

Third German Dutch Colloquium

Hannover University of Music Drama and Media

January 20/21 2022

Online

Book of Abstracts



GEFÖRDERT VOM

Bundesministerium
für Bildung
und Forschung



RAT FÜR
KULTURELLE
BILDUNG

Programme

	Thursday, 20.01.2022
13:15	Welcome
13:30	Keynote David Hebert
14:30	<i>Langer & Wirag: "Which Students Attend Which Art? – Students' Choice of Arts Activities and Its Relation to Their Personality"</i>
15:00	<i>Van Meerkerk: "Matters of Concern: the issues that occupy culture coordinators in schools"</i>
15:30	— Coffee Break —
16:00	<i>Van Klaveren, Van Dorsten & Van Heusden: "Mapping Pupils' Preferences for Metacognitive Abilities and Media: From Theory to Practice"</i>
16:30	<i>Morrin: "The Imaginary in Practice – Power-Sensitive Considerations Based on Theatrical-Aesthetic Research"</i>
17:00	<i>Gebhard: "Doing difference? Multi- and Monoculturalism within the perspective of empirical research on subjectivation"</i>
17:30	— Coffee Break —
17:45	<i>Hendriks: "Observing teacher autonomy support and children's potential in musical creativity in the classroom"</i>
18:15	<i>Hogenes: "Design-based learning to enhance inclusive education"</i>
18:45	Get together on wonder.me

	Friday, 21.01.2022
9:00	<i>Beckmann</i> : “A Pedagogy of imaginative dialogues (PIMDI) Or how to explore seemingly incompatible cultural and existential values in a playful way”
9:30	<i>Bisschop</i> : “Mono → bi → multi → inter → trans → idio; On operationalizing concepts of culture in Dutch (music) education”
10:00	<i>Drion</i> : “Cultural capability revisited. A new perspective on the process and substance of culture and arts-education in times of change”
10:30	— Coffee Break —
11:00	<i>Krupp, Beisiegel, Hasselhorn, Lin & Kopiez</i> : “Why do children not participate? An investigation of children’s decisions against musical activities”
11.30	<i>Hienen, Busch, Schurig & Lehmann-Wermser</i> : “Aspects of multiculturalism in musical participation of pupils and students”
12:00	Final discussion: Round table
13:00	End

Link for the presentations:

<https://us06web.zoom.us/j/82824832364?pwd=eXNteExJVtIHRVRWwSGRkVjZMa2pSUT09>

Link to Wonder.me:

<https://app.wonder.me?spaceId=82cdba4b-f9ea-4ea4-9921-ed2cc72bc9ad>

Abstracts

Rebecca Langer, Andreas Wirag (Georg August-Universität Göttingen)

Which Students Attend Which Art? – Students’ Choice of Arts Activities and Its Relation to Their Personality

As a widely-held assumption, participation in the arts, and especially in drama, is thought to be associated with specific personality traits (e.g., Marchant-Haycox & Wilson 1992; McManus & Furnham 2006). Until now, however, only few studies have examined this relationship in a school context, where students have to choose between the arts and other activities (like sports, politics or science). To address this research gap, this talk will focus on the relationship between students’ choice of arts activities and their personality traits at an integrated comprehensive school in Göttingen, Germany.

The talk, which reports findings by two researchers from a joint project, moves from a bird’s eye view of all arts activities to one particular activity, an English-speaking drama club. By doing so, we cover both general and specific aspects of the relationship of cultural activities and student personality.

First, we identify the personality profiles of students who take part in one of the arts (i.e., drama, dance, music, etc.). In order to do that, we compare the students in each art activity with their peers in all other activities on different personality traits (e.g., Big Five, social behaviour, self-esteem), while controlling for gender, socio-economic status and cognitive ability. Furthermore, we focus on the English-speaking drama clubs and compare the students’ preference for drama (‘high’, ‘mid’ and ‘low’) with selected personality traits (e.g., creativity, empathy, etc.).

Our analyses show that the choice of arts activities is not only associated with gender, intelligence and socio-economic status, but with several Big Five personality traits, aspects of social behaviour and creativity. For practical arts instruction, our findings suggest that instructors can expect students with specific personality profiles to take part in different courses (if students are allowed to choose these courses themselves).

References

- Marchant-Haycox, S. E. & Wilson, G. D. (1992). *Personality and stress in performing artists. Personality and Individual Differences, 13*(10), 1061–1068. [https://doi.org/10.1016/0191-8869\(92\)90021-G](https://doi.org/10.1016/0191-8869(92)90021-G)
- McManus, I. C. & Furnham, A. (2006). *Aesthetic activities and aesthetic attitudes: Influences of education, background and personality on interest and involvement in the arts. British Journal of Psychology, 97*(4), 555–587. <https://doi.org/10.1348/000712606X101088>

Edwin van Meerkerk (Radbout Universiteit)

Matters of Concern: the issues that occupy culture coordinators in schools

In this paper, I will present the results of a study on culture coordinators in schools in the Netherlands. For one year, seven culture coordinators kept a weekly log of their activities. After describing what they had done, they were asked to answer the question ‘what concerns you most at this moment?’, both in their role as coordinator and as a teacher. In this paper, I will present an analysis of these answers, showing the correlations between the coordinatorship and several specific topics on one hand and those between their regular work and personal circumstances on the other.

Culture coordinators have become a matter of course in Dutch elementary schools over the past ten to fifteen years. Their task is to ensure the embedding of cultural activities in the curriculum, both in relation to arts subjects and to the general programme. In this role, they have to balance the needs and wishes of their colleagues with the offerings from cultural institutions and private arts teachers. This intermediary role is of crucial importance to the success of arts education in schools. This paper presents the first in-depth qualitative research into the daily concerns of these crucial figures.

Lisa-Maria van Klaveren, Theisje van Dorsten, Barend van Heusden (Rijksuniversitet Groningen)

Mapping Pupils’ Preferences for Metacognitive Abilities and Media: From Theory to Practice

Cultural education invites pupils to reflect on aspects of culture through a variety of means, ranging from music, dance, and drama to history, philosophy and citizenship amongst many others. According to van Heusden (2013, 2014, 2015), reflecting on cultural processes involves a limited set of basic metacognitive abilities: perception, imagination, conceptualization, and analysis, as well as a set of media: the body, artefacts, language, and graphic signs. Cultural education thus plays an important role in the (cumulative) development of metacognitive abilities. While younger children may use single basic types of metacognitive reflection, older children may reflect in more complex ways, engaging in more advanced metacognitive abilities (van Dorsten, 2015). Teachers are supposed to adapt to the abilities of their pupils, selecting media and topics that match pupils’ needs in order to encourage the development of these metacognitive abilities. This study aims to map the preferences for metacognitive abilities and media of pupils (4-14 years). Insight in pupils’ preferences may reflect as well as facilitate the teachers’ past and future choices of metacognitive abilities and media. For this reason, based on van Heusden’s theoretical framework, a survey was developed for pupils aged 8 to 14. An adapted version was created to study the preferences of younger pupils (4-7 years). In autumn 2021, data from 500 pupils at seven primary and three secondary schools were collected. This cross-sectional study aims to discern the similarities and differences between age groups with regard to preferences for

media such as music and drama amongst others, in combination with preferred metacognitive abilities.

van Dorsten, T., 2015, *Mirrors in the making: Culture, education, and the development of metacognition in early and middle childhood (4-10)* Dissertation: University of Groningen.

van Heusden, B., 2015, *Arts education 'after the end of art': Towards a new framework for arts education. In Arts Education Beyond Art: Teaching Art in Times of Change.* van Heusden, B. & Gielen, P. (eds.). Amsterdam: Valiz, p. 153-168 (Antennae).

van Heusden, B., 2014, *Was wir von Kunst- und Kulturerziehung lernen. In Räume Kultureller Bildung: Nationale und transnationale Perspektiven.* Westphal, K., Stadler-Altman, U., Schittler, S. & Lohfeld, W. (eds.). Weinheim : Beltz, p. 58-75. (Räume der Pädagogik).

van Heusden, B. P., Copini, E. J., van Dorsten, T. & Ekster, W. J., 2013, *Kultur im Spiegel. Die Gestaltung eines einheitlichen Lehrplanes für Kulturunterricht. In Visual Learning. Positionen im internationalen Vergleich.* Bering, K., Hölscher, S., Niehoff, R. & Pauls, K. (eds.). Oberhausen: Athena, p. 357-364. (Artificium, Schriften zu Kunst und Kunstvermittlung; no. 46).

Serafina Morrin Katholische Hochschule für Sozialwesen Berlin

The Imaginary in Practice – Power-Sensitive Considerations Based on Theatrical-Aesthetic Research

Aesthetic educational projects tend to be ascribed with promises of salvation (Ehrenspeck 1998), especially in the context of flight and migration. Not only does this entail the danger of having a rationally driven understanding of cultural education, it can also create a stereotypical image of migration-pedagogical settings as being problematic undertakings. Thus, the aim of this paper is to consider the specificity of theatrical-aesthetic educational processes (Pinkert 2008), as well as to discern a power-conscious approach to research.

In order to ascertain what occurs in migration-pedagogical settings, theatre-education projects in refugee reception centres and in welcome classes (school classes for children new to Germany) have been videographed in the context of a dissertation. The study explores how cultural and social orders are produced and established, with the data being analyzed using the documentary method (Bohnsack et al. 2013). The multi-perspective analysis (Morrin, in print) – explicated on the basis of the contradictions found in the datasets – follows the praxeological sociology of knowledge (Bohnsack 2017). And this multi-perspective view enables the revealing of in-between states, so-to-speak, while also contributing to the reconstruction of the imaginary in practice. The preliminary results provide an indication of the extent to which imaginations can play a decisive role in order-formation processes.

An aesthetically driven research approach is capable of showing irritations and ambivalences. Thus, pursuant to critical migration research (Mecheril et al. 2016), contradictions can become apparent and monocausal explanations avoided.

Literature

Bohnsack, Ralf (2017). *Praxeologische Wissenssoziologie.* Opladen: Barbara Budrich.

Bohnsack, Ralf; Nentwig-Gesemann, Iris & Nohl, Arnd-Michael (Ed.). (2013). *Die dokumentarische Methode und ihre Forschungspraxis. Grundlagen qualitativer Sozialforschung*. 3. Auflage. Wiesbaden: Springer.

Ehrenspeck, Yvonne. (1998). *Versprechungen des Ästhetischen. Die Entstehung eines modernen Bildungsprojekts*. Opladen: Leske & Budrich.

Stefan Gebhard (Universität Koblenz-Landau)

Doing difference? Multi- and Monoculturalism within the perspective of empirical research on subjectivation

Multiculturalism, for one thing, can be regarded a normative objective that is based on the recognition of and tolerance towards cultural differences. Then again multiculturalism also represents a sociological fact, e.g. in regards to the students of urban and even rural educational institutions when operationalized as the parents' country of origin or the language(s) spoken at home. With that said, music and drama education are located in a field of tension between the objective of granting the next generation access to the canonical local/national cultural assets – and, with that taking up thoughts of Pierre Bourdieu's (2018) work, promoting some kind of bourgeoisie monoculture – and the objective to at the same time critically question the composition of that particular canon given the students' cultural diversity that entail other cultural assets.

Against this background, my research project focusses on the day-by-day work of resident artists in schools *in practice*. 'Culture' is understood in the practice theories as a certain order of knowledge (Reckwitz 2000, 84ff.), multiculturalism accordingly is the parallel coexistence of differing orders of knowledge. These knowledge orders are not exclusively linked to someone's origin, but can also be defined for various subcultures within the context of pop culture or post-digital culture. The empirical-qualitative research on subjectivation (cf. Geimer, Amling & Bosančić 2019) allows to address the issue of multi- and monoculturalism on the micro-level of social interaction still before any normative imperatives or sociological attributions via certain parameters interfere.

In the context of drama education, it seems that similarities and differences are situationally negotiated in practice(s) between artists and students, namely along the frame of the lesson subject as well as apart from it. In that perspective, multi- and monoculturalism are categories which along artists and students become intelligible as specific subjects in the first place.

Bibliography

Bourdieu, P. (2018). *Bildung (Suhrkamp-Taschenbuch Wissenschaft, Bd. 2236, Erste Auflage, Originalausgabe)*. Berlin: Suhrkamp.

Geimer, A., Amling, S. & Bosančić, S. (Hrsg.). (2019). *Subjekt und Subjektivierung. Empirische und Theoretische Perspektiven Auf Subjektivierungsprozesse*. Wiesbaden: Springer.

Reckwitz, A. (2000). *Die Transformation der Kulturtheorien. Zur Entwicklung eines Theorieprogramms* (1. Aufl.). Zugl.: Hamburg, Univ., Diss., 1999. Weilerswist: Velbrück Wissenschaft.

Linda Hendriks (Hanze university of Applied Sciences, Groningen)

Abstract

In primary music education an important question is what school teachers can do to stimulate their students' creative potential in music. To answer this question, looking closely into the creative processes happening in teacher-student interaction in the naturalistic setting of music lessons is required.

A framework provided by Complex Dynamic Systems theory and Enaction theory was used in this study to explore the relation between offering autonomy support and children's divergent and convergent thought and action in verbal and musical interaction. For this study twenty-six music lessons were recorded in order to examine the extent to which thirteen teachers, working in the middle grades of seven Dutch primary schools, offered autonomy support to their students. Also the extent to which their students showed musical creativity was investigated. To examine the relation between teachers' autonomy support and emergence of childrens' musical creativity quantitative sequential analysis and thematic analysis was combined.

The results demonstrated that in this study predominantly low to medium autonomy support was offered in music lessons. Students showed mainly low to medium level divergent thought & action, based on imitation and rule-based play. For convergent thought & action the majority of children's musical activity consisted of playing concise and simple rhythmical patterns. The sequential analyses demonstrated that, compared to lower-level autonomy support, higher-level autonomy support based on a student centered approach, is more likely to lead to higher-level student divergent thought & action. For convergent thought & action lower-level autonomy support was more likely to lead to play of basic rhythmical pattern. The results provide an indication that the nature of the musical task and the way teachers interact with the task, have an impact on children's creative thought & action in music lessons.

Michel Hogenes (The Hague University of Applied Sciences / Codarts Rotterdam)

Design-based learning to enhance inclusive education

How can justice be done to the diversity that is increasingly visible in Dutch primary and secondary schools? After all, the context in which children and young people grow up and receive education has changed considerably compared to two decades ago. Not only do schools have more and more multicultural classrooms; pupils also have much more access to all kinds of music. Developments that make it – among others – necessary to take a critical look at our current music education.

This study focusses on design-based learning. Design-based learning confronts students with a problem that they are asked to solve. They explore the problem in order to gain as much insight as possible into its nature. They collect ideas about solutions, select the best ones, work out different concept designs and choose the one that seems best to them. The next step is to prototype the design, which students test and after which it can be modified or improved. The final design is presented to the class by the students.

Music composition can be seen as a form of design-based learning. Previous research showed that composition can be a meaningful design activity that should be included in music curricula. The same applies to designing (technology-based) instruments. If teachers have access to appropriate tools to motivate, stimulate and guide students, they are able to scaffold their pupils' abilities to gain insight into musical concepts and develop musical knowledge and skills while working on challenging activities. Activities in which pupils want to and can participate, that are always a step ahead of their development. Activities that offer opportunities to include all kinds of (world)music as well as openings to take into account the possibilities of differences between pupils. Activities that also offer pupils possibilities to discover and develop their musical talents.

Gudrun Beckmann (Groningen)

A Pedagogy of imaginative dialogues (PIMDI)

Or how to explore seemingly incompatible cultural and existential values in a playful way

Six universities with master programs in arts education have joined forces in the Erasmus Plus project 'A pedagogy of Imaginative Dialogues'. During a period of three years, we will develop a new pedagogy based on Education in Arts. By drawing on the imaginative potential of arts, this pedagogy takes the tension between seemingly incompatible cultural and existential values as a productive and engaging starting point. The pedagogy is imaginative in the sense that it employs artistic forms and strategies, already available in different fields of the arts, to play out these tensions in a fruitful and non-violent manner.

By taking the (radical) differences between cultural values seriously we try to tackle the waning of a collective, shared system of values, which is, among other things, due to democratization. The simultaneous presence, in the public sphere, of widely divergent perspectives, has led to what could be coined as the paradox of democratization: stimulating diversity, democracy runs the risk of losing the common ground that allows for an interaction between perspectives. The pedagogy of imaginative dialogues aims at re-establishing such a common ground. It does so, not by immediately trying to overcome differences or to build a shared system of values, but by developing a shared insight into the process of valuing as

such. To this end, we will try out a series of real-life educational interventions in an international context.

During the German-Dutch colloquium in Hannover we would like to share the first findings of these interventions. We will do so as researcher and practitioner. During the colloquium we will engage the audience in similar try-outs and as such take the next step in building a pedagogy of imaginative dialogues with the people present. The scientific and artistic papers will be written later on in the project.

Evert Boele Bisschop (Groningen)

Mono → bi → multi → inter → trans → idio; On operationalizing concepts of culture in Dutch (music) education

In the past five decades, the concept of culture has played an important role in Dutch (music) education. Operationalizations of the concept of culture in education – answering the question: how do we take ‘culture’ into account in our education and in our teaching practices? – initially based themselves on more essentialist, static and reifying concepts of culture, but through the decades shifted towards more constructivist, dynamic and processual concepts of culture.

In this presentation I will discuss the attempts to shape the concept of ‘idiocultural music education’ (e.g. Bisschop Boele 2015; Bisschop Boele & Van der Meer 2019) as the logical result of this shift, and as an attempt to formulate the concept of culture eventually from a Theory-of-Practice perspective (cf. Reckwitz 2017). In this presentation, I will first reflect more generally on the concept of culture, outlining four different levels on which the concept can be defined. I then will discuss the concept of idioculture, and will place that concept in a historical perspective by comparing it chronologically to monocultural, bicultural, multicultural, intercultural, and transcultural (music) education.

Bisschop Boele, E. 2015. Towards idiocultural music education: An alternative vision for Dutch music education in the 21st century.’ In Eger, N. & Klinge, A. (Eds.), Künstlerinnen und Künstler im Dazwischen: Forschungsansätze zur Vermittlung in der Kulturellen Bildung. Bochum: Projektverlag, pp. 85-94.

Bisschop Boele, E. & Van der Meer, K. 2019. Op weg naar idiocultureel muziekonderwijs: Een casestudy. Cultuur+Educatie 52, pp. 54-69.

Reckwitz, A. 2017. Die Gesellschaft der Singularitäten: Zur Strukturwandel der Moderne. Berlin: Suhrkamp.

Cultural capability revisited

A new perspective on the process and substance of culture and arts-education in times of change

In the past decades, the legitimization of cultural policy in Europe has weakened due to sociological deconstruction, diversification, neoliberal strands in government and populist rhetoric, in combination with societal changes such as digitalisation, globalisation, segregation and austerity. This has spawned wide and urgent calls for a new underpinning of cultural policy, for more encompassing views on the meaning and value of culture as well as for practical policy goals and outcome evaluation tools.

Clearly, a wider dissatisfaction with (or contention of) the deficit model of cultural policy is growing in strength and a new 'democratic' case for the meaning and value of culture, inclusiveness, new audiences, multiculturalism, cultural capabilities and local ecosystems is emerging.

In the Netherlands similar strands of thought are being developed in the context of cultural education and –participation, known as “Cultureel Vermogen” (CV). The approach differs from both the 'cultural democracy / ecosystems-line' (e.g. Holden, Wilson, A.N.D.) and the inclusiveness / cultural rights approach (e.g. Kelly, Stevenson, Ahmed, Eu.C.) in that it draws upon a broader view of culture-as-process (e.g. Luhmann, Baecker, Laermans, Gielen, Maanen) from which a new framework for cultural policy is derived, bringing novel perspectives on *culture as process* to the table (Drion, LKCA).

Notably, CV offers a reflective tool that proposes four constituent elements of cultural capability (singular) in and of society. These in turn may serve as focus for dialogue in the ecosystem and the fostering of cultural capabilities (plural) for all citizens.

Cultureel Vermogen is currently subject to an extensive trial in the Netherlands and is reviewed at several conferences. In this paper the author opens the framework of CV for the wider research community and clarifies the concept in relation to the on-going debate on the interpretation of culture, cultural democracy, multiculturalism, cultural ecosystems and the role of arts-education.

Valerie Krupp, Jacqueline Beisiegel, Johannes Hasselhorn, Hsin-Rui Lin, Reinhard Kopiez

Why do children not participate? An investigation of children's decisions against musical activities

Musical participation is influenced by many different factors. While many studies investigate factors supporting the development of musical engagement, we still know much less about specific barriers to participation, which can be situated on a social or an individual level. Sen's capability approach (Sen 2009) involves both dimensions, but furthermore includes individual ambitions with respect to participation and wellbeing. In our study, we explore

barriers to participation regarding students' engagement in extracurricular music education activities (EMEA) from a capability perspective. Additionally, we examine whether participation in such activities has an impact on individual social behaviour of secondary school students (e.g. classroom climate; friendship networks). In a longitudinal study, we investigate the role of curricular and extracurricular activities at schools with respect to students' musical and personal development. About $n \approx 1.350$ students from 22 German secondary schools (grades 5, 6 and 7) completed a questionnaire in Autumn 2019, 2020 and 2021. The questionnaire focuses on musical participation, personality and socio-demographic background, and asks for reasons for not participation in EMEA. Classroom climate and friendship networks within the classes are measured.

In our presentation, we focus on the overarching question of what are the barriers that keep children from participation in EMEA. To understand the children's decisions against EMEA, we will present their reasons for non-participation and investigate the influence of socio-economic background, characteristics of EMEA and type of school. Furthermore, we examine relationships between participation, friendship networks and wellbeing. We hypothesize that participation in EMEA is interrelated with friendship networks and classroom climate. For our analyses, descriptive and multivariate approaches will be used.

Results show that children not participating in EMEA are less satisfied with their musical opportunities. Non-participation can often be explained by a lack of interest, but also by the fact that many students don't find appropriate EMEA in their schools. Additionally, being musically active had never occurred to many of the students, which leads to the formation of adaptive preferences (Khader 2012).

Results indicate that – despite the efforts of fostering musical education – social justice is still not realized in our public schools. To “promote everyone's opportunity for cultural experiences, cultural education and to develop their creative capabilities” (UNESCO 2012, 7), public school systems still have to undergo massive transformations.

Mecheril, Paul; Thomas-Olalde, Oscar; Melter, Claus; Arens, Susanne & Romaner, Elisabeth (2016). Migrationsforschung als (Herrschafts-)Kritik. In: Geier, Thomas & Zaborowski, Katrin U. (Ed.). Migration: Auflösungen und Grenzziehungen. Studien zur Schul- und Bildungsforschung. Wiesbaden: Springer. P. 17-41.

Morrin, Serafina (in print). Play Practices of the Imagination – Reconstruction of a Magic Trick. In: Martens, Matthias; Asbrand, Barbara; Buchborn, Thade & Menthe, Jürgen (Ed.). Dokumentarische Unterrichtsforschung in den Fachdidaktiken. Wiesbaden: Springer.

Pinkert, Ute (Ed.). (2008). Körper im Spiel. Wege zur Erforschung theaterpädagogischer Praxen. Berlin: Schibri-Verlag.

Music accompanies

There is a large body of research literature on musical practices and preferences of children and youths. Along with these, there are some studies focusing on social and personal constraints for musical practices. They have documented that class is a relevant factor in the thicket of what people pursue and like. However, young adolescents have been out of the focus of research. There is a divide between future academics (with a higher social status background on the average) and future professionals in crafts and administration that oftentimes goes along with missing or existing migration background. Some results will be presented from a research project that involved both qualitative and quantitative methods. It focused on young adults that were either attending vocational schools or were in their first year in university. The research question was twofold. Firstly, it focused the musical practices that the adolescents pursued. A broad stance was taken at musical practices involving both non-formal or informal settings and included digital media. Secondly, what influenced their musical activities in the past? An online survey was administered to 769 persons that covered besides their activities sociodemographic data, personality, the Gold-MSI, but also their quality of life and health as the capability approach by Sen constituted the theoretical frame. Among other findings three factors could be described that represented non-formal, informal and media related practices. In the following months semi-structured interviews were conducted with a total of 31 people to gain better insight in their current practices as well as their biographical background. Influences by family and schools could be documented. The presentation will show some basic results but will also stress the intercultural dimension in the data.

This colloquium is generously supported by the *Rat für Kulturelle Bildung* (Counsel for Cultural Education) and the Federal Ministry of Education and Research (BMBF). It is hosted by the Hochschule für Musik Theater und Medien Hannover. Conference organizers:

Dr. Eva Schurig (eva.schurig@hmtm-hannover.de)

Dr. Andreas Lehmann-Wermser (andreas.lehmann-wermser@hmtm-hannover.de)

Fone: +49 – (0)172 – 5421 346