

**Multiculturalism in the UK and China: A
Comparative Investigation of Music Festivals and
Education Programmes**

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Abstract

This dissertation begins with an introduction to what multiculturalism means in China and the UK. It then analyses several multicultural music festivals, in order to understand their functions in a multicultural society, which are principally entertainment, economics, education and social cohesion. Education, as a separate topic, is investigated further in the next part. The whole education systems are outlined, with an emphasis on higher education, which, in certain institutions, adopts ethnomusicology (inherently multicultural) as a means of introducing different musical systems, with their cultures, peoples and languages, beyond the western music standard. These chapters are followed by a discussion further to address the research question: what multiculturalism means in the UK and China and the similarities and differences between them. Both nations share a majority and official belief in the benefits of multiculturalism, despite its controversial aspects and despite very different multicultural demographics, with Chinese multiculturalism coming from within and British multiculturalism, at least since the term has been widely applied, from without.

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Author's Declaration

I hereby declare that I am the sole author of this thesis. This thesis, as a whole or in part, has not been previously submitted for another award at either the University of York or another institution. The work appearing here is presented for the first time and has not been previously published in any other form or medium, nor has it been submitted for publication.

Chapter 1 Introduction

1.1 The choice and extent of the topic

This dissertation is a comparison of the common ground and differences in the concept of multiculturalism in the UK and China, with special reference to multicultural music festivals, music higher education systems and other agencies for multicultural music events and activities. These two countries have been chosen for three reasons: both have a large multicultural population; the blanket term 'multiculturalism' covers significant differences in meaning, value and application so an investigation of these differences will form the concluding part of the dissertation; last but not least, I am familiar with the two main languages involved (Mandarin and English), which are essential to investigate primary and secondary research materials.

Music festivals have been very popular in the UK for a century or more but they are still relatively new in China. The first music festival in China that focused on homegrown talent was the MIDI Festival, held on 1st -2nd May 2000 in Beijing. There were 30 bands and around a thousand audience members. Since then, the 25th MIDI Festival¹ was the most popular music festival in China, with more than 100 bands from all over the world, and an audience of more than 70,000 in what is now a 3-day festival. Other influential music festivals have been growing strongly in many regions of China and, similarly to the UK, a variety of themes are presented. This dissertation will examine the history and growth of these festivals as well as their cultural and economic impact in both countries, revealing differences of organisation, funding, financial planning, publicity, and in the selection of participants.

1.2 Introductory thoughts on the nature and meaning of multiculturalism in Britain and China

Multiculturalism, in general, is the co-existence of diverse cultures, involving racial and religious factors, and is manifested in varied customs, thought and behaviour patterns, cultural assumptions and values, and modes of communication (Adjoa K Boateng, 2013). A multicultural society consists of people who have diverse cultures,

¹ The MIDI festival was held once a year before it reached its peak from 2012. There were 3 MIDI festivals and 5 MIDI festivals in 2012 and 2013, respectively. Normally, it is held both in Shanghai and Beijing on very close dates. The 25th MIDI festival was held in Beijing in May 2014.

languages, religions, food, dress etc. However, it has slightly different meanings in Britain and China. In the former, the society consists, relatively recently, of individuals from different countries, which means the multicultural society has a clearly international basis. In the latter, on the other hand, it dates back several centuries and may be described as a diversity of cultures within the same nationality. The essence of multiculturalism as the co-existence of diverse cultures, especially across ethnic and racial divides, brings to mind the polar opposites of the well-known and deservedly discredited doctrine of apartheid and what is sometimes known as contact theory, which, although far less heard about than apartheid, in fact simply (and obviously from its name) sums up what multiculturalism is all about: ensuring that instead of being kept apart different communities enjoy daily contact and thereby understand each other better and learn not only to appreciate but also to accept their differences.

A BBC News Online set of interviews asked a range of thinkers for a short definition of multiculturalism (Cindi John, 2004). Professor Sir Bernard Crick (Chair of the 'Life in the UK' report, which led to the new citizenship tests) said, "I see no incompatibility between multiculturalism and Britishness. Britishness must be part of multiculturalism"(John, 2004). Ruth Lea (Director of the Centre for Policy Studies, a centre-right think-tank) further explained that there are two ways of interpreting multiculturalism, "The first one is the more common way that is every culture has the right to exist and there is no over-arching thread that holds them together. There is another way to define multiculturalism, which I would call diversity where people have their own cultural beliefs and they happily coexist-but there is a common thread of Britishness or whatever you want to call it to hold society together. It a positive acceptance not a negative tolerance" (ibid).

Moreover, Professor Lord Parekh (Chair of the 2000 report, 'The Future of Multi-ethnic Britain') gives a similar definition: "Multiculturalism is sometimes taken to mean that different cultural communities should live their own ways of life in a self-contained manner. Multiculturalism basically means that no culture is perfect or represents the best life and that it can therefore benefit from a critical dialogue with other cultures. In this sense multiculturalism requires that all cultures should be open, self-critical, and interactive in their relations with each other" (ibid). Furthermore, from the Chief Executive of The 1990 Trust, a black-led human rights organization, Karen Chouhan's perspective, "multiculturalism is not dead, in fact it has been reasserted by government policy in the form of 'valuing diversity'. To understand multiculturalism is to appreciate that it means many different things. One of Britain's strengths is its diversity. Our political system is

founded on different values. White British culture itself is extremely diverse. But we cannot have cultural diversity without tackling inequalities. We need to do is move forward with a serious debate about how far we have to go in tackling race discrimination in every corner of society, not move it back by forcing everyone to be more white British” (ibid).

Multiculturalism means difference but more importantly it also means tolerance. Last, but not least, it means advancement: encouraging social dynamism rather than stasis. This does not mean, however, that it means equality. Riots happen widely and regularly (as recently as 2011 in the UK and, as this is being written, in the American city of Baltimore) and the question of how to create more harmonious multicultural societies remains open. A more detailed evaluation will be given in chapter four.

Zhang (2007) states that China is a multicultural country, and nationality based multiculturalism is an important social resource of sustainable development as well as a cornerstone of building a harmonious society. In terms of cultural origin, Zhang (2007) stresses that there are many different places of origin. For examples, the ‘three Jin culture’ in Shanxi province, Qin culture in Shanxi province, Yanzhao culture in Hebei province, Qilu culture in Shandong Province, Jinchun culture in Hunan and Hubei province, Yue culture in the Zhejiang, Jiangsu and Shanghai areas as well as Shu culture in Sichuan Province -- these are examples of cultural diversity in ancient China. Another way was found to stimulate cultural diversity. During the ‘Chun Qiu’ period (‘Chun Qiu’ literally means ‘Spring and Autumn’) (770 B.C. – 403 B.C.)², scholars crossed countries to help kings with strategy making and during the Zhan Guo (Warring States) period (403 B.C. – 211 B.C.)³, there were many great thinkers and philosophers in the political arena, such as Kongzi, Mengzi, Mouzi, Xunzi, Laozi, Zhuangzi, Liezi, Hanfeizi and Shangyang.

First of all, multicultural phenomena were significantly active when dynasties changed⁴. In ancient China, different dynasties had their own cultures. Some of them were similar, but some of them were very different. The first dynasty (Qin) began in 221 B.C. and lasted until 207 B.C., and consisted of mainly Han culture (the same as the majority culture in present day China). The prevalent culture did not change for several dynasties until the Liao dynasty (A.D. 916 – A.D. 1125). Liao was an ethnic group named ‘Qidan’ and when they came into power their culture was, to a large extent, promoted during the period. These dynasties, for

² China had been separated into more than 100 small countries during the Chun Qiu (Spring and Autumn) period.

³ This period is just after the Chun Qiu (Spring and Autumn) period. After ongoing wars, 100 small countries had become 7 bigger countries (Han, Zhao, Wei, Chu, Yan, Qi and Qin, respectively) at that time.

⁴ There is a dynamic map on YouTube that shows how the dynasties changed from very beginning until today. Link: <https://www.youtube.com/watch?v=-foZ5RcCm8U>

example, were the Northern and Southern dynasty (A.D. 420 – A.D. 589)⁵, the Song dynasty (960 – 1276)⁶, the Yuan dynasty (1271 – 1368) and the Qing dynasty (1636 – 1912)⁷. They all represented different cultures.

Secondly, because the authority was dispersed, multiculturalism was more active when centralisation was deteriorating, such as during the ‘Chun Qiu’ (Spring and Autumn) Period, the Three Kingdoms period (190 – 280)⁸ and the Jin dynasty (260 – 420)⁹. Every small kingdom had its own culture. Finally, in dynasties with strong imperial power multiculturalism has been guided by the imperial power, such as in the Qin Shihuang (295 B.C. – 210 B.C.)¹⁰ Period, the Han Wudi (156 B.C. – 87 B.C.)¹¹ Period and the Period of most of the Ming (1368-1683) and Qing (1636-1912) dynasties. Zhang (2007) also mentioned that these Emperors fostered special characteristics during their rules. For example, during the Qing dynasty, females were not allowed to go out of their house. The traditional dress was unique: males had to be shaved half bald (Fig.1); females had to wear a large crown and a special shoe with a high heel in the middle (Fig.2)(ZHSJ, 2014).



⁵ In this period, China was separated into two parts: north and south and dynasties were changing very quickly.

⁶ Although the authority of this dynasty was Han, wars with Liao (Qidan ethnic group), Jin (Nvzhen ethnic group) and Xia (Xiongnu ethnic group) were common.

⁷ With Mongolian and Manchu authority and culture to the fore.

⁸ After the Han dynasty (centralised period), the country was divided into 3 kingdoms.

⁹ It was also separated into smaller countries (cf. fn 8).

¹⁰ He was the first emperor of China. He annexed and abolished seven countries during the Warring States period and created the Qin dynasty.

¹¹ He is the Seventh emperor of the Han dynasty, an outstanding politician, strategist and poet.

Figure.1 (ZHSJ, 2014)¹²



Figure. 2 (ibid)

Currently, within the main (Han) group there are 55 other ethnic groups who are neither regarded as recent immigrants nor perceived as somehow non-Chinese (although this statement is by no means an attempt to smooth over controversial areas or overlook the ethnic tensions that do exist and occasionally erupt into the violence that is reported around the world). The multiculturalism that applies to China is thus of a different nature to that of the UK, and some might question whether, despite differences in ethnicity, languages, religions etc., it is multiculturalism at all, or, to look at it from the other perspective, whether multiculturalism is universal and applies to most countries. To counter the danger of dismissing it as irrelevant it is important to stress that the concept is identified, widely spoken about and usually lauded as an ideal (with some strong opposition, usually from right-wing politicians and journalists). My approach is to accept that it does exist and it is being actively promoted in the arts, specifically in music. These points do not detract from this reality and I do not, therefore, feel the need to interrogate the arguments and counter-arguments extensively, to the detriment of my study.

Overall, although multiculturalism has faced many difficulties and setbacks in China, different cultures, civilisations and values built a society that is different in terms of what multiculturalism means in the UK. This topic will be discussed further in the literature review.

¹² ZHSJ (2014). Qing Dynasty Traditional Dress. [Online]. ZHSJ Available at: <http://www.zhsj2.com/q?q=清朝人发型&rf=qjllhwm>. [Accessed 21 April 2014].

1.3 Methodology¹³

This dissertation used slightly different methods through collecting data quantitatively¹⁴ and/or qualitatively, with a focus on the framework of music festivals, such as the Bradford Festival and Mela, WOMAD in the UK as well as the Beijing Traditional Music Festival and Beijing International Music Festival in China. I relied on interaction with the main organisers and managers of the festivals and participated into some of these festivals. I visited Beijing and Bradford during those above festivals, employing participant observation and discussions as my primary research methods. Participant observation in this context was involvement in the back-stage management of events and the consequential establishment of good working relationships with the festival organisers, leading to useful data, allowing me insights into aspects of funding, budgets and financial control. I was also unexpectedly allowed access to audience feedback collected by professional companies.

Interviews were, moreover, a primary research method for the chapter on education (in Britain), with a focus on questions such as where are you from?; do you consider your hometown to be multicultural?; what courses did you take at A-level?; what influences your choice of modules?; do you think you have a good music background?; if so, in what kind of music?; what does multiculturalism mean to you? (for York-based students) do you think anything at York that you study is connected to multiculturalism?; (if yes) why did you choose it?; what does ethnomusicology mean to you?; did you find any benefits after finishing the module? According to the answers given I was able to formulate supplementary questions.

I transcribed the interviews, noting important points and critical ideas, organising the data under thematic headings and according to the topics that particularly interest me, such as funding and feedback from audiences and participants. Before undertaking this phase of data analysis I ensured that my work conforms to this university's guidelines on ethics, for example by obtaining permission for the interviews, recording and for using the data in this thesis. I also gave interviewees an agenda beforehand and ensured there were no questions that they might find too personal. A copy of the University of York's approved consent form may be found in appendix 1.

While the comparison of the UK and China is a key concern, I first present the information for each country separately in order to build a clear picture of each society and to distinguish between their differing perceptions and experiences of multiculturalism, before continuing to compare them directly. It must be stressed that the comparison of only two countries cannot stand as an exhaustive model for the whole world, though it should

¹³ Chinese names from Chinese history in chapter 1 will not be changed from the order in which they were recognised: surname followed by first name. Names in other chapters will follow the English way.

¹⁴ Relating to, measuring or measured by the quantity of something rather than its quality: quantitative analysis. Often contrasted with qualitative (Oxford dictionary).

reveal crucial ideas to shape and alter our ideas on the subject.

1.4 How music contributes to multicultural societies

Over the past decade and a half, multiculturalism has experienced a strong backlash from politicians, the media and in academia (Vertovec & Wessendorf 2010). Whilst, according to Landau and Hodgson (2012), liberal multiculturalism as a concept was introduced as a way of regulating diversity during a time of increased migration to the UK, often at the centre of the multiculturalism debate today are Muslims. Landau and Hodgson also stressed that “Critics of multiculturalism as a state policy have blamed it for (self) segregating communities, lack of integration, extremism and terrorism” (Landau and Hodgson 2012, p.1). Much less heard, however, are the views and everyday experiences of those at the centre of the debate. Within these negative discourses, music finds little room, despite the increasingly ‘multicultural’ nature of music making and listening within contemporary Britain. Recent academic studies, for example, have shown that, for migrant communities in ‘the West’, music is a crucial way of understanding and negotiating new surroundings whilst retaining ties to a homeland (e.g. Baily 1995; Gazzah 2008; Gross et al 1996; Sharma et al 1996; Solomon 2005). Bound up within the practices of music and music making are complex and discursive interactions between ‘here’ and ‘there’, or ‘now’ and ‘then’. These transnational and historical connections, often embodied and expressed through ‘musicking’ (Small 1998), are important not least because they carry deep senses of identity and belonging, but also because they present what is arguably the most fluid, contextual and current picture of what it means to live in an increasingly multicultural society.

1.5 Literature Review

1.5.1 Multiculturalism in Britain

“Multiculturalism has been a major ideological response in the west to the obvious failure of previous liberal approaches which assumed that racism is caused by the strangeness of the immigrants, and that with the acculturation and eventual assimilation of the immigrants, or their children, the issue would disappear” (Yuval-Davis, 1994, p.182). However, the contents of the melting pot did not melt, and ethnic and racial divisions were reproduced from generation to generation (Glazer and Moynihan, 1965, 1975; Wallman, 1979; Watson, 1977).

Multiculturalism constructs society as composed from basically internally homogeneous units: a hegemonic majority, and small minorities with their own different communities and cultures which have to be understood, accepted and left alone (since their differences are compatible with the hegemonic culture), in order for the society to have harmonious relations (Yuval-Davis, 1994). Recent emphasis on a holistic view of multiculturalism is associated with a growing appreciation of the role of human values in it. In the past, there have been many attempts to deal with the related problems of racism and the absorption by mainstream society of minorities drawn from the old empire who settled in Britain after the Cold War (Yuval-Davis, 1992). The policy of multiculturalism, despite misgivings by both the political left and the right, has been widely adopted as a more tolerant way forward towards integration, rather than full assimilation into a British way of life. It has been accepted as a tool of social policy and in education where it was first articulated (Yuval-Davis, 1992). Its premises were clearly articulated in 1977 by the inner London Education Authority. The Authority served a city where people of diverse cultures with different patterns of belief, behaviour and language are of great importance. "Recognising this, we have reaffirmed our determination to sustain a policy which will ensure that, within a society which is cohesive though not uniform, cultures are respected, differences recognized and individual identities are ensured" (ILEA, 1997, as cited in Yuval-Davis, 1992, p.284). According to Yuval-Davis (1994), multiculturalist policies construct cultures as static, ahistorical and, in their essence, mutually exclusive from other cultures, especially that of the host society.

In every British census since 1841 people have been asked to state their country of birth and, usually, their nationality. This is because throughout its history, Britain has received many immigrants. In the 1950s an influx of immigrants from other areas -- mainly from the West Indies and Pakistan (4%), East Africa (2%) and Asia (0.4%) (K. Sillitoe and P. H. White, 1992) began. According to Ron Ramdin (1999), in 1965, a Commonwealth Secretariat was established, and a Canadian became Secretary General of the Commonwealth. Later, the first non-white person to hold this post was the Indo-Guyanese Sir Shridath Ramphal, an appointment which was as symbolic as it was real, reflecting the changed (and ever-changing) circumstances. By the 1970s, Britain's unbroken decline, which began in 1870, ended with the disappearance of what it had come to rely upon for so long: its Empire. Ron

Ramdin (1999) also stated that the dominance of England obscured for too long the rich local histories and cultures of Scotland, Ireland and Wales. Indeed, the progress of the English language was such that it squeezed the Celtic languages to the margins of the British Isles so that, with few exceptions, English and English-based historians have tended to view British history from an English perspective. Therefore, underlying tensions arising from cultural diversity persist.

British immigration has assumed some significant and varied characteristics over the last century. “English identity became more defined throughout the century, but perhaps more widely and seriously after the Nottingham and Notting Hill race riots, a series of racially motivated riots that took place in London, over several nights in late August and early September 1958” (Ramdin, 1999, p.195). This was followed by an immigration act, the 1964 White Paper on immigration policy, the Kenyan Asian crisis¹⁵ and the Race Relations Act of 1968, among other legislative concerns. New Irish immigration was much higher than that of any single group of new commonwealth migrants. Like the Poles, Jews and Italians, the Irish were unlike the newcomers from the Caribbean, India and Africa, who were easily distinguishable because of their colour. Moreover, a Liberal-minded Home Secretary looked forward to equal opportunity accompanied by cultural diversity in an atmosphere of mutual tolerance (Ramdin 1999).

By the late 1960s, overseas athletes from the West Indies and India were playing football for English clubs. Lawn tennis was not far behind: the Wimbledon Championship remains the Mecca of tennis and it was here that the world’s greatest players (including Arthur Ashe, the first black player to become a Wimbledon singles tennis champion) assembled to compete for the highest honours. In all, each sport had its best ever champion, as standards were raised ever higher and media hype intensified. Increasingly, black sportsmen and sportswomen were setting new standards (Hansen 1999), In the mid-1970s,

¹⁵ “The 1966-70 the Labour government’s decision to withdraw the right of entry from Asians with British passports who were driven out of Kenya by its ‘Africanisation’ policies. The position taken by Sandys and the majority of the Conservative party in 1968 was, behind the safety of the Official Secrets Act, a betrayal of commitments made and pledges given only a few years earlier. The Kenyan Asians’ crisis represented both a shift, in the two parties, away from previous commitments to the Commonwealth and, in the Labour party, the triumph of James Callaghan’s strand of Labour ideology – nationalist, anti-intellectual, indifferent to arguments about international law and obligation, and firmly in touch with the social conservatism of middle- and working-class England” (Hansen 1999, pp.809-834).

as black and Asian immigration increased, Islam and Hinduism became ascendant religions and mosques and temples appeared, making British society more pluralistic than hitherto (Hansen 1999).

In the world of music, the United Kingdom, and especially London, attracted the world's attention, as a wide range of styles were played on its various stages and concert halls, from classical to pop. "The Proms, broadcast live by the BBC, continued to enliven classical interest, while American influences dominated popular music tastes." (Hansen, 1999). The Beatles and the Rolling Stones dominated the British rock scene and enjoyed huge global success with music that freely borrowed from a wide variety of ethnic styles. For example, some songs by the Beatles and the Rolling Stones' 'Paint it Black' used the sitar to create a more eastern style. Reggae was popularised around the world by the Jamaican superstar, Bob Marley. Young people of all ages and ethnic backgrounds flocked to his concerts and listened to his recordings, which aroused in many young black people a desire to search for roots and routes to where they were from. Thereafter, other cultural paths were pioneered and new musical creations gained a following, including Hip-Pop, Bhangra and Jungle. So culturally and musically, black and Asian youth were of necessity continuously reinventing themselves (Hansen, 1999).

Colin MacInnes was the first among white writers to address the presence of black people in London during the 1950s in his novel, *City of Spades and Absolute Beginners* (Hansen, 1999). In the 1980s and 1990s, writers in English from India, Africa, the Caribbean, the United States and Canada, expressed themselves in different versions of the English language that have enriched it (Hansen, 1999). Moreover, the rapid progress and development of radio and television brought Britain closer to a comprehensive culture (Hansen, 1999).

There is no doubt that Britain has become a multicultural society and multiculturalism is an inescapable reality in everyday life. Much previous research has been published concentrating on multicultural education. For example, Elliott (1989) states several key concepts in multicultural music education. Banks (1992) focused his research on approaches, developments and dimensions of multicultural education in cultural diversity and the school. Duelund, Manuel, and Smith, eds. (2000) present perspectives on multicultural education.

Moreover, other studies emphasise race, culture and the difference between religions. According to Yuval-Davis (1992), the phenomenon of non-Christian religions almost doubling their membership is a result of the multicultural policies prevalent in the British educational system and in other parts of its race relations industry.

There appears to be relatively little research specifically on multicultural events or festivals held in the UK. This dissertation provides details of some important festivals that were held in the UK. It explores how they worked and what meaning and effect they brought to bear on the multicultural agenda.

1.5.2 Multiculturalism in China

According to a large number of historical and sociological materials, Chinese culture can be divided into six stages: the ancient culture, the invasion of western culture, the mixed Chinese-western culture period, the renaissance of traditional culture, the rise of regional cultures, and foreign cultures in general (from anywhere in the world). In this section, these six periods will be introduced.

1.5.2.1 The ancient culture period

China is a country that has more than five thousand years' history of multiculturalism (Mou, 1997). In the Chun Qiu period and the Zhan Guo (Warring States) period, there was a cultural phenomenon called 'flowers' and many cultural factions formed in different countries. According to *Records* (a book named Shiji in Chinese and completed in 91 B.C., in which recorded the three-thousand-year history from the Huangdi period to the Han Wudi period) written by Sima Qian, there were, at least, six major culture factions: Confucian culture, Moujia (Mohists) culture, Mingjia (Famous) culture, Fajia (Legalism) culture and Daojia (Taoist) culture. From my point of view, there were other factions that had not been included in Chinese multicultural society, such as Military culture, Merchant Culture and Chu Culture, etc. These cultural factions have existed for more than 2000 years.

There were several times that emperors wanted to unify culture and many cultural factions were dying or only acting as a parasite on another culture. For example, the first cultural unity movement from Qin Shihuang (first emperor in Chinese history) period (259 B.C. – 210 B.C.) when the first emperor tried to unify the culture for the whole dynasty;

Dong Zhongshu (179 B.C. – 104 B.C.) initiated Confucianism as the only culture and deposed any other cultural factions in the Han dynasty, which was praised by the emperor Han Wudi; whereas Zhu Xi and Wang Yangming proposed that science should be the true faith in the world, etc. Several cultures were therefore marginalised as a result of these movements, yet to a large extent remain common knowledge to modern Chinese people and continue to influence their outlook on life (Mou, 1997).

Moreover, Mou (1997) stressed that although ancient Chinese cultures were based on the same race or ethnicity, they have their own special world outlook, methodology, values, lifestyle, cultural practices and moral evaluation criteria, even special clothing and language groups. The relationships between these cultures were not very harmonious; they had strong cultural exclusivity and some of them were almost diametrically opposed. The relationship between these cultures was uncooperative, uncommunicative and of mutual contempt, which is a notable feature of ancient Chinese culture. The result was either to accept an irreconcilable opposition or attempt a symbiosis.

1.5.2.2 The western culture period

Since the late Qing dynasty, many people have advocated wholesale westernisation. The earliest representatives of these thoughts were principally Chen Xujing and Hu Shi. However, Hu Shi changed his westernisation opinion to globalisation. In contemporary China, Liu Xiaobo is a researcher who has been an influential figure in advocating wholesale westernization, and Liu (1999) said the 'Wholesale Westernisation' is 'people-oriented'. He mentioned that in the period of the late Qing dynasty, 'Wholesale Westernisation' was opposed by the governor and traditional moralists; in other words, it was an inaccessible concept, which was considered traitorous. However, the perspective of globalisation was not wrong – it was a cultural trend that preferred democracy rather than autocracy. At that time, autocratic rulers and traditional moralists were not willing to face or obey the rule of the world – liberty and equality (Zhang, 2010).

On the other hand, Zhang (2010) stated that those against 'Wholesale Westernisation' indicated that every country and every nation is unique. Due to the impact of geography, environment, climate, race and heredity, unique traditions have been set up in each country. Generations of people in this country who had been growing up under this tradition were

branded, no matter how much impact was brought, by politics, economy, culture or ideology; the brand could never be changed. The exotic culture, ideology and ethos might influence the tradition, but they could not change it or become assimilated completely. Therefore, 'Wholesale Westernisation' was theoretically impossible.

Li (2000) expounded upon the differences and commonalities between 'cultural tradition' and 'traditional culture'. He mentioned that the traditional culture is a sum of existing cultural phenomena. If the phenomenon exists and is not affected by the western culture this phenomenon is one of the traditional culture. Ancient rules and systems will become 'cultural relics' when they have been lost, such as traditional rules and systems that have been lost from *Zhou*¹⁶. Exotic elements, which have been widely accepted by Chinese people and have integrated and converged in Chinese culture, can be called the traditional Chinese culture. For instance, suits and ballet would not be seen as Chinese traditional cultural phenomena while, after several years, these might be treated as part of Chinese culture, the same as the *Huqin*¹⁷ and *Diamond Sutra*¹⁸.

On the other hand, cultural tradition is different. It is the core of traditional culture, which influences every part of traditional culture, as well as dominates Chinese people's behaviour, thoughts and souls. It cannot be changed or is extremely hard to change. From Li Shenzhi's research, Chinese cultural tradition can be summarized as one word: 'Despotism'.

1.5.2.3 The mixed Western-Chinese culture period

Zhang (2010) states that the establishment of a civil society in China must include the rebuilding of multiculturalism. During the rebuilding period (from 1949), religions from Chinese traditional culture need to be contained, such as Taoism, Buddhism and Islam, and foreign religions, such as Hinduism, Christianity and Judaism, etc., need to be accommodated. The Mid-autumn Festival, Spring Festival, Lantern Festival and Ching Ming Festival have already been known from traditional perspectives, and Christmas and Easter

¹⁶ Zhou is an iconic book of Confucianism, which was completed at the end of the Zhan Guo (Warring States) period.

¹⁷ Huqin (Chinese: 胡琴; pinyin: húqín) is a family of bowed string instruments, more specifically, a spike fiddle popularly used in Chinese music.

¹⁸ Diamond Sutra is a book that spreading culture of Buddhist.

also need to be recognized. Furthermore, other areas, such as arts, painting, architecture, etc., need to be mixed or to coexist. For example, the differences between traditional porcelain, silk, landscape painting and western sculpture need to be recognized; Chinese styled courtyards, gardens, terracotta and western styled castles and reinforced concrete buildings could be found in Chinese cities. Confucius, Lao Tzu, Sun Zi and Xun Zi influenced Chinese history from within, while Marx, Bernstein and Hayek brought different theories and ideologies that have had a huge impact on Chinese civilisation. Cultural diversity or multiculturalism is thus a significant and important factor in Chinese history.

1.5.2.4 The renaissance of traditional culture and the rise of regional culture

According to Mou (1997), two of the multi-traditional cultural phenomena in Chinese society are rehabilitation and remodeling. Since 1979, achievements in western science and technology have been introduced in China. At the same time, all kinds of Chinese traditional cultures, to some extent, have been restored and further research has unearthed a richer cultural heritage, ensuring that people with different lives, occupations and interests observe the basic tenets of particular cultural genres or ideas. Also, different people with the same interests or needs establish new cultural groups, such as Qigong (which includes Tai Chi) organisations or Taoist and Buddhist associations. In academia, research into many traditional schools of thought is widespread, especially in the study of new Confucianism. Now it seems that only Confucianism, Taoism and Buddhism have been completely adopted in modern society—the rest remaining in the collective memory. Mohists' (Moujia Culture) chivalrous loyalty, for example, is no longer a rule for just one particular social class; all kinds of occupations and classes of people can hold their own chivalrous loyalty to their friends. This is an example of a remnant of ancient customs surviving in the modern era.

Another feature of Chinese multicultural development is the rise of diverse geographical cultures. Mou (1997) illustrates that people in different regions focus on their local market area and they have established their own regional culture. It is an effective and efficient way to promote the development of the local economy. Therefore, all regions have created their own stage to build their own geographical and cultural characteristics, and with their decades of effort, dozens of unique stages to emphasise regional culture, have been established in modern China.

There are two main regional cultures – Jing culture (Beijing area) and Hai culture (Shanghai area). Jing culture is based on the Beijing area with a very specialised arts culture, such as the Peking Opera, which is the essence of Chinese culture and art. But the social culture in Beijing is reflected in the remains of the feudal bureaucratic culture. Therefore, the Beijing culture is a typical philistine culture from feudal society. Hai culture is based on the Shanghai area with rich local features and characteristics of colonial culture. Neither of these two cultures can uniquely represent the Chinese culture, but these cultures contain local historical characteristics.

Besides the Jing and Hai cultures, there are more different cultures named after locations, such as the Loess Plateau culture, Kanto culture, Western culture, Qilu culture, Bashu Culture, Fujian Culture, Jervois culture, Zhongyuan culture, the Qinghai-Tibet culture, Yunnan and Guizhou Culture, Hong Kong and Taiwan culture, etc. These regional cultures are, to some extent, reflections of the basic characteristics of Chinese culture, but also reflections of the different regions and their unique styles and customs. They constitute, in general, a nation's cultural department, on behalf of the nation's long history, vast territory and multi-ethnic and colourful cultures. Any single regional culture is an indispensable component though it cannot represent the entire Chinese culture. These regional cultures can be more concentrated to reflect geographical and cultural characteristics of Chinese culture. Some cultures reflect the Chinese Spiritual culture of simple, kind, honest, hard-working people (Mou, 1997).

Mou (1997) also mentioned that diverse geographical cultural development has fully reflected the colourful nature of culture and, generally, it gives new life to the development of Chinese national culture. However, it must be clear that developing regional culture does not mean regional differentiation. Regional culture should keep its own characteristics and does not split from the dominant culture in order to avoid conflicts between the two.

1.5.2.5 Foreign cultures

The final feature of Chinese multicultural development is foreign cultures in general, from anywhere in the world and is the most recent development. After the renaissance of traditional culture and rise of regional culture, foreign culture is different from the 'Wholesale Westernization'. Foreign culture varies the modern Chinese philosophy with

different levels of value, lifestyle, behaviour and moral evaluation standards. The expression methods of foreign culture are quite different from the normal forms of Chinese culture, which can make them attractive to many. For example, the influence of foreign religions is significantly integrated in Chinese society. Since 1979, many western missionaries have come to China, especially to go to the Chinese countryside to introduce their belief and attract more disciples, and many churches and Christian communities have been established in the main cities and the rural areas. In addition, under the influence of foreign culture, today's Chinese society has experienced such things as drug abuse, hippies, sexual liberation and new modes of violence. On the other hand, foreign culture and arts, such as classical music (opera, symphonic music) and rock, modern dance, modern painting and new sports are also significant influences, with small cultural groups, reflected in social classes, set up to share such interests. The incorporation of such foreign influences is by no means wholesale but a highly selective and variable process governed by fashions and trends (Mou 1997).

1.6 Dissertation outline

This study attempts to investigate how multicultural and non-mainstream (non-western) cultural events work in the UK, in the context of multicultural policies, through the festivals mentioned above (Bradford Festival and New Mela, WOMAD, etc.).

This first chapter (Introduction) has presented an overview of multiculturalism and provided a theoretical framework for the study. It has reviewed the theories and policies, both in the UK and China. The scope of this chapter is briefly to introduce the present study, its structure and methodology.

Chapter 2 (case studies) presents an evaluation of the festivals, both in the UK and in China. This chapter describes and explains the main factors of festivals, which include aims, forms, performances, organisers, funds and outcomes. It also elaborates upon the reasons for success or failure for the festivals.

Chapter 3 (Education) provides an introduction to the background of multicultural education in the Chinese and British higher education systems. Individual institutions will be analysed in both countries, such as the University of York, Durham University, the University of Cambridge and the University of Edinburgh in the UK; and the Tianjin Conservatory of

Music, the Minzu University of China, the Central Conservatory of Music and the Shanghai Conservatory of Music in China. A comparison of the similarities and differences between institutions within the countries forms the last part of this chapter.

The discussion section of this dissertation in Chapter 4 begins with the influence of multicultural policies towards the festivals, education systems and other organisations. It then compares and contrasts the differences between the two countries, from their aims, objectives and cultural differences, immigration history, to effects on the economy. It also attempts to identify factors underlying and contributing to multiculturalism and cultural democracy. There is an attempt to address the main research question—what multiculturalism is both in the UK and China—directly and to discuss reasons for the popularity of these ‘multi cultures’ in the UK and China. Finally, the conclusion reviews the significance of this dissertation’s findings as well as reiterating its limitations. It also describes the implications for future research, in particular for organising multicultural festivals and events in the UK and China, and for research into multiculturalism in general.

Chapter 2 Music Festivals

In this chapter, selected music festivals in China and the UK (Beijing Traditional Music Festival, Beijing International Music Festival, Durham Oriental Music Festival, WOMAD and Bradford International Festival and New Mela) will be analysed. The reason why these festivals have been chosen is that, firstly, they are music festivals which have very strong multicultural themes. For example, the Beijing Traditional Music Festival mixed all kinds of local arts and performances and tried to promote local cultures. The Durham Oriental Music Festival was the first of its kind in the UK, in which Asian musics made a significant impact. Moreover, the final Durham Festival in 1982 took place at the same time as the first WOMAD festival, the biggest continuing multicultural festival in the UK. Secondly, these festivals allowed me to collect primary and secondary research data, enabling an important analysis for this study. For example, participant observation (explained in Chapter 1, section 3) was involved in the Beijing Traditional Music festival and Bradford International Music Festival. Unpublished documents from the Durham Oriental Music Festivals were made available by one of the committee members, Dr. Neil Sorrell. There are many obvious differences between the festivals selected and consequential methodological differences. The Durham Oriental Music Festival, while hugely influential, was short-lived (even before I was born!) therefore I relied on the somewhat scanty and disorganised materials that survive (which exclude sound recordings and visual records of events). WOMAD is on-going and I attempted to contact the organisers but was unable to get a reply. I did, however, consult the Arts Council's 2009 report on festivals, including a brief discussion of WOMAD and had access to Sorrell's papers and reminiscences of the first WOMAD festival (1982) which he assisted and attended. Despite linguistic and cultural differences between China and the UK, my grounding in both cultures and the fact that I attended both festivals (Beijing Traditional Music Festival and Bradford International Festival and Mela), and spoke to the organisers made my research more immediate and extensive.

As has been mentioned in the previous chapter, music festivals are still relatively new in China. A general introduction to festival development will be given in the China section. Festivals in China have several characteristics: they are growing very fast, containing different functions (for example the growth of tourism as an added bonus) as well as

influence by foreign festivals. Moreover, selected music festivals will be established in the section from the perspectives of organisers, funding, locations and audience, etc., in order to analyse why they happened, how they were organised and what the consequences were. Multicultural festivals in the UK have their own historical and political reasons. In the UK section I will introduce the background and investigate three classic cases. Overall, multicultural festivals can have both social and economic benefits.

2.1 Chinese Music Festivals

In this section, a general introduction to festival development in China will be given, which will be divided into two parts: analysis of the development of music festivals in China; developing modes of music festivals and influence of international music festivals; respectively. It needs to be clear that the latest reports of music festivals in China that I have found were written in 2010 (DaoLve Cultural Industry Research Center, 2010) and 2013 (DaoLve Cultural Industry Research Center, 2013), although more festivals have taken place since. However, a brief account of the development of music festivals in China can be given before analysing particular cases.

2.1.1 The Development of Chinese Music Festivals

Music festivals in China are relatively new and growing very fast. According to the report on Chinese music festival development (DaoLve Cultural Industry Research Center, 2010), the total number of Chinese music festivals was 92 in 2010, which is 5 times greater than the previous year. In 2010, the total number of music festivals increased from 44 to 92, and the increase rate was 109%. (Figure 3.)

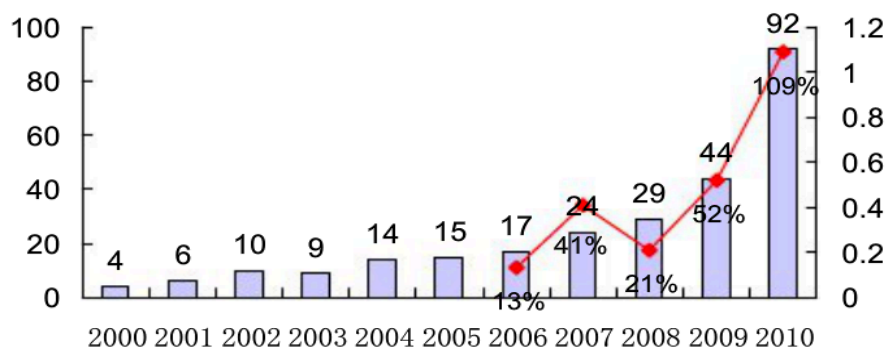


Figure 3. Festival Sessions from 2000 to 2010 (From the report 2010 page 2). The Left hand

side is the number of music festivals: the right hand side is the rate of growth in the number of festivals.

Outdoor festivals are the main form of music festival. The report on Chinese outdoor festivals in 2013 mentions that there were 24 outdoor festivals in 2007, which means all festivals in that year were outdoors. Moreover, the number increased fast, from 24 in 2007 to 93 in 2012. (DaoLve Cultural Industry Research Center, 2013)

The music festivals are most popular in the eastern part of China, specifically Beijing, Shanghai and Guangdong. As the centre of Chinese culture, Beijing held 20 music festivals in 2010 and this number is much larger than in the other cities. Beijing has become the core of music festivals. Moreover, the government is the main organiser for these festivals, which means the government provides infrastructure, funding, policy and other support. From the 2013 report, there were 32 music festivals organised by the government, which accounts for 37% of the total. It also mentioned that the percentage was higher in the previous years. However, although many journals mentioned that the government puts a lot of effort into promoting music festivals in China, it is difficult to find government reports to support the claim. The only proof is that the names of the central and local governments will be the first and biggest name on the backs of programmes.

2.1.1.1 Developing modes of Music Festivals

The numbers of music festivals have not only increased dramatically but also the diversity of music festivals containing multicultural elements has developed significantly.

- The specialised chain mode

The specialised chain mode is when a professional record company or performance company holds the festival and this mode contains three key features: firstly, The industrial chain cored on the festival is established; secondly, the core resources of the festival is only used in the companies; thirdly, the brand chain product strategy is always used in this mode to contribute the income of the companies. In other words, these companies establish their own typical management mode and theme for festivals. For example, a sole-brand and multi-area operation mode is used in the MiDi festivals, and the operation mode of the festivals held by the Modern Sky Company is a multi-brand and multi-company cooperation.

- Music and tourism combination mode

The music and tourism combination mode is when the festival is held by the government organisation in tourist areas. This mode contains three features: firstly, the main purpose of this kind of festival is to develop the product chain of the tourist attractions; secondly, huge support is provided by the local media resources; thirdly, the synthesised entertainment theme mode is used in this kind of festival and examples are the Yunnan Lijiang Music festival and the Zhangbei Caoyuan Music Festival.

- Music and product linkage mode

The music and product linkage mode is when the festival is organised by beer companies, vehicle companies, business management companies, or media magazine companies. This mode contains three features: firstly, the main purpose of this kind of festival is selling and popularising the products; secondly, the host company always sells its products during the festival; thirdly, the name of the company (or companies) will always figure in the name of the festival, such as the Xuejin ICOOL Beach Music Festival.

- Music and city brand improvement mode

The music and city brand improvement mode is when the festival is held by the city government. This mode contains three features: firstly, the main purpose of this kind of festival is improving the cultural brands of the city and area; secondly, this kind of festival is usually a means of communication between the host city and other cities; thirdly, the name of the city will always be in the name of the festival, such as the Summer of Haerbin Music Festival and the Spring of Beijing International Music Festival.

2.1.1.2 Influences and learning from international music festivals

Chinese music festivals are still at an exploratory stage which encourages organisers to look abroad and get ideas from international music festivals, such as the American Woodstock Music Festival, the Japanese Fuji Rock Music Festival and so on. The operation methods and experiences of these festivals help Chinese music festivals improve their methods to promote quality, culture and tourism.

2.1.2 Case studies of music festivals in China

Two case studies will be presented in this section. The first is the Chinese Traditional Music Festival. The second is the Beijing International Music Festival. They are multicultural music festivals held in Beijing, but with different aims and organisations. These two festivals were chosen because they represent multicultural music festivals nationally and internationally. The former is a symbol of traditional Chinese music, which contains many types of Beijing local traditional Chinese music, while the latter is an international music festival that invites musicians from all over the world to perform. These festivals give a succinct idea of music festivals in China, with both national and international focuses.

2.1.2.1 Chinese traditional music festivals

In August 2008, Prof. Jiaying Xie, who is the Head of the Chinese Conservatory Music Institute, organised a conference focused on the research trends in the institute. Songguang Zhao, as a researcher at the conference, proposed that the development of institutes should be based on the development of traditional music education, including the research and exploitation of minority music and the protection of local traditional music. Prof. Xie (2008) gave his point of view: “We should dig deeply into the local music resources in Beijing, at the same time focusing on the international promotion of Chinese traditional music. My proposal is to organise a traditional Beijing music festival which focuses on the centralisation of learning and showing traditional Beijing musical culture.”¹⁹ Prof. Xian Li hoped to adopt and extend traditional music on campus through the Voice of Huaxia event²⁰. The research centre of the China Conservatory of Music published research focused on the development of local music resources in Beijing in support of the Beijing Music Festival.

The features of the traditional music festival are participation, experience and inheritance. The theme, Vocal History of Beijing in 800 Years, was chosen by experts during six meetings, and cultural and historical materials, photos and videos were collected. In early 2009, the festival preparatory team held several meetings with experts in other

¹⁹ My translation from the unpublished meeting minutes (Beijing, 2008).

²⁰ A singing competition.

organisations and departments, including the China Intangible Cultural Heritage Protection Center, the Folk Art Development Center in the Ministry of Culture and the Beijing Municipal Education Commission, after the contents of the festival were determined. The experts approved the importance of the Beijing music festival and fully supported the event. Prof. Zhao (2009)²¹ concluded with two important features of the festival: one was to confirm the structure of the festival and the other was to introduce the traditional music festival to the community. The people in the local community participated in this festival and the community was featured, also encouraged to extend and spread traditional music by other means.

Folk performance is one of the most important items in this festival, with the aims of understanding the local culture, observing performances, collecting audio-visual recordings of the performances, and conducting interviews. Thirty-eight traditional folk performances²² were recorded in one month and the recordings were examined by the festival experts. From the total, twenty-one folk performances were chosen for the 2009 Beijing Traditional Music Festival.

Outline of the 2009 Beijing Traditional Music Festival

The 2009 Beijing Traditional Music Festival was held from 11th to 17th October 2009 in the China Conservatory of Music. The festival contained three sessions: performances, master classes, and forums. The performance sessions included 'From Jinzhong to New Beijing-Beijing Multimedia Music Festival', 'Huaxia xuange, Folk Music Inheritance' which is performed by the China Conservatory, Taiwan Nanhua University Ya Orchestra Concert - Aloft Story: music sounded five thousand years of civilization; youth folk music Concert: 'chord rhyme'; 'Harmony Music' concert of Norwegian folk music; Chinese traditional chant concert; Korean and Japanese traditional chant concert; 'Winds of music playing' – Minority music concert; 'Water and Land Quartet music': the area of traditional music concert;

²¹ My translation from the unpublished meeting minutes (Beijing, 2008).

²² Yanqing Hanchuan, Niufangcun Huaqiandagu, Mentougou Taipinggu, Baizhifang Taishi, Shunyi Longshi, Tianqiao Zhongfan, Tianqiao Doukongzhu, Laobeijing Jiaomaidiao, Zengzhuang Dadu, Haiding Chuizouyue, Yangzhen Longdeng, Jingyundagu, Baizhifang kuagu, Xiaohongmen Diyangge, Yubaicun Bengbengxi, Beijing Pingshu, Lianzhu Kuaishu, Nirenzhang, etc.... The names above are all divided into two parts. The first part of a name means a place where the music from, and the second part means the type of music from this area.

Beijing folk music carnival.

The ten master classes included a Beijing traditional folk song session by Shulin Chen, a Shanxi folk song session by Lisheng Xin, a Shanxi folk song session by Xiangrong Wang, Hubei Xingshan folk songs by Jiazhen Chen, a poetry chanting session by Ming Li, a chanting skills session, and a Norwegian Hardanger violin and a traditional flute tonality theory and practice session.

The forums included “traditional music and academic music”, “Traditional music: how to face the challenge of modernisation?”, “Building a high quality musical arts campus and community music culture”, “Chinese traditional chanting”, “Protection and development of minority folk music resources”, and “Traditional chanting in Korea and Japan”.

The participants in the festival included 100 senior lecturers in Beijing primary schools, students and lecturers in the Chinese Conservatory, researchers of traditional music in different universities and conservatories and folk music fans. According to the records, over 8,000 people watched thirteen performance sessions, over 1,700 attended seven forums, and over 1,200 students and researchers attended the masterclasses (Hou, 2009). Over twenty national and international researchers attended the forums, about 300 artists, thirty-two national arts groups and four international professional groups attended the performances, forty assistants helped with the arrangement of the festival and audiences of around 1,000 attended the performances.

The masterclasses and forums were staggered during the festival to allow the audience to discuss the musics. All performances were arranged during the evening so that the participants of the festival could gain a comprehensive view of the festival and enhance their understanding and knowledge in the daytime masterclasses and forums.

Training feedback

Words like ‘shocking’ and ‘touching’ were the most frequently used in feedback from ten lecturers to describe their reactions to the music encountered during training sessions (Hou, 2009). They gained a lot from this festival and examples of their feedback are listed as follows. Lianqing Liu, lecturer in Bayi junior high school, said, “This is my first time to participate in this kind of festival and this is also my first time to listen and understand different kinds of traditional music. In this event, I experienced wonderful folk music and was shocked by the originality from the folk people. The tradition is a river and it can flow forward with the

creativity of the people.” (Lianqing Liu, 2009)

Li Jie said, “In these years, more and more people pay attention to intangible cultural heritage protection. However, the protection of traditional music is weaker and some of the folk music in some places has been lost. I was touched by lecturer Hanzhong Luo, who asked one question, ‘who would I pass my songs to?’ I felt so upset as a lecturer and realised my responsibility as a music teacher” (Li Rong, 2009).

Li Liu from Huiwen senior high school said, “The Beijing traditional music festival contains a high level of authority and I gained a lot from the masterclasses, forums and performances organised by professional researchers and folk artists. I will improve the events organised in my school with the help of this experience” (Liu, 2009).

Aizhu Zhang, who is the chancellor in Qianmen Beijing Diyi Shiyan primary school, wrote in her feedback that, “I can feel the emotion of the festival. Especially in the masterclasses, I was attracted by the exotic voices and their feelings expressed by their songs. They inherited the songs, the skills, and most importantly, the feelings of their patriotism. I was touched by their feelings” (Zhang, 2009).

From this training feedback, many lecturers approved and gave favourable comments on the inheritance of the traditional folk music through the method of the festival. The performances, masterclasses and forums provided an opportunity to experience the charm of the traditional arts. They all felt shocked and also that they had gained a lot from the festival. However, participants were still confused about cultural inheritance. The types of confusion can be divided into three categories: 1. lack of knowledge of traditional music; 2. lack of teaching materials for traditional music; 3. need for higher teachers’ standards in traditional music.

As means of promotion and dissemination, the performances, masterclasses and forums in the festival are different from education in the conservatories and universities. These events demonstrated traditional folk music, arts and chanting skills to the community within a short period. The festival also gave lasting benefits to the education and absorption of traditional music in the universities and conservatories. The location of the events was in professional conservatories and the participants were mostly teachers in universities, conservatories and senior and junior high schools. The lecturers in masterclasses were

national and international folk artists and they performed and taught the audiences face-to-face. Indeed, the most important feature of the festival was this communication between artists and audiences.

Audience feedback

The Beijing Traditional Music Festival caused a sensation and all the media gave good reviews. During the interviews, a lot of interviewees questioned who should be celebrated in the festival. Lecturer Weisong Dong mentioned “a lot of people thought the festival belongs to lecturer Shenglian Geng and myself and this event reminded me of the traditional music festival organised by my supervisors and students in the 1950s and 1960s. This kind of festival disappeared for quite a long time but we revived the attention to traditional music in this festival. However, we noticed that, except for volunteers, there were only a few students in our conservatory who attended the master classes or performance sessions. I was quite sorry to see this and we need to find a solution to this problem because the young students are the key to inheriting the spirit of the traditional folk music ” (personal communication Weisong Dong, 31st March 2009).

The closing ceremony, “Folk Carnival”, was held on a Sunday so a lot of students may not have seen the poster for the ceremony or they were not attracted to it. One student mentioned that he went to the festival because the sound of gongs and drums in folk music woke him up. During the interview many students admitted that they went to the ceremony for the same reason, but there were some students who went to the festival to study the music.

Many local people, including the elderly and children, were also attracted by the sound of folk gongs and drums. Shiguang Wang, a composer, mentioned in the summary forum meeting that she was attracted by the sound and took hundreds of photos to record the wonderful performance. She said: “The traditional folk festival provides an opportunity to know and enjoy the music with different folk features which is very rare to see. It is quite a valuable opportunity for me to interview the artists and enjoy the show.”

The folk artists would have liked to perform in all the sessions in the festival but they had to take turns due to the limitations of the stage. The carnival was planned to finish at 11.30am but the performers did not leave until 12.30pm. They wanted more people to

enjoy the show so they kept singing, dancing and playing instruments, session after session. The team leaders of the folk art groups telephoned the festival team to express their feelings of excitement during the performances. "The festival attracted all the folk art groups in our town and it is a quite valuable opportunity for us to get together and communicate with each other. Also we are so happy to show our traditional performances to the other people", explained one team leader.

Prof. Jiaying XIE, at the end, said that the Beijing Traditional Music Festival had shown traditional music to the university and also the community, and he hoped this festival could be a festival not just for Beijing but also for the whole world. There are still some outstanding issues, such as the number of audience members, but the enthusiasm of the folk music artists and scholars was clear.

2.1.2.2 Beijing International Music Festival (BIMF)

The Beijing International Music Festival (Jijing Hui, 2011) is an annual festival that began in 1998. It happens in the autumn and contains around thirty events during a fortnight or a month. Shen (2003) said that it is the highest level of music event in China. According to programmes, the BIMF has invited the New York Philharmonic Orchestra, the Berlin Radio Symphony Orchestra, the St. Petersburg Philharmonic Orchestra, the Kirov Opera Orchestra, the National Theatre from Warsaw, the Czech Philharmonic Orchestra and the Orchestre National du Capitole from Toulouse. Besides these, the world's top music groups and musicians have been invited as well, such as Kathleen Battle, Cheryl Studer and Yundi Li, etc. The music helps Beijing develop the image of an international music metropolis.

Yu (2000), who is the founder of the Beijing International Music Festival, said the aim of the festival is to create a multicultural festival produced by Chinese people, not only to have economic functions, but also to become famous internationally. This aim attracted the government's attention as it was seen as a good way to advertise Beijing's own character and also help Beijing become known more internationally. Therefore, the government decided to organise and support this festival in a slightly different way by giving funding, facilities and venues and recruiting a professional team to organise it.

The Beijing International Music Festival thus has a professional committee with different areas of expertise. The Chair is Yu Long, a famous conductor and graduate from

the Shanghai Conservatory of Music and University of the Arts, Berlin. Other members include Professor Gao Jianjin (Head of the Music Education Department at the Central Conservatory of Music), Professor Wang Cizhao (President of the Central Conservatory of Music), Dr. Xu Peidong (Vice-Chairman of the Chinese Musicians Association), Lang Lang (the famous pianist), Li Liuyi (film director), Li Nan (deputy head of the China Philharmonic Orchestra) and the committee Secretary-General Tu Song (festival programme director).

There are three main characteristics of the Beijing International Music Festival. The first is its high professionalism. Many famous musicians and different national and international music groups have been invited to the festival. Secondly, it attracts close media attention. Since 2002 the festival has had hundreds of thousands of audience members for live shows and concerts, as well as ten million through TV and radio. The final characteristic is that it attracts international investment and sponsorship. There are many companies that sponsor the music festival every year, such as Volkswagen through its music fund, Lufthansa, the Sony Corporation, the Winterthur Swiss Insurance Company, American Express, Nestlé (China), the Industrial and Commercial Bank of China and the Sindh Telecom International Cooperation Company.

In addition, the programme has been slightly changed every year. The first Beijing International Music Festival in 1998 was full of music concerts; in the following years, it was changed to include some concert-related lectures, workshops and seminars between concerts, which adds an educational function for the public audiences (discussed in chapter 4). Secondly, while it focused more on western music at the beginning, with only two traditional Chinese music concerts (of Mongolian vocal music and music and dance from Xinjiang) in subsequent festivals more multicultural music was included.

In sum, the Beijing International Music Festival is a high-level music festival in China, which is organised by the Chinese government and sponsored by national and international companies. It is a symbol of Beijing that promotes different music, cultures and economic growth.

2.2 British Music Festivals

In this section, the political and historical background will be given to show that

multicultural festivals are tools for enhancing and social cohesion. Three prominent examples of multicultural festivals (Durham Oriental Music Festival, World of Music, Arts and Dance (WOMAD) and Bradford Festival and New Mela) will be investigated from different perspectives in order to assess their relevance to the ideals of multiculturalism.

2.2.1 Background

According to the report from the Arts Council of England (2009), in the aftermath of the Second World War, a shortage of labour led to the invited influx of people from the former British Empire, and created large immigrant communities in places such as Liverpool, Bradford, Leicester and Birmingham with the greatest concentration in London and the South East. This new population brought with it unfamiliar faiths, manners, social structures, attitudes, and styles of music. The first Notting Hill Carnival was held in 1964. A surge in the popularity of Indian classical music from the mid-1950s onwards began when the concert violinist Yehudi Menuhin championed the music of Ali Akbar Khan and Ravi Shankar in America and the UK: both Indian masters deeply influenced a number of 1960s musicians, including George Harrison. When The Beatles used the sitar for the first time in 'Norwegian Wood' in 1965, it became clear just how wide the boundaries of popular music could be spread. In 1971 the first release on Rolling Stones Records was Brian Jones presenting the Pipes of Pan at Joujouka.

Because of an increase in racism from the 1960s onwards²³, successive governments were faced with the question of whether they could reduce racism by promoting assimilation or by promoting multiculturalism. The Labour government (1974-79) took the latter route, passing the Race Relations Act in 1976 and creating the Commission for Racial Equality. In 1985, the Arts Council of England's Music Advisory Panel recommended the creation of two multicultural touring circuits – the Asian Music Circuit (AMC) and African & Caribbean Music Circuit (ACMC) – to assist the nascent network of African, Caribbean and Asian music promoters. The Durham Oriental Music Festival was the first multicultural music

²³ In the early 1980s, societal racism, discrimination and poverty — alongside further perceptions of powerlessness and oppressive policing — sparked a series of riots in areas with substantial African-Caribbean populations. These riots took place in St Pauls in 1980, Brixton, Toxteth and Moss Side in 1981, St Pauls again in 1982, Notting Hill Gate in 1982, Toxteth in 1982, and Handsworth, Brixton and Tottenham in 1985. http://en.wikipedia.org/wiki/Racism_in_the_United_Kingdom

festival in the UK, and was organised by Durham University every three years from 1976 to 1982. This series of festivals was a landmark event that raised the national awareness of non-western traditional and classical music, alerted larger bodies, like the BBC, to a potential new audience and served as an inspiration to many world music festivals, including WOMAD.

The 1990s saw the growth and increasing professionalism of Melas and carnivals (many started out as independent entities and then became the responsibility of local authorities), which drew larger crowds than ever before (Arts Council of England, 2009). In 1977 the National Lottery introduced the Arts4Everyone grants and many smaller, culturally diverse community organisations developed music events of their own for the first time. Organisations such as Arts Worldwide (founded by Anne Hunt, a former York music student, in the early 1980s) had moved from touring to creating larger projects such as their series of cultural festivals in refugee and diaspora communities in the UK: Afghan in 1992, Kurd in 1993, from the Horn of Africa in 1994 and Armenian in 1995 (Arts Council of England, 2009). Moreover, the World Circuit Records label was created by Arts Worldwide and specialises in Cuban and West African recording artists, among other international music stars. World Circuit Records has been the force behind some of the most successful World Music projects of the last two decades²⁴ with Nick Gold as the driving force behind them.

There are 64.1 million registered British citizens according to mid-2013 estimates. Recent patterns of net migration over the last two years show an increase since the lowest estimate of 154,000 people (year ending September 2012). However, net migration has continued to be lower than the general level of net migration since 2004. A total of 526,000 people immigrated to the UK in the year ending December 2013. Of them, 43,000 additional EU citizens and 11,000 fewer non-EU citizens immigrated to the UK than in the previous year (Office for National Statistics). According to the report from Arts Council England, in the UK the largest ethnic group is Asian (2.3 million, 4% of the total population [ONS 2001

²⁴ Here are some examples of successful music projects: Grammy-winning Buena Vista Social Club from 1997, which has sold eight million copies worldwide; Talking Timbuktu, Ali Farka Touré's Grammy-winning album with Ry Cooder from 1994; the reunion of Orchestra Baobab, a Latin-flavoured Senegalese band of the 1970's and 80's; and Grammy Award-winning albums *In the Heart of the Moon* (2005) by Malian singer-guitarist Ali Farka Touré and kora player Toumani Diabaté, followed by their second Grammy-winning album *Ali and Toumani* in 2010.

census]) and music from south Asia, if not part of the mainstream, is constantly nibbling at its edges. (See more details in Appendix 3.) Further investigation must be done to find out the latest statistics. No similar report has been found in the following census. However, some other statistics may prove that the whole society of the UK is a multicultural community with a large Asian population. Melas are growing in size and number (Jeanes, 2009).

2.2.2 Case Studies

In this section, I will describe three different multicultural festivals, which are the Durham Oriental Music Festival (DOMF), WOMAD and Bradford Festival and New Mela (BFNM), respectively. These festivals will be analysed from five different perspectives: values, festival committees, target, funding and achievements. Although there are many other successful multicultural festivals in the UK it is impossible to mention them all in a single chapter. Moreover, I believe that these three festivals give a very representative picture of multicultural festivals in the UK.

2.2.2.1 Values

These three festivals have different characteristics: the Durham Oriental Music Festival was a festival set up by Durham University with a high level of arts performances and it was the first of its kind in the UK. Dr. Neil Sorrell said, "I haven't heard of any multicultural festival earlier than this one" (personal communication, 8 August 2014). The Chancellor of Durham University stressed in 1979 "the need for any means of uniting men is just as great today as it was in 1976, but in retrospect it can be seen that the first Oriental Music Festival, the first of its kind anywhere in the world, contributed in its own way towards international understanding" ([n.a.] 1979, p.4). Gamelan made its mark at the 1979 and 1982 festivals and Sorrell claims that the DOMF was what really spearheaded the development of Javanese gamelan playing in the UK, greatly facilitating his efforts (personal communication, 8 August 2014). WOMAD was created in 1980 by Peter Gabriel, a famous pop musician, who used his influence to get funding (Jeanes, 2009). The first WOMAD festival was held in Shepton Mallett and was funded by the Visiting Arts Unit (VAU) in 1982. According to Dr. Sorrell (personal communication, 8 August 2014) that festival (which he attended, having driven the Indonesian Embassy's gamelan from Durham and its own festival) was so chaotically

managed that it declared bankruptcy the day after it ended and Peter Gabriel had to come to the rescue. Since then it has grown into the most important and biggest world music festival in the UK (and has extended abroad), with clear multicultural significance and value (Jeanes, 2009). Bradford is the city that held the original Mela festivals (personal communication, with Champak Kumar – director of Oriental Arts Organisation, 28 August 2014). The Bradford Festival and New Mela (BFNM) is a three-day annual festival that takes place in June. Blending the most successful elements of past events, the new Bradford Festival brought a vibrant, colourful and multicultural programme of the very best international, British and local theatre, art, music and dance right into the heart of Bradford.

2.2.2.2 Festival Committees

DOMFs were run every three years by the university in August from 1976 to 1982, and were assisted by 17 societies and organisations. The main community consisted of the music department at Durham University and the Gulbenkian museum. The budget was small with assistance from societies and embassies. In terms of financial support, there were 31 communities that helped this festival, including eight Asian government organisations, such as the Iranian Government, the Korean Government and The Japan Foundation (Festival report, 1976).

In the late 1980s WOMAD started touring nationally and internationally (to over 20 countries) and now holds regular annual events in a number of holiday destinations around the world including Australia (WOMA Adelaide), New Zealand, Singapore, the Canary Islands, Sicily, as well as the UK, each year, under the leadership of two people, Thomas Brooman (Artistic Director) and Paula Henderson (Events Manager).

BFNM has a very small team: two organisers from the Bradford Council and two assistants who are current students at universities. They use a very practical and efficient style to organise this event, starting from an extremely detailed plan, dividing it into several parts and having professional teams in charge of specific parts. For example, they asked a financial company to analyse the budget, invited assistance from marketing companies for street marketing and connected with the Bristol Council in order to hire a professional team and high standard equipment for the stages. In addition, approximately twenty students from universities, who were interested in organising events, were recruited as volunteers

for the three-day events.

During those three days, every member of the organising committee team had a walkie-talkie in order to get in contact easily with colleagues or to call for help in the outdoor areas. Different systems were tuned to different channels over the radio, such as securities to channel 1 and stage staff to channel 2. Furthermore, almost every position was covered by two people in order to deal with any accidents or emergency situations.

2.2.2.3 Aims

The committee of the DOMF wanted to organise such an ambitious and innovative international music festival for a variety of reasons, one of which was their belief in the social value of music. The chancellor Malcolm MacDonald highlighted, “one of the admirable qualities which peoples of all races share in common is an ability to create beauty in various artistic forms, such as architecture, sculpture, painting a various handicrafts. None of these arts is more universally appealing than music. Its entrancing melodies can capture the minds and spirits of every population. The different musical creations of variegated races can give joy to them all, uniting them in reciprocal admiration and affection, and thus helping to establish Peace on Earth and Goodwill amongst Men” (as cited in Durham Music Festival, 1976, p.2). On the other hand, the aims of the Bradford festival were to consolidate Bradford’s multicultural status and to improve the local economy. The target audience was local residents and people who were interested in multicultural arts and culture around the UK.

2.2.2.4 Funding

As an example, in the first Durham festival, approximately £12,500 was either donated or guaranteed from UNESCO, the Arts Council, the Anglo-Korean Society, and the Spalding Trust (Festival report, 1976). Moreover, the governments of Iraq, Iran, India and Korea; National Iranian Radio and Television; the Hong Kong Tourist Association; the Japan Foundation; British Airways, Air France and Korean Airlines helped the festival to bring musicians from all over the world. In addition, the group of musicians from Srinakharin Wirot University, Bangkok raised their own fares and came to Britain to perform at the festival.

Another example of a festival budget is from the BFNW of 2013. There was a large budget spent on that Bradford festival: £235,000 in total, including a 5% contingency. According to this budget, £105,000 was given by the Bradford Council while local businesses and national companies, such as Lebara, contributed the rest of the funds. (personal communication with Champak Kumar, 2013) Moreover, the money was specifically assigned to four parts: marketing, £19,000; production, £96,000; programme, £75,000; health and safety, £45,000.

2.2.2.5 Achievements

According to Malcolm MacDonald, who was the Chancellor of the University of Durham, “in Durham, never before had the public in the western Hemisphere been given an opportunity to enjoy such a festival devoted wholly to the music of numerous countries in the East” (Pratt, 1976, p.2). Throughout the fortnight they were able to listen to concerts of classical works and lectures on the music from eleven different Asian lands played on their traditional instruments by eminent native-born performers ([n.a.] 1979, p.2).

Another achievement of the Durham festival was its educational benefits. In the opening lecture Professor Hormoz Farhat, “went on to claim however that if music did indeed have a role as a universal language, then the West had no right to assume that it was its own music that had been or should be this intercontinental lingua franca” (Festival report, 1976, p.1). During the festival fortnight this point was underlined by the performance of quite distinct musical genres from various regions of the Asian continent alone. In sixteen concerts, the music of eight countries was played, and in the series of twenty-six lectures the music of a further five was heard and discussed. In confirmation of the Chancellor’s word, the festival created an atmosphere of exceptional warmth amongst members of the public, overseas visitors and leading musicians from fifteen countries (Festival report, 1976, p.1).

According to a personal interview with the Major Events Programme Manager Vanessa Mitchell in 2012, it was worth spending this amount of money and had the potential to benefit the city economically. For example, local business revenue went up during the festival, as places such as local hotels were full. On the other hand, considering the amount of money spent on the events, 63% of respondents from the survey felt that they were likely

to spend £10 or less at the event; 36% willing to spend between £0 and £5; 8% of respondents said that they were likely to spend over £31. The majority of these individuals were in the city centre specifically for the event, having travelled by car. They attended with friends and attended outdoor events regularly, and would also like to see more music, food and drink events in city parks in the future.

In sum, as some culturally diverse communities are in deprived urban areas, geographically-focused economic regeneration schemes see this kind of community arts as a useful tool in their social cohesion endeavour, with music (arguably less elitist and more accessible than, say, drama or literature) playing an important role. According to Yuval-Davis (1992), non-Christian religions, which almost doubled their memberships, are a result of the multicultural policies prevalent in the British educational system. “The theory of cultural democracy assumes that there is not only one culture, but many cultures in a society” (Graves, 2005, p.11). Those who work under the cultural democracy banner attempt to offer “a system of support for cultures of our diverse communities that is respectful and celebratory, that gives voice to the many who have been historically excluded from the public domain, and that make no claim of superiority or special status” (Graves, 2005, p.17). Moreover, the manifesto states, “cultural democracy offers an analysis of the cultural, political and economic systems that dominate in Britain. More importantly, it offers a tool for action” (Higgins, 2012, p.34). Webster (1997) also makes a statement that community arts are, if nothing else, about change, and about using the arts to achieve change. These festivals were and are vibrant showcases of ‘multi cultures’ and reflect the ideals of multiculturalism in the UK, beyond being simply promotions of diverse music for purely entertainment purposes.

Chapter 3 Education

This chapter will focus on multiculturalism in education, both in China and the UK. It is clear that multicultural societies depend on multicultural education in order to foster positive, open minds and a sense of global awareness. Multicultural musics are primarily taught within the discipline of ethnomusicology, which inherently seeks to promote a better understanding of other cultures, thereby underpinning the ideals of multiculturalism. “Ethnomusicology plays a pivotal role in democratic societies” (Krüger, 2011, p.280). As an ethnomusicological educator, she thinks, “ethnomusicologists have long been concerned with democracy, both in the disciplining and transmission of ethnomusicology. Indeed, the discipline itself grew out of the democratization movement in musicology to valorize ‘other’ musical values that were thus far treated as peripheral to the canon of great Western art music”(Krüger, 2011, p.285). Moreover, “learning about meaning while listening to world musics can enhance in many students such democratic and tolerant attitudes toward people whose beliefs, values, behaviors, and practices are often significantly different from their own”(Krüger, 2011, p.300). “Ethnomusicology pedagogy is a pedagogy that can promote in students a global, contemporary, and democratically informed sense of all people and all musics”²⁵ (Krüger, 2011, p.300) (See Fig.4). This chapter will focus on how the higher music education systems work in the two countries (China and the UK) and corresponding learning outcomes. Further analysis, discussion and conclusions will be in Chapter 4.

²⁵ Krüger’s method of Ethnomusicology pedagogy is that it includes three activities: learning, performing and constructing. “ ‘Listening’ denotes sound-centered and/or culture-centered learning about world musics through active listening; ‘performing’ refers to active learning during occasional performance workshops, learning to perform, and performance ethnography; while ‘constructing’ means learning that occurs during and from musical transcription, ethnographic research and writing, and ethnomusicological filmmaking” (Krüger, 2011, p. 288).

Figure 1: A conceptual model for ethnomusicology pedagogy (I = Listening; P = Performing; C = Constructing). (Reprinted by permission of the publisher from *Experiencing Ethnomusicology* by Simone Krüger [Farnham: Ashgate, 2009], p. 211. Copyright © 2009.)

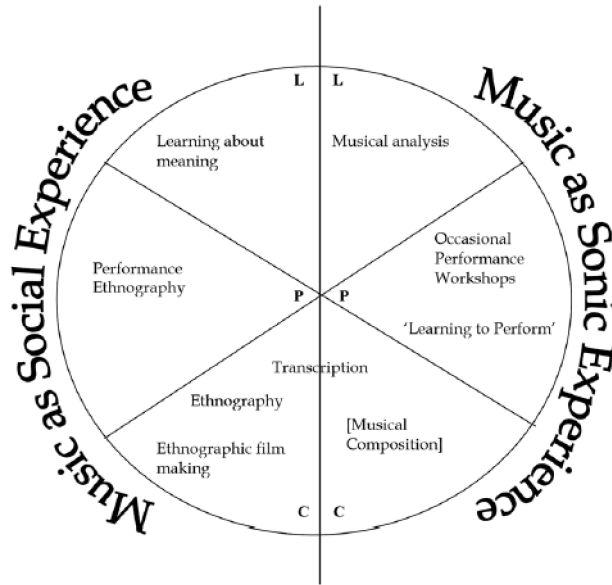


Figure 4.

China has a long history of multiculturalism and multicultural education, which goes back to ancient times. The history was outlined in the first chapter; the three parts of the next section of the current chapter will first illustrate the general perspectives of multicultural education and Chinese policy towards it; secondly consider the higher education system of music, including the curriculum and individual modules; thirdly, recent academic achievements will be given, focusing on the most recent period (2013-14). In the UK section of this the chapter the emphasis will be on the history of multicultural education (principally ethnomusicology) and different undergraduate and postgraduate university courses. Furthermore, I will provide some examples of student feedback on certain ethnomusicology courses.

3.1 Multicultural Education in China

3.1.1 General perspectives of multicultural education and Chinese educational policies

For a variety of reasons (historical, social and economic) evaluations of minority educational needs started late, was under-funded and placed insufficient emphasis on research (Office of the Ministry of Education, 2014.11.2). Meng (2003) stated that the low academic

achievement of minority students is not because of poverty, but because they have different cultures compared to the school culture (Han culture). And this is mainly the responsibility of schools, because they do not base their education on the students' life experience, leaving them with a 'cultural gap' and confusion between what they learn at school and what they experience in their daily lives, all of which affects their academic achievement.

Meng (2003) also says that in any type of national, ethnic or cultural background and anywhere in the world, the level of education is always bound by a specific cultural environment. China's national education should consider and adapt to various ethnic and cultural environments, improving the adaptability of minority school culture and overcoming the cultural dichotomy. As we know, schools are using Han cultural information for the formal curriculum and the vast majority of regions are using national textbooks; course content is mainly in the context of the Han culture. Therefore, for minority students, they often have cultural dissonance with what they have learnt at schools. For example, Tibetan students used to recite Li Bai and Du Fu's poetry, in elementary school textbooks, and while understanding the language they had no means of grasping the cultural references and other nuances. On the other hand, their own stories, for example the well-known tale of King Gesar, were excluded from the curriculum. The bilingual education system was in part devised to address this problem by including the mother tongue (in this case Tibetan) in the curriculum. This means that tales such as King Gesar can be included and the students will be able to make the comparison with the Mandarin poets. These courses are far away from their own lives, and therefore hardly arouse their interest. Thus, ethnic cultural education must give full attention to the problems caused by cultural differences.

Since the 1980s, bilingual education has become an important part of minority education in order to change this situation (Office of the Ministry of Education, 2004). Minority Bilingual education means that in schools students learn two or more languages. Bilingual here means Mandarin Chinese and the main minority language; two or more languages means Mandarin Chinese/ national common language plus a certain kind of minority languages and/or foreign languages (Li 2005). Governmental policies support this

bilingual education and its achievements.

3.1.1.1 A substantial Increase in funding

For example, from the spring term of 2005, in the rural Midwest of China, more than 3000 million students from poor families received free textbooks at the 'compulsory education level'²⁶ and 80% of these students were from Xinjiang, Tibet, Ningxia or Qinghai (Dong, 2005). In 2005, the Ministry of Finance and Ministry of Education issued 21,780,000 Chinese Yuan (about £2,178,000) of special project funding for Yunnan Province, which gave great support to Yunnan's multicultural education and bilingual education (Yunnan Education Journal, 2005). Since 2006, Guizhou Province has allocated 10 million yuan for special subsidies from the provincial Ministry of Finance. Qinghai Province in the 'Eleventh Five-year Plan' (2006-2010) made a total investment for the development of education in Tibetan areas amounting to 1.405 billion yuan (He, 2005).

3.1.1.2 Major achievements of bilingual education

According to a 2005 report by the Ministry of Education (Office of the Ministry of Education, 2006), there are twenty-one ethnic languages that have been used for bilingual education in national primary and secondary schools and more than six million students in this programme. Also, in some places 'trilingual' teaching experiments were carried out in Mandarin Chinese, minority languages and foreign languages. By the end of 2005, there were 21,351,300 minority students at levels of schools, which was an increase of 4.54% compared with the previous year. Among this number, there are 807,300 students in colleges and universities, accounting for 5.70% of all students, an increase of 15.73%; 6,761,100 minority students in ordinary schools, accounting for 7.78%, 10.19% higher than the previous annual growth; 10,971,500 of them in primary schools, accounting for 9.76% of total minority student number, a 2.10% decrease from last year. Moreover, the number of specialised teachers of minority education has reached 1,025,700 at all levels and all types of schools and universities, which is slightly increased from the previous year.

I think bilingual education is a practical and effective way to solve the 'cultural gap' and

²⁶ Compulsory education period is from elementary school to middle school, which is nine years in total. In this period, government pays all the tuition fees, but textbooks still need to be bought by individual families.

cultural dichotomy. It has raised students' interests in studying and helped them to know their own culture and the Han culture better. By speaking two or more languages, they have more opportunities to go out of their own region to Han regions to represent their culture as well as to exchange cultures. For example, there are some universities, such as Minzu University in Beijing, that have certain number of spaces only for students from ethnic groups, in classes with Han students, which is a clear form of national integration. However, the ethnic students have to speak Mandarin, the lingua franca comparable to English.

Another important part of minority education is the policy towards Gaokao, which is the most important exam for all students who want to go to university (therefore equivalent to British A level). It includes the subjects of Mandarin Chinese, English, Mathematics, Physics, Chemistry, Biology, History, Geography and Politics and usually takes 2 days (7th – 8th June). Extra points may be added to the final result for those gifted students in particular areas, with special provision for minority students: a minority student from the frontier, mountains, pastoral areas and ethnic minority areas would earn extra points (The Ministry of Education, the State Ethnic Affairs Commission, Ministry of Public Security and the State Sports General Administration, 2014). From 1st January 2015, 80% of the conditions for extra points, such as an extra point for talented arts students, have been cancelled, which does not apply to minority students, so this encourages minority students to go to colleges and universities.

3.1.2 The higher education system in music

It is clear that the Chinese government has made efforts towards promoting minority education in order to enrich the multicultural environment in China. In this section, I will introduce the higher music education system in China, looking at the curriculum, departmental strategy and courses individually. However, there are many music-teaching institutions in China, which include nine music conservatories, more than 150 normal universities and over 841 other universities. As the study cannot include all universities and colleges, the results and examples will be taken from nine music conservatories. Because music conservatories are the top music-teaching institutions in China, they are, to a large extent, able to represent the music education system completely both in teaching and research.

To explain briefly the higher education system in China, there are three different levels of study at universities and colleges: undergraduate, masters and PhD (as in the UK and elsewhere in the world). It takes normally four years to complete an undergraduate degree, except musicology, composition and medical subjects that require five years. After a national entry exam for the masters' course, it takes three years to get the degree. For a PhD, applicants need to have a related masters degree as well as pass the national entry exam for the PhD level. Usually, it takes three to five years to complete but no more than eight years. Up to masters' level study, there are credited courses. The way of make courses and credits guilds by the Council of Higher Music Education which belongs to Ministry of Education. It generally takes a longer time to get a university level degree in the Chinese higher education system. The following will introduce more detailed information on the music education system.

First of all, theoretical music subjects are mainly based on the western music system. There are four music technical courses in China: harmony, form, polyphony and orchestration, all derived from western techniques and systems. As western culture is now an integral part of Chinese culture (mentioned in Chapter 1), using the western music system in theoretical music studies will not only help students to understand Western musical culture more thoroughly but may also offer tools and serve as a springboard for a wider appreciation of multiculturalism internationally. For example, Tan Dun and Ye Xiaogang are two famous Chinese composers who graduated from the Central Conservatory of Music. Although they had a systematic learning period abroad, they had knowledge of western composition when they were doing their undergraduate degree in China. Moreover, professors and lecturers either graduated from western universities or went abroad for a short visit. For example, Yang Yong who is a professor at the Central Conservatory of Music did his undergraduate degree at the Central Conservatory of Music and went to the USA for further study. Before he returned to the Central Conservatory he was a professor at the New England Conservatory of Music in the USA. In addition, Chinese music composers are also using western technology to compose. For example, Xu Changjun, the president of the Tianjin Conservatory of Music, studied Chinese music and composition and has been to the Milan Conservatory for further study. He came to York for a short visit in January 2014 and gave a lecture about his Chinese pieces of music for Western orchestra.

Secondly, there is a phenomenon called ‘the twins’, which means there are similar departments at music institutions, one concerned with western music and the other with Chinese music. For example, at the Tianjin, Xinghai and Shenyang Conservatories of Music, there is both a Western Orchestral Department and a Chinese Orchestral Department, also an Opera Vocal Department and a Chinese Opera Vocal Department. Although other institutions may not have separate twinned departments, they will have similar twinned pathways within departments. The system shows that in Chinese music education western music has the same importance as Chinese.

Last but not least, the curriculum has Chinese (Han) music, folk music and western music. The history of music is a compulsory course for every department. For example, in the musicology department at the Tianjin Conservatory of Music, there are two one-year courses on Chinese Music history: ancient music history and contemporary Chinese music history. There is also a two-year course on folk music history as well as a two-year course on western music history (Musicology department, 2007). The academic staff must be at PhD level and engaged in research in subjects such as musicology, composition and music pedagogy. For the western music pathway (research and western instrument performance) candidates, who are applying for a position at conservatories, are required to have a PhD from a western university. It is clear that in the music higher education system, all types of Chinese music and western music are available for students who will have a basic knowledge of all of them after they graduate. Therefore, music students in China have a multicultural musical background, with both a national and international perspective. The Chinese higher music education system endeavours to respect all types of music and their cultures, aspiring therefore to be a truly multicultural education system.

3.1.3 Academic achievements

This section will focus on research and other academic achievements, especially on ethnic music and western music, up to 2014 to show a favourable academic environment for multicultural music research.

3.1.3.1 Ethnic music

Starting with Chinese ethnic music, Tian (2013) recently published two journal articles on

Tibetan music: 'Research of Tibetan Reba Music' and 'Research of Tibetan Palace Music and Dance – Gere'. She presents musical features and cultural functions of the large Tibetan folk song and dance, Reba as well as Tibetan palace music and dance, Gere, which provides a wealth of information for further understanding of traditional Tibetan music. Yang (2013) published a journal article named 'A Comparative Study of Buddhism Temple Instruments between Yunnan and Southeast Asia Tailed Theravada Buddhism Cultural Circle – focus on spreading and distribution of Taiyang drums and percussion music'. His research is based on fieldwork and focuses on the Taiyang drum in Theravada Buddhist temples. Sandenova and Gong (2013) edited a book called *Yunnan Tibetan Buddhist Music Culture*. It includes 'Xiugong yinsheng': history of the concept of unity of God; 'Fashi Yigui': self-regulation of faith consciousness; 'Jushengle': modern elaboration of traditional acoustic theory, which is a systematic discussion of Yunnan Tibetan Buddhist music.

Change in ethnic music culture in the urbanisation process was another hot topic in 2013. Ketu (2013) 'Urbanization and Changes of Mongolian Music Lives' states that modernisation is destroying local music; meanwhile, it continues to mix traditional and local elements, creating a new order of modern musical life. Wu (2013) investigated the music features, modernisation and lifestyle changes of the Qiang ethnic group in the village of A'er. The conclusion is that economic prosperity from social modernisation is short-termed, rather than with substantial long-term benefits. Wang's (2013) 'Contemporary Changes and Causes of Hotan "Twelve Muqam" in Xinjiang', focused on fieldwork and insider oral information and from the perspectives of social structure and material constitution, and also analysed change and reasons for it in the contemporary social context of Hotan "Twelve Muqam".

The third topic of ethnomusicological research discusses urban music and other eastern music. In 'The Urban Music Research' column of *Music and Arts*, there are several papers that discuss the relationship between urban music and other musics (Song, 2013). For instance, Xue (2013) – 'Cultural Characteristics and Research Perspectives of China's Urban Music' – defined a series of issues in Chinese 'city music'. He compared the cultural difference between traditional cities and modern cities in order to illustrate music tradition in the ancient cities and music reconstruction in modern cities.

In addition, the Seventh International Oriental Music Symposium of the Oriental Music Institute was held in 2014. It focused on Australian aboriginal music culture, cross-cultural interaction of gamelan music in Canada as well as the relationship between resources on Japanese music history and the study of Chinese music. This conference had a significant and positive impact on the development of ethnomusicology within China (Tian, 2014).

3.1.3.2 Western music

Compared with the study of Chinese music history and ethnomusicology, western music history has a lesser place among Chinese music academics. In 2013, there was a special column named 'Future path of the subject of western music history in China' in *Music Research*, with many scholars invited to participate in this discussion. For example, Yu (2013), in 'Future path of the subject of western music history in China', states that there is a big gap, even an insurmountable one, in comparisons of western music study in China with similar study in western countries. He posed several questions: how to advance western music study in China; how to develop 'social history' theory rather than purely historical data and analysis; how to establish a relationship between music's spiritual connotations and the sounds themselves; how to achieve a true rapport between the original historical perspective and China's current agenda. Professor Yu thinks that the fundamental solution for these problems is innovation in research ideas and research methods, in order to reflect our own characteristics.

Moreover, J.S. Liu (2013) states that, according to a new trend of western music history research in recent decades, there are two ways of studying western music history: on the one hand focusing on a merely chronological narrative and on the other imposing a critical analysis. Meanwhile, Yang (2013) thinks that if we want truly to understand the status of western music study in China, it cannot be divorced from China's current musical life and must be planned and develop the relevant disciplines by fully understanding this fundamental association. Furthermore, Yao (2013) writes in her journal article 'Several Research Topic of China Western Music' that, in fact, the so-called Chinese perspective on western music study is not that easy, because it must involve conceptual change and we must adapt to the changes in the whole academic context after the Cultural Revolution (1966-1976).

There are more articles in this area with valid points, which, however, lie beyond the scope of this discussion. It should nevertheless demonstrate that in China there are many music scholars engaged in this research and their work is having a significant impact.

3.2 Multicultural Education in Britain

3.2.1 A brief history of ethnomusicology in the UK

The history of the UK's ethnomusicology pedagogy starts from the early 1970s (Simone Krüger, 2009). As Francis Cameron, University of Oxford, said: "At the end of 1968... there was not yet any hint of ethnomusicology (I don't think I had even heard the word)" (1992). This is in fact not quite true as, for example, Viram Jasani (CEO of the Asian Music Circuit) and Neil Sorrell were taking an MA at SOAS, London, with the late Nazir Ali Jairazbhoy, at that very same time. Although not actually billed as ethnomusicology it was so in everything but name and the term was being used quite freely and extensively (personal communication, with Sorrell, 20 August 2014). Compared with the US, the discipline of ethnomusicology arrived late in the UK by around two decades (despite arguably having been at least presaged here in the late nineteenth century), which seems to be a reflection of the political situation at the time: "after waves of mass immigration in the 1950s to help rebuild following the Second World War, Britain tightened its immigration laws throughout the 1960s and 70s, somewhat promoting (through attitudes of its Conservative Party) a culture of racial intolerance²⁷, which was counterbalanced by organized antiracist movements and an increasing political emphasis on mutual tolerance²⁸. In response, universities had to rethink their traditionally conservative function and orientation, and thus began to open their remit also to include the musics of Blacks, Asians and others." (Krüger, 2009). York was the first UK university music department to add ethnomusicology to its undergraduate and postgraduate teaching programme (Arts Council England, p.3). In fact Dartington College of Arts (not an actual university then) had had a thriving programme, most notably in Indian music (as the college was inspired by Tagore's Shantiniketan), for a

²⁷ For example, Enoch Powell's 1968 "Rivers of Blood" speech in opposition to mass immigration from the Commonwealth to Britain (Krüger, 2009).

²⁸ As a response to racial tensions, Parliament passed the Race Relations Act of 1968 and created a Select Committee on Race Relations and Immigration (SCRRRI).

long time. Nazir Ali Jairazbhoy was a visiting lecturer and later his student the late Alastair Dick joined the staff, but the truly distinctive and enviable feature of the Dartington programme was the use of visiting artists, for example *Ustād* Imrat Khan.

Between 1973 (when the York music department appointed Sorrell to introduce ethnomusicology) and around ten years later a large number of UK universities added ethnomusicology, a period dominated by the late John Blacking (at Queen's University Belfast). These universities (and first-wave ethnomusicologists) included the University of Cambridge (the late Laurence E.R. Picken and Richard Widdess, with Ruth Davis joining the music department in the early 1980s); City University (London) (Steve Stanton); the University of Durham (Robert C. Provine); the University of Edinburgh (Peter Cooke); the University of Nottingham (Ian Bent); Goldsmiths, University of London (John Baily) and SOAS, University of London (Owen Wright, J.R. Marr, D.K. Rycroft, P. Richards, Nazir Ali Jairazbhoy, later Richard Widdess) as well as Queen's University Belfast (under John Blacking²⁹ with John Baily) and the University of York (Neil Sorrell). (For more details of what courses universities offered at that time, see Cameron 1992: 34-36 and Dobbs 1979.)

Since the mid-1980s, the number of higher education institutions offering ethnomusicology has grown to approximately twenty. Also, some of them have offered a dedicated program of study in ethnomusicology, rather than only optional modules or occasional guest seminars (Cameron, 1992). However, SOAS was an exception. At that time it did not have a music department and the available course in ethnomusicology was the MA in Area Studies – which could include Indian or African music as a major, but also required two other subjects (outside music) as minors (personal communication, Neil Sorrell, 20 August 2014). The postgraduate programme was set up in 1988 and the undergraduate programme in a fully-fledged Department of Music in 1997.

During the 1990s, ethnomusicology started to be offered at colleges and “new” universities, such as the London College of Music and Manchester Metropolitan University

²⁹ Throughout the 1970s and 80s, Blacking created a vibrant environment at Queen's University of Belfast, in which ethnomusicology was learnt, performed, discussed, and shared. Apparently, over twenty-five prominent ethnomusicologists from overseas visited his department of Social Anthropology to give lectures and seminars during that time. By 1979, three PhD degrees and six MAs were awarded in ethnomusicology, and twenty-four more PhD students were completing their research and theses (Cameron, 1992).

(Floyd, 1996). From the beginning of the twenty-first century, there were nineteen music departments that regarded ethnomusicology as “an integral and valuable part of their overall profile” (Clayton, 2003). In 2009 the number of institutions with ethnomusicology programs had slightly increased (to twenty-one) (Krüger, 2009). Therefore, ethnomusicology has grown in UK academe and it has become more formal and with more fully-fledged programmes.

3.2.2 An explanation of the higher education system in the UK

The national framework for higher education qualifications are normally divided into different “Levels”, with levels 4-6 denoting a three-year undergraduate bachelor’s degree with honours (e.g., BA/BMus/MusB Hons); level 7 stands for Master’s study, such as MA/MMUS, MPhil and MLitt; and level 8 for Doctoral study (e.g., PhD). An undergraduate programme of study consists of accredited modules. Students usually take between three to five per term, accumulating a total of 360 credits over three years in full-time study. Meanwhile, a taught MA/MMus/MRes is usually a one-year full-time course, accumulating a total of 180 credits, out of which a dissertation usually counts as a 60-credit module. Meanwhile, a postgraduate research degree (e.g., MPhil/PhD), typically not credit-rated, is a three-plus-one year degree and no more than five years if studied full-time (Krüger 2009).

3.2.2.1 Ethnomusicology at the undergraduate level

At the undergraduate level, ethnomusicology, as a module or a course, is typically integral to a more general course: BA in Music, BA in Popular Music Studies, or similar pathways. According to Krüger (2009), there were only two universities that offered a fully-fledged undergraduate degree in ethnomusicology: Queen’s University Belfast (BA in Ethnomusicology) and SOAS (even though called a BA in Music, as there is no western music study at SOAS, all modules are about ethnomusicology). “World Music” as a subject appears more often in the curriculum than ethnomusicology. More specifically, “world music” usually means musical and extra-musical aspects surrounding music cultures of the world. In the UK, the study of “world music” does not usually focus just on musical elements or concepts, as reflected in Bonnie C. Wade’s textbook for teaching world music, but rather on music-cultural practices in their various natures and functions. The term “world music” is usually seen as different to the commercial genre “world music”, although the latter may

well be studied at the undergraduate level. By contrast, “ethnomusicology” encompasses the theories and concepts, history and scope, and methods and approaches surrounding ethnomusicology as a discipline” (Krüger, 2009, 143).

For the first year, universities usually offer foundation courses that introduce the cultural and social contexts of world music, which are often designed as geographical world music surveys that are an overview of music cultures of the world. For example, at Durham University, there is a course called *Introduction to Ethnomusicology: A Survey of World Music* (Krüger, 2009). The description of the course aim is that “this course introduces students to a wide variety of musical traditions from all around the world, exploring their musical features and the cultural contexts within which they have developed. For each tradition, the following areas are examined: the identities of musicians and patrons, training, musical instruments and structures, performance contexts, terminology, and modern adaptations. Assessment is based primarily on essay submissions”. However, there are other foundation courses with more specific themes, which include ethnomusicology components and world music, such as *Music and its Contexts* at the University of Manchester; *Music, Text and Context or Music in Contemporary Culture* at Royal Holloway, University of London (RHUL); *The Social and Cultural Study of Music* at the University of Oxford.

The subsequent years of the degree have more specialised world music modules, which may focus on specific themes and performance practice. At SOAS, for example, Music of Central Asia, Music in the Cultures of South Asia, Music in the Mande Cultural World, Indian Classical Music as well as Root and Revival and Music in Religion. For performance, Royal Holloway includes Ensemble Performance in Andean Music, Ensemble Performance in Sundanese Gamelan and so on (Krüger, 2009). Therefore, ethnomusicology courses at the undergraduate level are more about introducing this subject with foundation cultures, themes and performance practice. They will usually have more theoretical concepts and challenges at the upper levels.

3.2.2.2 Ethnomusicology at postgraduate level

At the postgraduate level, ethnomusicology can be studied on taught Masters programmes, which provide a foundation for further MPhil/PhD research routes. According to my personal experience, it can be studied in a research Masters programme as well (at The

University of York). At this level, it is usually more focused on the concepts, history and methods of ethnomusicology. In 2009 Simone Krüger mentioned that it is interesting to note that there existed only three institutions that had ethnomusicology in the title of a taught postgraduate programme; at nine institutions, programmes may consist entirely of modules in ethnomusicology, even though “ethnomusicology” does not appear in the title of the programme; at two further institutions, students could choose from a range of ethnomusicology-related modules toward an MA in Music, such as at the University of York (Department of Music The University of York, 2014). Meanwhile, there is currently only one postgraduate programme with “world music” in the title (MA in World Music Studies, at the University of Sheffield)(Department of Music The University of Sheffield, 2014), but this programme also incorporates ethnomusicological theory and methods.

Modules on taught programmes can be divided into three types: theory courses; practice-oriented courses and hybrids thereof (Krüger 2009, 145). The progression is usually moving from a general introduction to ethnomusicology to more specialised discourse, independent research project and dissertation writing. For instance, in the MusM at the University of Manchester, there are two elementary modules with 30 credits each (Current Issues in Ethnomusicology and World Music Studies and Ethnomusicology: Fieldwork and Ethnography); two independent study modules with the same credits in each as well as self-directed research and dissertation writing (60 credits) are needed in order to get the degree.

Besides research and dissertation writing, some universities offer performance as a tool for research, such as Goldsmiths, RHUL and Sheffield, as well as ethnographic filmmaking at Goldsmiths, which are more practical in orientation (Krüger 2009, 146). For example, “World Music Performance” is a part of the MA in Ethnomusicology at the University of Sheffield, “On this unit students acquire a practice-based understanding of one world music tradition (selected in advance by the course tutor), improving their musical performance skills and experiencing first-hand the modes of transmission that are part of the tradition. Through performance-based seminars, they learn to play and/or sing in the style offered, backing up that experience with theoretical knowledge derived from the ethnomusicological literature. Their learning is supplemented with a writing-based project in the form of a learning diary, supported by seminars/tutorials as appropriate, dealing with

historical, organological or cultural aspects of the same musical tradition.” Their learning leads to a performance examination with an oral component at the end. Such performance programmes in particular raise concerns of competence: often those teaching and examining are not experts or even very familiar with the type of music in question. Does ethnomusicology as ‘multi-musics’ require ‘multi-experts’ or does it encourage superficiality and tokenism?

3.2.3 Student feedback

In this section the focus is on feedback from students at the universities of Manchester and York. Krüger conducted a survey in the former six years ago. According to her theory of ethnomusicology pedagogy, she interviewed several students from the University of Manchester (also the University of Sheffield) to prove that ethnomusicology plays a pivotal role in democratic societies. I chose the feedback from her paper (in the public domain) from the students from the University of Manchester. I also include my interviews with current students from The University of York, which will give a clear picture of how students feel toward their course and how ethnomusicology functions educationally. As stated on page 8, I followed this university’s guidelines on ethics and obtained permission for all interviews, recordings, use of data, also ensuring beforehand that no questions would be problematic or unacceptable to the students.

In 2008, Krüger arranged a research programme visit at the University of Manchester. She observed ethnomusicology classes and interviewed students. The selected feedback is from third year undergraduate (MusB in Music) students called Emma, Holly and Jess. These three students have similar backgrounds: they were well-trained in western classical music and they are from similar socio-economic backgrounds. The undergraduate courses in York consist of different modules. I interviewed several students from the gamelan module; they gave permission for their names to be given but I will use A, B, C and D to anonymise them in the following paragraphs. They were then second and third year undergraduate students with similar music backgrounds (well-trained western classical musicians) as well as similar socio-economic backgrounds. The common point from these two interviews is that the students feel they have learnt different things that they have not done before and not just with regard to music, as they have also learnt about culture, people and life styles in different places.

3.2.3.1 Course choice rationale

There are two main reasons that influence students’ course choices: firstly, their interests.

Students feel gamelan is interesting and different compared to what they usually learn.

I was just interested in it really. Because I have studied western classical music, I want to do something different and interesting. (Interview, Student A, 11 March 2015, York)

Because it was different and also I love to travel to see new things, new places, but it costs lot of money. Gamelan kind of offers a way that you could experience this thing without actually having to leave the country a little bit. (Interview, Student B, 12 March 2015, York)

Erm...usually it's just interests. I'm really looking into things with historical contexts and political contexts, that kind of things behind, which make me choose. ... I was really interested in it (gamelan) and it's actually really useful (Interview, Student C, 12 March 2015, York)

I've tried to choose something very diverse, try to go through things completely different...I chose it (gamelan), because it's so diverse. I want to learn about everything. Obviously it's not possible in terms of music to explore every single avenue. It's a very enriching experience and it's done the most. When I was looking into the project list, we have to choose three for each term; my top choice was gamelan, because it's just stuck out really well. Oh, gamelan is really interesting. (Interview, Student D, 13 March 2015, York)

Secondly, the reputation of the supervisor is another factor for students to choose and enjoy a course.

Because it was different and it was with my tutor, I have heard lots of great things about him. (Interview, Student B, 12 March 2015, York)

It's because with my tutor, he is so good. He is very relaxing but get everyone's attention. He took us out for workshops normally during the weekends... (Interview, Student D, 13 March 2015, York)

What I like about Caroline's lectures... is that she puts extra context in... So before I watch it I'm prepared; I've got context in my head... I think that's quite important. Afterwards, when she ties it in and then carries on, I find that really interesting... I think it works well to show a bit of the film. (Interview, Jess, 12 November 2008, Manchester)

3.2.3.2 Consequences after the course

From my point of view, this is one of the most important parts of multicultural and ethnomusicological education. After a short taste of ethnomusicology courses, students are more open-minded toward people from different backgrounds as well as learning new skills, such as a new notation system, as well as having a sense of global awareness, etc. What does need to be pointed out, however, is the well-worn question of follow-up. Sorrell reported (personal communication, 2015) that many school teachers who bring their

students for one-off gamelan workshops complain that there is no possibility of following them up in school. Apart from dismissing it as their problem, he did say that he tried to suggest ways in which the lessons of the music might be applied even without an actual gamelan. The other point is that all but one of the York students interviewed in this chapter may have participated enthusiastically for the duration of the gamelan module but did not actually join the ensemble that rehearses throughout the year. Clearly the main points and what they wanted to get out of the experience could be conveyed within four weeks or so. There is also evidence to suggest that the experience of one culture (in this case gamelan) gets carried over into further ethnomusicological study, but of a completely different culture.

Erm... the influence is how you listen to all these kinds of music. Because they've got different skills and different intonation. When I listen to it the first time... What it is? Does it sound right? But actually, it's so beautiful. I mean actually it influences me how to listen to all music now. I think all the modules that I have done influence me how to listen to things, but the gamelan more than any other, because it's so different. I really enjoyed it, it is a great module... Mostly following on with gamelan things. Because it's so much with that. Once you're getting into it, you just keep finding new things. Certainly, multicultural music now, I have a big awareness of it. I probably have a bigger appreciation for it than I did before the project. (Interview, Student B, 12 March 2015, York)

I've learnt a great deal about a culture that I didn't know anything about - Indonesian culture. I think it's great for you to musically play the gamelan, because your perception of bar and something like that is very different. It's a different style of music. My listening skills have been improved, because we have to transcribe the music and how you transcribe the music that was something I haven't done before. So multiple skills on that musical side, but also that I picked up lots of cultural things that I didn't know about. (Interview, Student C, 12 March 2015, York)

World music did not interest me at all... partly because I didn't understand it... Then I came to Manchester... I think partly it was the anthropological and sociological side of it that excited me... it made me appreciate people more and their cultures... It makes me feel slightly less self-absorbed... out of my English bubble. (Interview, Emma, 12 November 2008, Manchester)

And I just found (there is) something about the study of different cultures and listening to different kinds of music... I found it's opened huge doors for me; it's no longer just "I play the piano"... It has really happened for me. (Interview, Jess, 12 November 2008, Manchester)

I'm not really politically aware at all... Doing the world music... I get a better understanding of the

world... It makes me want to go and watch the news as well... The other day... the news was on and because I could relate to it, I watched it... It just gives me a bit more of an interest in what's going on in the world. And it seems quite easy to... just be in a little bubble that you never leave. (Interview, Holly, 12 November 2008, Manchester)

It has made me want to go travelling more and really experience that more... It makes me want to go and watch the news as well... the other day... the news was on and because I could relate to it, I watched it... It just gives me a bit more of an interest of what's going on in the world. (Interview, Holly, 12 November 2008, Manchester)

3.2.3.3 Understanding multiculturalism and ethnomusicology

Ethnomusicology as a bridge links people to the world, which also has political perspectives of social democracy. "It's a more liberal education; it's not just about music. It's about the whole way of life, and it's about ethnic, and it's about survival of humankind, and music is quite central to that!" (Krüger, 2011). Students, after the course, have a better understanding of it, which helps having a better understanding of cultures, languages and people, thereby helping create a harmonious multicultural society.

It's (ethnomusicology) very strongly related to multiculturalism, because it's cooperation of culture with other cultures through the media of music. For example... I think ethnomusicology introduces music from other cultures. Not just music, it's about the culture itself. Because in the away, music from a certain culture cooperates with language quite a lot... For example, in Bulgarian music, you have certain rhythms that are very dislocated and very different to what we are used to. That's because that's way the language spoken and I found the same very much with Japanese and Chinese music. There's very strong cooperation between the music played, because in Chinese, its very precise sound of language. So it is not only the experience of music, it's actually an experience of a language. (Interview, Student D, 13 March 2015, York)

I think it's [multiculturalism] a real range of different ideas, people and things that make people unique together in a kind of melting pot. It's a really nice thing and really positive thing and it can really enhance community. Ethnomusicology is about music, while multicultural can be anything, like food, music, and lifestyle. But they cross over, because ethnomusicology is not actually just about music, it's about lifestyle and society that kind of thing as well. So yes, definitely cross over. (Interview, Student C, 12 March 2015, York)

[Multiculturalism means] lots of different cultures, language and food, colours and beliefs, which is interesting, I think if everyone is the same, it will be really boring. I think what ethnomusicology means to me is that studying in music through people, cultures and how music impacts their, lives in different ways. I think for me, it's the people and what the music means to them. About the

people and lives. (Interview, Student B, 12 March 2015, York)

In a sum, multicultural education in music involves ethnomusicology, which helps people to know other different cultures, people and religions better than monocultural education. It encourages people to accept each other with different lifestyles in order to create a harmonious multicultural society. However, in terms of education systems, Chinese music education focuses on standardised group teaching methods. Institutions normally use national textbooks and teach students the same historical and technical knowledge, while British education is more focused on the individual, with students choosing what they want to learn and explore themselves. In one sense music students in China could have a better idea of ethnomusicology and multicultural music and their related societies, because such courses are compulsory, whereas not all UK students, freer to choose their courses, will have a comparable perspective on 'ethnic' music and multiculturalism.

Chapter 4 Discussion

This chapter presents a discussion of the implications following from the previous two, with further comparisons of the UK and Chinese contexts, to show what multiculturalism means and how a multicultural society is created and sustained in both countries, taking into consideration the similarities and differences between the two.

4.1 Multiculturalism in Music Festivals

This section will focus on the functions of music festivals and the similarities and differences between China and the UK.

4.1.1 Effects of music festivals

There are four principal beneficial effects of music festivals: entertainment, economic gain, education and social cohesion. These effects will be divided into three sub-sections to explain and exemplify their relationship to festivals.

4.1.1.1 Entertainment and economics

Entertainment is an obvious word to use in connection with festivals. People come from different places to be entertained and enjoy themselves. For example, from an audience feedback survey in the Bradford Festival and New Mela 2013, three quarters of the respondents (75%) interviewed in the city centre were there specifically for the event. 86% of visitors interviewed in City Park indicated that they had a positive first impression of Bradford City Park believing it was “brilliant”, “good”, “brings people together”, and is “child friendly” with a “nice atmosphere”. 8% were neutral with comments such as “really good and well-kept but needs to be used more” and “very nice, I didn’t like it at first but they need to hose the pavement down” (Festival feedback report, 2013). Moreover, participants came from different backgrounds. According to the Bradford festival report 2013, the Bradford Festival and New Mela attracted a range of different visitors with respondents identifying themselves as belonging to 24 different nationalities³⁰. 79.3% of respondents identified themselves as British, 4.4% as Pakistani and 2.6% as British Asian. The festival took

³⁰ Tunisian, Syrian, Polish, Pakistani, Nigerian, Lithuanian, Libyan, Latvian, Kyrgyz, Jordanian, Irish, Iranian, Greek, German, Gabonese, French, Congolese, Chinese, Burmese, British Indian, British Asian, British, Bangladeshi and Asian Italian.

place within an obviously multicultural community, encouraging closer communication and acceptance of different cultural backgrounds.

In terms of the economic function of festivals, it appears that the festivals themselves do not make money, rather it is other industries that benefit as a direct outcome of the festivals. According to the China's report of outdoor music festivals in 2013, they will bring 50,000 to 100,000 people together for a short time. Also, they are usually held in a square or park, with good publicity and promotion. Music festivals as part of wider cultural festivals, have a strong influence in promoting local tourism and regional economic development. Bands – for example in the MIDI music festivals, the biggest rock music festival in China – mix the local Chinese rock and roll with Western styles. As festivals are increasing significantly each year, band fees are rapidly growing. A band such as 'Muma' (Zhihu, 2006) was invited to eight similar festivals in 2009, which meant usually two or three shows each year, and their fee has increased from £1000 per festival to £3000. Other top music bands require around £20,000 for each festival now. Local businesses, such as restaurants, hotels and street markets, also benefit as a direct consequence of festivals. For example, local business revenues went up during the Bradford festival: local hotels were full and 63% of respondents from the survey felt that they were likely to spend more than £10 at the event. The festival itself, however, is not making money at the moment. According to the SWEELY report of 2010 (Luo, 2010), an investment cost of a festival is probably between around £0.2 million to £1 million, which can be divided into three parts: one third is remuneration for music bands, another one third is festival production costs, which include equipment investment, stage construction, lighting and sound, logistics, security and so on. The last one third is incidentals, which may not cost much individually, but overall constitute a large expense. In China only 10% of festivals make a profit. However, Lihui Shen, who is the original founder of the MIDI music festival, said that the purpose of festivals might be less about making money and more about simply promoting music (Li, Wang, 2014). It is the same situation in Britain: local councils or organisations support and organise festivals but are hardly likely to earn any money from them directly; they exist rather to promote different music, cultures and to benefit local businesses. A strong economy is obviously desirable for a multicultural society but an even more important consideration is education.

4.1.1.2 Education

Educational outreach is a deeper function of music festivals, which seeks to help participants understand certain type of musics and related dances, languages and cultures. For example, Arts Worldwide was founded by Anne Hunt in the 1980s, with financial support from the Arts Council. When that funding was cut she obtained support from the British government through her education programme. She also created a record label called 'World Circuit'. Arts Worldwide moved from touring to creating larger projects, such as the series of cultural festivals of refugee and diaspora communities in the UK. The board of Arts Worldwide included Viram Jasani (later CEO of the Asian Music Circuit), Lucy Durán (Lecturer in African music at SOAS) and Neil Sorrell. Because of the government policy of funding education programmes they were set up within tours and festivals (personal communication, Neil Sorrell, 28 August 2014, York).

Another example is the Durham Oriental Music Festival, which was a university festival to promote Asian music and cultural awareness. According to the programme from 1979, it included daily concerts and lectures, such as a Japanese *sankyoku* ensemble concert, a related lecture by Professor Gen'ichi Tsuge, a concert of traditional Thai music and dance, a concert of traditional and modern Vietnamese music, a related lecture by Tran Van Khé, to name but a few. Other events during the two-week festival included films from Japan, Korea and Indonesia and seminars, for example one on Southeast Asian music, and an open discussion by a distinguished panel of festival lectures, with ample opportunity for questions and ideas from the audience. Moreover, musical instruments and exhibitions were included, For example the 1979 festival included the following. 1. Filipino gong-chimes from the collection of Mr. Fekke de Jager in the Haags Gemeente museum. These instruments were discussed in Dr. Onno Mensink's lecture. 2. Orientalia from the Sotheby collection. 3. Photographs and slides of Asian musical performances. 4. Slides of the annual Sacrifice to Royal Ancestors and the semi-annual Sacrifice to Confucius in Korea. 5. Slides of Indonesian gamelan performances. In addition, books and recordings were available during the festival. Thus in the Durham Oriental Music Festivals audiences were not only able to attend concerts of music, dance and drama, but also had opportunities to acquire related knowledge, to see specific instruments and other collections of artifacts related to specific

cultures.

China provides another example of festivals' educational function. The Beijing Traditional Music Festival, which was also a university-organised festival, contained three sessions: ten performances, ten master classes and seven forums. From the participants' feedback, they acquired knowledge about traditional Chinese Beijing local music. For example, Lianqing Liu, a lecturer in Bayi junior high school, said, "this is my first time to participate in this kind of festival and this is also my first time to listen and understand different kinds of traditional music. In this event, I experienced wonderful folk musics and was shocked by the originality of the folk people. The tradition is a river and it can flow forward with the creativity of the people" (Liu, 2009).

Therefore, it is evident that education is one of the important functions of music festivals and is increasing in importance. For instance, the first Beijing Music Festival in 1998 was only concerts (of both national and international music) but recent festivals have added lectures, master classes and seminars to the programme. Furthermore, education can also be a principal aid to secure funding. From my personal experience, I was invited to help organise two music festivals at Bradford in 2013. When we were applying for funding from city councils, we always put education as one of the reasons why our festival deserved funding, arguing that the festival would be an exciting way to extend knowledge and appreciation of music and culture (unlike normal schooling which could have negative associations and memories) and a further outcome would be improved social cohesion and acceptance of the multicultural society.

4.1.1.3 Social cohesion

The final target for music festivals is to make a contribution towards social cohesion. It is the deepest and the most important function of festivals in a multicultural society. Through festival, to a large extent, people have fun as well as gain knowledge about different music, dances and even languages and cultures, leading them to become more generous, open-minded and tolerant toward other cultures, religions and people, which is crucial for a multicultural society. Karen Chouhan (2004, BBC interview, mentioned in Chapter 1) said, "To some extent, multiculturalism is merely sampling different cultures, such as a carnival or a mela (South Asian festival). To others, it is the road to challenging structural inequalities."

There are examples of government funding in the UK. According to the Together in Service fund, this fund is supported by the Department for Communities and Local Government (DCLG) as of 2013. The aim is to celebrate the practical contribution that faith communities make to society through social action, and to support faith groups in undertaking new multi-faith volunteering projects at the local level. Previous recipients include the Barnet Multi Faith Forum, an exhibition of the different cultures of Barnet, featuring music, dance, drama, art and more, and the Devon Faith & Belief Forum, which ran events, including a day of exploring music as cultural expression and a bridge between communities. Another example of government funding is the Chinese government's full support of the Beijing Music Festival since 1998, not for commercial reasons but because this festival mixes all types of music and can be recognised as a cultural symbol of Beijing.

This government policy and funding support means music festivals and events have a social function, which will help people understand and interact with each other within communities. Moreover, some successful festivals can be a cultural symbol of a city, which helps that city develop its identity.

4.1.2 Comparison of China and the UK

The United Kingdom and China are obviously entirely different in terms of race, languages, religions, food and life styles. The similarities and differences in their approach to music festivals will be compared in the next sections.

4.1.2.1 Sources of funding

In music festivals in China there are two main paths to obtain funding. The first is government funding. According to Xinhua News (Yang, 2012), having support from local governments, enabled music festivals from 2009 to enter the 'blowout' era (many different music festivals started to appear at that time). From 2010 to 2011, there were more than 70 festivals around the country, which generated £2 billion. In 2012, the festivals became more diverse. Beijing, Shanghai, Guangdong, Chengdu, Hangzhou, Xiamen have their own city branded music festivals. Therefore, generally speaking, local government investment is the main source of funds currently for most music festivals. However, several big and famous music festivals became self-funded. They tried to rely on commercial profits. Tickets and

corporate sponsorship have become two major incomes for music festivals. Moreover, the development of derivative products and consumption of on-site catering and other services have gradually become more important for self-funded organisers.

In the UK, music festivals are supported from a huge number of different sources, for example government bodies such as the Department for Communities and Local Government (DCLG) Together in Service Fund and Coastal Communities Fund, the Cabinet Office Social Incubator Fund and Investment and Contract Readiness Fund, Mutuals Support Programme and so on (Department for Communities and Local Government, 2007). Festival organisations also obtain funding from National Lottery distributors (such as Awards for all, The Big Lottery Fund and Heritage Lottery Fund), as well as funding for specific activities for education or training. There are also local and regional agencies, which may provide funding for arts-related projects, for example, local councils such as the Arts Council of England, the Arts Council of Northern Ireland and the Arts Council of Wales, as well as regional development agencies, such as the International Federation of Arts Councils and Cultural Agencies. Moreover, there are trusts and foundations offering funds, such as the Calouste Gulbenkian Foundation, the Esmée Fairbairn Foundation, the Peter De Haan Charitable Trust, the Baring Foundation and the Clore Duffield Foundation. Last but not least, some sources with specific themes offer funding, such as the Educational Grants Advisory Service (EGAS), the Directory of Social Change (DSC), the UK Council of International Student Affairs, Visiting Arts and International Intelligence on Culture, etc. In China music festivals are more government-guided, but a small amount of festivals have become more autonomous, by securing funding on their own, while in the UK festivals are more autonomous with more diverse sources of funding.

4.1.2.2 Form and content

In chapter 2 (Music Festival Chapter), I noted that the forms of multicultural music festivals are broadly similar, consisting of concerts, lectures, seminars and possibly other events. In terms of content, they are slightly different. In China, multiculturalism is more nationally based, therefore, multicultural music festivals mean different national ethnic musics coming together, and these festivals also include western music. For example, the 2014 Beijing Music Festival had concerts of Mongolian singing, Tibetan music and western orchestral

music. However, in Britain, multicultural music festivals usually mix different types of music from a wider range of world cultures. WOMAD, for instance, had musicians from India, Korea, China and Africa, and many more, in its 2015 programme. China is historically less of a nation of immigrants than Britain, so the two countries have different social compositions. Many different ethnic groups have existed in China for a long time, and become part of Chinese culture, but they are also different from the main (Han) culture. The waves of immigrants who came to the UK after the Second World War brought new cultures, languages and beliefs to this country, mixing with the existing 'white' British culture.

4.2.1 Multiculturalism in Education

This section compares the education systems in the same two countries, stressing what meanings cultural awareness and social coherence bring to multicultural education.

4.2.1.1 Cultural awareness

From multicultural music festivals, because of time limits and other limited resources, people may only get a superficial idea of cultures, music and peoples. More detail and depth over a much longer period can be conveyed through education, which can also offer a better contextual perspective.

Before university level, the Chinese government uses bilingual education for students from ethnic groups, which is a very effective teaching method. There are many reasons why ethnic students feel a cultural dichotomy from Han culture, which was explained in chapter 3. Bilingual education helps them to know their own language (culture) and Mandarin/Han culture. One of the benefits is giving them more opportunities to go to Han cultural areas (usually big cities) in order to study further at university or to find a better job. Another benefit is enabling them to represent their own cultures to others. This will help more people in China to know each other and have awareness of each other's culture. However, some people may be concerned that it is bio-education, rather than multicultural education. People will use a common language, for example Mandarin, to inform people about their own cultures, which helps Han people to be aware of other cultures as well as to help ethnic minorities to know Han culture and each other, which is a form of multicultural education.

At university level, this dissertation focused on ethnomusicology, which implies

multiculturalism. Moreover, institutions normally encourage students to do fieldwork in ethnomusicology (at least at the PhD level). It gives students opportunities to experience the cultures directly, to practise their music and languages, which is a practical and effective way to enhance a sense of cultural awareness. The students' feedback in chapter 3 showed that they find it interesting to learn something different and benefit from ethnomusicology projects.

4.2.1.2 Social cohesion

This is a pillar of multiculturalism and it is clear that social cohesion is the main aim of governments in their support of multicultural music festivals. However, music festivals are a short-term means to this end and longer-term education is needed to consolidate it.

According to the school curriculum in England (Gov.uk, 2014), every state-funded school must offer a balanced and broadly based curriculum, which “promotes the spiritual, moral, cultural, mental and physical development of pupils at the school and of society” (National Curriculum, 2015). Moreover, all state schools are required “to make provision for a daily act of collective worship and must teach religious education to pupils at every key stage.” Students have to study two religions as part of proposals for a more academically rigorous religious studies (RS) GCSE, approved by all the major churches and faith groups, which will help students increase their knowledge of other faiths.

In addition, there are new programmes in education to promote multiculturalism. For example, schools in England have been invited to bid for funding (£30,000) to help boost diversity in their senior leadership teams from 2015. The Global Learning Programme started in UK schools to teach students to have a sense of global awareness and help broaden their horizons enough for a globalized and multicultural economy. Therefore, all these governmental policies and programmes in education are longer processes for helping young people gain more multicultural knowledge and for building cohesion in a multicultural society.

4.2.2 Comparison of China and the UK

China and Britain have different education systems, but some similar situations. This section summarises the differences and similarities between these two countries.

4.2.2.1 Differences

At the school level, both use the main culture in teaching methods, meaning white British-based textbooks in the UK. The Chinese call British born Chinese (BBC) 'bananas' because they look like Asian people (yellow skin outside) but are very white British (white inside). However, both countries offer programmes to help students have an awareness of other cultures and religions, to foster a harmonious society. While in China, bilingual education helps solve the culture dichotomy problem for ethnic students, there is no educational method for Han students to know other cultures, religions and people, which is a one-way education system biased towards Han culture: everyone in China is more familiar with Han culture than knowing each other across ethnic divisions.

The UK seems to lay more emphasis on ethnomusicology in higher music education, with projects focusing on international, non-western music, for example, the gamelan, South African music and Indian music modules at the University of York, while in China, the emphasis is more on national ethnic music (different styles of national ethnic and local folk music from different dynasties). Although there is a subject called ethnomusicology in China, it is still relatively new and not every institution has it. For example, the ethnomusicology course in the Tianjin Conservatory of Music started in 2008 and gives a brief introduction to ethnomusicology and its theory. Scholars are now applying its methods to study national ethnic music.

In addition, there is another difference in higher music education between these two countries in their general teaching methods. In China, lectures will follow teaching textbooks, which usually give a general history of ethnic musics with some classical examples. They will also focus more on facts, such as when the music arose and where it developed, without theoretical considerations. Students need to discover independently how to become an ethnomusicologist. Apart from national ethnic music study, western music is another important part of multicultural music education, also with a historical focus. However, in the UK, the focus is more specifically on a particular music, such as gamelan, with lectures related to current research in a wide variety of contextual themes.

4.2.2.2 Similarities

It is undeniable that these two countries are both paying more attention to the teaching of

western music and culture. In the Chinese curriculum of higher music education, every student who studies in music needs to study western music history, even if students come from the Chinese orchestral department. Students who are from the composition and musicology department need to spend half of their university time studying western technical theories and music histories. Western music is a foundation for all music research, for example, using western composition theory to compose a Chinese piece, such as *The Map* composed by Tan Dun. The situation is similar in the UK. Music A-levels mainly teach western classical music. According to the interviews in Chapter 3, students have a good music background in western classical music. Except at SOAS, other music institutions are mainly focused on western music and it is therefore the mainstream in music education in both countries and although more and more Chinese scholars are gaining a deeper awareness of traditional Chinese music and Chinese ethnic music, it still needs to be explored and developed much further.

4.3 Conclusion

China and the UK both have large multicultural societies, but their constituents are quite different. In China, which is currently still in a period of multicultural development, the multicultural society consists of a major cultural group (Han) with 55 ethnic groups, which may be described as a kind of internal, national multiculturalism, while in the UK multiculturalism has arisen primarily through international immigration in the latter part of the 20th century.

Based on the traditional culture, the development trade of multiculturalism is restricted. One of the fundamental problems of the development is people have different attitudes toward the nature and benefit of multiculturalism. Several different attitudes can be observed from traditional Chinese cultures, such as Daojia culture, Mingjia Culture, Rujia Culture and so on. These traditional attitudes, seen as important features of traditional cultural functions, are still affecting the development of Chinese culture. Although the signs of the components in different multicultures are not the same in different periods, the functions of the multicultures are the same. As a result, the functions of the multicultures are restricted in different sub-cultures, and these functions are developed and enhanced by these different sub-cultures and vice versa.

The two specific areas of music festivals and education are two practical and effective ways to promote social cohesion within multicultural society, both in China and the UK. Multicultural music festival is a short-term process for giving people a brief idea of different cultures, music and dance, etc. Also, people will enjoy the entertainment during the festival and local businesses will profit, to some extent. Education is a longer-term process of teaching more deeply about other cultures and may also contribute to interaction between cultures, enhancing tolerance and even respect. There is, of course, a great deal of idealism in this and there is clearly room for improvement both in China and the UK. Put in fairly extreme terms (and for obvious reasons we cannot express this as black and white!) the choice is between two terms that have co-existed for half a century, one not widely very used and the other infamous: contact theory and apartheid. The former is the accepted ideal of multiculturalism, bringing different communities into daily contact so they will understand, appreciate and accept their differences and the latter, completely discredited option, is what can happen when they do not.

Beyond the obvious limitations of this dissertation (English expression, as I am not a native speaker, the difficulty for an enculturated Chinese to 'stand back' from Chinese history and culture and not take too much for granted, and the sheer scope of the topic which cannot be realised in a dissertation of this length) there are some other topics that would have been considered, time and space allowing, such as other agents of multiculturalism in music, including touring agencies and their agendas and structures, museums, and social media. They therefore constitute fruitful areas for further research.

Appendices

Appendix 1. Information about the project and blank consent form

Information about the project

Title of the study: Multiculturalism in the UK and China: A Comparative Investigation of Music Festivals and Education Programmes.

Description: This research focus on multiculturalism in China and the UK through music festivals and higher music education. Meanwhile, the similarities and differences will be analysed from these two countries, in order to have a better understanding of each multicultural society.

Researcher: Ling Ding, MA by research student in the University of York Music Department.

Methods: Twenty minute recorded interviews

Confidentiality and anonymity: A report on salient points from the interviews will form one part of the written report. Interviewees may grant permission for the recording of their interview to be saved. Interviewees may opt to be anonymous, to be identified generically by their job, or to be mentioned by name. They may withdraw from the interview and withdraw their consent at any stage.

Nothing will be used in the report without the consent of the interviews. The interview section of the report will never be made public or quoted without permission of the interviewees.

Results of the study: Findings from the interviews will be used in a section of one chapter. Interviewees will be offered an electronic copy of the interview section of the report, or the full report if they wish.

If you have any questions, please contact Ling Ding (ld681@york.ac.uk; 07450501205)

1. Consent signatures

Researcher:

Name: _____ signature _____

Informant:

Name: _____ signature _____

2. I wish to: (please circle one and cross out the others)

Be anonymous

Be identified by the followed description: _____

Be identified by the following name and title: _____

3. Please circle any that apply and cross out others:

I request that the recording of the interview be destroyed.

I give permission for the recording of the interview to be stored on a CD.

I give permission for my comments to be quoted or alluded to in /a grant application/, /lecture/ or /publication/ anonymously

Confidentiality and anonymity: A report on salient points from the interviews will form one part of the written report. Interviewees may grant permission for the recording of their interview to be saved. Interviewees may opt to be anonymous, to be identified generically by their job, or to be mentioned by name. They may withdraw from the interview and withdraw their consent at any stage.

Nothing will be used in the report without the consent of the interviews. The interview section of the report will never be made public or quoted without permission of the interviewees.

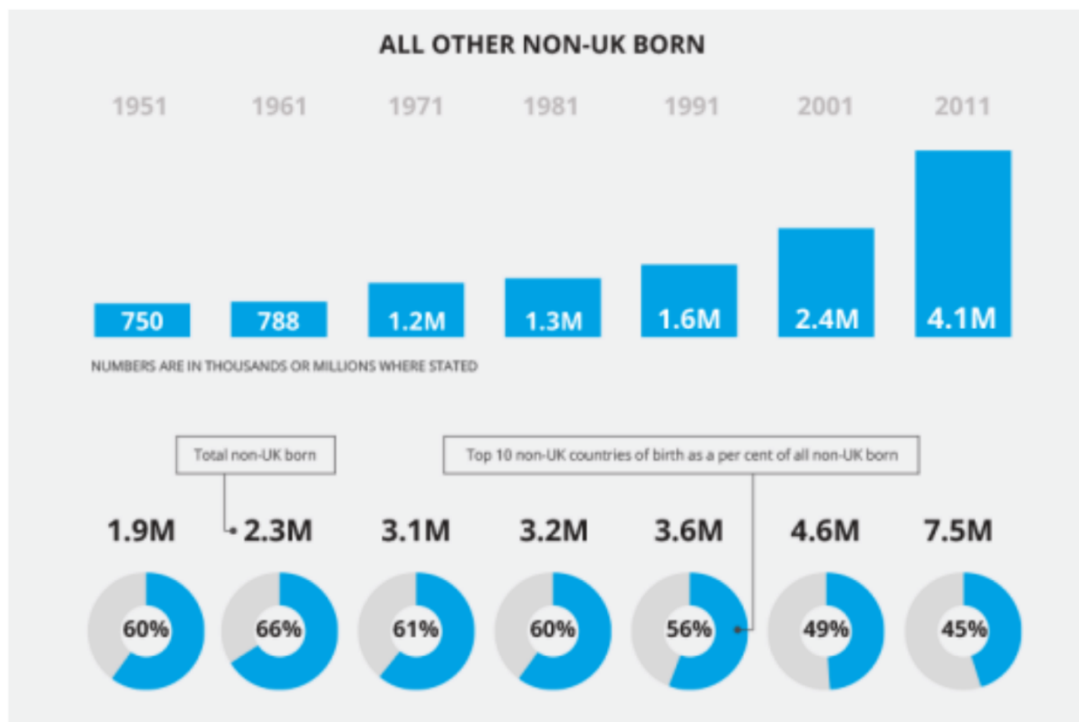
Results of the study: Findings from the interviews will be used in a section of one chapter. Interviewees will be offered an electronic copy of the interview section of the report, or the full report if they wish.

Appendix 2. Background history of the UK population

Nowadays, there are 64.1 million registered British citizens in the middle 2013 estimate. Recent patterns of net migration over the last two years show an increase since the lowest estimate of 154,000 (year ending September 2012). However, net migration has continued to be lower than the general level of net migration since 2004. Meanwhile, 526,000 people immigrated to the UK in the year ending December 2013. 43,000 more EU citizens and 11,000 fewer non-EU citizens immigrated to the UK than in the previous year (Office for National Statistics). According to the report from Arts Council England, in the UK, the largest ethnic group is Asian (2.3 million, 4% of the total population [ONS 2001 census]) and music from south Asia, if not part of the mainstream, is constantly nibbling at its edges. Due to the data may has changed nowadays, further investigation have been done in order to find out the latest statistics. No similar report has been found in the following census. However, some other statistics may prove that the whole society of UK is a multicultural community with a big Asian population on it.

In 1951 the top ten non-UK countries of birth represented 60 per cent (1.1 million) of the total foreign-born population, compared to 45 per cent (3.4 million) in 2011 (see Figure 5). This indicated that not only had the overall numbers of non-UK born risen, but also that the population of England and Wales had become more diverse. (Immigration Patterns of Non-UK Born Populations in England and Wales in 2011)

Figure 5: Non-UK born population of England and Wales 1951-2011; top ten countries and all other non-UK born; 1951-2011



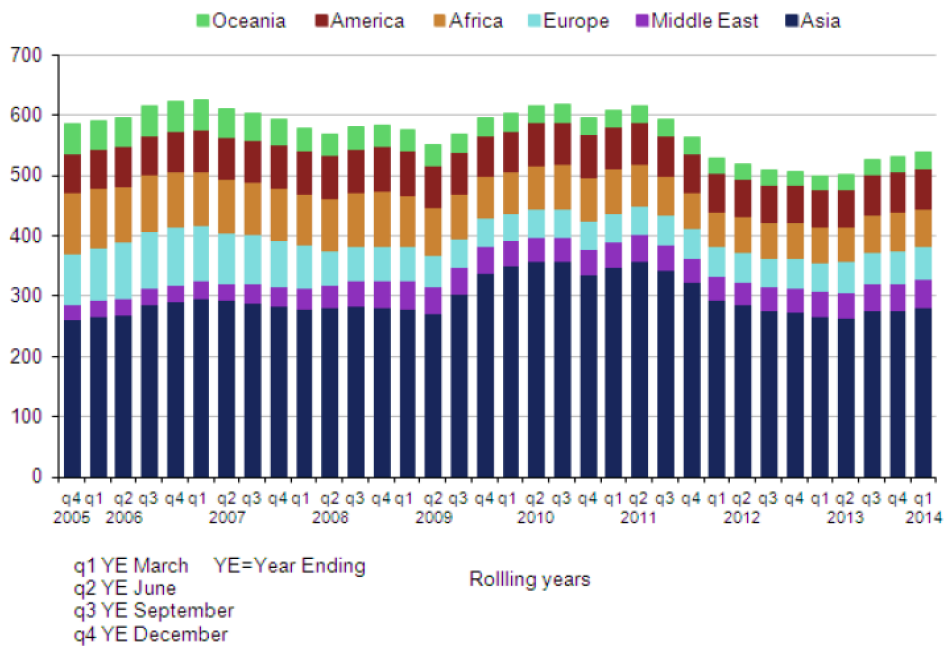
Source: 1951-2011 Censuses, Office for National Statistics

Figure 6 shows trends in visas issued (excluding visitor and transit visas) by world area since 2005. From the year ending September 2009 onwards those with an Asian nationality have accounted for the majority of visas and have driven the recent fluctuations in visa numbers. Asian nationals accounted for 279,663 (52%) of the 538,219 visas issued in the year ending March 2014, with India and China each accounting for 15% of the total. The number of visas issued in the year ending March 2014, excluding visitor and transit visas, was 38,578 higher than in the year ending March 2013 (499,641). This included increases for China (up 7,585 or +10%), India (up 5,327 or +7%) and Russia (up 2,623 or +13%). A further rise for Libya (up 3,529 or +79%) is consistent with a return to previous levels that applied before the fall of the former Libyan regime.

Although the figures exclude visitor and transit visas, they will include some individuals who do not plan to move to the UK for a year or more as well as dependants. There is evidence that recent increases in visas issued have reflected higher numbers of short-term visas. The Home Office short story Entry Clearance Visas by Length, indicated that the increase from 2012 to 2013 in total visas issued, excluding visit and transit visas, was accounted for by higher numbers of short-term (less than 1 year) visas. Nevertheless, recent trends in visas issued have provided a good leading indicator for trends in long-term non-EU immigration. (Migration Statistics Quarterly Report, May 2014) Data on visas issued also provide information on reasons why people are migrating, but it is not going to explore more details in this dissertation.

Figure 6: Entry Clearance Visas Issued (Excluding Visitor and Transit Visas), by World Area, UK, 2005–2014

Visas issued (thousands)



Source: Home Office

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