

Norwegian Evaluation

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The Norwegian Study

- Commenced October 2010.
- Field work completed April 2011.
- Draft report presented June 2011.
- Public release: Date to be determined

Questions

- What is being done in arts and cultural education (both in and outside schools) and how is it being done?
- What is the quality of arts education in Norway? This includes both the quality of the teaching and the quality of the learning?
- What are the possibilities and challenges currently and into the future?
- What expertise exists within education and more broadly in the arts and cultural sector?

Scope

- The scope of the study was limited to a sample of formal school provisions for young people between the ages of 3-18 years and included non-formal (outside of school) arts and cultural offerings that directly intersect with the specified target group.

Method

- Document and media analysis
- Survey and data tracking of baseline data
- Interviews
- School visits
- Focus groups
- Observations
- Provisions for electronic submissions

Sampling

- We have endeavoured to get a sense of the full scope of activity and have visited different school types and different levels, in different geographic and social situations.
- We have met with all sorts of people including pupils, teachers, principals, parents, artists, managers, industry, cultural sector, volunteers, professional associations, officials, local authorities, politicians and plenty of characters!

Comments on the process

- Wonderful support
- Opportunity for engagement
- Geographical/climatic challenges
- Organizational challenges
- Economic challenges
- Data availability

And a feel for the project...















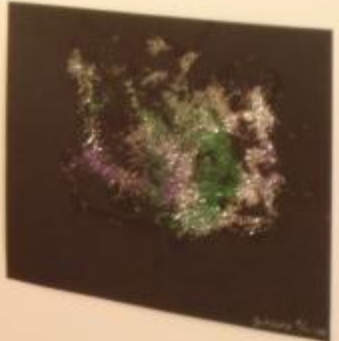
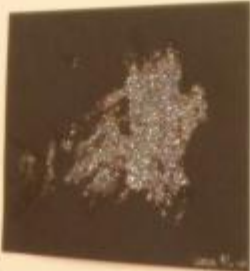
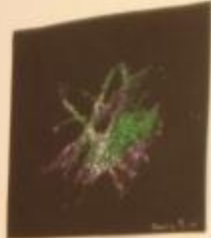








NORDLYSET









Unge kunst på kunstmuseet



KUNSTNERNE I ARBEID: Elever fra Gyllenberg skole i arbeid sammen med kunstneren Marit Landsend i atelieret på Nordnorsk Kunstmuseum. I dag åpner kunstmuseet ei utstilling som viser resultatet av arbeidet.

Det er ikke så ofte 12 år gamle kunstnere åpner utstilling i Nordnorsk Kunstmuseum. Det som skjer i ettermiddag er en spesiell begivenhet.

I løpet av fire fantastiske dager i atelieret ved Nordnorsk Kunstmuseum, har kunstnere fra to

6. klasser fra Gyllenberg skole laget spennende kunstverk inspirert av utstillingen sivet like. Rekonstruert, og i ettermiddag åpner vi ei utstilling som presenterer resultatet av det flotte arbeidet de gjorde i vårt atelier, opplyser kunstsjef Line Furdahl ved Nordnorsk Kunstmuseum.

Utstillingen vil bli åpnet av museumslektore Kristin Løvås. Kunstnere vil være til stede sammen med familie og venner. Vi ønsker alle andre hjertelig velkommen. Det vil bli en enkel

servering, fortsetter Furdahl.

Verkstødet ble ledet av kunstneren Marit Landsend. Nydelige naturmaterialer som skinn, bein, tre, stein, skjell og fjer var blitt samlet inn av Landsend. Dette materialet, sammen med en oppvisning i utstillingen først, ga inspirasjon til de ivrige og kreative elevene. I løpet av en dag lagde kunstnerne helt spesielle og individuelle kunstverk.

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Suksesshest på Vest







... and the journey!!!







Today's weather in Kautokeino



-18°

Delvis skyet, 1.5 ms from Nord



WEDNESDAY 12-18	WEDNESDAY 18-00	THURSDAY 00-06	THURSDAY 06-12	THURSDAY 12-18	THURSDAY 18-00	FRIDAY 00-06	FRIDAY 06-12	FRIDAY 12-18
-18°	-18°	-15°	-13°	-11°	-10°	-10°	-8°	-9°

Weather forecast from yr.no, delivered by the Norwegian Meteorological Institute and the NRK









The real strengths include...

- Cultural Rucksack
- Community resources
- Passion and commitment
- Accessibility (generally)
- Intrinsic value
- Amateur arts
- Associations
- Facilities in the community

Aims of arts education

The intrinsic aims of the arts are highly valued in Norway, in particular, fun and enjoyment and pride

- Social/personal development
- Fun and enjoyment
- Learning
- Self-realisation
- Significant experience
- Cultural

Policy Cooperation

- **Meetings should occur on a regular basis between those people responsible for culture and education at the national, regional and local level to encourage shared strategic thinking and communication of good practices and initiatives**
- **While a historic document has been signed enshrining ministerial cooperation around culture (especially between education and culture) in practice there are still some conflicts in policy direction and implementation and a lack of communication at a practical level.**

Arts Education Curricula

- There has been a reduction in time given to the aesthetic subjects in school
- There was a widespread view that the aesthetic subjects (and the curriculum more generally) had become overly theoretical
- Reduction in the availability of electives had decreased the possibility of pupils choosing more creative subjects.
- There are no electives (national or local) today

Finance and resources

- **It is difficult to determine accurately funding either as a total or as a per child figure**
- **While there is general funding available at a sufficient level, there is large variations in funding and support within different localities**
- **Parents make considerable financial and time contributions to arts and cultural education**
- **Teachers need more practical teaching and learning resources in the arts**

Schools

- **Recent concerns have been raised about the 'disappearance' of specialized spaces in schools for the practical arts subjects**
- **'Open plan' style school design may reduce teachers' willingness to conduct arts and culture lessons**
- **Schools and colleges should be encouraged to display students' work as display of high quality work does not generally appear as a priority**

Changing priorities and PISA

- **There is a disproportionately high negative impact on arts and cultural education caused by rhetoric around the PISA testing process**
- **Teachers and school principals spoke passionately about the dangers of the over emphasis on testing and accountability promoted through the PISA process**
- **High quality arts and cultural education can be correlated with high achievement in the PISA testing process**

Bored and dropping-out

- **Pupils complained of feeling bored and disenchanted with schools**
- **Pupils bemoaned the lack of practical and creative subjects**
- **Pupils wanted more practical subjects and more creative learning practices**
- **Consideration could be given to greater inclusion the youth voice or involvement in planning**
- **The arts were seen by teachers, principals and pupils to be one way to encourage pupils to stay on at education**

School leadership

- **School leaders in Norway have considerable autonomy in terms of recruitment of staff, timetabling and programme organisation**
- **The school leaders feel pressured by demands for greater 'return to basics' but are generally highly committed to the value of a child receiving a broad education and the importance of arts and culture**
- **Arts and cultural education in schools need the support of a determined, passionate and inspiring school leader**

Accessibility for all

- **There are educational, geographic and gender gaps in terms of active participation in arts education**
- **Attempts to enhance cultural diversity in Kulturskole have largely been unsuccessful**
- **Attempts to enhance gender equality in Kulturskole and arts education more generally have largely been unsuccessful**
- **Issues of accessibility underline the importance of compulsory arts education within the regular school system**
- **Arts and cultural education does not in practice give equitable access to marginalised and disadvantaged pupils despite policy and intention that runs counter to this practice**

Detailed assessment, reflection and evaluation strategies

- **Strategies for assessment and evaluation are limited within arts and cultural education**
- **Professional development is needed in this area so that teachers can track student learning and monitor the quality of programmes**

Performance and exhibition

- **It is important that projects and arts learning culminates in a high quality presentation of the learning process**
- **Process and product should be clearly linked**
- **Passive arts and cultural education (such as seeing a performance) are valuable but should not be used as a substitute for children's active creative processes and opportunities for children to be performers and artists**

The Cultural Rucksack (DKS)

- **The Cultural Rucksack is one of the largest programmes in the world that aims to bring professional arts and culture to children**
- **It has been very successful at reaching all parts of the country despite the obvious geographic and climatic challenges**
- **DKS maintains rigorous quality standards**
- **It has been suggested that there should be less experiences but experiences of more depth**
- **Pupils do not remember the rucksack and find it a little “weird”**
- **Pupils want more say in the content of the Rucksack**

Kulturskole

- **Attendance at Kulturskole is comparatively low, especially amongst adolescence**
- **The demand for places in music schools, particularly for some instruments is high and there can be long waiting lists to get a place**
- **While there is a move for 'music schools' to become broader cultural centres, many still have a predominant focus on music**
- **There is a trend for the local Kulturskole to work in a more integrated way with the regular schools, but there are a limited number of Kulturskole with close and robust links with the regular schools**
- **The curriculum for music of Kulturskole is generally based on classical music, jazz and traditional, 'one-to-one' instructional approaches**
- **The offers in Kulturskole are generally less popular for boys and for teenagers than for girls and for younger children**

Teachers

- The survey results for the grunnskole showed that while the satisfaction with the specialist teachers was quite high (82.62% thought specialist teachers were good or very good at teaching the arts subjects) only 47% felt that general teachers were good or very good at teaching the arts subjects. Teacher education was particularly 'blamed' for the lack of capacity with only 14.4% of respondents thinking teacher education gave good or very good preparation in the arts for general teachers. Even for specialist teachers, teacher education was still only seen to be good or very good by 39.4% of respondents.

- **Innovative, passionate and committed arts teachers are needed if arts education is to reach a high standard**
- **There is a high degree of consistency about the attributes of quality arts educators**
- **While there were concerns about the overall quality of teachers, instances of high quality teaching were observed in Norway**

- **There is insufficient or no time given to art and culture within teacher education esp. dance, new technologies in the arts, and drama (hours reduced or disappeared)**
- **Many students are leaving teacher education without having any skills and knowledge to teach the arts and culture or to use creative and culturally-rich methods of instruction**
- **Knowledge and skills of evaluation, research and reflection necessary for implementing creative learning programmes and arts education are lacking in teacher education**
- **There is an awareness in teacher education of the limitations and shortcomings of their preparation of teachers to teach creative, arts and cultural education in the grunnskole**
- **It is particularly noted that creative, cultural and arts education skills and knowledge for the general teachers is an issue of vital concern**
- **Lack of connection with teacher education and other agencies**

Specialist teachers

- Become too theorized
- Lack strategies for effective group teaching
- Lack specialized technical skills
- Can't motivate disinterested pupils
- Insufficient focus on pedagogy
- Not connected to 'the industry'
- Conservative and out of date
- Shortage of qualified teachers
- Small schools
- Gender and background

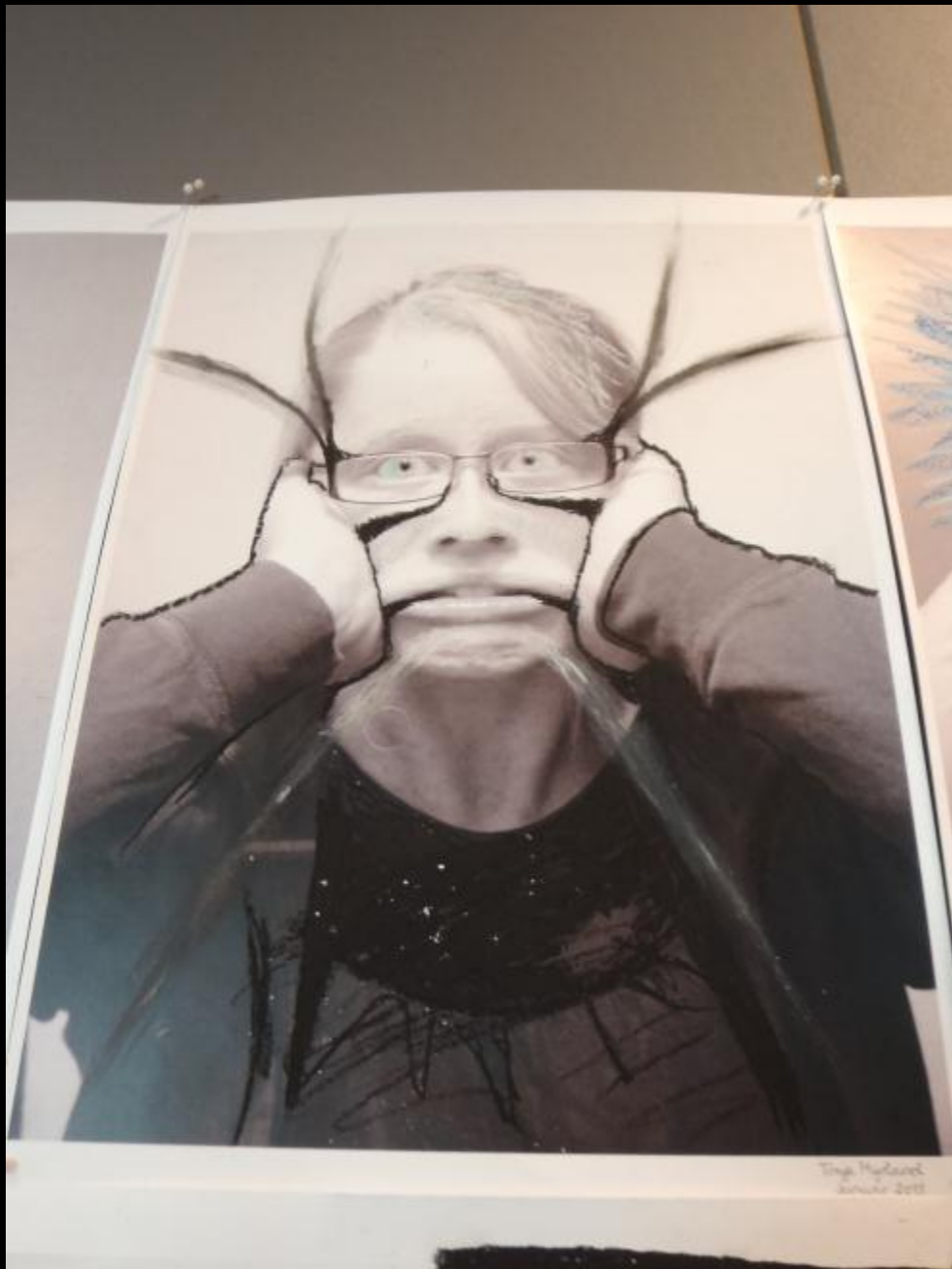
A GOOD TEACHER... Pupils' views....

- Must understand children
- Needs to know how I feel and what I am interested in. They should not just be about subjects.
- Understand the pupils
- Needs to explain the topics
- Understands what things are about
- Listens to the kids
- Is nice
- Lets us dream
- Does more fun stuff in lessons
- Listens
- Takes some things seriously but also know how to make serious things fun.
- Laughs with us
- Is intelligent
- Is friendly
- Is not boring. I'm bored for most of the day because the lessons really are boring. We should do more drama... more acting and more music.
- Is nice
- Is fun

- Is more creative
- Does unexpected things
- Can explain things in different ways.
- Helps you learn in different ways
- Is more professional
- Sets our brains free
- Is motivated to be creative
- Is professional, they are able to show that they can do something.
- Really knows the pupils
- Allows time for us to really get interested in our tasks
- Uses methods that help everyone understand, and don't just focus on the smart kids who would understand anyway.
- Is creative
- Can think of fun ways to learn
- Tells us stories connected to what they teach us
- Makes up programmes that allow us to explore things we are interested in.
- The teachers I have for the arts are the best ones. They are more professional. They care about their subjects. They care about the students. They listen to us.
- Some teachers try to bring creativity into their lessons. They will say paint a poem. Some teachers don't consider the pupils. There are so many bad teachers. They are just there to do their job. They are not enthusiastic

A pupil made an astute observation of the situation:

- In Norway there is this old book about the Janteloven. It says you can't think well of yourself. But this idea is rubbish! How can our society be any good if pupils are taught not to ever be good at anything or to think high of themselves? We really need to get the message out that it is OK to be good and to show people you are good. If you are good in maths and science then you are recognised, but if you are good at the arts and culture then you are teased! The system looks down on the arts. You don't get any points for the arts. Every person has a special element, but if this element is the arts or creativity then you have to push it away. If you do this you become not a school leaver but a school **loser**. You cannot do the thing you are good at and you only learn that you are not very good at the things you are allowed to do.*



Step. Margaret
October 2011