Challenge! Open Governance 2016 Application Form for Citizens & Students

Title of Regional Issue*	No.	Title		Name of Municipality
	9	Promotion of Multi-cultural Coexistence of Japanese and Non-Japanese Citizens		Matsudo City, Chiba Prefecture
Name of Idea (public)	Mutual understanding through "drama" and "reflection"			

* Enter the title of regional issue of the applying municipality as described in COG2016 website.

1. Applicant Information

Name of the team (public)	AAI	
Team attribution (public)	○ 1. 市民によるチーム　　○ 2. 学生によるチーム　　○ 3. 市民、学生の混成によるチーム	
Team leader (only the name will be public)	Name (public)	Akie Igarashi
	e-mail (private)	
	Telephone no. (private)	
	Relation with the municipality (private)	

※Conditions for information disclosure

Information provided in "2. Description of Idea" beginning on the next page will be disclosed under the Creative Commons Attribution 4.0 International license (CC BY 4.0) after confirmation of its contents. At the request of the applicant, however, such information will be disclosed under the CC BY-NC (Attribution – Noncommercial) 4.0 International license. Please let us know your preference at the time of application. In both cases, the name of the applying team will be used.
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(Notes)
<Name of the file for application and addressee>
1.   Send the file with the filename COG2016_applicationform_teamname_municipalityname to the address below. You can also access this address via the application registration column on the COG2016 website of the Graduate School of Public Policy, The University of Tokyo: admin_padit_cog2016@pp.u-tokyo.ac.jp
<Public or private information>
2.   The name of the idea, name of the team, team attribution, name of the team leader, and "description of idea" will be open to the public.
3.   The contents above will be reviewed before disclosure (anything which is harmful to public order, unethical, or making use of a plagiarized idea will not be disclosed).
4.   The "self-evaluation" column of the application form will not be disclosed. However, if the content is excellent and deemed useful for other applicants, it may be disclosed after consultation during the advice stage after the open review.
5.   If any element associated with an intellectual property right whose holder is not a member of the applying team, such as texts, photographs, and graphics, is included in the "description of idea," it should be demarcated stating that it is quoted according to the relevant laws and regulations or that its use has been approved by the right holder. Please do the same for the "self-evaluation" column.
<List of the team members>
6.   Submit the list of the team members in the attached Excel file (Any information about members other than the team leader as specified in 2. above will not be disclosed except to the COG Secretariat. Please see the attachment for details).

Specify the issue to be addressed by making effective use of data and materials and tell the story of the idea for the issue's solution (i.e., public services).

Specify who, what, where, when, and how you have created your ideas, and incorporate this into the development of your story. Fill in the column given below (graphics may be included as necessary).

The objective of this project is to **help participants overlook their own culture through collaboratively putting on a play to develop awareness of multi-cultural coexistence**. Drama is an effective way to develop communication skills, and the ability to reflect upon one's own behavior is essential for understanding cultural differences. This project offers opportunities for participants with different social backgrounds to collaborate for one purpose (putting on a play) and thereby helps them understand their own ways of thinking and codes of conduct that are taken for granted, eventually working towards the development of greater awareness about multi-cultural coexistence. The ultimate goal is to help each participating Matsudo citizens become active as a regional culture coordinator.

The project **overview** is as follows: Japanese and non-Japanese residents in Matsudo can join this project with no particular requirements and regardless of their age and language skills. The project accepts about 30 participants, combining the same number of Japanese and non-Japanese residents. For the eight weeks of the project period, participants join three-hour sessions on either day of the weekend. Eight sessions in total last a total of about 24 hours. Participants are required to join all the sessions, in principle.

Specific contents of the project are as follows: Participants work together for eight weeks to achieve a common goal of putting on a play under given conditions. During the period, theater experts as main and sub-facilitators will observe participants' actions closely and provide them with support. Details of the play (work, script, scenario, casting, etc.) will be determined according to participants' attitudes and background situations and if deemed suitable. The level of the facilitator's intervention will also be determined accordingly to participants' attitudes. To observe and analyze participants' behaviors and attitudinal changes objectively and thereby increase the effects of the whole activity, all activities will be video-recorded. Participants will watch the video after the project and will be provided opportunities to talk about what effects and changes occurred. Opening the video to all Matsudo citizens could provide an opportunity for those other than participants to gain some knowledge. In sum, the project deliverables are the collaborated drama itself and the video of the activities during the project.

Lastly, the **methodology** of the project is as follows: underlying the project is participants' awareness gained through communication activities in the drama and their subsequent reflection. To achieve the objective of "**promoting multi-cultural coexistence by overlooking one's own culture**," participants need to reflect on their own words and deeds in an objective manner. For that purpose, the action of "becoming conscious of unconsciousness" by participating in the play is effective. Therefore, reflection time is taken carefully in each session. Participants need to take an objective perspective for observing their emotional changes during the collaboration such as irritation, sense of discomfort, conflict, and clash, while thinking "what" happened, "how" they felt, "how" they understood the situation, and "how" they reacted during reflection at each session and communication in the drama itself. They will talk to each other about new discoveries and changes (or no changes) through reflection to increase their levels of awareness. The recorded video, one of the project deliverables, is also used for reflection because greater awareness must be raised by observing one's own behaviors through this medium. We will offer opportunities for non-participant Matsudo residents to watch the video so that they can learn through the simulated experience.

Objective: Overlook one's own culture through collaboration in putting on a play and develop awareness of multi-cultural coexistence.	
Who	30 Matsudo residents, both Japanese and non-Japanese
For what	Become conscious of unconsciousness, reflect, and overview
Thru what	Drama and reflection
What to do	Observe how they reacted to conflict and clashes during collaboration and become aware of "one's own culture"

Describe the grounds for your idea (why have you chosen this idea?) with numerical data (achievements, statistics, or questionnaire results) and evidence (materials, plans, or existing measures) that support the idea (collectively, the "data"). Identify the sources of numerical data and evidence. Fill in the two-page column below.

The project's aim is to encourage participants to overlook and reflect upon their values and culture through collaboration in putting on a play. Underlying such activity is participants' awareness facilitated by "drama" and "reflection." The grounds for this project are described in terms of 1) how "**reflection**" is considered a form of learning in society, 2) how "**drama**" is perceived as a way to develop communication skills, and 3) **the current status of the globalization of Matsudo City**.

An aspect of 1) reflection as a learning method: Reflection is the process of introspectively observing one's own behaviors and experiences objectively. The effects of reflection have been discussed by many authors, including Kolb (1984) and Korthagen (2001). Kolb's Experiential Learning Cycle (ELC) in particular, which promotes reflection in the learning cycle, is applied in various settings such as education, medicine, and business. Korthagen adds a new element, "awareness of essential aspects," to enhance reflection in Kolb's ELC (Table 1).

Furthermore, the Organization for Economic Cooperation and Development (OECD) compiled Key Competencies (2005) that are essential for youth education, placing "reflectiveness" in the heart of key competencies, and described its effects (Quote 1). The Association of American Colleges & Universities also described reflection in its Value Rubric (2007) to see learning achievements in The Essential Learning Outcomes (ELOs) (Quote 3).

Next, how is 2) **drama** perceived as a way to develop communication skills? The Ministry of Education, Culture, Sports, Science and Technology (MEXT) compiled a report titled "To develop children's communication skills – Attempt of the workshop "Talk each other, create, and express"" (2011) publishing the progress of the "Communication Education Promotion Council." The report discussed previous communication education and suggested what effective measures should be taken in the future. "2. Methods and techniques to develop communication skill – (3) Effective methods and techniques" refers to the incorporation of a drama approach, and also describes reflection activities (Quote 3).

Hirata Oriza, a playwright with no experience as an educator, served as a chairperson of the council above. Mr. Hirata, in his book "*Wakariaenai koto kara Communication noryoku to ha nani ka? (From not having a mutual understanding—What are communication skills?)*" (2012), describes that "people can always play others in a drama. It may not have effects to be brought by actual experience learning, but it enables simulation of contacting with other cultures and people in a form of non-fiction." Another example of drama-based practices is the "Multi-cultural Coexistence Project 2014" organized by the cultural creation center "aLa" of Kani City.

Lastly, 3) **current status of the globalization of Matsudo City**: according to the Basic Resident Register, the population of foreign residents has increased by 2,319 (21.8%) from FY2012 (10,647) to FY2015 (12,966). On the other hand, the number of foreign residents registered with the Matsudo International Exchange Association is just 5.3% of total foreign residents (as of August, 2016), and thus the real situation of their lives is hard to know. The ratio of Japanese citizens who have some contact with foreign residents (the total of respondents saying "very often" and "often" in the attitude survey) has remained almost unchanged at around 3% since the first survey.

From the above three grounds, i.e., 1) how is "**reflection**" considered a form of learning in society?, 2) how is "**drama**" perceived as a way to develop communication skills, and 3) **the current status of the globalization of Matsudo City**, we determined that "collaboration through drama" and "reflection" will work effectively to develop greater awareness of multi-cultural coexistence in Matsudo City.

<References>

Kolb, D.A. (1984). *Experiential Learning: Experience as the source of learning and development.*

Englewood Cliffs: Prentice-Hall.

Korthagen, F. (ed.). (2001). *Linking Practice and Theory: The Pedagogy of Realistic Teacher*

Education. Routledge. (= 2010, "*Kyoshi kyoiku gaku – Riron to Jissen o Tsunagu Realistic Approac*h" translated by

Nobuko Takeda, Gakubunsha)

Organization for Economic Cooperation and Development (OECD), 2005, The Definition and

Selection of Key Competencies: Executive Summary.

(http://oecd.org/dataoecd/47/61/35070367.pdf, 2016.12.12)

Association of American Colleges & Universities, 2007, Essential Learning Outcomes.

(http://www.aacu.org/leap/essential-learning-outcomes, 2016.12.12)

Communication Education Promotion Council (2011) "To develop children's communication skills – Attempt of the

workshop "Talk each other, create, and express""

Oriza Hirata (2012) "*Wakariaenai koto kara Communication noryoku to ha nani ka? (From not having a mutual

understanding—What are communication skills?)*" Kodansha Gendai Shinsho

<Surveys conducted by Matsudo City>

- Number of foreign residents: https://www.city.matsudo.chiba.jp/profile/jinkoutoukei/toukeisho/toti.html

- Number of members registered with Matsudo International Exchange Association: http://www.miea.or.jp/

- Results of the citizen attitude surveys:

https://www.city.matsudo.chiba.jp/shiminnokoe/enquete/kekka/27_shiminisikicyousa.html

Table 1 **Experiential Learning Cycle**

Concrete Experience

Active Experimentation

Reflective Observation
[+Awareness of essential aspects]

Abstract Conceptualization
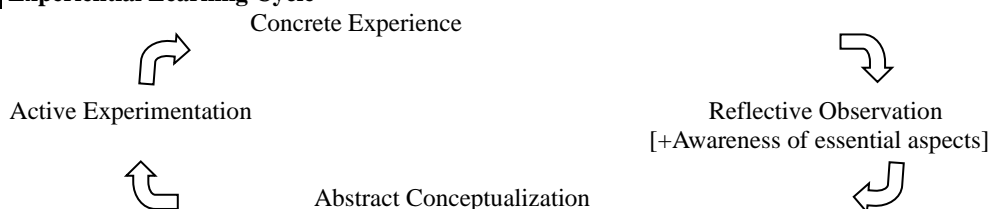
Quote 1 **Key Competencies (OECD)**

Thus, reflectiveness implies the use of metacognitive skills (thinking about thinking), creative abilities, and taking a critical stance. It is not just about how individuals think, but also about how they construct experience more generally, including their thoughts, feelings, and social relations. This requires individuals to reach a level of social maturity that allows them to distance themselves from social pressures, take different perspectives, make independent judgments, and take responsibility for their actions.

Quote 2 **Value Rubric (Association of American Colleges & Universities)**

Reflection also allows exploration of alternatives, the consideration of future plans, and provides evidence related to students' growth and development.

Quote 3 **"To develop children's communication skills – Attempt of the workshop "Talk each other, create, and express""**
 - (MEXT)

(3) Effective methods and techniques

○ In implementing:

- Collaborate in a small group and take a workshop approach focusing on the activities to deal with no right or wrong answers in a creative and original manner

- Apply various methods of expression, including drama approaches

- It is important that external lecturers, such as artists familiarized with workshop theories and methods, get involved in class.

○ Presentation is not the end result, but should be considered a tool. The process is important, including creation and group discussion. It is necessary to consciously work on a program which contains the processes "introduction," "development," and "reflection."

(Underlined by this author)

Describe the general flow of idea implementation clearly and concisely including entities involved and the process with milestones within the column below (graphics may be included as necessary).

The objective of this project is to promote <u>reflection</u> through collaboration in putting on a play and to help participants gain a new perspective of the world and develop relationships with different cultures by surveying their own cultures through the process of reflection. As part of the implementation flow, the two points (**1-technical approach for project implementation** and **2- overall picture with details**) are described below.

1-Technical approach for project implementation. The project is designed so that participants collaborate for the common goal of putting on a play and experience conflicts and negotiations. Such conflicts and negotiations facilitate them to reflect on their emotions, behaviors, and words. To that end, Kolb's Experiential Learning Cycle and Korthagen's awareness of essential aspects provide a framework for reflection.

2- Overall picture with details is shown below and descriptions are made one by one. The project consists of four processes with 8 sessions in total (3 hours per session): 1- team building (3 sessions), 2- gateway to expression (2 sessions), 3- work completion (2 sessions) and 4- presentation (one last session). The recorded video of the entire process is used for reflection as a deliverable. **The first process** of team building is intended to "develop relations among participants and create an effective "*ba*" (place) for activities." For strangers to collaborate, they must first know each other to trust each other and become able to exchange opinions without hesitation. To have participants feel that there is a safe place for free statements and behaviors, the first step is to build a relationship of trust.

The second process of "gateway to expression" is intended to allow participants to "experience the consciousness of unconsciousness" as a basis of drama activities. Through putting on a play, participants become conscious of their own natural behaviors in their daily lives. This process elucidates ways in which people "convey" their own intentions to others and how they "receive" others' intentions in a conscious manner. Specifically, participants are required to make various expressions, such as "walk," "hit," "greet," and "pick up a 100 yen coin." Participants try to become conscious of how they react to others' actions and how others perceive their actions in an objective manner.

The third process of "work completion" is intended to further encourage participants to make use of the "consciousness of unconsciousness" they experienced in the second step and to think about and try "communication." "Becoming conscious of unconsciousness" is about overlooking and taking an objective view of one's own and others' behaviors, which is the basis of communication. In other words, putting on a play is an action towards recognizing communication and improving the necessary skills. Participants will explore new relationships among them through collaboratively completing a work.

The fourth process of "presentation" has two purposes. The first one is to present a work (drama) as a deliverable of the project, and the second is to confirm that the intention of the work (actors' communication approach) is properly conveyed to third parties.

Milestone	Purpose	Session							
		1	2	3	4	5	6	7	8
1 Team building	Develop relationship	→————→							
2 Gateway to expression	Experience "becoming conscious of unconsciousness"				→——→				
3 Work completion	Try "communication"						→——→		
4 Presentation	Deliverable 1 + confirm the activities								→
Video recording	Deliverable 2	→————————————————————→							

Describe the appealing points of your idea and any constraints in implementing it (with possible solutions) as well as the potential for its future development (e.g., elimination of a particular constraint enables additional XXX) within the column below.

<Appealing points>

- **"Adults (both Japanese and non-Japanese living in Matsudo City) are participants**
Hands-on programs to experience multi-cultural coexistence organized around the nation mainly target "children as leading players for the future." The Matsudo project targets adult citizens and residents. Published data of Matsudo City reveals that there are very limited opportunities for Japanese adult citizens and foreign residents to communicate with each other. The percentage of those who have contact experiences has remained unchanged for the past several years with no upward sign. These weak relations between Japanese residents and non-Japanese residents fails to promote the mutual understanding (even at minimum) required for normal civic life and are highly likely to cause community troubles, as shown in the complaints each group makes about the other such as that they "don't know the dates for garbage," "can't read the town circulars," or "don't want to pay a neighborhood association fee." As the number of foreign residents has been increasing, it is impossible not to care and understand each other, which might cause conflict, clashes, and isolation in the future. Therefore, it is believed urgent to promote actions for "adults."

- **Using drama as a tool**
  "Drama" has four unique strengths; it allows participants to: 1 – play the role of someone other than oneself in a different position (have freedom to become another person), 2- set up a situation of conflict and trouble (simulated to facilitate an objective view), 3 – produce a necessity to keep relationship with others through a story and setting (create communication), and 4 – create relationships through drama that will be effective for a limited period and always end (easy to try). Drama allows us to feel the joy and difficulty of communication, deepen mutual understanding through shared experiences, and experience simulated civil life. It could provide a chance for furthering relationships and create a better place to live closer together.

<Constraints in implementing the idea>
The ultimate purpose of this project is for participants to deepen mutual understanding through shared experiences. Presenting its outcome to third parties is not a focus. However, the play could exist with audiences as third parties in the first place; showing the outcome to non-participants could encourage many more citizens to gain better understandings of multi-cultural coexistence. Opportunities for public performance will depend on the number of performances and the budget increase, which is an issue to deal with in the future.

<Potential of development>
Participants in this project are expected to play a leading role in realizing a society of multi-cultural coexistence with a view to "creating a town in which people can live and die better." Starting with this idea and with a focus placed on connecting not separating, accepting not eliminating, mingling not being indifferent, collaborating not ignoring, we could explore the possibility of increasing citizens who have awareness of coexistence. It is hoped that similar projects could be developed in other communities and settings (school, PTA, workplace, etc.).