



UNIVERSITY OF GOTHENBURG

The role of multicultural art education in a cultural diversified society

The case of Tigray College of arts

**YARED TESHOME YAYA
TAHA HASSAN YOUSIF**

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ABSTRACT

This paper investigates art students' and teachers', awareness, attitudes and practices of multicultural issues in Art education. Particularly, the study focuses on Tigray Arts College, because, among the major goals of the college is: to produce students that are well acquainted with the knowledge and skills of developing and reflecting the cultural values of The Region State of Tigray. Theater, Music and Fine art educations are used as means of achieving this goal.

The overall awareness levels of the respondents about multiculturalism were analyzed by using sixteen awareness-measuring statements for students and nine awareness-measuring statements for teachers. Accordingly, the findings of the study reveal that, majority of the respondents were found to have high level of awareness about multiculturalism.

The overall attitude of participants toward implementing multicultural issues (by being sensitivity to *ethno-cultural*, *religious* and *gender* diversities) in their art practices was also studied. The study showed that majority of the respondents have positive attitude toward implementing the multicultural issues.

Keywords: multicultural awareness, attitude towards diversity, multiculturalism, art education



CHAPTER ONE: INTRODUCTION

1.1 Background of the study

As many scholars have agreed, multiculturalism proclaims cultural equality. Art as a culture can be one of the instruments to proclaim this cultural equality. Art is a way to document our history by showing us what we were, how we live today, and where we can be in the future (Wallis, 1984). Apparently, arts education can help students and teachers understand something about themselves and others. This is especially significant in teaching and learning different cultures and other perspectives.

Living in multicultural society requires a high level of understanding and respectfulness to those from other cultures. In this context, one of the best ways to inculcate this value is through arts education. According to Chalmers (1996) art is a powerful, pervasive force that helps to shape attitude, beliefs, values and behaviors. In line with this, the understanding of multiculturalism and arts education concepts help educators to bring solidarity among diverse group of society.

Multicultural education particularly in art education sets its goals in promoting cultural awareness, equal opportunity for learning, promoting self-identity as well as encouraging unity through diversity. As many scholars explained the role of multicultural arts education as valuable importance, Chalmers (1996:72) stated the most important once as follows. It is to:

- Promote cross-cultural understanding through the identification of similarities (particularly in the roles and functions of art) within and among cultural groups.
- Recognize, acknowledge, and celebrate racial and cultural diversity in art within a pluralistic society, while also affirming and enhancing pride in each individual's own artistic heritage.
- Address through all of the art disciplines (including aesthetics, art criticism, art history, and studio production) issues of ethnocentrism, bias, stereotyping, prejudice, discrimination, and racism.

Similarly, as Desai, (2000)" critical multicultural form of arts education will thus make students and teachers sensitive to the politics of representation, to how art audiences' images of race, gender, sexuality, and cultural differences are in part generated by cultural representations, how negative stereotyping presents harmful cultural images, and the need for a diversity of representations to capture the cultural wealth of contemporary society."(p.127).



Therefore, in culturally diverse society, multicultural form of arts education like music, fine art and drama education are used as ways of understanding and communicating their identity, culture and heritage one another. Further, by engaging in those kinds of multicultural arts practices, it is hoped that students and teachers can change stereotypical attitudes and create understandings between peoples of different cultural backgrounds. Such engagement in arts education can foster respect, tolerance and an increased appreciation of own culture, as well as that of others

Diversity is one of the unfolding identification of the peoples of Ethiopia. Some people, for instance, say that Ethiopia is known to be a museum of people for its cultural diversity. According to Alem (1982) and McNab (1989) there are over 80 ethnic groups in the country all having distinct culture of their own. Thus, Ethiopia is a country of diversity where different culture, ethnic and linguistic groups exist.

Out of 80 languages spoken in Ethiopia, seven are found in Tigray region. Namely: Tigrigna, Saho, Kunama, Amharic, Afar, Agew, and Afan Oromo. Based on the 2007 Census report conducted by the [Central Statistical Agency](#) of Ethiopia (CSA), the Tigray region has an estimated total population of 4,314,456, of whom 2,124,853 are men and 2,189,603 women. The Region is predominantly [Tigrayan](#), at 96.55% of the population; other ethnic groups include [Amhara](#) (1.63%), Irob or [Saho](#) (0.71%), [Afar](#) (0.29%) [Agew/Kamyr](#) (0.19%), [Oromo](#) (0.17%), and [Kunama](#) (0.07%). As of their religious denomination 95.6% of the populations are [Orthodox Christians](#), 4.0% [Muslims](#), 0.4% [Catholics](#), and 0.1% [Protestants](#). Despite this, Tigrayan, Saho, and Kunama are the only ethnics that are recognized by the regional government of Tigray (CSA, 2007).

Each ethnic group has been practicing their own language, religion, traditional values, economical and societal norms and life styles being passed from generation to generation. Indeed, these make each ethnic group unique and rich with its own cultural heritage.

According to Bennett (1995) in a society where there is cultural diversity, the nature of education should be multicultural in character. This means, the educational subjects should be taught from the stand point of all cultures. Similarly, Sims and De Martinez (1981) confirm that in a multicultural form of education, time will not be set aside to study special subjects about cultural diversity, but all subjects will be designed and taught from different cultural backgrounds. In such circumstance, it is recommended that the educational program be designed from different multicultural perspectives.

The recent international, national and regional emphasis on the cultures, languages and arts of all nations, nationalities, peoples and ethnic groups has also influenced the current Ethiopian



administration. Since 1995 E.C, the government has issued policies and guidelines that underline the equality of languages, arts and cultures of all Ethiopian nations, nationalities and peoples. In this connection, The Constitution of Federal Democratic Republic of Ethiopia Proclamation No. 1/1995' Article 39 Sub-Article 2 states that "*Every nation nationality and people in Ethiopia has the right to speak, to write and to develop its own language; to express, to develop and to promote its culture; and to preserve its history.*" The federal government's concern is not only limited to the issuance of the equality and importance of all nations, nationalities and people's cultures and arts and languages it also states its responsibility as it is depicted in the aforementioned constitution Article 41 Sub-Article 9: "*the state has responsibility to protect and preserve historical and cultural legacies, and to contribute to the promotion of the arts and sports.*"

In line with this, The Strategic Plan (2003) of the Tigray Arts College states that the major goal of the college is to produce students that are well acquainted with the knowledge and skills of developing and reflecting the cultural values of each ethnic group of Tigray Region. Theater, music, and fine art education have been used as means of achieving this objective. Thus, this initiated us to raise questions on actual awareness, and attitude of multicultural issues in the study area.

1.2 Statement of the problem

In most societies art is a potent and essential means of transmission of culture. The Westernized capitalist world under the tenets of progressivism and modernism, has largely ignored the arts, and hence the cultures of the societies it has colonized, and imposed its own mono cultural educational programs (Sullivan, 1993). In this way, as Gunew and Rizvi, (1995) noted that the dominant groups exponentially tried to assimilate minority groups into the mainstream in order to deal with the disaffection, distrust and unrest that colonization or subjugation has promoted. While cloaked in benevolence, these programs of assimilation infer that minorities should have the advantage of participation in the major culture.

The primary concern of multicultural arts education is to dismantle dominant stereotypical representations of race, ethnicity and culture. According to Desai (2000), for instance, representations of art and culture of racial and ethnic minorities in the United States of America should be accurate and authentic. Mean while Chalmers (1996) states Arts education administrators and educators struggle to use multicultural education as a way to teach people about other cultures, this is the context in which multiculturalism in various Arts schools



developed. Thus, it would be better if multicultural studies focus on how art educators use art education to teach tolerance toward differences and diversity in countries and cultures, and the inclusion of multiple cultural perspectives in educational curriculum. Furthermore, to recognize the diversity features of a given population, and supports the need for multicultural education within the society helps to alleviate the danger of cultural conflict and misinterpretation of cultural behaviors, and cultural stereotypes.

However, in Ethiopian's context, it is a very recent phenomenon that the prevalence of art education and establishment of institutions within a multicultural and multiethnic setting, and at the same trend have been getting due recognition and acceptance. Apparently, the researchers realized that it is helpful to identify students' and teachers' awareness, and attitude of multiculturalism in the institution taking into consideration their diversity features. So based on the awareness and attitudes towards multiculturalism we can assess the role of multiculturalism form of art education in culturally diverse society in promoting unity.

Moreover, to the best knowledge of the researchers, that lack of previously conducted researches in this area taking this College as the main research setting. To this gap, the study has tried to answer the following basic research questions:

- What is the level of multicultural awareness of the art students and teachers in the study area?
- What kinds of attitude do the art students and teachers have toward implementing multicultural art education (ethno-cultural, religious, and gender sensitivity) in the study area?

1.3. Objectives of the Study

The general objective of the study is to explore the art students' and teachers' awareness, and attitude of multiculturalism in Tigray Arts College. Through this we focus the whole on exploring the role of art education in a multicultural society.

The study intends to achieve the following specific objectives:

- To assess the level of multicultural awareness of the art students and teachers in the study area;
- To evaluate and examine the attitude of the art students and teachers toward implementing multicultural issues (ethno-cultural, religious, and gender sensitivity) in the study area.



1.4. Significance of the Study

The issues of this study will have different importance for different stakeholders, governmental and non-governmental organizations and members of a multicultural and multilingual society. Thus, the research will have the following basic points:

- Make clear the existing situation of the college from multicultural education perspective;
- It may help perspective artist and art teachers to consider diverse cultural groups which in turn make them culturally sensitive in their art practices;
- To give emphasis for the urgent need of diversity teaching learning in arts education institutions;
- It provides a basic knowledge for policy makers about the implementation of multicultural Art education in the Arts colleges; and
- It may be a good ground for further investigation for interested researchers in the area.

1.5. Delimitation of the Study

The study was an attempt to assess all Art educational Institutions that are found in Ethiopia, by taking this college as a sample for the research. Therefore, in order to make the objective of the research more specific it only deals with art students and teachers' awareness, attitude and practices of multiculturalism in Tigray Arts College.

Given the multidimensional nature of multiculturalism, it is imperative to precisely indicate the conceptual delimitation of the study. Nieto (2009:124) defined multiculturalism as:

“...a multifaceted and complex approach to education that is often ill-defined. It is not an ‘optional extra’ added to the school program. Rather, multicultural education is a total school reform effort designed to increase educational equity for a range of cultural, ethnic, language, sexual orientation, religion, gender, race, class or other difference.”

However, this study did not treat all aspects of multiculturalism, which is the second main reason of delimiting the study in Tigray Arts College. It was confined to the cultural differences (such as: Religion, gender, and ethno- cultural sensitivity) residing in Tigray Region. The practices of those multicultural elements are assessed through the arts educations (such as: Music, Fine art and theatrical art).



1.6 Limitation of the Study

The study is limited in its comprehensiveness on some points. In the first place, although they allowed us to keep in touch and gather information with many restricted circumstances, administrators and department officials did not agree to record the music and dramas performed by students. Had we been allowed to record, it would have helped us to write down and analyze each statement stated in the music or in the drama and therefore would have enabled us to assess their awareness and attitude from the recorded music and drama. Recorded documents are good to analyze by going forward and backward. Thus it became difficult to memorize all the messages conveyed through the live music and drama. Apparently, this situation in some extent limited the depth of information that the researchers could have obtained from document analysis (films and records of music's). The other limitation was that more literature is not available than the researchers expected on issues that mainly focused on multicultural arts education in Ethiopia. Although there are some scant literatures in this case, they are not that much related to the issues raised by the researchers.

1.7. Operational Definitions of Terms

Art is a vast subdivision of [culture](#), composed of many creative endeavors and disciplines. It encompasses [visual arts](#), [literary arts](#) and the [performing arts](#) - [music](#), [theatre](#), [dance](#) and [film](#), among others. This list is by no means comprehensive, but only meant to introduce the concept of the arts (Cahan and Kocur, 1996:23). In this study it was seen in terms of fine art, theater and music performing arts.

Multicultural Arts Education is a unique subject where the ethno-cultural and religious differences of society are portrayed, thus these differences can be manipulated to increase students' awareness on the various cultures, and eventually they are taught to respect these differences (Chalmers, 1996:56).

Multiculturalism: A philosophical position and movement which deems that the gender, ethnic, religion ,racial, and cultural diversity of a pluralistic society should be reflected in all of the institutionalized structures of educational institutions, including the staff, norms, values, and the curriculum (Nieto.2009:12).



Multicultural Awareness: In this study it was seen in terms of art students and teachers understanding, diversity (culture, religion and ethnicity) of Regional State of Tigray, goals of art education in multicultural society and significance of multiculturalism in arts education.

Multicultural Attitude: A predisposition to act in a positive or negative way towards the implementation of multicultural issues in educational institution. In this study it was seen in terms of art students and teachers view, values and their sensitivity toward ethno-culture, gender and religious differences in art education practices as well as teachers role as a positive role model for students to learn respect and concern for all peoples.

Multicultural Society is a society that has become culturally diverse through the immigration of people born and raised in other cultures who have brought elements of their heritage culture to the new society where they have settled.

1.8. Organization of the Study

Following this introduction to the study is a literature review of different books, articles dealing with multicultural education; multiculturalism and art education; prerequisites for implementing multicultural issues in arts education. Then, in Chapter 3, the methodological approach is presented with a detailed description of the actual research process and what it entails. In Chapter 4, the results/findings of the research are presented; chapter 5 is the discussion sections that sum up what this research found. Finally, Chapter 6 deals with summary, conclusions and recommendations of the research results based on the objectives of the study followed by the customary list of references and appendices.



CHAPTER TWO: REVIEW OF RELATED LITERATURE

This chapter is devoted to review relevant theoretical concepts, perspectives, assumptions and principles with the aim to offer theoretical framework for the study.

2.1. Culture

For understanding the concept of multiculturalism and multicultural education it is essential to discuss the meaning of culture in a brief manner.

2.1.1. The Meaning of Culture

Culture is the most ubiquitous element of the society. It includes everything, tangible and intangible that the people of the society acquire from societies and transmit to the subsequent generation (Clifford, 1988). In line with this several scholars in the field of sociology agree that culture encompasses both material and nonmaterial culture. For example, Newman (1995) and Valette (1986) wrote that material culture refers to the physical artifacts of society which include building, innovation, food, technological products, artworks, writings and music and often represent that society's adaptation to changing environmental condition. According to them, nonmaterial on the other hand refers to the intangible creation of society that cannot be identified directly through the senses. It includes the knowledge, beliefs, customs, values, morals, and symbols that are gathered over time and shared.

In other words, the concept of culture is the notion of worldview, which is a picture that a particular societal or ethnic group has of itself at a certain time. It is a socially constructed conception of reality (Berger and Luckmann, 1967). It is concerned with how things are done, and how the world is for people living in that particular societal or ethnic group (Barrett, 1984). This world view is reflected primarily in the values held by a particular societal or ethnic group; as Clifford (1988) explains cultural values are important judgments made on the basis of world view, they are emotionally charged standards of worth. These judgments reflect the moral, ethical, and aesthetic values in which a societal group strongly believes and which affect their



social and personal behavior. Besides, the notion of culture, argues Eisner (1987), “All art is part of a culture”. Moreover, he suggests:

Just as culture shapes art, art shapes culture. Our conceptions, our technology, and our imagination shape our images, and our images, in turn, shape our perception of the world. One major aim of discipline-based arts education is to help students understand these relationships by examining the interaction between art and culture over time (p.20).

Hence, in order to have a good perception about culturally diverse society of the world, the various material and nonmaterial culture should be reflected through different types of art practices of the multicultural society. Besides, the school of arts should reflect the multicultural issues and build up on culturally responsive instructional approach. As a consequence, for multicultural societies, the provision of arts education should be recommended to be multicultural in nature.

2.2. Multiculturalism and Education

It is necessary to discuss the meaning and scope of multiculturalism in order to describe what multicultural education suggests theoretically since multiculturalism is the root of multicultural education. In what follows, a brief discussion on multiculturalism will be presented before discussing multicultural education.

2.2.1. Multiculturalism: Its Meaning and Scope

The term multiculturalism generally refers to an applied ideology of racial, cultural, religion, gender and ethnic diversity within the demographics of a specified place, usually at the scale of an organization such as a school, business, neighborhood, city or nation (Parekh, 2006).

Some countries have official, policies of multiculturalism aimed at recognizing, celebrating and maintaining the different cultures or cultural identities within that society to promote social relations. Thus, multiculturalism advocates a society that extends equitable status to distinct cultural, ethnic and religious groups. Multiculturalism builds on the already established principles of the politics of equal respect (Parsons,1994).However, in many parts of the world, people have been treated as if they have no their own culture and beliefs .Besides they have been



also treated as they are not equal human with the rest of the society they are living with (Parsons, 1994).

Therefore, multiculturalism supports equality and fairness to community members of all cultures, different social settings, genders, and religions; meanwhile every community members enjoys equal opportunities in socio and economic aspects of the resources (Corn Well and Staddard, 1985).

In general, the concept and ideas of multiculturalism recognize members who are drawn from diverse cultural, linguistic, religious, and historical tradition of both formal and informal organizations. Multiculturalism is committed to promoting mutual respect, individual freedom and equality among all members of society irrespective of their social, racial and ethnic origin.

2.2.2. The Meaning of Multicultural Education

The meaning of multicultural education is varying. Some definitions rely on the cultural characteristics of diverse groups, while others emphasize social problems (particularly those associated with oppression), political power, and the reallocation of economic resources. For instance, some Americans restrict their focus to people of color, while others include all major groups that are different in any way from mainstream Americans. Other definitions limit multicultural education to characteristics of local schools, and still others provide directions for school reform in all settings regardless of their characteristics.

The researchers selected most frequently used definition of multicultural education pertinent to the scope of this research. According to Hall (1997) defines multicultural education as humanistic concept based on the strength of diversity, human rights, social justice, and alternative lifestyles for all people, it is necessary for a quality education and includes all efforts to make the full range of cultures available to students; it views a culturally pluralistic society as a positive force and welcomes differences as vehicles for better understanding the global society.

Similarly, Baker (1979) defines multicultural education as an approach to teaching and learning based upon democratic values that foster cultural pluralism; in its most comprehensive form, it is a commitment to achieving educational equality, developing a curriculum that builds understanding about ethnic groups, and combating oppressive practices. He further notes that multicultural education is a reform movement that changes all components of the educational enterprise, including its underlying values, procedural rules, curricula, instructional materials, organizational structure, and governance policies to reflect cultural diversity.



Nieto (2009), on the other hand, defines multicultural education as a process of comprehensive school reform and basic education for all students. It challenges and rejects racism and other forms of discrimination in schools and society and accepts and affirms the pluralism (ethnic, racial, linguistic, religious, economic, and gender, among others) that students, their communities, and teachers reflect. Likewise, according to Manning and Baruth (1996) multicultural education is defined as both concepts and deliberate process designed to teach learner's to recognize, accepts, and appreciate cultural ethnic, social class, religious, and gender differences and instill in learners during these crucial developmental years a sense of responsibility and commitments to work toward the democratic ideas of justice, equality, and democracy

These various definitions contain several points in common that the content of multicultural education programs should include ethnic identities, cultural pluralism, unequal distribution of resources and opportunities, and other sociopolitical problems stemming from long histories of oppression. They believe that, at best, multicultural education is a philosophy, a methodology for educational reform, and a set of specific content areas within instructional programs. Multicultural education means learning about, preparing for, and celebrating cultural diversity, or learning to be bicultural that requires changes in school programs, policies, and practices.

2.3. Multiculturalism and Arts Education

Bilingual Education, Arts Education, Social Science and International Studies are closely related to Multicultural Education. They represent an ongoing effort to cultivate a perspective of the world that encompasses the interconnection among cultures, ethnicity and genders regardless of the differences in political and social status of individuals (Gulledge, 2002).

Particularly, arts education strives to foster self-esteem, promote group identity, reduce stereotypes, and eliminate systemic biases and prejudices. Art education has a prominent role to play in this approach to multiculturalism (Clark, 1996). This implies that art education can change social relationships because all art, including fine art, music etc. are part of visual culture and therefore reflects multiple dimensions of culture. The political dimensions of art may override the teaching of art to further the aesthetic sensitivity of individuals. Multicultural and art education can also sensitize students to issues that deal with social oppression and inequity as moral issues.

Accordingly, therefore, when the focus is shifted to issues and ideas that students truly care about and that are relevant within a larger life-world context, art becomes a vital means of



reflecting upon the nature of society and social existence. By forming interdisciplinary educational relationships between contemporary art, art education and multicultural education, it may be possible to make a bridge to cultural democracy (Cahan and Kocur, 1996).

In postmodernism, art is represented as a form of cultural production, inherently depending on and reflecting cultural conditions. Art is a commentary on and embedded within culture. In postmodern art, cultural support is given to multiculturalism, feminism and other positions that promote equity and have the potential for democratization, which emphasizes pluralism (Efland, 1996).

Consequently, Collins, and Sandell, (1996) added that in postmodernism arts education is an important part of multiculturalism since many people's conceptions of gender, sexuality, race, ethnicity, and class are constituted in part by the arts which are often important in determining how people view social groups and reality, conceive of gender roles of masculinity and femininity, and distinguish between good and bad, right and wrong, attitudes and behavior.

Therefore, postmodern art education shifts attention to the social functions of art, drawing attention away from the arts as valued forms of personal, aesthetic experience. A postmodern conception of curriculum involves interdisciplinary content and the study of a variety of visual culture. Cultural critiques help to provide a hopeful discourse for postmodernism and postmodern education. Teachers should try to guide students toward an understanding of the influence of social life on the generation of knowledge and construction of self. An understanding of the influence of context in one's self-creation can be a step toward understanding and accepting difference in others (Efland, 1996). This implies that, a socially reconstructed art education could enrich student understanding through the inclusion of teaching about the immense power of visual culture, the social responsibility that comes with that power and the need for the integration of creative production, interpretation, and critique in contemporary life.

According to Clark, R. (1996) in postmodernism, teaching art is to create the possibilities for the production or construction of knowledge, not to merely transfer knowledge. He sees educators as cultural workers. Teachers and art educators can provide opportunities for students to develop new ways of seeing and knowing and to be able to read and recognize their own world. Thus, art education based on critical cultural inquiry has transformative possibilities. Art has the potential to reach a mass audience in a public place such as a museum. Accordingly, therefore, the goal of art education is to change people or the audience from being passive viewers to questioning viewers. Educators should teach the learner to be a critical thinker through critical pedagogy. In addition; they should teach the act of self-expression and use the creative process as a profound part of individual thinking process.



2.4. The Needs for Multicultural form of Arts Education in Diverse Society

Multicultural education becomes the preferred concept in many educational institutions, in part because the concept enabled educational institutions to focus on a wide range of groups and group diversities. That means, it does not focus only on specific gender and ethnic movements, rather multicultural education tries to empower all trainees to become knowledgeable, caring and active citizens (Banks, 1993).

In addition to this, multicultural form of teaching-learning is best suited for the social and academic understandings, the problem solving abilities, the sense of responsibility for oneself and others, and the attention to democratic principles and social justices that characterized multicultural approach to teaching and learning (Pitts and Duhon, 1996). This implies that Multicultural education is creating a learning environment that promotes critical thinking and supports agency for social change. Creating such environments can provide students with an apprenticeship in democracy, a vital part of preparing them for the future.

In line with this, as Albers (1999) states that multicultural form arts education is capable of fulfilling various important functions, e.g., providing information, serving as a platform for public discourse within the democratic state and entertaining. Similarly, Jeffers and Parth (1996) stated that it could also fulfill an important task in cultural matters. First, in a multicultural society the art contents must reflect and express all cultures in the society. When the art convey contents that is related to minority culture, individual members of the minority group are exposed to the culture and it passed on to them. Exposure to minorities' cultures is also enriching for the majority and increases awareness of other cultures.

Second, the art should encourage cultural creativity and originality and promote the production of culture contents, thereby providing support for the development of the various within the multicultural society. The point concerning the development of cultures related to the fact that culture should not be perceived as being static instead, a dynamic conception is desirable, where by culture is seen as changing and evolving, the outcome of a process of examination and debate amongst members of the culture and cultural group. Such conception of culture and culture-forming debate stems from the liberal outlook which values culture because of its capacity to facilitate individual autonomy.

Furthermore, the need of multicultural form of arts education in multicultural society has its own significance. It is not only equipping students with knowledge but it also has a powerful element to promote unity. It is believed that art could lead to collaborative learning, in which students



work together in producing the artworks. Mural drawing or wall painting, music and theater, for instance, can gather students from different ethnics to contribute ideas and produce the artwork in-group. It reduces the sense of individualism that students have and cherishes the feelings of esprit-de-corps and group accomplishment (Allison, 1995). The implications that multicultural arts education students are socialize with their friends in school and they are often exposed to visual images from other cultures. These exposures come mostly from their peers through images of their artwork presented in class.

Likewise, Richmond (2002) explains that the multicultural form of arts education must also provide for every student the understanding of different cultures. It must help them to be sensitive to the world as a community, to develop positive and productive interaction among diverse cultural groups. According to Richmond, many of the big cities in the 21st century are highly populated with different ethnic, race and cultural groups (pluralist or multicultural society). One of the factors for the formation of pluralist (multicultural) society is migration which in turn brings different cultural identities together, for example, in Britain, according to Massey (1996) the pattern of migration has inevitably led to cross fertilization of cultural components such as language, customs, fine art and music. When people immigrate or migrate they carry with them their own cultural identity expressed through religion, language and the arts. These would lay the basis for the development of mass communication, which in turn would create pluralistic culture.

Correspondingly, as Elliott (1995) when students have the opportunities to more fully explore and comprehend approaches to diverse and unfamiliar arts, their appreciation of and attitudes towards other cultures is enhanced. A reciprocal benefit ensues: art provides social and cultural knowledge about the range and variety of human experiences, and social and cultural awareness enriches knowledge of art. Similarly, as Sullivan (1993) multicultural form of art educators should help arts students to appreciate different categories of aesthetic objects, understand cultural traditions, and provide transnational linkages to connect students to the diversity of the cultural heritage of all members of our society. An important feature of such an approach is the need to examine the context of artistic production and valuing, rather than focusing on the isolated artist or object.

Taken as a whole, as students become educated in more diverse arts, they come to understand the roles that the arts serve across cultures, and the variety of aesthetic principles, performance practices, and meanings that peoples, through collective consciousness and shared beliefs, bring to this vast array of art-making experiences. Students also draw from these educational experiences the understanding that arts emanate out of and in response to the cultural, social, and political contexts in which they are situated. At their most elemental, the diverse forms of arts



serve as vivid expressions of the customs, traditions, values, beliefs, aesthetics, and habits of being of the world's peoples

2.5. Awareness about Multiculturalism

For students to truly understand multiculturalism, its concepts and ideology must be present in every aspect of the classroom. In this way, students are presented with and encouraged to discuss past and current inequalities and unjust practices. It also prepares students to apply critical thinking and multicultural understanding to current and future debates.

Gay (1994) pointed out that the psychological underpinnings of multicultural education explain its emphasis on developing greater self-understanding, positive self-concepts, and pride in one's ethnic identity. Emphasizing these areas is part of multicultural education's goal of contributing to the personal development of students, which contends that a better sense of self contributes to the overall intellectual, academic, and social achievement of students. Therefore, Gay concluded that students who feel good about themselves are likely to be more open and receptive to interaction with others and to respect their cultures and identities.

In line with this, multicultural art education promotes the core values that stem from the principles of human dignity, justice, equality, freedom, self-determination, and democracy. The intent is students to respect and embrace ethnic pluralism, to realize that cultural differences are not synonymous with deficiencies or inferiorities, and to recognize that diversity is an integral part of the human condition (Milbrandt, 2001).

Therefore, arts education is an important part of multiculturalism since many students' conceptions of gender, sexuality, race, ethnicity, and class are constituted in part by the arts which are often important in determining how people view social groups and reality, conceive of gender roles of masculinity and femininity, and distinguish between good and bad, right and wrong, attitudes and behavior. Similarly, Marcow-Speiser and Powell (2004) say that since the arts education also provide role models, conceptions of proper and improper conduct, and provide crucial cultural and political information, they are an important form of pedagogy and socialization.

According to Hollins (1996), many students have internalized the negative and distorted conceptions of their own and other ethnic groups. Students from groups of minority may be convinced that their heritages have little of value to offer, while those from dominant groups may have inflated notions about their significance. Consequently, Banks (1989) recommended that



developing a better understanding of their own and other ethnic groups and cultural experiences can correct these distortions. Similarly, Chalmers, (1996) suggested that a better understanding about multicultural education also helps particularly the art students to fulfill the goals of maximizing multicultural representing arts practices and creates a psychosocial state of readiness in individuals and learning environments, which has a positive effect upon academic efforts and task master.

Culturally responsive art students are required adequate awareness about multiculturalism and to have positive attitude toward cultural diversity (Rachel, 1988) Thus, in order to effectively implement the multicultural education in Arts college, students should be free from negative stereotypes and must have a good knowledge about the cultural diversity of their own heritages and that of the others.

For students to learn to respect and understand cultural diversity through the arts, personal involvement is necessary, facilitated by teachers knowledgeable and responsive to the function of art in our general culture and the contributions of all groups in society to the arts (Allison 1995). Hence, to properly teach art teachers must develop and teach an understanding of how art exists within the many differing cultural contexts. When students develop an understanding of ‘other cultures’ aesthetic values then they can begin to understand and find similarities between different cultures’ art. If students are educated to have an understanding of the aesthetic values and philosophies of different cultures they will understand and appreciate the pluralistic society they live in (Campbell, 1994). This in turn would help the students to be sensitive to the world as a community, to develop positive and productive interaction among diverse cultural groups.

Moreover, as Rachel (1988) when students have the opportunities to more fully explore and comprehend approaches to diverse and unfamiliar arts, their appreciation and attitudes towards other cultures is enhanced. A reciprocal benefit ensues: art provides social and cultural knowledge about the range and variety of human experiences, and social and cultural awareness enriches knowledge of art. Similarly, according to Allison (1995) the differences in a multicultural society can be manipulated to increase students’ awareness on the various cultures, and eventually they are taught to respect these differences. Through well-trained art teachers who fully understand the nation’s aspiration, supported by the National Education Philosophy and educational policies established, the younger generations are instilled with the values of creating a united, democratic, just, liberal and progressive society. It is also possible to indicate that multicultural form of art education goes beyond the mere objective of producing students who have high sense of creativity and appreciative of art, but high level of awareness and respect towards other people and cultures.



Therefore, art teachers should offer students opportunities to encounter various cultures from different countries and different times by using universally understandable forms of expression such as singing, dancing and painting. Through appreciation of these artistic works, students can see that there are various ways of presenting emotion and different priority of value in the world. They can also learn that all cultures fundamentally share same kinds of value like awe of nature, respect for a god, and cultural differences have been developed by interpreting this universal value in a specific way suitable for each society (Rachel, 1988). Moreover it is stated that Particularly, school of arts in a multicultural society will be effective and fruitful if it incorporates art materials of different ethnic groups. This would enable students to respect and tolerate other cultures and strengthen good relation among the different ethnic or cultural groups (Desai, 2000).

Culturally responsive teachers are required to possess the knowledge, attitude and know-how on multicultural education. In other words, for teachers to be reasonably accountable for implementing multicultural education in any form, they must have some basic knowledge about cultural diversity and positive attitude toward it (Gays, 1992). Besides, they need to have pedagogical competence (teaching skills) in translating cultural knowledge into instructional plan for use with students.

Therefore, to put multicultural education into effect in multicultural school of arts, prospective artists need to be trained by teachers who demonstrate multicultural education successfully in their classroom. Those teachers must model in their classrooms the approach to diversity they teach (Efland, 2007). According to Gollnick (1992) mere talk about cultural diversity in educational institution courses is insufficient and they must instruct classroom lessons from multicultural perspectives. However, this could not be realized unless the teachers have appropriate knowledge, attitude and teaching skills and strategies (approaches) in implementing multicultural education in the schools

2.6. Attitude toward Multiculturalism

In the presence of ethnic, cultural, religion and gender diversity (multicultural) recognition, acceptance and appreciation of both commonalities and differences are important aspects that should be accepted without preconditions. In line with this, Manning (1996) argued that the young adolescents must develop the understanding that diversity is not a matter of right or wrong; this step can be integral to forming positive feelings towards others customs, languages and traditions.



For a true art practices of multiculturalism, creating art students that are free from negative stereotypes and prejudice is a mandatory step. Therefore, providing a multicultural education in schools and other centers would play an unreserved role in eradicating or at least significantly reducing negative attitudes of students towards cultural diversities (Gunew, and Rizvi, 1995).

According to Cahan and Kocur (1996) in countries with cultural diverse like Canada, stereotype, prejudice or ethnocentrism may exist within the perceptions of students that they have towards other sorts of races, gender, religion, or culture. Since those kinds of feelings and attitudes are behind the time in the contemporary world, they have to be left back by adopting and practicing multicultural art educations. Additionally, Gunew and Rizvi (1995) said that when students develop an understanding of ‘other cultures’ aesthetic values then they could begin to understand and find similarities between different cultures’ art. If students are educated to have an understanding of the aesthetic values and philosophies of different cultures they will understand and appreciate the pluralistic society they live in.

Therefore, clarifying attitudes and values is designed to help students understand that some conflict of values is unavoidable specially in ethnically and racially pluralistic societies; that conflict does not have to be corrosive and divisive, when managed well it can be a catalyst for social progress; that there is strength in ethnic and cultural pluralism; that ethnic allegiance and national loyalty are not irreconcilable; and that cooperation and coalition among ethnic groups are not dependent upon having identical beliefs, values, and behaviors (Chalmers, 1996). Accordingly, Gunew, and Rizvi (1995) concluded that analyzing and clarifying attitudes and values are key steps in the process of unleashing the creative potential of individuals for self renewal and of society for continuous growth and development.

Changes in teacher attitudes towards issues such as diversity and cultural appreciation in a positive direction can produce substantiated and verifiable effects. Like the benefits associated with a diverse curriculum and assessment, positive multicultural attitudes on the part of teachers can decrease educational inequality. As a study by Cookson and Gay (2001) points out those teachers who received a program on multicultural issues handled the students in their classrooms differently. With a similar fashion Capella- Santana (2003) explained that these young people received teaching and attention that addressed their individual needs and backgrounds, and when teachers do this, it leads to greater achievement for all students involved.

In line with this, according to Manning and Baruth (1996) multicultural attitudes include positive attitudes and values, creating cultural appropriate learning environments and modeling for children to learn, respect and concern for all. Those elements help teachers to identify and clarify their own ethnic and cultural identities and develop positive attitude toward other cultural groups (Baker, 1979). However, this cannot be realized unless teachers themselves develop



positive attitude toward cultural diversity. This implies that no teacher can teach positive attitude toward cultural diversity to his or her students unless he or she possess it himself/herself (Sleeter, 1996). This means teachers' attitude and expectation have profound impact on trainees' perception, academic behavior, self-concept and beliefs.

Hence, art teachers need to be sensitive to these forms of prejudice and discrimination. Through this conscious recognition, they will be better able to expand the art content. Providing positive cultural role models, by investigating taken-for-granted assumptions of the dominant ideology, and by examining prejudices and discriminatory actions, can facilitate this expansion. In this way, art teachers do not only give the disenfranchised the opportunity to participate in the art education process, but also help students from the franchised community to examine and possibly lay aside their biases (Sullivan, 1993). Similarly, Albers (1999) suggests that an opportunity should be provided, which enables all students to work past their prejudicial values and discriminatory social actions regarding people with differing physical and mental abilities, socioeconomic status, genders, ages, politics, religions, and ethnic backgrounds and in so doing recognize the inherent worth of each member of a socio-cultural group.



CHAPTER THREE: RESEARCH DESIGN AND METHODOLOGY

In order to have a clear picture of the art students' and teachers' awareness, and attitude of multicultural issues in the Tigray Arts College, the researchers employed both qualitative and quantitative research methodology. Concerning qualitative and quantitative methods Best (2003:134) stated, "*Qualitative and quantitative research methods should be considered as a continuum rather than mutually exclusive dichotomy*". This implies that the relationship between qualitative and quantitative research design has strong relationship and supporting with each other and used to solve the problem by using scientific methods. So, the researchers have been selected mixed methods.

Mixed research methodology would also create a room for the researchers to easily triangulate the researched (Trochim, 2005). Thus, mutually qualitative and quantitative methods were employed as appropriate methodology to reflect the anticipated purpose of the study.

3.1. Study Area

Tigray Arts College is found in the capital city of the Regional State of Tigray which is known as Mek'ele, particularly at Kebele 03. The college was made to be functional under the Cultural Association of Tigray from 1996 to 2003. Then, since 2004 it has been functioning under the control of the Regional Education Bureau of Tigray.

3.2. Participants /respondents/

The participants were all members of art students and teachers (i.e. Fine Art, Theatrical art and Music Education department). We have selected these participants so as to generate the necessary information related to the objectives of the research. These participants were selected because the study strived to assess those respondents' awareness level and attitude statuses about multiculturalism and their practical implementation of the multiculturalism in their art practices.

3.2.1. General Characteristics of Respondents

The following *Table 4.1* and *Table 4.2* show the general characteristics of the students and teachers respectively. Accordingly, they depict department, sex, ethnic and religion of both art



students and teacher respondents with their observation numbers as well as percentages. Moreover, the batch level of the students is also stated in the *Table 4.1* while qualifications and year of service of the teachers is also explained in *Table 4.2*.

Table 3.1: General characteristics of student respondents

Items	Category	Frequency	Percent	Total Frequency
Batch	2 nd -year	39	47	83
	3 rd -year	44	53	
Department	Fine Art	26	31	83
	Music	31	38	
	Theater	26	31	
Sex	Male	67	81	83
	Female	16	19	
Ethnic	Tigrian	79	95	83
	Irob	4	5	
	Kunama	0	0	
Religion	Orthodox	77	93	83
	Muslim	4	5	
	Catholic	2	2	

Using the available sampling technique, a total of 83 (i.e. 47 percent of them were 2nd year and 53 percent were a 3rd year batch) art students were collected from the Tigray Arts College. Moreover, out of the three art departments, 31 percent of the students were selected from the



department of Fine Art; another 31 percent were from Theater department while the remaining 38 percent were from Music department.

The data also revealed that 81 percent of the overall students were male while 16 percent were their female counterparts. This figure shows that the number of female students is by far less than that of the male. In other words, this implies that there is male student domination over the female students within the college under study.

In addition to this, the table explains that the total number of the students categorized into their ethnic backgrounds. As a result, 95 percent of them were dominated by the ethnic of Tigrian (*Tigraway*) students. On the contrary, students with *Irob* ethnic cover around 5 percent of the total students but none was found with the ethnic background of Kunama. Likewise, the data indicate that there is single religion background (i.e. Orthodox) domination in the college. The figures imply that there is a one ethnic as well as one religion background domination in the total number of student trainees in the Tigray Arts College. This imbalance situation of the student population could create a suitable condition in developing a sense of minority and majority thinking.

Table 3.2: General characteristics of teacher respondents

Items	Category	Frequency	Percent	Total Frequency
Department	Fine Art	4	31	13
	Music	6	46	
	Theater	3	23	
Sex	Male	12	92	13
	Female	1	8	
Ethnic	Tigrian	10	77	13
	Amara	3	23	
Religion	Orthodox	12	92	13
	Muslim	1	8	



Qualification	Diploma	3	23	13
	B.A.	9	69	
	M.A.	1	8	
Year of service	1-4 years	2	15	13
	5-8years	4	31	
	9-12years	7	54	

The general characteristics (i.e. department, qualification, sex, religion and ethnic background) of those sample art teachers are well described in the previous *Table 4.2*. The data of the research indicate that 31 percent of the sample art teachers were from the department of *Fine Art*, 46 percent were from *Music* and 23 percent were from *Theater*.

Moreover, academic qualifications of those informants were collected and found that 23 percent of them were Diploma holders, 69 percent were with B.A. level, and the remaining 8 percent (just a single art teacher) was an M.A. holder. Additionally, out of the 13 art teacher respondents, 92 percent were males while only 8 percent were females.

Furthermore, *Table 4.2* shows the ethnic backgrounds of the teachers. Accordingly, 77 percent were found to be Tigrians (*Tigraway*) and 23 percent were from the ethnic background of Amhara. Similarly, out of the 13-sample art teachers 92 percent were followers of the orthodox religion while 8% were Muslim.

In addition to this, years of services of the teachers were collected and grouped under three categories for easier analysis. As a result, 15 percent of them had a work experience of from one to four years as an art teacher; 31 percent had from five to eight; and 54 percent were within the range of nine to twelve years of services. Generally, the overall average years of services of those respondents were calculated and resulted as six years. But, there were art teachers whose year of experience was just one year and there were others with maximum of eleven years.

3.3. Samples and Sampling Techniques

Since the total number of art students (i.e. 83) of the Tigray Arts College was found to be manageable as well as feasible to consider them all as respondents in this study, they were all taken to be informants for the questionnaire prepared based on the available sampling technique.



Among the 83 students of the college, 39 of them were second year students while 44 were third year students. Unfortunately, there was no 1st year batch students registered in the college during the data collection time.

Table 3.3. Number of Art Student Respondents

Batch	Departments	Number of students in each department of both batches
2 nd year	Music	14
	Fine Art	11
	Theater	14
<i>Sub-total</i>		39
3 rd year	Music	17
	Fine Art	15
	Theater	12
<i>Sub-total</i>		44
<i>Grand Total</i>		83

Moreover, as the number of arts teachers of the college was very small in number, the entire available arts teachers (i.e. 13) were surveyed. In this case, a purposive non-probability sampling technique was adopted because we purposively selected only the teachers who teach arts (Music, Fine art, or/and Theatrical art).

Table 3.4. Number of Art Teacher Respondent



Departments	Number of art teachers in each department
Music	4
Fine Art	6
Theater	3
Total	13

According to Abiy, et al, (2009), Purposive sampling is typically used when focusing on a limited number of informants which are selected strategically so that their in-depth information will give optimal insight into an issue about which little is known.

3.4. Data collection instruments

The various instruments of data collection that have been used in this study were questionnaire and interview.

3.4.1. Questionnaire

In this research, the quantitative data has been collected via questionnaire. Quantitative method is used to “generalize from a sample to a population so that inferences can be made about some characteristic, attitude, or behaviour of this population” (Creswell, 2009, p 146). The merit of questionnaire in contrast to the other tools of data collection is that, it enables to reach substantial number of participants within limited period of time (Bryman, 2001). The questionnaire design is based on literature and discussions with former students from Tigray College of arts. As a pilot test, three respondents were invited by the researchers to participate into the pilot test questionnaire. Feedback of the respondents led to make some changes and modifications, which applied in the questionnaire later. This pilot survey test didn’t include in the main questionnaire, as the participants were former students and graduated from the same college. Thus, structured questions were carefully developed and administered to 83 students to obtain valuable



information. Originally, the questionnaire had been prepared in English and was translated into Tigrigna, with the intention of making them easier to understand.

The questionnaire of this study consists of three sequential parts. The first part is intended to collect personal data and background information of the respondents including sex, ethnicity, religion, year level (Bach) and department. The second part of this survey and considers the awareness of respondents about multicultural issues and contains sixteen questions. The awareness of students test that contains 16 items scores on five point's scale, which is rating from "definitely correct" to "definitely incorrect". The third part of the questionnaire aims and measures the respondents' attitudes toward multiculturalism. The respondents' attitudes test that contains 12 items scores on five points scale (strongly agree, agree, undecided, disagree and strongly disagree). (See appendix – A).

All students have filled the questionnaire in the presence of the researchers so as to explain some technical terms and concepts. As the result, there was a 100% return rate. No respondent returned the questionnaire without answering any of the questions in it.

3.4.2. Interview

Qualitative study is conducted to explore the teachers' personal experiences and their perspectives regarding the awareness and attitudes issues in that multicultural society. Focus of the qualitative method was to understand and interpret "behaviour, events or objects" of the participants (Hennink et al, 2011, p 9). Interview is a purposive conversation with a person or a group of persons. As Marguerite, Dean and Katherine (2006) stated that it is the major data collection tool of a study, particularly when the behavior or interest of a respondent cannot be easily observed, or may be used to corroborate or verify observations. Qualitative interviews are suitable to examine teachers' perspectives and viewpoints regarding their personal experiences. As Hennink et al (2011) claimed that qualitative interviews could be used to catch information about personal experiences and to get a vision in the interviewees view on that topic (Hennink et al., 2011, p 109).

In the course of this study we used structured interview in order to obtain valuable information about their understanding and feeling regarding multicultural issues in art education. All the interviews have been conducted in the College of arts in Tigray region and all of them done in face-to face as it permit to more free discussion and the capability to follow up on replies in a right way. The participants had to be part of the staff of the College of arts and chosen from the



same field, as Berg believes it's important to find participants that fulfil the certain and specific criteria to be part of the research study (Berg, 2009).

The researchers have conducted detail interviews with 13 participant art teachers. The role of the interviewers was neutral and did their best to avoid bringing their opinion in the conversation as Berg claims that the interviewer should not judge the speech of an interviewee to avoid influence the story (Berg, 2009). The researchers tried to be as Hennink states "open-minded, curios and emphatic, flexible and able to listen to people telling their own story" (Hennink et al, 2011, p 9).

The interviews were conducted on different days based on the consent of the participant teachers. The interview has been recorded using pen and paper. We spent adequate time with each interviewee, and this has helped us to minimize lose of information during the interview processes. We interviewed each participant teacher once and almost all interview questions were related to multicultural issues awareness and attitude. (See Appendix- B). The interview was developed depending on three basic parts. The first started with general information of the interviewees like department, qualifications, ethnicity, sex and date of the interview. The second part consisted of questions about interviewees' awareness of cultural values, ethic and religious characteristics of different groups in diverse society. The last part concerned in art teachers attitudes towards multicultural issues. The questions were direct in order to get as much as information possible from the answer and also to catch a personal view of the interviewees. Hennink et al. (2011) believes that the interviewee will be more motivated and inspired to talk about his/her story and exposes more information about him or herself when the questions of the interview are well formulated (Hennink et al., 2011).

3.5 Methods of Data Analysis

Data analysis is the process of bringing order, structure and meanings to the mass of collected data. According to Bogdan and Bikelen (1998), data analysis is the process of systematically searching and arranging the questionnaire, observation, interview transcripts, and other materials that have been accumulated to increase one's own understanding of the issues and to be able to present what have been discovered.

The data has been analyzed and interpreted in line with the objective of the research. In this process quantitative and qualitative analytic procedures have been employed. Each data is organized and processed separately in such a way that would be appropriate for analysis. Data gathered from art students using a questionnaire has been analyzed quantitatively. In the



quantitative part of the analysis, the data is tabulated, analyzed and discussed by applying descriptive statistics: Percentage and frequency is computed to analyze response for each item.

3. 6 Ethical Considerations

The researchers understand ethics as guiding researchers when conducting research to remember that they are dealing with people and not objects. Researchers should respect and protect subjects from any harm that might arise as a result of exposure to the study. In this study, the researchers observed the following ethical guidelines.

- *Informed Consent* - Informed consent to participate in this study was obtained from respondents through giving them information about the aim of the study before they gave consent to participate or not. The respondents were requested their consent verbally by the researchers.
- *Voluntary Participation* - Respondents were made aware that participation is voluntary and hence they were free to choose to participate or not. Those who were interested in participating were made aware that they should feel free to withdraw from the study at any stage of the discussion.
- *Confidentiality, Violation of Privacy and Anonymity* – In this study these aspects were achieved through assuring respondents that the information obtained from them is going to be treated confidentially. They were also assured that the data obtained from them would only be used for the stated purpose of the research. The researcher s also reassured them not to be afraid to reveal important information, as their identifying particulars were altogether omitted from the study. As a result, the confidentiality of information supplied by research participants and the anonymity of respondents has been respected.



CHAPTER FOUR: RESULT AND DISCUSSION

This chapter covers the analysis and interpretation of the data collected. A descriptive analysis method has been used in the process of transforming the collected raw data into a form that can make them easy to understand, interpret so as to provide descriptive information.

The research results have been presented in two parts of major units of analysis which are art students and teachers. First, the general characteristics of art students and teachers were described and explained. Then, their awareness levels and attitude status of multiculturalism were analyzed and discussed qualitatively for the teachers' responses collected through interview where as the students' responses collected through questionnaire have been analyzed quantitatively.

4.1. Respondents Awareness about Multiculturalism

This part presents the findings of students' and teachers' awareness about multiculturalism. Hence, the data of students' awareness about multicultural issues was collected through a five point rating scale (*such as Definitely Correct, Correct, Probably Correct, Incorrect, Definitely-Incorrect*) by forwarding sixteen awareness-measuring statements through structured questionnaire. But, in order to make the analysis simple, these five rating scales are synthesized in to three levels as HIGH (for definitely correct and correct); MODERATE (for probably correct) and LOW (for incorrect and definitely incorrect). On the other hand, the data about awareness levels of the art teacher informants were collected through interview and qualitatively analyzed.

The art students and teachers awareness about multicultural issues is presented under the following three subsequent issues that are categorized by the sections of students and teachers' understandings about: *Diversity of the regional state of Tigray; The goals of art education in multicultural society; and the significance of multicultural issues in art practices.*

4.1.1 Respondents' Awareness of about diversity of the Regional State of Tigray



Table 4.1 Students’ understanding about the Existence of Religion, Ethnic and Cultural Diversity in Tigray

This table below shows the art students’ awareness about the diversity in the region in which the diversity is demonstrated through the existence of different religion, ethnic and culture within the region.

NO	Statements	Frequency and Percentage		
		High	Moderate	Low
1	There are various cultures in the regional state of Tigray.	75(90.4%)	8(9.6%)	0(0%)
2	There are various religions in the regional state of Tigray.	72(86.8%)	11(13.2%)	0(0%)
3	There are various ethnics in the regional state of Tigray	78(94%)	5(6%)	0(%)
Average		75 (90.4%)	8 (9.6%)	0(0%)

The art students’ understanding levels about the existence of diverse cultures, religions and ethnics within the regional state of Tigray, were analyzed based on the three individual statements indicated on the above *Table 4.3*. These statements were found to be important in order to identify the core points of multiculturalism issues in the College. It is possible to realize from the figures on the table shows that most of the art student respondents that is 75 (90.4 percent) of the total 83 art student informants have high awareness about the cultural, religion and ethnic diversities of the region. On the other hand, the remaining 8 (9.6 percent) were found to be with moderate level of understanding toward the diversities of it. Therefore, it is possible to infer that the art students have a high level of awareness about the existence of those diversity features within the regional state of Tigray.

This result can pave the way to effective implementation of multiculturalism in art educations. That is why Gagliardi (1995) suggested that culturally responsive art students are required to have adequate awareness about multiculturalism. Thus, in order to effectively implement the multicultural education in Arts College, students must have a good knowledge about the cultural diversity of their own heritages and others as well. The result shows that above 94% of the art students are highly aware about the existence of different cultures, religions and ethnics with in



the region this shows that arts education could play an important role in enhancing the students awareness about the diversity and thereby could enable students develop the cultural equality in their works of art. Collins, and Sandell, (1996) supported the above idea by stating that in postmodernism arts education is an important part of multiculturalism since many people's conceptions of gender, sexuality, race, ethnicity, and class are constituted in part by the arts which are often important in determining how people view social groups and reality, conceive of gender roles of masculinity and femininity, and distinguish between good and bad, right and wrong, attitudes and behavior. Therefore the art students with high level of awareness about diversity within their society could promote the cultural equality through their art works.

Similarly, the art teacher informants were also interviewed to know or measure their understanding about religious and ethno-cultural composition of the Regional State. Their responses to the suggestion stated by many scholars that an art teacher should at least have to know the various religions, ethnicity, cultures, and etc. characteristics of the different social groups, which are found within his/her specific nation. Their responses indicated that they believed that it is advisable for an art teacher to have a good knowhow about the different cultural features of the various societies located within his/her surrounding.

The art teacher respondents justified their comment by explaining the Strategic Plan of the Tigray Arts College, which states that the major goal of the college is to produce students that are well acquainted with the knowledge and skills of developing and reflecting the cultural values of each ethnic groups in the regional state of Tigray. They argued that if an art teacher has sufficient knowledge about the different religion, ethno-cultural diversity of the region (Tigray), therefore, this implying that the teacher has fulfilled the criterion to be an art teacher in the Tigray Arts College. Moreover, concerning the above statements one of the art teachers from the College stated:

The primary point here should be to what level the art teacher of the college know about the religious and ethno-cultural diversity of the regional state of Tigray. (April/15/2014).

Hence, this art teacher has prioritized the issue of knowing the religions and ethno-cultural diversity of Tigray as a basic and mandatory step to train art students. And therefore this respondent reinforces the idea that says; for students to learn to respect and understand cultural diversity through the arts, personal involvement is necessary, facilitated by teachers knowledgeable and responsive to the function of art in our general culture and the contributions of all groups in society to the arts (Allison 1995). Additionally, another respondent supplemented as: -



Since most of the subject contents and art practices in this college are prepared in such a way that can make the students well aware about the various ethnic and cultural values of the regional state, therefore, it is not as such a burning issue for the art teachers of the college to understand about the cultural values and practices of the regional states of the nation. (April/15/2014).

In a similar manner, this informant has also supported the idea by stating that the subject contents (Curriculum) and art practices of the college are organized in order to effectively address the cultural wealth of the regional state of Tigray. This shows that the role of arts education is so much significant in enhancing the awareness about the diversified cultural values and practices in a society.

In general, the overall understanding level of the art students as well as the art teachers about the religious and ethno-cultural diversity features of Tigray region were found to be high; moreover the art teachers argued that having a knowhow about the ethno-cultural diverse society of the region was a necessary and sufficient condition for an individual to be an art teacher in the college understudy. Thus the art teachers responded to the question about awareness by fully agreeing with Wolff, (1997). Who stated that there is no one else in the position and knowledgeable than the teacher to train and examine the students, therefore the teacher should be aware in the first place in order to accomplish his /her responsibility. If the teacher is opposed to exercise his responsibility, unaware, or being biased, the communication between the teacher and the student will be lost or affected.

4.1.2 Respondents' Awareness of about the Goals of Art Education in Multicultural Society

Many scholars stated that art education plays an important role in a multicultural society through the entire process of teaching and learning activities as a whole. Especially for the students of art, it is a mandatory to know the diversities of the society in which they are going to present in their art works. And thus the table below demonstrates the art students' awareness about crucial role of art education in a multicultural society.



Table 4.2. Students’ awareness about major goals of art education in multicultural society

No	Statement	Frequency and Percentage		
		High	Moderate	Low
1	One major goal of art education in multicultural society is to respect ethnic diversity.	40(48%)	25(30%)	18(22%)
2	One major goal of art education in multicultural society is to respect religious diversity.	33(39.8%)	28(33.7%)	22(26.5%)
3	One major goal of art education in multicultural society is to respect gender sensitivity.	42(50.6%)	31(37.4%)	10(12%)
4	One major goal of art education in multicultural society is to promote an appreciation of differences among several cultures.	38(46%)	23(27.5%)	22(26.5%)
5	One major goal of art education in multicultural society is to eliminate prejudices and negative stereotypes.	36(43.3%)	28(33.7%)	19(23%)
Average		38 (45.5%)	27 (32.5%)	18 (21.9%)

The students’ awareness levels about the various major goals of art education in multicultural society in respecting ethnic, religion, gender and cultural diversities by appreciating differences through eliminating prejudices as well as negative stereotypes were also studied. This is because as Clark (1996) explains that arts education in a multicultural society strives to foster self-esteem, promote group identity, reduce stereotypes, and eliminate systemic biases and prejudices. Therefore, art education has a prominent role to play in multiculturalism. Accordingly, based on the figures in the last row of *Table 4.4*, averagely, 38 (45.5 percent) of the respondents have high level of awareness while 27 (32.5 percent) of them were with moderate level but 18 (21.9 percent) were with low level of understanding about the goals of art education in multicultural society.

The figures imply that even though, a good percent of the respondents had high and moderate levels of awareness about the major goals of art education in multicultural society, there were



still a considerable number of those student informants who were with low awareness toward those goals.

In a similar manner, art teachers of the college were requested to forward their understanding about the goals of art education in multicultural society. Accordingly, the art teacher respondents stated that aims of art education in culturally diverse society is to provide information about own and that of others' cultural characteristics, to serve as a platform for public discourse within democratic states. Similarly, those respondents added that it is through creating awareness about own and others' cultural heritages that sense of equality towards diversity can exist and biasness about the issues of multiculturalism particularly gender, religion and ethno-cultural diversity; could effectively be eradicated.

One of art teachers backs the idea of the other art teacher respondents by saying:

Art is an important aspect of life, culture and, it is a significant means of expressing and interpreting human experience. Its activities involve the whole person, (physically, mentally, spiritually) and society. When the art convey contents, which is related to minority culture, individual members of the minority group, are exposed to the culture and it passed on to them. Exposure to minorities' cultures is also enriching for the majority and increases awareness of other cultures. Hence, mutual respect among various cultures could be resulted. Promoting a sense of respects among religiously and ethno-culturally diverse societies is the topmost objective of art education in multicultural society (April /16/ 2014).

The above explanation shows that the respondent has a wider know-how about the goals of art education in multicultural society because he pointed out that having an access towards the cultures of minority social groups by the majority groups or vice versa; would significantly play a good role in enriching the cultural wealth of both groups. And, he added that this disclosure of cultural experiences and habits can of-course bring about gender, religion and cultural sensitivities between both social group types.

The art teachers' points of view were in a similar scenario with the scholars like Kauppinen and Diket (1995) who argue that arts education can be used to teach positively multicultural understanding, through cultivating the skills of arts education; teachers can discover how to use arts education to promote multiculturalism. It is important both for groups excluded from mainstream education to learn about their own heritage and for dominant groups to explore the experiences and voices of minority and excluded groups. Likewise, other art teacher respondent has supported the above ideas by supplementing:

Art is one of the major indicators to promote nationalities and cultural identity. Similarly, arts education is an important part of multiculturalism since many people's perception of gender,



religion, ethnicity, and cultures are represented in part by the arts which are often important in determining how people view social groups in a multicultural society (April 17/ 2014).

This art teacher respondent said that art education can be used so as to promote nationalities and ethno-cultural identity. Moreover, he added that different people’s outlook towards the various elements of multiculturalism (i.e. gender, race, religion, ethnic, culture, etc.) can possibly be derived or influenced based on the art representations that depict their characteristics.

Therefore, based on the previous discussions, high percent of the art student respondents as well as all the art teacher informants were found to be with a promising level of awareness about the various goals of art education in multicultural society.

4.1.3 Respondents’ Awareness about the Significance of Multicultural issues in Art Education.

The communities of arts education reflect the overall situation of their society in their profession. Accordingly multiculturalism is an issue for these communities of arts education especially, students and teachers who are found in a multicultural societies. The respondents’ awareness about the Significance of Multicultural issues in Art Education is collected and presented t below.

Table 4.3. Students’ awareness about significance of multicultural issues in art education

No	Statements	Frequency and Percentage		
		High	Moderate	Low
1	Multicultural art education develops artists’ rational acceptance of cultural diversity	42(50.6%)	32(38.6%)	9(10.8%)
2	. Multicultural art education enhances understanding and mutual respect among individuals of diverse cultures	30(36.2%)	49(59%)	4(4.8%)
3	A comprehensive understanding of the values of cultural diversified society is important to practices multicultural arts	32(38.6%)	40(48.2%)	11(13.2%)



4	Using different cultural art materials in art practices will improve the cultural enrichment of all the society.	41(49.4%)	32(38.6%)	10(12%)
5	Multicultural art education would make artist to improve its art creativity in cultural diversity.	39(47.1%)	34(40.9%)	10(12%)
6	Multicultural art practices will make artists sensitive to negative stereotyping that represents harmful ethnic images.	45(54.2%)	30(36.2%)	8(9.6%)
7	Multicultural art education will increase the need for a diversity of representations to capture the cultural wealth of the society.	40(48.2%)	32(38.6%)	11(13.2%)
8	Knowing the cultures of other societies would upgrade the artists' art performance.	47(56.6%)	29(35%)	7(8.4%)
Average		39 (47.6%)	35 (41.9%)	9 (10.5%)

The above Table 4.5 shows the awareness level of the art students about the significances of multicultural art practices in addressing the above eight vital statements in art educations. Accordingly, the overall roles of multicultural issues in art educations were well acquainted by 39 (47.6 percent) of the student respondents while 35 (41.9 percent) were moderately aware unlike the remaining 9 (10.5 percent) whose understanding levels toward those statements were low. Therefore, it is possible to infer that most of the art students have awareness about the significances of multiculturalism in art practices.

In a net shell, those statements explain about the roles of multicultural art practices in making individuals sensitive to negative stereotyping that represents harmful cultural images by developing rational acceptance and mutual respect among diverse cultures. Moreover, such practices would also improve art creativity and performance by increasing the need for a diversity of representations to capture the cultural wealth of the society. This is because as different scholars argued that a comprehensive understanding of the values of culturally diversified society is important to practice multicultural arts.



In line with this, Gagliardi (1995) supports that a better understanding about multiculturalism helps students to fulfill the goals of maximizing multicultural representing arts practices and creates a psychosocial state of readiness in individuals and learning environments, which has a positive effect upon academic efforts, art performance and creativity.

Similarly, the art teachers' awareness about the significances of multiculturalism in art education was also evaluated. This was done by preparing different questions related to multicultural issues. The questions forwarded to them were based on different scholars' point of views. For instance, Gay (1994) states that according to multicultural educators, one of the primary and persistence reasons for the moment to include cultural pluralism in the school's programs is to correct what they call "*sins of omission and commission*", first teachers must provide students with information about the history and contribution of ethnic groups who traditionally have been excluded from instructional materials and curricula. Second, they must replace the distorted and biased images of the group. Thus, art teachers in multicultural society should reflect accurate and complete information alongside the contribution and the values of all cultures without biases.

Accordingly, all the respondents agreed on the idea under discussion that can be represented by one of the respondents' stated as follows:

Incorporating cultural pluralism in the art teaching- learning process helps to reflect diverse visual art cultures equally. That means, no visual art will be reflected cultural superiority to the others. If that is the case, all art cultures of diverse society should be equally represented in art practices (April /17/ 2014).

The above respondent and other art teacher informants explained that among the major significances of multiculturalism in art education is to represent cultural diversity in such a way that doesn't show one is superior or inferior to the other. They added that this sense of equality could only be achieved through incorporating cultural pluralism in the teaching-learning process. In other words, this shows that the art teacher respondents have a good understanding level about the merits of multicultural issues in the art educations.

Furthermore, the art teachers were asked similar question i.e. about incorporating content, with an emphasis on developing units of instruction (i.e., lessons, courses and modules) about the history, heritage, contribution, and social issues of ethnic groups in the school program and in teaching learning process; would promote equality among different students and there by improve their educational performance.



The collected response supports the idea mentioned by Rachel (1988) which says when students have the opportunities to more fully explore and comprehend approaches to diverse and unfamiliar arts, their appreciation and attitudes towards other cultures is enhanced. Accordingly; the respondents expressed that practicing cultural pluralism in the college's program and teaching learning Process would definitely contribute to the prevalence of ethnic-cultural equality among students. Likewise, they said that when information on the culture and history of all students is provided to the trainees, then it would be possible and easier to understand one another's culture as well as horizons of knowledge would logically be widened so that, no one would develop a feeling of being discriminated. As the result, all students could become hard working and successful in their academic carriers particularly in reflecting their art practices that display multiculturalism behaviors. That is why the following respondent supplements all those ideas in similar fashion as:

Practicing cultural pluralism in the teaching learning process is equal to enabling students to have multicultural mentality. Teachers should raise differences and talk about them. However, the process is not simple as such. When, I teach, I tell students that all ethnic-cultures and religions are equal. This creates care and respect among students. Therefore, it enables them to work hard at the art college April /15/ 2014).

Therefore, based on the above discussions, the art teachers have good understanding about the significance of multicultural art education in promoting mutual respect among culturally different societies which was created through having a deep knowledge about self and others cultural values and practices.

In general, the art teachers have a good awareness level about the significances of multiculturalism in art education. They forwarded that it is used to represent cultural diversity in such a way that doesn't show one is superior or inferior to the other. The teachers have also understood multiculturalism as a positive reinforcement teaching culturally diverse students which in turn would play a considerable role in improving the students' awareness about multicultural equality as well as in practicing bias-free art representations.

4.1.4 Respondents' Overall Awareness of about Multicultural issues in Art Education.



This section presents the aggregate of Respondents’ Awareness of about; diversity of the Regional State of Tigray; the Goals of Art Education in Multicultural Society; **and the Significance of Multicultural issues in Art Education.**

Table 4.4: Overall Awareness levels of students about multiculturalism

Response	Overall findings (<i>In Frequency and Percentage</i>)	
	Freq.	Percent
High	51	61.2
Moderate	23	28
Low	9	10.8
Total	83	100

The overall awareness levels of the art student respondents about multiculturalism in all the previously discussed sixteen awareness-measuring statements were analyzed based on their overall average response levels. Hence, out of the 83 art student respondents, 61.2 percent of them was found to have high level of Awareness about multicultural issues while 28 percent was with moderate level of knowledge whereas, the remaining 10.8 percent was with low understanding toward multiculturalism. This figure implies that most of the students have a promising awareness about multicultural issues but still some students were with low level of awareness.

In the other hand, based on the interview made with the art teacher respondents, the result revealed that the art teachers have high level of awareness about the existence of religion and ethno-cultural diversity in the regional state of Tigray, major goals of art education in multicultural society and significances of multiculturalism in art education.

Therefore this result can pave the way to say that art education enhances to develop awareness about multicultural society and there by promote multicultural equality in a culturally diversified society. The result confirms the ideas stated by different scholars in the review of literature in



which the core is that Arts education develops the awareness about multicultural diversity in different ways. Multicultural art education promotes the core values that stem from the principles of human dignity, justice, equality, freedom, self-determination, and democracy. As Milbrandt, (2001) stated the intent is students to respect and embrace ethnic pluralism, to realize that cultural differences are not synonymous with deficiencies or inferiorities, and to recognize that diversity is an integral part of the human condition. Hence the results of this study show that multicultural art education enhances students to acquire high awareness about multiculturalism and develop their understanding of equality.

4.2. Respondents' Attitude toward implementing Multiculturalism in Art Education

This sub-section presents the findings of the art students' and teachers' attitudes toward implementing multiculturalism in art education. Hence, the data of students' attitude toward multicultural issues were collected by forwarding twelve attitude-measuring statements through a structured questionnaire, and through a five point rating scale (*such as: strongly Agree, Agree, Undecided, Disagree, Strongly Disagree*). But, in order to make the analysis simple and more manageable, these five rating scales are synthesized in to three levels as: POSITIVE (for *Strongly Agree and Agree*); NEUTRAL (for *Undecided*) and NEGATIVE (for *Disagree and Strongly Disagree*). On the other hand, attitude statuses of the art teacher informants collected through interview were analyzed qualitatively.

The art students' and teachers' attitudes toward implementing multicultural issues in art education are presented under the following three subsequent points that are categorized by the sections of Students' and teachers' attitudes toward: *ethno-cultural sensitivity, Religion sensitivity; and Gender sensitivity*.

4.2.1 Respondents' Attitude toward Ethno-cultural Sensitivity

As different scholars in the literature review chapter mentioned it, art education enables students to develop their awareness about multicultural issues and develops positive attitude towards implementing it. Thus in this case study different questions that could assess the students' attitude towards implementing multicultural issues are forwarded. The table below shows the students' response for their attitude towards ethno cultural sensitivity, which is an ingredient to



multiculturalism. It is analyzed and listed based on seven statements of measuring their attitude statuses towards ethnic-cultural sensitivity.

Table 4.5: Students’ attitude of towards ethno-cultural sensitivity

No	Statements	In Frequency and percentage		
		Positive	Neutral	Negative
1	An artist should be free from cultural bias when performing his/her art practices.	53(63.8%)	20(24%)	10(12%)
2	An artist should promote an appreciation of similarities among several cultures	43(51.6%)	23(27.7%)	17(20.6%)
3	An artist should promote an appreciation of differences among several cultures	46(55.3%)	18(21.6%)	19(22.5%)
4	It is not advisable to suggest that some cultural art practices are ‘more interesting’ than others	40(48%)	20(24%)	23(27.6%)
5	Incorporating the diverse cultural practices in art performing is interesting.	42(50.4%)	22(26.5)	19(22.5%)
6	In a multicultural society, various cultural groups are seen as different rather than deficient.	44(52.9%)	16(19.2%)	23(27.6%)
7	Different cultures and customs from my own should be recognized and accepted	45 (54.6%)	19(23%)	19(22.5%)
Averages		44 (52.9%)	20 (24%)	19(22.5%)

Essence of creating ethno-culturally sensitive students in culturally diverse society is a necessary condition in order to encourage unity. In multicultural arts practices, by practicing the cultures of other societies would promote an appreciation of similarities as well as differences among several cultures and also would upgrade the student’ art performance. But, in order to do this effectively, the various cultural groups in a multicultural society should be seen as different rather than deficient. In other words, the precondition of showing respect for others’ culture in



culturally diverse societies is to eradicate prejudices and negative stereotypes. To put it differently, developing a positive attitude toward cultural diversity is an indispensable step.

Therefore, the figures in Table 4.7 show that 63.8 percent of the 83 art student respondents have supported the idea that says an artist should be free from cultural bias when performing his/her art practices. But, 24 percent were neutral and 12 percent opposed it. Likewise, the statement: an artist should promote an appreciation of similarities among several cultures, was positively backed by 51.6 percent of the students; and the statement: an artist should promote an appreciation of difference among several cultures, was also supported by 55.3 percent of them.

Moreover, unlike the 24 percent and another 27.6 percent who were neutral and with negative view point respectively, the remaining 48 percent of the student respondents have positively supported that in a multicultural society some cultural art practices should not be perceived as more interesting than that of others rather their differences has to be appreciated. In a similar manner, the fifth statement in Table 4.7 i.e.: Incorporating the diverse ethno-cultural practices in art performing is interesting, was positively supported by 50.4 percent of the students while 26.5 and 22.5 percent were neutral and opposed it respectively.

In general, Depending on the data in Table 4.7(ethnic cultural sensitivity), out of the total 83 art student respondents 52.9 percent (at the last row of the Table) of them have a positive attitude about the seven statements of measuring their attitude statuses towards ethnic-cultural sensitivity; while 24 percent were neutral and 22.5 percent were with negative perception. Therefore, the result imply that more than half percent of the art student respondents have a positive attitude in appreciating as well as incorporating the cultures of others in their art practices. This result can be related with the idea that Gunew, and Rizvi, (1995) stated that is, For a true art practices of multiculturalism, creating art students that are free from negative stereotypes and prejudice is a mandatory step. Therefore, providing a multicultural art education in schools and other centers would play an unreserved role in eradicating or at least significantly reducing negative attitudes of students towards cultural diversities.

In addition to the art student respondents, the art teachers were also requested to express their opinions about the different scholars' argument which is: an art teacher should promote an appreciation of similarities and differences among several cultures in their arts education. All the teacher respondents have backed the suggestion forwarded by the scholars. And, the teachers stated that encouraging appreciations of similarities as well as differences, which exist among various cultures, is an important deed in order to promote peace and unity within the diverse cultures of the societies. In line with this, one respondent firmly stated:



The existence of respecting among culturally diverse societies is the outcome of appreciating their cross-cultural similarities and differences (April/16/2014).

Therefore, these responses of the informants imply that the teachers have a positive perception toward appreciations of similarities and differences among several cultures in their art practices and representations.

Additionally, among the art teacher respondents the one explained:

“An art teacher should promote an appreciation of similarities and differences among several cultures in arts education. This can be done through paving a way for the establishment of an environment in the classroom that enables each student, and feel that his /her status is equal to that of every student. The art teacher should also pave way so that students might actively and courageously interact among themselves; maximizing opportunities for cross-cultural dialogue and communication.” (April/ 15/2014).

The respondent described about the awareness could be demonstrated cultural diversity through appreciating cultural similarities and differences among the different cultures. He stated:

“The task of art educators is not only to impart knowledge and skills or nurture creativity in students, but also to contribute to the development of sense of appreciations of similarities and differences among cultural diversity.” (April/ 15/2014).

This indicates that when the art teachers encourage appreciation of similarity and differences among diverse cultural practices, the students would feel the equality of his/her cultural heritages with that of others. Moreover, by maximizing opportunities for cross-cultural dialogue and communication among diverse cultures, a sense of inferiority and superiority among them would be eliminated.

Likewise, those art teachers were further asked to forward their standpoint about the statement i.e.: an art teacher should be free from ethno-cultural bias in the art educations. Accordingly, they explained that any art teachers should be sensitive to ethno-cultural bias. Moreover, they stated that in arts education, teachers’ sensitivity to the diverse cultures’ art representations have a good role in eliminating the negative stereotyping harmful cultural images, and in promoting the need for a diversity of representations to capture the cultural wealth of contemporary society. Supporting this among the art teachers, the one suggested:

In art education an art teacher should equally represent the various cultural characteristics of a multicultural society. This is because it only through doing this that the cross-cultural



relationships among his/her students can be developed. And also, if the teacher is free from cultural bias, then he/she can effectively make classroom climates that are conducive to learning for ethno-culturally diverse students (April/16/2014).

It is confirmed by the teachers of the art education that, the purpose of an art education is to eradicate ethno cultural biasness and to treat the cultural variety as a good source of representing to art students to represent diversity in their artistic works. And this shows that multicultural form of art education creates positive attitude towards multiculturalism and then promotes cultural equality.

4.2.2 Respondents’ Attitude toward Religious Sensitivity

The art students were asked to express their attitudes toward religion sensitivity based on the four statements in *the table below*.

Table 4.6: Students’ attitude toward religious sensitivity

No	Statements	In Frequency and Percentage		
		Positive	Neutral	Negative
1	An artist should be free from religion bias when performing his/her art practices.	49(59%)	17(20.4%)	17(20.4%)
2	In a multicultural society, various religions are seen as different rather than deficient.	41(49.3%)	18(21.6%)	24(28.9%)
3	All religions’ manifestations should equally be represented in art practice.	51(61.3%)	14(16.8%)	18(21.6%)
4	It is not advisable to suggest that some religions’ art practices are ‘more interesting’ than the other.	47(56.4%)	18(21.6%)	18(21.6%)
Average		47 (56.6%)	17 (20.2%)	19 (23.2%)

The elimination of biases, prejudices, and discriminatory art practices could not be practical if religion sensitivity is not an issue when the students perform their art practices. Hence, the art students were asked to express their attitudes toward religion sensitivity based on the four statements in *table 4.8*. Accordingly, 59 percent of the total 83 art students have a positive



attitude toward the first statement i.e. about being free from religion bias when performing their art practices, while 20.4 percent were neutral and the remaining 20.4 percent were with negative perception. For the second statement i.e. various religions should be considered as different rather than deficient, 49.3 percent of the students have a positive attitude toward it but 21.6 percent and 28.9 percent were neutral and with negative outlooks respectively.

Similarly, for the third one, 61.3 percent of the students have positively agreed that in a multicultural society all religions' manifestations should equally be represented in art practices; but on the contrary, 21.6 percent have a negative attitude to the statement while 16.8 percent were neutral. For the last statement, unlike the 21.6 percent and another 21.6 percent who were neutral and with negative view point respectively, the remaining 56.4 percent of the 83 art student respondents have positively supported that in a multicultural society some religions' art practices should not be perceived as more interesting than that of others' rather their equality has to be appreciated and promoted.

Generally, in a multicultural art education the existence of sensitivity toward religion diversity is a necessary and one basic condition so as to produce students who are free from biases. Hence, based on the figures in *Table 4.8*, the overall attitude status of the student respondents who have positive attitude toward religion sensitivity is 56.6 percent of them. Oppositely, 23.2 percent of them were totally on the reversed outlook that they have a negative attitude toward religion sensitivity. And, the remaining 20.2 percent of those informants were neutral to the four statements in this table averagely.

In a similar way, the art teacher respondents were also interviewed to forward their stand points about being sensitive towards religion diversity in their art education. Accordingly, the teachers were found to be doubtful in this case. To put it differently, they were not confident enough to exercise a religion-free art practices within the college. For instance, among the art teacher respondents, the one stated as:

Religion is a very sensitive issue if not well managed; it could end with resulting in a bad conflict among religiously diverse society. Therefore, I do not want to order or direct the students to perform art practices that represent different religions. The students have the right to practice arts that show any sort of manifestations of any kind of religions they like (April/17/2014).

In similar manner one respondent supplemented as:

"In art education, since religion case is too much sensitive, I cannot dear to order the students by saying do this and do not do this if the art practice is about religion aspect" (April/15/2014).



Therefore from these points one can understand these teacher informants have chosen to support students on the kind of religion they need to practice in their artwork. In other words the teachers are not suggesting any specific religion to include in their art practices, and rather they are letting the students to entertain their own choice of religion. This shows that there is no religion based difference in the arts college under study and thus could lead us to say multicultural form of art education encourages religion equality and therefore promote cultural equality.

4.2.3 Respondents’ Attitude toward Gender Sensitivity.

Since gender is an ingredient to the cultural diversity of any society, it is has to be assessed in this case study. Accordingly the respondents’ response to the question related to gender is presented below.

Table 4.7: Students’ attitude toward gender sensitivity

Statement	In Frequency and Percentage			Total
	Positive	Neutral	Negative	
An artist should be free from gender bias when performing his/her art practices.	56 (67.5%)	17 (20.5%)	10 (12%)	83 (100%)

Gender sensitive issues are very crucial in many aspects. These issues might include society’s cultural practices, exposure to their day-to-day activities, social values and norms, historical events and government policies on education, politics and social issues. According to the information gathered from student respondents, most of them responded that an artist should be gender-sensitive when performing his/her art practices. Accordingly, out of the 83 total students, 67.5 percent of them have positive attitude about being sensitive to gender. On the contrary, 20.5 percent were neutral and 12 percent were with negative attitude. The figures show that, unlike the 67.5 percent of the students still the remaining 32.5 percent do not have a positive attitude toward gender sensitivity when performing their art practices.

In addition to this, the researchers also asked the art teachers to forward their opinions about the suggestions of various scholars who argue that an art teacher should be free from gender bias during the teaching learning of art education. Accordingly, they responded that any art teachers should be sensitive to gender. For an effective and efficient teaching and learning process in colleges particularly art education colleges, it is advisable for the art trainers to be free from gender bias which of-course would affect the perception of their trainees towards



multiculturalism in one way or the other. That is why one of the participants stated the following as:

Teachers have to avoid sex discrimination in their classrooms during teaching-learning process and during art representations. They must equally treat the male and female students because the equity framework would lead them to consider a conscious and differential treatment of girls and boys in order to achieve equal outcomes (April /16/2014).

Therefore the respondent has stated that in order to achieve an equal out between both genders in their academic careers, teaches must be gender sensitive by making an equal treatment to both male and female students. Hence this implies that like the other art teaches of the college he is free from gender bias. In similar way one respondent added that:

A teacher should not always use a female pronoun when to exemplify or represents issues that are considered as inferior in the social norms and should not always use male representing pronouns when representing superior issues. For example, when practicing drama, the roles of male and female should not advocate the superiority of male while categorizing female as inferior (April /17/2014).

The respondent also supplemented to the idea of being gender sensitive during classroom teaching and art practices; would help teachers in making their students effectively achieve their academic success. He also noted that in various art practices, the representations of male and female must not indicate or convey that one is inferior or superior to the other. Generally the respondents under study could be a good example to show that multicultural form of art education motivates gender equality and hence promotes cultural equality.

4.2.4 Respondents’ overall attitude toward implementing multiculturalism in art education

The overall attitude status of the students towards gender, religion and ethno-culture sensitivities in a multicultural society is demonstrated in the table below.

Table 4.8: Overall Students’ Attitude towards multiculturalism (ethno-cultural, religion, and gender sensitivities)

Response	Overall findings (In Frequency and Percentage)
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	Freq.	Percent
Positive	49	59.0
Neutral	18	21.7
Negative	16	19.3
<i>Total</i>	<i>83</i>	<i>100</i>

The overall attitude status of the 83 students towards gender, religion and ethno-culture sensitivities in a multicultural society was calculated on average. As a result, although, 59 percent of them have positive attitude toward gender, religion and culture sensitivity, however, 21.7 percent were neutral while the remaining 19.3 percent were with negative attitudes. In other words, even though, 59 percent of the students have a positive attitude towards those elements of multiculturalism, but still the perception of the other 41 percent was not positive.

In addition to this, the overall attitude of the 13 art teacher respondents toward gender and ethno-cultural sensitivities in their art education was found to be positive.

In the case of ethno-cultural diversity in the previous discussions, they generally indicate that both art students and teachers have a prominent promising awareness levels and positive attitude status towards ethno-cultural diversity. Additionally, all art teachers responded that they have a positive perception towards implementing diverse cultural practices, values and norms in teaching art education. According to the collected data and the discussions the students and teachers of the arts college have positive attitude towards ethno cultural, religious and gender sensitivity. According to Cahan and Kocur (1996) in countries with cultural diverse stereotype, prejudice or ethnocentrism may exist within the perceptions of students that they have towards other sorts of races, gender, religion, or culture. Since those kinds of feelings and attitudes are behind the time in the contemporary world, they have to be left back by adopting and practicing multicultural art educations. A similar case is seen in this study. In general the students and teachers respondents of this case study have positive attitude towards implementing multicultural issue in their college. Hence the college understudy is found in a culturally diverse country and the students and teachers of the art college have developed positive attitude toward that diversity, it can be said multicultural form of art education avoids ethnocentrism and develops positive attitude towards other cultures and therefore promotes equality among the culturally diverse society.



CHAPTER FIVE: CONCLUSIONS, RECOMMENDATIONS, and FUTURE RESEARCH.

This chapter deals with conclusions and recommendations of the research results based on the objectives of the study, which were to assess art students', and teachers' awareness, and attitude towards multicultural issues in Tigray Arts College and therefore, to point out the role of multicultural form of art educations in a cultural diverse society.

5.1. Conclusion

The aim of this study was to explore the art students' and teachers' awareness, and attitude towards multicultural issues in art educations. Through exploring the response found in relation to the respondents' awareness and attitude about multiculturalism, we can deduct to the conclusion that the role of multicultural form of art education is very significant in a cultural diversified society. As it is mentioned through out the paper many scholars agreed that multicultural form of art education is of high value in making people understand that cultural diversity is appositive energy rather than developing prejudice. In this case study we preferred to examine the role of multicultural form of art education through assessing the awareness and attitude of the students and teachers towards multiculturalism. Accordingly, among others, the following conclusions have been drawn from the major findings.

Results of the study indicate that most of the students and teachers have good understanding about the cultural, religious and ethnic diversities of the regional state of Tigray. In other words the students and teachers have high awareness level about multiculturalism. This shows that the multicultural form of art education in this college enabled the students and teachers to develop awareness about the religious, ethnic and cultural diversity of their society. Therefore this result could lead us to conclude that multicultural form of art education promotes equality through enhancing awareness about diversity.

Results of the study that are obtained from the collected data of responses to the second research question which, is about students and teachers attitude toward multiculturalism also show that most of the students and teachers have positive attitude towards multiculturalism. It can be concluded multicultural form of art education avoids ethnocentrism and develops positive attitude towards other cultures and there fore promotes equality among the culturally diverse society.



In general the art students' and teachers' of the college in this case study are found to be with high awareness level and a positive attitude towards multiculturalism. Based on this one can conclude that multicultural form of art education enhances art students and teachers to have high awareness and positive attitude towards multiculturalism. And there fore it could be further concluded that multicultural form of art education promotes equality in a diverse culture society.

5.2. Recommendations

On the basis of the conclusions drawn from the findings, the following points are recommended so as to improve the students' as well as teachers' representations of multicultural issues through art education (such as Music, Fine Arts and Theaters) in the Tigray Arts College without any sorts of biasness.

-Art education in a multicultural society will be effective and fruitful if it incorporates information technology tools as teaching-learning materials of different ethnic groups. This would enable students to know the cultural practices of others in addition to their own thereby; this would result in improving respect and good relationship among the different religious and ethno-cultural groups.

-The art colleges should provide the art teachers with adequate training courses and workshops on multicultural issues thereby they could develop their knowledge about multiculturalism and upgrade their skills of diverse cultural art representations.

- The college administrators should give an in-depth orientation about the mission and goal of the college to all community as to expand awareness and develop positive attitude towards multiculturalism and in turn promote unity in the cultural diverse society.

-The college should create suitable conditions in order to create different types of co- curricular activities, which reflect the diverse traditional cultures of the region.

-All problems in the college could not be overcome only through the efforts made by the college itself, students and teachers, hence, the government authorities, Educational office, Communities, and other stock holders for example Tigray Cultural Association should take part in the effort for the development of multicultural art education in the college.



5.3. Directions for future research

This research study has analyzed students and teachers' awareness and attitudes point of view. Study focused on the perceptions of those students and teachers regarding the cultural, religious and ethnic diversities in a multicultural society by studying one single institution in certain region but it would be recommended for further research if applied in other different organizations. By studying and examining more organizations, we may get more tangible and universal conclusions.

The subject of multiculturalism has a lot of potential for future research because of the globalization, immigration and people moving all over the world. So that it can be studied regarding different societies, regions or even countries and highlighting the role of communication technologies on these diverse societies like the Internet, social network sites, media, technology inventions etc.

This research paper can be extended and stretched to more multicultural issues, which can be analyzed like gender equality to get more significant results and also to make a strong connection between the cultural characteristics and these diverse societies; in addition to this this research can be repeated later to get richer and significant results by observing and identifying the changes during certain period of time.

It would be more interesting for further research to include the factors that play an important role in multicultural societies' like decision-making when it comes and relate to cultural issues. Moreover, this factor could reveal and disclose in how far the decision makers are aware of the cultural background and cultural diversity of their people and how far these decisions may influence on them. This will give insight and allow to clearer image of factors that influence multiculturalism.



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Appendix -A

GOTHENBURG UNIVERSITY
MASTER IN COMMUNICATION

Questionnaire for Arts Students in the departments of Music, Theater and Fine art

The aim of this questionnaire is to collect information from trainees about their extent of awareness and attitude towards the practices of multicultural issues in art education.

The information obtained through this questionnaire is going to be used only for research undertaking. Therefore, your cooperation by giving genuine information enhances and enriches to complete the study. Any information that you provide will be kept confidential.

N.B. This booklet contains three parts. Each part has its own direction. Please attempt all questions according to their directions.

No need of writing your name on the questionnaire.

Thank you in advance for your cooperation!

Direction 1: Characteristics of the respondents

Please fill in the blank spaces with appropriate response regarding your personal information.

1. Sex: _____
2. Ethnicity: _____
3. Department: _____
4. Religion _____
5. Year level(Bach) _____

Awareness of Art Students About Multicultural issues

Direction 2: The following are statements referring to concept and significance of multicultural education. Five point scales (from 1 to 5) are given corresponding to each statement. Please put a mark on any one of the scales which best describes your assessment of each of each statement.



N.B Scale: 5 = Definitely Correct

4 = Correct

3 = probably correct

2 = Incorrect

1 = Definitely Incorrect

No	Item	Response Categories				
		Def. Correct	Correct	Pro. Correct	Incorrect	Def. Incorrect
1	There are various cultures in the regional state of Tigray.					
2	There are various religions in the regional state of Tigray					
3	There are various ethnics in the regional state of Tigray					
4	One major goal of art education in multicultural society is to respect ethnic diversity					
5	One major goal of art education in multicultural society is to respect religious diversity.					
6	One major goal of art education in multicultural society is to respect gender sensitivity.					
7	One major goal of art education in multicultural society is to promote an appreciation of differences among several cultures.					
8	One major goal of art education in multicultural society is to eliminate prejudices and negative stereotypes.					
9	A comprehensive understanding of the values of cultural diversified society is					



	important to practices multicultural arts					
10	Multicultural art practice develops artists' rational acceptance of cultural diversity.					
11	Multicultural art education enhances understanding and mutual respect among individuals of diverse ethnics.					
12	Using different cultural art materials in art practices will improves the cultural enrichment of all the society.					
13	Multicultural art education would make artist to improve its art creativity in cultural diversity					
14	Multicultural art education will make artists sensitive to negative stereotyping that represents harmful cultural images.					
15	. Multicultural art education will increase the need for a diversity of representations to capture the cultural wealth of the society					
16	Knowing the cultures of other societies would upgrade the artists' art performance					

Art Students Attitude toward Implementing Multicultural issues in Art Education (appendix B)

Direction 3: The following are statements referring to attitude levels in implementing multiculturalism in Arts Education. Five point scales (from 1 to 5) are given corresponding to each statement. Please put a mark on any one of the scales which best describes your assessment of each statement.

N.B Scale: 5 = Strongly Agree 4 = Agree

3 = Undecided 2 = Disagree 1 = Strongly Disagree

No	Items	Response Categories				
		Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree



1	An artist should be free from cultural bias when performing his/her art practices					
2	An artist should promote an appreciation of similarities among several cultures					
3	An artist should promote an appreciation of differences among several cultures					
4	It is not advisable to suggest that some cultural art practices are 'more interesting' than others					
5	Incorporating the diverse cultural practices in art performing is interesting.					
6	In a multicultural society, various cultural groups are seen as different rather than deficient.					
7	Different cultures and customs from my own should be recognized and accepted					
8	An artist should be free from religious bias when performing his/her art practices.					
9	In a multicultural society, various religions are seen as different rather than deficient					
10	All religions' manifestations should equally be represented in art practice.					
11	It is not advisable to suggest that some religions' art practices are 'more interesting' than the other.					
1	An artist should be free from gender bias when performing his/her art practices.					
2						



Appendix-C

Interview Guideline for Arts Teachers

General Information:

Name _____

Department: _____

Qualification: _____

Ethnic: _____

Sex: _____

Year of service in school of arts: _____

Data of Interview: _____

Awareness – oriented interview guide to Arts Teachers about Multiculturalism

- 1) Scholars said that an art education teacher should at least have to know the various cultural values, ethnic and religious characteristics of the different social groups that are found within his/her specific nation. Do you think that this view point is mandatory to an art education teacher? If yes, how? If no, why?

- 2) A variety of educators have been urging that among the major goal of art education in multicultural society is to promote an appreciation of differences among several cultures. What sort of suggestion can you make in this case?

- 3) A variety of educators have been urging that among the major goal of art education in multicultural society is to respect religious, ethnic and cultural diversity. What sort of suggestion can you make in this case?



4) Different scholars argue that knowing own cultural characteristics and that of others are two complementary conditions that can be obtained from multicultural art education and would result in mutual respect among individuals of diverse cultures. What is your argument towards this point?

5) A variety of educators have been urging that providing multicultural art education brings together cultural and psychological differences of learners to enhance individual learning environment. What sort of suggestion can you make in this case?

6) As to different authors, it was concluded that a well-designed multicultural art education develops trainees' to rational acceptance of ethnic cultural diversity society. What sort of suggestion can you make in this case?

7) As to different authors, it was concluded that a well-designed multicultural art education promotes commitment to and respect for justice, equity, and human dignity among diverse culture . What sort of suggestion can you make in this case?

8) A variety of educators have been urging that multicultural arts training facilitates the recognition and acceptance of the right of ethnic cultural and religion difference to exist in a society through teaching a lesson from multicultural perspectives. What sort of suggestion can you make in this case?

9) As to different authors, it was concluded that the elimination of biases, prejudices and discrimination from the classroom are important tasks of a multicultural art teacher. What sort of suggestion can you make in this case?

Attitude – oriented interview guide to Arts Teachers toward Multicultural issues

1) A variety of educators have been urging that an art teacher should be free from cultural biases during teaching-learning art education. What is your opinion about this argument?



- 2) Multicultural art education advocates have been urging that an art teacher should promote an appreciation of similarities and differences among several cultures in their art practices. Do you agree? If yes, how? If not, why?

- 3) Multicultural art education advocates have been urging that, It is not advisable to suggest that some cultural art practices are ‘more interesting’ than others. Do you agree? If yes, how? If not, why?

- 4) As to different authors, it was concluded that a comprehensive understanding of the values of cultural diversified trainees is important to teach a multicultural classroom. What kind of opinion would you forward for this? Moreover, do you think that failing to understand the cultural back ground of a student can affect his/her academic performance? If yes, how? If no, why?

- 5) A variety of educators have been urging that an art teacher should be free from religious biases during teaching-learning art education. What is your opinion about this argument?

- 6) A variety of educators have been urging that an art teacher should be free from gender biases during teaching-learning art education. What is your opinion about this argument?

- 7) Various authors explain that teaching and discussing deeply, clearly as well as in a nondiscriminatory ways about different cultural issues in classrooms would result in self-confidence among the students of diverse cultures. What is your suggestion in this case?

- 8) Various authors explained that adopting and using different kinds of teaching aids (materials) that reflect different cultural traditions would improve the efficiency of teaching learning process in multicultural art education. Do you agree? If yes, how? If not, why?

- 9) Many scholars stated that in a multicultural society, religion and cultures of various social groups are seen as different rather than deficient. What sort of suggestion can you make in this case?