Monika Nęcka

Pictures
from the past
for the future

Exercising cultural identity

This is a park
in Israel. I love it

Pictures
from the past
for the future

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Pictures
from the past
for the future

Exercising cultural identity

The time of changing modernity –
the *all-inclusive* world

The world around us is changing. It is not anymore a mystery to experience by studying or recognising while travelling to meet and explore differences. The world is here. The world is where we are with possibilities of wireless access to all needed and not needed information. We live in a constant vibration of images, sounds, news. We can put the world into a pocket closed in guidebooks, iPhones etc. However, here appears the question – Does the world we can keep in our pocket have the same value like this one we had to explore with time and attention? Does fast access to information give us the real knowledge or just a shadow of real experience? More and more often, we are not trying to remember or not trying to recall because we know that our fingers are able to find every answer every moment we need. What the world wants to offer is more in less. The information we receive is short and divided into smaller subjects. The information has its own priority and is linked to other – similar. In fact, it seems that we are not carrying the world in our pocket but only its cover.

The world appears to be an *all-inclusive* offer. Everything you need is prepared, collected and ready for fast consumption. You do not need to search because someone already found all what could be attractive. A complete, unified set is

giving the impression of choice and acknowledge. However, when time is divided by consumption you are focused on consuming. Consuming more than you need but with less quality. More, easier, less expensive. Here and now. Without a possibility for personal reflection. Mindlessly unified. When you know that someone already chose things you should experience, you are satisfied with not looking for something else. Everyone can be in the same place in the same time with a collection of the same images in his or her memory. It gives an excuse not to make any effort. The aim is to pack experiences in the shortest time in the smallest suitcase.

Modernity is different from all preceding forms of social order because of its dynamism. One of the most common appearances of modernity is the increasing interconnection between globalizing influences and personal dispositions. The general nature of daily life in the most personal aspects of human activity has not a passive entity but can promote social aspects and therefore become more global.[1] We can notice that "people identify themselves primarily with their locality. Territorial identity is a fundamental anchor of belonging that is not even lost in the rapid process of generalized urbanization we are now experiencing."[2] Places as cultural spaces have more and more an anonymous and hybrid, complicated character. With the end of modernism, globalization is described in categories of displacement of time and space, which brings a permanent change of local conditions and intensification of the field of social relations. The source of this dynamic can root from the separation of cultural and physical spaces coming from new possibilities of communication. We all experience that the stream of information is growing as much as speed of the physical translocations of certain groups of people.[3]

1. A. Giddens, *Modernity and self-identity: self and society in the late modern age*, Stanford University Press, Stanford 1991.
2. M. Castells, *The Power of Identity,* vol. II, Willey-Blackwell, Chichester 2010, p. XXIII.
3. M. Mendel (ed.), *Pedagogika miejsca*, Dolnośląska Szkoła Wyższa, Wrocław 2006, p. 42.

Lately a new kind of space for experience is developed as a cultural space, which is not a part of a geographical area, but an area called "global people." It appears as a result of processes of hybridisation of different cultural spaces cumulating in the same place.[4] This space could be a base of new circumstances for constructing different identities. Such identity would differ from what was created in former circumstances and it is difficult to describe how it could evolve. The amount of different possibilities to form identity and all different types of identities that could appear can be a very interesting and creative opportunity.[5]

In this situation, we can pose the following questions: can we make choices for identity in the circumstances of a not stable experience of being ourselves, coming from a certain place? What happens with identity when our choices do not have a stable base of recognising needs? Is a young person prepared for making choices and taking responsibility for consequences in the ethical sphere, while building an own identity?

There must appear a kind of mechanism of taking responsibility for creating and using identities, which are as always connected with an involving social, political and ethical sphere.

The presence gives also a different possibility to people for building their identity which is connected rather with the phenomenon of mimicry than with creation. Such people Bauman calls "tourists" and argues that there is only one choice of identity possible for them. He means that it is a kind of facade identity like something you can change "[...] to not make it to be too close to the body, when we will need or want to get rid of it easily, as easy as we are taking off a sweaty shirt."[6] Accepting such kind of identity is a way of escaping, cutting off the human past and future from the presence, to treat life like a series of episodes and to avoid responsibility this way.[7]

4. Z. Bauman, [after:] M. Mendel (ed.), *Pedagogika miejsca...*

5. Z. Bauman, *Ponowoczesność jako źródło cierpień*, „Sic!", Warszawa 2000, p. 65.

6. *Ibidem*, p. 143 [author's own translation].

7. *Ibidem*, pp. 144–149.

The globalization process can be a reason for focussing rather on not finding differences in experience and can create "ideally neutral (a)culture," with a space without meanings and values as the result.[8] Such identity is leading to a situation of a lack of real presence of a person in the world, because a human being is not able to construct personal identity, as he is not interested in finding, exploring and describing differences. He is becoming neutral no matter of his place in the world. The only possible strategy for being in the world is turning out from one's identity, choosing for identities created by media or some social groups. This way people "are transforming into meaningless surfaces, what is a method of vanishing."[9]

Zygmunt Bauman is focussing our attention on the alteration happening around us which is changing the attitudes and possibilities of behaviour. He names the presence – the age of uncertainty – the liquid times. "Modern times found the pre-modern solids in a fairly advanced state of disintegration; and one of the most powerful motives behind the urge to melt them was the wish to discover or invent solids of – for a change – lasting solidity, a solidity which one could trust and rely upon and which would make the world predictable and therefore manageable."[10] We need to understand that all this was done to clear the world from deficient and defective values for other – better, much improved values, solid enough to not exchange them again. Such new built reality, however, appeared impossible to create. "[...] The collapse of long-term thinking, planning and acting, and the disappearance or weakening of social structures in which thinking, planning and acting could be inscribed for a long time to come, leads to a splicing of both political history and individual lives into a series of short-term projects and episodes which are in principle infinite [...]."[11] Global space of united countries is less easy to organise

8. J. Baudrillard, [after:] M. Mendel (ed.), *Pedagogika miejsca...*, p. 43.

9. M. Mendel (ed.), *Pedagogika miejsca...*, p. 43.

10. Z. Bauman, *Liquid Modernity,* Polity Press, Cambridge 2012, p. 3.

11. Z. Bauman, *Liquid Times. Living in an Age of Uncertainty*, Polity Press, Cambridge 2007, p. 3.

than the previous, which was local. Political and financial territories are becoming more and more unpredictable because of the lack of similar experiences. "[...] The responsibility for resolving the quandaries generated by vexingly volatile and constantly changing circumstances is shifted onto the shoulders of individuals – who are now expected to be 'free choosers' and to bear in full the consequences of their choices."[12] In the presence individual identity seems to follow the idea of Bauman's theory and behave like fluids, which "do not keep to any shape for long and are constantly ready (and prone) to change it; and so for them it is the flow of time that counts, more than the space they happen to occupy: that space, after all, they fill but 'for a moment'. In a sense, solids cancel time; for liquids on the contrary, it is mostly time that matters."[13]

Next to taking part in a global culture like Bauman's "tourist" or living as a radical reduction of possibilities of choice in the semiotic emptiness (Baudrillard's "vanishing identity") there is also some new phenomenon for being in society, described by Vivero and Jenkins, named "cultural homelessness." Homelessness we can see from two different sides – as a choice from reachable identifications and as styles of living, while from the other side it is rather a representation of having no choice for regular social life because of economic problems. Authors use this semiotic figure to describe the situation of those who have "no place to call home."[14] Home is a place where we are starting to form ourselves, our vision of the world and such place is the point of associations for constructing the identity of a person. The relation of identity towards a place can be put between being rooted and being homeless. The situation of being rooted in a certain cultural space will lead to the creation of stable identity structures including stable local identities.[15]

12. *Ibidem*, pp. 3–4.
13. Z. Bauman, *Liquid Modernity…*, p. 2.
14. V.N. Vivero, S.R. Jenkins, Existential hazards of the multicultural individual. Defining and understanding "cultural homelessness", *Cultural Diversity and Ethnic Minority Psychology*, 1999, vol. 5, no. 1, pp. 6–26.
15. M. Mendel (ed.), *Pedagogika miejsca…*, p. 45.

The reasons, which might be a base for feeling culturally homeless, can be connected with different situations like a cross-cultiral geographically mobile childhood, third culture kids, military brats, missionary kids. Cultural homelessness may arise from cross-cultural tension within the ethnically mixed family and between the family and its culturally different environment due to geographic moves.

Cultural homelessness is conceptualized as a situationally imposed developmental challenge, forcing the child to accommodate to contradictory and changing norms, values, verbal and nonverbal communication styles, and attachment processes. Culturally homeless individuals may enjoy a broader, stronger cognitive and social repertoire because of their multiple cultural frames of references. However, code-switching complexities may lead to emotional and social confusion, which, if internalized, may result in self-blame and shame. Culturally encoded emotion labelling may be disrupted, leading to alexithymia.[16]

Cross-cultural identities are loosely defined mostly by describing some individual childhood experience in a context of culture. In relations between adulthood cultural homelessness, attachment to cross-cultural identities, and self-esteem authors are showing that cultural homelessness was related to lower self-esteem scores, but higher to affirmation. Belonging and commitment to any cross-cultural identity was related to higher self-esteem and lower cultural homelessness.[17]

Looking at possible consequences of changing place in a global structure of countries and environments it is needed to recognize that

16. V.N. Vivero, Jenkins S.R., Existential hazards..., p. 6.

17. R.C. Hoersting, S.R. Jenkins, No place to call home. Cultural homelessness, self-esteem and cross-cultural identity, *International Journal of Intercultural Relations*, 2011, vol. 35, no. 1, pp. 17–30.

cultural home is a sense of belonging to an ethnic or geographic community with consistent socialization themes and traditions, demarcated by a clear understanding of who the in- and out-groups are. The cultural home provides a set of integrated assumptions, values, beliefs, social role norms, and emotional attachments that constitute a meaningful personal identity developed and located within a sociocultural framework and shared by a group of similarly located individuals. Group members can use this frame of reference to know what is appropriate or acceptable, and to know where they fit within that structure to achieve growth and fulfilment both individually and as a group. A cultural home is thus a cognitively grasped and emotionally comforting sense of 'being at home' with a group of people sharing a stable environment with a similar collective history and practices. A cultural home enables the individual to find social meaning, continuity, primary social support, and group participation, all of which increase the emotional attachment to one's group.[18]

Belonging to ethnic or cultural enclaves includes the process of socialization that brings physical safety and positive "identity reinforcement for the individuals, especially during childhood. Our construct of cultural home emphasizes the emotional aspect of group membership, identification, attachment and belonging. [...] A cultural home is a sense of belonging to an ethnic."[19]

A group is a place from where a person can find comparison for self-evaluation, it is a space of acceptance of and participation in the same aspect of reality or can be used as a base to structure social perceptions by understanding the world, individual goals and behaviour what is giving a sense of safety. The similarities create symbolic and emotional ties, the feeling of being familiar – "a stable cultural context within the ethnic

18. V.N. Vivero, S.R. Jenkins, Existential hazards..., pp. 9–10.
19. *Ibidem*, p. 9.

enclave remains whenever adults in the community are willing and able to maintain it. Each such community has its own children's stories; heroes; role models with whom they identify; favorite games; special dates and holidays to celebrate; and particular food, dress, and songs."[20] Cultural home as a social belonging provides the individual with stable and consistent rules, norms, beliefs, and values that are based on a common history and culture, in addition to providing positive consolidation and safety associated with being attached and valued. Feeling home is safe, relaxing, stress reducing, pleasurable, giving the feeling of social connections and protection from others.

Cultural homelessness describes people who do not belong to any single racial, ethnic, or cultural reference group. They are distinguished by their uniqueness. "However, culturally homeless people share a sense of not belonging and not being accepted as members by any existing group because of their uniqueness; for them, all groups are out-groups. Not having a cultural home; they may best be defined as "always being a minority everywhere they go."[21]

So we live in a complicated state of circumstances where we must try to find out the way to describe ourselves, to find our real image, our individuality which, however, is closely connected to cultural time and space observed by our individual eyes. A human being is hanging in a net of meanings, which will be completed during lifetime. But we can argue the fact that the stronger the base is, the stronger the net will be. So we should first focus on building a stable and solid structure to complete it in an individual and valuable way. Clifford Geertz considers the fact that a human being himself explicates and comments his culture – a net of meanings and their relationships, where, as in a web, is expressed every dimension of his

20. *Ibidem*, p. 10.
21. *Ibidem*, p. 12.

life. The method of the interpretation of culture is focused not on the recording of external parameters, but on a net of relationships of meanings and perceptive structures that are far more sophisticated and leads to understanding of a system of meanings, world outlook, and culture of the other.[22]

We can get to know a culture as an interpretation of symbols.[23] A human being can be defined by the ability to represent the world and oneself symbolically, what opens up a possibility of self-reflection, perception of the world, and creation of meanings. Symbolic culture is treated as the most representative way of the existence of culture in a general sense. It seems to be that in a symbol or through a symbol, culture can find its whole meaning. In a symbol all richness of representations and social-cultural functions is focused.[24]

The individual vision of the world is a complex of images, thoughts, words and feelings. Among answers for a crisis of representation there is one saying that reality is text but also context. In this perspective culture as a whole, as well as every of its demonstration, is a kind of text. This leads to treat theories as a social practise with which reality brings meanings and values.[25] Every person needs a world to live in, an exact world. It cannot be every place in the same time. Everyone needs his own narration to live in and through it to perceive the world. Everyone who wants to describe the world needs tools to understand bases and meanings connected with this world. It is not possible to be everybody and everything. It is not possible to perceive the world in every way. One cannot resign the history of one's life, which is closed for some experiences but is opened for others.[26] Although this is defined in different ways, literature always emphasizes the importance of culture and it is usually strongly connected with communication. Hall, for instance, considers that culture is a code that we learn and share;

22. C. Geertz, Ideology as a Cultural System, [in:] D.E. Apter (ed.), *Ideology and Its Discontents*, Free Press of Glencoe, Glencoe 1964, pp. 47–76.

23. J.A. Majcherek, *Kultura – osoba – tożsamość. Z zagadnień filozofii i socjologii kultury*, Wydawnictwo Naukowe Uniwersytetu Pedagogicznego, Kraków 2009, p. 35.

24. A.P. Kowalski, [after:] J.A. Majcherek, *Kultura – – osoba – tożsamość...*, p. 35.

25. Z. Melosik, *Tożsamość, ciało, władza. Teksty kulturowe jako (kon)teksty pedagogiczne*, Wydział Studiów Edukacyjnych Uniwersytetu w Poznaniu, Edytor, Toruń 1996, pp. 41– 42.

26. *Ibidem*, pp. 48–49.

this learning and sharing requires communication defining culture as "the way of life of a people. It is the sum of their learned behaviour patterns, attitudes, and material thing."[27] Every cultural pattern and every single act of social behaviour involves communication.

There is a straightforward relationship between cultural identity and social concept such as family, tradition which provides the global significance of local knowledge and the sense of self, community and nation.[28] Cultural identity replies the most significant answer about being self and being in the world. Since people construct their identities through their cultures, they will defend them. The fact is evident that cultural identity and globalization are correlated and interconnected phenomena these days, where globalization is a source of transformation of new and modern ideas, development of human capital and information. But on the other side it is a threat to the socio-cultural environment in the context of identity.[29] A culture changes with other cultures with which it is brought into contact through diffusion, commercial or political relations.[30] For a person it is difficult to transport the understanding of reality in a place of origin to another place. Identity, which was built in one place, could be not understandable in another, different place with different ways of thinking, different traditions, norms and emotions. It is making our world richer with emotions and reflections. Moreover, we as "different" are developing knowledge about the world of "others." Our reality by exploring what is "different" gives us the opportunity to go out of ourselves, out of our language and culture. Because of that, a disruption of stability of the symbolic order of our world follows. This is changing what was natural.[31] Globalization brought cultural pluralism but although it has been called an integrating force, yet cultural conflicts are ac-

27. E. Hall, *The hidden dimension*, Anchor Books, New York 1969, p. 20.

28. C. Livesey, [after:] A. Naz, W. Khan, M. Hussain, The Crisis of Indentity: Globalization and Its Impact on Socio-cultural and Psychological Identity Among Pakhtuns of Khyber Pakhtunkhwa Pakistan, *International Journal of Academic Research in Business and Social Sciences,* 2011, vol. 1, no. 1, pp. 1–11, http://hrmars.com/index.php/journals /archive_detail/IJARBSS/32.

29. Z. Bauman, [after:] A. Naz, W. Khan, M. Hussain, The Crisis of Identity…

30. *Ibidem*.

31. I. Chambers, Postmodern Environmental Ethics: Ethics and Bioregional Narrative, *Environmental Ethics*, 1989, no. 2, pp. 120–121.

celerating. "Globalization creates a global culture in which the identity is amalgamated that tends to bring a homogenous culture throughout the world that might assist the local beliefs and cultural values to be universalized rather than to be demolished. On the contrary, such a cultural invasion is a threat that causes serious problems for some conservative states by virtue of the fact that the openness to foreign content can erode the traditional values and indigenous cultural identity."[32] Globalization is changing the entire world into one place, one culture and so, as it follows, also one identity. Some perceive cultural globalization

> as an instrument for establishing universal unity and democracy based on a global culture signified as the "global village", which expanded new communicational systems. However, others disagree and contend that globalization has not resulted in a unified political and economic identity rather cultural-globalization has destroyed national identities. The cultural globalization that we are witnessing today is not the net result of human endeavors and experiences and even it has not equitably benefited from cultural diversities, rather it is the manifestation of dominance of a certain overpowering culture.[33]

In their life, people are looking for a relatively stable system of orientation, points of reference. "Mattering map" is giving a kind of "temporary address". It determines a system of places and cultural practice in which a person can involve his psychic and social energy. People need in their life to involve in and take care of something. By giving a meaning for some cultural texts and artefacts people are putting them on their mattering map. Consequently, they are letting those objects to organise the narration of their life and identity. The identity

32. A. Naz, W. Khan, M. Hussain, The Crisis of Identity...
33. T. Skelton, T. Allen, [after:] A. Naz, W. Khan, M. Hussain, The Crisis of Identity...

of a person is unambiguous when the map is stable and has clear borders. Mattering map is giving to a person the feeling of membership and identification. According to Grossberg's theory, in organising mattering map, "affective magnets" as sources of passions, commitments, and moods help. They are created during generating culture. As people are sensitive to different practices, their maps are also different.[34]

Reading all scientific texts, we see that authors are trying to describe circumstances in which we live now and are trying to find a conception of the individual person, which seems to vanish in theories and possibilities. In an integrated Europe, in a globalized world where there are less and less borders, where differences are starting to fade away, there live individual people with the same need of belonging, being attached and feeling secure.

34. L. Grossberg, *We gotta get out of this place. Popular conservatism and postmodern culture*, Routledge, London, New York 1992, pp. 82–83.

Cultural identity

In the contemporary world a new kind of person appears. This new type of a person's culture is developing from a complex of interactions with extended horizons of social, political and economic matters. This person is socially and psychologically a product of the interweaving of cultures in the present structures. The preeminent conditions of our times are communication and cultural exchange and human beings cannot hold themselves apart from some form of cultural influence. Innovations in intercultural communication have brought people everywhere into potential contact.

Cultural identity, in the sense that it is a functioning aspect of individual personality, is a fundamental symbol of a person's existence. [...] It is the unwritten task of every culture to organize, integrate, and maintain the psychosocial patterns of the individual, especially in the formative years of childhood. Each culture engineers such patterns in ways that are unique, coherent, and logical to the conditions and predispositions that underlie the culture. This imprinting of the forms of interconnection that are needed by the individual for psychosocial survival, acceptance, and enrichment is a significant part of the socialization and enculturation process. [...] Yet of equal importance in the imprinting

is the structuring of higher forms of individual consciousness. Culture gives meaning and form to those drives and motivations that extend towards an understanding of the cosmological ordering of the universe.[1]

The concept of cultural identity is a synthesis of the operant culture reflected by the deepest images held by the individual and those images, in turn, are based on universal human motivations.[2] We are not choosing consciously those images and points for communication, but they are given by conditions and events in our individual lives. "Cultural heritage refers to what society as a whole possesses, and a cultural inheritance is what each individual possesses. In other words, each individual inherits some (but not all) of the cultural heritage of the group. We all have unique identities that we develop within our cultures, but these identities are not fixed or static. […] different experiences and the new values, beliefs, and ideas they produce contribute to the dynamic nature of culture."[3]

Looking at problems connected with cultural identity in a multicultural world we can easily understand that there is a need to give some help to young users of the presence to find their inner images, emotions, memories on which their identity can be built and developed. In the field of intercultural education, a teacher's task is emphasizing sameness and difference – geographical, physical, linguistic, religious, and then to search deeper looking for what is still kept about us in our memory, something what was of first importance, a first shape or taste we remember – basic representations of our own world. This allows individuals, groups and communities to develop knowledge about themselves and others and as a consequence to recognize a history of previous generations and give to self an identity with knowledge of coherent narrative that

1. P. Adler, *Beyond Cultural Identity: Reflections on Multiculturalism*, November 2002, http://www.mediate.com/articles/adler3.cfm, p. 3.

2. *Ibidem*.

3. *The Diversity Kit – An Introductary Resource for Social Change in Education, Part II, Culture*, The Northeast and Islands Regional Educational Laboratory. A Program of The Education Alliance at Brown University, Providence 2002, p. 8, http://www.brown.edu/academics/education-alliance/sites/brown.edu.academics.education-alliance/files/publications/diversitykit.pdf.

connects events, actions, people, feelings and ideas. Effective training helps to increase the chance of a successful outcome, to facilitate communication and decrease misunderstandings. The importance of effective cross-cultural communication is growing in importance as the globalization increased the frequency of these interactions. Globalization enlarged the complexity of individual identity, as people multiplied levels of identity.[4] Those multiplied levels of identity – individual, cultural – remain the most significant.

Cultural competence – concepts for use

The present developmental psychology is more and more focused on how social interactions give shape to development. Individual differences within cultural groups are much bigger than differences between cultural groups; it is particularly important to operationalize understandings of culture and avoid stereotyping in diverse classrooms. To learn about the cultural and individual pupil's experiences it is good to suggest teachers to observe and record individual student responses to classroom events or situations, develop and administer questionnaires about student beliefs and expectations, conduct formal and informal interviews and request life histories and biographies.[5] Interactions between people are significant for intellectual growth. Learning cannot occur in isolation. Every function in a child's cultural development appears twice: first on the social level, and later on the individual level; first between people and then inside the child. All the higher functions originate as actual relations between human individuals.[6] Classroom tasks or activities contain both culture and individual context. Because social interac-

4. S. Waisbord, Media and the Reinvention of the Nation, [in:] J. Downing, D. McQuail, P. Schlesinger & E. Wartella (eds.), *The SAGE handbook of media studies,* SAGE Publications, Thousand Oaks 2004, p. 375.

5. E.R. Hollins, [after:] *The Diversity Kit...*, p. 9.

6. L. Goldstein, [after:] *The Diversity Kit...*, p. 17.

tions are culturally defined, sociocultural interactions can either facilitate or hinder a learning process.[7] There are several interrelated definitions of cultural and cross-cultural competency. What will follow is a kind of guide for concepts, which are connected with the problem of cultural identity and could evolve the way of planning exercises that could develop pupil's competences.

Mason's cultural competence model, in which individuals change from damaging and amateur practices into professional practices, consists of five stages or statuses, which include:

1. Cultural destructiveness – it is the stage at which individuals and groups refuse to acknowledge the presence or importance of cultural differences in the teaching/learning process. Institutions and individuals in this stage tend to endorse universality, insisting that all children conform to a mainstream middleclass imperative. Given this stage, diverse learners are usually expected to shed any remains of their culture of origin in favour of the values and viewpoints of the dominant culture and departures from this imperative are interpreted as deficient or inferior. This orientation refuses to consider that schools must respond to children within a particular cultural context. Teachers often hold values, viewpoints, and orientations towards education that are contrary to what is considered standard or normative in the educational system of the country.

2. Cultural incapacity – is the stage in which cultural differences are neither punished nor supported. The individuals or organizations ignore differences with no attention to understanding them or supporting. Teachers remain oblivious to the relative importance of cultural competence. Educators eliminate student's social, emotional, and cul-

7. *The Diversity Kit...*, p. 17.

tural needs and reduce efforts to acknowledge cultural resources children bring to school.

3. Cultural blindness – represents the stage of considering cultural differences like having no importance. No activities are devoted to understanding cultural differences. Such a strategy denies children an important aspect of their identity so information is communicated to students in a way to show that their culture is of little consequence to their learning experience.

4. Cultural pre-competence – happened when teachers, learners, and organizations recognize and respond to cultural differences and attempt to use it in teaching practice by correct non-liberating and unethical structures. They may seek out new information about diversity.

5. Cultural competence – is when organizations and individuals are used to value cultural differences and seeking the ways to celebrate, encourage, and respond to cultural differences. Such differences are considered crucially relevant for the entire society.

When schools, teachers, and learners are culturally competent, the culture that children bring to school serves as a resource for educators, the children themselves, their families, and the entire society. The students' funds of knowledge that are culturally filtered are valued and affirmed in contrast to the experiences of many previous generations whose identities and cultures were often distorted, marginalized, or even brutalized. As educators consider the socio-political issues that impact students' lives, as well as the cultural areas in this stage, there is a commitment to initiating structural changes that will positively impact the lives and educational experiences of learners from culturally distinct groups, as well as others.[8]

8. J.L. Mason et al., [after:] *For Cultural Competence: Knowledge, Skills and Dispositions Needed to Embrace Diversity: A Resource Manual for Developing Cultural Competence*, Virginia Department of Education, 2007, p. 10, http://www.doe.virginia.gov/special_ed/tech_asst_prof_dev/self_assessment/disproportionality/cultural_competence_manual.pdf.

To consider cultural competences in curriculum also may be used Pedersen's three-stage model of cultural competence, which includes:

1. Awareness of own attitudes and biases, as well as the socio-political issues that confront culturally different youngsters.
2. Knowledge – accumulation of factual information about different cultural groups.
3. Skills – integration of awareness competences to positively impact children from culturally distinct groups.[9]

Dimensions of Personal Identity[10] is the next model which developed the complexity of human differences by looking at individual differences and shared identity. The model identified three primary areas of a person's identity and each dimension underscores the vast diversity and complexity of individuals.

"A" dimensions of personal identity include those characteristics over which we have little control such as age, race, ethnicity, and language. These function as permanent characteristics of our existence and are not amenable to change. Because they are more visible characteristics, another notable feature of "A" dimensions is that they frequently create stereotypes about people.

"B" dimensions of personal identity, on the other hand, refer to those characteristics over which we can usually exert some influence. For example, we can determine how much education we will acquire, alter our geographic location, and adopt certain recreational preferences.

Finally, **"C" dimensions** refer to those events that have occurred during a particular historical moment, and they also situate people within a social, cultural, and political context. The combination of each affiliation makes every person unique.[11]

9. *For Cultural Competence…*, p. 11.
10. P. Arredondo et al., [after:] *For Cultural Competence…*
11. *Ibidem*, p. 16.

In planning curriculum, it could be considered also six constructs as basic foundational principles of strategies designed to enhance the cultural competence of teacher and student. And they are:

1. Valuing diversity as acknowledging and celebrating diverse values and viewpoints, with increasing parent participation rate in school activities, recognizing the deep structural cultural orientations and perspectives of culturally different children by accepting and appreciating their experiences.

2. Engaging in cultural self-assessments of one's own identities, attitudes, values, and beliefs. By looking critically and analytically, educators can find and describe the structural and individual areas that need attention and changes. This process can be a form of "cultural therapy" that is making to examine, explore, and reconsider our culture. Teachers can provide the model and lay the groundwork for students to reclaim their histories and attitudes to enlarge a kind of school identity.

3. Understanding the dynamics of difference – focus on stereotypes that affect the way teachers and pupils interact with each other. It should be done to bridge the cultural mutual acceptance and understanding between culturally different groups.

4. Developing deep cultural knowledge – especially the culture of self. It comes by being opened for information from others and acquiring such information. There are many ways of gathering information about different cultural groups, like: reading extensively, engaging in public education, using media information, personal experiences of social groups.

5. Adapting to culture, especially to its deep structural aspects, is the process in which individuals and systems in-

clude funds of cultural knowledge into processes used in the teaching/learning process by using children's differences to increase knowledge.

6. Establishing cultural reciprocity as an important dynamic involved in adapting to cultural differences in collaboration involving individuals, families, or other institutions.[12]

There are four critical steps in developing an attitude of reciprocity:

1. "Identification of cultural values inherent in the educational practice;

2. Consideration of family perspectives regarding educational issues that may differ from educators' conceptions;

3. Demonstration of respect toward varying values and viewpoints;

4. Development of effective strategies that integrate professional interpretations and the family's value system."[13]

Curriculum and Pedagogy for Cultural Competence underlines cultural sensitivity and development of knowledge, skills, and dispositions within diversity issues. Curriculum approaches offer projects, problem-based approaches, questions, and skills to meet learner's and teacher's needs. Culturally responsive pedagogy is the answer for multiculturalism, cultural homelessness and other kinds of concepts, what can be the field of participation of students. Schools must open themselves for contemporary psychological, philosophical and sociological ideas. Understanding the idea that each of us is influenced by other places, is built with a different set of emotions, personality trails and has a different distribution of intelligence is making us more opened to accept and assimilate cultural differences. But we must be aware by using the multiple intelligences[14] concept and all other teaching programs to not label each student and then teach according to their skills. A well-

12. J.L. Mason et al., [after:] *For Cultural Competence...*, pp. 54–56.

13. M. Kalyanpur, B. Harry, [after:] *For Cultural Competence...*, p. 56.

14. H. Gardner, [after:] *For Cultural Competence...*, p. 73.

planned quality teaching experience should include multiple approaches to the important information being taught. From the diversity of pupils, we should use their types of learning styles and their need of emotionality, variability and active participation in acknowledging novelty. Pupils can use imagery as a dominant way of thinking and conceptualizing subjects, use descriptive abstractions in thinking, emphasize expression of emotional words and metaphors using also non-verbal ways of description. We also must organize a teaching process with the knowledge that some children learn through trial and error, as more impulsive learners, and others are taught to learn first, then trial and they are more reflective. "Pedagogy seems to play a key function in introducing change. While philosophy creates concepts, pedagogy makes them possible and makes sense of them in action, in individual and social attempts to make change. One should add that this change is always 'anchored' in a given space of human experience."[15]

15. M. Mendel (ed.), *Pedagogika miejsca*, Dolnośląska Szkoła Wyższa, Wrocław 2006, p. 284 [author's own translation].

Cultural identity in creativity

Our curse is fragility of presence calling for not existing stable bases. When we consider the change we are struggle between desire and fear, expectation and insecure."[1] We want to be ourselves and someone else in the same moment, want to exist in our being – save but also easy to change. "We are sentenced to a constant travel, constant choosing. Making choice is not a choice anymore – it is our fate."[2] Reality is a place in which we must find a space for building to create a feeling of being home. Sometimes, due to our personal history, the biography that we are involved in is becoming hard and difficult. Sometimes our environment demands for changes in our attitudes.

When our goals and dreams are disappearing from places where we expected them to be or they are losing their charm sooner than we expected, travelling is more important than the direction of the trip. To not make a custom of what we are doing at the moment, to not be chained by heritage of our past, we put on identities like T-shirts with labels changing on request when the fashion is changed, giving up, without doubts and regrets, yesterday's required knowledge and skills – these are the signs of our times. The culture of the time of liquid modernity is not calling to

1. A. Melucci, *The Playing Self: Person and Meaning in the Planetary Society*, Cambridge 1996, p. 43.
2. Z. Bauman, *Między chwilą a pięknem – o sztuce w rozpędzonym świecie*, Officyna, Łódź 2010, p. 15 [author's own translation].

learn but to forget, not to collect but to get rid of – without re-grets. It is a culture of departing and breaking ties, discontinuity and bleeding into oblivion.[3]

Such introduction for art processes as well is making us to put a question about the possibility of finding cultural identi-ty in artworks. Art which includes all problems of humanity, which is making a multilink with different spheres of reality is an amazing source for exercising cultural identity – starting with the identity of an artist to finish, as a conclusion, with the identity of ourselves.

In the next pages are some ideas of using an artist's biog-raphy or artwork at working with students using EXERCISING BIOGRAPHY, RECALLING PAST and exploring what is VISI-BLE IN STRUCTURE of activity.

3. *Ibidem*.

Moving in the cloud of memories

Marc Chagall (Moishe Segal), was born on July 7th, 1887, in Li-
ozna, near Vitebsk in Russia (now Belarus), to a poor Hassidic
family. He was the oldest of eight children. His father – Zakhar
Shagal – was working in a fish factory; his mother – Ida – ran
a grocery store. His father had to work hard, had to carry heavy
barrels and earned a poor salary. Later, as an artist, Chagall
used fish-motifs in his paintings to show his respect for his fa-
ther.[4] About these early years in Liozna Chagall wrote: "Day
after day, winter and summer, my father rose at six o'clock in
the morning, and went off to the synagogue. There he said
his usual prayer for one dead soul or another. On his return
he prepared the samovar, had a drink of tea and left for work.
Hellish work, the work of a galley-slave. […] There was always
plenty of butter and cheese on the table. Bread and butter,
like an eternal symbol, was never out of my hands when I was
a child."[5] The years of his childhood, the family, and his native
village became the main themes of his art. These first impres-
sions were captured in his mind like constantly living original
images and were transformed into several paintings which ti-
tles underline the origin: "I and My Village," "The Candlestick
with the Burning Lights," "The Dream Village," "The Cow and
Fish Playing the Violin," "The Fiddler on the Roof."

4. J. Baal-Teshuva, *Marc Chagall 1887–1985*, Ran-
   dom, New York 1998.
5. M. Chagall, *My Life*, Oxford Letters and Me-
   moirs, 1965, p. 28.

Jewish children were not allowed to participate in regular education in Russia at that time. They were not free with going where ever they wanted. Chagall, despite those problems, received his primary education at the local Jewish religious school. He studied Hebrew and the Bible. When he was 13 years old, his mother tried to register him in a Russian high school, and he remembered: "But Jews are not accepted in this school. Without hesitation, my brave mother approaches a teacher."[6] So thanks to his mother he became a pupil in a Russian town school but the only subject he was good at was geometry. After school he decided to become an artist and persuaded his parents to pay for art lessons. Goodman writes that at that time, in Russia Jews basically had two alternatives for joining the world of art: one was to "hide or deny one's Jewish roots." The other alternative – the one Chagall chose – was: "to cherish and publicly express one's Jewish roots." So he integrated his roots into his art, for him it was like "self-assertion and an expression of principle."[7]

In 1907 the twenty-year-old Chagall moved from Vitebsk to St. Petersburg. There he attended the school of Imperial Society for Protection of Arts. This was a difficult time for the young and poor artist. The pictures of this St. Petersburg period are mostly images of his childhood. "Brilliant colours were rioting in the sky. But everything fell quiet towards evening. The icons came to life, the lamps shone out again. The cows fell asleep in their sheds, snoring on the manure, and so did the hens on their rafters, blinking maliciously."[8] Chagall stayed in St. Petersburg until 1910.

Back to Vitebsk he met Bella Rosenfeld and wrote in his memories about it: "her silence is mine, her eyes mine. It is as if she knows everything about my childhood, my present, and my future, as if she had been watching over me, reading my

6. *Ibidem*, p. 52.

7. S.T. Goodman, *Marc Chagall: Early Works From Russian Collections*, Third Millennium Publ., New York 2001, p. 14.

8. M. Chagall, *My Life...*, p. 46.

inmost thoughts [...]. Her pale face, her eyes. How big, round and black they are! They are my eyes, my soul."[9]

In 1910 Chagall went with the help of a benefactor to Paris. Although staying in Paris, it was impossible for Chagall to not think of his home in Vitebsk. Paris became a home to many artists and other emigrants from the Russian Empire. They could spread their wings in freedom. Chagall painted painting after painting, completely devoted to his work. "My homeland exists only in my soul"[10] said Chagall so he continued painting Jewish motifs and subjects from his memories of Vitebsk. He also included Parisian scenes to his subjects. Quite some works of this period were restructured into Fauvist or Cubist versions of paintings he had made in Russia before. Chagall developed an individual repertoire of motifs like ghostly figures floating in the sky, the livestock and transparency of bodies, tiny houses, gigantic people. The majority of his scenes of life in Vitebsk were painted while living in Paris like dreams from his homeland. Their "undertone of yearning and loss," with a particular, abstract appearance, his "animal/human hybrids and airborne phantoms" would later become a formative influence on Surrealism.[11] "As cosmopolitan an artist as he would later become, his storehouse of visual imagery would never expand beyond the landscape of his childhood, with its snowy streets, wooden houses, and ubiquitous fiddlers, [with] scenes of childhood so indelibly in one's mind and to invest them with an emotional charge so intense that it could only be discharged obliquely through an obsessive repetition of the same cryptic symbols and ideograms [...]."[12] During this first period in Paris, Chagall participated in art showings at the Salon des Indépendants and the Salon d'Automne in 1912.

In 1914, Chagall exhibited works with Jewish images and characters in Herwarth Walden's "Der Sturm" Gallery in Berlin.

9. *Ibidem*, p. 77.

10. J. Leymarie, *The Jerusalem Windows*, George Braziller, New York 1967, p. viii.

11. M.J. Lewis, *Whatever Happened to Marc Chagall?*, commentary, October 2008, pp. 36–37, https://www.commentarymagazine.com/articles/whatever-happened-to-marc-chagall/, accessed: 14.01.2012

12. M.J. Lewis, *Whatever Happened to Marc Chagall?...*, p. 36.

Because of World War I (1914) Chagall moved back to Russia. In 1915 he showed pictures in Moscow during an exhibition and in 1916 in St. Petersburg. Later he showed his art again at a Moscow exhibition of avant-garde. In 1917, at the age of 30, Chagall became a famous artist. He illustrated then a number of Yiddish books with ink drawings.[13]

During the Russian Revolution he was made a commissar for art and was teaching at the Art Academy in Vitebsk, but he resigned in 1919 and in 1922 he decided to leave Russia and went back to Paris.

His own personal language of symbols seemed to be meaningful to Chagall. Some critics often associate his work with illogical or fabulous – "this is Chagall's contribution to contemporary art: the reawakening of a poetry of representation, avoiding factual illustration on the one hand, and non-figurative abstractions on the other. [...] With him alone, the metaphor made its triumphant return to modern painting."[14]

Marc Chagall wrote his biography *My Life* in Moscow between 1921 and 1922 when he was thirty-five years old. The text is accompanied by twenty-six illustrations made by the artist, in the medium of dry-point etching. They show his childhood and youth in the villages, the sensitive memories of family and tradition.

Between 1931 and 1934 Chagall visited Amsterdam a few times to study the paintings of Rembrandt and El Greco and he admired their artistry in religious works. The reason was –he was working on illustrations for "The Bible." The work was a kind of risk for him as in style it was like coming back to his past artworks so, afterwards he told about it: "I did not see the Bible, I dreamed it. Ever since early childhood, I have been captivated by the Bible. It has always seemed to me and still seems today the greatest source of poetry of all

13. J. Baal-Teshuva, *Marc Chagall*, Taschen, Köln––London–Los Angeles–Madrid–Paris–Tokyo 2008.

14. J.J. Sweeney, *Marc Chagall*, The Museum of Modern Art, New York 1969, p. 7.

time."[15] In 1931 Chagall visited Palestine and Syria and this trip gave the real base for his illustrations for the Bible. He used biblical themes in paintings, graphic works, and stained glass windows.

Because of World War II, he went to the United States in 1941. Chagall's works showed Jewish martyrs and refugees. His wife died in 1944.

Art historian Franz Meyer explains that one of the main reasons for the exceptional expression of Chagall's work is related to the Hassidism, which stimulated the world of his childhood and youth. He wrote: "for Chagall this is one of the deepest sources, not of inspiration, but of a certain spiritual attitude [...] the Hassidic spirit is still the basis and source of nourishment of his art."[16]

In 1947 Chagall returned to France, and one year after, he started to work on a series of lithographs with the title "Arabian Nights." In 1950 he started to work in ceramics. Between 1953 and 1956 he created a series of fantastic scenes set against the background of views of Paris. In the 1960s and 1970s, he made stained glass for the United Nations building in New York City. In 1973, a museum of his works was opened in Nice, France. In 1977 he exhibited in the Louvre.

Chagall died on March 28, 1985, in Saint-Paul, France, at the age of 97.

Throughout his life, Chagall's creativity was filled with pictures from the past. Those images were painted in his soul, always vivid, helping to survive bad times. He describes several images in his memories *My Life*. He wrote:

> Sticks and roofs, beams, fences, and everything that lay behind, delighted me. And you can see what was there in my picture, "Above the town." Or else, I can tell you. A row of lavatories, lit-

15. J. Wullschlager, *Chagall: A Biography*, Albert A. Knopf, New York 2008, p. 350.

16. R. Cogniat, *Chagall,* Crown Publishers Inc., New York 1978, p. 24.

tle houses, windows, gateways, hens, a disused factory, a church, a little hill (an old cemetery where were bury no-one now). I could see it in more detail from the little window of our attic, by crouching right down. I put my head out and breathed in the cool blue air. Birds fly past me. I hear a housewife splashing around. I can see her stockings and her legs. She is muddying my precious pieces of broken pottery that I love so much, my stones. She is hurrying to the wedding. She has no children. There she will weep over the fate of the bride. I like wedding musicians, the sounds of their polkas and waltzes. I hurry too, and weep there beside Mamma. I like to weep a little when the badchan sings and cries in his high voice: "Bride, bride! Think what awaits you!" What awaits you? At those words, my head gently detaches itself from my body and weeps somewhere near the kitchens where the fish are being prepared. No more weeping. Enough. Everyone blows his nose, and confetti rises in clouds, little bits of multi-coloured paper.[17]

Chagall managed to use his fantasy images as a form of visual metaphor combined with folk imagery. Through his imagination and strong memories, he was using typical motifs and subjects in most of his work: village scenes, peasant life, and intimate, dreamy views of the small world of the Jewish villages – his homeland. Painting tranquil figures and simple gestures helped him to create a "monumental sense of dignity" by translating everyday Jewish rituals into a "timeless realm of iconic peacefulness."[18]

We can see how much Chagall's biography is reflected in his creations. His cultural identity was strong and stayed very stable during his lifetime. In masterpieces of many artists, we can find such links between their memories and their way of expressing. Their paintings, sculptures etcetera carry visual signs that came from places of their origin, from their tradition

17. M. Chagall, *My Life…*, p. 35.
18. I.F. Walther, R. Metzger, *Marc Chagall, 1887– –1985: Painting as Poetry*, Taschen, Köln–London– –Los Angeles–Madrid–Paris–Tokyo 2000, p. 8.

no matter on the place where they had to work. It is interesting to search for those links in art history. Realizing the strength of particular cultural identities of artists, a person can understand how significant is the idea of knowing and understanding the individual, one's own identity.

For exercising with the biography of an artist, we can use many different methods. As we are focused on those that are most connected with building our own identity, the suggestion is to use elements, which are using the creativity and history of a student. Using a fragment of Chagall's biography (for example: "I am alone in the river. I bathe. I hardly disturb the water. Around me, the peaceful town. The milky, blue-black sky is little bluer to the left and heavenly bliss shines down from on high."[19]), students can paint their own town they remember from childhood. They can write a continuation of the story using facts from their own life. They can make a collage inspired by words or write a poem with a particular atmosphere (see also appendix). The text of Chagall's biography is universal enough to be a start for a creation for everyone, and it is poetic enough to move the fantasy.

19. M. Chagall, *My Life...*, p. 38.
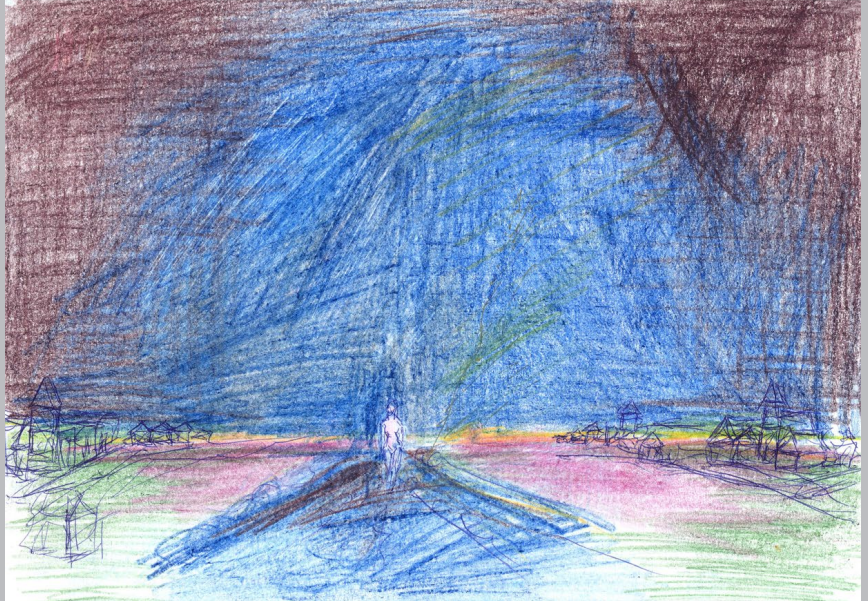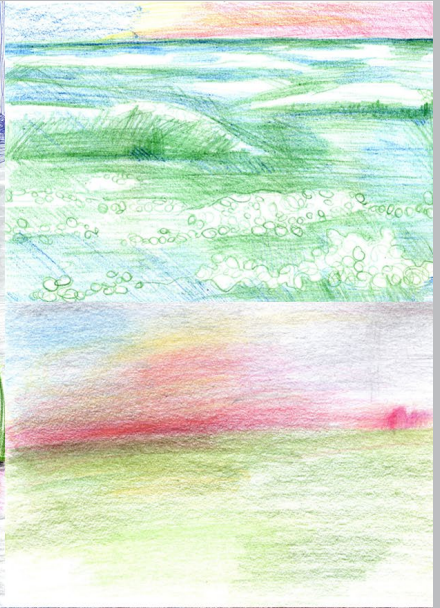
Miho Iwata was born in 1962 in Ichinomiya, Aichi, Japan. She is a performance artist, scenographer and choreographer. She received a degree in architecture at the Kyoto Prefectural University. In 1986 she emigrated to Cracow, Poland, and studied Polish philology at the Jagiellonian University. From that moment on she lives in Cracow. Her work is performed at theatre and arts festivals throughout Poland and abroad. Iwata's work has been featured at various festivals and galleries including the Ujazdowski Castle Contemporary Art Centre, the Zachęta Gallery in Warsaw, the Krzysztofory Gallery, OtwartaPracownia, BunkierSztuki – Cracow Contemporary Art Gallery, and the Solvay Contemporary Art Centre in Cracow. Her works has been seen in many other cities in Poland but she also collaborated on a series of performances with musicians. She is working on projects as an artist-resident at Kyoto Art Centre in Japan. In September 2006 she took part in Polish Sound Art, a two-week art festival in various cities in China.

She also creates performances for art exhibitions. In 1991 she had a first time introduction to butoh dance in Poland through the work of Daisuke Yoshimoto, Kazuo Ohno and Min Tanaka. Her first Cracow performance was the piece *Legs of pigeon* presented at the Krzysztofory Gallery in Cracow in 1994. After many other performances Iwata began collaborating on

a series of improvisational works in 2002. She started working with musicians as an Improviser's Ensemble called Improvising Artists. She also continued working as a solo artist with the performance *Thousands of Dreams* at the Otwarta Pracownia gallery in Cracow – a silent improvised piece without the addition of theatrical lighting or sound, using only the blank gallery space and atmosphere.

She came to Cracow for her last holidays during studies in Japan to visit her Polish friends. She stayed. Poland appeared a strange and rough country in the eighties with wonderful, friendly people. She had to learn how to survive in completely different political and social circumstances. This cultural shock kept her in Poland. She wanted to know more and experience more about the people and the country. She keeps repeating – "there would not be my dance without Cracow." Here she saw a spectacle of a Japanese dancer for the first time. After this performance she kept following his career and after three years she started to dance herself. Her dance is based on the butoh style which is a form of Japanese dance theatre that encompasses a diverse range of activities, techniques and motivations for dance, performance, or movement. Butoh arose in 1959 through collaborations between its two key founders: Tatsumi Hijikata and Kazuo Ohno. The common features of this art form are full of imagery, showing taboo topics, extreme or absurd environments. The artists traditionally perform in white body makeup with slow hyper-controlled motion.

Recently Miho's art turned into improvisation performance, already not exactly dance or butoh, being an important experience for her.

Miho found her origin identity far from home; her soul was touched by the motion of the white body of the butoh dancer. She cannot explain this phenomenon. But probably so far away

from home, from probable work in a big corporation, she found herself in the most emotional and spiritual space of dance.

By her performances nowadays she is trying to catch attention for contemporary problems, events we should focus on our thoughts – like the silent cry of tsunami or earthquake victims (a performance in the National Museum in Cracow during an exhibition connected with Polish history and tradition). Dancing, dressed in white, inside dark walls with paintings showing Polish tradition, she is more Japanese than she used to be in Japan. In a completely different place she is discovering the same spirit from the place of her roots.

Miho's example can be a path for searching for such moments in artist's biographies that made them develop their own way. It also shows the possibility of searching in our or in students' memories for sensor connections with the past – with significant moments, events, images, sounds, smells, tastes. Students could use them as a base to create storyboards, comics, or epic stories, or the project for an object, spatial installation or performance to say something very personal about their childhood, their early history.

The history of a project

Joanna Rajkowska was born in 1968 in Bydgoszcz, Poland. She studied painting at the Cracow Academy of Fine Arts and art history at the Jagiellonian University in Cracow. She was also learning at the State University of New York. As a versatile artist she is working across diverse media, creates sculptures, photographs, drawings, objects, and installation pieces. Rajkowska's artwork has been presented, among others, in the UK, Germany, Poland, France, Switzerland, Brazil, Sweden, US, Palestine and Turkey. She is a Polish artist based in London, working with objects, films, photography, installations, ephemeral actions, and widely discussed interventions in public space.

> Her works often function as social sculptures in which collective memory, tensions and desires might be manifested as public monuments interwoven into the urban tissue. Activating layers of meanings (both historical and ideological), they provoke and reveal lines of conflicts, but also serve as platforms for dialogue. As Joanna Rajkowska's works are materializing through 'urban legends,' press-cuttings, gossip and media debates, their form is always 'unfinished,' so there is a possibility they will evolve and mutate beyond the artist's initial intentions.[20]

20. http://www.rajkowska.com/en/bio/4, accessed: 23.03.2013.

42

Joanna Rajkowska is an artist who is most involved in exploring the creative possibilities of the interface between art and reality. She works in public space. Her projects are usually set in places that are burdened with past traumas, where social or ethnic antagonisms are still present. She works to create a space where social tensions can manifest themselves to change the relationships towards places, and change relations between people.

Rajkowska was saying about herself showing the reasons to keep attention to objects and memories:

> I come from a mixed-background family – my father was a well-to-do dentist, my mother a low-income intellectual. My mother would have thrown it all out of the window, but I came to love it because our father left us. Every visit to my grandparents' home – touching a piece of oak furniture or an ivory palm tree ornament – was a profound experience. Stories about a high-spending grand-grand-father, his trips to Majorca and roulette-playing in Monte Carlo, were part of my childhood, a part I was eventually cut off from.[21]

She is trying to discover those places in memory where the absence of people is still encoded and by encoding to change absence into presence. Her attention is focused on the relations between individuals and on what happens between individuals and their locations. Her aim is to describe this intimate, personal relations.

Greetings from Jerusalem Avenue[22] is Rajkowska's public project in the urban space. Its main element consists of a 15-metre tall artificial canary island date palm: Phoenix Canariensis, which is located at the junction of Jerusalem Avenue and Nowy Świat Street, on the traffic island at de Gaule Circle in Warsaw. The palm was erected on the 12th of December 2002.

21. Taken from an interview conducted by Artur Żmijewski. The whole interview is to be found here: http://www.rajkowska.com/en/teksty/43, or in Polish: A. Żmijewski, *Drżące ciała. Rozmowy z artystami*, Wydawnictwo Krytyki Powszechnej, Warszawa 2008.

22. *Greetings from Jerusalem Avenue*, Joanna Rajkowska, Cooperation: Centre for Contemporary Art Ujazdowski Castle, Foundation Institute of the Promotion of Art, Michal Rudnicki (architect), Katarzyna Lyszkowicz (Foundation Institute of the Promotion of Art).

Greetings from Aleje Jerozolimskie is an idea taken from language, from a story, from the attempt to describe a trip to Israel. The lines of palm trees along the Aleje Jerozolimskie had to constitute a summary of the trip that I took with Artur Żmijewski in the spring of 2001. In the most direct sense, it is a transmission of a landscape – which is obvious in Israel – to Warsaw, to the street, which name refers back to Israel, as a street with the same name exists also in Tel Aviv (Shderot Yerushalaim). In a literal way, it is a transfer of the view – that in Israel is an obvious one – to Warsaw, to the street whose name, in turn, sends you back to Israel. In a less literal way, the palm tree relates to the expression that (in the Polish language) we use to describe something unthinkable, something outside our way of comprehension, something – to put it simply – absurd. The palm tree, as a sign of everything that escapes our way of reasoning, belongs in Warsaw. Though, maybe it indicates only that our way of reasoning does not fit the real world.[23]

As in almost all other works of Rajkowska it was also a social experiment, testing whether the Polish society is ready to absorb such a culturally strange object. The spot at which the palm has been placed, had been used for a Christmas tree before the year 2002. The project arose in a certain context and cannot exist without it.

Several frames of memory overlapped. The view from the small hotel in Jerusalem, a postcard with the words 'Greetings from Hebron' written under a photograph of a rather bald hill with a rickety palm tree, and Jerusalem Avenue, which for me is the axis of Warsaw. There's also a frame filled with helplessness, an incapability of understanding the situation in Israel with a single logic.[24]

23. http://www.rajkowska.com/en/projektyp/26, accessed: 23.03.2013.
24. http://www.rajkowska.com/en/bio/4, accessed: 23.03.2013.

We wrote about Israel, thought about the ending of the text, I really forced my brain to invent the end and, as I remember, that wasn't the first idea. But then, I short-circuited inside and the frames of memories from Warsaw and those from Jerusalem, for example from the plaza in front of the Faisal hotel, where we lived, superimposed on one another. And one more frame: a postcard that you found in the Old Town district in Jerusalem. There was a bald hill and on it a poor, rachitic palm. And below, a sign: "Greetings from Hebron" or simply, "Hebron," I don't remember for sure. It impressed me. It looked as if it were printed in Poland somewhere, in the 80s.[25]

The name Aleje Jerozolimskie is very much rooted in the origin culture, even that much that nobody is thinking about the meaning.[26] Searching for the roots of this name the artist discovered the story that in 1774, August Sułkowski established a district for Jews – new Jerusalem. Its inhabitants became very quickly an uncomfortable competition for the local merchants and craftsmen. Sułkowski was sued by the Warsaw magistrate and liquidation of the new Jerusalem followed. In 1776, goods were confiscated and razing to the ground of the houses in the district was demanded.[27] That history disappeared but the name of the street remained. The artist is trying to move from Israel a piece of identity of this place, which piece could underline the real identity of the place connected with the Jewish society in Warsaw. To bring a symbol of communication with others to a city of Poland, "I am putting a tree and I treat it as an element of communication between people, nonverbal communication, not involving intellect. I don't want people to understand each other. I want them to be next to each other. Under the palm tree."[28] The idea of the art work is to remove the years of misunderstanding, the thoughts and

25. From an interview conducted by Artur Żmijewski.

26. A. Żmijewski, *Drżące ciała...* [author's own translation].

27. http://www.rajkowska.com/pl/teksty/27, accessed: 23.03.2013.

28. A. Żmijewsk *Drżące ciała...*, p. 306.

actions that hide the truth of the place, to uncover the remembrance of the place, and focus attention on changes that are happening, changing spaces and meanings.

> I miss the diversity of that world. – Rajkowska says – I miss the Jews whose absence is evoked by the name of that street in an obvious way. Not some small group of assimilated people. I miss the people who are, in the very meaning of that world, different, demonstrating their being different without embarrassment, but also without aggression. I miss both the Jews and black, African people in the same way. I miss the energy of the emigrants who decide to leave everything and start their lives anew; their restlessness and strength. [...] I also miss the tension. I miss the communication with the rest of the world so obvious in Israel.[29]

For some cultures an identified place may be symbolically important. The sense of cultural community may be geographically circumscribed, but a stable location is not always an essential feature of a cultural home.

> Being a nomad does not preclude someone from having a physical place to call "home." The difference is that for nomads their home moves geographically from place to place. [...] They move constantly geographically, but their home travels with their group, remaining within their community and having a "symbiotic rather than social" (Park, 1928) relation to the larger culture. They own no territory, but each community sustains a conscious cultural identity through their dialect and language, strong traditions, rituals, dress, social structure and norms, governing hierarchy, and specific behaviors. They have verbal and nonverbal communication patterns that enable shared meanings within their own community, differentiating in-group. Thus even nomads rec-

29. http://www.rajkowska.com/en/bio/4, accessed: 23.03.2013.
30. V.N. Vivero, S.R. Jenkins, Existential hazards of the multicultural individual. Defining and understanding "cultural homelessness", *Cultural Diversity and Ethnic Minority Psychology*, 1999, vol. 5, no. 1, p. 11.

ognize and know that they have a social location that "feels" like home, and they can physically go to this place.[30]

Many oppressed groups have survived through the sense of belonging to a particular group, strengthening the emotional ties to other members of the group. This way you build a space inside you to fill with elements of cultural identity. Such cultural home is travelling with you, making the base for stable places in changing reality.

Our knowledge of the world stems partly from sources we don't completely understand. You are standing on ulica Żelazna in Warsaw, for instance, looking at the apartment blocks and ghetto monadnocks in front of you, and you absorb it with your whole self, all your possible senses, your whole body, your memory is activated, also the memory you have no control over – afterimages, shreds of impressions, conversations, images. All this is suddenly released, as if at the touch of a button. This is not just the subconscious. Memory is also in the body, in your arms and legs, in the stomach. […] You can start inspecting it delicately, drawing from a power once activated. It's also important to channel it rationally.[31]

31. From an interview conducted by Artur Żmijewski.

pozdrowienia
z
alej jerozolimskich

I że warto, zamiast opisywać tą podróż,
obsadzić Aleje palmami.

And that instead of writing about my trip, it would be better to just plant palm trees along that street.

Identity in Curriculum

Nowadays, in many available studies, training programmes and activities, courses in cultural communications are included, what generally underlines the importance of cultural and cross-cultural communication skills.

Postmodern philosophers have deconstructed the concept of identity and the social categories with which it interacts. Modernity differs from all preceding forms of social order because of its dynamism, deep involvement in understanding of traditional habits and customs, and realizes its global impact. It also radically uncovers the general nature of daily life and the most personal aspects of human activity, feelings, emotions and behaviours. Modernity is increasing the interconnection between globalizing influences and personal dispositions. Self-identities, individuals even being very local in their contexts of action, can be very global in their consequences and implications. Our identity is mainly influenced by our social surroundings. There is a very strong link between family circumstances and how education is giving shape to the identity of individuals, and all that is also linked to the global net of communication.

We cannot ignore the increasing migration all over the world. Living in the "age of migration"[1], we face significant

1. S. Castles, M.J. Miller, *The Age of Migration. Third Edition: International Population Movements in the Modern World*, The Gilford Press, New York 2003.

changes in societies where several different "cultures" share territory. There appears a problem named as diffusion of cultures, transculturation and culture loss, coexistence of people with different cultural backgrounds. The changes are not only caused by migration, they occur also within one culture, especially when the local meets the global or when a person must change the background of living.

Students' identity is comprised of their beliefs, practices and self-image. One of the functions of a school is to help students with finding bases for constructing a positive identity. Identity construction activities in a classroom help to develop a positive self-image in students, to recognize their roots to build a stable personality. As identities are based upon the foundation of moral beliefs, identity construction fundamentally determines what is right and wrong. Though norms are not absolute, their timeless nature secures their inviolability. Many schools are comprised of students from different ethnic backgrounds, cultural practices and belief systems. Identity construction activities that embrace multiculturalism can be as basic as teaching students about the contributions made by the many cultures in whatever taught subject area. The best classroom activity for establishing an atmosphere where all students' identities are positively constructed is openness and acceptation.

"When people need to expand their community, they refer to their nations, their island in the global ocean of flows of capital, technology and communication."[2] The more important in such circumstances is to understand processes taking place around us. What we should understand about a culture, is its role for keeping together our social activities in connection with our behaviour, communication, relationships and other social patterns. Literature always emphasizes the importance

2. M. Castells, *The Power of Identity*, vol. II, Wiley-Blackwell, Chichester 2010, p. XXIII.

of culture. It can be defined in different ways, but usually it is strongly connected with communication. Culture is "the way of life of people. It is the sum of their learned behaviour patterns, attitudes, and material things."[3] Culture is a code that we learn and share, and this learning and sharing is making communication wider and stronger. We may consider culture as a belief system and value orientation, as a kind of theoretical manifestation, but cultural practice is much more practical by the influence of customs, norms and practices like language, care taking practice, media and educational systems. What is connected with the act of social behaviour in culture involves communication as a platform for transmitting ideas and behaviours. In classification, communication can be divided into three types: "verbal (use of words with specific meanings), paraverbal (tone of the voice), and non-verbal communication."[4] It also has various components, such as encoding, message, channel, receiver, decoding and receiver response in achieving success in communication.[5]

Multicultural communication at the crossroads of our languages, cultures and behaviours needs multicultural education based on shared knowledge and language acquisition. A correspondence between our language and cultural behaviours is leading to the need of creating an educational environment for preparing everyone to a mutual understanding. Therefore we should pay more attention to our differences or similarities in behaviours, practice, opinions, knowledge, culture, tradition and history.

In personal contact with art a person is gaining experience going beyond common experience, developing imagination, making wider the horizons of thinking, increasing the tolerance for unknown things and phenomena, leading to forming a creative attitude. To make a pupil gain skills and courage for

3. E. Hall, *The hidden dimension*, Anchor Books, New York 1969, p. 20.

4. G.P. Ferraro, *The cultural dimension of international business*, Prentice-Hall, New Jersey 1990, p. 45.

5. F. Jandt, *An introduction to intercultural communication*, 4th ed., Sage Publications, London 2004.

actualisation of art values in lifetime, he should be prepared for those tasks, most of all connected with sensibility for problems, as well as expressing thoughts and feelings in a conscious, individual and creative way. School should create an environment evolving the development thinking through art making it possible to create art, teaching to criticise art, history of art and aesthetic.[6] At school, it is important to create optimal conditions for children's development in every sphere of physical, mental and social life, to surround them with care and to make chances for the best possible including in society, for gaining identity and independence. Important appears to propose pupils to use sources of experiences the most rich in values. It is worth to realize that art may help children to enlarge the world of their impressions and the world as an integral part of their identity. Contact with art evolves picture thinking, metaphoric, symbolic and nonverbal communication. It creates a possibility of coming closer to the perception of cultural values. Teaching art should be a multi-aspect proposition, giving possibilities of action evolving different spheres of activity of the participants. In such teaching, it is needed to combine most of the forms of expression to understand the way of seeing and describing the world by students, widening the recognition of their past, memories, roots of identity. Identity is important for a person's self-conception and consequently has a very important function. External pressure on identity is a very sensitive issue. Therefore, in pedagogy it is essential to approach this topic with sensitivity and awareness of the effects it has on an individual. There exists a tension between who I feel myself to be (one's own self-image), and what others think of me. This tension is difficult at any age, but when a person is growing up it is an even more sensitive issue. A person has to learn how to deal with an identity, which

6. D. Perkins, *The Intelligent Eye: Learning to Think by Looking at Art*, Los Angeles 1994, p. 89.

is composed of various affiliations, different family and social backgrounds. It becomes especially important to learn to be aware of one's own identity and open oneself up to multiple identities. It is increasingly relevant in an ever more integrated and globalized world, where individuals have to learn the ability to develop identities on different levels. Living in different cultures may cause people, especially children, to feel lonely and dislocated. Cross-cultural moves may increase the sense of homelessness if a child never establishes a sense of home without any one culture.[7] "The children may find it necessary to adapt to a series of different cultures, and perhaps nations, during their formative years, and they may be required to learn new communication styles and methods to do so. Cultures may differ dramatically in their construals of the self and of the interdependence of selves in relationships, and these construals have a strong impact on subjective experience"[8]. What happens during this process is unpredictable. The child may learn that contradictory behaviours are both right and wrong, depending on who is participating in the interaction. It may confuse children to not have consistent reference points what can lead to destruction in social situations and identity development what may complicate the child's ability to form an attachment or identification with any culture. Even when their primary language is the same as the one of the dominant culture, their verbal and nonverbal forms of communication may differ from the members of the dominant culture. This is connected to cultural differences in conversational cueing systems, customs of experiencing and describing reality.[9]

Although culturally homeless individuals may have acquired a cognitive schema suitable for recognizing a cultural home, both the personal identification and the emotions associated with

7. H.R. Markus, S. Kitayama, [after:] V.N. Vivero, S.R. Jenkins, Existential hazards of the multicultural individual. Defining and understanding "cultural homelessness", *Cultural Diversity and Ethnic Minority Psychology*, 1999, vol. 5, no. 1, p. 12.

8. V.N. Vivero, S.R. Jenkins, Existential hazards..., p. 11.

9. *Ibidem*, p. 12.

a specific cultural home are absent. Cultural homelessness may include both perceived and actual social and emotional isolation that creates a sense of "wanting to be home" but not knowing where "home" is or how it feels. Such individuals may devote a great amount of emotional energy struggling to obtain a cultural home by attempting to identify with or be accepted by a particular ethnic group but usually feel they have failed. The emotional experience of homelessness may be intense, but vague and preverbal; "Home" is never stable, never complete; there is always something or someone lacking, and the pieces that are present are often incompatible. There is no one particular place or specific group of people with whom to identify or consistent frame of reference to follow. [...] Cultural homelessness may produce a sense of having built pieces of home in different places, with different shapes, and being unable to put these pieces together as a whole.[10]

The problem that follows is that when a child will start to describe him or herself as 'different' and starts to develop his identity in this direction it is very difficult to turn from this way. The confusion in identity easily is changing into a feeling of not belonging to any culture, "being a perpetual outsider in the more negative sense of alterity."[11]

We always should remember that a difficult process of adaptation to a different culture and society under favourable circumstances might bring personal strengths, social intercultural effectiveness or flexibility in multicultural experiences.

Meeting with 'else' is changing faith in our way of thinking, our own truth. Sometimes it is changing the way of thinking about our own experience. Then there are appearing two possibilities – you can close in yourself and reduce the experience to only

10. *Ibidem*, p. 13.
11. *Ibidem*, p. 16.

56

one way – your way of exploring. You also can choose a different way – you can agree for fragmentation of your own experience, to accept the difference […]. Then a person can discover himself through 'collisions and amazements'.[12]

This process can bring fascinating results the moment someone is conscious of his identity – of an image of himself. The feeling of being ourselves in a constantly changing, mosaic reality, which is pushing us to make choices we usually are not mentally prepared for. The situation of the contemporary human being we often describe

from the perspective of the phenomena of the post-modern world, like axionormative dispersion, consumerism, […], crisis of identity, loss of stable well-known points of cultural identity, […] withdrawal of parents and teachers from the duty of upbringing […]. The peculiar actuality in this context […] brings the need of intensification, in perspective of a further existence and development of the world, […] the so-called human factor, which is the creative presence of a thinking, active, sensitive person.[13]

We can describe three fundamental postulates which reflect in thinking and behaviour of a multicultural person and are important to succeed in cross-cultural adaptation:

1. Every culture or system has its own internal coherence, integrity, and logic. Every culture is an intertwined system of values and attitudes, beliefs and norms that give meaning and significance to both individual and collective identity.
2. No one culture is inherently better or worse than another. All cultural systems are equally valid as variations on the human experience.

12. Z. Melosik, *Tożsamość, ciało, władza. Teksty kulturowe jako (kon)teksty pedagogiczne*, Wydział Studiów Edukacyjnych Uniwersytetu w Poznaniu, Edytor, Toruń 1996, p. 50 [author's own translation].
13. E. Murawska, Przyszłość jako edukacyjne wyzwanie współczesności – w kierunku futurologii pedagogicznej, [in:] D. Zalewska (ed.), *Granice poznania przyszłości*, Wyd. OPSIS, Wrocław 2009, p. 129 [author's own translation].

3. All persons are, to some extent, culturally bound. Every culture provides the individual with some sense of identity, some regulation of behaviour, and some sense of personal place in the scheme of things.

The multicultural person embodies these propositions and lives them on a daily basis and not just in cross-cultural situations. They are fundamentally a part of his or her interior image of the world and self. [14]

What we can focus on in the process of adaptation of students is to underline the importance of this image of self, everybody builds in the early childhood. We found this as a base on which multicultural layers of cultural sensitivity, cultural adaptation processes are being created. We must look beyond simple structures people historically got used to.

What is uniquely new about this emerging human being is a psychocultural style of self-process that transcends the structured image a given culture may impress upon the individual in his or her youth. The navigating image at the core of the multicultural personality is premised on an assumption of many cultural realities. The multicultural person, therefore, is not simply the one who is sensitive to many different cultures. Rather, this person is always in the process of becoming a part of and apart from a given cultural context. […] In the shifts and movements of his or her identity process, the multicultural person is continually recreating the symbol of self. [15]

The task of contemporary education is to build a person who is sensitive and wise enough to be able to choose from the multiplicity of cultural offers and to judge them according to universal rules and values as much as to be an individual who can recognize personal ideas and values.

14. P. Adler, *Beyond Cultural Identity: Reflections on Multiculturalism*, November 2002, http://www.mediate.com/articles/adler3.cfm.
15. *Ibidem*.

The main function of preparing children for their membership in culture are two aspects of socialization, namely the development of language and celebrations as rituals with a mythological character. The rule of developing a native language is that children learn different parts of it at a different age due to appropriate developmental stages, building associations between phonetic sounds and semantic, emotional, consequential meaning of the words, in combination with social implications, appropriateness, and ways of application. Missing any of the stages of language development means difficulties or misunderstandings in a proper communication. Changing the native culture in an early age means that children can acquire different languages with the danger that none of those languages will be acquired deeply enough to communicate with the local society in a way to be understood completely and to understand the identity of the place. All this usually treated as self-perceived failure often leads to self-blame, feelings of confusion, inadequacy and isolation, and could become a real problem in the socialization process because of a lack of mirroring and empathy, as well as problems with articulation. "A complicating factor is that the emotional meaning of language is culture and context specific. Literal translation of words from one language, culture, or context to another does not translate the emotional meaning; often something gets lost in the translation when a language is lost."[16]

Other parts of children's life that create the idea of morality, the base of feeling united and socialize are holiday rituals and celebrations, as well as myths and fairy tales. "They serve a modeling function and symbolize the meaning of the holiday, but as attachment objects, they also have a soothing effect. When the cultural surrounding changes (as with geographic moves or family structuring), the emotional attachment and

16. V.N. Vivero, S.R. Jenkins, Existential hazards..., p. 18.

culture-specific meaning of these figures either disappears or shifts for the child, calling up a different set of self-identity and object relations."[17]

Concerning the value of language and holidays experiences in childhood the teacher's role is to find possibilities during the teaching process to exercise with both to make the use more understandable and effective. The abilities that could be successfully developed are creativity, improvisation, empathy, nonverbal communication and seeking for information. That is giving skills of practical strength of expressing feelings, labelling feelings correctly, integrating affective and cognitive aspects of experience. Children or students should find what is missing in the description of their world or what is incorrect in the concept of communication what could not be integrated as a whole. Teachers need to help students to search in their past for understanding their roots and identity and teach them how to communicate by explaining and comparing. By accepting their differences they can start to feel comfortable in a social group and use this fact as a profit to change the word 'different' to 'unique'.

17. *Ibidem*, p. 19.

Development in identity

Cultural and social identity is an individual feeling of belonging to a family, school class, or to other groups. Global identification involves a feeling of belonging with all human beings whom I meet during lifetime in a globalized world. Then follows national identity as a feeling of belonging to a political unit or several units to which I belong in some way. Ethnic identity appears in the feeling of belonging to a language group, to a traditional heritage or art. However, identity and cultural identity is a sensitive matter. It gives us a feeling of security, belonging, the feeling of a familiar environment, in which we orient ourselves and with which we identify. Each person's cultural identity differs according to its content and its relation to other values. We do not pay much attention to our identity in everyday life but it is important who children feel themselves to be. Moreover, in the relationship between who I feel myself to be and how others see me is where we begin to find our real identity.

As already mentioned, last decades brought big changes in the concept of identity and recognition and its multi-layered character what has consequences for the entire field of social sciences and pedagogy. It involves a "concept of identity based on human experience in specific communities and

contexts. Identities are becoming an issue of citizenship."[1] In this connection with identity, citizenship becomes an issue of participation in the life of a certain social or political community. Identity became very dynamic. It is influenced by a series of factors; it also changes over time and in relation to contexts and situations. Changes in identity can occur positively, in the sense of identification with a certain new group or role, or negatively, by becoming more distant from a group or role.[2] The new environment that appears, presents a new stimulation with which the individual identifies as own. People do not keep the individual layer of their identity on an equal level. We tend to place more emphasis on those components of our identity, which correspond to the image of ourselves and at the same time are evaluated positively by those around us.[3] Therefore, children and students are in such situation more focused on trying to fit themselves and their new identity to a social group rather than to search for their origin. The task of teachers is to come with help with looking for a real – not temporary – base for understanding self-building processes in a person, to make it stable and strong enough to become a construction of personality.

We know from our experience that identity is inalienably narrative. If rhetoric is to be proposed for cross-cultural identity, it must be possible for that identity to be realized one way or another through words. In what follows, this realization of identity will be referred to as its discursive construction.[4] If cross-cultural identity is regarded not as some sort of hybrid identity but as a 'being in becoming,'[5] all cross-cultural identity would be rather a higher degree of empathetic imagining, not a different kind. What must be done in a pedagogical treatment is to evolve the ability for describing own processes of identifying a person.

1. J.A. Howard, Social Psychology of Identities, *Annual Review of Sociology*, 2000, vol. 26, pp. 367–393.
2. *Ibidem*.
3. *Ibidem*.
4. J.P.A. Sell, Towards a Rhetoric of Cross-Cultural Identity, *Revista Alicantina de Estudios Ingleses*, 2008, 21, pp. 129–146.
5. M. Parry, Transcultured Selves under Scrutiny: W(h)ither languages?, *Language and Intercultural Communication*, 2003, 3.2, p.102.

Terms to use

There are several different propositions for educational practice focussed on identity problems. What follows is some of them, which are rich of sense to become a part of a curriculum. However, to exercise with identification processes of pupils we should start from understanding the following terms:

Verbal communication – is strongly related to culture. Every culture has different strategies of communication and must search to develop and maintain a process of cross-cultural understanding. Language is one of the main elements of communication. Even all languages are similar in linguistic structure; they may express different cultural aspects.[6] It also could express meaning-structures that are more difficult to communicate but it needs the same level of receiving communication. This practice shows difficulties with understanding in a wider range of nations.

Non-verbal communication – shows attitudes, emotions and feelings using different gestures and motions. During non-verbal communication not all motions and gestures are intentional but all facial expressions, gestures, body language have a strong impact on the communication between people from one and also different cultures. Although gestures could lead to some misunderstandings, emotions expressed by our body are very recognizable no matter of time and space of communication.

Identity – is frequently understood as a sense of one's own particular identity over time – what makes me feel that it is still me, despite all the physical and psychological changes; as a conformity of modes of conduct and behaviour of a person with its identity; as an identification with someone else, with a group or idea. Identity is a basic human need, so everybody is

6. B.A. Fisher, *Perspectives on human communication*, Macmillan, New York 1978.

63

naturally looking for one. A sense of identity provides a sense of security, self-fulfilment.

We can understand **culture** as the character of a group, as a reaction of human society to its concrete life conditions. Every group develops in a different natural, social, historical environment. In the broadest sense of the word, we can understand culture as the very artefacts of a group, the results of a group acting as the socio-cultural regulators of behaviour: the method of functioning of a group – norms, values, standards of behaviour. In addition, its idea of culture, the opinions on subjects such as education, ideology, worldview, philosophy, and religion shared and transferred by its members. **Cultural identities** depend on the existence of necessary formal behaviours, a formation of historical articulation, an accumulation or organization of practices.

Linguistic identity shows the link between language and culture, especially as this is negotiated through acculturation processes and articulated in specific acculturation strategies. It includes studies of bilingualism, host language acquisition, multilingualism, ethnic language retention, the status of native languages, and language maintenance or preservation. Other studies examine code switching, language competency, language preference and literacy, as well as a focus on language in education. Special attention is also given to the intersection between linguistic identity and age, like in children's verbal expression, and to generational differences.

Research on **national identity** includes a consideration of its expression in arts, communications, literature, music, in various narratives and forms of discourse. It is examined in terms of citizenship and civic participation, as well as in terms of shared values. It is focused on social cohesion, social divisions, social stratification, socio-economic integration, as well

as the importance of community. Divergent images or forms of national identity are expressed in terms of culture, ethnicity, citizenship, allegiance to a given nation state or territory, identification-patterns and attitudes, the role of culture, cultural consciousness, the role of ideology and imagery. It includes terms of national sovereignty, national unity, and various forms of nationalism, as well as regional differences and the emergence of regionalism.

Research on **religious identity** focuses on religious expression and practice, including through narratives and other discourses. Pedagogy is also dealing with migration and immigration processes focusing on the various acculturation modes or strategies like assimilation, integration, segregation, marginalization in religious practices.

Research on **racial identity** is focusing on indigenous populations, "visible minorities", domestic workers of various origins. Attention is given to life histories, social experience, and the sense of alienation felt by members of visible minority groups. Articulations of racial identity in narratives and other forms of discourse, racial awareness, preference and socialization are also explored as a legitimization of racial difference through ideology.

Ethnic identity is the term used to refer to a group that differs from others in terms of culture, nationality, race or even religion. Research on ethnic identity focuses on descriptions, expression, narratives or discourse, and ethnic experience. It considers ethnic self-identity, symbolic ethnicity, social preference, and social significance. It focuses on ethnic origin or heritage, homeland, traditional culture, value orientations, ethnic norms and ethnic subculture, as well as on food preferences, child rearing, home leaving, marriage patterns, cultural transmission and socialization, ethnic organizations and

community governance. Research also addresses issues related to cross-cultural contact, alienation, social isolation, and the effects of social interaction, such as discrimination, the intersection of ethnic identity with other major identity-criteria, as well as ethnic expression in art and literature. In addition, media and types of recreation receive attention, as those which are connected with major social institutions, including agriculture, educational opportunities, academic performance or achievement, school, school-curriculum, employment and health-care, social services delivery and other forms of social support.

Identity should be put as a main subject in teaching practice. The basic goal of working with identity is the self-awareness of it, which creates space for respect of different life experiences. Teaching methods should be directed at reflecting upon different facets of identities of individual students, and in principle should avoid any group-based interpretation.

Ideas for self-practice

Popular culture plays an important, active role in forming life-style in the sense of individual identity effectively shaping possibilities of our existence. It has become the significant source for the iconography of people's lives.

> 'Popular culture' exists within a complex series of terms (mass, elite, legitimate, dominant, folk, high, low, midcult) and oppositions (civilized versus vulgar, dominant versus subordinate, authentic versus inauthentic, self versus other, same versus different) which are, in various contexts, linked together in different ways. [...] Popular culture has been defined formally (as formu-

larized), aesthetically (as opposed to high culture), quantitatively (as mass culture), sociologically (as the culture of 'the people') and politically (as resistant folk culture). Sometimes it is identi-fied with mass culture and condemned for reducing culture (and the masses) to the 'lowest common denominator.'[7]

The boundaries of the popular culture are fluid. Culture is never a fixed set of objects or behaviours. This type of culture is a platform for meeting with others. Lawrence Grossberg, in *We gotta get out of this place* is giving the idea of MAPPING POPULAR. Popular culture is always more than ideological; it provides sites of relaxation, privacy, pleasure, enjoyment, feeling good, fun, passion and emotion. Popular culture often inscribes its effects directly upon the body. These visceral re-sponses, which often seem beyond our conscious control, are the first mark of the work of popular culture: it is sentimental, emotional, moody, exciting, prurient etc. Popular culture is not defined by formal characteristics articulating within particular formations and to specific participants. Popular culture seems to work at the intersection of the body and emotions.[8] And, as so close to most basic experiences, it is significant to an individ-ual to do the mapping of exact representations of popular cul-ture like music, art-objects etc. from a very personal perspec-tive. Such practice may be an interesting start for searching for similarities among different ways of experiencing the world.

The twenty-first century is the time in which many folk-arts are changing in their form or context. Some of them com-pletely disappear. However, we all have this feeling of being certain that folklore-arts, beliefs, rites and rituals, myths, as well as handicrafts are factors that enrich our reality.[9]

Another element that contributes to the creation of identi-ty is the fact that all folk-art forms have an ethnic nature. Folk

7. L. Grossberg, *We Gotta Get Out of This Place: Popular Conservatism and Postmodern Culture*, Routledge, London and New York 1992, pp. 75–76.

8. *Ibidem*.

9. V. Rajeev, *Folk Art Tradition and Cultural Iden-tity in the Era of Globalization*, ResearchGate 2010, http://www.researchgate.net/publica-tion/268417896_Folk_Art_Tradition_and_Cul-tural_Identity_in_the_Era_of_Globalization, accessed: 15.07.2013.

practices are a special kind of knowledge, which may be transmitted mostly by oral tradition. Such activity needs close contact between those who are teaching and those who are learning. Folklore has a significant role in bequeathing social norms, moral laws, religious knowledge and wisdom. This is keeping the social structure stable by sharing the same elements of structure by all members of a group. In a global meaning, each social structure has unique customs and practices, as well as systems of beliefs. This thesis can be a significant field for exercising the feeling of identity as relevant in the era of globalization. Pupils can make investigations about roots of their knowledge or memories what could increase their self-consciousness and feeling of belonging to a certain group. Folk-arts can play an important role in the timely changes in design, what can bring new ideas in the ground of tradition, developing customs and practices. This could be verified in the yearly performance of each art form, as well as the custom and practices as they are appearing in the life of a group. Another possibility is to search for similarities, which can be found all over the world in craft or folk practice. Apart from creating cultural identity, folk-art forms have another important social task. As worked out mostly in group-activities, very important is the collective conscience they produce: the integrity of individuals giving tools to deal with social challenges. Folk practice by producing art or participation in rituals or other activities can bring back the identity. If the influence exerted by collective representation is lost, then that loss will lead an individual to the loss of himself. In folk practice the creator himself, who becomes a part of the art by sharing the process of creativity, becomes a part of social integrity.

The contemporary time is focused on multicultural education and sharing knowledge especially this which is directly

related to language acquisition. That is why many educational activities are based upon a correspondence between language and environment and they are strongly required to prepare everyone to a mutual understanding. At the University of Bordeaux, scientists suggest the way of developing this subject. They announce:

> Our contribution here relies upon a theoretical frame for the process of indefinition, as well as a strong recommendation to develop what we call a lexicon for the planet, LexisPlanet®, established from our multiple points of view. Our intention is not only linguistic or cultural but also humanistic in the wider sense. We suggest that LexisPlanet could be a core of a multicultural and collaborative project, a permanent conference of the humanities where indefinitions should awake to the other, and educate to a shared sense as a guarantee for peace.[10]

All words are indefinite because of the diversity of our cultures, knowledge, opinions, practice and because of their history. The start of changing the approach for understanding and using words is to indefinite them by exploring, learning and thinking rather than judging. This demands constant attention to changes of worldviews, referring not only to cultures, opinions and knowledge, but also practices and history.[11]

In culture understood as a complex of values, beliefs, customs, practices, knowledge, techniques and systems related to space and time, unique to a particular group, revealing a significant part of their identity, "the interest for the cultural variety is of course a priority to indefinition as it relies on the multiplicity of standards and codes far from a universal definition available on any space. This fosters a continuous reconstruction of meaning."[12] What is particularly important for

10. E. Catellain, Indefinition: LexisPlanet®, an intercultural lexicon for the world, *Exedra – Revista Científica. Número Temático – Diversity, Communication and Coexistence*, Coimbra 2012, p. 35.

11. *Ibidem*, p. 36.

12. *Ibidem*, p. 40.

education is that "practices do not result from an artificial or late construct but from a process that is rooted in childhood."[13] A decisive moment in the language building is corresponding to the age 3–6 by the first language-games with parents and socialization in a Kindergarten. Moreover, creativity in language develops. The author of *Lexis Planet®* announces:

> We will identify this under three different aspects to be involved in our relation to others, sometimes complementary, sometimes contradictory:
> - At first, by our relation to a **universal history** made of big events, which differ from one society to another and especially by one person to another, according to the education, investigations carried out […] and our memory.
> - Then **a collective history**, generally more detailed than the previous one, structuring our knowledge of a society (or group) by gathering many references on our geopolitical and cultural space.
> - Finally **a personal history** that each of us will stay the only one to collect and distribute within our heritage and life.[14]

The idea appears that words will start to have the meaning we can put in them differently from the way we used to do. When we will start to search for sound, roots and constructions (contemporary and old) we can find more aspects that are similar than those which differ us from each other. With this new knowledge and our creativity we can build new aspects that could bring new fields of cooperation.

We all could notice that the world is becoming smaller because of shorting time of reaching places and eliminating distances by new transportation and new media of communication. Global networking eliminates geographic distances and

13. *Ibidem*, p. 41.
14. *Ibidem*, p. 42.

makes communication with different cultural groups much easier. The Internet promotes understanding differences and provokes awareness of diverse cultural perspectives. Recent investigations show the significance of recognizing changes in interface design. Cultural differences in interface design extend beyond the cultural meaning of symbols, colours, time, date, currency, formats etc. In interface designs, we also can see how individuals and organizations interact and communicate with each other.[15]

Following Hall's theory, who defines three important cultural dimensions: time, space, and context that affect interpersonal relationships and communication, we can discover the role that space and time play in defining relationships in different cultures. We find out that in addition to the formal designations of space created by physical and architectural forms, there are informal spatial relationships defined by the proximity and arrangement of objects, events, and people, which determine status, relationships, and group orientation. Hall identifies context as an important cultural dimension in intercultural communication. An important idea for communication is that in high-context societies (like cultures in Asia) the meaning is derived from the context of a particular event, so the messages are fluid because the interpretation depends on the current situation and personal relationships. In low-context societies (like Western cultures) people are focussed on verbal communication and messages have fixed meanings.[16]

We should add that readers should experience a culture through different forms of sensory input, as a montage of images, text, sound, rhythm, action, light and colour, which can create a multi-sensory environment that suggests an exact. This way, by cultural experience, the process to interpret the relationships and cultural values can be started.[17]

15. P. Search, *Digital Storytelling For Cross-Cultural Communication In Global Networking*, Rensselaer Polytechnic Institute, USA 2006.

16. E.T. Hall, *Beyond culture*, Anchor Doubleday, New York 1976.

17. R. Coover, Worldmaking, metaphors and montage in the representation of cultures: Cross-cultural filmmaking and the poetics of Robert Gardner's Forest of Bliss, *Visual Anthropology*, 2001, 14, pp. 415–433.

All this leads to the conclusion that the application of intercultural communication-theory to website-design can improve the communication in global networking. Digital storytelling presents an opportunity to expand the cultural dimensions of interface-design by introducing a design element that engages the Internet participants and helps users to understand different cultures.[18] The method leads to sharing individual life experiences in the context of the society, using present ideas of time and space.

While teaching about tradition one of the most common and important sources involves stories and narratives. Pupils can reflect on elements of study-material based on their own life-experiences. They can write stories, which are observed after and discussed by very different points of Internet users. This can give a very important perspective for the writer. The specific life-experiences of an individual can be an experience of a class as well and examined during meetings with the teacher. All such experiences also can be interviewed with people who have experienced similar things in the past, so in this way it can be put to the entire worldwide net of experience.

International Schools are in their curriculum very much focussed on finding, understanding and describing differences of their students. Teachers understand that education in the arts encourages, educates human creativity. To develop understanding and expression in the arts one needs to explore and show beliefs, hopes and values in every society, culture and country throughout the ages. Students develop an understanding of how values shape all human efforts, and that the arts also can affect and influence personal value choices. Students develop the creative, intellectual and practical skills necessary to express themselves visually, to understand the visual world in which they live and to appreciate the cultural diversity.

18. P. Search, *Digital Storytelling…*

ME

BREAD WITH BUTTER AND HAM

GRANDPA

ME

MY GRANDMOTHER
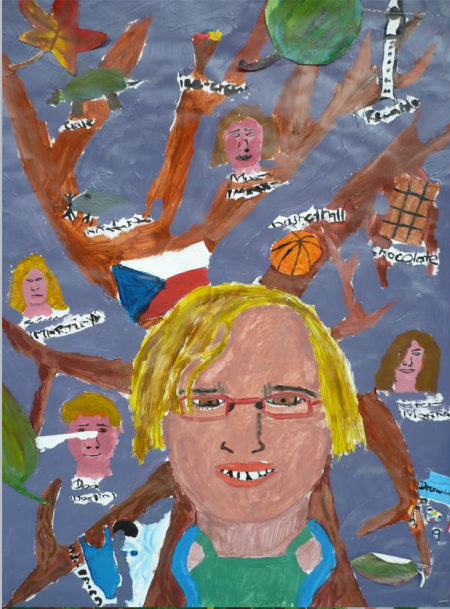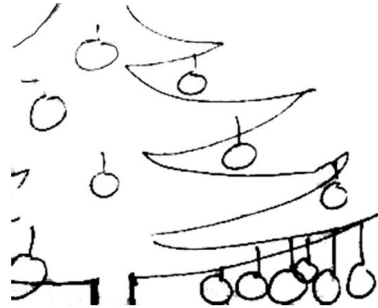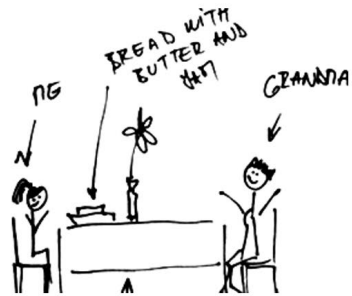
To achieve this, students learn about art through the examination of artistic production from various cultures and periods of history by experiencing the creative process in all its many forms. Students learn through art by cooperative learning, interdisciplinary themes, studio discussion and by presenting their works before others using differences to show the variability of the world. Exercising with differences and memories through arts is uncovering the meanings and values of individuals also showing similarities in group projects.

Living in a multicultural world, we must come to the knowledge of our own system of communication and to understanding the main streams of thinking of people with whom we want to communicate. Such knowledge used for visual conversations is letting to catch the attention of a person to whom we are visually talking and want to be sure that our message will be the one we want to give. This is creating possibilities for building a platform for work on signs we are using to give information and receive feedback understandable for both sites of visual or visual-verbal conversation. This ability is very much needed in many different fields like education, advertisement, social and personal context of living.

Exploring the world of verbal and visual communication took place with participants for whom English was not their origin language, so we could discover effects without the influence of priority of any group. For the workshops it was important to not influence or touch the basis of cultural identity connected with nationality or language, while searching rather for what is similar than what is different in trans-cultural language communication. During one of the tasks given to the students (Univerzita Konštantína Filozofa v Nitre) during workshops connected with verbal and non-verbal communication they were asked what pictures from their past they still

keep in memory. The students were asked to draw or describe images from their memory coming from childhood. During the meeting it was very clear that, when we are trying to recall our childhood, our memory most often is travelling to the same moments of feeling save, good and pleased. Christmas, games and plays, parents, grandparents, or places filled with timeless beauty like sunsets are those moments that are becoming symbols of the self-past for a majority of people. We all can understand and recognize those symbols, even the connections with emotions are much more difficult to describe and value.

From these simple visual exercises, students can learn the basics of understanding rules for visual communication. Communication based more on pictures than on words is building links between people, no matter of verbal problems connected with the difference of used languages. Pictures being beyond borders of verbal communication are more individual, personal than words. They seem to be also more communicative although they underline the self-identity of a person.

There are many teaching practices focused on the multicultural presence. The main aim of contemporary pedagogy is to search for the best activities that could be helpful for students to find their individual way of being and developing their own identity to have a stable base for building their confidence and secure feeling in the world.

Introduction for exercising cultural identity

Neither the life of an individual, nor the history of a society can be understood without understanding connections between them and ideas that create both. Now, when individuals can influence so much our society and, vice versa, our society

can influence individuals, the fact that both individuals and societies are more and more multicultural is very important. There is no straight and easy relationship between identity and social concepts. Our identities are embedded in a 'Web of Identity,' which is a visual representation of the intersection between identity and society. The Web of Identity illustrates that the interaction between identity and social structure is complex and multi-layered.[19] It happens even more when the individual increases its own cross-cultural contacts. But freedom of building self-identity "is always a kind of social structure, social relation – appears always in connection with someone or something. [...] Like we cannot go wherever we want in any moment, we also cannot become ourselves in any (free) way."[20]

We must create a living dialogue between heritage, existence, remembrance and creativity in communication. The combination of what we remember must be in balance with what we are experiencing currently and we must know how to communicate this balanced construction. We must realize our responsibility to investigate all types of communication, to continue exploring what we are, what makes us different, where we are going, where we came from, what we want, what we believe in and how to express ourselves. We must see memory and forgetfulness as a source for evolving understanding of ourselves and people involved in the communicational system. Cultural heritage is also a part of this communication and is placed in the centre of human development precisely because it articulates what we receive as material and spiritual values to share with future generations. Cultural heritage as an expression of values, beliefs, knowledge and traditions is in constant evolution and now it must embrace relations among individuals, their territories and the environment as well.

19. P. Prevos, [after:] C. Livesey, *Culture and identity, Sociological Pathways*, http://www.sociology.org.uk/pathway2.htm, accessed: 10.07 2012.

20. Z. Melosik, *Tożsamość, ciało, władza. Teksty kulturowe jako (kon)teksty pedagogiczne*, Wydział Studiów Edukacyjnych Uniwersytetu w Poznaniu, Toruń 1996, p. 294 [author's own translation].

Now we are searching for an environmental, social, political, economic or cultural balance in the world, so the quality of intercultural communication is one of the main global issues. Such task is leading us to find out not the exact meaning of words to increase communication between cultures, but to look for all what is hidden in words, what could be read from non-verbal behaviours and from the language of pictures and signs, which could show that we can communicate easier than while keeping so much attention to words.

It is important to expand and update the process of acquisition and inquiry abilities to understand messages and transmit them amongst people. These processes are rooted in childhood. With time an individual culture is changing into a complex set of values, beliefs, customs, practices, knowledge, techniques and systems related to space and time, unique to a particular group we call culture. It is a significant part of having self-identity and it is created to be transmitted.

As to all forms of communication, the first what is important to do is to determine what we want to say and to communicate this message effectively, we must know what the message is. Effective visual communication is achieved by displaying information in a way that enables people to see an exact representation of a message and understand what the audience can see. To do this, it is needed to understand rules of visual perception and cognition. Well-designed information presents a message with meaningful trends and is expressed in a medium that is particularly good for that message by taking advantage of visual perception. To those rules, a set of graphic skills, based more on knowledge rooted in an understanding than artistic imagination, must be added. "If we can understand how perception works, our knowledge can be translated into rules for displaying information. Following

perception-based rules, we can present our data in such a way that the important and informative patterns stand out. If we disobey the rules, our data will be incomprehensible or misleading."[21] Communication is most effective when a message says neither more nor less than what is relevant to the message. The relationship between native identity and language, as well as its expression in art, literature, oral narratives and other discourse receives attention, as does the link between native identity and place.

We experience the world mostly through our eyes. Our knowledge of the visual process and psychology of seeing and experiencing visual reality is leading to the development of many new forms of visual communication. Our brain is a target to reach through our eyes. This valuable target for visual content, for messages should be reached easily and should make an impression. Visual communication comes in many forms. Many of them are designed to entertain us, to make a deep connection to a message through moving images, colours and attractive forms. Visual technologies become more and more sophisticated and focussed on an exact target. Some forms of visual communication remain primitive and deliver information in a fast and easily recognizable way. But more and more important for visual communication is to be understandable for participants of different cultures. Effective communication with people of different cultures is a very difficult task. Cultures are giving to their members special ways of thinking, seeing, hearing and interpreting the world. So even when people from different cultures speak the same language, the base for communication like space context, tradition influences etc. remains different. When the languages are different and translation has to be used to communicate, the potential for misunderstandings in given messages even increases. Consid-

21. C. Ware, *Information Visualization*, Morgan Kaufmann Publishers Inc., San Francisco 2004, p. xxi.

ering all those arguments, the key to effective cross-cultural communication is knowledge of the potential problems and of possibilities to overcome these problems.

> The journey through different theories, cultures, stories and fragments of the world, earlier not possible to think about, is giving us a possibility of breaking our distraction, our narration. [...] The journey through different worlds of meaning, getting to know different meanings of the world, acceptation for reconstruction of our categories of perception and existence means acceptation uncertainty of sources, paths, where we are travelling and acceptation of our destiny. It also means – taking responsibility for the shape of our identity.[22]

Visual literacy, the practice of reading images, can be a tool used to extract cultural identity. All images are cultural, and images tend to embody something personal about the creator of that image. The images affirm cultural identity through the telling of stories. But the stories also involve the creation or the inspiration behind the images representing some type of inspiration or aspiration. Students should analyse the images according to what an observer might see, and then explain what the symbols, and the word, mean to them. They could work out that each symbol is a part of someone's identity. They should work with the images from their past and with which they identify themselves no matter how painful the relationship with them might be.

Most exercises are based on the idea of revealing cultural identity through visual literacy. Many students are hesitant to write from their own perspective and experiences; they need some point to start for thinking, to inspire them to find relationship with their work. There can appear a discussion

22. Z. Melosik, *Tożsamość, ciało, władza...*, p. 57 [author's own translation].

between past and presence to develop identity by exercises which combine verbal and non-verbal communication. Working with images promotes a comfortable environment in which different students began discussing this idea of changing identity and not being constrained by cultural or social expectations. The ways of using visual literacy in a classroom may be discussed – for instance using the following questions: What types of objects, which concern issues of cultural identity a person is creating? What types of visual communication that affirm cultural identity we might explore? What are the ways of analysing elements of cultural identity within images?

The base of exercising with images coming from the past of a person leads to ideas of pedagogy of space. We all come from somewhere. "The place is always significant, because everything has its place. Somewhere things are happening; somewhere senses with which we are acknowledging reality are created. In this reality we are present with the feeling of being united with the place."[23] Students more feel than understand that "space and place are two words usually describing a global experience [...]. Place is safety; space is freedom: we are associated to the first one and longing for the second."[24] What we call space is unknown, opened, calling for exploration, when we personalize it – space is becoming a place, good and safe. Place is like home, but also like a small homeland. Our world consists of the places which remember "our presence keeping footprints of this presence. They are what we think of them, talk about them while living our life. The fragments of reality closest to us are building us the most."[25]

Understanding that "places are pedagogical"[26] is the start of searching for places, which were building our identity and considering them as a cultural artefact with a primer meaning. Psychology is focussed on discovering mechanisms of

23. M. Mendel (ed.), *Pedagogika miejsca*, Dolnośląska Szkoła Wyższa, Wrocław 2006, p. 19 [author's own translation].

24. Yi-Fu Tuan, *Przestrzeń i miejsce*, trans. A. Morawińska, PIW, Warszawa 1987, p. 13 [author's own translation].

25. M. Mendel (ed.), *Pedagogika miejsca...*, pp. 21–22.

26. *Ibidem*, p. 22.

perception and the experience of place leading to stabilisation of identity structures, which is important for the development of personality and the feeling of being rooted in the place.[27] "A plant that is to reach the maximum state of the development of its uniqueness must first root itself in the ground where it has been placed."[28] Places are giving growth as socialisation, adaptation and building self-structure.

A person should be sensitive for place, for its meanings and influences. There appears the task to help students to recognize their biographies and help in discovering self-identity as well. The teacher also should help them realize the significance of each place where they are appearing, with every kind of influence it is bringing and with the sense of building their life. For constructing human identity, social and cultural geographic spaces are important as a space of experiencing the world, a significant space containing experiences of people in their cultural, political and social aspects.[29] Place as a space of experiencing the world is a significant space for constructing identity, so the exploration of the remembrance of images coming from places the closest to the place of a person's origin can bring lots of significant information about the world of a human being also in a more and more frail connection with physical space.

Looking at the contemporary cultural confusion, often described as entering with human experiences in a time of postmodernism (combined with phenomena of dislocations of areas of human experiencing of the world), leads to the thesis that the identity of a human being is appearing not in exact places, but rather in relations to those places.[30] And in spite of analyses of present societies (see the first chapter) in our biographies still are important "places of origin orientation" like "fatherland, places of first love." They are giving us a source of

27. A. Bańka, *Społeczna psychologia środowiskowa,* Wydawnictwo Naukowe SCHOLAR, Warszawa 2002.

28. C.G. Jung, *Typy psychologiczne*, trans. R. Reszke, Wydawnictwo Wrota–Wydawnictwo KR, Warszawa 1997, p. 88 [author's own translation].

29. I. Sagan, Ludzie i ich miejsca w geografii postmodernistycznej, [in:] T. Szkudlarek (ed.), *Różnica, tożsamość, edukacja; szkice z pogranicza*, Impuls, Kraków 1995, p. 39.

30. M. Mendel (ed.), *Pedagogika miejsca…*, p. 39.

orientation of being ourselves and though they are not giving a stable base for our identity, they are protecting "from being just drifters."[31] The feeling of being ourselves, our identity, is constructing in relation to the place that we acknowledge as our home.[32] Place is a point of associations for constructing identity of a person. The situation of being rooted in a certain cultural space will lead to the creation of stable identity structures including stable local identities.

Such significant meaning of a place for a person comes from the first experiences of being a human being. In primitive cultures places, as spaces for living, were a point of orientation and a base for identity of a person. The place became sacred because the settlement of the community was a repetition of the act of creation of the world. It started from a central point and was dispersed into the four sides of the world. In this central space, society founded an altar or temple and the citizens were building houses around. Thanks to such organization, they received protection of the creator. This symbolic way of organizing space had the function of making a society homogenised, determining identity, giving a stable base for being themselves as a being from the place. A construct of rooted identity was built thanks to the concentric structure of the experience of being. This kind of identity was clear and organized.[33] In this way, the physical aspect of a place was showing the range of cultural, moral and intellectual experience of a person, giving and so creating a context for constructing stable structures of identity.

Education with its social function should help a person to be rooted and should fill the places with differences.[34] During discussions with pupils appeared problems concerning cultural identity. Although taking part in many multicultural projects and despite of creating works describing their country of or-

31. P. Ricoeur, *Egzystencja i hermeneutyka: rozprawy o metodzie*, trans. E. Bieńkowska, Instytut Wydawniczy PAX, Warszawa 1975, p. 377.

32. G. Ladson-Billings, [after:] M. Mendel (ed.), *Pedagogika miejsca...*, p. 39.

33. M. Eliade, *Sacrum – mit – historia. Wybór esejów*, trans. A. Tatarkiewicz, PIW, Warszawa 1993.

34. M. Mendel (ed.), *Pedagogika miejsca...*, p. 49.

igin, pupils could not say a lot about their childhood. After a set of exercises, we could discuss the statement of cultural identity of the pupils using visual symbols, images, significant words and descriptions of events and places. The exercises are described in the appendix.

Domenico Petite F3B 13 years

I remember this place
because is where I go
every summer. It's a beach
in Calabria (south of Italy) and
a lot of my friends are there

name: Toby Hayes
age: 13
form: F3b

I chose this
place because it
is my favorite place to
go with my horse/horses on Sunday
I try to go every Sunday and sometimes
Saturday

FERKAN
F3B
IK060?

WATERFALL

As you can see my picture
is about a waterfall which it's water
comes from the mountains behind it.
Every year thousands of people comes th
and makes picnics on the grass.

Shanar
age: 13
f3B

This is a park
in Israel. I love it
because I was there with
my family twice and it was
really lovely and I had so much
fun. In the park you first get a layer
of grass, then beach, then lovely warm
water in which you can swim in. And
if you look at the sky you see a
bright sun and pretty birds. It's a beautiful place!
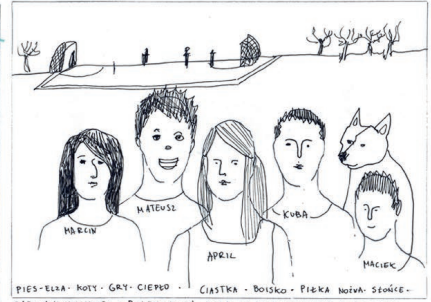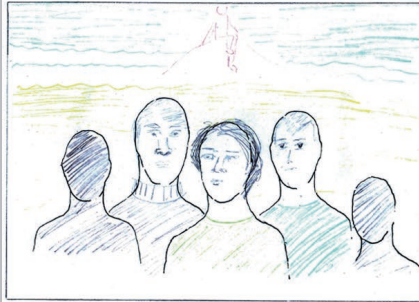
PIES·ELZA·KOTY·GRY·CIEPŁO· CIASTKA·BOISKO·PIŁKA NOŻNA·SŁOŃCE·
ZABAWA W CHOWANEGO·ROWER·BOLKI·BAZA NA DĄCE·CHODZENIE PO DRZEWACH·
ZAPACH SKÓRY,BRUDNE RĘCE,SINIAKI·PATYKI·JABŁKA·POLA·LAS·

MARCIN   MATEUSZ   APRIL   KUBA   MACIEK

JASZCZYCE-SURÓWKI

WYSTĄPILI   MAMAMA   DZIADZIO   BABA   CIOCIA CELA   KOT   i INNI...

WIEŚ/ZWIERZĘTA/PRZYRODA/ROBIENIE WIELU KREATYWNYCH RZECZY/WYCIECZKI/JEDZENIE

Program in exercising cultural identity

1. If you could decorate your own room, you probably would want to show how you really are; what you are interested in, what you like and what you would like to communicate about yourself.

   Imagine that the shape on the next page is showing the walls, ceiling and floor of your room. Design graffiti for this room to show what shapes and / or colours you would like to have around you. Consider what you would like to paint or draw from your past and what you would like to show from the present.
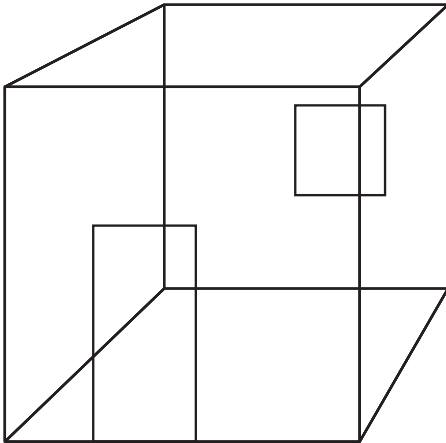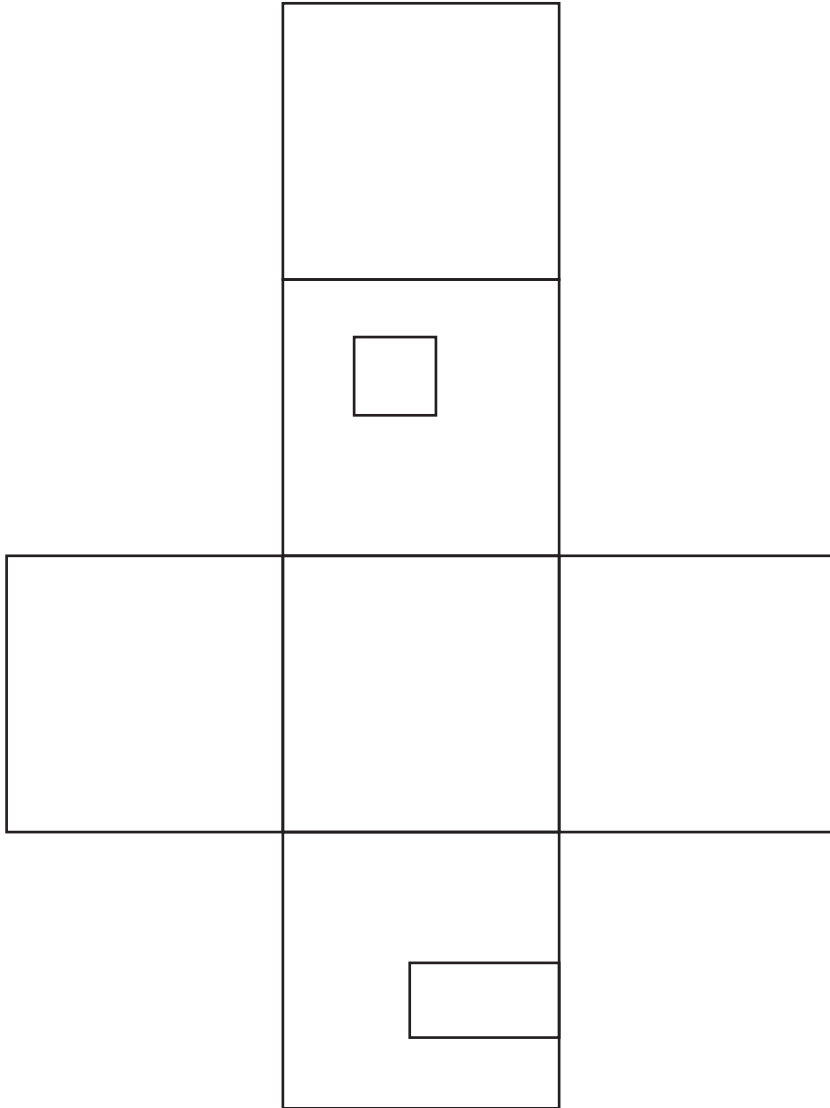
2. In your house is one thing very much connected to the kitchen or the living room: the table. People are meeting here and talking; you can use it for reading or writing; meals appear on it. Sometimes the events are just every-day family customs, but sometimes they are very special and connected to some celebration.

Here is your table, draw on the surface what was put on it for holiday meals you remember from your childhood. Try to recall aromas and flavours, colours and shapes. Maybe you remember some recipe of your favourite dish, or you could ask your parents or grandparents about it and after – prepare this meal for your friends.
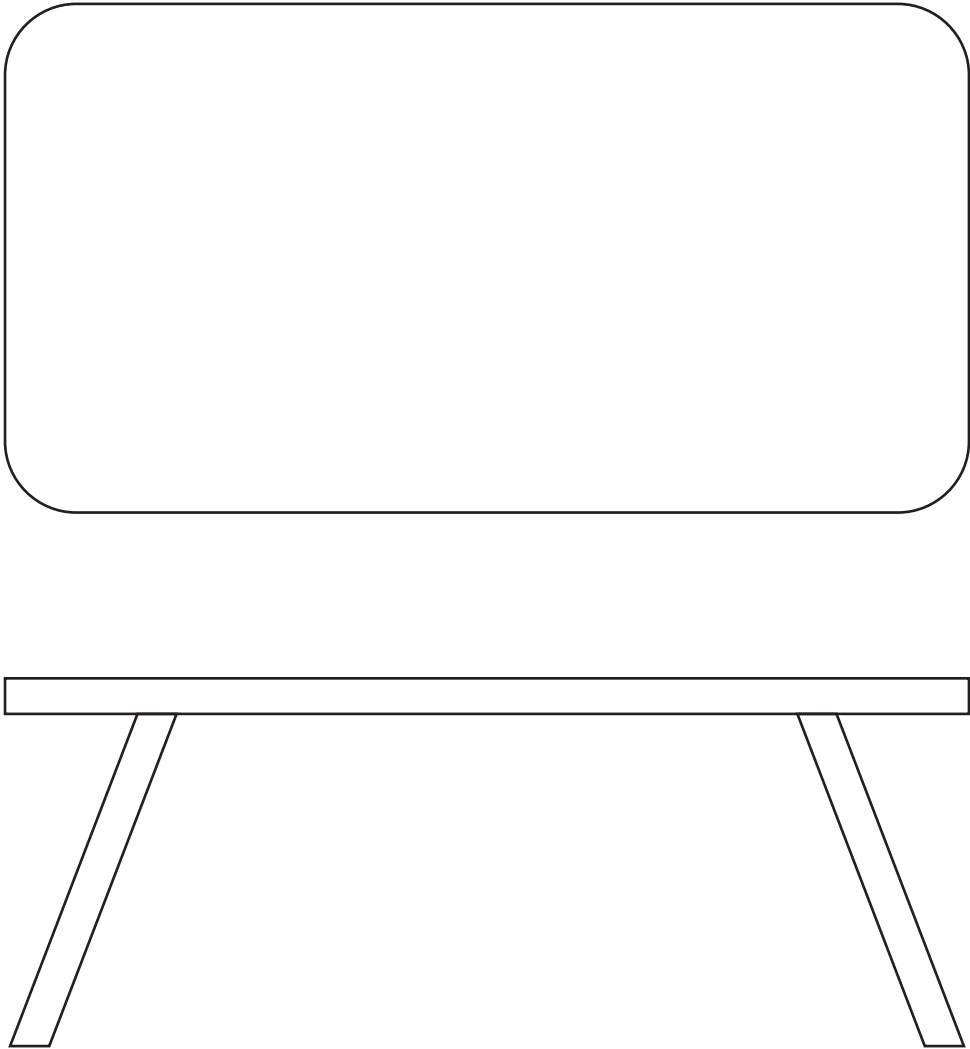
3. Everything we remember is a combination of images and emotions. We remember landscapes and interiors, people and events where they were involved in. Some moments are significantly pleasant. Those moments stay with us for a long time. Sometimes we return to the past for those moments to feel better in the present.

Fill the shape of the head by drawing images you remember from your homeland. Write connected thoughts around the head. Fill the place near the heart with colours, shapes or symbols, showing feelings you have about your homeland; you can also describe them.
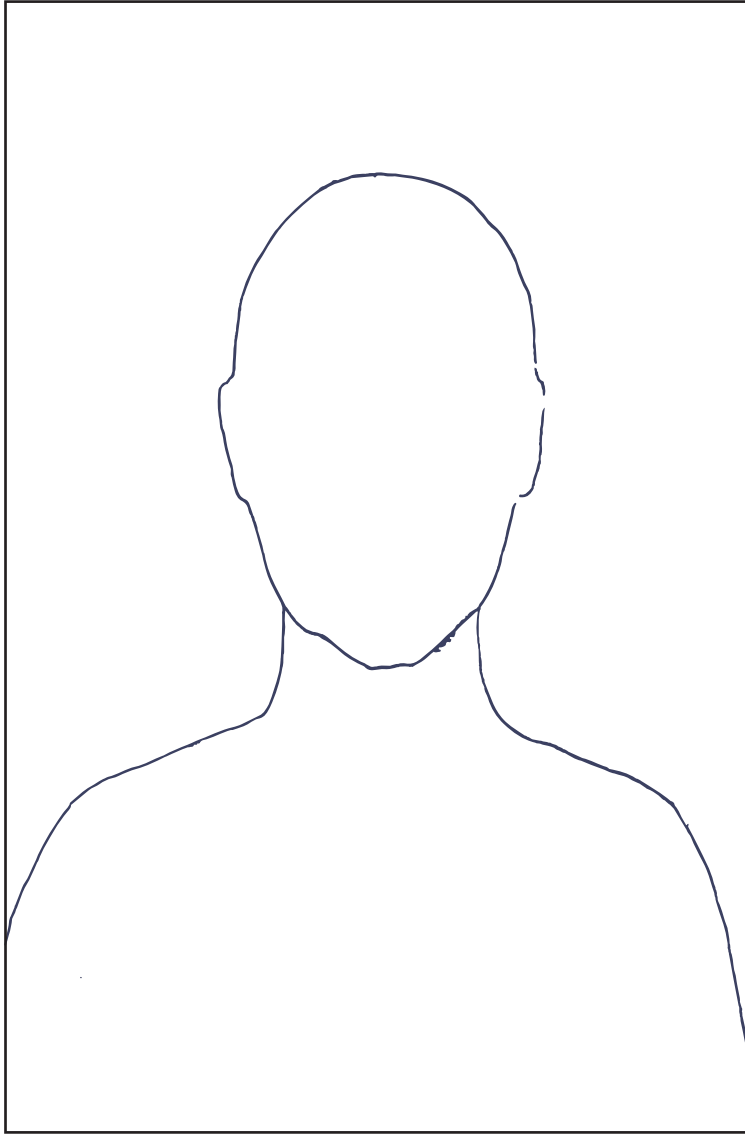
4. A totem shows what is important for a tribe or family. It is built with symbols, shapes and colours that are showing the values, characters, points of importance.

   Try to discover what is important to you to build up your own totem. First find things that are showing what is important to you from your past, then what is important to you in the place where you are living now, and finish with what is important to you inside you. Think about what emotions are connected to those things and try to find a symbol for each of them. Start drawing them from down to top, starting from the first diagram. Now try to combine all what you draw as a totem and make it with clay or plasticine. Try to make this exercise with your parents and siblings (brothers and sisters). Are your totems similar or different? Name the similarities and differences.
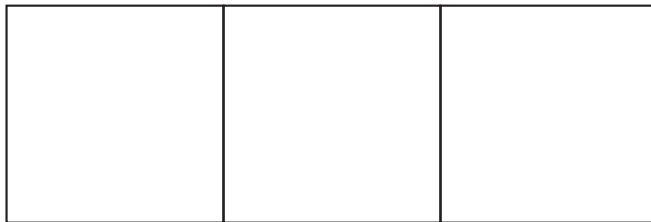
5. See how the images are reflecting in the water. Sometimes those reflections are sharp, sometimes hardly recognizable. Not only water is changing reflexions; other surfaces are changing shapes of images in reflections as well. The same is happening in our memory. Sometimes we remember things very well, sometimes not.

On this page you see different reflections. Try to go back in your memory and recall some image or event you would like to keep in your memory but do not remember in details. Draw it on the next page. After that, talk with your family and search for photos; maybe together you can make a real story out of what you drew. This activity might encourage you to search for more stories from the past.

6. During our lifetime, we are meeting people who are important to us in many different ways and disciplines. Such meetings are nice or interesting. Sometimes they are changing our life, sometimes showing the right way and sometimes they are just a great experience. Look back into your past and recall people who were important to you in your homeland. Draw them in the picture you will find on the next page. If you want, you can sign them and write a short story on the picture. Paint a landscape you remember the best from your homeland or one which you like the most as a background for this group portrait. It may be nature or architecture. Write why you chose this landscape.
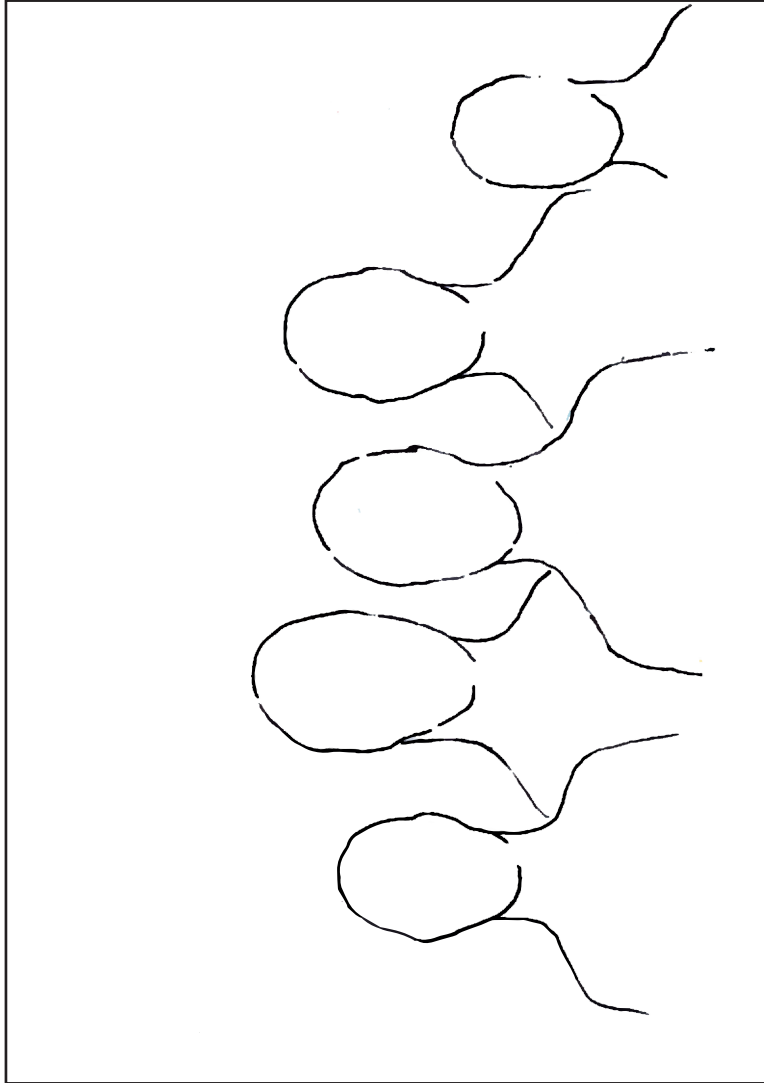
7. Very often, we are using a road or a trip as a symbol of life. Draw the road of your life – what happened in the past, what is going on now and what is your goal for the future? Try to make it like a map, invent your own symbols for important moments, like mountains to cross, crossroads for choosing the right way etc. Think over what you will need to reach what you want in future.
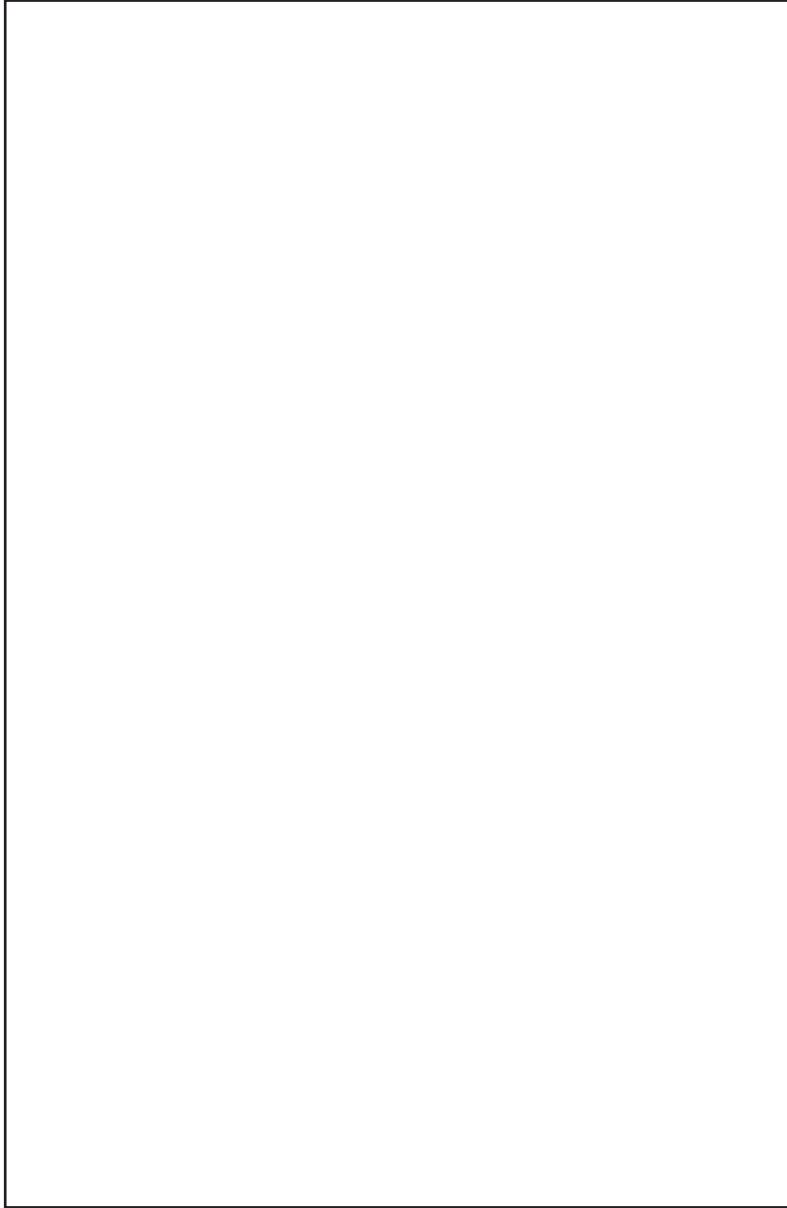
8. Try to recall what you remember from your own town during childhood. You can write a continuation of the story below (coming from the memoirs of Chagall), using facts from your own life. You can make a collage inspired by words or write a poem with a particular atmosphere.

I am alone in the river. I bathe. I hardly disturb the water. Around me, the peaceful town. The milky, blue-black sky is little bluer to the left and heavenly bliss shines down from on high _____

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9. Children are spending time on playing; adults are making art about it. Seeing toys from our past can bring nice and warm feelings of being close to home, to a place of joy.

Look at the pictures below – is there something you recognize, something familiar? On the next page you will find a grey version of a painting of the Polish painter Witold Wojtkiewicz with the title: *Abduction of a Princess (Escape).*

Draw in this picture toys with which you were playing. You also might draw some games or plays.

Mention things you were using for playing when you were a child:

_____

_____

You also can make a new painting or write a story about toys you remember from your childhood.

10. We remember our home in different ways. Some of us remember things; others recall images of moments or events that happened. Artists are showing as well what is important for them to remember.

Use photos you can find at home or make such which you need to combine with pictures from newspapers. Use crayons and paints to make a collage with the title: Memory of my home. After finishing – describe your artwork (the atmosphere, people that appeared there, emotions they share etc.).

Memory of my home
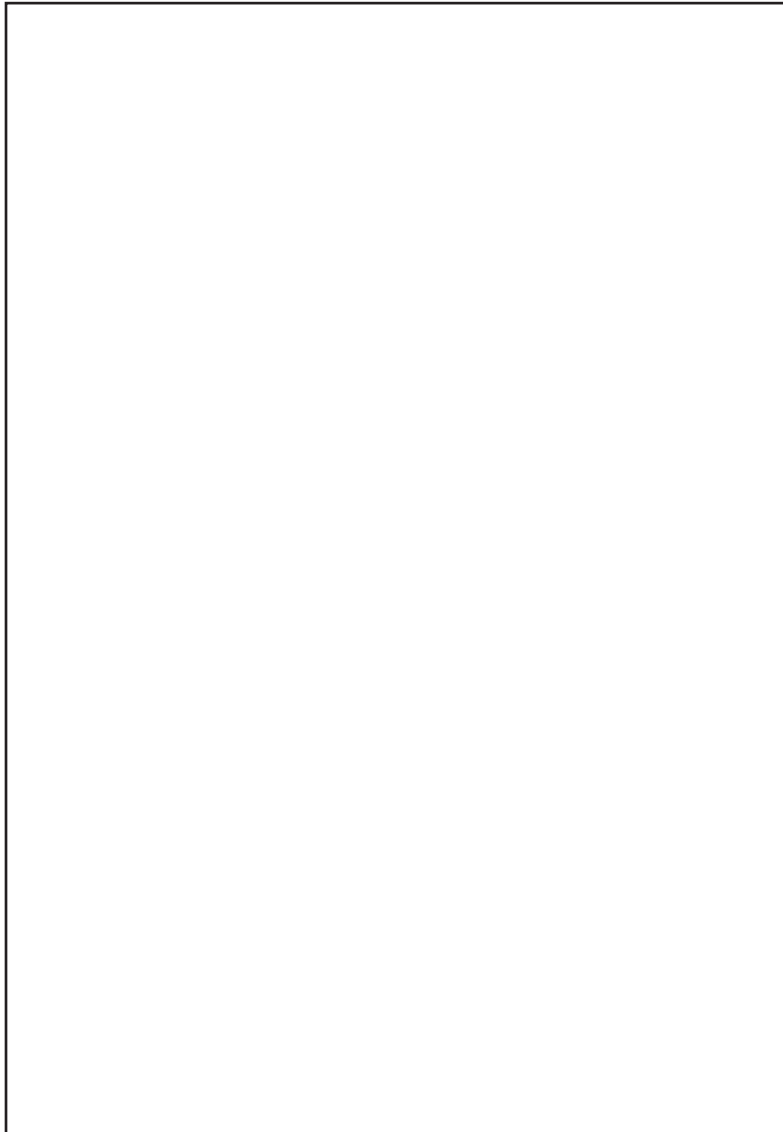
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Illustrations

Contents

APPENDIX

Monika Nęcka analyses the territorial identity, the identity of place, which is and always has been a many-sided beginning for a human. She has clear expectations towards the learned men to start diligently rebuilding "cultural home". [...] She presents and analyses biographies and works of three artists whose creative stand is, is based or refers to places, facts, and experiences which shaped their personalities. These artists are Marc Chagall, Miho Iwata, and Joanna Rajkowska. [...]. In the further chapters the Author, a great educationalist, suggests a number of actions and educational exercises which facilitate the development of personality in its many aspects, states, and fields.

Monika Nęcka's work is an original contribution to our common responsibility as adults for what kind of people we leave to the world. For what kind of people will build the world after us.

Prof. Adam Brincken