Neither globalization, nationalism, nor localization should lead to the creation of a unidimensional form of school music education but should instead combine national needs and local conditions in distinctive ways as well as nurture a variety of music cultures in the name of multicultural education. The three Chinese education systems have announced that their global education and learning communities are thriving, as they have integrated multiple cultures into their music curricula in order to enable students to understand how they are connected with others throughout the world.

For the past few decades, Mainland China, Hong Kong, and Taiwan have, to some extent, maintained close relations with their respective governments to develop traditional Western, traditional Chinese, and local music in their communities as well as in their school education curricula. In this book project, 'traditional Chinese music' is the music genre in which music is played on solo instruments or in small ensembles of Chinese musical instruments, such as the pipa, dizi, erhu, suona, and the like. 'Western teaching materials' and 'Western styles of music education' refer to music theory, compositional techniques, orchestration, and European repertoires. Although traditional Chinese and traditional Western music have exerted considerable influence on local traditions, there are some uniquely local folk music, local opera, and local popular music found in the school curricula (Curriculum Development Council 2003, 2017; Ministry of Education, People's Republic of China 2011, 2017; Ministry of Education, Republic of China 2018, 2019). Within this context, this book will discuss the recent developments of school music education in these three territories to illustrate the integration of music cultures and non-musical values in the relationship between national cultural identity and globalization through national policies for music in the school curriculum.

Recent changes in the relationships between Hong Kong, Taiwan, and Mainland China have presented challenges to curriculum planners and education policymakers in the three territories in the areas of teaching and cultural development, which are important for the formation of national identity as well as preparing students for the challenges of globalization. Though comparative literature on music education in Chinese territories can be found (see Ho 2011, 2013; Law and Ho 2006), none of these studies have addressed music teachers and teacher education through school music



education in response to changing global and national circumstances. To date, no studies examining the similarities and differences in school music education and teacher education in Hong Kong, Taiwan, and Mainland China have been found in relation to the double paradigm of nationalism and multiculturalism. While there have been various studies on education in Hong Kong (e.g., Fung and Lui 2017; Kam 2012; Vickers 2003), Taiwan (e.g., Chou and Ching 2012; Kwok 2017; Yang and Huang 2016), and Mainland China (e.g., Hughes 2017; Law 2014; Li 2017; Tan 2016), as well as comparative studies on Hong Kong and Taiwan (Law 2004; Law and Ng 2009; Xing et al. 2013) and communities in Greater China (Bray and Qin 2001; Lo 2016), there has been no single work that has compared directly the ways in which music education (particularly from teachers' perspectives) in Mainland China, Hong Kong, and Taiwan has incorporated national (or local) and global influences.

The music curricula, school education, and teacher education in Mainland China, Hong Kong, and Taiwan have, until relatively recently, been focused on Western music, but with the advent of music technology and the double paradigm of globalization and nationalism, this has begun to change. The main challenges facing school education and teacher education in school music education are the interplay between political ideologies and contemporary values and between traditional music and contemporary music styles. This book draws upon a political ecology from an education perspective to analyze how political and social processes have shaped the curricular content of school music education and the processes of ecological changes in Mainland China, Hong Kong, and Taiwan. The issues explored include the recent curricular reforms and instructions in school music education within the changing societies of these three Chinese communities, and the dynamics and complexity of the relationships between the state, nationalism, and multiculturalism. Moreover, the book approaches the topic by considering the ways in which education has been related to social transformations and political considerations: on the one hand, the individual governments have emphasized the importance of the development of national identity and patriotism (and/or localism in Taiwan) in school education, and on the other hand, they have also integrated diverse cultural values into their school curricula.

The main aims of this book are varied and intend to advance our understanding of a power challenge to the unity of nationalism and music cultures, the state and the nation, national identity and the global imperatives of multiculturalism. These are the related key areas in an overall framework that will be used to analyze how global relationships are considered in local and national contexts, as well as how they have altered the construction of



musical and non-musical meanings and values in the school music education curricula of Mainland China, Taiwan, and Hong Kong. In this book, nationalism is considered an important social and political phenomenon that involves creating, for Mainland China, Hong Kong, and Taiwan, a definable identity through participation in singing and listening to their respective national anthems (China and Hong Kong have the same anthem, entitled 'March of the Volunteers', which originated from their fight against Japanese occupation in the early 1930s, while Taiwan adopted the 'Republic of China National Anthem' as a declaration to the 'Three Principles of the People' designated as the KMT party song in 1928) and by developing Chinese and their respective local and national folk music in school music education. The dynamic effect of multiculturalism can be found in the integration of world music and popular music in their respective school music curricula.

Despite the different approaches to Western-based musical knowledge in schools, this book will show how Mainland China, Hong Kong, and Taiwan have promoted a sense of national identity and examine the extent to which the music cultures in their music education curricula have developed in response to globalization. Within a global, national, and local culture, teachers should strive for a broad consensus on how and what is taught. The current social, political, and economic challenges facing Hong Kong, Taiwan, and China revolve around the ways in which globalization has confronted traditional Chinese culture and identity in the curriculum. Meanwhile, tensions posed by the complex relationship between cultural diversity and political change have also led to a crisis of national identity in these three territories.

The core research questions to be addressed in this book are as follows:

- 1 With particular reference to Mainland China, Hong Kong, and Taiwan, what is the relationship between cultures, values, and identities in society as well as in music education?
- 2 What are the perspectives of music teachers in Mainland China, Hong Kong, and Taiwan on teaching traditional Chinese culture and other music cultures among diverse school subjects in the school curriculum?
- 3 To what extent can the non-musical learning of national identity and patriotism as well as globalism and multiculturalism be manifested in music education?
- 4 How can the effects of the double paradigm of nationalism and multiculturalism that have affected the relationship between the state and the transmission of musical and non-musical learning be understood to reflect the sociopolitical ideologies of Mainland China, Hong Kong, and Taiwan?



This book will argue that school music education in these three Chinese communities has made a gradual cultural shift towards nationalism and multiculturalism in an attempt to move away from Westernism in their school music curricula.

The research methods in this book involved an analysis of officially approved music textbooks, a survey questionnaire distributed to students attending music education programmes as well as to primary and secondary school music teachers, and in-depth interviews with student teachers and schoolteachers in the three territories. The core question for each sector of informants involved their response to cultural shifts in education policies. Because issues of cultural transmission and social transformation stand at the crossroads of education, humanities, cultural studies, sociology, social policy, and politics, the approach taken in this book was interdisciplinary. This approach revealed how thinkers in music, cultural studies, sociology, and education have considered the relationship between cultures (including music) and education as well as between schooling and society.

References

- Allsup, R.E. (2010). On pluralism, inclusion, and musical citizenship. *Nordic Research in Music Education Yearbook*, 12, 9-30.
- Althusser, L. (1971). A letter on art in reply to Andre Daspre. In L. Althusser, *Lenin and philosophy and other essays* (B. Brewster, Trans.) (pp. 151-156). London: Monthly Review Press.
- Anderson, B. (1991). *Imagined communities: Reflections on the origins and spread of nationalism*. London: Verso.
- Antonsich, M. (2009). National identities in the age of globalization: The case of Western Europe. *National Identities*, 11(3): 281-299.
- Appadurai, A. (1990). Disjuncture and difference in the global culture economy. *Theory, Culture Society*, 7: 295-310.
- Appadurai, A. (2005). *Modernity at large: Cultural dimensions of globalization*. Minneapolis: University of Minnesota Press.
- Apple, M.W. (1996). *Cultural politics and education*. New York: Teachers College Press.
- Apple, M.W. (2008). Can schooling contribute to a more just society? *Education, Citizenship and Social Justice*, 3(3): 239-261.
- Apple, M.W. (2013). *Can education change society?* New York: Routledge.
- Apple, M.W. (2014). *Official knowledge* (3rd ed.). New York: Routledge.
- Ariely, G. (2012). Globalization and the decline of national identity? An exploration across sixty-three countries. *Nations and Nationalism*, 19(3): 461-482.



- Ariely, G. (2019). The nexus between globalization and ethnic identity: A view from below. *Ethnicities*, 19(5): 763-783.
- Atkins, T. (2001). *Blue Nippon: Authenticating jazz in Japan*. Durham, NC: Duke University Press.
- Banks, J.A. (2001). *Cultural diversity and education: Foundations, curriculum, and teaching*. Boston, MA: Allyn and Bacon.
- Banks, J.A. (2004). Introduction: Democratic citizenship education in multicultural societies. In J.A. Banks (Ed.), *Diversity and citizenship education: Global perspectives* (pp. 3-16). San Francisco, CA: Jossey-Bass.
- Banks, J.A. (2008). Diversity, group identity, and citizenship education in a global age. *Educational researcher*, 37(3): 129-139.
- Baubock, R. (1994). *Transnational citizenship: Membership and rights in international migration*. Aldershot, UK: Edward Elgar.
- Bauman, Z. (1998). *Globalisation: the human consequences*. Cambridge, UK: Polity Press.
- Beck, U. (2000). *What is globalization?* Cambridge, UK: Polity Press.
- Bekhuis, H., Lubbers, M., and Verkuyten, M. (2014). How education moderates the relation between globalization and nationalist attitudes. *International Journal of Public Opinion Research*, 26(4): 487-500.
- Bennett, A. (1999). Hip hop am main: The localization of rap music and hip hop culture. *Media, Culture and Society*, 21(1): 77-91.
- Bernstein, B. (1971). *Class, codes and control* (Vol. 1). London: Routledge & Kegan Paul.
- Bernstein, B. (1975). *Class, codes and control* (Vol. 3). London: Routledge & Kegan Paul.
- Bigelow, W. (1992). Inside the classroom: Social vision and critical pedagogy. In P. Shannon (Eds.), *Becoming political: Reading and writings in the politics of literacy education* (pp. 72-82). Portsmouth, N.H.: Heinemann.
- Billig, M. (1995). *Banal nationalism*. London: Sage.
- Blacking, J. (1967). *Venda children's songs: A study in ethnomusicological analysis*. Johannesburg: Witwatersrand University Press.
- Blacking, J. (1990). *'A common-sense view of all music': Reflections on Percy Grainger's contribution to ethnomusicology and music education*. Cambridge, UK: Cambridge University Press.
- Bourdieu, P. (1973). *Cultural reproduction and social reproduction in knowledge, education and cultural change*. London: Tavistock Publications.
- Bourdieu, P. (1984). *Distinction: A social critique of the judgment of taste*. Cambridge, MA: Harvard University Press.
- Bourdieu, P. (2000). *Pascalian meditations* (R. Nice, Trans.). Cambridge, UK: Polity Press.
- Bourdieu, P., and Passeron, J.C. (1990). *Reproduction in education, society and culture*. Sage Publications Inc.



- Bray, M., and Qin, G. (2001). Comparative education in greater China: Contexts, characteristics, contracts and contributions. *Comparative Education*, 37(4): 451-473.
- Breslin, S. (2004). Greater China and the political economy of regionalisation. *East Asia*, 21(1): 7-23.
- Brighouse, H., and Swift, A. (2010). Defending liberalism in education theory. *Journal of Education Policy*, 18(4): 355-373.
- Brinkman, R.L., and Brinkman, J.E. (2008). Globalization and the nation-state: Dead or alive. *Journal of Economic Issues*, 42(2): 425-433.
- Bruner, J.S. (1986). *Actual minds, possible worlds*. Cambridge, MA; London: Harvard University Press.
- Bruner, J.S. (1990). *Acts of meaning*. Cambridge, MA; London: Harvard University Press.
- Bruner, J.S. (1996). *The culture of education*. Cambridge, MA; London: Harvard University Press.
- Buell, F. (1994). *National culture and the new global system*. Baltimore, MD: The John Hopkins University Press.
- Callahan, W. (2011). Institutions, culture or ethics? In A. Warleigh-Lack, N. Robinson, and B. Rosamund (Eds.), *New regionalism and the European Union: Dialogues, comparisons and new research directions* (pp. 97-115). London: Routledge.
- Callahan, W., and Banaszak, R.A. (Eds.). (1990). *Citizenship for the 21st century*. Bloomington, IN: Education Resources Information Center Clearinghouse for Social Studies/Social Science Education.
- Campbell, P.S., Drymmond, J., Dunbar-Hall, P., Meith, H., Schippers, H., and Wiggins, T. (Eds.). (2005). *Cultural diversity in music education: Directions and challenges for the 21st century*. Brisbane: Australian Academic Press.
- Carnoy, M., and Rhoten, D. (2002). What does globalization mean for educational change? A comparative approach. *Comparative Education Review*, 46(1): 1-9.
- Castles, S. (2004). Migration, citizenship and education. In J.A. Banks (Ed.), *Diversity and citizenship education: Global perspectives*. San Francisco, CA: Jossey-Bass.
- Cheung, G.C.K. (2004). Introduction: Greater China and regional governance – Problems and prospects. *East Asia*, 21(1): 3-6.
- Cheung, G.C.K. (2013). Governing Greater China: Dynamics perspectives and transformation interactions. *Journal of Contemporary China*, 18(58): 93-111.
- Chou, C.P., and Ching, G. (2012). *Taiwan education at the crossroad: When globalization meets localization*. New York: Palgrave Macmillan.
- Cillia, R.D., Reisigl, M., and Wodak, R. (1999). The discursive construction of national identities. *Discourse & Society*, 10(2): 49-173.
- Clark, I. (1997). *Globalization and fragmentation*. Oxford: Oxford University Press.



- Clayton, T. (2004). 'Competing conceptions of globalization' revisited: Relocating the tension between world-systems analysis and globalization analysis. *Comparative Education Review*, 48(3): 274-294.
- Clifford, J. (2000). Taking identity politics seriously: 'The contradictory, stony ground...' In P. Gilroy, L. Grossberg and A. McRobbie (Eds.), *Without guarantees: Essays in honour of Stuart Hall* (pp. 94-112). London: Verso.
- Coser, L.A. (1977). *Masters of sociological thought: Ideas in historical and social context* (2nd ed.). Fort Worth, TX: Harcourt Brace Jovanovich, Inc.
- Cox, G., and Stevens, R. (Eds.). (2016). *The origins and foundations of music education: International perspectives*. London: Bloomsbury.
- Croteau, D., Hoynes, W., and Milan, S. (2012). *Media society: Industries, images, and audiences* (4th edition). London: Sage.
- Curriculum Development Council. (2003). *Arts education key learning area: Music curriculum guide (Primary 1 – Secondary 3)*. Hong Kong: Author.
- Curriculum Development Council. (2017). *Arts education: Key learning area curriculum guide (Primary 1 – Secondary 6)*. Hong Kong: Author.
- Davies, R.A. (2005). Music education and cultural identity. *Education Philosophy and Theory*, 37(1): 47-63.
- Dunbar-Hall, P. (2011). Village, province, nation: Aspects of identity in children's learning of music and dance in Bali. In L. Green (Ed.), *Learning, teaching and musical identities: Voices across cultures* (pp. 60-72). Bloomington: Indiana University Press.
- Durkheim, E. (1964). *The division of labor in society* (G. Simpson, Trans.). New York: Free Press.
- Durkheim, E. (1977). *Selected writings on education (Volume 2: The evolution of educational thought)* (P. Collins, Trans.). New York: Routledge.
- Durkheim, E. (1995). *The elementary forms of religious life* (K.E. Fields, Trans. and Introduction). New York: Free Press.
- Dynneson, T.L. (1991). Citizenship development: The role of the family, the school, and the community. *The Family & Schooling*, 69(4): 200-205.
- Eagleton, T. (2005). *The idea of culture*. Istanbul: Ayrinti Publisher.
- Elliot, D.J. (Ed.). (2005). *Praxial music education: Reflection and dialogues*. Oxford: Oxford University Press.
- Elliott, D.J., and Silverman, M. (2015). *Music matters: A philosophy of music education* (2nd ed.). New York: Oxford University Press.
- Ellis, R. (2003). *Task-based language learning and teaching*. Oxford: Oxford University Press.
- Epps, E.G. (1995). Race, class, and educational opportunity: Trends in the sociology of education. *Sociological Forum*, 10(4): 593-608.

- Foucault, M. (1982). Afterword: The subject and power. In H.L. Dreyfus and P. Rabinow, *Michel Foucault: Beyond structuralism and hermeneutics* (pp. 208-226). Brighton: Harvester.
- Foucault, M. (1991). *Remarks on Marx: Conversations with Duccio Trombadori* (R.J. Goldstein and J. Cascaito, Trans.). New York: Semiotexte.
- Foucault, M. (1998). *The history of sexuality: The will to knowledge*. London: Penguin.
- Freire, P. (1970). *Pedagogy of the oppressed*. New York: Continuum.
- Freire, P. (1985). *The politics of education: Culture, power, and liberation*. South Hadley, MA: Bergin & Garvey.
- Fung, D.C.L., and Lui, W.M. (2017). *Education policy analysis: Liberal studies and national education in Hong Kong*. Singapore: Springer Nature.
- Geertz, C. (1973). *The interpretations of cultures: Selected essays*. New York: Basic Books.
- Gellner, E. (1983). *Nations and nationalism*. Oxford: Basil Blackwell.
- Giddens, A. (1985). *The nation-state and violence*. London: Routledge.
- Giddens A. (1990). *The consequences of modernity*. Stanford, CA: Stanford University Press.
- Giddens, A. (1994). *Beyond left and right: The future of radical politics*. Cambridge: Polity Press.
- Gilbert, P. (1998). Gender and schooling in new times. *The Australian Educational Researcher*, 25(1): 15-36.
- Gilbert, R., and Gilbert, P. (1998). *Masculinity goes to school*. London: Routledge.
- Giroux, H.A. (1992). *Border crossings: Cultural workers and the politics of education*. New York: Routledge.
- Giroux, H.A. (1997). *Pedagogy and the politics of hope: Theory, culture, and schooling. A critical reader*. Boulder, CO: Westview Press.
- Giroux, H.A. (2003). Utopian thinking under the sign of neoliberalism: Towards a critical pedagogy of educated hope. *Democracy & Nature*, 9(1): 91-105.
- Goode, J.P., and Stroup, D.R. (2015). Everyday nationalism: Constructivism for the masses. *Social Science Quarterly*, 96(3): 717-739.
- Green, L. (2005). Musical meaning and social reproduction: A case for retrieving autonomy. *Educational Philosophy and Theory*, 37(1): 77-92.
- Green L. (2016). *Music education as critical theory and practice: Selected essays*. New York: Routledge.
- Gruhn, W. (2004). Leo Kestenberg 1882-1962: Honorary President of ISME 1953-1962 outstanding musician, visionary educator, pragmatic reformer and utopian realist. *International Journal of Music Education*, 22(2): 103-129.
- Habermas, J. (1994). Citizenship and national identity. In B. van Steenberg (Ed.), *The condition of citizenship* (pp. 20-35). London: Sage.

- Halbwachs, M. (1992). *On collective memory* (L.A. Coser, Ed. and Trans.). Chicago: University of Chicago Press.
- Halikiopoulou, D., and Vasilopoulou, S. (Eds.). (2011). *Nationalism and globalization: Conflicting or complementary?* London: Routledge.
- Hall, S. (1993). Culture, community, nation. *Journal of Cultural Studies*, 7(3): 349-363.
- Harding, H. (1993). The concept of 'Greater China': Themes, variations and reservations. *The China Quarterly*, 136: 660-686.
- Harrop-Allin, S. (2010). *Recruiting learners' musical games as resources for South African music education, using a multiliteracies approach* (Unpublished PhD thesis). Johannesburg: University of Witwaterstrand.
- Hastings, A. (1997). *The construction of nationhood: Ethnicity, religion and nationalism*. Cambridge: Cambridge University Press.
- Heater, D. (1992). The history of the concept of citizenship. *Curriculum*, XIII(3): 149-157.
- Hebert, D. (2015). Another perspective: Militarism and music education. *Music Educators Journal*, March, 77-84.
- Hebert, D., and Hauge, T.B. (Eds.). (2019). *Advancing music education in northern Europe*. London: Routledge.
- Hebert, D., and Kertz-Welzel, A. (Eds.). (2016a). *Patriotism and nationalism in music education*. London: Routledge.
- Hebert, D., and Kertz-Welzel, A. (2016b). Conclusions and recommendations. In D.G. Hebert and A. Kertz-Welzel (Eds.), *Patriotism and nationalism in music education* (pp. 175-180). London: Routledge.
- Hebert, D., and Rykowski, M. (Eds.). (2018). *Music glocalization: Heritage and innovation in a digital age*. Newcastle Upon Tyne: Cambridge Scholars Publishing.
- Held, D., McGrew, A., Goldblatt, D., and Parraton, J. (1999). *Global transformations: Politics, economics and culture*. Stanford, CA: Stanford University Press.
- Henderson, D. (2010). Civics and citizenship education in the national history curriculum: Conducting the same music or rehearsing an incomplete tune? *The Social Educator*, 28(1): 18-26.
- Hinkel, E. (1999). (Ed.). *Culture in second language teaching and learning*. Cambridge, UK: Cambridge University Press.
- Ho, W.C. (2011). *School music education and social change in Mainland China, Hong Kong and Taiwan*. Leiden: Brill.
- Ho, W.C. (2013). Globalisation and localisation in music education in Hong Kong and Taiwan. *Comparative Education*, 49(2): 163-180.
- Hobsbawm, E. (1983). Introduction: Inventing traditions. In E. Hobsbawm and T. Ranger (Eds.), *The invention of tradition* (pp. 1-14). Cambridge, UK: Cambridge University Press.
- Hofstede, G. (1991). *Cultures and organizations: Intercultural cooperation and its importance for survival*. London: McGraw-Hill.



- Hofstede, G. (2001). *Culture's consequences: Comparing values, behaviours, institutions, and organizations across nations* (2nd ed.). Thousand Oaks, CA: Sage Publication, Inc.
- Huddleston, T., and Kerr, D. (Eds.). (2006). *Making sense of citizenship: A continuing professional development handbook*. London: Hodder Murray.
- Hughes, C.R. (2017). Militarism and the China model: The case of national defense education. *Journal of Contemporary China*, 26(103): 54-67.
- Huntington, S. (1996). *The clash of civilizations: Remaking the world order*. New York: Simon and Schuster.
- Ishii, Y., Shiobara, M., and Ishii, H. (2005). Globalisation and national identity: A reflection on the Japanese music curriculum. *Globalisation, Societies and Education*, 3(1): 67-82.
- Jenkins, H. (2001). Culture goes global. *Technology Review*, 104(6): 89.
- Jenkins, R. (2004). *Social identity*. London: Routledge.
- Jones, R., and Merriman, P. (2009). Hot, banal and everyday nationalism: Bilingual road signs in Wales. *Political Geography*, 28(3): 164-173.
- Kalekin-Fishman, D., and Pitkanen, P. (2007). Preface. In D. Kalekin-Fishman and P. Pitkanen (Eds.), *Multiple citizenship as a challenge to European nation-state* (pp. vii-xiv). Rotterdam: Sense Publishers.
- Kam, C.P.I. (2012). Personal identity versus national identity among Hong Kong youths – Personal and social education reform after reunification. *Journal for the Study of Race, Nation and Culture*, 18(6): 649-661.
- Kennedy, K.J., and Brunold, A. (Eds.). (2016). *Regional contexts and citizenship education in Asia and Europe*. New York: Routledge.
- Kertz-Welzel, A. (2019). *Globalizing music education: A framework*. Bloomington: Indiana University Press.
- Kroeber, A.L., and Kluckhorn, C. (1963). *Culture: A critical review of concepts and definitions*. New York: Vintage.
- Kuttner, P.J. (2015). Educating for cultural citizenship: Reframing the goals of arts education. *Curriculum Inquiry*, 45(1): 69-92.
- Kwok, K.H. (2017). *When education meets politics in Taiwan: A game theory perspective (1994-2016)*. Rotterdam: Sense Publishers.
- Kymlicka, W. (2001). *Politics in the vernacular: Nationalism, multiculturalism and citizenship*. Oxford: Oxford University Press.
- Ladson-Billings, G. (1995). But that's just good teaching! The case for culturally relevant pedagogy. *Theory into Practice*, 34(3): 159-165.
- Ladson-Billings, G. (2009). *The dreamkeepers: Successful teachers for African American children* (2nd ed.). San Francisco, CA: Jossey-Bass.
- Law, W.W. (2004). Globalization and citizenship education in Hong Kong and Taiwan. *Comparative Education Review*, 48(3): 253-273.

- Law, W.W. (2014). Understanding China's curriculum reform for the 21st century. *Journal of Curriculum Studies*, 46(3): 332-360.
- Law, W.W., and Ho, W.C. (2002). Music education in Taiwan: The dynamics and dilemmas of globalization, localization and Sinophilia. *Curriculum Journal*, 13(3): 341-362.
- Law, W.W., and Ho, W.C. (2006). Culture, music education and the state in Hong Kong and Taiwan in a global age. *Bulletin of the Council for Research in Music Education*, 169: 63-77.
- Law, W.W., and Ng, H.M. (2009). Globalization and multileveled citizenship education: A tale of two Chinese cities, Hong Kong and Shanghai. *Teachers College Record*, 11(4): 851-892.
- Li, J. (2017). Educational policy development in China for the 21st century: Rationality and challenges in a globalizing age. *Chinese Education & Society*, 50(3): 133-141.
- Lidskog, R. (2017). The role of music in ethnic identity formation in diaspora: A research review. *International Social Science Journal*, 66: 23-38.
- Ljunggren, C. (2014). Citizenship education and national identity: Teaching ambivalence. *Policy Futures in Education*, 12(1): 34-47.
- Lo, W.Y.W. (2016). The concept of greater China in higher education: Adoptions, dynamics and implications. *Comparative Education*, 52(1): 26-43.
- Malm, W.P. (1984). *Music cultures of the Pacific, the Near East, and Asia* (2nd ed.). Englewood Cliffs, NJ: Prentice-Hall, Inc.
- Marshall, T.H., and Bottomore, T.B. (Eds.). (1992). *Citizenship and social class*. London: Pluto.
- Merryfield, M., and Wilson, A. (2005). *Social studies and the world: Teaching global perspectives*. Washington, DC: National Council for the Social Studies.
- Ministry of Education, People's Republic of China. (2011). *Yiwu jiaoyu yinyue kecheng biao zhun* [Compulsory education – National music curriculum standardization]. Beijing: Beijing Normal University.
- Ministry of Education, People's Republic of China. (2017). *Putong gaozhong yinyue kecheng biao zhun* [Ordinary high school music curriculum standardization]. Beijing: Beijing Normal University.
- Ministry of Education, Republic of China. (2018). *Shier nian guomin jiben jiaoyu kecheng gangyao – Guomin Zhong xiaoxue ji putong xing gaoji zhongdeng xuexiao: Yishu lingyu* [Guidelines of 12-year compulsory education curriculum – National elementary and secondary schools and ordinary senior secondary schools – Learning key area for arts]. Taipei: Author.
- Ministry of Education, Republic of China. (2019). *Shier nian guomin jiben jiaoyu kecheng gangyao – Zonghe xing gaozi zhongdeng xuexiao: Yishu lingyu* [Guidelines of 12-year compulsory education curriculum – Comprehensive senior high secondary schools: Learning key area for arts]. Taipei: Author.



- Morley, D., and Robins, K. (1995). *Spaces of identity: Global media, electronic landscapes and cultural boundaries*. London; New York: Routledge.
- Nettl, B. (1985). *The Western impact on world music: Change, adaptation, and survival*. New York: Schirmer.
- Nicholson, S. (2014). *Jazz and culture in a global age*. Lebanon, NH: Northeastern University Press.
- Norris, P., and Inglehart, R. (2009). *Cosmopolitan communications: Cultural diversity in a globalized world*. New York: Cambridge University Press.
- Ong, A. (1999). *Flexible citizenship: the cultural logics of transnationality*. Durham, NC: Duke University Press.
- Ong, A. (2004). Higher learning: Education availability and flexible citizenship in global space. In J.A. Banks (Ed.), *Diversity and citizenship education: Global perspectives* (pp. 49-70). San Francisco, CA: Jossey-Bass.
- Parekh, B. (2003). Cosmopolitanism and global citizenship. *Review of International Studies*, 29: 3-17.
- Paulston, R. (Ed.). (1996). *Social cartography: Mapping ways of seeing social and educational changing*. New York: Taylor & Francis.
- Pearce, B.N. (1995). Social identity, investment, and language learning. *TESOL Quarterly*, 29(1): 9-31.
- Peters, R.S. (1967). What is an education process? In R.S. Peters (Ed.), *The concept of education* (pp. 1-23). London; Henley: Routledge & Kegan Paul.
- Peterson, G., Hayhoe, R., and Lu, Y.L. (Eds.). (2001). *Education, culture, and identity in twentieth-century China*. Ann Arbor: University of Michigan Press.
- Phillips, D.J. (2013). *Shaping jazz: Cities, labels, and the global emergency of an art form*. Princeton, NJ: Princeton University Press.
- Pieridou-Skoutella, A. (2011). Greek popular music and the construction of musical identities by Greek-Cypriot school children. In L. Green (Ed.), *Learning teaching and musical identity: Voices across cultures* (pp. 128-141). Bloomington: Indiana University Press.
- Pieterse, J.N. (1995). Globalization as hybridization'. In M. Featherstone, S. Lash, and R. Robertson (Eds.), *Global modernities* (pp. 45-68). London: Sage.
- Pike, G. (2000). Global education and national identity: In pursuit of meaning. *Theory into Practice*, 29(2): 64-73.
- Pulverness, A. (2004). *Here and there: Issues in materials development for intercultural learning*. Retrieved from: <http://elt.britcoun.org.pl/forum/handt.htm>
- Renan, E. (1990). What is a nation? In H.K. Bhabha (Ed.), *Nation and narration* (pp. 8-22). London: Routledge.
- Robertson, R. (1995). Globalisation: Time-space homogeneity-heterogeneity. In M. Featherstone, S. Lash, and R. Robertson (Eds.), *Global modernities* (pp. 25-44). London: Sage.



- Robinson, T.L. (1999). The intersections of identity. In A. Garrod, J.V. Ward, T.L. Robinson, and R. Kilkenny (Eds.), *Souls looking back: Life stories of growing up black* (pp. 85-98). New York: Routledge.
- Ross, J.A. (2016). Durkheim and the home duplex: Anthropocentrism in sociology. *Sociological Spectrum*, 37(1): 18-26.
- Sabanadze, N. (2010). *Globalization and nationalism: The cases of Georgia and the Basque country*. Budapest: Central European University Press.
- Schudson, M. (1998). *The good citizen: A history of American civic life*. New York: The Free Press.
- Shambaugh, D. (1995). Introduction: The emergency of 'Greater China'. In D. Shambaugh (Ed.), *Greater China: The next superpower?* (pp. 1-7). Oxford: Oxford University Press.
- Shor, I. (1992). *Empowering education: Critical teaching for social change*. Chicago: University of Chicago Press.
- Sindic, D. (2011). Psychological citizenship and national identity. *Journal of Community & Applied Social Psychology*, 21(3): 202-214.
- Skrey, M., and Antonsich, M. (Eds.). (2017). *Everyday nationhood: Theorising culture, identity and belonging after banal nationalism*. London: Palgrave Macmillan.
- Smith, A.D. (1998). *Nationalism and modernism*. London: Routledge
- Smith, A.D. (1999a). *Myths and memories of the nation*. Oxford: Oxford University Press.
- Smith, A.D. (1999b). *Zygmunt Bauman: Prophet of postmodernism*. Cambridge, UK: Polity Press.
- Smith, A.D. (2001). *Nationalism: Theory, ideology, history, polity*. Oxford: Polity Press.
- Southcott, J. (2016). Nationalism and school music in Australia. In D.G. Hebert and A. Kertz-Welzel (Eds.), *Patriotism and nationalism in music education* (pp. 43-58). London: Routledge.
- Sperber, D. (1996). *Explaining culture*. Oxford: Blackwell Publishers.
- Stevenson, N. (2003). *Cultural citizenship: Cosmopolitan questions*. Berkshire, UK: Open University Press.
- Sullivan, V. (2002). Bourdieu and education: How useful is Bourdieu's theory for researchers? *Netherlands Journal of Social Sciences*, 38(2): 144-166.
- Takayama, K., and Apple, M.W. (2008). The cultural politics of borrowing. *British Journal of Sociology of Education*, 29(3): 289-301.
- Tan, C. (2016). *Educational policy borrowing in China: Looking west or looking east?* New York: Routledge.
- Thompson, K. (1998). Durkheim and sacred identity. In N.J. Allen, W.S.F. Pickering, and W. Watts Miller (Eds.), *On Durkheim's elementary forms of the religious life* (pp. 137-161). London: Routledge.



- Thornberg, R., and Oğuz, E. (2016). Moral and citizenship goals in values education: A cross cultural study of Swedish and Turkish student teachers' preferences. *Teaching and Teacher Education*, 55: 110-121.
- Vickers, E. (2003). *In search of an identity: The politics of history as a school subject in Hong Kong, 1960s-2002*. London: Routledge.
- Wallis, R., and Malm, K. (1984). *Big sounds from small peoples: The music industry in small countries*. London: Constable.
- Wang, G.W. (1993). Greater China and the Chinese overseas. *The China Quarterly*, 136: 926-948.
- Wang, J.H. (Ed.). (2015). *Border crossing in Greater China: Production, community and identity*. London: Routledge.
- Waterman, C. (1991). Juju history: Toward a theory of sociomusical practice. In S. Blum, P. Bohlman, and D. Neuman (Eds.), *Ethnomusicology and modern music history* (pp. 49-67). Urbana: University of Illinois Press.
- Waters, M. (1995). *Globalisation*. London: Routledge.
- Wiggins, T. (2011). Personal, local and national identities in Ghanaian performance ensembles. In L. Green (Ed.), *Learning, teaching and musical identity: Voices across cultures* (pp. 170-183). Bloomington: Indiana University Press.
- Wilcox, S. (2004). Culture, national identity, and admission to citizenship. *Social Theory and Practice*, 30(4): 559-582.
- Williams, J. (1986). Education and race: The racialisation of class inequalities? *British Journal of Sociology of Education*, 7(2): 135-154.
- Williams, R. (1977). *Marxism and literature*. Oxford: Oxford University Press.
- Xing, J., Ng, P.S., and Cheng, C.Y. (Eds.). (2013). *General education and the development of global citizenship in Hong Kong, Taiwan and Mainland China*. London: Routledge.
- Yang, S.K., and Huang, J.L. (Eds.). (2016). *Teacher education in Taiwan: State control vs marketization*. London: Routledge.
- Young, M. (Ed.). (1971). *Knowledge and control: New directions for the sociology of education*. London: Routledge.
- Zhou, Y. (2019). Question of ethnic group formulation in the Chinese census. *China Population and Development Studies*, 3: 67-83.
- Zimmer, O. (2003). Boundary mechanism and symbolic resources: Towards a process-oriented approach to national identity. *Nations and Nationalism*, 9(2): 173-193.