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An Education Innovation Model for Taiwan: Two Examples of Disruptive Innovation in Performing Arts Education

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Abstract

In recent years, creativity in education has received increased attention from gatekeepers - the business leaders, scholars, policy-makers, and educators – around the world. There is also growing acceptance in the academic and educational worlds that "creativity can be taught." Thus it is now crucial to pursue culturally and socially appropriate models for implementing creativity education.

Encountering and studying the arts is an important approach to developing creativity. However, when traditional formal education systems are unable to provide an equal platform for encountering the arts, relevant gatekeepers must come up with new solutions. Christensen, Johnson, & Horn (2008; 2011) write that traditionally, educational innovation has relied on sustaining innovation, which they hold is insufficient for new educational demands today. They propose instead a model of disruptive innovation for education, which has greater potential impact on the education system, to help close the gap between educational ideals and practice. Leadbeater and Wong (2010) further categorize innovations in either formal or informal educational settings.

This study examines two cases of disruptive innovation in performing arts education from Taiwan: Paper Windmill Theatre's *First Mile, Kid's Smile 319 Townships Art Project* program and the U-Theatre Performing Arts Class at Taipei Jingwen High School. The research methods employed include document analysis, in-depth interviews, and observations. The research findings conclude that the 319 Project's disruptive innovation model for informal education provided children in remote locations with opportunities to encounter the arts, making a positive impact on their lives. The disruptive innovation model for formal education used by the U-Theatre Performing Arts Class gave students with interests and potential in performing arts a channel for their abilities, both helping them develop their artistic interests and talents and enter university.

Keywords: Educational Innovation, Disruptive Innovation, Education in Taiwan, U-Theatre, Paper Windmill Theatre 319 Townships Art Project, Creativity, Art Education

Chinese Abstract

近年來，創造力教育受到越來越多守門人的關注，包括企業界領袖、學者專家、政策制定者和教育工作者。另外在學術界和教育界，也有 越來越多的人接受「創造力是可以教」的觀念。因此，追求文化和社會適當的教育創新模式來實施創造力教育是非常重要的。

接觸藝術、學習藝術是培養創造力的重要途徑， 但在正式教育體制很難提供機會平等的平台時，相關的教育守門人就必須創造機會解決此一問題。Christensen、Horn 與 Johnson （2008、2011）也認為傳統的教育創新只是進行永續性的創新，所以他們進而提出破壞性創新的教育模式，以彌補傳統創新教育模式之不足。

本研究的目的是在探討兩個台灣表演藝術教育破壞性創新的個案：紙風車 319 鄉村兒童藝術工程和台北景文高中之優人神鼓表演藝術班。本研究的研究方法包括文獻分析，深度訪談和觀察。研究結果發現紙風車 319 鄉村兒童藝術工程的破壞性教育模式提供更多的機會讓偏遠的兒童可以接觸藝術，對他們產生正面的影響。優人神鼓表演藝術班的教育創新模式讓具有藝術興趣和才能的學生開啟創新的學習管道，一方面發展他們的藝術才情，另一方面也可以在正式教育中表現良好。

關鍵詞：教育創新、破壞性創新、優人神鼓、紙風車319鄉村兒童藝術工程 、台灣教育、創造力、藝術教育

Table of Contents

An Education Innovation Model for Taiwan: Two Examples of Disruptive Innovation in Performing Arts Education

Dale Albanese

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Notes

A Few Notes on Interview Quotations

All quotations taken from interview subjects, unless otherwise noted (such as if quoted in other publications), are from single interviews with each subject. These interviews are listed in the methodology section with dates. Most quotations have been incorporated into the text, and so for streamlined reading, they are not parenthetically cited. In each case the speaker is referenced in the same or preceding sentence.

Further, quotations have been adapted to the grammatical needs of the sentence, with changes to direct quotations indicated with bracket, i.e., []. A bracket, in addition to containing subject clarification or an expanded description, may simply change grammatical tense or represent an omission from the full length of the original quote.

Finally, with the exception of Harrison, all of the interviews were conducted in Chinese. They were then translated by the researcher, and reconfirmed by a native Chinese speaker. While I am confident in the veracity of the translations, any inaccuracies are the fault of the researcher. I am aware that while accurate intention is conveyed with these translations, the speakers' original eloquence and style may have been lost in translation. All interview subjects were articulate and characteristic in conveying their stories and though I strived the utmost to convey the full emphatic tone of the subjects' words, the reproduction still falls short.

Two Notes on Chinese Names

Regarding Romanization, where available, preferred English spellings of Chinese names were used, otherwise Hanyu-Pinyin was selected as the Romanization method. For example, the name of Taiwan's former president, President Lee Teng-hui (李登輝) is widely published. Though the pinyin spelling would be Li Deng-hui, the former would be used.

Regarding ordering, as Chinese names are written with the family name first, there is often confusion about the proper order in English texts. Alternatives include reversing the name or placing the family name first but including a comma afterwards. In this text, the names are consciously written as they are pronounced in Chinese with the family name followed by given name (most often two syllables hyphenated). This is the same method used by the *New York Times*, such as in reporting on Taiwan's current president, President Ma Ying-jeou (馬英九).

Chapter 1

You can't have creativity unless you leave behind the bounded, the fixed, all the rules. [And life becomes] harmonious, centered, and affirmative.

-Joseph Campbell [Bill Moyers]

Introduction - Creativity: the Response to Change

The world is changing, and rapidly so. Some say we are entering the Asian century (Mahbunani, 2008) or at least a multi-polar century (Dollar, 2007). Financial crises and globalization influence shifting economic and political power structures. Social networking and technology give voice to new groups, banding from the bottom-up; since the beginning of this decade years we have already witnessed the Arab Spring (Dunn, 2011) and the Occupy Movement (Trundell, 2012). It is a world of decreased security and increased possibility. Globalization offers greater social awareness and greater cultural uncertainty (Grierson, 2008), while environmental issues seem more pressing than ever.

How does a nation creatively and innovatively face these challenges? The answer is, quite simply, with the creativity of its citizens. To dance in harmony with change, we look to culture to lead political influence, innovative and creative talent to provide the tempo for the economy, and imagination to execute a vision of a better society. It does not matter where these abilities – cultural, creative, innovative, and imaginative – are learned but that we recognize they are *learned* abilities. Education in all guises - formal and informal, in public classrooms, at home,

or in the park, through teacher, neighbor, mother, or friend – is the key to individual, national, and global development.

Yet education as it exists now does not meet these demands. Rather than being student-centered, individual-affirming, and confidence-building, students are placed through a system that has been likened to a factory (Tyack & Cuban, 1995), fails to meet individual needs (Christensen, Johnson, & Horn, 2011), and is perceived as not preparing students for employment (America's Promise Alliance, 2007).[1] In addition, educational opportunities are not equally accessible throughout society.

We overcome this with innovations that place students and their individual needs at the center (Farnes, 1975; APA, 1997; Henson, 2003) of both formal school curricula and education in the community, and by expanding access to educational opportunities. This paper focuses on two unique cases of disruptively innovative education in Taiwan. Specifically, these cases give students opportunities to creatively participate in and learn from performing arts in unprecedented ways. Disruptive innovation in delivering student-centered arts education has implications for nurturing the creative talent a country needs.

By looking at how these examples might help to overcome these shortcomings in Taiwan, this research illustrates the need for and appropriateness of innovation in education to help produce creative and imaginative, socially-

[1] Though these examples, and many others, refer to the U.S. education system, the concepts of innovation and the global influences that increase the demand for creative and innovative students could be universally applied. For Taiwan, specifically, the model should be appropriate, as the education system is primarily modeled after the U.S. (Wu, Chen, & Chen, 1989).

responsible children. Children educated as such are more likely to be the confident, community and civic-minded individuals that will provide the creative, innovative, and imaginative solutions to problems within their local, national, and global communities.

The paper proceeds as follows. The rest of Chapter 1 explains the motivation for this research – as based on political, social, and economic changes and challenges facing Taiwan and the world - and justifies both the research and the need for creativity education and arts education. Special attention is called to the importance of innovation and the cultural and creative industries as sources of future economic growth. An argument is then made for the use of arts education as a means of facing these challenges. Chapter 2 is a literature review of a significant analytical model for innovation in education and an introduction to the concept of disruptive innovation and its implications for education. These models provide the categorical and analytical frameworks for examining the two cases of creativity innovation. This section also contains a brief overview of creativity education policy in Taiwan. Chapter 3 outlines the methodology and research plan, and offers a note to place the researcher. Chapter 4 and 5 are the two case studies of disruptive innovation in education, respectively in informal and formal learning settings. Chapter 6 is a conclusion that discusses the findings, points out some limitations of the research, and points towards areas of future research.

The Case for Creativity: Research Motivation and Justification

This proposal begins with an argument for the increasing value of creativity in our world and in the context of national development. Politically, culture – which

is ultimately a form of expressed identity by the individual, even if in a group context - has been given new value in light of soft power. Socially, challenges such as widening inequality and aging societies demand increasingly creative problem-solving skills. Economically, fluctuating global production chains, and the challenge presented to post-industrial societies developing a knowledge-based economy, require both increased innovative capacity and the creation of new industries, especially within the cultural and creative industries categories. Specific attention is drawn to why these factors are especially pertinent in Taiwan today. The chapter then contextualizes creativity within the increased attention it has received in academic, business, and political circles, and finally provides evidence for the appropriate fit of arts education as a tool for the task of fostering creativity.

Politics, Soft Power, and the New Role of Culture

Globalization and technology are reshaping global networks in trade, and communication, while many nations have developed rapidly over the last few decades, such as the BRICs (Brazil, Russia, India, and China). The "alphabet soup" (Feigenbaum, 2009) of bilateral and multilateral trade agreements – NAFTA, EEC, AFTA, MERCOSUR, etc. - reflects the increasing complexity of relationships between nations (Krishna, 2011) as does the transnationalism emerging from the rapid rise in multinational corporations (Preda, 2008). We thus have the twin phenomenon of shifting global power and increasing economic interdependencies.

In this transition of power, the world looks to bodies like the UN to promote global stability. For example, in March 2012, the International Criminal Court (ICC) issued its first verdict, regarding war crimes charges against the Congolese Thomas

Lubanga Dyilohe (ICC-CPI, 2012), representing a trend towards transnationalism that will likely only grow. Some go as far as to argue we are in the midst of a shift to a transnational world order (Kobrin, 2011).

Assuming that increased economic and institutional interdependencies raise the opportunity costs of armed conflict, influence in the 21st century will be dependent on different power dynamics, such as soft power. Traditionally used in diplomacy as a term for exerting diplomatic influence, Joseph Nye defines soft power as "getting other countries to want the outcomes that [you] want." Soft power "co-opts people rather than coerces them" (Nye & Wang, 2009: 18), and for Nye, a country's soft power is embedded in the " attractiveness of its culture, the appeal of its domestic political and social values, and the style and substance of its foreign policies" (Nye, 2004). Thus culture is increasingly recognized as a force in politics and a powerful tool in the diplomatic handbag. The concept is prevalent in recent academic and political discourse (Wang, 2008), even making it into U.S. .Secretary of State Hilary Clinton's confirmation speech in 2009 as part of a strategy for "smart power" – a combination of hard and soft power (Etheridge, 2009).

While Nye's concept applied strictly to foreign policy, Taiwan's academic and political circles have a broader interpretation, including the use of co-optive power to "change others' preferences through persuasion" (Wang, 2008: 427). Lin Bih-jaw, former deputy secretary-general of Taiwan, for example, uses it to cover anything that can increase national attractiveness, even in situations beyond diplomatic applications, covering "culture, political system, openness of the information society,

education, ideology, economic models, economic competitiveness, IT innovation, foreign investment and international aid" (Wang, 2008: 431).

During a *Wall Street Journal* interview, President Ma Ying-jeou indicated that the Taiwanese "depend very much on the soft power of Taiwan…to engage the Chinese mainland" (Hook, 2009). Political pressure and military threats from China have long influenced Taiwan's development. Weiss (2003) goes as far as to say that Taiwan's "public purpose" (264) is entirely based on geopolitical pressure from China-produced international isolation. Thus cultural soft power is a non-aggressive and passive strategy for engaging China and the world. This is implicitly stated by the Council for Cultural Affairs as they mark China a key market for Taiwanese cultural exports via the cultural and creative industries (Council for Cultural Affairs, 2009).

Naturally used for different agendas, soft power is recognized across party lines as an indispensible diplomatic and political tool. As culture is the basis of soft power, educational programs that instill a strong sense of cultural awareness and the ability to creatively remix and represent culture are of crucial value in today's political economy.

Social Problems Demanding Imaginative Solutions

Joel Cohen's article in the September 2005 issue of *Scientific American* outlines three significant events of the last decade that represent global demographic challenges. First, he predicted, in line with urbanization trends, that by 2007 the majority of humans will live in the city. This leaves the majority of humanity dependent on a small minority for food production. Second, since 2003,

the average woman has had children at or below the replacement level. While improved education reduces unwanted pregnancies and improved healthcare has expanded life expectancy, these trends also increase the anticipated dependency ratio, as fewer children now means fewer working-age adults to take care of the elderly later. Third, from the year 2000 the elderly have outnumbered the young. These situations give rise to a number of important social challenges.

Taiwanese society currently faces these challenges, with an aging population, low birth-rate, and urban-rural divide. In 2010, Taiwan had the lowest birth-rate in the world, (Jennings, 2011), dropping, despite government offers of stipends and subsidies (Sui, 2011) to 0.9 from 1.03 the year prior (Taiwan Today, 2010b); the replacement level is 2.1 (Wilson, 2004). Taiwan also has an extremely low marriage-rate (Kuo, 2008), which is both falling yearly while the number choosing not to marry at all is rising (Taiwan Today, 2010a). This is exasperated by an influx of foreign spouses (Tsay, 2004; Liaw, Lin, & Liu, 2011). Statistics from the Ministry of the Interior show that only half of women age 20-49 were married in 2010, and only 44% of men (The China Post, 2012).

On the other side of the hill, traffic is piling up. Taiwan's elderly (over 65) population is currently 11% of the population, and is estimated to grow to 25% in 20 years (CNA, 2010). With the national healthcare system already a heavy financial burden, for both the state and individual (Piribo, 2010), the aging population and low birth rate will require creative problem-solving in the future. Further, the rapid urbanization that has characterized Taiwan's economic growth comes at the expense of rural areas (Liu, Speare, & Tsay, 1988; Yu, Torri, Mori, & Yeh, 2002; Chou

& Chang, 2008). Taiwan, like developed nations around the world (e.g., Acemoglu, 2003; Jaumotte, Lall, Papageorgiou, 2008), must also deal with rising inequality (Meer & Adams, 2006; Chen, 2008; Kuo, 2008).

Thus Taiwan faces a number of social challenges that require creative and imaginative solutions. Creativity, imagination, and problem-solving skills should be at the core of national educational policy. Further, programs that reinforce a sense of interdependence and belonging to a greater social community will likely produce more civic-minded students. The arts are particularly conducive to building a sense of community (Stevenson & Deasy, 2005). Additionally, education should be the universal bridge across economic and social gaps, providing accessible opportunities for all.

The Creative Evolution of the Innovation Economy

Schumpeter's evolutionary economics recognizes the "creative destruction" inherent in capitalism (Elliott, 1980: 46). Many developed nations around the world are ferrying a channel from manufacturing-based economies to the knowledge-economy, relying on innovation to ford the waters. Innovative capacity is an increasingly important metric around the world such as in innovation and entrepreneurship rankings in the World Economic Forum's *Global Competitiveness Report* (Blanke, 2006), the Innovation Capacity Index used in the business, academic, and social entrepreneur prepared *Innovation for Development Report* (Lopez-Claros & Mata, 2009), and *The Global Innovation Policy Index* (Atkinson, Etzell, & Stewart, 2012) from the Kauffman Foundation and the Information Technology and Innovation Foundation (ITIF).

Taiwan scores in the top tier in both *The Global Innovation Policy Index* and *The Innovation for Development Report* based on the Innovation Capacity Index, both of which praise Taiwan's policies and level of technology adoption. Others do note, however, that this capacity is based on quick adoption and design manufacturing services, rather than original brand manufacturing (OBM; Wang, 2010). This is important because Taiwan, as a post-industrial society, should rely on OBM and high-value added service industries, such as marketing or management (Gereffi, 1999). There are also limitations in developing small- and medium-enterprises (SMEs), which rely heavily on individual creativity and venture or seed capital, the latter perceived as being nearly nonexistent in Taiwan (Council for Cultural Affairs, 2009).

As innovation literature commonly begins defining innovation based on Schumpter's "news" (new products and processes, organizational forms, applications of old technology, new resources, and new markets; Niosi, Saviotti, Bellon, & Crow, 1993), the creation of novel ideas is at the heart of innovation. While providing creative environments can enhance group and organizational creativity (e.g., Amiable, 1983), groups still require the capable and active participation of individuals. For Taiwan to maintain its status as an innovative country, as well as to move into own-brand manufacturing, Taiwan must begin by strengthening the workforce with students emerging from an education system that values creativity.

Cultural and Creative Industries: The "Final Frontier"

Though a contested term (Brinkley, 2006), in its broadest sense the knowledge economy refers to the phenomenon of knowledge, not natural resources,

physical capital, or labor, at the core of economic growth (OECD, 1996). More narrowly defined, we can view the knowledge economy as "economy where knowledge is at the heart of value added" (Kok Report, 2004: 19). Another substantial area for growth in developing and newly developed economies is in the service sector (Memedovic & Iapadre, 2010). It has been dominant (52% of the world) since 1970, and reached 68% in 2005, though there was a decline in the latter half of the past decade (Memedovic & Iapadre, 2010). This is an area of potential growth for post-industrial societies.

The cultural and creative industries (CCI) thrive in a knowledge-based economy and are closely tied to the service sector. They have been targeted by many post-industrial economies as places of growth. CCI emerged from the U.K. in the late 1990's with the Blair Labour government's Department of Culture, Media, and Sport and their Creative Industries Task Force. The concept spread throughout former British colonial territories such as the US, Australia, and New Zealand, and in the Asia region across Singapore, Hong Kong, Taiwan, and China (Flew & Cunningham, 2010), as well as into Korea and Japan.

It is a growing sector worth pursuing. One figure from the United Nations (UNCTAD, 2008b) shows that where the global trade value of creative industries was 234.8 billion USD in 1996, the value reached 445.2 billion ten years later. National policies worldwide reflect this trend. There was the European Union's "Creativity and Innovation: European Year 2009" (EUROPA, 2010), after which Malaysia's prime minister followed suit and made 2010 the "Year of Creativity and Innovation" as well (Razak, 2010), while the government of the Republic of Korea

has invested in the development of the Korea Arts & Culture Education Service (KACES, n.d.).

What constitutes CCI varies from country to country (Flew & Cunningham, 2010), making them difficult to quantify. The United Nation's Commission on Trade, Aid, and Development holds that CCI contain a common thread of "creation, production and distribution…that use creativity and intellectual capital as primary inputs" (UNCTAD, 2008a: iv). This is further broken down into four categories: heritage, arts, media, and functional creations.

Flew and Cunningham (2010) show a growing consensus, based on UNESCO reports, in the form of a list of ten areas (publishing and literature; performing arts; music; film, video, and photography; broadcasting; visual arts and crafts; advertising; design, including fashion; museums, galleries, and libraries; interactive media), yet this represents only the common elements of 14 constituencies' varied policies. Each of the 14 still has their individual list of domains; often included are other areas such as architecture and/or software (Flew & Cunningham, 2010). Asian policy shows that Hong Kong has 11 domains, Taiwan 13, South Korea 14, Singapore more than 31 in 3 categories, and Japan a smaller 10 (Kong, Gibson, Khoo, & Semple, 2004).

However we define them, and thus their specific impact, the cultural and creative industries do have some impact on the economy. The 2008 United Nations Conference on Trade and Development identified the creative industries as the "key driver of economic growth" around the world (UNCTAD, 2008b). In the urban studies literature, Dziembowska-Kowalska (1999) discusses this value of cultural

and creative industries for, as Rana and Piracha (2006) put it, "influencing urban economies and enhancing their competitiveness" in "post-industrial, service-oriented societies" (42). The same factors - reorganized global supply chains, productions patterns, and specialization – that make innovation important are still major concerns. Many nations have outfitted their innovation ships by making life rafts of CCI, latching onto them for growth in economic storms (Wongkampoo, 2009).

CCI development was first included in the Executive Yuan's 2002 "Challenge 2008: 6-Year National Development Plan" (GIO, 2002). Of ten phases, three were directly related to CCI,[2] which were defined as: cultural arts (fine arts, performing arts, visual arts, and traditional folk arts); design (applied cultural arts – e.g., pop music, costume design, layout design, imaging and broadcast production, and game software design); and peripheral industries (stores, exhibition facilities, professional exhibitions, agencies, program planning, publishing, advertising planning, and pop culture packaging).

Generally, Taiwan considers CCI "any industries that have their origins in innovation or cultural accretion, and which have the potential to create wealth or create jobs through the production and utilization of intellectual property, and which can help to enhance the living environment for society as a whole" (SMEA, 2004). Challenge 2008 took a multi-level approach covering creation, production, and dissemination. The Executive Yuan directly linked success in the knowledge-based economy to CCI by calling for "a more flexible productive organization system"

[2] Specifically, 1) "to develop the cultural creative industry"; 2) establishing an "international base for research, development, and innovation"; and 3) doubling tourists.

that placed "the value-added model…[at] the core of innovative design in production, especially artistic and aesthetic creation" (GIO, 2002).

A 2009 assessment by the Council for Cultural Affairs (CCA) showed that the plan produced meager results, but post-Challenge 2008, Taiwan has redoubled its commitment to cultural and creative industries. In 2009, CCI was announced by the Executive Yuan as first among six flagship industries for economic growth. 26 billion NTD were set aside for television, film, digital content, pop music, design, and crafts over a four-year period. This was followed by the January 2010 "Cultural and Creative Industries Development Act" (Chung, 2011), offering tax benefits, training, and other incentives (CEPD, 2010) for what is considered the 4th economic wave (following the 3rd wave of "information" society"). The Council for Cultural Affairs' "Creative Taiwan - Cultural and Creative Industry Project Action Plan 2009-2013" (Council for Cultural Affairs, 2009) outlined the goal of increasing CCI market value 15-fold by 2013. From a macro-policy perspective, Taiwan has thrown full vocal weight behind CCI.

What will it take to make an economy out of CCI? Strategies for developing CCI are broadly divided into demand-side or supply-side strategies (Flew & Cunningham, 2010). Enhancing ties between financial, academic, and industrial institutions (Patel & Pavitt, 1994) to make specialized, diversified, and coordinated "hubs" and "nodes" (Wolfe & Bramwell, 2008) are among the common methods for forging a consumer market for commoditized products aimed at inducing a virtuous investment cycle (Keane, 2007; UNCTAD, 2008a; Council for Cultural Affairs, 2009). Infrastructure is necessary, but, as Costa (2008) points out, the creative individual is

in danger of being overlooked. The trendiest packaging still will not sell an empty box.

Though presented as a critique of creative industries, Holmes (2007) illustrates nicely the importance of the creative individual (or at least consumer); there is growing awareness that "the final frontier of knowledge-based capitalism…is *you*, your body, your intelligence, your imagination" (188). There is room for everyone in this new economy, from upstream creators (creative professionals, performers, and artists), downstream enterprisers involved in commercialization, and midstream integrators (clusters, universities, incubators). Intermediaries, like non-profits, social enterprises, and community developers also have a crucial role in this networked knowledge economy (Wu, 2012). Cultural and creative industries need your ideas. And if not your creative ideas, your wallet is worthy as well. Social environments infused with creative examples might make us more predisposed to become consumers of CCI. Whether demand or supply, most intrinsic for the development of cultural and creative industries is a creative workforce supplemented with the proper institutions to test out and share new ideas.

Creativity, Education, and the Arts

The Expanded Role of Creativity in Education

How then do we develop this new, creative citizen? In recent years, creativity in education has received increased attention from gatekeepers - the business leaders, scholars, policy-makers, and educators – around the world (Wu & Albanese, 2010). The 2010 IBM CEO Survey of over 1500 CEOs in 33 fields from 60 countries,

for the first time, revealed that creativity, more so than integrity, was the number one skill considered most important for business success (IBM, 2010). There is also growing acceptance in the academic and educational worlds that "creativity can be taught" (Kaufman in Bronson & Merryman, 2010). The belief that creativity can be taught chalked up a 95% positive response from teachers in the EU during their "Year of Creativity" (Cachia, Ferarri, Ala-Mukta, & Punie, 2010). It is less now a question of whether or not to pursue creativity education but "how" and "when."

Envision a society where knowledge translates into economic value. Artists and creators share knowledge with the public while networks of service providers carry out informed, equitable, and socially responsible private business and public policies. This ideal requires individual creativity. Heterogeneity – variations in individuals and cultures and their creative productions – in knowledge systems "explain how entrepreneurship and innovation work" as diversity enhances creation, diffusion, and use of knowledge (Carayannis, Kaloudis, & Mariussen, 2011: 1). Society needs diverse, new ideas. Creativity education is the greatest tool we have for growing them.

Arts Education for Innovation and Creative Citizens

The potential for the arts to build community while developing and reinforcing individual creativity makes arts education one of the areas of creativity education with the greatest potential. This research presents two cases of disruptive innovation in performing arts education, while the following paragraphs detail why arts education in particular should be emphasized, both for its own sake and for the development of children's creativity.

Participation in the arts, and particularly in theater, has been linked to academic success in a variety of basic fields across the board (Deasy, 2002). This provides the educational basis for supporting theater for children. The arts and theater sector can also account for a substantial amount of a country's economy (Americans for the Arts, 2005). This provides the economic argument for ensuring all children have the potential to participate in this sector of the economy. With such clear benefits, it becomes quite clear why transnational organizations have long considered participation in a society's arts and culture an innate human right and that right should be extended to children (UN, 1948; UN, 1989), and some nations have a long history of establishing programs to promote the development of arts and culture (Horn, 2008). We in fact have an ethical imperative to ensure that all children have an equal opportunity to access the arts and theater, regardless of the child's socio-economic status.

Yet arts are often prioritized below other educational objectives. Renowned American educator Ernest Boyer noted in 1983 that "arts [are found] to be shamefully neglected" such that "courses in the arts were the last to come and the first to go" (in Tickle, 1987: 1). The 2008 release of a manifesto to bring the arts to children in England shows that there is still intense debate regarding the value of the arts and a need to ensure arts education even within developed coutnries. The "Manifesto for Children's Arts" was released by Action for Children's Arts in the United Kingdom under children's laureate Michael Rosen and called for schools and curriculums to "put creativity, play and the arts at the heart of the curriculum" while asking for both government and non-government organizations, schools and the

media to provide support and funding for "consistent, long-term policies" to uphold the UN Convention on the Rights of the Child Article 31 (Horn, 2008). The manifesto asks that schools allow at least five hours a week for cultural learning in a culture where a false binary between "arts and music" and "literacy and numeracy" have dominated educational debates (Hunt[3] in Horn 2008).

Despite evidence of the value of arts, particularly in relation to the development of other academic skills like literacy, this supposed binary exists where choosing the arts means putting off other skills. Yet from economic, ethical, and education perspectives, national policy should embrace arts education.

Economic Significance of Supporting the Arts

The arts play a significant role in the economy and thus are related to equal opportunities for all children. *Arts & Economic Prosperity III*, a publication from Americans for the Arts (2007) shows that in the United States the "nonprofit arts and culture industry is an economic driver in communities' growth industry," one which "supports jobs, generates government revenue" and serves as "the cornerstone of tourism" (1). It does so by generating 166.2 billion USD annually on a national level, with 63.1 billion USD of that coming from arts and culture organizations spending and 103.1 billion USD from "event-related spending by…audiences." (Americans for the Arts, 2007: 3). According to the report, in 2006, the arts and culture industry generated 5.7 million full-time jobs, 104.2 billion USD in family income, 7.9 billion USD in local taxes, 9.1 billion USD in state taxes, and 12.6 billion USD in federal taxes. In terms of investment value, local, state and

[3] Jeremy Hunt was "shadow secretary of State for Culture, Media and Sport" in England (Horn, 2008).

federal governments spent 4 billion USD total for a return of 30 billion USD in revenue: an impressive 7:1 ratio. The arts and culture are a lucrative industry, with potential investment return and profit. Not providing equitable access to the arts and culture industries to disadvantaged children can only propagate the unequal distribution of wealth in society. Again, even children who do not grow up to be creative producers can still be important creative consumers as well. The arts in education thus help fuel supply-side and demand-side development of the creative and cultural industries.

Ethical Significance of Supporting the Arts

From an ethical perspective, access to the arts is outlined as an inalienable human right in multiple declarations. Article 27 of the Universal Declaration of Human Rights (UN, 1948) clearly indicates that all individuals have the "right to participate in the cultural life of the community." The United Nations 1989 Convention on the Rights of the Child, the "first legally binding international instrument to incorporate the full range of human rights" (UNICEF, n.d.), states in Article 31 that governments must "recognize" the rights of every child "to participate freely in cultural life and the arts" and "respect and promote" the right "to participate fully in cultural and artistic life" by "encourag[ing] the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity" (UN, 1989). These two statements clearly illustrate the universal responsibility to ensure that arts and culture are accessible to every individual, particularly so as to protect the rights of children.

There is also an international dialogue about the increased value of culture and arts as nations negotiate their relationship with the world and identities in the context of globalization as well (Grierson, 2008). Thus, even beyond the individual, there is a macro-level responsibility for arts education as well.

Educational Significance of Supporting the Arts

From an educational standpoint, there is a wealth of research that examines the value of the arts in education. Project Zero is an educational research group from Harvard University's Graduate School of Education that has been conducting education on learning processes since 1967. Their mission is to "understand and enhance learning, thinking, and creativity in the arts," as well as in other areas. Their website[4] provides any number of avenues to begin exploring this issue, from visible thinking, understanding, informal learning, multiple intelligences, and so forth.

The arts are credited with specific and essential links in developing desirable qualities for academic, professional and personal success. Studies on arts in education (Deasy, 2002) identify clear "social development and academic advantage from the pursuit of lives rich in the arts" (Catterall, 2002). According to Catterall (2002), the areas of child development that result in the most benefit from participation in the arts fall into three categories: specific academic areas, general academic skills, and social skills. Specifically, participation in the arts correlates with an increase in reading, writing, and language skills. Generally applicable skills include better concentration, increased dedication to task, an increase in creativity, higher qualities in expression and imagination, and an "inclination to tackle

[4] pzweb.harvard.edu/index.cfm

problems with zeal," while benefits to social skills include increased compliance, emotional expression, tolerance, courtesy and conflict resolution, a tendency to collaborate, and more focus on moral development (Catterall, 2002). A study by The Arts Education Partnership and The President's Committee on the Arts and Humanities (Fiske, 1999) compiles research from diverse student samples across the U.S. to detail the impact of the arts on child development and argue that the arts "can help 'level the playing field' for youngsters from disadvantaged circumstances" (viii).

The arts in education are also noted to develop students' employability, regardless of a future in the professional arts or any other field. Qualities of cooperation, decency, integrity, leadership and fellowship are all developed by participation in the arts and noted as employability qualities. Specific advantages exist for "the millions of…children at risk" as well, including benefits to writing and reading skills, such as reading comprehension, oral language skills, a higher drive for achievement, fewer discipline problems, and better attention and focus skills (Catterall 2002). The educational benefits to children alone justify making the arts and theater accessible to all children.

Further research shows that arts foster a sense of community while bringing education into the student-centered realm (Stevenson & Deasy, 2005). The Social Impact of the Arts Project[5] at the University of Pennsylvania's School of Social Policy & Practice looks at the impact of the arts on community, showing that they contribute to "cultural engagement, community well-being, and neighborhood

[5] http://www.sp2.upenn.edu/siap/

revitalization." The community is one of the most important elements of the informal learning environment, and disruptive innovation in education has much potential to influence this environment. One example of disruptive education from Venezuela is an orchestral arts program called El Sistema. It has reached hundreds of thousands of children, many at-risk, from K-12, and given them a passion for music of arts that has led some to professional stages and performances worldwide. Teaching artist Eric Booth discusses the "open secrets" of El Sistema that make it so successful, namely: 1) it develops the "dynamic tension" between logical-processing and analogical parts of the brain, thus enhancing creativity; 2) it fosters an attitude of "continual improvement"; 3) it utilizes inspirational teachers that "embody" the lesson; and 4) it reflects the sheer beauty and power of both the craft and community (Booth, 2011). These elements are, according to Booth, "basic truths about the arts themselves" (25). Thus arts education should be of particular interest to any country wishing to develop confident, creative, and civic-minded citizens.

Research Questions and Goal of the Study

Having established the need for both creativity and arts in education, it is necessary to examine in what ways it is possible to improve the environment for arts education both inside and outside of school. This goal of this study is to explore a model for understanding how to use innovation in education to promote arts education in both formal and informal settings. This will be done through two case-studies from Taiwan, one from within the formal education system and one involved in the informal, out-of-class educational environment.

The research questions that are asked are: 1) how do these programs utilize disruptive innovation to benefit students who would otherwise not enjoy the same access to these arts opportunities, 2) what are the effects of using these particular innovation methods on students, and 3) what elements can be applied for innovations elsewhere?

Chapter 2

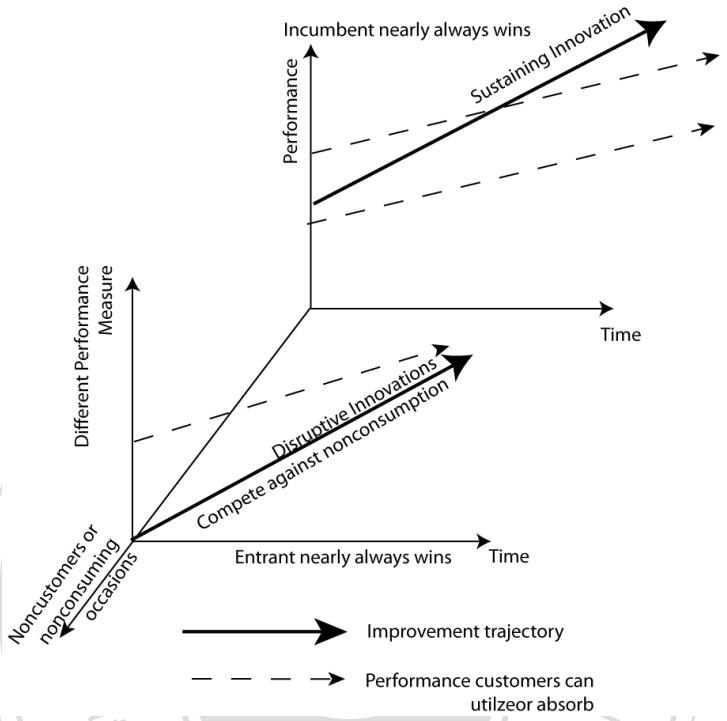
Literature Review

This chapter provides the conceptual framework for this study, looking briefly at what innovation is, how it is intertwined with individual creativity, and what this means for innovation in education, while ultimately honing in on disruptive innovation in education and its potential application in arts education.

What are Sustaining and Disruptive Innovations?

In a basic sense, innovation is defined in terms of new products, processes, organizational models, resources, or markets (Niosi, Saviotti, Bellon, & Crow, 1993). However, the concept may be more usefully defined in relationship to its task of either sustaining or disrupting a system. In *Disrupting Class: How Disruptive Innovation Will Change the Way the World Learns* (2011), Clayton M. Christensen, a Harvard Business School professor most well-known for his work on innovation (see New York Time's bestsellers *The Innovator's Dilemma* and *The innovator's Solution*), with Michael B. Horn and Curtis W. Johnson, applies a model of disruptive innovation to education. The model is typically used in business and for organizational or institutional change, yet here Christensen treats public education as a product in a market that is seeking to improve its delivery to customers. The figure below is the model of disruptive innovation they provide. In the back plane, company performance travels up the solid line, improving quicker than customers necessarily require. This is called a *sustaining innovation*.

Figure 2.1: Clayton M. Christensen's Disruptive Innovation Model



Adapted from Christensen, C. M., Horn, M. B., & Johnson, C. W. (2011). *Disrupting Class: How Disruptive Innovation Will Change the Way the World Learns.* McGraw-Hill.

Alternatively, a *disruptive innovation* is not an improvement or new creation, but in fact disrupts the trajectory by introducing a "product or service that…is not as good as what companies historically had been selling" (47). Instead, the disruptive innovation reaches a new set of customers, or *nonconsumers*, whose needs were not being met by the previous companies. Competing against noncompetition, the new product improves based on a new consumer base, until enough momentum is built to cause the whole system to "flip" and embrace the innovation as the norm.

How Do We Categorize Innovation in Terms of Education?

Charles Leadbeater, one of the policy advisors previously leading the charge of education reform under the Blair government in the U.K., along with Annika Wong (2010) propose a categorical model for innovation in education (Figure 2.2). In this model, innovations, either sustaining or disruptive as described above, are applied in formal or informal learning situations. Examples are found all over the world, in developed and developing countries. Sustaining innovations in formal learning settings seek to improve schools, such as through organizational development, teacher training, and curriculum development.

Sustaining innovations in informal learning are meant to supplement school within the family or community, such as in after-school programs. The Harlem Children's Zone in New York directs a wide-variety of community-building family, social service, and health programs. The community-building approach hopes that by influencing the context of the student's life outside of school they can help carry them "from cradle to college" (Harlem Children's Zone, 2010b) and help mitigate income and ethnicity-based education gaps that fuel a cycle of poverty (Harlem Children's Zone, 2010a). Another example is Finland's Arkki School of Architecture for Children and Youth, a non-profit that runs a program using a laterally integrated (K-12) architecture project with opportunities for real-world participation (Arkki, n.d.). Community-based supplementation can also be seen in Taiwan, such as in Yunlin County's Huwei Township, where local residents and shop owners voluntarily assist the Dongren Junior High School English Village program by using English at their stores (Hsu, 2012).

Figure 2.2: The Education Innovation Grid

	Formal Learning	Informal Learning
Sustaining Innovation	Improve	Supplement
Disruptive Innovation	Reinvent	Transform

Adapted from: Leadbeater, C. & Wong, A. (2010). *Learning from the Extremes*. Cisco Systems, Inc.

On the other hand disruptive innovations in formal learning work to reinvent school, so as to "create an education better fit for the times" (4). This applies to schools that are developed based on "alternative pedagogies" (12), such as Montessori (Lillard & Else-Quest, 2006) or Waldorf (Easton, 1997) schools. It also includes the Knowledge is Power Program (KIPP) geared towards at-risk middle schools in the U.S. (Ross, McDonald, Alberg, & McSparrin-Gallagher, 2007; Macey, Decker, & Eckes, 2009), the Big Picture schools (products of the Bill and Melinda Gates Foundation supported non-profit, Big Picture Company) that emphasize immersive relationships between students and the community and the work world (Klein, 2008; Big Picture Learning, 2012), or enterprise based Studio Schools from Demos (Studio Schools Trust, 2011), a U.K. think tank once close to the Blair government. From the developing world, a program in Brazil called Sementinha ("little seed"), or "the school under the mango tree" has teachers bring children to students' homes to use household items and settings as sites of learning (Albano, 2008).

Taiwan also has a small number of such alternative schools, like the Humanistic Education Foundation's Forest School or the Ci Xing Waldorf School (Chung, 2007). There are also examples in the performing arts. U-Theatre is a well-known Zen musical performance troupe in Taiwan whose story has been dramatized in film (2008's *The Drummer*) and their innovative musical creations have been performed all over the world. Their philosophy is also an inspiration to youth, including disadvantaged youth (Chen, 2011). Recently, they have extended their musical and life philosophy to education. In addition to continued and community education at their downtown Taipei *Performing Arts School 36*, they have also designed a program that is integrated into the school system but completely reorients and re-contextualizes formal learning for a group of Taipei Jingwen High School students (Her, 2009) in the U-Theatre Performing Arts Class (UPAC).

The subject of the second case-study in this research, UPAC is explored in relation to a number of qualities listed by Leadbeater and Wong (2010) that help define disruptively innovative formal education programs. First, disruptive innovation in education utilizes a *pull-system* that draws students in based on their interests. It also allows them to learn through *alternative activities* and maintains a respect for the value of *play*. At the core of the class is *problem-solving*, where there is a practical outward focus for study content; this also makes it *productive*. Education may also occur in alternative *places*, under *para-teachers* (professionals in their fields, not necessarily classically trained teachers), and even in *peer-to-peer* settings. Finally learning often makes use of *technology*, both new and old, in new

ways. These qualities can be used to examine disruptive innovation in formal settings.

Finally, disruptive innovation in informal learning is meant to transform learning, making it "available in radically new ways" (Leadbeater & Wong, 2010: 4). This kind of availability can be seen in the developing world where the underprivileged do not have access to schools or mainstream education. Here educators are making use of technology that is both low-cost and high-efficiency, such as social media, to help children access knowledge. Examples from the developing world include El Sistema from Venezuala – a program that has brought substantial social-change through orchestral music education (Booth, 2009; Booth 2011) – and the Door Step School in India that brings a classroom-vehicle on-site where parents and children are working (Paranjbe, 2003; Leadbeater, 2010).

Here we see that informal learning happens outside of the classroom. For a child, the community and family are the primary non-school entities in their lives. Thus informal learning relies on communities and families to be involved in their children's education. This means participating with them, making outings exploratory, and examining problems in the community. Anything that enhances the community and family and orients it towards participatory experiences can be considered conducive to informal learning. Disruptive innovation in informal learning looks to induce a "parallel process of social and cultural change" (Leadbeater & Wong, 2010: 16) that will influence the entire learning environment and "pull[] families and children to learning" (Leadbeater & Wong, 2010: iv).

In Taiwan, the Paper Windmill Theatre's *First Mile, Kid's Smile* project, the first case presented in this study, is an example of disruptive innovation in informal learning in Taiwan. This was an effort to bring a professional level theater performance to each of the 319 townships in Taiwan (the total number when the project was first conceived), no matter how distant or small. Using unique funding methods combining community, business, and individual efforts, this project was designed to provide each child in Taiwan the opportunity to experience professional theater like they might in a large metropolitan venue. Due to the strengthening influence on communities and families of the performing arts project, it can be considered an important player in informal arts education in Taiwan.

These four categories and the goals of each – improve, supplement, reinvent, or transform – help to conceptualize the variety of innovative education strategies currently being adopted around the world.

Why Do Schools Need Disruptive Innovation?

Christensen, Horn, and Johnson (2011) point out that schools have been improving, following a trajectory of sustaining innovation. They have met increased demands from society to fulfill more functions, from "preserving democracy" to providing "something for everyone," then keeping America "competitive," and lastly eliminating poverty (51-65). However, as discussed in Chapter 1, influences from global political, social, and economic change demand now that schools produce innovative and creative student in order to promote national competitiveness.

Currently, schools are not doing this. To Christensen, Horn, and Johnson, schools are monolithic interdependent operators. They deliver an identical product

(standardized learning) designed for the perceived average consumer (the student) with interlocked components or interdependencies that make the system inflexible. These interdependencies are temporal (e.g., sequence from 5th to 6th grade), lateral (e.g., foreign language class grammar and English class grammar instruction), physical (e.g., classroom and school layout), and hierarchical (e.g., federal, state, and local mandates).

Recent trends in education research are calling for a shift from the standardized system to a more customized learner-centered approach (APA, 1997; Hannafin & Land, 1997; Hannafin, Hill, & Land, 1997; Land & Hannafin, 2000). Gardner's concept of multiple intelligences shows that the consumer is in fact very diverse, with different learning styles and needs (2006). With complex interdependencies built into the current "factory model" (Tyack & Cuban, 1995), change will be exceptionally slow without disruptive innovation. As evidence of this, Christensen, Horn, and Johnson (2011) cite the extensive deployment of computers in classrooms with minimal change (see also Cuban, 2001; The Greaves Group and the Hayes Connection, 2006; The Greaves Group and the Hayes Connection, 2008). Personally tailored student-centered technology represents a disruptive innovation, and since "an organization cannot disrupt itself" (Christensen, Horn, & Johnson, 2011: 77), the full potential of technology has yet been realized in schools.

Disruptive innovation would shift schools from a monolithic interdependent system to a modular learner-centered system (Christensen, Horn, and Johnson, 2011). This can be seen from the examples of disruptive innovation in both formal

education (alternative school models) and informal education (e.g., El Sistema) discussed above.

Disruptive innovation, by aligning educational goals with students' personal goals, will allow creativity to thrive. Imagine an otherwise homogenous Taipei high-school classroom with one student studying Arabic, another Judo, a third hip-hop dance, and someone else conducting digital particle collision experiments. As educational experiences become more diverse and students take a more central role in their learning experiences, the need for self-awareness and individual drive will increase. Creativity can assist with this. The ability to forge a path of learning in school will carry on as students later embark on career journeys as well. Many perhaps recognize now that, as Tom Friedman stated during a speech at the 2011 Aspen Ideas Festival, "when [the older generation] got out of college, we got to find a job...our kids will have to invent a job" (Friedman, 2011).

The stakes for the individual student, the well-being of the nation, and the fate of the world are piling up and new models of education are needed to solve problems and move us forward.

What is the Status of Creativity Education in Taiwan?

Taiwan is fortunate to have a highly developed education system. As a Confucian-influenced society, the Taiwanese highly value education (Gardner, 1989; Wu & Albanese, 2010). Facing geopolitical pressure from China and motivated by an economic impetus, Taiwanese are highly motivated, a key factor in bringing about success in education, according to Christensen, Horn, and Johnson (2011).

Education is a universal right extended to all children in Taiwan, compulsorily through 9th grade. According to Ministry of Education statistics (MOE, 2012) there were 178 colleges and universities (including junior colleges) in the 2010-2011 academic year – all of these on an island about 1/3 the size of Ohio (sq km). Recent Ministry of the Interior statistics indicated that in 2009, 39% of the population held a higher education degree, higher than the OECD average of 30% (CNA, 2012a), while the illiteracy rate dropped from 7% in 1995 to less than 2.5% in 2008 (MOE, 2008), and further down to 1.8% by the end of 2011, according to the Ministry of the Interior (CNA, 2012a). With a population of only 23 million (less than Texas), Taiwan ranked 5th for students studying in the U.S. in 2010-2011, a list they topped a few years ago (CNA, 2012b). Taiwan was 5th in mathematics, 12th in science, and 25th in reading worldwide in 2009 Organisation for Economic Co-operation and Development (OECD) Programme for International Student Assessment (PISA) rankings (OECD, 2012). Education has been absolutely instrumental in Taiwan's economic, political, and social transitions (Wu, Chen, & Wu, 2009).

Eager for a competitive edge in the intensely sought after seats at the so-called "star schools" (明星學校), many parents send their children to cram schools for topics ranging from mental math calculations to classical Chinese instruments and English. The number of cram schools rose from 1,200 in 1997 to 7,000 in 2006 (Li, 2009), which are attended by a large percentage of the student population Many parents with the means to do so also send their children abroad for part of their school experience, both to learn English and experience an alternative education

system. However, rising inequality in Taiwan and urban-bias in education means that the economic gap is also an educational gap. To help bridge this space, the Ministry of Education is currently planning to extend compulsory education through 12th grade, beginning in 2014 (GIO, 2011). This reform would eliminate the entrance examination for senior high school, however the specifics of how to implement this policy in the most effective manner are still under debate, as some argue that tying high school eligibility to household registration will merely benefit wealthy families living in or able to register residence in more desirable school districts (Chou, 2011). Regardless, the intention is to continue to expand educational opportunities to the entire population.

There are also efforts to expand the quality of education through implementation of creativity education. In addition to the programs briefly mentioned above, Taiwan has placed substantial effort in policy development and implementation regarding creativity education over the past decade. Creativity education rose to the center of the national consciousness in 2002 after the Ministry of Education published the *White Paper on Creative Education* (MOE, 2002). The paper presented the findings from research on both what was being done in terms of creativity education in Taiwan already, as well as trends from the rest of the world. One of the major findings from research on Taiwan was that, unfortunately, as grade-level increased, creativity fell sharply. International trends emphasized the importance of intrinsic motivation and an educational environment full of exposure to creative examples (MOE, 2002).

The *White Paper* included six "action plans" for executing creative education

programs at all levels of education, including teacher training. The programs ran from 2002-2006 and covered the following areas (quoted from Wu, 2009: 155):

> 1) nurturing trips for creative learners; 2) professional development for creative teachers; 3) comprehensive management for creative schools; 4) creative life in action; 5) online learning via a creative resource bank; and 6) ongoing consolidation of creativity cultivation.

For example, the local creative education project brought together principals and administrators, teachers, and education bureau members with consultation from local professors. As municipal city/county-level teams, they prepared, shared, revised, proposed, and executed creativity education projects funded by the Ministry of Education. All municipal cities/counties except outlying Matsu participated. A second example is the Intelligent Ironman Creativity Contest. The contest, in its 9th year (8th international), puts groups of senior high and vocational students together in a marathon-style challenge that reflects subject knowledge, teamwork, and problem-solving, culminating in a 72 consecutive hour project to be judged on creativity, imagination, and aesthetics (Intelligent Ironman Creativity Contest, n.d.). 12,000 students in more than 2,000 teams took part in 2012, with coed groups, international groups (Austria, Germany, Canada, Japan, Korea, Hong Kong), and groups composed of students from both vocational and high-schools.

What are the results of this *White Paper*? Since its publication, there have been two creativity education expos, Taipei in 2004 and Kaohsiung in 2008, with 50,000 visitors and 200 booths in Kaohsiung. There has also been nearly universal participation from counties and cities, each with websites and/or centers devoted to

creativity education, while universities around the country have opened creativity classes, programs, or research centers. In terms of academic research, from 1997 to 2000, there were only 94 doctoral dissertations or masters theses related to "creativity", an average of 23.5 per year. From 2001-2006, this increased to 116.7 per year, with 700 papers, and from 2007-2010, there were altogether 1,264 papers, an average 316 per year (Wu & Fan, 2011). In regards to teaching, Kuo & Wu (2008) found that perceived improvements in creative teaching ability among elementary teachers were nearly unanimous.

While the creativity education program has been discontinued under the current administration, efforts towards creativity education have been renewed under a new Ministry of Education program: Creativity and Imagining the Future in Education. The project is run by many of those involved in the previous creative education programs (Wu, 2011a). It covers seven themes: 1) future home; 2) future industry; 3) future culture; 4) future science and technology; 5) future society; 6) future environment; and 6) future education. Like its predecessor, it is aimed at all levels of education, with different grades approaching different themes, as well as administration and teaching. Preliminary results (Kuo referenced in Wu, 2011a) over the course of two months show a significant increase in levels of perceived creativity among participants, as compared to those who did not participate. Teachers felt their teaching was more creative and students saw more opportunities to be creative and imagine the future.

From this context it is clear that there is a degree of institutional awareness of the need for creativity education in Taiwan. These approaches attempt to place

creativity at every level of education. This is especially important in Taiwan, as a Confucian-influenced society. According to Gardner (1989), Chinese society values performative roles based on clear aesthetic values. These are taught through basic skills at the expense of individual development. In general, Chinese society struggles to identify and utilize students' natural curiosity and individual thinking skills (Wu, 2004). However, recent trends in creativity research show increased cognizance of culture-specific challenges to developing creativity education in Chinese societies (Wu & Albanese, 2010).

What we see from these culture-specific challenges is that the creative individual – the confident, self-aware individual – needs further development in Taiwan. To truly allow creativity to blossom, a creative environment for learning is required, and this kind of pervasiveness in creative presence is potentially achievable through disruptive innovation. Arts education also lends itself well to both purposes – developing a creative environment and fostering the individual in personal growth.

Chapter 3

Research Plan and Methodology

Research Plan

As stated earlier, the goal of this study is to explore innovation in education in both informal and formal settings. As the literature review indicated, given the current shortcomings of the education system, it is necessary to consider disruptive innovation when looking at development. To this end, the crux of this study is qualitative analysis of two cases of disruptive innovation in education in Taiwan.

As case studies, they are focused on process-tracing, including descriptions and explanations of social processes, including their context and existing explanations. With data gathered from document analysis, observation, and interview, the explanations are examined again for discrepancies and new conclusions presented (Swanborn, 2010).

Using this approach, this study asks: 1) how disruptive innovation is used to provide arts education opportunities to students that would not access them otherwise, 2) what effects these particular disruptive innovation methods have on students, and 3) what implications exist for either programs elsewhere or our understanding of innovation in education in general and arts education specifically?

The first case that presented in this study is the Paper Windmill Theatre's *First Mile, Kid's Smile: 319 Township Children's Art Project* (hereafter 319 Project). This was a successful effort to bring a free professional level theater performance to each of the 319 townships in Taiwan. It began in December 2006 and was

completed 5 years later in December of 2011. Not only of value to this study as an example of disruptive innovation in informal education, this story could also be of value to the rest of the world as an example of community building through social enterprise.

This project is categorized as a disruptive innovation in informal education that transforms informal education. As such, the case-study analyzes the collected data based on the definition of disruptive innovation in informal education discussed in the literature review. Informal education takes place outside of the classroom and relies heavily on families and communities. Disruptive innovation here calls for a "parallel process of social and cultural change" (Leadbeater & Wong, 2010: 16) that influences the child's non-school learning environment. The case study looks at how the 319 Project influences the community and family through performing arts and arts education. The general influences on the community and family are also illustrated, under the assumption that any positive change or strengthening of the community or family, particularly as a result of an arts-related project, will have a positive indirect effect on performing arts education as it appears in the informal setting (e.g., is embraced or appreciated in the home or outside of school).

While Paper Windmill took performing arts to children as a transformative form of education, the second case examines disruptive innovation in education in a formal learning setting. The U-Theatre Performing Arts Class (UPAC) provides a comprehensive performing arts educational experience unique to Taiwan. The project has been in operation since 2007 and has seen three graduating classes. The

students who enter this class are all interested in performing arts and thus many struggled in a traditional education setting. UPAC gives them an alternative route through the traditional education system that allows them to develop their performance skills and interests and ultimately enter university (all graduates of the program thus far have been accepted into university). In addition, the unique U-Theatre philosophy and methodology encourages development of confident, self-aware young adults.

This is thus an example of disruptive innovation in formal learning. To examine this, the case-study uses the qualities of disruptive innovation in formal learning listed in the literature review. This list includes use of a pull-system, alternative activities, play, problem-solving, productive learning, alternative places, para-teachers, peer-to-peer learning, and technology.

Research Methodology

The data collection was conducted in three parts:

***Field Observation*:** Education in the performing arts lends itself well to field observation as programs are often student-centered and interactive. The two cases that are the focus of this study are both student-centered and interactive. Better understanding of the programs were facilitated by observational analysis based on Pretzlik (1994).

A 319 project's Paper Windmill Theatre performance was observed by the researcher both in a rural community and in a metropolitan setting, with particular attention paid to audience interaction and response.

The UPAC students were observed for one hour during their semester examinations (performance-based), including the martial arts examination and the group drumming examination on May 3rd, 2012. Further, they were seen in a 70-minute public performance at National Taiwan Arts Education Center titled Charming Imaginative & Young ~ Joint Performance of Students in 2012 on May 4th.

***Document analysis*:** The first portion of the data collection consisted of a thorough document analysis. Document analysis for the 319 Project was based on documents listed in Table 3.1:

Table 3.1: 319 Project Document Analysis Sources

Original Texts	Published Materials
• Newspaper format publications from Paper Windmill (2) • 319 Project Website with donor lists and detailed summaries • Donors Form • 319 Project Blog • Actors Blog • Audience Response Blog • Multiple news reports • YouTube videos of performances and news reports	• Xiao (2009) academic thesis • Books published by Paper Windmill regarding 319 Project (2) • National Talks DVD with interviews of Lee Yung-feng (America Lee) and Jian Zhi-zhong (50 minutes)

Document analysis for UPAC was based documents listed in Table 3.2. Less has been published regarding UPAC, beyond a handful of news reports and a single thesis academic article.

Table 3.2: UPAC Document Analysis Sources

Original Texts	Published Materials
• PowerPoint presentation • Proposal document detailing UPAC curriculum and plan (cited as UPAC, 2007) • Handouts advertising class and from explanatory meetings • Handouts for Fall 2012 Enrollment • U-Theatre and UPAC Website • Jingwen High School Website Design Club Project, including firsthand UPAC student accounts	• Qiu (2009) academic thesis • Online news and announcements*

Almost all of the books, documents, reports, news items, and so on related to these two cases of disruptive innovation in education from Taiwan are written in Chinese and the information is unavailable in English. Thus this document analysis both serves to inform the research findings and provide the background to more thoroughly introduce these cases to the English-speaking world.

***Interviews*:** The document analysis helped inform in-depth interviews. Rather than assess their outcomes, this research treats each case as a unique manifestation of the desire for innovative change in education that stands alone on its own. Thus the task of this research is to present an accurate understanding of how these programs emerged, are or were executed, and the challenges they faced.

For the 319 Project interviews were conducted with administrators and advisors, as well as participating actors. The full list of interviews is as follows in Table 3.3:

Table 3.3: 319 Project Interview List

Name	Position	Date	Time
Zhang Min-yi 張敏宜	VP Administration, Paper Windmill Cultural Foundation	2012/05/28	1:28:17
Liang Shu-yi 梁舒怡	Paper Windmill Theatre, Performance Director	2012/05/24	49:41
Zou Yi-zhong 鄒宜忠	Paper Windmill Theatre, Theatrical Director	2012/05/24	54:23
Yu Guo-hua 于國華	Secretary General, Taiwan Performing Arts Alliance	2012/05/18	31:21
Wu Yi-feng 吳乙峰	Director, Wei Guang Films	2012/05/10	1:05:20

In addition to these interviews, a recorded interview from 2008 with Founder and Director America Lee and Director of the Paper Windmill Cultural Foundation Jian Zhi-zhong was transcribed, and analyzed the same way as the above.

In order to gain an understanding of the influence on the UPAC class on students as well as the educational environment, interviews were conducted with the founder of the project, the school principal, an administrator, current students, and a former student. The full list is as follows in Table 3.4:

Table 3.4: UPAC Interview List

Name	Position	Date	Time
Liu Ruo-yu 劉若瑀	Artistic Director and Founder, U-Theatre	2012/05/31	1:22:34
Student 1	Current Male Student	2012/05/03	24:38
Student 2	Current Female Student	2012/05/03	24:38
Harrison 賽宗寰	Former Student	2012/05/18	37:28
Niu Li-sha 鈕麗莎	Director of U-Theatre Performing Arts Class	2012/05/03	38:14
Chen Li-juan 陳麗娟	Former Director of U-Theatre Performing Arts Class	2012/05/02	48:53
Hsu Sheng-che 許勝哲	Principal, Jingwen High School	2012/05/03	1:02:21

All of the interviewees were generous with their time and forthright answers. All interviewees were provided with a document explaining the intent and origin of the research before proceeding. This sheet also had two choices regarding use of interviewee names: either to use a code to represent the interviewee in the research (i.e., omit their names) or to publish with their names. All interviewees elected to have their names published. The document also asked interviewees to indicate if they agreed to have the interview recorded and all gave permission to do so. These documents also indicated the name, title, location, and time of the interviews. To see a blank copy of this form, please refer to Appendix A. For a sample of the interview question structure, which focused on context, process, and results, please refer to Appendix B.

For phone interviews and Skype interviews, oral permission for name use and signature was secured before proceeding and evidence for this is stored in the electronic version of these recordings.

However, the form did not ask interviewees for their birthdates, and since two interviewees were third-year students in high school, it is not guaranteed that they are over 18. Though they both gave permission to use their names, in this research they are referred to as “male third-year student” and “female third-year student.”

Recorded interviews were simultaneously translated and transcribed by the researcher. These transcriptions include time markers. There were a few places where recordings were unclear or there was not full comfort in understanding, as well as where something felt like it might be missing, such underlying cultural or

linguistic connotations. These were passed on to a native Chinese-speaking colleague for back-translation and discussion until full confidence in understanding was acheived.

These transcriptions were then analyzed for recurring themes related and quotes were categorized by topic as well as potential application for this research. The most appropriate quotes were selected for the topics discussed in the case-studies.

As a non-native Chinese speaker and foreigner in Taiwan, language is an important issue that should be considered. The author's Chinese skills were proficient to conduct the proposed research. The author has strong reading and writing skills and has completed large-scale translations of academic and published texts. In addition, speaking and listening skills are supplemented by even stronger interpersonal communication skills.

That said, there are some issues that should be considered regarding these interviews. First, interviews were conducted in the language of the interviewee's choice, English or Chinese. As a non-native speaker, there is the potential for linguistic and cultural misunderstandings. To make sure that these misunderstandings do not limit the data collected or result in misinterpretations, both rapport (Fontana & Frey, 1994) and strategic communication skills were utilized. Rapport was established based on the recommendation of the academic advisor of this research to the interviewees and a relaxed interview setting. The insider recommendation and relaxed interview style allowed for pauses and clarifications. There were times when clarification was asked for regarding

unfamiliar jargon, though these did not limit understanding or communication to a serious degree.

Being a non-native speaker may in fact encourage more concrete understanding (Watkins-Mathys, 2006; Welch & Piekkari, 2006; Winchatz, 2006), as clarification can lead to rewording and reevaluation of intended meaning by the interviewee, that might not have emerged otherwise. This phenomenon among non-native language interviews, along with strategies for turning communicative misunderstandings into tools for "richer data," are detailed by Winchatz (2006: 87). Rich points (Agar, 1996) that require cultural or linguistic clarification were examined during interviews or afterwards in discussion with native speakers familiar with the topic.

Theoretical Approach: The Need for Qualitative Study

Bauman (2005) argues that society should demand a democracy that "begins where debate and decision making are opened about whether we *want* a life under the conditions that are being presented to us" (1094), and the researcher may help by linking the objective and subjective, by explaining and understanding present social conditions. In this spirit, this qualitative work hopes to bridge the subjective – descriptive accounts emerging from experiences in innovative arts education - to the objective - ideals of education. According to Merriam (2009) "reality is holistic, multidimensional, and ever-changing; it is not a single, fixed, objective phenomenon waiting to be discovered, observed, and measured as in quantitative research" (213). Thus a qualitative approach is appropriate for understanding dynamic change (such

as in a globalizing world or with educational transitions) in general, and for creativity and innovation.

It is recognized that in qualitative research it is important to have an informant or gatekeeper (Fontana & Frey, 1994) who can help introduce the researcher to interviewees and arrange observations. It was extremely fortunate that the academic advisor for this research, Dr. Jing-jyi Wu, is familiar with many of the examples of creativity education in Taiwan and in contact with their administrators, designers, and organizers. This provided the author with an access channel to conduct interviews, surveys, and observations. Dr. Wu is also extremely familiar with the field of creativity, education, and performing arts, and especially so in Taiwan. The author is immeasurably indebted to him for his guidance.

A Note to Place the Researcher

Critical reading of scholarship requires a questioning of the author's purpose in conducting the research (Poulson & Wallace, 2004). To help facilitate such an understanding, the following information provides the personal background and motivation of the author. This section is written in the first person.

My interest in education in Taiwan is multi-faceted. I came to Taiwan on a Fulbright Fellowship as an English Teaching Assistant in the summer of 2007, immediately after completing undergraduate studies. I taught English in both a large (1800 students) urban public elementary school, Gong-Jheng Elementary, and two smaller (60/100 students), rural schools, Dong-Ao and Ao-Hua Elementary schools for one year. The following year I entered National Chengchi University (NCCU) in

Taipei, first as a mandarin language student and then as a master's student at the Graduate Institute of Development Studies.

In addition to serving as a TA for university students and maintaining a relationship with Fulbright Taiwan for orientation of new grantees, I have been extremely fortunate to be able to assist my academic advisor, Dr. Jing-jyi Wu, in his office, the Endowed Chair in Creativity at the NCCU Center for Creativity and Innovation Studies, where I have continued to learn about Taiwan's education system and am regularly exposed to fascinating information on creativity, innovation, and Taiwan's efforts to develop both.

In fact, I have been doubly blessed in Taiwan by being given invaluable opportunities for not just academic and professional fulfillment, but also personal growth. My wife is Taiwanese and my stepdaughter is in the 8th grade, participating in a special fine arts curriculum in Yilan County. Understanding education in Taiwan as it is now and, if possible, contributing to how it can be made even better is an issue that permeates every aspect of my life.

Chapter 4

"Let Every Child Walk Down the First Mile of Art"

"We want the most remote; we want to go to the poorest; wherever there are children who have never seen theater, that's where we'll contribute!"[6]

Paper Windmill Theatre's First Mile, Kid's Smile: 319 Township Children's Art Project

The Paper Windmill Theatre's *First Mile, Kid's Smile: 319 Township Children's Art Project* (hereafter 319 Project) began in December 2006 with a performance in Yuanshan Township of Yilan County. Over five years the theatre troupe brought smiling children down their "first mile" of the arts, right in their own backyards. They performed a fully professional show in all 319 townships, using no government money, relying only on the strength of Taiwanese society – and every show was free to the public. On December 03, 2011, they landed in Wanli Township, *wanli* - meaning "10,000 miles" – being a fitting name for the end of a journey that raised over 170,000,000 NTD from 22,496 donors[7] for 382 performances, watched by almost 800,000 people (Paper Windmill Cultural Foundation, 2012a).

The story of First Mile presents a case of theater as social innovation and an agent of social change, one with the potential to alter the concept of how to access and view professional theater, while simultaneously providing new models for

[6] Paper Windmill Cultural Foundation, 2008: 108.

[7] Donations are still being accepted for the administrative deficit and the 319 Project website (http://www.319kidsmile.org/) shows a current tally, as of July 1, 2012, of 26,714 donors.

community development. Billed as a "cultural movement," the 319 Project is an example of effectuating social and cultural change so that the community and family, primary members of the child's environment, are more conscious of the value and involved in the promotion of informal arts education outside of the classroom.

Paper Windmill History and Introduction

The Paper Windmill Theatre Troupe was founded under the Paper Windmill Cultural Foundation in 1992 by Lee Yung-feng (America Lee[8]), with film director and producer Ko I-chen, theater writer and director Luo Bei-an, and film scholar Hsu Li-kong while well-known educational psychologist and founder of the Lan Yang Theatre Troupe Wu Jing-jyi served as artistic consultant (Xiao, 2009). Emerging from the legacy of Mokit Children's Theatre (魔奇兒童劇團), one of Taiwan's first and foremost children's theatre troupes, America Lee brought talent, training methods (such as those applied in the Lan Yang Theatre Troupe, and reputation to the new troupe. The new troupe was established out of a desire to move away from the more profit-oriented model from before and operate with the "attitude of a non-profit" (Xiao, 2009: 29).

Operating with the intent to "captivate young audiences" using a combination of "music, dance, drama, literature and stage lighting" that would ultimately provide "a space in which children's imaginations could run wild" (Shih, 2008), Paper Windmill developed a supportive following and realized success, performing regularly at the National Theater Hall in Taipei. They have long operated children's

[8] When Lee was born, his grandmother remarked that, with his broad face and big nose, he must be an American. The name was used by his family growing up and is his common title now a well (America Lee in National Talks, 2008)

theatre and creativity-based educational workshops (Xiao, 2009) and consider their efforts "dedicated to [Taiwan's] future generations" (Shih, 2008).

This history has imbued Paper Windmill certain characteristics that influenced the development and completion of the 319 Project. These include: an ability to capture the full potential strength of children's theatre as conduit for culture and values; strong leadership; consistent quality administration; and effective branding strategies, including pricing, advertising, distribution, and product planning (Xiao, 2009: 34-35). In addition, Paper Windmill enjoys low resource dependency for internal staff, relationships with key players, both inside and outside the performing arts world, and a long history of development and improvement upon content and process.

Last, but not least, strong, charismatic leadership is a crucial factor behind Paper Windmill's success. America Lee has been called confident and visionary (Xiao, 2009; Shih, 2008), and in his directing and management style he expects only the best (Shih, 2008) and is absolute in his demands (Xiao, 2009). His decision is "the final word," even when surrounded by CEO's and directors (America Lee in National Talks, 2008). He is also persistent to a fault, a quality that became very necessary in completing the momentous tasks involved in the 319 Project. Lee comes from a family of "limited resources" in Budai Township, Chiayi County, where for him "little emphasis was placed on academic pursuits" (Shih, 2008). His father did not go to high school and his mother could not read; Lee on his part had to take the college entrance exam seven times before passing (America Lee in National Talks, 2008). From a young age, Lee has recognized that "when you encounter challenges in life,

another window [of opportunity] often opens" (Lee in Shih, 2008). This philosophy of persistence is evident in the operation of Paper Windmill.

With this success in theatre, America Lee still had one regret. He shares in an interview for National Talks (2008) that,

> "I had done this for 20 years, and always in places like the National Theater Hall, but I felt that, though I grew up in the countryside, I had yet had a chance to give kids in the countryside…a chance to see performing arts,"

This caused him to "feel really frustrated," as the theatre was effectively "limited only to a few well-to-do children" and he felt it unfair to continue "performing [only] for children from middle-class families" while "those who could not afford to buy tickets never got a chance to see a play" (America Lee in Shih, 2008)

First Mile, Kids Smile: 319 Children's Art Project

Rather than sit on this feeling of frustration, in 2006 America Lee announced his idea for the 319 Project with close friends Ko I-chen, Wu Nien-jen, and Paper Windmill Cultural Foundation Director Jian Zhi-zhong, among others. This "group of theater lovers" (Shih, 2008), dominant in the field in Taiwan, helped him develop an audacious plan to take the theatre out of the massive theater halls and out to the countryside, up and down and all around to each of Taiwan's then[9] 319 townships. Further, the show would be free.

[9] Since a series of municipal upgrades (Lin, 2010), whereby a number of counties and cities merged into "municipal cities" (placed directly under the Executive Yuan, rather than a city under a county), the number has changed.

The basic premise was that as soon as Paper Windmill received 350,000 NTD (around 11,000 USD) for a township, they would arrange to bring a free show to them. This includes a fully professional theater performance, performers, a full-size stage, lighting and sound, and every other aspect that goes into getting a troupe on stage just like in a permanent venue. According to America Lee, (in National Talks, 2008):

> "we said, 'ok, we will do this for the kids,' but further, we won't apply for any money from the government, only use donations from the public."

Rather than present the project as a one-shot charity offer for rural children, America Lee called for the project to be considered a "cultural movement" (Xiao, 2009). This movement was intended to change the national, community, and family conceptions of performing arts.

The Urban-Rural Cultural Divide

The vision for this project was formed from a clear understanding of the substantial and increasing urban-rural gap in resources in Taiwan (Hu, 2006), particularly in terms of cultural resources. The Administrative Yuan published the *2005-2006 Cultural Statistics* in 2008, saying that despite recent government efforts to improve the situation, there were still major gaps in cultural resources and cultural lifestyles in Taiwan between urban and rural areas. These included regional divides, gaps between social classes, and gaps in the variety and frequency of cultural activities.

In terms of performing arts, local tax regulations mean that the distribution of artists and performing troupes is skewed, in disfavor of rural areas (Xiao, 2009), as based on a survey by Wen (2007). According to the survey of the 664 registered performing arts troupes in Taiwan (with 266 respondents), more than half are in the north (53.76%), with just over 20% in the central and southern parts of Taiwan, respectively. Only 2.26% of the responding groups were from the eastern part of Taiwan (Wen, 2007 referenced in Xiao, 2009: 13). Yu Guo-hua, Secretary General of the Taiwan Performing Arts Alliance, says that, prior to the 319 Project "we had groups that had gone to many places to perform, but there was still a big gap between places that had received shows and those that had not."

Also the commercialization of performing arts, brought on by the push to develop the cultural and creative industries, means that a gap is expanding between performing arts that are more enterprise oriented (e.g., pre-existing reputation and major ticket sales) and the average performance group (Xiao, 2009). This creates additional challenges for performing arts groups as they transition to commercially focused endeavors (Yu, 2007). According to Yu Guo-hua, government (CCA) support for the cultural and creative industries has a major influence on the performing arts community, but is not followed through with much practical and tangible assistance (Yu, 2008). Wen (2005) argues that government spending on the performing arts is insufficient and mostly spent upstream, with little focus on training.

Specifically regarding children's theatre, the absence of performance halls in the countryside means that many children would need to commute to see theater. The costs of transportation and tickets for a mid-size family to see a professional

theater could take a substantial portion of a monthly budget in Taiwan, and thus is not a practical option for many families. This gap in access is a common issue recognized by those involved with the 319 Project. Wu Yi-feng, a well-known documentary film director who is currently producing and directing a documentary about the 319 Project, states clearly that "resources should be distributed across the country more evenly," but this is not the current reality.

The government does fund performances, but as Zhang Min-yi, Administrative Director of Paper Windmill Cultural Foundation, points out, although the government "has lots of money and everyone is willing to cooperate" to put on performances, "there are a lot of limitations." Primarily, the government must ensure that money is divided amongst the various performing arts, from music to dance. Thus it is difficult "to focus on a project or type of performance," such as theater. Further, new ideas are considered risky, as within the government, "you have to use the safest method possible." Zhang, who used to work in performing arts administration for the Chiayi City Government, continues,

> "[In the government] if you have a new idea, you'll have more pressure, whereas if you have done something before, that's the way to do it again, because you know you won't have any problems."

The government, she says, also has many built-in inefficiencies. This helps explain why though "the public sector never needs to worry about money," it has been unable to decrease the substantial urban-rural divide in cultural resources and performing arts access. It is in this social context that Paper Windmill Theatre

decided to launch the 319 Project, as a cultural movement carried out not by the government but by the people, from within civil society.

Civilian, Not Government, Support

Branding the project as a cultural movement without government support was done in order to both harness the existing civilian strength in Taiwan and develop it further. Yu Guo-hua argues that Taiwan's primary strength is in non-governmental areas (Yu, 2008). He argues that the government ought to take a coordinating role for resources. Rather than deciding cultural policy based on political agendas, the government (CCA) should take cues from the efforts that already exist within Taiwanese society (Yu, 2008). Wu Yi-feng, whose work examines stories of the strength of ordinary citizens, says that "Taiwan's communities have always been strong…very strong." However, these he says are "local people not involved in politics" such as "NGO groups...[doing] environmental work or work with the arts."

Despite this potential strength, when faced with social issues, the majority of the people "expect the government to help," says Yu Guo-hua. "There is not a lot of talk about what [the individual] should do or contribute," he continues. Thus there is a heavy reliance on the government in Taiwan for effecting social change or executing visions. "Most performing arts troupes still have to rely on government support," says Zou Yi-zhong, Theatrical Director and longtime actor with Paper Windmill Theatre. Xiao (2009) points out the close link between government support of performances and ticket sales. Thus a culture of reliance is the norm for performing arts in relationship with the government.

Yu Guo-hua expresses concern that this reliance on the government results in government control of the cultural agenda. After groups ask for help from the government, he says, the government "pays money, but changes things to fit their own motive." In this way, he continues, "the government is in the background, controlling all these efforts…the government changes things." This creates instability in Taiwan as the volatile relationship between political parties means that political agendas regularly impact non-political arenas, such as performing arts and other efforts. For example, the annual Yilan International Children's Folklore and Folkgame Festival, a Taiwanese favorite that began in 1996, was cancelled from 2007-2009 while the Kuomintang (KMT – blue party) was in charge of local politics (The China Post, 2007). It was then brought back on board with the return of the Democratic Progressive Party to power in 2010.

America Lee cited avoiding "blue/green" political fights as a major reason for deciding not to seek government support (National Talks, 2008), but the decision was not based on a negative view of the government. Instead it was done in order to achieve a positive outcome – inspiring a sense of civic-duty amongst individual Taiwanese and their communities. This would be done by giving them agency in the development of the 319 Project and making them feel responsible for the outcomes. Zhang Min-yi says that when the government is involved in an event "the people have high expectations and give about 60%," easily finding fault but not spending much effort to fix things. However, as soon as they say "it's our thing, [they] want 80, 90, 100%" out of everybody, because "when they think it is their thing, they don't criticize, but instead come to help." She elaborates that,

> "Taiwanese people are truly adorable. Just let them believe that this is their issue, and they will work passionately to get things done. This project was really special in that it made everyone feel like it was their thing. It made everyone feel like they came together to do this thing….this is a special part of Taiwan. As soon as people believe it is their issue, all this energy comes out."

Agency through Creative Crowd-Funding

If "all [the] energy comes out" when people begin to take ownership over an idea, how do you make them feel like it is their thing? First, the 319 Project used a creative and innovative method of raising donations that made each donor and each recipient township feel like a participant. "When you donate 200NT to your hometown, you identify with it more," says America Lee, explaining the logic behind this donation method. For a township to walk down its "first mile" with Paper Windmill, they had to first collect 350,000 NTD in donations specifically for that township. Once this was done, Paper Windmill brought the theatre to their backyard, completely ticket-free.

Those wishing to donate could do so either online, through bank transfer, or by mailing donations to the Paper Windmill offices in Taipei. Donors had two options for how their money would be used. They could either donate to a general fund for administration and other purposes. Administrative funds were used for taking care of the differences for performances that exceeded the 350,000 NTD

baseline.[10] The second option was to earmark donations for a specific township. Thus citizens were encouraged to donate to their hometowns, their mother or father's hometown, the town they went to school in, or where they served their compulsory military service. They could donate to any township that they felt a connection to, and could immediately reconnect. Jian Zhi-zhong says that he

> "saw lots of friends that had come from small towns and were now wealthy and wanted to give back to their hometowns. In the past, they might have donated to the government, but they didn't feel that this was as meaningful."

However, with the 319 Project, though they had moved away, they found "a chance to go back and tell everyone 'I am from here, and I love this place'," he adds.

Throughout the project, Paper Windmill revisited their commitment to fostering links between people and their communities by turning down large sums of money. At one point, certain townships in Yunlin County were struggling to raise funds, says Jian, and the county government called and offered to donate the difference for these townships. "We turned them down," he says, because they wanted to give donors the opportunity to reaffirm or create ties to those communities. America Lee continued, saying that "we believed that somewhere out there was enough people who cared about the township to donate" (National Talks, 2008).

[10] Most performances did, and by a great deal, especially those in more remote areas or on outlying islands, requiring additional expenses. At the end of the project, Paper Windmill still faced a 2,570,396 NTD administrative deficit for which they were seeking continued donations (Paper Windmill Cultural Foundation, 2012a).

In another case, Paper Windmill turned down an interested businessman's offer of U.S. $6.5 million, which would have covered the costs of all the groups' performances. Again, Lee's argument was that "the message of encouraging people to identify with their communities would have been lost" (America Lee in Shih 2008). Lee says they could have pooled resources and had a few people donate

> "one, two hundred million [NTD], but we didn't want that. We wanted everyone to have a chance to donate 200NT for their hometown and establish a stronger connection with it."

Paper Windmill had faith in their method.

From the beginning, Paper Windmill decided that donations and finances related to the 319 Project would all be transparent and available online at their website, along with a real-time running tally for each township.[11] This meant two important things. First, that each donor, should they choose to use their name (many submitted anonymously), would be listed online, no matter how small the donation. This offered a sense of recognition and participation. Second, each township would be able to watch their progress and those helping to raise donations, either in the township or on the township's behalf, would have a clear and specific goal.

With this in mind, Yu Guo-hua thought of a creative way to let all townships know that "somebody cared about them." He donated 31,900 NTD, but divided it into 100 NTD donations to each of the 319 townships. He wanted to inspire local people in the townships who "didn't think they needed or could do this" to see that

[11] They can be found (in Chinese) at http://www.319kidsmile.org/.

donations were coming in, though they "might come very, very slowly." After donating with this method, 27 people eventually followed suit, donating 100 NTD to each township. "This way," he says, "all 319 townships were off to a start."

In all cases, contributions were varied, as sometimes businesses pledged to match personal donations, community members chipped in one-by-one, or individuals carried signs and buckets asking for small donations. By providing a reasonable goal for communities, this financing structure allowed them to work together give children otherwise unlikely to see professional theater a chance to take part in that part of their society's culture. While children benefited from exposure to professional theater, donors and communities benefited from inspired altruism. Communities came together over 319 Project performances, from the fund-raising, to execution. Donating companies found a positive outlet for corporate social responsibility, and individual donors with a special place in their hearts for a special space in Taiwan realized their ability to make a difference.

Further, by bringing the performance to the township, and doing so only after the township, and those who care about it, had raised the necessary donations, the local community had plenty of opportunities to get involved. This included events leading up to the performance, such as spreading the word on garbage-truck megaphones, arranging group transportation, and involving local organizations. The following sections in this paper will discuss several examples of how the 319 Project altered the community, and subsequently the conceptualization of performing arts for children in Taiwan by providing a sense of meaningful participation.

Communities that Care for the Arts

Returning to our definition of disruptive innovation in informal education, we see that as a supplement to formal education, the major sources of influence are families and communities. Disruptive innovation calls for a "parallel process of social and cultural change" (Leadbeater & Wong, 2010: 16) that influences the entire learning environment and "pulls families and children to learning" (Leadbeater & Wong, 2010: iv), resulting in a transformation in informal education. The 319 Project, recognizing a social need – the closing of an urban-rural gap, worked to bring a performing arts experiencing into all communities. To do so, it initiated networks and community links that did not exist before, resulting in a "cultural movement." This in turn induced a cultural change by shifting attitudes towards performing arts and arts in general. Within the family as well it both created a channels of communication and provided opportunities for busy families to spend time together. By making the arts more accepted and pervasive in Taiwanese communities, the 319 Project is an example of a disruptive innovation in informal education for the arts. The following sections answer exactly how the 319 Project helped build communities that embrace the arts.

Bringing Theatre to the Masses

First and foremost, the number of shows and the number of people who saw one can provide some context for the magnitude of the 319 Project. As of July 1, 2012, the website for the 319 Project shows an estimated 794,680 people attended

a 319 Project performance.[12] Paper Windmill estimated earlier in the journey that 80% of the children in the smaller townships visited had never before seen a professional theatre performance (Chou, 2008).

Lee takes every step possible to ensure the professionalism of each performance. With a motto of "missing a meal or sleep won't kill you," Lee holds his performers to "very high standards" (Shih, 2008). Lee himself "keeps a watchful eye" during practices, and only gives his approval after "every move is perfectly synchronized" (Shih, 2008). He makes sure that all of his performers are "trained by accomplished artists in the fields of ballet and modern dance" (Shih, 2008).

His justification is that children make a difficult audience: one only able to hold attention for a 90 minute performance if the performers are all experienced and inspired "to reach their full potential." Otherwise, an "uninteresting or…unappealing [performance] will lose his young audience" (Shih, 2008).

This first exposure is extremely important, as interviewees Zhang Min-yi, Zou Yi-zhong, and Liang Shi-yi, Performance Director and another long time Paper Windmill actor, all related vivid memories from a young age of their first shows. Zhang said, "I felt like I was struck by lightning" as she stood there amazed. "I had no idea that existed before that moment." Thus it is one of her major motivations to give children that meaningful first experience that she describes as a slowly

[12] Taiwan's total population in May, 2012 was listed by the Ministry of the Interior as 23,252,392. Thus around 3.4% of the total population saw a Paper Windmill show. The numbers listed by Paper Windmill presumably do not account for repeat viewers either, so the actual percentage should be lower. However, this percentage is not particularly important, as the main target of the movement were rural areas, not the heavily populated city centers. America Lee recounted that in many smaller townships, sometimes as much as 1/3 of the local population would come out for a show.

dawning "Oh," and then realization "this exists!" If children do not remember the content of their first play, they are likely to remember the experience, such as if it was mom or dad or their grandparents who took them (Paper Windmill Cultural Foundation, 2012c). Thus many children may have taken away a lifelong impression.

Liang Shu-yi, who holds the record for most 319 Project performances (358 out of 382 total shows), says it is likely those who do not get the chance to see performing arts that often will likely recall the show longer.

> "For kids that see shows once or twice a month, they may not recall what they saw two years down the line….However, I returned to Nantou to teach a call to a place I performed at 2 years prior. All the kids there remembered,"

she says. Not only did they remember, but she was surprised to find they remembered many details from the show.

While the 319 Project used children's theatre to bring performing arts to communities, and the intended viewers were children, a less-intended, yet absolutely positive result of this project was that many adults, particularly elderly *Ama* and *Agong*,[13] had the chance to see their first professional children's theatre performance. While many may have seen traveling Taiwanese opera shows, like Gezai opera (*gezaixi* 歌仔戲) when young, as Liang recalls, none of them match the spectacle or scale of the Paper Windmill shows. Jian Zhi-zhong recounts seeing on *Ama* sitting with her young grandson in what America Lee called the "rock'n'roll

[13] These are Taiwanese for "grandma" and "grandpa" and will be used throughout this section. Sometimes they are used together (e.g., "sometimes an *AmaAgong* will…") to describe a "grandparent," which would serve as a translation. However, grandparent hardly has the same flavorful ring to it (stress the second syllable).

section," the spot on the ground closest the stage and before the chairs, where all the kids run around. While her grandson laughed and jostled with friends, this *Ama* sat stone-still for thirty minutes, eyes fixed on the stage. "Though she was likely 80 years old," he said, "I really believe she was still a child, walking down her first mile" (in National Talks, 2008).

Zhang Min-yi says that often she would see *Ama* or *Agong* come by and drop off their grandkids, recalling,

> "They say, 'you sit down, don't run away, and I'll come get you in a while,' and then they would just go and stand off to the side. At first thinking they will leave, they say to us "no, I'm going to leave" when we offer them a seat. And they watch the show, from top to bottom, the whole thing. But they won't sit down. Offer them a seat, they just say 'oh, no, I have to go in just a second, I'll be leaving,' but they stand there like this (locks hands behind her back), and you know their legs must hurt."

They refuse to take a seat because, according to Zhang, "some of the *Ama* and *Agong* from the countryside are really shy." However after the show they are full of questions about the production, asking things like "How is that done? How do you make it so bright? How did you make the lights change so much."

Fortunately, after the shows the actors come down into the audience and talk about how things are done, often showing off props. "Our props are really simple, anyone could make them," says Zhang. By showing them to the amazed audience members, they bring the arts closer to their lives. The *Ama* on the sideline might say

"oh, that's not so amazing after all," says Zhang, bringing the gap between those with arts education and experiences and those without one step closer. Zhang says that "a lot of thought goes into making the plays enjoyable for adults as well," saying "it's not just for kids….children, adults,[14] they all enjoy it."

The above is an organic experience that could only have happened by bringing the theatre to the towns. The stage setup process begins early in the day, and is done in a public place, like school ground or in front of a temple. Townspeople are welcome to approach and many do, watching the process. An enormous stage is constructed, complete with lights and curtains. After lunch, the actors rehearse in the afternoon, again, in the open. Thus throughout the day people in the community, children and adults alike, have the opportunity to get one step closer to the arts and understand a bit more of the process behind staging a theatrical performance. In this way, the arts are literally in their backyards. Zou Yi-zhong recalls how sometimes it was just breathtakingly gorgeous in the mountains during the day, then watching the sky fade towards evening, and the stars and moon come out at night. While he was moved by this spectacle, what this means for children and community members is that in this environment, the one they see daily, they can also have professional performing arts. Because of the 319 Project, there is no distance at all between the arts and their community, and by extension their lives.

[14] Translated, it is hard to convey the humor and fun in Zhang Min-yi's speech (and in translated Chinese in general). For children and adults here, she said literally "little friends" (小朋友) and "big friends" (大朋友). While "little friend" is a common substitute for the word for child, and does not alone bring up connotations of *friend*, "big friend" is *not* used to describe adults.

Influence within the Family

> the true nature of poetry. The drive
>
> to connect. The dream of a common language.
>
> -Adrienne Rich

The 319 Project provided for the family two things: a common language and a common experience. According to Paper Windmill's philosophy,[15] theatre opens children's minds to help develop their creative potential and a sense of aesthetics, as well as instills them with concepts of love and caring. Zhang Min-yi shares that Paper Windmill wants kids to grow up to "not just think about the most efficient way of doing things" when solving problems, "but think from a caring, humanistic point of view." Love and caring (essentially empathy) are difficult subjects to discuss with children, and that is why it is shown through story and image in theatre. These stories become examples that children understand and parents can reference.

A potential common language thus emerges between parents and children who watch theatre together. This can be used to verbalize complex emotions, describe challenging concepts, or simply for fun. "If you don't finish your meal, I won't take you to see Paper Windmill!" Zhang recalls one parent's playful threat to their children. In more seriousness, she recounts that

> "lots of moms tell me, 'I just tell them some line from the show, and just like that, they are well-behaved'…this is because kids understand [this theatre], they can communicate with this…when you want to communicate with a child, you have to use their language, their logic

[15] Available in the introduction of the 319 Project website, http://www.319kidsmile.org/introduction.asp.

> to understanding things…this is not easy because the gap between adults and kids is huge."

One example Zhang offers is from a recent Paper Windmill performance where a large, crescent moon plays the grandfather of a little child. Throughout the play, the child interacts with the grandfather in different ways, sleeping in the moon's crescent-shaped nook or using it like a rocking horse. Ultimately the story shares a complex message that "no child is perfect, but they are still the most important thing in a family's life, while no matter what parents are like, they are still the only people a child can rely on," says Zhang. While a child may not grasp the meaning through words, the play can convey this idea. Later parents can reference these topics as examples when trying to express similar ideas. Some parents say they "use [the performance] in their daily dialogue for one or two months at the minimum," says Zhang.

The 319 Project also provides an opportunity for parents and children to participate in an activity together and have a meaningful common experience. Zhang laments that "nowadays, too many parents don't do things with their kids, and this is a shame." Other than going shopping, perhaps picking up groceries, she says, "they don't have this kind of experience together," with everyone at home doing their own thing. Many parents, also, may be too busy with work, and in the case of the theatre, many may not find it economically feasible or desirable. This free show right near home means that parents can get off from work and still bring their kids in time to see the evening show.

The show can be a particularly memorable and moving experience. Zhang recalls one occasion where a child, in response to something in the play, suddenly called out that they miss grandma, who had recently passed away. The parents and the child cried together for a time, she says. The play brought them out of the sad moment and back up with laughter later, but "at that moment, they shared an emotion…that was a moment [between them]."

While witnessing the show can be a shared experience, the 319 Project also lends itself to other constructive family activities, such as volunteering. Zhang recounted a story of a family from Chiayi that brought their children to 200 shows. "I saw them once on a Friday afternoon and said 'shouldn't they be in class?' The dad replied 'No! They're in their Arts Education class right now!'," she says. They would come to volunteer together in the afternoon, and then while the kids watched the show in the evening, the parents volunteered. She says,

> "the kids were used to being volunteers, and they were really happy to do this. And because the mom and dad volunteered, too, they have a common thing that they shared together."

Influence within the Community

The 319 Project helps to expand arts education within the community by promoting volunteer activism and encouraging community generosity and participation both during the fund-raising period as well as during the day of the performance.

For donations, the beauty of this model is that "parents and kids" along with members of the community "use different process to raise money," says Yu Guo-hua.

This process of donations means that "we have to discuss things, people have to communicate within the community," he continues. This is something Yu argues is traditionally lacking in this young Chinese democracy – "everyone talking, sharing their ideas, we are still far from that." Thus the ability to draw a community in towards a common cause represents a major social change, and this one, centered around performing arts, enhances the overall environment for arts education.

In raising donations, there are many stories of individual community members working hard to encourage people to donate. For example, an elementary school teacher named Huang Tai-qi from Linyuan Township in then Kaohsiung County,[16] inspired to let his students see a performance, spent 10 months after work at the local post office wearing a sandwich board introducing the 319 Project and soliciting donations.

He recounts that many passed him up, especially early on, or imagined he was a fraud, but he persisted in explaining the project to those who would listen and asked for donations. A post office volunteer often spoke on his behalf for the more skeptical, and would help him collect when he had to run out for food. Sometimes she would even share a meal with him. By the end of the 10 months, he had collected nearly than 445,000 NTD, enough to bring the show to his township (Paper Windmill Cultural Foundation, 2008). This example shows how one inspired teacher both managed to gather the donations needed while also interacting with his community. The post office, which also serves as a bank in Taiwan, is a central facet of Taiwanese communities, and his presence there made him known to many in the

[16] It has since been merged with Kaohsiung City and upgraded to municipal status.

town. Thus a sense of community was built surrounding the arts, at least in this township.

In another case, another elementary teacher, Tong An-fu, from Huzhou Township, remembering what a valuable memory it was for his own children seeing a Paper Windmill experience, wanted his students to be able to see one as well. Inspired by a news story he had read about First Mile reaching the remote Alishan township, he decided to lead his community in collecting money while giving his students a chance to develop confidence and self-reliance.

On April 18, 2007, he began fund-raising within his own class with, raising 45 NTD on the first day, meanwhile writing to Paper Windmill to request 20 posters to hang inside all of the schools throughout the community. He then made a public promise to children and community members that they would successfully bring Paper Windmill to their township by the end of 2007. Throughout the fund-raising process, he recorded the names, dates, and amounts of donations carefully, promising to return every dollar should they not reach their goal. They reached their goal after four months, and his efforts inspired the community to come together. Paper Windmill performed on December 17, 2007, just before the end of the year (Paper Windmill Cultural Foundation, 2008). Again the efforts of an individual influenced a community to come together and express self-reliance and pride. This shows again the potential of the 319 Project model for fostering communities supportive of the arts.

Another case of a community coming together is of Xiluo Township in Yunlin County. Here the head of a Chinese medical clinic, an important member of any

small Taiwanese community, was inspired to get the community's "generosity flowing," an apt task for a blood circulation specialist. He called on 1,750 residents to donate 200 NTD each so as to cover the bottom line. 694 donors brought in the full amount within 45 days.

Promotion for the event involved putting posters everywhere, from red bean cake food vendor stalls to agricultural pesticide shops. For a month and a half, if you bought an oyster-pancake, you were encouraged to donate. Donations came from people buying daily vegetables, individuals visiting doctors, and even children who had saved up money to buy dolls.

In a moving gesture, a mother brought three piggy banks into the clinic, saying they represented her children's regards. The doctor accepted the piggy banks and the children's regards, and volunteers were moved to tears as they counted the life savings of three local children. Sacrificing pigs are a regular part of many Taiwanese holiday rituals but these pigs represented a different kind of sacrifice: that of the individuals needs for those of the community. First Mile presented the chance for children to understand and exercise their part in the community. This concept of inclusion is a testament to First Mile's potential strength as an agent of social change.

The goal of 350,000 NTD was reached before 1,750 residents donated, indicating that the move to help the town went beyond that which was asked. Even after the money was secured, the support continued. A few weeks before the

performance, the music on the trash and recycling trucks[17] was switched with a recorded announcement with the latest updates on the show (Paper Windmill Cultural Foundation, 2008). The efforts went beyond raising financial support, as participation became a key aspect of community development as well.

The stories above represent how the unique donation model encouraged various creative processes for raising money within the community. "This is one of the better things that came out of this," says Zhang Min-yi, "everyone uses their own method to reach the goal." Paper Windmill spent a lot of time tracing the origin of donations, she says, making phone calls to find out how so-and-so heard about it at the doctor and then told everyone at the breakfast shop. These stories were collected and, in addition to creating a book, published mid-way through the project to help keep the momentum going and share inspiration, also served as ways to communicate with businesses in soliciting donations for townships that needed an extra boost.

The day of the show is also an important opportunity for bringing the community together to work towards promoting performing arts for their kids. Prior to the show, local children and adults help set up chairs and prepare for the show. Community members often provide food for the staff and performers, or offer lodgings for the evening. Many people, young and old, also help take down chairs, pick up trash, and close up shop after the show as well. The key element here is participation. Having raised the money as a community, community members feel a

[17] Normally plays a tune similar to the ice-cream truck in the U.S.; waste collection involves individuals brining trash and recyclables to the trucks at allotted times in Taiwan.

sense of ownership over the success of the event. Zhang Min-yi recalls a particularly warm day when,

> "there was an *Agong* out there setting up chairs, and I said '*Agong*, take a rest, it's too hot!' He told me, 'no, no, no, these chairs are for our kids.' That day there were around 3,000 chairs, and five or six *Ama* and *Agong* wiped them all down."

She emphasized that he said they were for their children, showing that the show, the whole event was theirs to take care of because it was for their people. This is not the sideline criticism Zhang mentions accompany government efforts, but is rather a case where the community has agency in promoting *their* children's informal arts education.

Influence in Expanding Community

Another added benefit of this model for raising donations is that communities are able to expand their network of communication, while people from outside of the community are able to identify with another place in Taiwan.

Linking to Businesses

The wide scope of the 319 project, seeking to reach every child on the island, implies that there are many opportunities for businesses to give back directly to a part of Taiwan with which they have a closer relationship. Take, for example the Yang Ming Marine Transport Corporation[18] who both directly and indirectly made possible the mid-September 2007 performance on Orchid Island or Lanyu, the small

[18]A professional logistics service company - 陽明海運公司

island off the coast of Taitung with less than 4000 people, mostly from the aboriginal Dawu tribe. The trip required a nine-hour ride from Taipei to Taitung, and then three hours on a boat to the island. It was clearly worth it as a witness afterwards said that "the sun never seemed as dazzling…and [the children's] imaginations seemed as wide as the sky" (Paper Windmill Cultural Foundation, 2008: 107). The transport business, which has a relationship with the island in their, offered a 100,000 NTD surplus in undesignated employee donations to bring Paper Windmill to Lanyu, as they have a prior deep relationship with the island, frequently running transport.

The source of the surplus donations is indicative of the innovative potential of the 319 Project to foster a sense of social responsibility that flows back and forth between corporations and individuals, ultimately linking them with a new place in Taiwan. As a role model, Yang Ming Marine Transport Corporation made an initial 1,000,000 NTD donation to Paper Windmill for administrative funds when the project began. The head of Yang Ming then encouraged the entire staff to donate to the township of their choosing. To this end, he increased year-end bonuses by a half-month's salary for every individual. The result was employee's donating to their home townships, their parents' townships, townships that held special memories, from general military commemorations, or places where they once fell in love. Currently, almost every performance has had the name of a Yang Ming Marine Transport Corporation employee on their donor list. The 319 Project highlights the link between individuals and businesses that allows them to work together,

operating from a sense of responsibility for and active participation in a new community.

There are many examples of companies and businesses making multiple donations as well. When Paper Windmill received an envelope with 5,410 NTD from elementary school's second graders at an elementary school on outlying Matsu, they immediately looked online for more information. They discovered that not counting the 21 kindergarteners, the small outlying island school only had 12 children. The donation had come from the generosity of the second-graders, offering allowances and their toys for charity sales, and their parents alone. The generous and moving gesture was enough to inspire America Lee to again contact Chunghwa Telecom, who had funded the majority of their first show on the Alishan mountaintop, and ask if they would be interested in making up the difference for the students of the Matsu school. Chunghwa told Mr. Lee they would not only finance that township's portion of the Matsu performance, but also the remaining townships on Matsu, making Lienchiang County/Matsu the first complete county to host Paper Windmill performances (Paper Windmill Cultural Foundation, 2008). The repeated donations indicated that Chunghwa Telecom is aware of their position in society and, for isolated Lienchiang County, they belong to a greater community.

Linking to People

There are many touching stories of individuals making very substantial contributions of both money and energy to bring a performance to a town. Director Wu Yi-feng describes one such story he encountered in the process of making his 319 Project documentary. In this case, a mother who ran a shop with her elder-

daughter passed away. Well-loved at her school, coworkers of the younger-sister collected money and passed them on to the elder-sister in white envelopes, as is traditional in Taiwan. To honor her mother's memory, the daughter decided to donate the money to Paper Windmill. She selected a township in Taitung, where she otherwise had no particular relationship prior. This kind of giving, says Wu, giving what one can, makes up a series of very real stories about the strength of Taiwan's civil society that is the focus of his film.

Another example of people expanding their connections to a place through giving are the couple behind what has become a Paper Windmill legend, the sparrow on Woody's hat. At a performance in Houlong township, the popular Paper Windmill wizard character Woody began his prologue with "I am a wizard, a very experienced wizard," as he does each time, when a small sparrow landed on the front of his large wizard hat. The sparrow stayed there, seemingly content and unafraid, throughout his opening monologue. In the audience that evening were Mr. and Mrs. Zhou, who had donated a significant portion of the funds for that evening's show, held in the late Mrs. Zhou's mother's hometown, in her honor and memory. Mrs. Zhou, in tears, was convinced that the sparrow was her mother, and the magic moment represented her mother's approval and gratitude for the efforts that brought this performance to her small hometown. Many of Mrs. Zhou's relatives from the town were in the audience that night as well, while Mr. and Mrs. Zhou cried tears of joy and the children laughed with pleasure (Paper Windmill Cultural Foundation, 2008).

Paper Windmill's innovative method provided donors the opportunity to make a meaningful contribution to a place that meant something to them. The emotional connections that donors made with places to which they may otherwise be physically or emotionally estranged are evidence of the ability of the 319 Project model to expand the community through performing arts.

Five months after the Houlong performance, Mr. Zhou, enthused by the success of the first effort, decided to make a repeat attempt in his hometown, Miaoli City. To do so, he took the lead and called a handful of old friends that he knew who had also grown up there and encouraged them to "work together on a worthy project" and raise money for the show. The 319 Project provided an excellent opportunity for those who have moved on from an important place to reestablish connections and reaffirm it as part of their identity.

The Taiwan We Know

Yu Guo-hua mentioned one project that is a direct result of the 319 concept. CommonWealth magazine has initiated a Smile 319+ project. Smile 319+ encourages readers to try to travel to each of Taiwan's townships as well as a number of specific public destinations. At each location they can receive a stamp for a CommonWealth provided passport, and a full passport can be returned for a prize. Participants are also encouraged to write online about their experiences, and the magazine publishes articles about specifics from certain locations. Here we have an example of a continued effort influenced by the 319 Project to close the gap between places in Taiwan.

> "Before [the 319 Project] there were places that no one cared about. Everyone was concerned only about the places closely related to them, where they were born or where they had lived."

But with the 319 Project, people started to recognize and identify with more places, as well at least be cognizant of how much of Taiwan they do not yet know. "Now the gap between the Taiwan we know and the Taiwan we don't is not as large," says Yu.

Another element of the often unknown-Taiwan is its ethnic and cultural diversity. Taiwan has a large population of Southeast Asian migrants, many working as caretakers for children or the elderly, or brought into Taiwanese society through marriage. In 2007, 24,700 (18.3% of marriages) that year were between a Taiwanese groom and foreign bride, while the total aggregate by January 2010 was 401,685. While 65.5% of these are from China, and thus have some, if not cultural, at least linguistic similarities, 20.5% are from Vietnam (Liaw, Lin, & Liu, 2011). Thus, there are many children throughout Taiwan with mothers not from Taiwan.

In an effort to promote cultural difference as a source of pride, performances were sometimes based on local demographics. For instance, a performance in Sinjhuang City, Taipei County catered to the immigrant population by using "The Story of Star Fruit," a popular folktale from Vietnam. The tale "tells of the different life experiences of two brothers, one kind and the other greedy" (Shih, 2008). Paper Windmill used the time to not only share the moral of the story but also display Vietnamese traditional dance while using some Vietnamese dialogue. This not only "encouraged Vietnamese spouses to bring their children to the theater" (Shih 2008),

but also helped "children with Vietnamese mothers…find out more about their heritage" (America Lee in Shih, 2008). While educating the children about their families heritage and instilling pride in their unique culture, the performance also helped "others…to appreciate multiple facets of other cultures and accept different customs" (America Lee in Shih, 2008), a result of Lee's belief that "theater should know no borders and…art should be used to teach children…to respect different cultural backgrounds and look at their society from new perspectives" (Shih, 2008).

There are a variety of ways in which the 319 Project expanded and strengthened communities, all in celebration of the arts. This creates a better environment for arts education for children.

Children Helping Children

The 319 Project model is one that allows children to act as participants as well. "They are not just passive…waiting for others to give them something," says Zhang Min-yi, "but they show love and care for others." She says children often wait until the day of the show to come and donate to the collection box, and shyly ask if they can donate 1 NTD, breaking out in happy smiles when they are told "yes" because "they don't want to be a passive person, but someone who can…put forward effort as well, like adults."

There are many stories of children helping to raise money to bring the theatre to other children. In multiple cases, kids from a specific school or class will be the initiators behind collecting money for a Paper Windmill performance, often contributing from their own allowances or organizing fund-raising efforts, selling their own toys. The story of the Matsu second-grade class (with a total school

population of 12 students) donating nearly 6,000 NTD is not exclusive; it was student donations that got the ball rolling in Huzhou as well. In the case of Xilou's three piggy-bank donors, children offered all their savings, prompting tears from staff at Paper Windmill. In all of these cases, children made direct donations to the cause (Paper Windmill Cultural Foundation, 2008).

Children have taken even more active and creative approaches to raising funds. One day, near the Taipei Municipal University of Education a second grade student named Yao Huan-Rong dragged a table outside to a nearby park and set up a sign. The sign was written partially in Chinese characters, and partially in Zhuyin or Bopomofo, a phonetic writing system that children in Taiwan are taught as they learn to write, and read "Paper Windmill Theater's 319 Townships First Mile, Kid's Smile Project Charity Sale." On the table she placed books and toys, and then boldly called out to park visitors "Paper Windmill Theater wants to perform in every one of Taiwan's 319 townships. I hope that everyone will show their kindness and let kids in remote towns see the best children's theater ever" (Paper Windmill Cultural Foundation, 2008: 88). All of the items she placed on the table were her own, the sales from which she earned 2,000 NTD. She added to that 1,190 NTD of her own allowance savings, and her mother took her to the Paper Windmill office to deliver the 3,190 NTD herself, which she had intended to donate to Hualien County's Guangfu Township.

In another display of children taking an active role in helping children, four Yuanlin Elementary school music students in Changhua County organized and performed a benefit concert at the Taichung Cultural Center, raising over 100,000

NTD in ticket sales. The concert was titled "Let the Love Spread Benefit Concert." Both instances show children taking an active role in raising money for other children's benefit. The 319 Project is directly responsible for inspiring compassion and empathy amongst children, for children, showing the value they place on arts.

Influencing Perception of Arts and Arts Education

There are also a number of results from this project that directly influence the perception of arts and arts education within the community and family. First, this project, in bringing attention to the value of and need for arts experiences outside of the classroom, expands the general concept of arts education in Taiwan.

According to Yu Guo-hua, in Taiwan, "when we say 'arts education,' everyone thinks about art classes." Even art classes, he says, are severely lacking in Taiwan, adding, "we have never really had 'arts education'." Wu Yi-feng seems to agree when laments that despite having students study so hard,

> "how many high schools have their kids read Shakespeare? Humanity has so many great things but we don't share them with our kids."

Beyond what could be improved in classes, the concept of arts education should be expanded to include "a more comprehensive process," says Yu Guo-hua, one that includes training, creativity, sharing ideas, and working with a group, as a set of skills. Having the performances in the local townships, where the stage is constructed from nothing, lights rigged, performers rehearsing, and props passed around means that, according the audience can "see that this is a process, from conceptualization to curtain call," says Yu.

The 319 Project has also challenged preconceptions about the role of performing arts in arts education. Here, says Yu, where

> "throughout most of Taiwanese society, they conceive this as a childish performance. 319 let a lot of places and a lot of people see that this is a large-scale performance…this is a very difficult thing to do….lots of people had never seen a performance of this size, never seen children's theatre - didn't matter if it was a mom or dad, or the elderly, when they see these kids smile, they really believe that the performance is beneficial to kids and is worth it."

Thus it changed attitudes towards children's theatre and its place in arts education. As parents realize that performing arts are important for children, they will also see where schools do not include it. Wu Yi-feng mentions one example of a schoolteacher that actively revived a school theatre group after bringing students to see the show.

This change in awareness about the complexity and professionalism of children's theatre is something that directly affected the lives of some of the Paper Windmill staff. Liang Shu-yi shared how grateful she was for the opportunity to perform near her hometown so that her parents could see the show. Between that and news coverage about her role with the 319 Project, her parents, who previously encouraged her to "just be a teacher and find a stable job," were "really moved," so that she now has "a better relationship with [her] family."

Zhang Min-yi recalled her parents' reaction when she told them she was planning to join Paper Windmill years ago. Zhang says the exclaimed "you're already

this old, and you still just want to play!" It is a common idea amongst Taiwanese parents, she says, that children's theatre, as well as other theatre, is just "play" and a not a route to financial stability. Now though, since the 319 Project "let our parents know what we do," she says her parents are more understanding, providing her with a "sense of approval."

Wu Yi-feng, Zou Yi-zhong, and Zhang Min-yi all offered independently that it would be perfectly viable for more theatre groups, or other performing arts (dance or music) groups to perform in new places. Wu Yi-feng says Taiwan simply, "needs more opportunities for people to come together." The high visibility of the 319 Project at the very least creates a new culture where a dream like this is possible within the community.

Challenges as a Model

The success of the 319 Project aside, there are some limitations to the form as a model for performing arts, particularly given the current social and political contexts described above. As Xiao (2009) points out, Paper Windmill draws on a wealth of experience and connections, as well as the charismatic vision of their leader, America Lee. Further, they have 20 years of branding behind them, and an excellent reputation for professionalism. Finally, the donation process and coordination of the 319 townships, creates an administrative challenge that Paper Windmill was able to handle with experienced administrative staff.

A less experienced or younger group may struggle to find the same kind of media attention and local support, as well as initial donors, for even smaller-scale efforts. As numerous interviewees pointed out, the first 100 shows were the most

difficult to put on, both because of funding and the challenge of having local communities cooperate. Zhang Min-yi recounts that some township heads when told by aides that they were approached by a theatre troupe about putting on a show immediately said “No way, don’t have the money.” When told it was free, they flared “Impossible! Don’t you know they’re frauds! You’ve been lied to.” This incredulous reaction naturally disappeared over time, but a smaller-scale project would likely be dealing within those first 100 challenges.

Yu Guo-hua (2008) argues that the government should still be involved in performing arts. However, rather than claim the broad policy-setting role it currently does (while ultimately slacking on implementation), CCA should have a resource coordinating role, following visions set by civil groups. Their approval, connections, and resources would help foster support and provide the push needed for more movements like this in the arts.

Chapter 5

Jingwen High School U-Theatre Performing Arts Class

The Jingwen High School U-Theatre Performing Arts Class (hereafter called UPAC, the course, the class, or the program) is a "special class" (特殊班)[19] founded in 2007 and available for high school students (grades 10-12) at the private Jingwen High School in Taipei. The course is overseen by the performing arts troupe U-Theatre, a world renown theatre group in Taiwan, distinguished by their blend of drumming, martial arts, and dance infused with a Zen philosophy aimed at an ideal state of egoless. Students in the program spend half of the school day in regular courses, taught by Jingwen High School teachers. The afternoons and evenings are spent at the nearby Performing Arts School 36 (known as pas36), where they train and rehearse in martial arts, music, dance, meditation, and performing arts.

What follows in this case study is, first, an introduction to the motivation behind the development of this program in the context of performing arts education in Taiwan. Specifically the absence of a comprehensive performing arts program like

[19] A special class is an alternative curriculum course within the existing school system. Individual schools (public and private) can apply to create a special class. The "Special Education Act" (特殊教育法) was announced in 1984. Three years later standards were announced for special education In 1987 and 1988 we see the first provisions for "Talent and Ability Class" (才能班). These "talent classes" began with opportunities to practice music, arts, and dance during the regular curriculum. It was not until between 1995, with the "Law of Arts Education" and 1997 "Arts Education Act" that arts education is formally placed in curriculum. The 1997 act divided arts into performing arts, visual arts, and arts administration. By 2003, arts, along with humanities, were listed as part of the 7 major areas of study within the 9-year compulsory education, allowing for the systemic development of diverse methods and incorporation of Taiwanese culture (Qiu, 2010). The White Paper on Arts Education Policy came out in 2005 (MOE, 2005), followed by the mandating of arts and lifestyle courses in high schools.

this elsewhere in Taiwan is noted, indicating that this program is providing a new educational opportunity.

Within this context we have an example of disruptive innovation in education, offering an alternative to the traditional formal education system. This program hits all the right notes indicated by Leadbeater & Wong (2010). These items are evident within the following descriptions of the UPAC philosophy, curriculum, and methods. This is preceded by a discussion of the U-Theatre philosophy that permeates all aspects of the program. This discussion will identify the targeted students, showing that they are a group of students whose educational needs and interests, specifically the need for performing arts education in formal education, are not being met in the traditional system.

Further sections reveal what happens when these students go through this system. In addition to becoming skilled performers, these students build self-confidence, self-awareness, and a sense of community. They also learn to identify and pursue their own interests, often within performing arts, and apply this self-knowledge to their entrance to various university programs upon graduating.

Throughout, this case study also examines some of the difficulties that arise in implementing such a program, a disruptive alternative for arts education, into a system lacking mechanisms to accommodate their needs. These challenges are systemic, in relation to reintegration into a non-disruptive system, as well as case-specific, relating to the UPAC philosophy and methodology.

Context and Motivation for Development

The class was established cooperatively between the artistic director and founder of U-Theatre, Liu Ruo-yu and the principal of Jingwen High School, Principal Hsu Sheng-che. "When I first came to this school in 2006, I asked around nearby for resources to benefit the school," says Principal Hsu. Fortuitously, the school is situated across from pas36, the community arts center administered by the U-Theatre Culture and Art Foundation.[20] "At that time we were looking for a nearby school to start a professional performance training program for young people," says Director Liu. She adds "it was really lucky that the principal [of Jingwen High School] was very supportive." This program is the result of different motivations coming together to create something unique.

U-Theatre Motivation

Over twenty years, U-Theatre has developed a very distinct performing arts philosophy and style. Training in this style, says Liu Ruo-yu, "relies on A-Chan," the name used by most U-Theatre to refer to their music director, Drum Master Huang

[20] The Performing Arts School 36 (pas36) is the name of the Wenshan District Yongan Arts & Culture Center as it is administered by the U-Theatre Arts and Cultural Foundation. With U-Theatre's own home base, their training and performance grounds atop Lao-Chun Mountain in Wenshan, nearby, the Taipei City Government Cultural Affairs Bureau approached Director Liu in 2006 and asked her to take over management of the building. She says she initially had no interest unless she "could use the space as an educational center."

They now offer a variety of classes and workshops for the community. For example, the April, May, and June flyer (U-Theatre, 2012) advertises summer camps for Shaolin Martial Arts, Shaolin Drumming, and U-Theatre drumming for 7-11 year olds, as well as a three-week Saturday class introducing Sacred Dance. They regularly host meditation and yoga classes as well. Community members can also apply to use certain rooms for free, including spaces for 40-80 people for music and arts events.

The number 36 refers to the 36th "chamber" added to the original 35 in Shaolin practice by a Shaolin monk who desired to provide a training regimen for commoners (Jingwen High School Webpage Design Club, 2008).

Chih-chun. This is because he is the only drum master within the group, having started his drumming, martial arts, and meditation practices at a young enough age. "I started to think, 'we need lots of masters'," or at the very least, says Director Liu, "if we want our group to possess [a certain level of] skill, they have to build a base at a younger age."

As it is, when recruiting new members, Director Liu "discovered that all the university students in Taiwan [from music or dance programs], their interest level is high and they are creative, but they are not as strong in basic skills." These basic skills are those necessary to be a U-Theatre performer, including a level of self-awareness that comes from training in martial arts, meditation, and objective drama theatre training in addition to the more commonly found strengths in music or dance. Principal Hsu elaborates "lots of [U-Theatre] performers just come from music or dance backgrounds. Of course, [U-Theatre] has practice and training after they join the group, but that requires a lot of time." Thus U-Theatre was searching for "a way to begin this process earlier…when bodies are flexible and [the] learning curves are ideal." For Director Liu, "high school is the very latest," to start developing the required depth of excellence in performing arts skills.

The Taiwanese education system also lacks a system for comprehensive performing arts training. "Our universities don't have a comprehensive performing arts program," says former UPAC director Chen Li-juan. Instead, performing arts are incorporated under music, dance, or martial arts departments. "In terms of performing arts [the government] doesn't pay attention. Most people see music or dance [as performing arts] but U-Theatre really has a different performance concept

they developed on their own," says current UPAC director Niu Li-sha. Without making room for the specific skill-set, both philosophical and physical, demanded by U-Theatre, there is still a basic need for comprehensive performing arts education in Taiwanese high schools. Coming through this program, "of course, not everyone can become a member [of U-Theatre], but…[students] become professionals and have their own skills," says Director Liu.

Parental Motivation

Many of the students in UPAC come from backgrounds with parents in performing arts, says Director Liu. Chen Li-juan, who is also the mother of a first-class UPAC student, cites this as a major motivation for establishing the class, as her child had performed with the "Little U" group,[21] but stopped as the middle school workload became too great. "Many students stopped coming or would come less frequently," she says. Director Liu's own daughter stopped training for half a year in preparation for tests (Qiu, 2010: 32). Chen says they wanted to create a program to avoid the fate of most students interested in the arts in Taiwan's education system. "[Students] at a normal high school…have to focus on tests and prepare for tests," she says, "and this means they lose the skills in the arts they have gained [as they] don't really have any opportunities to improve." There was thus a demand from a

[21] The "Little U" group (小優人) is a performance group open to elementary aged students and run by U-Theatre. They meet either in evenings or weekend classes and study martial arts, drumming, piano, and other physical movement based skills. Since 2005 they have also performed in public, sometimes joining U-Theatre (Qiu, 2010). Students are trained similarly to U-Theatre performers, and a number of the first-class in UPAC were previously Little U members (Interview with Liu Ruo-yu).

certain demographic of parents to allow their children to continue and build on performing arts skills in a high school setting.

How about newcomers into the performing arts world? According to Niu Li-sha, as is common in Taiwan, most parent's of UPAC students take a very active interest in their children's education. Each year at the end of the spring semester (this year's session was held on June 16 and lasted an hour and a half), U-Theatre hosts an introductory information meeting for interested parents. At this meeting they introduce the curriculum, class philosophy and development, and provide details regarding registration. Parents of first or second year middle school students, and even late elementary students often attend these meetings, already exploring options for their child's future schooling.

Many parents ultimately choose this program as an alternative for students that are not able to adapt well or struggle with the traditional education system. A survey from Qiu (2010) listed this reason, along with a high level of value for the arts and desire for children to feel a sense of accomplishment as their reasons for having children join UPAC (40).

Private School Motivation

For Principal Hsu, it was a goal to offer alternative educational opportunities within the high school and "have a school life that incorporates lots of creativity." In Taiwan, public schools are known as the star schools that parents and students aspire to and employers use to filter resumes. Private schools are considered by

some as pay-to-play alternatives for students unable to test into public schools.[22] Thus it is important for a private school to establish a reputation with unique or noteworthy programs. This context provided the motivation for Jingwen to work together with U-Theatre. This shows a positive way in which the competitive nature of education in Taiwan can bridge private groups with specific agendas (U-Theatre and the desire to improve performing arts education and cultivate performing arts talent) to educational entities. Jingwen is now able to advertise an exclusive comprehensive performing arts class in Taiwan that spends extensive time with a fully professional theater troupe. Chen Li-juan emphasizes that "this would not have been possible in a public school. They want to improve, but have to spend a long time." However, she continues, "this private school was very happy to have this program." Principal Hsu agrees, as he says "this is the first [program] in Taiwan to do this, and so we have a unique cooperative opportunity."

What this course offers is a new educational product, not merely an alternative. Without the course, students interested in performing arts and properly motivated or from an environment supportive of the arts would likely be limited to one specific skill through intensive martial arts, music, or dance courses, which

[22] A glance at the Jingwen High School scholarship programs provides evidence of this as well. Literature about the school passed out a UPAC performance included a list of the students from the past year that have been accepted into three major national universities: National Taiwan University (NTU), National Chengchi University, and National Central University. There are also a series of scholarships available for students that test into certain national universities: 200,000 NTD for NTU, or 100,000 NTD for NCCU, National Tsing Hua University, National Chiao Tung University, or National Cheng Kung University from the regular high school, and 100,000 NTD for testing into National Taiwan University of Science and Technology, National Taipei University of Technology, National Taiwan Normal University, or National Yunlin University of Science and Technology from the vocational school. This list is evidence that developing and publicizing a reputation is an important element of school culture in Taiwan.

would be unlikely to incorporate training in meditation or offer a comprehensive concept of performing arts, particularly one as distinct as the objective drama based approach of U-Theatre. Those not fortunate enough to pursue their interests in the arts would end up in normal programs with arts only as extra-curricular (e.g., costly cram schools) alternatives to school or leave the drumsticks on the shelf entirely.

With both sides, Jingwen and U-Theatre, motivated to establish the class, a plan was developed and sent to the Department of Education. "[The process] was very smooth," recalls Chen Li-juan, a result she attributes to Principal Hsu being very clear about the system and offering concern and support for the project. The plan was accepted by the government as written and, according to both Director Liu and Chen Li-juan, has not changed substantially over the past 5 years. The time from idea to reality was around 4 months and the program began in Fall 2007.

Target Students

Why would things come together so smoothly? Beyond the motivations of the individual and institutional actors involved, there is a much greater systemic impulse, the provision of the best possible educational experience for children. The improvement of performing arts education, or more specifically the development of performing arts education in high school, provides an alternative educational route for students who are not having their unique needs met in the traditional education system. This is providing a new service to a group of non-consumers, specifically, students with potential special aptitude for performing arts.

According to the program proposal (U-Theatre, 2007) UPAC is designed to: 1) find and teach students with musical and athletic skills; 2) cultivate professional

musical and physical talent of U-Theatre caliber; and 3) integrate the development of students' bodies and musical ability in a systematic way. First and foremost the program is designed to cultivate professional performing arts skills in students. This new program is unique, as it does not quite fit the existing education system. Jingwen High School includes a junior high school, regular senior high school, and vocational high school. However, Principal Hsu says "this class is a little different [from both regular and vocational high school]" because "[kids] come to a regular high school for one purpose, to go on to college." This class, however, has a different focus, though it is "not a vocational school" either. It is thus a program disruptively wedging itself into the existing system, a sweet spot between the two, providing sustenance for a group of students that would not have this chance to grow in performing arts otherwise.

Thus U-Theatre's target students are those with some prior performing arts skills or inherent potential. However enthusiasm and earnestness take precedent over ability, says Director Liu. According to the UPAC proposal documents (U-Theatre, 2007), administrators are looking for students with "performance potential" who have an "interest in performing arts" (2). This same section describing target students reveals that the class is designed in the "spirit of the 'Multiple Entrance System for Universities and High Schools'" (2); this distinction implies an alternative choice for students interested in performing arts that are not currently being served by the educational system.

Near the end of the spring academic semester each year U-Theatre hosts an information meeting for curious parents. This outlines the course curriculum,

expectations, and the process for enrollment. Those interested in enrolling must take an entrance test in three parts. The test looks for flexibility, musical sensitivity, sense of rhythm, and an active interest in performing arts. In the first part, students perform a song of their choice on an instrument of their choice for two minutes. For the physical portion, students are asked to demonstrate performance skills for two minutes. This can be anything from a dance, a martial arts routine, or a theatrical demonstration. In the third part, students are asked to play along in response to a teacher-led drumming exercise. According to Liu Ruo-yu, the judges look for responsiveness and flexibility, as shown in an ability to play along or capture the rhythm and the speed at which this is done. For those without any experience in music or performance, an alternative "musical and physical ability potential" test can be taken instead.

"We have to see potential in the body. Second, is their ear [for music]," says Director Liu. Most kids, she adds, have an inherent listening ability. If they can start with this ability, and be "willing to keep going and try," then they are considered. The emphasis is clearly on "potential" ability. Clearly this requires a lot of effort. "They have to start from scratch," says Principal Hsu. "This requires a lot of effort, and not every student is willing to spend this much effort" he admits. Potential and effort need to be combined with, according to Chen Li-juan, "enthusiasm[, which] is the most important part."

Who are the students that join UPAC? Many of the students come from performing arts backgrounds. They either have parents who are in performing arts or have specific skills before coming, or both. According to a survey from Qiu (2010)

of the first two classes, nearly two-thirds of the first-class came in with some basic music skills, while only two had no background at all in either music, dance, martial arts, or other performing arts. For the second year, there were three students with no prior skills, while half came from dance backgrounds and nearly a quarter had music backgrounds.

What is not immediately apparent from this is that many students who have interests in performing arts at an early age often struggle in the traditional education system. One of the UPAC performing arts teachers is cited in Qiu (2010) as saying the more active students often had trouble adapting to a normal education system (50). Qiu also found that one-fifth of the students from the first three classes were from alternative schools with non-mainstream philosophies, from which students typically have difficulty reintegrating into the traditional system.

Principal Hsu admits that UPAC students "grades weren't that great and before moving into this class, they didn't like school." Chen Li-juan, though primarily motivated to develop a way for her child to continue in the performing arts, jokingly admits, "I was thinking 'my kid does not study so well' [in the traditional system]!" Director Liu also shares that "[for] a lot of kids that come here, their academic classes might not be very good."

This is due to an overwhelming interest in performing arts in their lives, though clearly less structured and applied than the way UPAC presents it. When the "kids come in, they just like guitar, or performance" and "don't like to study in school" shares Principal Hsu, adding that "they just liked to drum or perform" and "weren't considered really good students in middle school." Many who focused on

music, dance, or martial arts were forced to give it up for lack of time or access to classes (Interviews with Chen Li-juan and Hsu Sheng-che), as the demands of the traditional education system in Taiwan do not leave room for the arts when preparing for exams. As a third-year female student puts it, "originally I had a lot of interest in music, but I didn't have a lot of opportunities to study it [in middle school]." Without a program like UPAC, she would have put her interests aside. However, now after graduating, this student will begin a Traditional Chinese Music program, where she was accepted in the first place, after which she imagines she will either perform or teach, though knows she "will have time to find my interests and direction in college."

Disruptively Innovative Curriculum, Philosophy, and Methods

This case study introduces a very unique program that has not been examined in the English literature to-date. While it beyond the scope of this research to recreate a thorough presentation of the philosophy, curriculum, and methodology, as that would require significant extended observation, as full a description as possible has been provided.

This analysis will stray from traditional academic outlines (as qualitative work is wont to do) and integrate examination of the elements that make this an example of disruptive innovation in arts education fluidly throughout the following text. These elements were discussed in the literature review and are summarized here again. We will see shortly how UPAC fits very closely the list of qualities laid out by Leadbeater & Wong (2010) for disruptive innovation in formal education. First, by encouraging students to develop and pursue their own interests, the

program creates a *pull-system*. Learning is done through *alternative activities*, like meditation, drumming, and martial arts; these are topics that ask students to be self-reflective and aware. At the same time, though the performing arts are treated very seriously, the philosophical emphasis on living in the moment and the theoretical underpinnings of objective drama require a kind of natural, fully-present response from the student that resembles *play*.

The many public performances for which UPAC students prepare make their studies *productive*, while also geared towards *problem-solving* in coordinating their busy schedules. Education here occurs in different *places*, sometimes on the martial arts floor and other times in the mountains or on weeklong journeys on foot around Taiwan. The teachers are *para-teachers* in that they did not graduate from education departments but are fully trained professionals in their respective performing arts skills. The students also find that they can benefit each other through *peer-to-peer* learning, as each has their individual skills and weaknesses that they share within a tight-knit cohort. Finally, the use of instruments and martial arts weapons in a cross-disciplinary program shows a use of *technology*, the old kind, of course, in a new way.

These categories are not specifically discussed within the text below, as the text is designed to introduce UPAC as completely as possible given the data collected in this research. However, they are indicated in headings where particularly applicable. This means that the UPAC feature being discussed in that section is indicative of that element of disruptive innovation in formal learning.

The U-Theatre Way of Life

The U-Theatre philosophy is at the core of the curriculum and methods used in this program and thus should be addressed first. Over their twenty years of development, U-Theatre has created their own interdisciplinary and cross-cultural style, mixing Eastern philosophy, meditation, and Zen Buddhism, with the discipline and self-practice methods of George Gurdjieff and his Fourth Way and the objective drama performance philosophy of Jerzy Grotwoski.

Liu Ruo-yu founded U-Theatre in 1988. Liu earned her master's in theatre arts from New York University in 1983 and spent a subsequent year studying in a training program under Polish theatre director Jerzy Grotwoski at the University of California in Irvine where he was exploring "objective drama" at that time, based on a concept of "objective art." Liu brought back the philosophy that a "play, in its essence, is the expression of an individual's attitude toward life" (Her, 2009) and sought to mix this western practice with eastern philosophy and culture. She was also influenced by G. I. Gurdjieff's "Fourth Way," a method of "working on oneself" to achieve internal harmony through practice, systemically uniting the mind, body, and emotions. Jivan Sunder has worked with U-Theatre annually on Gurdjieff Movements, the sacred dances (Sunder, n.d.).

In 1993, Malaysian-born Huang Chih-chun joined U-Theatre, incorporating his experiences in drumming, martial arts, and meditation, in which he has been trained since a young child, along with a Zen Buddhist philosophy, adding another layer to U-Theatre's style. U-Theatre focuses on a concept of "Uniting Art and the Way as One" (道藝合一). The Way is the Tao, and U-Theatre translate this as "self-

improvement,"[23] with art as "skill." As Liu Ruo-yu says "there can be no art without skill." Drum Master Huang's philosophical background and training emphasize cultivation of self-awareness and living in the moment, as well as self-discipline. Under this philosophy and Liu Ruo-yu's direction, U-Theatre members observe a strict training regimen. U-Theatre is based on a mountain top and spends time regularly doing meditation, practicing awareness in all actions, along with martial arts, Tai Chi, and percussion practice. They have spent structured time abroad in India and Tibet, training their minds, and incorporate these experiences into their work and practice.

Having performed award-winning shows around the world, U-Theatre's past few years have been devoted to community outreach, such as in developing the "Little U"[24] group, management of pas36, and hosting the Wenshan District arts festivals, drum classes in prisons, educational outreach programs, and finally the Jingwen UPAC. It is clear that the U-Theatre philosophy governs not just the production of performances but the purpose and motives of the members involved, and with twenty years of development and such a highly visible reputation, U-Theatre acts as a cohesive actor influencing their communities and society at large, much like "their own ecosystem" (Qiu, 2010: 6).

The U-Theatre Philosophy

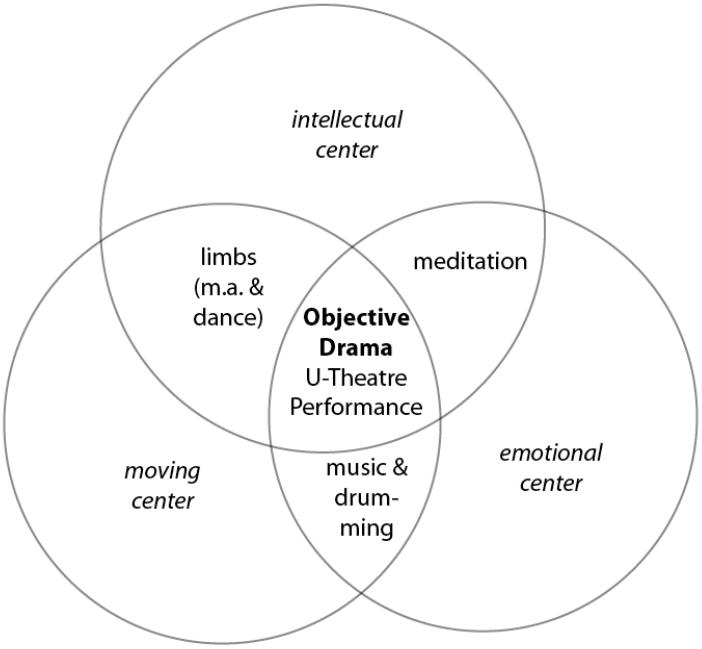
What is also important to note from this is the emphasis on authenticity in performance. Performances are based on what the members actually practice. And

[23] http://www.utheatre.org.tw/eng/engabout.htm
[24] The "U" is loosely similar to the word *you* (the "ou" pronounced like "oh"; 優), a word for excellence in Chinese previously used for performers in ancient China (Her, 2009).

these practices are representations of eastern culture, including Taoism, Shaolin martial arts, and Zen Buddhism. This means there is also a strong element of self-awareness built into the philosophy of U-Theatre.

This is also largely the goal of Gurdjieff's Fourth Way. In this method the work (that is done on the self) takes place at various centers and is meant to be integrated for self-realization. The *emotional center* is developed with music via music and drumming classes, the *moving center* is developed through martial arts and gymnastics class, while the *intellectual center* is developed with meditation and Zen practices. In UPAC, these three abilities are combined through training and performance as well as the overarching concept of objective drama.

Figure 5.1: Objective Drama Achieved through the Fourth Way



Source: Author compiled

In the figure above we can see that "objective drama" is the core of three centers: emotional, moving, and intellectual. This is a philosophy of awareness and presence in performance, and is discussed "very, very explicitly" in class, says Harrison, a graduate from the first-year class now at Hunter College in New York. There is a "really big emphasis" on the philosophy, particularly the goal "to live in the moment." Harrison recalls of Director Liu:

> "She would say 'you guys can go home now.' And everyone would go and get their bags and she would say, 'stop, does anyone know what they're doing right now? Are you really in the moment.' And we'd all realize 'oh,' the minute that she told us to all go on home, we just kind of got our bags like nothing - we didn't really pay attention to our actions and the balance and…living *in* this moment. And you know there's a really big emphasis on that. That's the entire base - the living in the moment part. Whether it be in the martial arts, the dance, the Gurdjieff movements, in all our classes, she always put emphasis on that."

Students also had the opportunity to discuss this in class, and ask questions or offer their opinions about the philosophy as well, says Harrison. Thus there was a regular dialogue regarding this central philosophy.

This extends to backstage as well. Teachers regularly remind students to act with awareness during rehearsal, in daily life, and especially before getting on stage. As Harrison says, "if we don't really respect the things that we're doing, that's going to manifest itself on stage, manifest itself anywhere else." That is why "before…a

performance…the director would gather us together [and] always point out where we were unfocused."

The effect of this philosophy truly does manifest on stage. During the 2012 spring performance, it was striking to see the extent of emotional control and focus on the students' faces. Even during more playful moments, such as a solo standing-xylophone piece with a single student holding four mallets surrounded by curious elf-like onlookers, or rows of students hopping up and down in unison and in turn, like puppets on strings, to the tune of a hidden piano, the students all retain the same Stoic attention, tight-lips and eyes seemingly focused on another world, that is characteristic of U-Theatre. Harrison points out that this ensures the presentation is genuine, as based on the U-Theatre philosophy, and is thus an intentional way of performing with awareness. This speaks of a great deal of self-control and focus not typically associated with high school students. Watching their performance, it was easy to forget that these were teens and not self-confident adults, especially in light of their control, timing, rhythm, stamina, and healthy bodies with over 70-minutes of straight faces.

More so than an aggregation of skills, the UPAC performances are meant to express the full vision of the U-Theatre philosophy, one that has been cultivated over more than two decades and with various philosophical and spiritual influences. Qiu (2010) points out that since this is a non-mainstream concept of performing arts, this may limit students in the rest of the performing arts world (84). It is indeed distinct from typical performing arts, says Niu Li-sha, who has a master's in dance from the U.S. She says she is learning a brand new concept of performance from U-

Theatre by being involved with UPAC as well. With the intensity of the course, there is really no discussion about other performance styles, she says, and most students come in without a preexisting notion of what performance art is, and thus readily accept the U-Theatre philosophy. Director Liu points out (in Qiu, 2010) that some students who already have backgrounds in dance or music may struggle with opening up to the new ideas presented in the philosophy. Thus a major portion of this course is adoption of the U-Theatre philosophy into daily practice.

Philosophy in the Classroom: *play*

This philosophy is tied together with a course on objective drama, as described by Jerzy Grotowski as a rethinking of the idea of objective art in contrast to subjective art. That is, art, like mathematics, with a quantifiable outcome; this is art that produces a certain response because it is created with the full intention and awareness of its possible implications and impact (Qiu, 2010). Harrison sums it up in that "the more aware you are, the more authentic [the performance] will be." To realize the idea of the objective theatre, the presentation must be genuine. The concept is deep and Liu Ruo-yu admits that "it is difficult" and something U-Theatre members work on well into adulthood, and so students "start to see a little of it" but do not get in too deeply. Nonetheless, it is still a foundational element of the course and provides the beginning of their training. Like the dilution of meditation into pre-performance silent sitting for the Little U group members, this more difficult concept is loosely approached through all elements of self-exploration in the program.

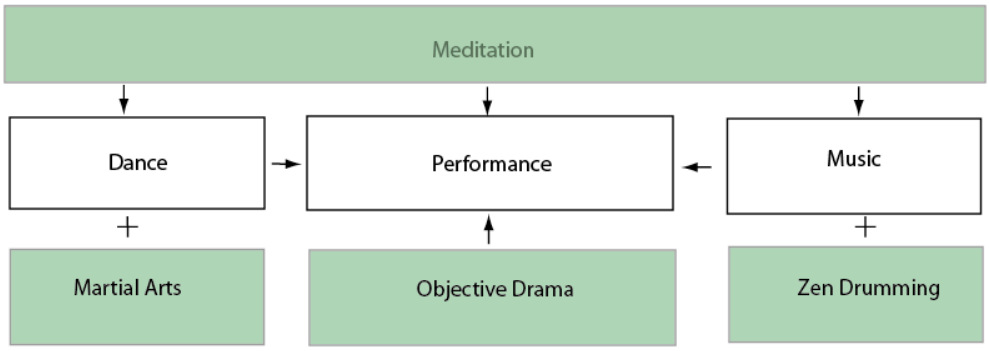
The course itself is run by Director Liu and takes place several times over the semester on Saturdays. The previous evening all the students stay at pas36 and then leave before sunrise to hike in silence up to the U-Theatre performance and training grounds on the mountain. Once there, they clean their surrounding area, warm up, and start with meditation. Class is then conducted without words, starting with a series of lead-and-follow exercises. These movements are meant to be reproduced but not strictly imitated, so as to bring the performer into the presence of the moment. More exercises, meditation, and discussions follow and students end after lunch, walking back down the hill (Qiu, 2010). This class is aggregate over the three years, as the UPAC proposal indicates the first year emphasizes motion and four qualities (*sculpture* or stillness, *diving* or motion, *current* or speed, and *burning* or expression), while year two focuses on blending harmoniously with nature and the external environment, and the third year deals with performance ability (U-Theatre, 2007)

Broader Curriculum: *technology*

The goal of developing performers capable of producing objective drama is flanked by a curriculum designed to develop the three centers: emotional, moving, and intellectual, as seen in Figure 1 above. The general curriculum outline appears as below in Figure 2. In this we see that meditation plays a role in all of the elements of U-Theatre performance (here meditation is associated with awareness or self-awareness). The core of the program is about performing with awareness, and this

includes playing music, dancing, signing, studying, or other areas of daily life (Harrison jokes that it is great because "I don't forget where I put my keys").

Figure 5.2: Performance Ability in U-Theatre Performing Arts Class



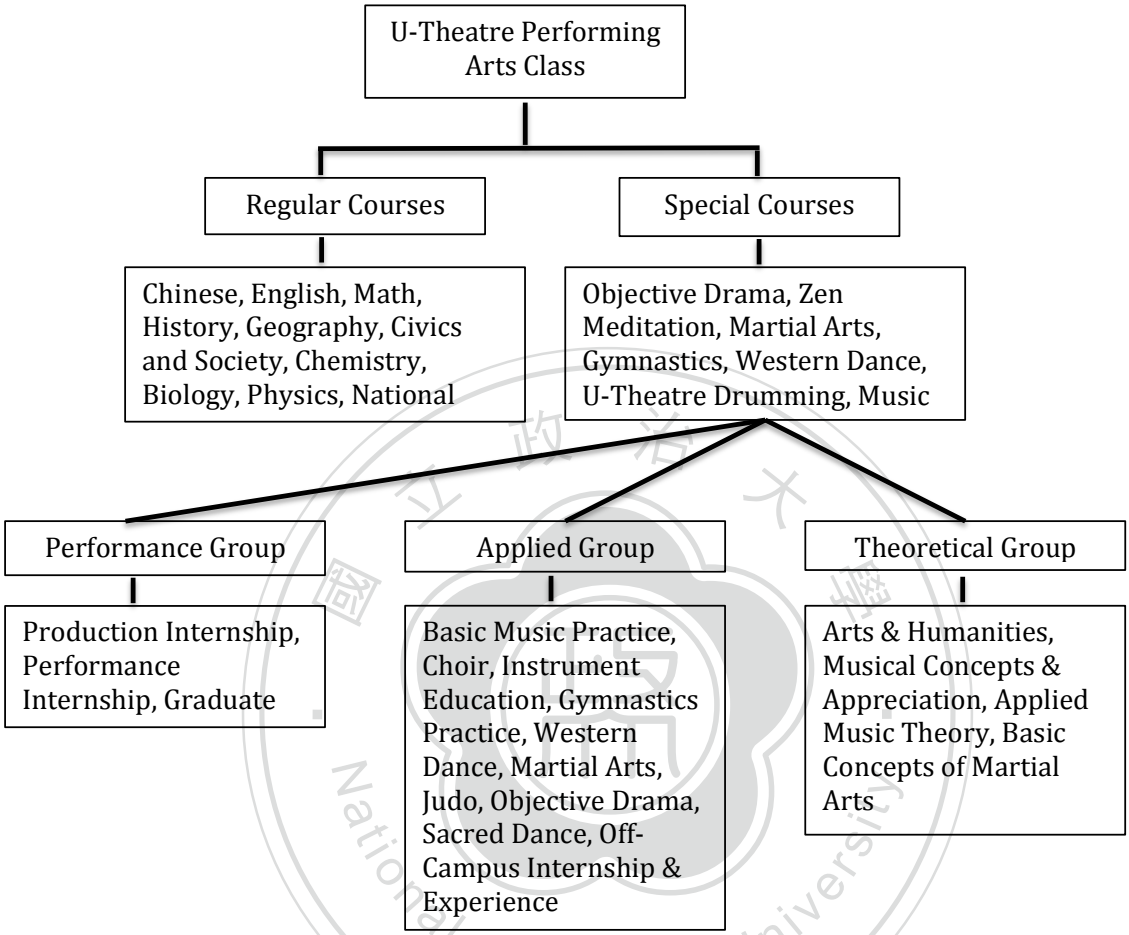
Source: Author compiled

Director Liu explains that UPAC is distinct from most performing arts concepts in Taiwan (shown in white boxes) that consider dance and music independent elements of performance. Here dance and music are not separate fields but belong to a single concept of performance ability. The UPAC method includes martial arts with dance. A third-year male student, initially interested primarily in martial arts but now heading to college for dance, helps explain, "dance is upward," based in expanding the reach of the body and pushing out, while "martial arts is downward," all about settling in and rooting the body. He adds "these are very different philosophies." These conflicting approaches provide a more holistic physical element to performance presence. The contrast also helps to hone the mind, as he continues that "you have to focus on each topic to overcome this challenge," holding both conflicting philosophies in mind.

Meanwhile, drumming is added to the traditional music studies. While classical Chinese instruments and classical piano training are coupled with music theory and notation, providing a heady, intellectual focus, the drumming provides something natural and accessible that the students can throw themselves into, both spiritually and bodily. “Drums are very organic,” says Director Liu, and thus offer an alternative approach to music and performance. Thus the musical understanding is felt as well as thought. These elements provide the skill-base that goes into the performance. Performance is conceptually tied together by the objective drama course described above.

Over the course of the three years, students select one of four majors: meditation, physical education, music, and performance. Nonetheless they still have requirements to take courses in all areas. “They emphasize cross-disciplinary skills,” says Principal Hsu, as opposed to “individual skills” in specific performance areas. The students appreciate this as well. One third-year male student is glad that “when we are done we will have music as well as body performance skills. In Taiwan people who are both musical and physical performers are very rare.” A future dance department student, he aspires to be an actor, and though he understands the competitiveness, and says modestly “perhaps this will change and I can always teach,” yet this unique blend of skills might help to get him noticed. “There is no other program so diverse in Taiwan,” states Niu Li-sha.

Figure 5.3: U-Theatre Performing Arts Class Curriculum



Source: Author compiled

As can be seen by Figure 5.3, the UPAC curriculum is characterized by intensive cross-disciplinary study. A closer look at a weekly course-load is provided in Figure 5.4. There we see that students have tasks morning, afternoon, and evening everyday in the week. In addition, students have 2 to 3 Saturday objective drama classes.

Figure 5.4: U-Theatre Performing Arts Class Weekly Schedule Spring 2012

Taipei Jingwen High School U-Theatre Performing Arts Class Schedule - Spring Semester 2012																			
	Monday			Tuesday				Wednesday			Thursday			Friday					
7:30-9:00	Academic Classes			Academic Classes				Academic Classes			Academic Classes			Academic Classes					
9:10-10:40																			
10:50-12:20																			
Lunch	Break			Break				Break			Break			Break					
13:20-14:50	U-Theatre Drumming (1)	Martial Arts (2)	Qin	13:20-15:20 Basic Music Theory (1)	Basic Music Theory (3A)	Individual Piano	Qin	Gymnastics (2)	Choir (3)	Qin	Percussion (2)	Martial Arts (3)	Qin	Music and Dance (3)	Sight-singing & Dictation (B)	Sight-singing and Dictation (A)	Qin		
15:00-16:30	U-Theatre Drumming (3)	Martial Arts (1)						Gymnastics (1)	Choir (2)		Percussion (1)	Martial Arts (2)		Dance (1)	Modern Dance	Sight-singing and Dictation (3 Music Group)			
16:40-18:10	U-theatre Drumming (2)	Martial Arts (3)		15:30-17:30 Basic Music Theory (2B+3B)	Basic Music Theory (2A)			Gymnastics (3)	Choir (1)		Percussion (3)	Martial Arts (1)		Dance (2)		Sight-Singing and Dictation (C)			
Dinner	Break			Break				Break			Break			Break					
18:30-20:30	Sacred Dance (1)		Qin (2, 3)	Sacred Dance (3)		19:00-21:00 Martial Arts (1, 2)	Qin (2)	Sacred Dance (2)		Qin (1, 3)	19:00-21:00 Rehearsal (2)	Qin (1, 3)		Qin					

Source: Author translated and compiled from UPAC handbook

Difficulties with Breadth: *problem-solving*

For the students, the comprehensive, cross-disciplinary curriculum means that the first semester is very difficult. Qiu (2010) showed that most students needed one semester period to adjust. For Harrison, "the first six months were probably the hardest to keep up" as you "have to learn a bunch of things and assimilate everything when you first get there." Since the program requires dance, martial arts, drumming, and general music skills, almost every student has to start with something new. "We started out with everything, so it was kind of an explosive experience when we first got there…[it was] kind of tough," says Harrison. Both current third-year students interviewed agreed that the first half-year was hardest, but, as one third-year female student says, "as we practiced, we slowly improved."

However, not everyone is able to improve. "Every year we have one or two that move to a regular program," says Principal Hsu. This is typically in the first semester, says Director Liu, who is very straightforward about the process. "If you don't come here to study hard, we can't have you," she says. In the first year, "2 or 3 weren't appropriate for the program, but in the second year, right away we let go of 5. If you don't want to study, you are wasting our time."

While this may sound stern, Director Liu indicates the necessity for this approach. She describes one student who took the entrance test twice and barely passed. Even after an exception was given for his test scores, "as soon as he got in, he was chasing girls," Director Liu relays incredulously. "The class is too small," she

says, and so a one or two students that set a bad example or do not focus on their studies can derail the whole group.

Additionally, the class is very intense, and not every student that enrolls is initially aware of either the depth of their interest in performing arts or even the demands of the program. Niu Li-sha says that some parents enroll their children with little introduction to the curriculum. These students enter only vaguely aware of U-Theatre or under the assumption that they will just be drumming the whole time. When they discover that they will have music theory, piano, martial arts, and dance, it is naturally quite a shock. “One by one they find all these things they have to study. So they come in [to the program] and say ‘I was tricked into this!’,” Niu laughingly shares.

Principle Hsu says that in any case of a student leaving, whether asked to by the UPAC administrators or of their own volition, the school works closely with the student to find a program that fits their needs and interests and makes the process as smooth as possible. He adds that the goal of the program and education are both to help children discover their interests, and so this is just another way of finding the right fit for the individual student. Naturally given the unique demands and specific desired outcomes of UPAC mean that there must be mechanisms to allow students to step out of the program if necessary.

Finally, since the curriculum is so broad, it is challenging to delve deeply into each subject. Qiu (2010), after numerous observations (over 80 hours with the class over two months), feels that the cross-disciplinary element is not fully integrated enough, despite the objective drama course (85). Qiu advocates for something else

to tie the curriculum together. However, the discussion of the U-Theatre philosophy and how it permeates every aspect of UPAC study above might also be considered a unifying theme or element to the cross-disciplinary course.

Normal Academic Courses

In addition to performing arts classes, students still have the full range of normal academic courses. “Structurally it was all the same with homework or tests,” says Harrison regarding the normal education courses. Niu Li-sha says the “[midterm and final] tests are different from other students because the have fewer [class hours].” This means that “progress in class is slower” and they tackle “easier topics” but must still prepare for the same national tests. A current third-year male student says regular course teachers tend to “bring up a subject and tell us a few key points but can’t really go into more detail.” This is a challenge for the local teachers, says Niu, in that teachers “have to make the parents happy” by preparing kids for tests but also “have to follow the speed of the students.”

Their normal classes are all in the morning. These take place at Jingwen High School and are taught by Jingwen teachers. The teachers are the same each year. “Our situation is really special,” says Niu, and so “[the teachers] that know our situation…know how to deal with this class.” Part of dealing with this means an increased leniency or understanding. Students “don’t have a lot of time to study because of their performance classes,” says Niu. Principal Hsu shares knowingly that “sometimes kids fall asleep in class because they spend so much time practicing and don’t have enough time to sleep at home.”

It is in this kind of situation that having a teacher that understands UPAC needs is beneficial. Harrison conveys that "[the regular class teachers] would be a little more lenient," waking students up rather than scolding them for sleeping in class. He continues that

> "we always had good teachers, and I don't remember one teacher that did not like our class. Even the teachers that were known for being a little bit stricter, they would be very lenient with us because they knew our schedule."

This lenient attitude is also seen in the reduced emphasis on grades in normal courses. Most students, as Chen Li-juan remarks, "focus on the art classes" and in turn "don't have much interest in other classes." A third-year male student shared that in the beginning "we really threw ourselves into the performance parts and thought they were more important." By the third-year he said he began to realize the academic classes were also very important.

However, in general the academic courses, particularly science and math, were not as highly valued by the two interviewed students. A female third-year student says that she "wanted to study…but didn't have energy…so [she] just gave up on a lot of classes." This meant "a lot less science and math." While her classmate agreed that he "basically just gave up science and math." Ultimately the performance art classes take precedence over the normal courses.

Principal Hsu says this is because "they have less time to study." Niu Li-sha shares that, in fact, "most of the student's grades in [academic] classes are bad [and] they have multiple years with bad grades." Those who do have good grades, she says,

are those that "bring their own books and study on their own, and take control of their learning." Harrison was likely one such student, as he says his grades were good. He took the SAT, the standardized college-entrance test in the U.S., and said he appreciated Taiwan's math education. However, he "had to bring in [his] own books for English…to compensate" and "study apart from school" in preparation for the test. This kind of self-study is par for the course, according to the two interviewed third-year students, who say that in addition to the specific performing arts area, third-year students must prepare for applicable written tests on their own as well, outside of regular class time. According to those interviewed, success in academic classes or traditional educational measurements is partially due to self-study.

The Role of the Performing Arts Teacher: *para-teachers*

After lunch, students move over to pas36 for their performing arts classes. Performing arts class teachers "are mostly from the arts world" and "are all excellent teachers," says Chen Li-juan. Some are university-level lecturers, while others are professional performers. For example, the martial arts instructor is a Shaolin trained monk from China. They are all recruited by U-Theatre.

These teachers play an important role in students' lives, and quickly become role models. Both Principal Hsu and Director Liu recounted a story about one particularly rebellious male student with long, distracting hair. The Jingwen school monitor wanted him to cut his hair and Director Liu asked Principal Hsu for two months time to have him come around. She then offered a chance for students to help with stage props at a U-Theatre performance, but said that everyone who wanted to come on stage had to have close-cut hair. The boy in question volunteered

to cut his hair on his own. By the second semester, he had shaved his head bald just like the martial arts instructor in his favorite class.

A survey by Qiu (2010) showed that indeed, above all other figures, from parents to regular class teachers, UPAC students from the first three-classes felt that they had support from their performance art teachers, with 28 of 30 respondents saying so (53). This form of support is important in the developing student's life and, according to Booth (2011), characteristic of performing arts instructors.

Teachers provide personalized attention based on students-needs, such if a student desires to go deeper into a subject, they will often spend time with them after class (Qiu, 2010). The importance of quality role models for inspiring creativity is something that has been recognized in creativity literature (Wu, Li, & Lin, 2007). These teachers talk to students about their training, travel, and performance experiences (Qiu, 2010) and thus serve as excellent models for students.

Performing Arts in Four: *alternative activities* & *places*

The performing arts classes can be divided into four major categories: Meditation, Music, Dance, and Martial Arts. Meditation is found in both a Zen Meditation course and in spiritual dance Gurdjieff movements included in the objective drama course. The goal of these movements is to encourage students to let go and be unafraid during performances, where they have to enter a performance space and accept mistakes, just moving forward (Qiu, 2010). This is reminiscent of advice provided by world-renowned cellist Yo-Yo Ma recounted in Jonah Lehrer's *Imagine: How Creativity Works* (2012) on not being nervous and letting go as he

"welcome[s] that first mistake of the night" (88) as it allows him to perform more relaxed and naturally with the audience.

Walking meditation is another practice in which UPAC students participate. Walking meditation has been at the core of U-Theatre development for years, as they participate in what they call "Feet in the Clouds" (雲腳 is literally "cloud feet"), walking for weeks on end, stopping to perform at parks and temples. This included a 50-day, 1,200 kilometer walk through 100 townships in Taiwan, with more than 30 performances at temples and public spaces in 2008 (Her, 2009). This has also been incorporated into their travels abroad in India (Qiu, 2010). The walk allows them to "cultivate…physical and mental strength while…learn[ing] about local cultures" (Liu in Her, 2009).

The students take part in a week of "Feet in the Clouds" walking part of Taiwan. Niu Li-sha, who has gone with them on the walk, says "you walk and are tired, your feet hurt, and you sweat and have blisters…but the kids in this environment, they realize how to deal with a little suffering." Beyond suffering the process is meant to be meditative, as students walk with hats with blinders, so that their eyes are focused only on the steps in front of them. "This week is great," adds Niu, "they are forced to overcome something, forced to work hard and achieve a goal."

Each of the other three classes in the major performing arts areas – music, dance, and martial arts – have individual contributions to curriculum. The dance class is focused on body awareness, as it is all about aligning and changing the body (height, center, angles). This is done while focusing on facing the audience, and is

thus great for stage presence (Qiu, 2010). The martial arts program progresses from the development strength in both *qi* and mind, to a unified philosophy of living in the moment. Later students begin to exercise with traditional martial arts prop-weapons (U-Theatre, 2007). Finally the traditional music classes (such as music theory, traditional Chinese instruments, or piano) are meant to provide a sense of appreciation for music and art, and provide an emotional entrance into performance, says Director Liu. This tendering of emotion is supplemented by the drumming, which Director Liu says has an impact on the intellect. In talking about Drum Master Huang, she says drumming "impacted how he thinks," providing him with a focused awareness in everyday life. Thus these classes are meant to be supplementary.

Assessment

Assessment in the performing arts classes differs substantially from regular courses. For midterms and finals, students perform individually (though occasionally in groups depending on the topic, such as for group drum performances) in their normal practice setting in front of a panel of 3-5 judges. These include their class instructor, another instructor or U-Theatre member, and drum master Huang Chih-chun. After performing, all the judges provide personalized comments in response, offering both praise and suggestions for improvement. Improvement is the key focus, as Niu Li-sha says they are not judged against each other or to a set standard, but against their previous performance to see "whether they are improving or not." Thus everything is "based on that [individual] student's ability." The assessment process is transparent enough that students are not surprised by their results, says Niu, as "they know how well they

performed…if they know they didn't work very hard, then they know they won't [score as well]."

In addition to the mid-term and final grades, regular reports from the teacher are used to assess each student's study situation and check for improvement. "We have a form that teachers write with a list of criteria asking how they performed that day and about their classroom attitude," says Niu, allowing her to "understand how they are doing in class" and document student development. The UPAC director's main task, in addition to communicating with family and between teachers at both Jingwen and pas36, is also to supervise student learning. This involves the written reports from teachers, as well as "spend[ing] a lot of time talking with students…about how they feel about class or certain situations." Niu says she first observes a situation, then talks with the student. If this is not enough to identify and resolve a problem or challenge, she talks to teachers and then perhaps family. "Sometimes [I] look at Facebook, too," she adds, saying that there are often things that can be learned about their feelings and attitude towards class there that does not come out in conversation.

Thus assessment is done based on each student's personal ability, rather than a broad standard. Additionally, and particularly because "this class is really intense," says Niu, extra attention is given to observing each student's learning process. This provides students with "a clear study path" so that "in the process of studying, they can see themselves improve," says Principal Hsu. The feeling of success that comes with seeing visible improvement is intended to motivate students as they face the challenges of the curriculum.

Three Year Plan and Beyond: *productive*

One change to the initial plan came about in response to the need to get students into college.[25] For parents, this is still the number one priority. Principal Hsu remarks that

> "parents in Taiwan today are concerned with students being able to go onto higher education…that's the most important thing…getting into a school, not necessarily thinking about their future career."

Director Liu says this is a systemic issue:

> "In Taiwan's education system, everything is already planned out…from elementary school to middle school, then high school. The kids all know what they are supposed to do…in this kind of education system, your goal is all about getting into university."

And to achieve this goal, students

> "study so much…and prepare for tests...we have to study everything, study every day, even if you don't have an interest in the topics."'

This presents a challenge for a learner-centered program like UPAC, as they have to produce results that will please parents, that is, get students into college. "Parents need to see their kids get into university," Principal Hsu says, and in the end, "you still have…to take a written test."

However, Principal Hsu adds, "[Taiwan and the Ministry of Education] don't have a system for directly recruiting students based on skills." As the admittance

[25] Interestingly, none of the interviewees mentioned alternative paths to performing arts careers outside of college. Whereas in the U.S. the necessity of a B.F.A. or other arts degree is often debated, here it is assumed that all students desire to enter college first and then pursue their career in the arts.

system works now, the cross-disciplinary nature of this program would work in their favor. “Our universities do not have this kind of comprehensive perform arts program,” says Chen Li-juan. In Taiwan, students entering performing arts programs enter based on one specific skill area, such as martial arts, dance, or music, for example, classical Chinese music. The peers who enter these programs typically come out of intensive high school programs. Principal Hsu describes these curricula as compared to UPAC: “the average art or music class, they have 8-12 hours of class [specific to their skill],” and thus spend extra time rehearsing or practicing that skill. “Here we have 18-20 [hours of performing arts class], but because they really study so many topics” their skills are more spread out.

Thus, says Principal Hsu, “[Taiwan does not] have a structure for completely embracing these students” and “the schools aren’t looking for these kinds of students.” Instead they are looking for “students who come out of traditional education backgrounds,” and so when students graduate from UPAC they “have to integrate back,” says Principal Hsu, continuing

> “We don’t want them to feel like they wasted time studying here, but when you get to university, you still have to take their tests. Taiwan’s biggest issue [in education] is with tests.”

Niu Li-sha clarifies what this means for UPAC: “[our] only conflict is this class doesn’t fit Taiwan’s education system. That’s the reality.”

In a UPAC case-study, Qiu (2010) acknowledged this difficulty and recommended that UPAC either establish direct connections with one or more universities to either create a U-Theatre related course or a course that admits

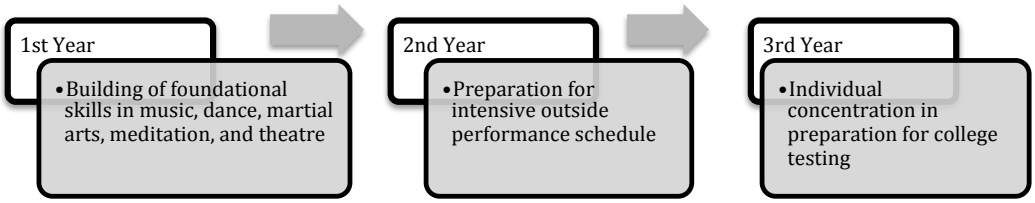
students based on general performance skills (as opposed to specific instrument or dance skills) or discuss with universities the option of giving extra weight to scores on the arts portion of the existing admittance tests (80). Director Liu and Principal Hsu remarked that discussions had begun with universities, but these have not yielded results thus far.

As an alternative, UPAC has adjusted their three-year curriculum to give students extra time in the third-year to prepare for their intended course of study and related tests. Niu Li-sha describes the current curriculum:

> "the first year is training, [while] the second year, the situation is ideal to send them out to perform. The third year, they have to prepare college, have to be good kids and study all the time. In the second year, though, they have lots and lots of performances."

This way students apply the work ethic developed over the first two years and refocus it on their specific interests in preparation for tests. In the first year, students build their basic skills in areas of music, dance, martial arts, meditation and theatre. In the second year, they have an intensive performance schedule, the preparation for which helps hone their skills and develop their specific interests. By the second year, teachers begin to ask students to consider what they would like to focus on for their independent study area. Teachers also spend time with students outside of class providing further assistance if they show particular interest in an area. Finally in the third year, in addition to their normal classes, students focus on their own concentration, forgoing outside performances. Figure 5.5 below shows this progression.

Figure 5.5: U-Theatre Performing Arts Class General 3-Year Plan



Source: Author Compiled

Performance Experience: *productive* & *problem-solving*

Preparation for and execution of regular performances is a method used in UPAC to develop students' interests and ability. They also provide an external focus or goal for the energy spent on the extra performing arts classes. Thus the lessons seem practical and applicable to students' real life situations. These shows are often in front of large audiences and in major venues, and UPAC students may perform on the same stage other professional groups, including U-Theatre.

A male third-year student describes how "performance after performance, I felt less and less scared," implying that the performances help with student development. Niu Li-sha points out that though some students lament the workload in the beginning, "after a while they don't regret a thing, because they have lots of opportunities to feel successful. This is because they have lots of chances to perform on stage." Students quoted in Qiu (2010) discuss feelings of pride at overcoming challenges and seeing their own improvements and recognizing gradual changes

from working hard (48). Director Liu relates how many students spend extra effort on rehearsals in the weeks leading up to performances.

Qiu (2010) points out the benefits of performance for students at transition periods, traditionally periods of change and uncertainty associated with teenage years, that have been recognized in psychology as well, such as in Wu (1997). Since performing arts is the major focus of study in UPAC, this means a direct relationship between the performances and the educational goals of the program. In addition, Director Liu discusses the transformative nature of performances:

> "For growing up, performing arts are an excellent source for feeling successful. From a psychological perspective, we see that there are lots of benefits."

Director Liu says this is because the would-be performer "knows they will be seen" they tend to "work very hard." Thus performances work to develop a study and work ethic among the UPAC students.

The students are indeed seen. The following is a list of UPAC performances from 2008-2011. This is not an exhaustive list, as there are also the mid-term and final performances, as well as other community shows, or the multiple performances done during the "Feet in the Clouds" walking meditation experience around Taiwan. Second year students were the primary performers in most of the 14 shows listed below.

Table 5.1: List of Jingwen UPAC Performances 2008-2011

05/2008	Presidential Inauguration at Taipei Arena
09/2008	National Theatre Hall
12/2008	Wenshan Arts Festival
03/2009	2009 National High School Theatre Festival
05/2009	Taipei Deaflympics Opening Ceremony
11/2009	Kaohsiung "Six Turtle Disaster Relief Charity
12/2009	Wenshan Arts Festival
05/2010	2010 National High School Theatre Festival
09/2010	Taipei City Outstanding Teachers award performance
11/2010	Wenshan Arts Festival
12/2010	2011 Taiwan Centennial New Year Performance
03/2011	Taipei International Flower Expo "Dancing Butterflies" exhibit
10/2011	Ministry of Foreign Affairs Centennial National Day Reception
10/2011	Centennial National Games Selection Night in Changhua County

Source: Translated by author from U-Theatre (2012) PPT.

Included in this list are some of the most significant social functions, national festivals, and international events to have occurred in Taiwan over the past few years. For example, the Ministry of Foreign Affairs National Day Reception was for Taiwan's centennial celebration. This is one of the most selective social events in Taiwan and features important political and cultural figures from around the world. The Deaflympics was one of the largest international sporting events ever held in Taiwan, while the Flower Expo was one of the most widely attended international

expositions in Taiwan in recent years. These events show that UPAC students are very much in the public eye, providing a real-world application for skills learned in class and external motivation to improve.

Performances also have another added social benefit. Although due to the training schedule, the UPAC students spend substantially less time with their Jingwen peers, they are still very well known throughout school. As Harrison says, "you made a lot of friends [being in UPAC]," as it was "a lot of fun" being known as "the violin girl" or the "martial arts guy." Both senior students agree that they are recognized on campus, and Harrison explained that in this recognition was admiration. Many students also see performances. For example, the year-end performance observed for this research included many Jingwen High School students not from the UPAC classes.

One downside to this is that students are extremely busy during performance times, particularly in the two-weeks before a show (Qiu, 2010). Clearly it is an opportunity cost trade-off. Qiu (2010) draws attention to a disconnect between the educational goal of offering students a chance to feel successful and U-Theatre's goal of developing professional-quality performers. However, Director Liu and Principal Hsu, as well as Chen Li-juan point out that the chance to perform on stage alone has many benefits, adding to self-confidence and giving students a goal. Chen also comments that seeing the full process of preparing for a show, organizing a performance, setting up the stage, lighting, and costumes, running rehearsals, and so forth is excellent training in event organization and planning, as well as a variety of

other real-world and problem-solving skills that would benefit students in any career.

Financial and Administrative Issues

Overall the program is more expensive than the regular private-school tuition. Regular high school tuition at Jingwen was 37,300 NTD each semester for the 2011 academic year, according to the school's downloadable tuition fee chart (Jingwen, 2011). The PowerPoint introduction of UPAC provided by U-Theatre (2012) states that first semester tuition is approximately 83,000 NTD, and 73,000 NTD for the second semester. The main costs (an extra 25,000 NTD) come from the addition of the performing arts teachers, who are either professional performers or experienced teachers, some from the university level. There are also additional costs for administration, and shared instrument use. The first semester includes an additional school fee and a props and costumes fee. Niu Li-sha estimates an additional 10,000-20,000 NTD should be budgeted for student living expenses if students are not from Taipei.

There are a number of merit-based scholarships available through Jingwen High School that would supplement the costs. However, as indicated by Director Liu and Principal Hsu, the majority of UPAC students were not in the upper tier of there classes nor traditionally performed well on tests. Thus, for most UPAC students, parents will pay more than double the cost of Jingwen High School's normal tuition.

Despite this, Director Liu and Principal Hsu remark that this is not enough for the operating budget of the class. Both the school and U-Theatre invest a lot of resources in this program and value it above the costs. However, Director Liu says

that it would be ideal to have government support. Training of performance art talent "ought to be a national issue," she says, "but the government doesn't handle it."

Instead, U-Theatre use their own human resources to develop national talent. She feels "the government needs a plan to have a school [like this]…the government needs to work hard to support this." She says that since they have materials and experienced teachers, U-Theatre could take a more hands-off approach. She has confidence that the performing arts teachers "know what they have to teach and how to prepare for the performance" that U-Theatre expects, and could go to other schools and do similar things. "I think that this school is extremely successful," she says, "this is a very important idea."

Outcomes of UPAC Innovations

College Admittance and Performance

One of the most visible outcomes of the UPAC program is that every student who has graduated from the program has been accepted into at least one university. A number have been accepted into national schools, the holy grail of Taiwanese education. However, Principal Hsu indicates that most select their universities based on their specific topics of interest, as the performing arts specialties that the students wish to pursue are not offered at all schools.

The program was established in 2007. Thus the graduating class of 2010 is the first class to enter college. The second class graduated in 2011 and has been in college for one year, and the third class graduated this summer and will be in college in the fall. The 13 students from the class of 2010 were accepted into 22 programs. The 10 students from 2011 were accepted into 10 programs, while the 8 students

from 2012 were accepted into 16 programs. A small number have also been accepted into national universities, while one student was even listed as the firs place in a music department.

In addition to a great number of music, dance, or theater programs, students were accepted into the following list (Table 5.2) of departments. This is a representative, not exhaustive list.

Table 5.2: Sample of UPAC Student Accepted Departments

Department of Exercise Performing Arts at Taipei Physical Education College	Department of Theater at Taipei National University of the Arts
Department of Theatrical Design & Technology at Taipei National University of the Arts	Department of Chinese Literature at Chinese Culture University
Department of Chinese Music (First Place) at Chinese Culture University	Department of Philosophy at Soochow University
Chinese Martial Arts Department at Chinese Culture University	Applied Foreign Languages Department at China University of Technology
Department of Foreign Languages and Literature at Huafan University	Department of Early Childhood Care at Ching Kuo Institute of Management and Health
Department of Radio, Television and Film at Shih Hsin University	Shih Chien University Department of Family Studies and Child Development
Department of Sport Management at Aletheia University	Cosmetic Design Department at Vanung University
Department of Popular Performing Arts at Chungyu Institute of Technology	Department of Ethnomusicology at Nanhua University

Source: Author translated and compiled from Jingwen High School and U-Theatre documents

From this list we see the variety of areas into which students take their UPAC experiences. This includes theater, theater design, martial arts, child development, sports management, physical education, cosmetics, media, and more, all in addition to the many who were accepted into music, performing arts, or dance departments.

There are also a number that were accepted into other areas, such as foreign languages, literature, and philosophy.

It is important to note that the most varied year was the first-class, with fewer students applying for or accepted into music, dance, or performing arts departments, as compared to later years. This year had an interesting dynamic, as according to Director Liu, 5 or 6 of the students were originally in the Little U performance group, and many dropped down a number of grades, sometimes 3 or more, in order to return to high school. Thus ages that year were varied as well. This affected class maturity and dynamic, says both Director Liu and Chen Li-juan. Students presumably had more varied interests or skill backgrounds.

Interestingly, the great majority of the third-year class applied to music, dance, or performing arts departments. When UPAC was established, it was not yet well-enough publicized and had to rely on a number of immediate connections to enroll students (i.e., Little U alum). Presumably now it is attracting more students who are aware of the emphasis on developing professional performing arts skills, and thus see dance, music, or theater performance as a career goal. “Now parents know through word of mouth that this class has produced good results,” says Principal Hsu. It will be interesting to continue to see if graduates in later years continue to select performing arts class, indicating that the as the program matures it increasingly achieves its goal of developing professional performing arts talents for Taiwan.

As mentioned earlier, getting their child accepted into college is of paramount importance for Taiwanese parents. Both Director Liu and Principal Hsu

shared that this is the primary goal of most Taiwanese parents. Further, online documents announcing registration for students for the 2012 program, as well as the PowerPoint introduction to the class provided by U-Theatre, include the full list of graduated students and the universities that accepted them (not merely those in which they enrolled). This is a strong indicator of the success of this program, as far as success is defined by traditional Taiwanese standards.

Reports from instructors in universities make it back to Principal Hsu, revealing that students integrate very smoothly back into the traditional system, and often outperform their peers. According to Principal Hsu, this is a result unique to UPAC. Students graduating from this program enter university arts programs where their peers came out of music or dance specific high school programs. Though, according to Principal Hsu, these students may exhibit a higher level of technical ability with their specific instrument or type of movement, UPAC students "find their performance is better than their classmates that came out of the regular system." They also report that teachers in university "especially like them, giving them a larger seal of approval." This is due to a perceived higher level of independence, showing that they "know what they need to worry about, what resources they need to complete tasks" and also "know how to approach a problem very independently." Thus the alternative methodology used in UPAC classes has created a number of confident, independent students.

Developing Individual Interests: *pull-system*

In their learner-centered approach to performing arts education, the diverse UPAC curriculum lends itself well to allowing students to develop their own

personal interests. This is explicitly encouraged by teachers and in the curriculum design. According to Director Liu, the intensity and diversity in this curriculum is meant to develop "the full potential of young people" (Her, 2009). She says that "a mix of learning schemes" is used to "cultivate multiple abilities in…students" (in Her, 2009). The philosophy itself places the student at the center of learning. Niu Li-sha says,

> "this class is about learning how to be a person.[26] It's not about competition. It is about knowing yourself and your personality…You are really studying an attitude towards life and learning."

As mentioned earlier, many students that enter the program come from performing arts families, where one or both of their parents are musicians or dancers. They typically have some background in arts, and an opportunity to exercise this ability at home. However, this is much more narrow than what UPAC offers. As Director Liu says, with UPAC "we have a system where music and athletics are put together, and kids can find the portion that most interests them," without neglecting the other elements. "[A student] might be interested in music," continues Director Liu, "but the martial arts develops the body." As Harrison says, "people surprise [themselves] with hidden talents they never knew they [had]," and realize "a sense of place, [while getting] a sense of what you needed to work on." Thus strengths and weaknesses are defined and utilized. Ultimately, holds Director Liu, "this program really helps those who in middle school were really unsure of their direction. Their parents bring them here and let them find their own interests."

[26] 怎麼做「人」

The diverse curriculum and comprehensive approach to performing arts means that many students find themselves enjoying areas of performing arts they would not have explored without UPAC. For example, Director Liu mentions one student from a family where their "father is a performer, but never imagined their child was interested in music." She says there are many cases like this of parents being surprised of the ultimate route their children choose to take in performing arts. This exposure to alternatives makes UPAC a more learner-centered approach.

As students enter their third-year, they are expected to have an independent study topic to help them prepare for their next step after graduation. Principal Hsu clearly states that

> "whatever test they want to take, we help them prepare for that test…in whatever way they want to develop, we help them develop."

For example, Director Liu describes one student who was particularly creative and had lots of ideas, though wasn't the strongest performer. Within the UPAC program, they had this student practice directing, and the student later went on to a directing program at a nearby university, authoring a play and having classmates from UPAC act in it. "Maybe they want to do stage design, or lighting, maybe gymnastics," says Principal Hsu, adding that whatever it is, they encourage them to "see their own interests, and follow that path."

Teachers talk with students about their career paths throughout the three years and encourage them to discover their own interests, particularly taking note when students exhibit extra ability or interest in a certain skill (Qiu, 2010). According to one performing arts teacher (quoted in Qiu, 2010), this kind of

questioning is an important process for growing up, and encourages students to think about what they want in life (51).

Students are exposed to lots of areas in order to develop their interests. Director Liu recounts examples of many students who may have a background in one area, such as music, perhaps from classes at a young age or because their parents were musicians. These students later switch to completely different majors. She describes parents as "shocked" to find out their child, for example went from a martial arts focus to music, because "they never imagined they would be interested in [that]."

Thus students have room to develop their own interests. A male third-year student recounts how he "started with a focus in martial arts," during middle school, but this was "just for fun, for play, not for a [potential] job." His mother saw that his grades weren't so great in middle school and told him "Ok! Follow your interests!" This is how he came into UPAC. However, though he "originally didn't have an interest in music or dance," he soon switched to a dance focus and will begin a university program in dance next year.

This diversity in the curriculum is part of what makes U-Theatre a disruptive innovation in performing arts education. Where the normal system may have students pursue a single skill, such as dance, here students dive headlong into a variety of arts and pick and choose that which strikes a chord most for them. According to Director Liu, the traditional system would overlook these potential performing arts talents. She says,

> "coming here, with this system, [some students] might have first been interested in music, but their dance skills weren't so great. They wouldn't have been able to test into a dance class [in another school]. But they dance so *freely*. So if we have music or gymnastics, it doesn't matter if they develop it to that level [to enter a special class]. They discover that they can open up their hearts and find their own interests." (emphasis the author's)

Where a special dance class or music class accepts only students with a prior amount of skill, UPAC emphasizes potential, and they use enthusiasm as the highest indicator of this potential. Therefore if a student displays their own interests, they are given the freedom to pursue those interests. This is not possible in the traditional education system in Taiwan.

Creating a Cohort and Developing Teamwork: *peer-to-peer*

One major benefit of this course is that students interact with each other much more thoroughly than they would in the traditional education system. In a regular class, gender divisions are also much more stark. Director Liu says the average high school "is so strange [with] guys and girls all separated," but here "guys and girls are together," and are all a close cohort. Of course, there are some relationships, "but we are very strict about this," says Director Liu, because the focus must always be on learning. Ultimately it is a rare opportunity to work closely across gender lines for Taiwanese students.

The quality of the interaction is also special. Harrison shared that, due to the performing arts curriculum, he felt able to "connect with [classmates]…not just on a

mental or verbal level, but…on a physical, artistic, emotional [level]." Ultimately, for Harrison, the UPAC cohort "[had] a holistic, three-dimensional feel" for each other that makes them "kind of brothers and sisters." Now, since having graduated in 2010, he still feels that he "[sees] things differently," as compared to those who went to a normal school:

> "When you go through…an average high school, you…see [other students'] faces and you hear their words. That's kind of it…you don't really get a perspective on their physical expressions."

Whereas in UPAC

> "you actually learn from the body, and know what people mean when they express things, know their acts through their body or through their emotions…you start to see the same things or common body motions…and kind of connect them to it."

This is a way of understanding peers, classmates, and friends that he says most do not understand, outside of perhaps dancers, so that he now admits, from his university in the U.S. "there's a part of me that wants to go back to Taiwan," as he misses the closeness of the UPAC group.

The diversity in the curriculum means that every student encounters some element of performing arts that they struggle with. In addition, the long hours and difficult training requires constantly reapplied effort, drive, and focus. Thus there are plenty of opportunities for the common challenges built into the class to create group solidarity. A male third-year student says that the group is "different from other students" because "[we] feel like a team," and he describes this as "a great

feeling." This plays out "every time we practice or have performances" – and practice is daily. Working together so intensively makes UPAC a dynamic learning environment, where, as Harrison puts it, "everyone is like a mirror to you. You see yourself in someone else and you learn about things you like."

If a student is struggling, says a third-year male student, "someone will come over and encourage you a bit." Also, because "everyone has lots of different talents," someone stronger in one area will help someone who needs help, says the same student. The breadth of the course materials means that the students in UPAC have a chance to build a group relationship based on different roles – not just as student peers, but in an instructor-learner relationship. This is one of the elements of disruptive innovation in formal education.

This group feeling also makes them more outgoing in cheering each other on in success, he says, which is something "the average Taiwanese [student] would not do, [as they] would be embarrassed." Thus the mutual support helps students get through the harder parts of the course while the team feeling allows students to celebrate in their successes in ways that the traditional Taiwanese student does not.

Everything in preparation for and execution of performances is also done, according to Chen Li-juan, in a "cooperative spirit, a spirit of teamwork," because in performing arts, "you have to work together and cooperate." This cohesive group relationship was readily apparent during their 2012 spring semester performance. Timing and coordination was perfect throughout the 70-minute show. This is likely not an easy task, given the diversity of performance elements that went into each act. For example, in one act a complicated piano tune played in the background over

dancers, who hopped up in like puppets on strings to the tune while another thrilling piece sounded like a martial arts banjo hoe-down, mixing musical styles with martial arts prowess. The acts were also all blended together seamlessly so that the performance built up momentum and conveyed an overall singular atmosphere. Third year students were in attendance as ushers and assistants and brought flowers up on stage to their younger classmates after the show.

These skills, says former UPAC director Chen Li-juan, are translatable into any future profession or endeavor.

Focus for Youthful Energy: *productive*

The heavy schedule and intense physical aspect of this course is strategically intended as an outlet for youthful energy that is missing from the typical high school class. Director Liu notes that a sense of "power" emerges from honing this energy, and this is a process that students "learn from…as well." Although "they are really busy" the time spent makes them "confident."

Harrison agrees, speculating that the class "was an outlet for the rebellious feelings" associated with being a teenager as they deal with "hormones" or the process of "growing an outlook on life." For him, the "physical practice is kind of…an outlet for that expression." Where the lack of surety of being a teenager developing into a young adult can cause insecurity, this class makes students confident by giving them a focused destination for energy.

As Director Liu notes, before coming into this class "kids might not be very stable…[and] don't know where their own strengths lie" mostly because they "don't know where to put their energy." One young male student, for example, came to the

class with notes in his file about disruptive behavior in class and even a police report. He was full of energy, often talking over teachers, but, according to Director Liu, because he was interested in the course, he took to heart admonishments from the performing arts teachers. As Director Liu sees it, "he didn't have any problem. It was just that in his life at that time he didn't have any place to put his energy." Instead, "in martial arts, he found a place to put that internal energy." Studying with UPAC, "we found he had used [the energy]." Focused application of energy "is a great thing for development…a healthy way of growing," as kids practice and study all day, then return home to fall asleep early, and "sleep really comfortably and wake up refreshed." UPAC is able to provide an alternative route to success within the school system for students like the one mentioned above, making it a disruptive form of innovation in formal education.

This "energy" discussed by both Director Liu and Harrison is both physical energy as well as a mental energy – focus. Director Liu laments that the typical school program

> "does not give [all students] an outlet for their energy, does not give [them] something to grasp their attention."

This results in schools having, for example, the "Cow Pasture Class" (放牛班 - literally "place cows class") that Director Liu says every school has – an aggregation of underperforming students. Students in this position, according to Director Liu, are there in part because of the inability of the school to provide a curriculum that utilizes their natural energies. Harrison highlights again the difference between a regular class and UPAC. At UPAC, "you have to discover yourself, find yourself, know

what you want to do. Then you'll have that kind of dynamic *energy*, knowing who you are rather than just being at school" (emphasis the author's). The intense schedule and physical practice gives a focused purpose for being at school, i.e., discovery of the self, rather than just making school an obligation.

Self-confidence and Self-Awareness: *play*

Two additional anecdotal benefits arise from the UPAC method. First, the chance to overcome challenges, perform on stage, and see continual improvement provides students with a source of self-confidence. Second, the U-Theatre philosophy and education method makes students more self-aware.

Improvement provides the base of self-confidence in UPAC. Throughout the course of the program, Principal Hsu and Director Liu both note that students improve academically. Although, admits Principal Hsu, "originally their grades might not be so good or they might no study so well…slowly they get better and better. By the end, they've improved a lot." He refers to both general academic course grades and UPAC grades, as students overcome the first semester hurdle and see their skills develop.

Principal Hsu describes the value of the program for developing confidence and "a clear study path." With this clear direction "they see themselves improve in the process of studying." For Principal Xiu when students "find out they improved" they see that

> "they have all kinds of abilities that they didn't have in middle school, and so their attitude towards their studies are different and their perspectives have changed."

Principal Hsu provides evidence for the power of this change and the level of self-confidence displayed with his relation of the praise students have received from instructors in college regarding their independence, as discussed earlier.

Director Liu describes how students stand out as confident with their cross-disciplinary skills, mentioning one student who, though technically not as strong on an instrument, "really had presence" and showed great control in front of the judges (stage presence), particularly compared to peers from intensive music classes who "just stood there, slightly slouched." This is a confidence gained from time spent on stage and in integrating concepts of music with martial arts and other performance concepts. When this same student first came into the program "she looked so weak, like she would just crumble," making this a marked change.

In addition to this self-confidence, the UPAC philosophy and method helps cultivate a self-awareness that is applicable anywhere in life. When asked why he selected this program, Harrison responds:

> "It's very physical…they teach you many things, like meditation…you really experience the three-dimensional view of learning…you don't just learn from the mind and theories but you actually learn from the body, and know what people mean when they express things, know their acts through their body or through their emotions and I felt like I would be on the right track if I went with this program."

Harrison discusses the self-awareness that comes from integrating the mind with the body, a major component of the U-Theatre's adopted Fourth Way.

Chen Li-juan expands on this by saying,

> "The average class, it is focused on using your brain to find answers…[you] rarely have this kind of self reflection and meditation…[rarely] have a chance to go through this kind of education to come back to your original self."

The objective drama course meant to link the cross-disciplinary elements explicitly deals with this, as Director Liu says,

> "through nature and relationships with others and through this kind of training method, you can become alert…to feel some source of strength to create."

She elaborates on the concept of creating, saying it is not subjective but done without ego.

The class offers a chance to observe nature and learn about the self, making them "very sensitive," says Principal Hsu. This makes them "more aware than the average high school student." A male third-year student, when asked if the program offered him a feeling of success, refuted that, "it is not necessarily a feeling of success." Instead, there is "always more room for improvement, for understanding an art." This attitude of humility shows a great deal of self-awareness of both limitations and potential.

Chapter 6

Conclusion

Discussion

The two case studies presented in this paper represent disruptive innovation in education, one in the informal education areas of community and family, and the other in the formal education system. They both deal with arts education, and specifically performing arts education. Whatever their form, these examples have the same implications for education innovation and all those countries and educational systems that are or should be considering how to utilize it to foster brighter, more confident, and more capable students.

The model of innovation in education provided by Leadbeater & Wong (2010) serves well to distinguish between the different areas of the educational environment that need attention, the purposes assigned to these categories – improve, supplement, reinvent, and transform – as well as the typography of educational models that fit these roles and categories. Thus this model is the basis of the analytical framework for this paper.

For this examination of disruptive innovation, it is important to remember Leadbeater & Wong's coupling of social and cultural change with a transformation in informal education. The Paper Windmill First Mile, Kids Smile 319 Townships Education Project is an excellent example of a social and cultural movement designed to both thrive on and add to Taiwan's civic-mindedness and compassion in a variety of communities and at the family level. This model created by Paper

Windmill produces a synergistic relationship between the movement and the strength of the community and family. Having the movement centered around providing non-classroom based arts education experiences for a demographic that has never had access to it makes this a disruptive innovation in arts education, as disruptive innovations are also understood - by Horn, Christensen, and Johnson (2011) – to provide a new product to a previous non-consumer.

Finding ways to further coordinate and integrate community and societal resources to provide even more diverse arts education experiences in a similar way – in the child's backyard – would a worthwhile effort by any government.

The examination of the U-Theatre Performing Arts Class shows that it too meets the criteria of a disruptive innovation, here in a formal education setting. It provides an alternative route to a group of students that would either be forced to leave behind previous performing arts interests, or never have the option to develop those interests in the first place. Further, evidence shows they struggled in the traditional educational system. Thus UPAC is a new option for students whose performance art orientation was neglected in the traditional system.

One the major challenges involved in the program comes from reintegrating students out of this program and back into the traditional system for university. All evidence shows that this further progression within the traditional system is universally expected of the students. Though they have been successful so far in securing places in university for all of their graduates, if enrollment procedures were changed slightly to accommodate this specific type of student, their lives would undoubtedly be made easier. Thus any policy efforts made to diversify the

entrance system or make it more flexible would be welcomed. Further, efforts to change the concept of arts education to include a more comprehensive performing arts concept should be made at all levels of education. Resources could be coordinated with private groups, bringing in para-teachers to classrooms, and students could be encouraged to both perform and see performances outside of their normal classroom setting.

Overall these two examples show that disruptive innovation in education has a place in Taiwan, both within the formal system and in the informal setting. In terms of arts education, the two studies point to a need to reconceptualize arts education in Taiwan to include the comprehensive elements of creativity, aesthetics, training, interpersonal relations, and performance, rather than dividing it into skill-based categories.

Both of these cases have important implications for how arts education is defined and administered in Taiwan and for the education system in general. It is hoped that this research will serve as a basis for further discussion on the implications of these examples for the Taiwanese education system specifically and for innovation in education in general.

Limitations of Research

This research was limited in several ways. Methodologically speaking, it would have been ideal to have more extensive interviews across the spectrum, such as with more students from UPAC, parents from UPAC, teachers at both UPAC and Jingwen, as well as children and parents attending 319 Project shows. The interviews conducted were in-depth and garnered significant data, but more would

be ideal. Also increased observations in the UPAC learning environment would have yielded more concrete evidence as to how the philosophy plays out in daily classroom activity. Finally a survey for UPAC students and parents, past and present, would have been ideal.

The research design also presents limitations, as the two-case studies, though containing many common implications, are presented as independent studies, bound only by a common theoretical model. Though they explain different sides of this model, and each deserves this attention, a design that would analytically bring together their results would have likely produced more implications and insights for and on the Taiwanese educational system. As it is written, this is a study looking outward, towards a broader model. From the other perspective, here are two unique cases to Taiwan that could have been placed more deeply in the localized educational system context.

Future Research

For the 319 Project: While the 319 Project has passed, it would be interesting during future efforts to promote informal education by bringing arts and performance, or any other type of educational events to local communities to conduct short response surveys on site. Over 5 years, Paper Windmill gathered nearly 800,000 viewers. A fraction of these surveyed would yield fascinating results.

Since the completion of this research, Paper Windmill has announced intentions to conduct a “Second Mile” journey around Taiwan. This would be an appropriate setting to deploy surveys to viewers around the island.

For UPAC: Further detailed qualitative study of many more students would help to see how closely the self-confidence, self-awareness, and ability to succeed witnessed in UPAC students is linked to the UPAC philosophy and what portion is innate within these students.

A longitudinal study would be interesting to see how they compare to their peers throughout college, what kinds of jobs the enter after college, and to what extent they use their performance art and U-Theatre training in daily life in the future.

For Education Innovation in Taiwan: Within Taiwan, it is important to find further examples in all four categories of innovation. A database of cases will reveal common challenges that should be approached from a policy standpoint.

For Education Innovation in General: While these two cases fit the descriptive and functional elements of disruptive innovation, at the very least the UPAC program, with its limited impact (i.e., number of students) and quick transition back into the traditional education system, also has some elements of the improving role of sustaining innovation in formal education (imagine it a patch over a tear, picking up a few students that were *noticeably* leaking, while keeping the system in place). How do should innovations that are disruptive in content and nature, but integrated successfully by the system so that they do not yet pose a threat to it be categorized? How should innovations be measured to evaluate when they will become a threat to this existing system and how, assuming there is a desire to change the system, can the ferocity of this attack be increased?

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Appendix

Appendix A: Interview Form

親愛的受訪者：

您好！這份訪談大綱是碩士學位論文「台灣教育創新模式之深討」研究中的一部分。在此誠摯感謝您的協助與指導，您的回答僅供學術研究之用。請勾選下列選項，作為論文發表時的呈現方式：

□我願意在研究論文中對外公開大名

□我不願意對外公開大名，請在研究論文中用代號處理

感謝您在百忙之中，撥冗接受本研究之訪談，在此我們獻上十二萬分之謝意。

敬祝

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講座教授：吳靜吉 博士

國立政治大學國家發展研究所

研 究 生：紀博善（Dale Albanese）敬上

時間： 2012 年 月 日 時 分至 時 分	
地點：	訪談方式：■面訪 □電訪
受訪人： 先生 / 小姐	職稱：
單位名稱：	
訪談編號：	

1. 說明研究問題與研究目的
2. 保密責任說明與聲明
3. 是否同意在論文「**謝詞**」中揭露姓名及公司名稱？ □同意 □不同意
4. 訪談紀錄是否須再次確認？ □需要 □不需要

Appendix B: Interview Sample

Sample of interview with Liu Ruo-yu

脈絡

- 優人神鼓為什麼決定建立本班？
- 對您而言，台灣教育制度（或是台灣藝術教育制度）目前面臨什麼問題或挑戰？
- 申請參與本班的同學一般來說是什麼樣的學生？對學習、上課的態度怎麼樣？

過程

- 這些年執行當中，遇到了什麼問題或困擾？是否需要調整規劃？
- 優人神鼓與本班具有獨特的理念，包括有些宗教出來的精神想法。這些年來，有沒有 同學或家長因為不認同或是同意這些理念而上課上有困擾？怎麼處理 呢？
- 另外，表演理念（客觀劇場）也是特定的，同學對這個觀念的反應如何？上課時會探索別的表演看法嗎？
- 本學年的「客觀劇場」課程過的怎麼樣？這個觀念與實踐應該不容易實現，您對學生的表現感覺滿意嗎？
- 學生入學考試時候，您尋找什麼樣的特徵？
- 您用什麼方法與什麼條件找術科老師？
- 在邱雅貞老師之碩士論文中，有些術科老師表示第一年的同學因為有幾位之前有「小優人」的經驗而學得比較快，另外本班的名譽增長後應該接受多元同學。他們的能力與素質一樣高嗎？
- 在創意呈現方面，學生涉入多少？例如，表演時候的服裝、表演動作或型態 ，多少是學生一起決定的？

成果

- 在學術生活或日常生活裡面，經過本班的訓練與教學的同學展現什麼樣的改變？
- 整體而言，按照原來規劃的目標，您認為本班符合您的期待嗎？您認為本班對台灣的教育制度會有什麼樣的影像？