Arts and Cultural Education in Norway

Report by
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2010-2011

Foto: Odd Melhus

NASJONALT SENTER
FOR KUNST OG KULTUR
I OPPLÆRINGEN

When I make art I feel alive. It is SO good. It is good to show what you can do. I feel like I have a lot to give. I can sing. It is vital to me. I really wish I could give you the words for your report about just how important the arts are to me, but it is not just about the English. I have the same problem in Norwegian. I really can't say what it means. The arts are beyond words. When I am on stage it comes out through my singing and through my dancing. Then you can see what I mean, but I really want you to capture that thing you can't describe in your report.

Pupil comment made during the study, January 2011

All images in the report were taken by Anne Bamford

Acknowledgements

This study would not have been possible without the support and generosity of all the people involved. Firstly, it is important to recognise the key role of the Nasjonalt senter for kunst og kultur i opplæringen in commissioning this report to enable the findings to inform current and future development work in schools.

A special thank you must go to Nina Vestby and Elisabeth Utz Savstad for their invaluable help in providing local contextual understanding and document and policy translation and interpretation. These people have not only provided friendship, but have at all times been both professional and efficient. The research has benefited greatly from their input and assistance.

Thanks are extended to Harry Rishaug, who provided inspiration for this study through the Nordic Cultural Greenhouse study.

Throughout the research, the hospitality of the people of Norway - north, south, east and west - has made me feel very welcome. The honesty of responses and generosity of time and support made the research possible. Many pupils, teachers, principals, artists, policy makers, and people from all aspects of the arts, culture, and education world have provided detailed and thoughtful responses to make this work possible.

The following institutions are thanked particularly for their participation in the research.

Universitetet i Tromsø
Alta ungdomsskole
Alta kulturskole
Komsatoppen barnehage
Karasjok skole
Samisk videregående skole
Beaivvas
Karasjok kulturskole
Sentrum barnehage
Oslo kommune
Oslo musikk og kulturskole
Landslaget Drama i skolen
Musikk i skolen
Høgskolen i Stord (Haugesund)
Norsk kulturskoleråd
Kunst og design i skolen
Midtun skole
Norsk publikumsutvikling
Den Nasjonale Scene
Kunst i skolen
Stord Kulturskole
Kvinnherad kulturskole
Bømlo kulturskole
Leirvik skule
Nordbydo ungdomsskule
Furuly barnehage
Bergen kommune

Ytterbygda barnehage
Haukås skole
Øyjorden barnehage
Klosteret barnehage
Akrobaten barnehage
Solbakken barnehage
Fjelldalen skole
Peterdalsheia barnehage
Sandsli barnehage
Den kulturelle skolesekken
Fitjar Kulturskole
Sandsli barnehage
Ungt entrepenørskap
Musikernes fellesorganisasjon
Linderud skole
Lakkegata skole
Tenthaus Oslo
Vågen videregående
Sandnes kulturskole
Universitetet i Stavanger
Oljemuseet
Rogaland teater
Stavanger konserthall
Vitensenteret
UNION scene
Drammen kulturskole
Drammen kommune
Brage teater
Norsk kulturråd
Great moments
Rikskonsertene
Hellebakken barnehage
Norsk Lektorlag
Foreldreutvalget, FUG
LNU
Studentorganisasjonen
Deichmanske bibliotek
Nasol- Norske symfoni-orkestres landsforbund
Trondheim kommune
Rosenborg skole
Dagskolen (Lilleby)
Charlottenlund ungdomsskole
Trondheim international school
Uredd
Kadabra produktdesign
Sparebankstiftelsen
Kommunenes Sentralforbund
Norges kreative fagskole
Barneombudet
Litteraturhuset
Universitetet i Nordland
Kunsthøgskolen i Oslo

Also, we wish to thank all the individuals who have shared their experiences and expertise with us.

Contents

Executive Summary

This study, "Arts and Cultural Education in Norway", was commissioned by the Nasjonalt senter for kunst og kultur i opplæringen.[1] The study addresses the following questions:

1. What is being done in arts education and how is it being done?
2. What is the quality of arts education in Norway?
3. What are the possibilities and challenges currently and in the future?

It was the intention that the study could assist the Norwegian Centre for Arts and Culture Education – and beyond – to inform current and future development work in schools.

The study commenced in October 2010, and the data gathering was completed in April 2011. In total, 2416 people (n=2416) were interviewed, answered surveys, and/or participated in focus groups. The participants came from all sectors and included civil servants, politicians, school principals, teachers, cultural coordinators, industry representatives, cultural institutions, students, pupils, artists, teacher educators, professors, performers, members of the media, parents, and the museum and gallery sector. An Internet-based survey was sent to all schools – including kindergartens and music and culture schools in Norway – to gather quantitative data. A total of 2160 surveys were completed, with an average response rate of 27.4 %. The survey responses were received from all counties (*fylker*), with an even distribution of respondents across counties. In general, Møre og Romsdal had the highest response rate while Oslo had the lowest, but there was a generally even spread across all counties.

The field work was conducted in counties across Norway with sample areas chosen by a matrix based on all possible criteria, in order to ensure that a diversity in the types of geographical areas, schools, and institutions was covered as part of the data collection. The study used a range of methodologies, including document and media analysis, web-based survey, interviews, focus groups, observation, and provisions for electronic submissions via email. The scope of the study included a comprehensive sample of formal school provisions for young people between the ages of 1-20+ years, and also incorporated non-formal cultural offerings that directly intersected with the specified target group, including the SFO (*skolefritidsordning*, an after-school programme) and *kulturskole*.[2]

Over the past decade, major policy changes have focused on increasing the quality and quantity of arts and cultural education in Norway. Despite the fact that there has been a reduction in the time allotted to the aesthetic subjects in school, there has been a general

[1] Norwegian Centre for arts and culture in education.

[2] When translated into English, "Schools of music and performing arts" is the generally accepted translation of *kulturskole*. In practice, during this study, interviewees often used the terms "culture school" and "music school" (although only three such schools in Norway are **only** music schools). Where these terms appear in quotes, they have been left in the way the quote was stated. Culture schools may in fact be a closer term in English, as many of these schools also offer visual arts, which is not a 'performing art'. Concurrently, while the term *kulturskole* might imply a broad offer, most schools are offer predominantly instrumental music tuition (at least in the number of classes offered, if not always the number of pupils, as the other art forms can often cater to larger class sizes).

belief among both politicians and practitioners that the climate for arts and culture has improved considerably over the past years.[3]

The intrinsic aims of the arts are highly valued in Norway, in particular, a sort of 'cosy' ('*koselig*') feeling that stresses fun, enjoyment, and pride. While the people interviewed could describe educational, social, and cultural impacts of the arts, the overall focus was on the personal and ethical benefits to a country derived from when its people are encouraged to participate in arts and culture. Similarly, while Norwegians generally take pride in the successes of their artists and athletes, the development of talent – at least within the arts – is not as high a priority as providing the opportunity for all members of society to participate in, and feel part of, the cultural life of the community.

To this end, successive governments have given priority to arts and culture programmes, and the general public in Norway appears to place a high level of inherent value on cultural activity, especially music. Yet there has been no overall, objective and comprehensive overview of the *actual* effect of these investments. This report provides a picture of the effect of policies and initiatives over the past decade. The conclusion is that while much is laudable and worthy of praise, there are some areas that need to be addressed to ensure that Norway gets value for its money, and the full potential of previous investment can be realised.

The overall findings of the study suggest that Norway has placed a particular focus on improving the place of culture in society. Within a number of localities and at a national level there has been sustained investment in cultural hardware and software. The real strengths of arts and cultural education in Norway include The Cultural Rucksack (*Den kulturelle skolesekken*, DKS), community resources, amateur arts, general accessibility, and local cultural agents and professional associations.

DKS 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. Embedded within DKS are rigorous quality-assurance mechanisms that operate at the national and local levels through a system of peer review. Accompanying these evaluations are development programmes, which have in turn led to improved quality. Children as cultural consumers and audiences is a concept that is taken very seriously in Norway, and artists who work with children are often of a high standard. As DKS celebrates its tenth anniversary, it has paused to reflect on ways to move forward in the future. One area that could be improved would be to reduce the high number of experiences a child receives each year, and instead work more in-depth with schools and children. Currently, too, DKS appears to have only a fleeting impact on pupils. This may be because the performances come and go and are not part of a sustained programme, or because the pupils do not perceive the relevance of the performances to their own interests or experiences. In terms of the latter, pupils want a greater say in the content of the Rucksack. There are currently some good examples of partnerships between schools and artists in Norway, but these should be extended, both in terms of the number

[3] According to the Directorate, the total number of hours at school has increased, but the number of hours allotted to aesthetic subjects have remained the same, giving the perception that the aesthetic subjects have been reduced in proportion to the total school day.

of schools involved and the duration of the partnerships. In addition, these partnerships (including those with museums and cultural institutions) need to be embedded within policy and practice.[4]

Norway has a rich and robust amateur arts scene, but currently this remains largely disconnected from the arts education occurring in schools and also disconnected from the extensive system of the local government-funded, legally-anchored culture school.[5] Closer links between these sectors could help in a number of ways. For example, while the culture schools are less popular with boys and adolescents, some community arts provisions have been highly successful in attracting these groups. Many culture schools have long waiting lists that perhaps could be reduced by working within the *grunnskole* system (the obligatory schooling for children ages 6-16), or by linking more closely to amateur possibilities. Concurrently, there has been a move for music schools to become broader cultural centres, though many still have a predominant focus on music.

The arts could play a much stronger role in the after-school (SFO) programmes. Explorations are underway into closer collaborations between the education and culture sectors in terms of after-school activities. While these explorations have focused on the possible role of the culture school in the SFO, it is suggested that libraries, cultural centres, volunteer arts organisations, youth centres, and the broader cultural and creative industries could be brought into these discussions, as these groups tend to have good links with young people of all ages in the community. They provide a valuable link between schools and the cultural and community sectors, but this potential is largely under-utilised at present. As an adjunct to this suggestion, it is also recommended that the theatre and museum sector in particular could play an important role in encouraging teachers – especially trainee teachers – to see the value of museums and theatres (and the cultural environment and other community assets) as a resource for situated learning.[6] During the visits conducted as part of this study, it was reported that initiatives in this area of outreach have been reduced, rather than increased.

While the creative industries form an important and expanding part of the Norwegian economy, this is not recognised in arts education. There is a lack of career guidance and vocational education about the possibilities for employment in the creative and cultural sectors. Attempts to be more strategic in the development of the creative and cultural industries in Norway have resulted in mixed success, with some star individuals or small companies emerging, but in comparison to other developed economies in Europe the creative industries appear to play a far smaller part in the overall economy.

One of the challenges for arts and culture in formal and informal education in Norway is to promote more cooperative thinking. This is complex, given that funding for arts and culture comes from many sources, including the National Lottery, central government funding, regional government funding, local government funding, foundations and private

[4] The Norwegian Centre for Arts and Culture in Education produced a practical guide in 2009 to help schools establish partnerships with artists and cultural institutions.

[5] A member of the review group made the following response: "A survey conducted by Norsk kulturskoleråd shows that a high number of conductors in bands, orchestras, choirs, and jazz bands are paid by the culture school. Of the 138 million NOK paid, 50% was covered by the culture schools."

[6] Learning that can occur in the context of a museum, gallery theatre or other cultural environment.

benefactors, businesses (industry), parents, the community, and young people themselves. Given this complexity of funding patterns, it is difficult to determine accurately the actual funding, either as a total or as a per-child figure. While an historic document has been signed that ensures ministerial cooperation concerning arts and culture (especially between education and culture)[7], in practice there are still some conflicts in policy direction and implementation, and a lack of communication at a practical level. Meetings should occur on a regular basis between those people responsible for culture and education at the national, regional, and local levels, including the Directorate and the two ministries of culture and education, to encourage shared strategic thinking and the communication of good practices and initiatives.

The physical resources in schools and after-school arts and cultural centres are generally of a high standard. Recently, some concerns have been raised about the disappearance of specialised spaces in schools for the practical arts subjects. It was also reported that newly-designed schools sometimes feature 'open plan', shared spaces that do not lend themselves well to arts lessons, and that these newer buildings also lack spaces to display and present pupils' work. Counter to this observation, some excellent, 'multi-purpose' schools have been built that effectively house the *grunnskole*, culture schools, and other voluntary cultural and community groups. These schools promote more 'joined-up' working atmosphere, and ensure full utilisation of facilities by pupils and the community.

While the physical resources for teaching the arts appear to be adequate in most cases, the classroom and human resources need further development. Teachers felt they needed more guided learning materials (books, methods, online resources, and kits) to effectively teach the arts. These resources tend to exist in other subjects, but not in the arts. Resources for assessment and evaluation are particularly limited within arts and cultural education. It is important that projects and arts learning culminate in high-quality presentations of the learning process. Professional development is needed in this area so that teachers can track student learning and monitor the quality of programmes. The demand for learning materials is particularly high because in the *grunnskole* the arts are often taught by a generalist teacher with little or no training in the arts.[8] For these teachers, the curriculum is seen to be too vague, and lacks clear direction and a strategic learning progression for developing meaningful arts education. Specialist teachers are generally employed to teach art in secondary schools, but there are shortages of some types of teachers, especially music teachers.

In terms of the curriculum, it was reported that there has been a reduction in time allotted to the aesthetic subjects in school. Concurrently, there was a widespread view that the aesthetic subjects in the *grunnskole* and *videregående skole* (VGS, the three-year upper secondary education) – and in the curriculum more generally – had become overly theoretical, and the reduction in the availability of electives and practical subjects has decreased the possibility of pupils choosing more creative subjects.[9] There is a

[7] Stortingsmelding 38 (2002-2003) The cultural rucksack.

[8] Some generalist teachers have done arts courses as part of their undergraduate degree, depending on which teacher training programme they attended. It is difficult to track the various types of teachers teaching the arts and target resources to their appropriate level of skill and experience.

[9] Electives are not an option today.

disproportionately high negative impact on arts and cultural education caused by the rhetoric surrounding the PISA testing process. Teachers and school principals spoke passionately about the dangers of the overemphasis on testing and accountability promoted through the PISA process, despite the evidence that suggests the opposite, that in fact high-quality arts and cultural education can be correlated with high achievement in the PISA testing process.

Despite the overall view expressed that the cultural climate in Norway had improved markedly over the past decade, almost the reverse could be said of the provisions in schools and in teacher education. Teacher education and professional development needs to be enhanced to develop teachers who are more confident and able to include arts and cultural education in their teaching. Innovative, passionate, and committed arts teachers are needed if arts education is to reach a high standard. While concerns were expressed about falling standards in the overall quality of teachers,[10] instances of high-quality teaching and best practice in arts and cultural education were observed during this study in Norway. Pockets of expertise do exist in Norwegian schools, but the general picture is that there is insufficient or no time given to arts and culture within teacher education.[11] Many new teachers leave the teacher education system without the skills and knowledge needed to teach the arts and culture, or to use creative and cultural-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, as is the use of ICT[12] and media to promote creative and cultural learning possibilities. There is the awareness in teacher education of the limitations and shortcomings of their preparation of teachers to teach creative arts and cultural education. It is particularly noted that creative, cultural, and arts education skills and knowledge for generalist teachers is an issue of vital concern, as these teachers have a low level of confidence in their ability to include arts and cultural education in their teaching.

In addition to the urgent improvements needed in the way creative, arts and cultural learning is covered in initial teacher education, more connections are needed between the various providers of professional development in creative learning. Professional development in the value of arts and cultural education and creative approaches can boost school achievement, and is needed for school principals. Arts and cultural education in a school needs the support of a determined, passionate, and inspirational school leader. In Norway, school leaders have considerable autonomy in terms of recruitment of staff, scheduling, and programme organisation. While school leaders feel pressured by demands for a greater return to basics, they are generally highly committed to the value of a child receiving a broad education and to the importance of arts and culture. Perceived media representations, policy perceptions, and attitudes appear to inhibit creativity. Principals and teachers reported feeling a tension between the creative areas and other areas of the curriculum, and that these mixed messages prevented quality arts education.

[10] Both in arts and cultural subjects and more generally across the school.

[11] This is particularly the case for more recent graduates, with more experienced teachers and those who trained some time ago more likely to have arts and culture included in their training.

[12] Information and Communication Technology.

In professional development and the development and distribution of practical classroom resources, the Norwegian Centre for Arts and Culture Education offers the potential to provide outreach and support to schools, but has currently only made a noticeable impact in the kindergartens. Together with the highly-organised and well-resourced professional associations in Norway, it would be possible to link development initiatives at the national and local levels to focus specifically on resource, teacher, and leadership development.

Norway is a country where equality of opportunity is considered to be a core value. It is surprising therefore that arts and cultural education practices in some ways run counter to these ideals. While accessibility for all and equality is a fundamental pillar of Norwegian education, the reality is that there are educational, geographic, and gender gaps in terms of active participation in formal and informal arts education. Attempts to enhance cultural diversity and gender equity in the culture school (and amongst arts educators in the regular school) have for the most part been unsuccessful. Further, both in and out of school, arts and cultural education do not give equitable access to marginalised and disadvantaged pupils in practice, despite policy and an intention to the contrary. There is also a geographical dimension. While there is general funding available at a sufficient level, there are large variations in funding and support within different communities. Issues of accessibility underline the importance of compulsory arts education within the *grunnskole* system.

Finally, but most importantly, the pupils' perspective has often been neglected in relation to arts and cultural education. For example, the pupils voices present in this study were not unequivocally enamoured by the Rucksack or by the culture school. To name but a few examples, pupils often do not remember the Rucksack and find it a little "weird". More constructively, they want more say in the content of the Rucksack, but often complained of feeling bored and disenchanted with school. They felt that while teachers in the culture school were professional and that these schools offered a unique haven for arts-interested pupils, they were quite 'un-cool' for older pupils, and young people left them for arts creation opportunities in garages or youth centres. The dissatisfaction is in some cases warranted. Despite allocations to arts and culture, it was repeatedly commented that there has been a reduction in the availability of arts and cultural electives in schools.[13] This has decreased the possibility for pupils to choose more creative subjects. Many pupils bemoaned the lack of practical and creative subjects in schools and wanted far more creative approaches to learning and more arts-integrated learning. On a positive note, the arts were seen by teachers, pupils, and principals to be one way to encourage pupils to remain in the education system.

Study reports such as this provide an outsider's or bird's eye view of the state of arts education at a given point in time. In that respect, they should be seen as the start of a process, not as a conclusion. There are a number of recommendations made and areas requiring further investigation, and these should inform shared discussions at the national and local levels, to encourage agreement on priorities and implementation steps as a way to continue to move forward to improve provisions. Given the level of support for this study and the open and enthusiastic attitude, dedication, and determination of the

[13] There are no electives as part of the national curriculum today.

Norwegian education and arts and culture community, it should be possible for Norway to maintain and enhance its world-class reputation for commitment to arts and cultural learning.

Chapter 1: Introduction and overview

1.1 Introduction

In 2010-11, a comprehensive study was undertaken in Norway to gather data about the extent and quality of arts and cultural education in Norway, and to identify targeted areas for future development.[14] The evaluation focused on the following questions:

4. What is being done in arts education and how is it being done?
5. What is the quality of arts education in Norway?
6. What are the possibilities and challenges currently and in the future?

These questions were addressed through the use of an intensive seven-month study, using a combination of qualitative and quantitative methods.

The focus of the study is on both formal and non-formal provisions for arts and cultural education. In the context of Norway, this includes arts and cultural education within schools and also the activities completed by children in a range of after-school possibilities, including culture school, private music schools, private arts schools, local theatres and museums, and other providers. The scope of the study included provisions in nursery years, primary, and lower and upper secondary school. The study also briefly overviews provisions in teacher education and the professional development of teachers. The study does not examine post-school arts education in detail, nor does it deal in depth with the creative industries, though these areas are briefly touched upon in terms of vocational advice given to pupils and the general atmosphere and milieu for the arts and culture within Norway.

This research is linked to the international studies of arts education conducted in 2006 for UNESCO,[15] and mirrors the subsequent in-depth country studies conducted in Denmark, Iceland, Hong Kong, Flanders, and The Netherlands. To build a benchmarked set of knowledge, complementary methods have been used for these studies, and the same framework has been applied to data gathering and analysis of themes to enable international comparisons to be made. It should be noted, however, that arts and cultural education is context specific, and this study should not be read as a model for best practice or as a comparative study.

1.2 Scope

This study was led by Anne Bamford and funded by the Nasjonalt senter for kunst og kultur i opplæringen, located at the University of Nordland in Bodø. During the study, logistical support was provided by Nina Vestby and Elisabeth Utz Savstad. Ellen Sæthre-McGuirk (Director of the Nasjonalt senter for kunst og kultur i opplæringen) managed the study and provided invaluable advice in its design and implementation. It is hoped that this study can form part of a broader study of Nordic arts and cultural education, and be a resource within the region.

[14] This included all levels of schools, SFO, culture schools, DKS, and a broad range of formal and informal culture and arts education offers.

[15] Bamford, A (2006) The Wow Factor: Global research compendium on the impact of arts in education. Waxmann, Műnchen.

The research commenced in October 2010 and the data gathering was completed in April 2011. In total, 2414 people (n=2414) were interviewed, answered surveys and/or participated in focus groups. The participants came from all stakeholder sectors and included civil servants, politicians, school principals, teachers, cultural coordinators, industry representatives, cultural institutions, students, pupils, artists, teacher educators, professors, performers, members of the media, parents, and the museum and gallery sector. An Internet-based survey was sent to all schools – including kindergartens and music and culture schools in Norway – to gather quantitative data. A total of 2160 surveys were completed with an average response rate of 27.4 %. The survey responses were received from all counties, with an even distribution of respondents across counties. Marginally, Møre og Romsdal had the highest response rate while Oslo had the lowest response rate.

The fieldwork was conducted in counties across Norway, and through a matrix based on all possible criteria it was ensured that a diversity of types of geographical areas, schools, and institutions was covered as part of the data collection.

The study used a range of methodologies including:

- Document and media analysis
- Web-based survey
- Interviews
- Focus groups
- Observation
- Provisions for electronic submissions by email

The scope of the study included a comprehensive sample of formal school provisions for young people between the ages of 1-20+ years, and also incorporated non-formal cultural offerings that directly intersected with the specified target group. The study did not address post-school education in arts and design.

A detailed evidence-based analysis of arts and cultural education resulted in the production of this published report, an executive summary, and initiated public, stakeholder, and media discussions. All graphs presented in the report are derived from the survey results. Unless otherwise stated, the results are presented as percentages to the nearest one decimal point.

The appointment of in-country researchers to work as collaborators on the study ensured that while the study could be conducted in an independent and unbiased manner, the methodology and analysis could benefit from the value of local contextual understanding. The in-country researchers were responsible for translations, and ensured that contextual knowledge and interpretations were embedded in the project. They also sought relevant permission and selected, planned, and booked meetings, drew up agendas, planned itineraries, and arranged accommodation and visits relevant for the agreed the study plan. The in-country team led from the Norwegian Centre for Arts and Culture Education was a core part of the study, though the usual caveats apply that all mistakes, errors, or misinterpretations are mine alone!

It is the intention that all information gained from the study will be shared freely. All data remains protected as per international data protection protocols. The contributors were acknowledged and referenced in the work where this did not contravene privacy, though throughout the report comments are not attributed to particular people but are word-for-word quotes. The aim was to highlight salient, transferable, and overarching themes, not to comment on the relative success of particular cases or specific schools, individuals, groups, or organisations. As far as possible, actual quotations have been used to evidence the analysis made, and where these are used, they are indicative of a large number of similar quotes. It should be noted that in total there were over 958 pages of quotations received during the course of this study. Clearly, it is not possible or desirable to include all of these in the report, so quotes were chosen for inclusion when they exemplified an often-stated or strong contrary point. Vignettes are also included in boxed text in the report. These extended narratives allow for an authentic insight into all levels of the implementation and delivery cycle, and present a cross section of the views of stakeholders. Where contradictions of evidence occur, these embedded anomalies are highlighted and the range of opinion fully represented.

Each section begins with a summary of the key findings of that particular topic, theme, or issue. Points of particular pertinence to particular levels or types of schools or institutions have been specified as such, and the level or school type to which the comment refers is clearly indicated. If a comment does not specify the type of organisation or school, it can be assumed this refers as a general point to all situations or generally within the field of education and/or culture in Norway.

1.3 Definitions of terms

Definitions of terms in the arts and culture are always specific to a country, and have embedded meaning not easily captured in pure translation. For ease of interpretation of the report the following definitions apply:

Culture: A broad umbrella term describing all forms of art and creative activity, which can also be applied to include the general ambience or milieu surrounding the arts in society. Culture is generally also used as the overarching term to describe the identity of people, including languages, art, relationships, people, and food.[16]

Art or arts: A general term to apply to all art forms, including visual arts, crafts, music, dance, film, media, drama, and other possible areas. While cooking is situated within the curriculum under the general arts area, this study does not include cooking.

[16] There was a frequently-expressed view that the "official" definition of culture was no longer applicable to contemporary and future culture, as this quote typifies:

Culture is so much more than what appears in the official definitions, especially amongst youth. There are all sorts of things that are part of the cultural life of young people such as Djing, slam and so on. We need to as the question, what is culture NOW and what will culture be in the future? We all tend to work with the culture of yesterday, not the culture of tomorrow. Culture is always at least 10 years behind where society is at.

Visual Arts: All 'fine arts' such as drawing, painting, sculpture, new media, architecture and so on, including exhibitions.

Music: All types of formal and informal, contemporary and classical instrumental and vocal composition and performance.

Dance: All types of formal and informal, contemporary and classical rhythmic body movement and performance.

Drama: All types of formal and informal, contemporary and classical theatre, including the use of drama pedagogy across the curriculum.

Craft: All types of formal and informal, contemporary, and heritage making involving wood, textiles, glass, plastics and so on.

Literature and poetry: All types of formal and informal, contemporary and classical writing and reading, and includes the activities conducted in libraries and literature houses.

Creativity: Used in the report as both an adjective (i.e. describing a kind of activity, such as creative dance, creative learning, creative writing and so on) and as a verb or adverb in terms of someone acting creatively or being creative. Creativity includes thoughts, reflections, and actions that are marked by a level of innovation and playfulness.

For consistency, the term 'pupil' has been used throughout the report to denote school children of all ages, whereas the term 'student' has been used to denote young people in college, teacher training, or university.

The following section gives an overview of the political and policy context for arts and cultural education in Norway. The purpose is to highlight the salient factors that have formed and continue to shape policy and practices.

1.4 Context

- **Over the past decade, major policy changes have focused on increasing the quality and quantity of arts and cultural education in Norway.**
- **There is a general belief that the climate for arts and culture has improved considerably over the past years.**
- **Successive governments have given priority to funding for arts and culture programmes.**
- **The general public in Norway appears to place a high level of inherent value on cultural activity, especially music.**
- **National, regional, and local government all support arts and culture to varying degrees.**
- **Implementation data such as numbers of attendees, funding, and human development is not readily available.**

The Norwegian school system is divided into three parts: elementary (primary) school (*barneskole*, ages 6-13), lower secondary school (*ungdomsskole*, ages 13-16), and upper secondary school (*videregående skole*, ages 16-19). Many areas have a *grunnskole*, which can include all pupils up to 16 years of age (both *barneskole* and *ungdomsskole*). While school is compulsory until the end of *ungdomsskole*, 56 % of pupils finish *videregående (Vg 3 or 4)*

Norwegian arts curriculum consists of both integrated (education **through** the arts) and separate subjects (education **in** the arts), and the curriculum called arts and crafts is compulsory in the primary (general) and lower secondary schools (levels 1-10). The arts are also a compulsory part of kindergarten learning. For the Sami the curriculum is called *Duodji* and includes content similar to the more general arts and crafts curriculum, but with the addition of a number of art forms and crafts specific to Sami culture. The *Duodji* is also compulsory for pupils in levels 1-10.

In the beginning of the 1970s, Norway moved to an expanded cultural concept and at the same time actively promoted decentralisation of cultural offers. The Arts Council Norway (ACN) established two committees: voluntary musical activities for children and youth, and a similar organisation for children's theatre. The children's book committee was formed at the same time. At that time, the focus on children and culture used approximately 5 % of the government funds allocated to the ACN. By 1988, the ACN wanted to give children and youth preferential treatment, and affirmative action was commenced to encourage greater participation of children and youth in culture activities. The focus was on improving quality, and it was suggested that this could be achieved through a partnership between teachers and artists. At this time, policy also began to stress the importance of children coming into contact with professional artists.

The ACN made art for children and youth a focus area from 2006-2009. During this period, the aims were centred on audience building, with the idea being that the "children of today are the artists and participants of the art life of tomorrow."[17] 1995 saw the introduction of an action plan for the aesthetic subjects in the schools,[18] though individual schools had the autonomy to choose the scope and nature of these aesthetics programmes. The policy stipulated cooperation between the various "cultural arenas".[19] A significant reform came in arts and cultural education with the L97 (Læreplan 1997, curriculum for the 10-year compulsory school). The new curriculum promoted the value of imagination and multi-sensory experiential learning. This resulted in the previous plastic arts policy being divided into two areas, namely design and handicraft, and fine arts. In 1997 a new curriculum was launched that promoted the value of imagination and multi-sensory experiential learning.

An initial grant of 10 million NOK was allocated to arts and cultural experiences for children in 1998; by 2001, the budget for this area was 17 million NOK. In 2001, Prime Minister Stoltenberg and Minister of Culture Ellen Horn proclaimed that "we will give all children a cultural rucksack, and it should include encounters with live music and theatre, and

[17] Simonsen M. B, Hellemann, V. Leinslie E. , Thorshaug, C. B. (2008) Danseprosjektet Isadora, Oslo, NCC.
[18] The initiative for this action plan came from the Ministry of Culture in cooperation with the Ministry of Education.
[19] ibid

encounters with the past and the present in the local community."[20] The now-famous "Rucksack" had entered the Norwegian educational and cultural landscape.

In 2001, the law was changed to enable funds from the national lottery to go into Rucksack. By 2003, the allocation of lottery money to the Rucksack had grown to 60 million NOK, and additional, ring-fenced money was provided to 20 museums to promote heritage projects.

By 2004, the budget for the Rucksack had grown to 120 million NOK and ring-fenced money continued to be allocated to museums for improved heritage projects. All 19 counties in Norway were by this time involved in DKS. In 2006, the government wanted to expand DKS. By 2009, 18 counties were actively involved in DKS at the upper secondary level.

But the origins of the Rucksack preceded the Minister's announcement. The Cultural Rucksack began in Sandefjord in 1998, and was initially inspired by Rolf Olsen. As an approach, it spread quite quickly, with other municipalities and counties adopting the approach by 1999. By 2001 it had become compulsory in schools in Sandefjord. Its focus was to provide a universal cultural offer for all children, and to provide opportunities for all children to experience various types of the arts through the involvement of high-quality, professional artists. Some respondents in this study argued that the legal framework (both in Norway and more generally within Europe) should be used more often to ensure a child's right to arts and culture in education at all levels of schooling.

Norway should be justifiably proud of The Cultural Rucksack. It provides an opportunity for pupils to be inspired and to be creative, but it was not intended to replace arts education in schools. It was quite clear from the outset that the role of DKS was to be an adjunct to the in-school and out-of-school arts programmes, and to provide direct and meaningful encounters with professional artists. The point continues to be made that the schools should not see DKS as some sort of cultural inoculation. Pupils need skills in the arts, and to have the knowledge to be able to receive the arts. It is then suggested that "That way when the Rucksack comes, they will expect a good experience and expect to learn something."

Further details of and discussions about DKS are provided later in this report.

This brief historical overview is not intended to provide a comprehensive picture of the development of the cultural focus in Norway, but rather serves to show that over the past 10 - 15 years there has been a strong and sustained interest in enhancing both the quality and extent of cultural programmes in Norway. It could be surmised that this focus has led either directly or indirectly to expanding Norway's global reputation as having very good support for arts and cultural education.

The overwhelming view of the people interviewed for the study was that the recent decade had seen an awakening of interest in the arts within Norway, and that generally the climate for the arts and culture had improved, as the following quotes suggest:

[20] Reference Sikringskost og Melisdryss: The 10 year anniversary of the Cultural Rucksack (DKS) Norsk Kulturraad 2011.

The cultural life in Norway is flourishing! Culture is everywhere even in the smallest places. Municipalities have their own ideas of the benefits culture brings to their area.

Norway is a culturally vibrant country.

Culture is very good at the moment

As an arts professional I think things are generally better. There is more work and more flexibility. Like a lot of artists, I juggle my life around many aspects.

Schools have much more culture coming to them and they are much more experienced.

There is a lot of theatre in the city – private theatre, comedy, voluntary theatre. There are six theatres in just one street. But the audiences are rushing back. We have been successful as a theatre because we have gone back to our roots. We took shows to smaller venues. We take old concepts but in new ways. It was risky, but people love it and it has been successful.

The amateur scene is very strong. They have a lot of competence, but the professional scene does not usually link with them.

There is a good momentum for arts at the moment. We are seeing the emergence of a totally new kind of audience and the audiences are active and engaged.

Other respondents were more cautious in their praise, suggesting that while the overall atmosphere for arts and culture had improved, the provisions for young people had either not shown the same level of focus or had actually declined.

Certainly interest in the arts has grown over the past 10 years and people want it, but they forget the arts are a pyramid. You have to nurture it from the bottom up.

While the general situation has improved, the focus on culture in schools has got worse.

I really don't know what has happened in Norway! Cultural education was so important in Norway at the end of the nineteenth century.

I think there have been a lot of changes that are negative over the last ten years. Drama method used to be part of teacher education.

There was also a feeling expressed that historically (and arguably still today) Norway's economy had been developed around the primary industries, such as mining, fishing, and farming, and that this meant that the cultural industries had perhaps not been given the same priority as you see in other parts of Europe.

Norway is not cultural by nature like other parts of Europe. We don't have the value of culture in our nature in the same way as other Europeans.

Those working in the creative industries, however, were more likely to see the potential of these industries to grow and develop in the future, and the importance of planning for this expansion and 'professionalising' the field. Some people argued that the overall "cosy" feeling often associated with the arts actually prevented it from being taken more seriously as a source of innovation and future economic growth.

> *[Creative professional] I think the climate for the arts in Norway is getting better. It is a very significant industry. But it is very fragmented. There are many small companies and there is no strategic overview. The small companies though are better. They are not dinosaurs. They are creative, global and proactive. Tonight there is a book launch about creativity in Norway. Norway is changing. We were a nation of farmers. Sometimes policy is still like that. We think of the basics.*
>
> *There are still some barriers to arts participation in Norway but the barriers have to do with mind-set and preferences not with supply. The Arts Council is establishing a national Competence Centre for Artists Development.*[i]

The extensive number of children and young people interviewed in this study also showed enthusiasm for the arts and a strong keenness to pursue the arts in their leisure time. They were active arts creators and consumers, as these comments (in response to the question, "What do you like to do in your free time?") from just one sample young people's focus group indicate:

- *Act and make movies*
- *Drawing*
- *Writing*
- *Drawing. I want to be an artist.*
- *I listen to music.*
- *I have an iPod and I like to listen to music.*
- *I go on Facebook.*
- *I do dancing in my room.*
- *I like international movies and international music. Norwegian movies and music are boring. Maybe there are one or two Norwegian bands that are OK.*
- *I make animations on the computer. I like designing things using the 3D software.*

In summary, the overall view is that the policy focus on culture for more than ten years is reaping observable improvements, and while perhaps experiences in schools and development of the professions have not kept pace with the more general improvements, these have also improved, as this quote concludes:

> *Some things have been lost, but overall I would definitely say that the gains have been greater.*

1.5 Policy Cooperation

- **Meetings should occur on a regular basis between those people responsible for culture and education at the national, regional, and local levels, to encourage shared strategic thinking and communication of good practices and initiatives.**
- **While an historic document has been signed that ensures 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.**

Despite the clear view that things have improved for culture policy, agreement and clarity of goals and directions was still identified as a limiting factor preventing the wider implementation of cultural education in schools. The document "Broen og den blå hesten" (1995) marked a turning point in Norwegian arts and cultural experiences. For the first time, both the Minister of Education and the Minister of Culture cooperated on a report. This document continued fundamental philosophical points that became the underpinnings for the formation of the Cultural Rucksack. Concurrently, the new national curriculum – L97 – had been released (Læreplan 1997, KUF[21]).

Yet, while law and agreement encouraged ministries to work closely, in practice these aspirations have not always been seen to have occurred. Comments such as, "We need to bring together educational and cultural politicians", and "The two ministries [Culture and Education] need to work more closely together" indicate there is still some way to go in implementing the aspiration for closer cooperation, identified a decade ago. Key to the point of closer cooperation appears to be the problem of mixed messages, or even contradictory advice that adversely impacts on the people trying to follow the central guidance in the field. In particular, a number of respondents provided examples to show that while on one hand the government is stimulating culture, on the other hand it has instigated practices which, whether covertly or overtly, serve to dampen down participation in culture. The following examples show these contradictions.

> *Only one school in each fylke is allowed to have music/dance/drama. These are popular with the pupils and that draws in pupils. Then the points go up needing to get in. These schools are very popular and there are so many pupils wanting to do more of the arts. There are so few schools that have all the arts subjects. It is hard for pupils to find the arts subjects. The advisors in schools do not even know about the arts options. Many people are confused.*

> *The politicians are not focusing on the importance of the arts. There is only one hour a week for the arts. It is not enough. The curriculum has become too theoretical. Children keep saying they want things to be more practical. I have been a school headmaster for a number of years and I would say pupils are more often bored than before.*

There has also been the view that while the Ministry of Culture has promoted programmes such as DKS, the Ministry of Education and/or the Directorate of Education and Training (or

[21] Kirke-, utdannings- og forskningsdepartementet.

perhaps the media – see later section of the report related to PISA) may in fact have been sending the message to focus less on arts and culture in the curriculum, as these quotes outline:

> *There is too much of a focus on things that can be measured and not enough focus on real learning. The focus is too shallow.*

> *The arts have not been a political priority. The pendulum has swung very much to the languages and maths. Maybe it is the right time for the pendulum to swing back?*

> *There are occasional political discussions about the importance of the arts, but these tend to be 'putting out the fires' rather than setting a clear agenda for the future.*

Concurrently, it was also suggested on several occasions that while having several ministries covering arts education should in theory promote "joined-up thinking", in actual fact as no single ministry holds the ultimate responsibility, this leads to a lack of strategic planning and accountability.

> *No one seems to have the main responsibility for programmes with children and young people. It is a little bit in a number of ministries. There is no strategic overview. I think the situation is a lot worse in Norway than in Sweden, Finland and Denmark.*

> *We need better frameworks. These actually need to be more specific. Interestingly, we had more schools coming to the museum when the content was more specified.*

Other respondents were generally pleased with the overall direction of policy and government in relation to culture, but felt that the existing legal framework needed to go further if the arts were to become of more core importance, as this quote suggests: "There is really only one sentence in the law describing arts and culture - Section 13-6 of the Education Act. Every municipality can set its own standards."[22]

1.6 Finance and resources

- **Funding for arts and culture comes from many sources, including the National Lottery, central government funding, regional government funding, local government funding, foundations and private benefactors, businesses (industry), parents, the community, and young people themselves.**
- **Given the complexity of funding patterns, it is difficult to determine the amount of funding accurately, either as a total or as a per-child figure.**
- **While there is general funding available at a sufficient level, there are 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.**

[22] The Education Act, Section 13-6 (decided by Parliament 5 June 1997 and effective from 1998, states: "All municipalities, either alone or in cooperation with other municipalities shall provide courses in music and other cultural activities for children and young people, organised in association with the school system and the local cultural life."

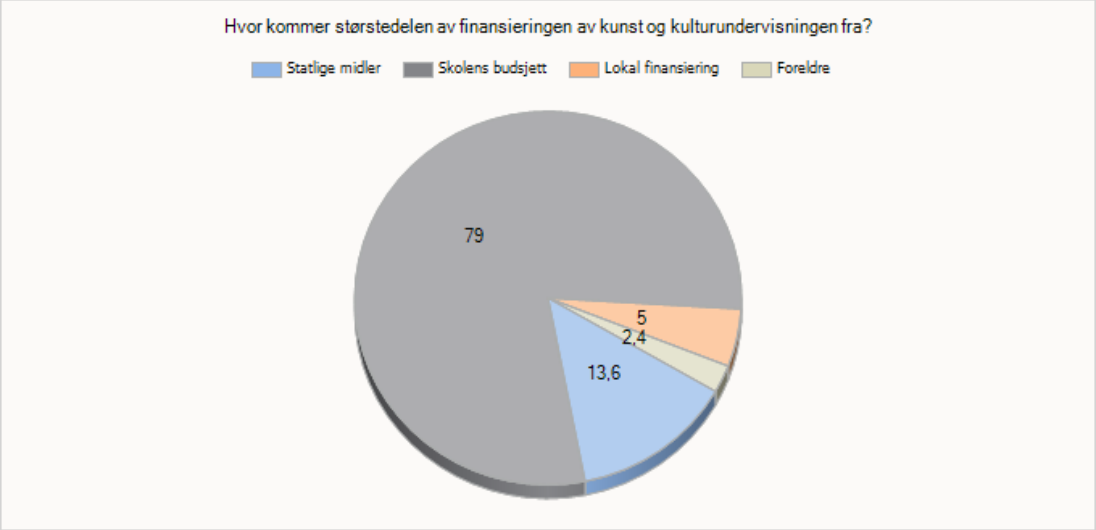
Norway is a rich country with a high standard of living. This is reflected in the funding of all areas of public life, including arts and cultural education. In a global perspective, many countries would be envious indeed of the funds dedicated to arts and cultural education. Yet, while the figures on paper look large, it is only during the course of completing this study that it was possible to get a feel for the complexities involved in delivering quality cultural programmes in Norway. Both the geography and the climate provide challenges (and increased costs), and the sparse population makes it a challenge to provide an equitable standard of coverage across the country. When these factors are considered, the budget is perhaps more stretched than it would first appear.

Culture is funded at a range of levels and by a range of agencies. While this adds sustainability to funding, few data-gathering mechanisms exist to actually trace the funds and predict or even estimate the cost of arts and culture in Norway.

The arts and culture within the primary and lower secondary school curriculum are generally funded out of the general (global) school budget, though these basic-level programmes can be further subsidised by local or regional arts funds, private sponsorship or support, various artist-in-residence programmes, Arts Council programmes, and a diverse range of other possibilities. *Grunnskoler* and upper secondary schools are also eligible for Rucksack funding (see later section on the Cultural Rucksack).

In the *grunnskole* system, the majority of funds for arts and cultural education come from the school budget. This is not surprising, as the central education funding is delegated to the schools, which have considerable autonomy as to how they allocate the budget. Figure 1.6.1 shows the proportion of the sources for arts and cultural funding in the *grunnskole*.

Figure 1.6.1 Sources of funding



N= 808. Central funding 13.6 %; School budget 78.97 %; Local funding 5.02 %; Parents 2.41 %

As can be seen in Figure 1.6.1, 2.4 % of funding comes from parents. While technically it is illegal for parents to be charged for 'free' public (general) education, in practice parents

may need to pay for transport, 'extra' activities and materials for clubs and other arts experiences.

The earmarked state subsidies for the culture school were included as part of the block grant to the municipalities as of 1 January 2004. In addition to the state subsidy, each pupil pays a fee determined by the individual municipalities. The rates vary from municipality to municipality and from county to county, and may also vary according to the number of pupils in the culture school and/or the number of classes attended. Certain regions or city areas may provide additional funding either to the culture school or in some cases directly to the *grunnskole* (though the latter is less common).

During the survey process, we encountered problems trying to ascertain levels of funding and costs in the culture school. At best, the data gathered in this section is scant and quite unreliable. A more conscientious audit might be undertaken, but it could be argued that such an exercise would be costly and would hence divert money away from programme delivery, which is probably a more valid way to direct resources. So in the absence of hard data, this section notes some observations concerning financing of the arts and culture in Norway.[23]

In a general sense, it would appear that funding for the culture school is provided mainly by parents, city or regional governments, and the national government (though national money is often delegated down to the local level to provide the services, so can be seen to be encompassed in the 'local' funding).

It seems that, for example in culture schools, approximately half of the cost of lessons is covered by parents, with the other half coming from local government.[24] Similarly, DKS is also 'topped up' with money from the city or county purse, and local authorities are also encouraged to apply for additional funding for direct support of international acts, development of new works, or touring and travel.[25] In other instances there is also indirect or in-kind local-level support. A number of cities for example offer free buses for children, to enable them to attend cultural places. In some instances the buses are only to be used to attend DKS events, but in other localities the free bus may be available during set times to visit any sort of museum, cultural or environment or sporting events. This system does not exist in some areas, so effectively the subsidised buses indirectly form part of the cost of arts and cultural education, as the variation indicates in the following quotes related to transport:

> *[Comment from a teacher in a city] The Kulturbilleten (Cultural Ticket) offers free transport to museums between 9-1:30. We go to the museums about 3-4 times a year. The bus is a good idea, but it is hard to organise it.*

[23] These observations are based on comments made in interviews. As verification data was not available, these observations are very open to contradiction!

[24] While this was the case across all the schools visited, bearing in mind the difficulties outlined in obtaining accurate figures, a response from the review group suggests, "This is not correct. I have checked with three schools, two with 205 [from parents] and one, the most expensive with close to 30 %." Parental contributions within DKS should be researched more fully to create a better understanding of the real cost to parents.

[25] More detail in regard to the financing of DKS is included in the section on the Rucksack later in this report.

[Comment from a teacher in an isolated location] We used to get free transport. It was much better when we used to get the free bus. Transport is a big issue here. We need free transport.

[Comment from a teacher in an isolated location] We need the bus. Transport is really important.

While additional funding could support the view that a little bit of funding of the arts is likely to attract considerable other funding (especially from parents), the increasing costs were also seen as a barrier to wider accessibility of the arts and cultural programmes:

The politicians pay lip service to the importance of the arts but they do not follow up with any budget or money. Even the Rucksack has had the same budget for a number of years. Culture schools should be for everyone. That is what the policy says, but in reality, they are for the children whose parents can afford it.

It has been argued by several respondents that while the past decade has seen a pattern of increasing funds for arts and culture, that funding has stagnated or even declined slightly in real terms. The issue appears to be that the demand for DKS, the culture school, or the museum outreach programme have often increased both in scope and scale, but that funding has not been increased in keeping with this higher level of activity. A minority opinion also suggested that too much had been spent in recent years on cultural buildings and too little on programmes:

There is a lot of money being spent at the moment on building cultural hardware, but very little on the development of cultural programmes.

In this report, we attempted to ascertain details about any philanthropic funding coming into formal and informal arts education. Figures around this topic were equally unclear, but Forum for Kultur og Næringsliv (Forum for Arts and Business) confirmed that 40 % of businesses in Norway claim that they sponsor cultural life (in general). Interestingly, they also commented that the more isolated a community, the more businesses tend to give to arts and culture "to show responsibility to the local community and to make the place a positive place to live". Norway has not had an extensive history of philanthropic funding of arts and culture, and even less evidence of philanthropic support for arts education.

A few key people give to the arts but the tradition of philanthropic giving is not strong in Norway.

This picture is however likely to change considerably over the coming years. Recent changes in tax and other legislation mean that savings banks in particular are likely to be much more likely to give support to these areas. For example, one of Norway's largest banks currently donates more than 130 million NOK. The same foundation owns an extensive and valuable visual arts collection which it attempts to exhibit as often as possible.

There are new tax incentives that make philanthropic giving to the arts more attractive. Donating to the arts brings goodwill. We base 75 % of our funding in Eastern Norway as that is where the bank started.

While this increased funding may have a 'flow-on' effect to arts education in schools (such as supporting museum programmes or developing the pool of talented artists who **may** work in schools), it is unclear at this stage what the impact of this general increase in the cultural sector may or may not be on arts education in the classroom or in programmes such as the culture school or DKS.

Foundations and companies have sponsorship deals with performing arts organisations, including the National Theatre and the Opera. These tend to be annual sponsorship deals. They also offer grant-giving schemes:

In our grant fund, we get a lot of applications. Only around 10 % of the applications are successful. We look for quality. We also look at whether the project links to our annual theme of activity. We want a long-term legacy and we favour projects that involve volunteers. We also want the benefit of the project to be enjoyed by a lot of people. But apart from that, we are very open. If you have a good idea, we like to fund it.

It could be argued that greater provision of grants for artists may provide a level of incentive for pupils undertaking arts education at schools and encourage more diverse or disadvantaged pupils to pursue their arts education to a higher level, but at this stage it is too early to draw such a conclusion about the likely impact of these schemes on arts education in the *grunnskole*.

While perhaps not correctly listed under 'finances', a number of respondents commented upon the lack of high-quality teaching resources available to support learning in the arts. It was a widely expressed view in schools that there was a lack of high-quality teaching resources (such as text books and teacher manuals) available in the arts. Concurrently, it was expressed by focus group and interview respondents that the new curriculum was less specific, resulting in a greater need for more teaching and learning resources. While this lack of specificity was seen as a positive in terms of allowing for flexibility and interpretation, it meant that teachers needed considerable expertise and confidence in the arts to be able to effectively plan systematic arts education. While in other subjects there were teaching materials available, it was felt that a teacher who lacked competence in arts education had very few places to seek quality resources. In some instances, this lack of resources had led to a positive outcome. Teachers made use of online portals and networks to share good material they had created, thus generating a 'pool' of resources. In other examples, however, teachers opted for 'quick fixes' and ready-made outlines from the Internet as a simple way to fill the arts curriculum. The lack of quality and best practice models was highlighted as an immediate need. This lack of resources was highlighted in this comment from a class teacher:

There is not much available either in terms of professional development courses in the arts or good materials we can use, so we tend to look for talent in each other. I work

with my colleagues. I am good at drama so I will say I will help out in drama and someone else who is good in music will help me out. We learn a lot from each other, but we need time to be able to sit in on the classes of the other teachers and work with them to learn.

It was further suggested that the development of appropriate high-quality teaching and learning resources could help to alleviate the gap between the high ideals of policy and the comparatively low level of expertise and implementation in the classroom. The following vignette outlines the importance of supporting teachers with adequate high-quality resources:

Vignette 1: It is 'cosy' arts

There are not enough handbooks and resources in the arts. Many teachers are not specialists in this area and they need more resources to support their teaching. It used to be that during teacher education the students would make resources, but this happens less and less, especially in the arts.

The new curriculum is very general and this is good in one way as you can do as you like at the school level, but then it means that schools need to develop the programmes and often there is not the competence to develop these school-based programmes in the arts. Maybe there could be a sharing portal online? The sharing culture has increased among schools and this is good. But of course, the problem with sharing is still one of quality.

Maybe the National Centre could oversee this resource and encourage quality to be shared. When you look at some of the programmes it is all sort of hobby stuff. It is 'cosy' arts, something to do when the important things are finished. Teachers pick and choose from what is available but they don't think about quality and they don't think about the sequence of learning. You can't be critical. Teachers work hard to do a good job, but I have heard many horror stories about what is being done - or not being done! The curriculum is open, or even vague. This is good for people who know what to do but for people who don't know what to do they need specific resources.

According to the survey findings, teachers in the *grunnskole* were mostly likely to get resources (help and/or ideas) from other teachers (93.4 %), the Internet (83.8 %), or from books (81.8 %). The resources least likely to be used were universities and teacher colleges (33 %), the local education office (21 %), or Norwegian (18.7 %) or international (9.1 %) experts. Of particular interest, 27 % of schools felt that the Norwegian Centre for Arts and Culture Education was either 'not relevant' or 'very not relevant' as a resource centre, and 41 % of schools felt the same way about the local education authorities. Given these findings, both 'hard copy' resources (such as books or pupil text books and methods) and teacher networks (including online resources) are most likely to be the most widely used resources.

1.7 Schools

- **The physical resources in schools and after-school arts and cultural centres are generally of a high standard.**
- **Recent concerns have been raised about the 'disappearance' of specialised 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 student work; the displaying of high-quality work does not generally appear to be a priority.**

Officially, the pupil/teacher ratio in Norway is one of the lowest in the world at just 12 pupils per teacher.[26] In practice, however, classes in Norwegian schools tend to have between 20-30 pupils. While there is considerable flexibility in terms of the organisation of the school day, the school year is comprised of 190 days from mid-August to mid-June. The school week lasts for five days (Monday to Friday), and the number of lessons per week ranges from 20 in the first year of school to 30 in the final years of *grunnskole*. A lesson generally lasts 45-60 minutes. Within this framework, the school administration can decide the length of the school day. The minimum annual taught hours are 570 (age seven), 770 (age ten), and 855 at the lower secondary level. Some schools are experimenting with different models of flexible learning and timetabling, as the following example from a school shows:

> *In our school we work as a team and we try to make full use of the special talents in the staff. We make our own projects and we are flexible around the timetable. Yes we follow the curriculum, but flexibility is the key to effective arts learning.*

Other schools are trying to work within the framework, but adapt the model in a flexible manner around the interests of the children. For example, "I think if schools could be more flexible, we could do more to follow the children's interests." But the majority of the schools visited expressed the view that in practice, the Norwegian school had become less flexible in recent years. As the following quotes suggest, there is the perception of a more rigid curriculum centred on the basic STEM subjects, with languages and mathematics receiving considerable attention.[27]

> *Schools have become less flexible. The curriculum is much tighter, but in this school, we see that culture is very important so we do it anyway. The best thing for us has been the free transport. We could never do the cultural things without free transport.*

> *There is too much focus on mathematics and Norwegian. Everything is done as separate subjects and there is not enough interdisciplinary working. All the goals are good, but in practice the curriculum is stopping creative ways of learning.*

The majority of children (98 %) attend government (public) schools, and while Norway has followed the general European trend of an increasing number of private schools (the

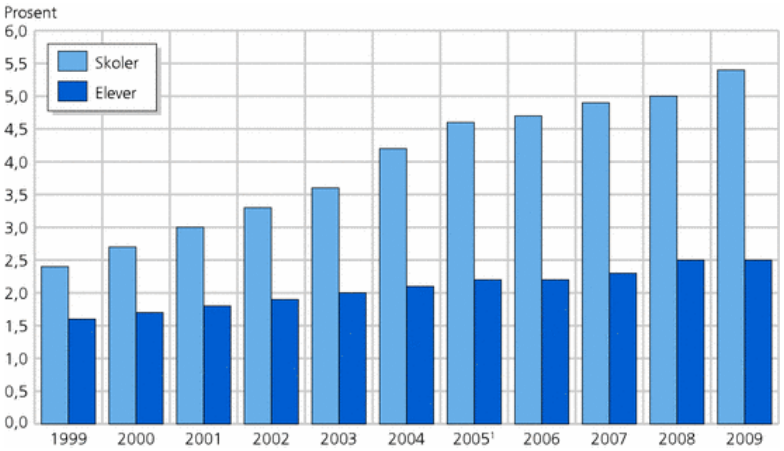
[26] UNICEF, Division of Policy and Practice, Statistics and Monitoring Section, www.childinfo.org, May 2004.

[27] Science Technology Engineering Mathematics (STEM)

percentage of schools that are private has doubled over the past ten years), the overall numbers of pupils attending private schools has remained consistently low, indicating that while there is more school choice, children predominantly attend their local government school (see Figure 1.7.1).

Figure 1.7.1 Percentage of pupils in private schools

Percentage of private primary schools and the percentage of pupils attending these schools[28]



Note: School years not calendar years

By international standards, Norwegian schools are well-equipped and efficiently organised. Norway has one of the highest expenditures on education in the world, with over 17 % of all government spending going to education.[29] Classrooms in the many schools visited were attractive, well-lit, and well-maintained. Computers and other technology were readily available, though may have been less prevalent in specialist arts rooms.[30] As one art teacher pointed out however, "The greatest potential is in the place between the chair and the computer…of course in that space there is the learner!" Many of the schools visited had gymnasiums, canteens, theatres, and other large spaces suitable for holding performances and presentations.

Historically, most schools had specialist art rooms, including wet areas for painting, music spaces or flexible project spaces, and well-equipped specialist rooms for textile and woodcraft. Music rooms were also often available in schools. From the research visits, though, it appears that the availability of specialist rooms has decreased. A number of factors appear to be to blame for the decline.

> *Many schools lack the resources to make music meaningful.*

> *At the end of the day, there is very little money to buy art equipment. We can get small things, but to make big replacements is very hard.*

[28] Source: Norway Statistics http://www.ssb.no/utgrs/ 2010 © Statistisk sentralbyrå

[29] UNICEF, Division of Policy and Practice, Statistics and Monitoring Section, www.childinfo.org, May 2008.

[30] As one teacher noted, "The curriculum in all the arts says you should use technology. But very few schools are actually doing this. It is the same teaching as in the 1960s."

We have to fight to get spaces in the school. It is hard to make a general comment about facilities; it varies considerably. But in general there is a lack of respect for the professional needs of teaching arts well.

Specialist facilities have been taken away.

In the 70s, every school had specialist arts teachers and specialist rooms. There used to be 60 minutes for music and the same for cooking, woodwork, and visual arts.

There is always a lack of time and a lack of space. If it seems hard to do arts (even if the sewing machines have to be taken out of the cupboard) then that stops teachers trying. If you have large classes and only one teacher they feel overwhelmed. Even for a good art teacher, trying to teach 30 children in a practical class is hard, let alone if you are not a specialist.

The time allocated to arts in the schools keeps getting reduced. The specialist teachers end up teaching all sorts of subjects or across a number of schools. The conditions are getting worse. My colleagues have all left the regular schools. It is better to teach in the culture schools. I think it is a disaster.

The first reason for the lack of designated spaces for arts teaching is that many new schools in Norway tend to favour an open plan and multipurpose layout. These newer layouts tend to encourage individual rather than group or class teaching, and this means that there are fewer collective arts activities such as choirs, bands, and drama. While such a design in theory encourages more integrated learning, in practice, teachers report that it makes the arts more difficult to teach, as this comment suggests: "The architects of the schools are not talking to the teachers and people who use the school." Concurrently, the newer schools may not have places to display work or may be too "precious" in their design and maintenance to lend them readily to creative use.

As you can see, it is a new school and that is lovely. We have open-plan classes, but that makes teaching the arts harder. It is harder to make a noise; harder to control the groups; the resources have to be set up and put away. We say all classes should do two hours a week, but if a teacher is not keen, these issues make them not do the arts.

The second reason for the so-called disappearance of arts spaces seems to be a slightly 'chicken and egg' situation with specialist teachers. It was argued that as fewer and fewer schools have specialist arts teachers, facilities are disappearing because there are insufficient teachers qualified to work in specialist rooms. Conversely, some school argued that the disappearance of specialists rooms has meant that teachers (especially in music) would rather teach in the better-equipped culture school, and that the lack of specialist arts rooms was actually leading to a talent drain of qualified teachers away from the *grunnskole* towards the culture school.

It was acknowledged in comments that while space is important for quality arts education, these are not essential, and a lack of space can in reality not be blamed or used as an excuse for a lack of practical activities in arts education in schools. The survey results for

grunnskole indicated that 60.1 % of respondents were either happy or very happy with the resources that were available to teach the arts.

> *[Teacher] A well-qualified specialist teacher can do good things even without facilities, but there is a lack of facilities to even do what is supposed to happen in the curriculum. For example, electronic composition is a compulsory part of the music curriculum and yet there are many schools without the equipment to do this.*

> *[School director] It is important to manage facilities for the arts. While special rooms are not essential, good quality places for the arts to occur gives the subject importance. People are the most important but the children get inspired in good facilities.*

The specialist arts upper secondary schools were well-equipped in terms of both rooms and materials. While less common, some schools and upper secondary schools also had specialist dance and drama spaces. Music and other after-school centres were also very well-equipped, with high quality teaching spaces and resources.

Some schools have pupils' art displayed in the classroom and in parts of the school accessible to the public, but the range and standard of these displays varied considerably. While some schools have well-labelled and carefully presented dynamic displays of pupils' work, there is a general lack of emphasis given to public presentation. Some school buildings even have rules preventing the display of student work. Public presentation of work is important, as research suggests that pupils should be encouraged to produce more 'resolved', quality artwork and performances for public presentation.

While there was some criticism expressed of the new school buildings, other more recent schools are outstanding models of what can be achieved with thoughtful planning and commitment from the school principal and teaching staff in regard to the importance of arts and culture. Many of these schools offered very flexible use of school facilities. These schools are becoming more multifunction community centres and may be designed to also house the music/culture school, cultural centre, library, kindergartens, and other community services. Schools with the culture school embedded appeared to be more successful with higher numbers of pupils attending the optional arts education and greater flexibility of space, time, and teaching personnel. As is shown in the example that follows, several of these schools have used their enhanced arts and cultural facilities as a community resource, and these schools act as a magnet for both education and the community.

> *We have a very strong academic reputation. It started with a vision. We worked for five years at a political level. We wanted to create a "Powerhouse for Culture". The politicians said "Why not?" and now we have a building of more than 22,000 m squared that cost 840 million NOK. We have more than 840 students. Parents choose freely this school. There is competition to get in. We have a lot of specialist rooms and these are all open to the community. We dared to think this crazy idea, and now this outstanding school is here. It took three years of lobbying, but everyone could see the value of the arts. All the politicians want to send their children here. We use the*

philosophy of serendipity to describe what we do here. We try to put lots of creative people together and let them rub shoulders and then see the amazing things that occur.

Conversely, some teachers – especially from the music schools – were against the trend towards embedding the music school within the regular school, claiming that this affected the special "ethos" and "feel" possible in a separate music school facility. The point was also made that given the prevalence of the Cultural Rucksack in schools (around 4-6 performances per year), very few schools have adequate facilities for the performances to be successful, as the following comment from an artist group indicates:

In many schools the facilities are simply not good enough. We try to indicate the facilities schools need for each Rucksack offer but often performers arrive and the facilities are not good enough. We encourage groups to develop shows that can be done in most schools. We conducted a survey and we found that the biggest problem encountered by the artists was lack of communication. The other problems noted were all practical problems, I would say, like the electricity comes from a generator [sic] and won't power the lights or the equipment, or there is not enough space or you can't darken the space. Groups that tour a lot know how to handle these challenges.

1.8 Teachers

- **Specialist teachers are generally employed to teach art in the upper secondary school while generalist teachers tend to teach it in the *grunnskole*.**
- **There are shortages of some teachers, especially music teachers.**
- **Pupils reflected on what makes a good teacher.**

Historically, specialist teachers were generally employed to teach the arts in the lower and upper secondary school. Classes are generally taught by the same teacher for all subjects, but at the lower secondary level there are some subject specialists (for example in languages, home economics, and physical education). Some primary schools have adopted flexible staffing to enable the talent of particular teachers to be shared more broadly across the school.

Specialist teachers are generally well-qualified, having a specialisation in their chosen art form. Some teachers in the arts subjects are not qualified.[31] According to the field research, this is most likely to be the case in rural areas or areas where staffing of positions may be more difficult. In some subjects it is particularly difficult to secure appropriate levels of expertise, This is especially true for music. Despite the overall high standard of teachers, there appears to be a shortage of music teachers trained and confident about teaching music within the *grunnskole* context (as opposed to in the after-school culture school).[32] Music teachers find the challenges of teaching an entire class and more general music

[31] *The Education Mirror*, a study conducted in 2006, claimed that 50 % of music teachers are not qualified, but determining qualifications of arts teachers is a complex process as the pathways into arts teaching can be many and varied and what counts as being 'qualified' is equally unclear.

[32] Comments from the research reflection phase indicated that this was also a problem for the visual arts and crafts, but a shortage in this area was less apparent in the schools visited during the field work. For visual arts, it was noted from the reviewers that the 'talent drain' tends to be from the general (primary school) to the secondary specialists jobs. Further research is needed to determine where specific teacher shortages may exist.

education to be a less attractive options than teaching in specialised music schools, so there is a talent drain away of qualified teachers from the generalist sector to the after-school music school. Teaching in the music schools is preferred to teaching in the *grunnskole*, as teaching in the music school is generally on a one-to-one basis and takes place in a more favourable physical and cultural environment. There are particular shortages of teachers of music even in the music schools – especially in some of the more isolated areas.

> *We don't have enough good teachers. There are shortages of guitar and drum teachers. The waiting lists for piano and violin can be long. In the smaller places it will be like "I know this farmer and he can play the violin" and that is how it is.*

It was also felt that while basic competency levels exist for teaching Norwegian, English, and mathematics, the same rigour should be required for teaching the arts. It was also felt that there was an overall lack of cultural awareness, especially amongst young graduate teachers.

> *Music is a very difficult field. You need specialist music teachers.*

> *Very few teachers have ever actually visited a museum themselves before they bring the classes. The schools will only come if we can show the exhibition matches the curriculum plans.*

Despite these criticisms, the teachers interviewed in this study appear committed, with many examples evident of teachers working in excess of school hours and also staying after school to do extra activities such as choir, festivals, and theatre productions.

During the study, we asked pupils to answer the question "What makes a good teacher?" Their answers are included in the following vignette:

Vignette 2: A good teacher

- 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 doesn'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.

See further details on teacher competence in the later section on teacher education.

1.9 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 a 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 inspirational school leader.**

Innovative, creative, and inspirational school leaders encourage and promote the arts. During the course of the study, a number of these passionate and committed leaders were interviewed. In each case, their determination and commitment had been inspirational to the staff and had led not only to an improved profile for the school, but to the development of enthusiasm, collegiality, and professional development among the teaching staff. These high-quality leaders are courageous and perseverant. They are reflective and value the individual talent and collective wisdom of their staff.

Many of the school principals interviewed and visited over the course of the study showed a strong level of support for the value of the arts for their pupils and teachers. Local cultural officers and principals agreed that the single most important factor in determining if a

school had a rich arts and culture programme was the view of the principal of that school.[33] This point is clearly made by a teacher at an 'arts-rich' *grunnskole*:

> *Leadership has a lot to do with whether a school gets the arts. We got a new leader six years ago and everything changed more to the arts. The leadership allowed a diversity of expression. The leader really values performance. The leader provided professional development if teachers who did not feel confident with the arts.*

The importance of the school principal was also echoed by a number of respondents from the cultural sector, as these comments show:

> *The school rector I think is the single most important factor as to whether a school will regularly come to the museum.*

Given the clear importance of the role of the school principal in providing positive leadership in arts and culture, the concern was also expressed that some principals do not have an adequate understanding of how to recognise quality in the arts or how to instigate it within their school.

> *The problem is that many of the school principals and teachers who hove power in the school do not understand the arts discipline. They think they are doing good things but they are doing what they have always done. Teachers are prepared to accept everything and not question if it is valuable.*

The report, "Kom nærmere" (2010)[34] provided a number of recommendations on school leadership, but nowhere in the report is the importance of culture, innovation, and creativity in improving school quality and efficiency mentioned. Attempts have been made to provide a stronger cultural focus within programmes of principal training, but to date, few in-roads have been made in this field. A number of the principals interviewed stressed the importance of educating leaders in the value of the arts and creativity within the learning process.

> *We need principals that believe in the value of the arts*

> *We need to educate the leaders. They need to know how to measure children's achievement in the arts. We should focus on that.*

> *The leader of the school creates the milieu.*

> *It depends so much on the school leadership whether a school does the arts. Principals agree that we do not want a narrow curriculum. They are concerned about the place*

[33] A member of the review group made the following reflection, "My impression is that they [school principals] express a positive attitude (verbally) to arts and culture in school, but it is difficult to see this positive attitude in practice…Students [in teacher education] provide feedback that principals say that they do not have to specialise in the arts because this is a course you do not need special expertise to teach in." A survey conducted among students who graduated from teacher education in practical and aesthetic subjects (from the University of Tromsø) reported a lack of prioritisation of arts and culture from the principals and school management.

[34] "Hvordan lykkes som skoleeier? Kom nærmere" http://www.ks.no/PageFiles/8754/084013SkoleeierKort.pdf Accessed February 2012.

of arts and culture. They talk of the "wow factor" but they don't really know how to get it. They try to integrate the arts into the school but there is not a focus on quality. From my experience I would say only 20 % of schools actually get it and do a good job of arts and culture for the pupils. The priority has not been on the aesthetic dimension of learning. Principals need practical strategies for using the arts across the curriculum to build deeper understanding in the pupils. We need better school development programmes and better teacher education in how to use aesthetics to improve pupil learning. Aesthetics needs to feature more strongly in the strategies and leadership contracts so it can't be put towards the back.

Some principals even pointed to the need for more direct political action to enhance the place of the arts within general education:

We need the arts to be taken more seriously now. There are elections in October and I have already arranged to meet with the new politicians to make sure they know how important the arts are to the success of the schools.[ii]

Many principals spoke passionately about the importance of the arts, and expressed the view that current pressures related to standards in the basics and a focus on assessment and comparison of the basic subjects had had a detrimental impact on the place of the arts, as the following vignette from a school principal explains:

Vignette 3: There is the constant pressure for results

In some ways things have got better. In this school we really put emphasis on the arts. But there is too much emphasis on testing. The authorities want us to focus on mathematics and test, test, test. There is the constant pressure for results and this takes away the focus on the arts. In this school we have been prepared to stand our ground and keep the arts. The arts are important because they can teach a child to succeed. Tests show a child they can fail. We have to fight, fight for the right to continue to teach the arts. It should not be that way. We work with the parents and help them understand the value of the arts. We know it helps the children. They are more confident. They have better self-esteem. We can teach things through the arts. For example we did a project connecting hip pop and Shakespeare. We have worked hand in hand with the arts for the last 10 years.

The general view expressed was that through experience, leaders of schools know that the arts play a vital role in children's learning, but that either they are not sure of how to implement quality programmes or they feel pressured to reduce the emphasis on creative and cultural learning. To counter this view, several principals spoke of the need for greater 'trust' in schools, principals, and teachers, and the continuation of more autonomy to make the best decisions for their schools.

I trust people. We have to trust teachers. Teachers really want to do a good job, but maybe they don't always know what a good job is. I say a good day is when pupils get good results and have a good day…

Chapter 2 World Standards - Benchmarking

2.1 Introduction

For the positive impacts of arts education to become apparent, children must experience high-quality arts and cultural education. The results from the global study of arts education suggest that in around a quarter of all instances of arts education, the quality is so low as to negatively affect a child's artistic and creative development.[35] Given this, it is imperative that the arts education within Norway reaches certain levels of quality. This chapter outlines the basic components that together form high-quality arts education.

2.2 World standards: Defining the alpha of quality arts education

Arts education - like health - is not a mono-causal phenomenon, but one which hinges on many variables that point in the same direction. Statisticians have developed a measurement system for this. The so-called Cronbach's Alpha (Bogt, 1993) measures the consistency between factors in a compound phenomenon. The higher the consistency between the qualities, the higher the Cronbach Score. Statistically speaking, total consistency equals 1, whereas no consistency at all equals 0 (Bogt, 1993).

This is certainly not to suggest that a Cronbach score can be derived for the arts by criteria, averages, and global means. Educational systems are deeply embedded in cultural and nation-specific contexts. This is especially the case in regard to education in the arts. More than any other subject, the arts (itself a broad category) reflect unique cultural circumstances, and consequently, so does the teaching of the subject.

Any Alpha developed must therefore respect and encourage this diversity. Judd (Judd et al., 1993) refers to this as a gossamer concept, where a set of abstract constructs are grouped together consistently to create a somewhat dependable phenomenon. Just as 'health' may be a collection of measurable factors (e.g. steady pulse, low cholesterol, good metabolism, etc.), well-being comprises of a number of constructs such as happiness, contentment, power, social roles, and so on.

In relation to arts education, we know that quality programmes have a number of measurable characteristics in common, such as inclusion of partnerships, performances, and approaches to learning, but equally they depend on attitudes of risk taking, collaboration, sharing, and other abstract constructs. Together, these form the baseline alpha that needs to be considered prior to the measurement of impact.

It is possible to draw certain overall conclusions and to find common denominators, which can serve as a form of alpha for arts education research. Just as social science researchers have developed community 'liveability' standards, medical researchers have developed patient well-being indicators, and the legal system is continually called upon to make judgements based on precedent and statutes, the arts community can now – perhaps for the first time – have a reasonable alpha to use for ascertaining quality prior to evaluating impact.

[35] Bamford, A (2006) The Wow Factor: Global research compendium on the impact of arts in education. Waxmann, Műnchen.

Throughout the results of the global survey there is an unequivocal indication that certain structures and methods of instruction are common to all quality programmes, regardless of their context, scale, scope, or resources. The question now is to determine if these structures are present at the national level.

2.3 The nature of quality

- **It is vital that arts education is of a high quality.**
- **Quality of the arts is a contentious issue in Norway.**

Issues of quality underpin this report, and it is vital to note that poor-quality arts education not only does not produce positive impacts, but may actually be detrimental to a pupil's artistic development and learning (Bamford, 2006).

'Quality' is here defined as those arts education provisions that are of recognised high value and worth in terms of the skills, attitudes, and performativity engendered. In the case of arts education, quality is considered to exist as something that may include achievements (i.e. quality outputs), but goes beyond this to consider learning journeys, pathways, partnerships, and recognition.

One of the major determinants of quality is the expertise and enthusiasm of the teachers (see later section on teacher education). In high-quality examples, school staff collaborate to develop excellent cultural and arts explorations within the school curriculum. These may involve partnerships with cultural agencies. In other examples, the quality may be considerably lower, and in some cases, almost nothing at all will occur in arts and cultural education.

Quality arts education is the result of interplay of structure and method. It should be noted that alpha does not specify content. This is deliberate, as content should be derived in relation to local environments, culture, and resources. In this way, content and context can operate independently of the quality alpha. Similarly, these indicators of quality hold true for both education through the arts and education in the arts. In both these complementary ways in which the arts contribute to education, the indicators of quality remain quite stable and consistent.

These quality indicators are:

1. Active partnerships between schools and arts organisations, and between teachers, artists and the community;
2. Shared responsibility for planning, implementation, and assessment and evaluation;
3. Opportunities for public performance, exhibition, and/or presentation;
4. A combination of development within the specific art forms (education in the arts) with artistic and creative approaches to learning (education through the arts);
5. Provision for critical reflection, problem solving, and risk taking;
6. Emphasis on collaboration;
7. Flexible school structures and permeable boundaries between schools and the community;
8. Accessibility to all children;

9. Detailed strategies for assessing and reporting on children's learning, experiences, and development;
10. Ongoing professional learning for teachers, artists, and the community.

These alphas of effective arts education are used in this report, and the quality of arts education in schools in Norway will be discussed in reference to these world standard quality alphas.

There are two distinct aspects of quality: quality of product and quality of process.

As is discussed more fully later in the report, the Cultural Rucksack has done a lot to push the idea of quality in arts and cultural experiences for children. Several of the organisations involved in selecting suitable arts experiences as part of the Rucksack make use of the quality model *Ønskekvist modellen* (Langsted et al).[36] In one example, there is a group of five experts who meeting six times per year to select suitable performances. According to this organisation, the quality measures employed are based on *Ønskekvist modellen* (Langsted et al) but include whether it is an active repertoire, levels of current and previous demand, challenging, but does not make the children bored or confused, topics children are interested in and the performance must be artistically well done. This organisation stressed that it was not the performers or the groups that were assessed for quality, but rather the quality of the artistic performance or product that would go to children.[37] Performances were reassessed for quality every two years, and throughout this period performers and organisations were free to develop and submit more performances for quality assessment.

Many of the cultural organisations and artists interviewed placed a major focus on quality:

> *[Children's theatre] When you work with children you must give them quality. They need the very best actors, directors, and staging. We do not see children as a particular audience, it is more about what can we produce within a quality repertoire that will also be interesting for children. We have gone with the quality idea at all levels and it has worked. Demand is very high. I am really aiming for quality, not just the cute factor.*
>
> *[Cultural organisation] It is about quality. Quality in the arts. Quality in education and quality in life.*
>
> *[Regional cultural coordinator] We are really trying to do something about quality with our teachers. The Cultural Rucksack was put within our local quality development agreements for eight years. We wanted the schools to see that we take culture seriously and we wanted the schools to have an understanding of the value of*

[36] Langsted, J, Hannah, K and Larsen C (2002) Ønskekvistmodellen: En model til vurdering af kunstnerisk kvalitet i performativ kunst (A model for assessing the aesthetic quality fo performative art) Aarhus: Aahus Kommune. The assessment of quality model is called *Ønskekvistmodellen* (Langsted et al). The model is based on the relationship between, willingness, ability, engagement, and necessity. For more information see the Arhus University.

[37] While issues of quality and DKS are outlined more fully in Section 3.4, it should be noted that while these bodies play a considerable role in selecting quality and determining measures of quality, a number of regional committees also choose local contact for DKS, and may operate under quite different quality selection procedures.

culture. In the same way, everyone understands inclusion. There is a deep understanding in schools of the value of inclusion but now we need that same level of understanding of the value of quality and culture. I know there has been a lot of talk about PSM (Positive Schools Milieu) but I don't think culture should be in this arrangement. It is not about quality. There is the general view that we have to worry about quality in reading and in maths, but there is very little discussion of the quality of arts and cultural education.

[Principal, culture school] Pupils LIKE being in school here. That is the best measure of quality.

There was however also the view that Norwegians often disagree about issues of quality, or alternatively, tend to think everything in culture is "good" even though the quality might be quite low.

If you want to start an argument in Norway, talk with a group of people in the arts about quality. You can't use the word quality in Norway. If you start this debate, then everyone hides behind their discipline boundaries and start to hurl insults at each other from across the boundary. It is very territorial and personal and even they say this person or that person is 'stupid' because they do not understand quality. Professionals need to accept they are different but spend more time and energy talking to the broader community. You talk about quality and they (the arts community) come after you with an axe. They claim ownership of the subject. It is their way or no way. We need to regard culture as a natural part of life. Professionals need to acknowledge that different people have different views of culture and this needs to be something to discuss.

Quality is a big issue. In Norway we say we are great whatever we do! We say we are great even though the standard is going down!

Chapter 3: Arts Education in schools

3.1 Introduction – Overall statements about quality

Generally, arts and craft education in Norway is of a high international standard. All children receive some arts education, and even in the most remote parts of the country children are regularly exposed to high-quality performances from professional artists. Additional music (and to a lesser extent other art forms) education is ensured by law, and readily available across the country. There appears to be generally equitable provisions in all locations and for all children, though continuing issues remain for children with special needs, families from other cultures, poor families, or families in isolated locations.

While there are areas that could be improved and recommendations that would increase quality, these need to be read in terms of an overall very positive picture.

3.2 Scope of arts education

- **Certain art forms appear in practice to have a greater focus within the schools.**
- **Generalist teachers tend to teach arts in the lower grades, with more specialist teachers in the upper grades.**

The *Storting* (the Norwegian Parliament) and the government define the goals and decide the budgetary frameworks for education, including arts education. The Ministry of Education and Research is Norway's "highest public administrative agency for educational matters and is responsible for implementing national educational policy, including arts education at all levels. Over the past decade, arts education in Norway has been reorganised, at the primary level, lower and higher secondary level and in the higher educational system."[38]

The Directorate for Education and Training develops the curriculum based on guidelines issued from the Ministry. While the curriculum is regulated in the Education Act, a national, centralised document, regional and local level stakeholders can influence the curriculum during its development. The curriculum as prescribed is relatively open to interpretation, and local education bodies, professional associations, and schools develop more detailed programmes of study derived from the national curriculum.

Schools have considerable autonomy within the general guidance of the curriculum and can develop school-based programmes of content, method, and assessment to complement the national curriculum. Schools are responsible for implementing the competency targets and for developing the methodology for implementing the curriculum, including the methods of assessment, evaluation, and quality assurance and the standards of the overall achievement marks.

According to the curriculum documents (*Kunnskapsløftet* 2006, The Directorate for Education and Training), the course *kunst og håndverk* (arts and crafts) consists of the following main subject areas:

- Visual communication
- Design

[38] http://www.culturalpolicies.net/web/norway.php?aid=831 accessed April 20, 2011.

- Fine arts
- Architecture
- Visual arts
- Media arts
- Crafts

There are two aesthetic disciplines in the current curriculum (LK06) which have their own curriculum and a set number of hours: music, and arts and crafts.[39] While this implies a quite broad curriculum, there are in practice basically four disciplines that make up arts education in the *grunnskole*.[40] These are:

- Visual arts
- Textiles
- Wood (including metal) craft
- Music

Additionally, the subjects drama and dance may occur, but these tend to be on a less regular basis and occur either as part of a festival, performance, or special occasion or as a component of another subject, such as language learning or physical education.[41] Some specialist upper secondary schools exist for dance and to a lesser extent for drama, but these are exceptions and not representative of the general situation. Upper secondary schools may also have art history, cultural studies, design, media, and other arts options and appear to have more flexibility to develop arts electives, but they have fewer core offerings in the arts.[42] Extracurricular activities in the arts are common at all levels of education and can include talent competitions, quizzes, discos, dances, festivals, school performances, film making, and a range of youth-developed initiatives across all art forms. The young people interviewed seemed particularly keen to develop and promote extra arts offerings.

The survey results suggest that while some of the *grunnskole* perceive themselves to have a strong arts focus (23.1 %), the vast majority of schools feel they have a moderate or low focus on the arts (71.5 % and 5.3 %, respectively).

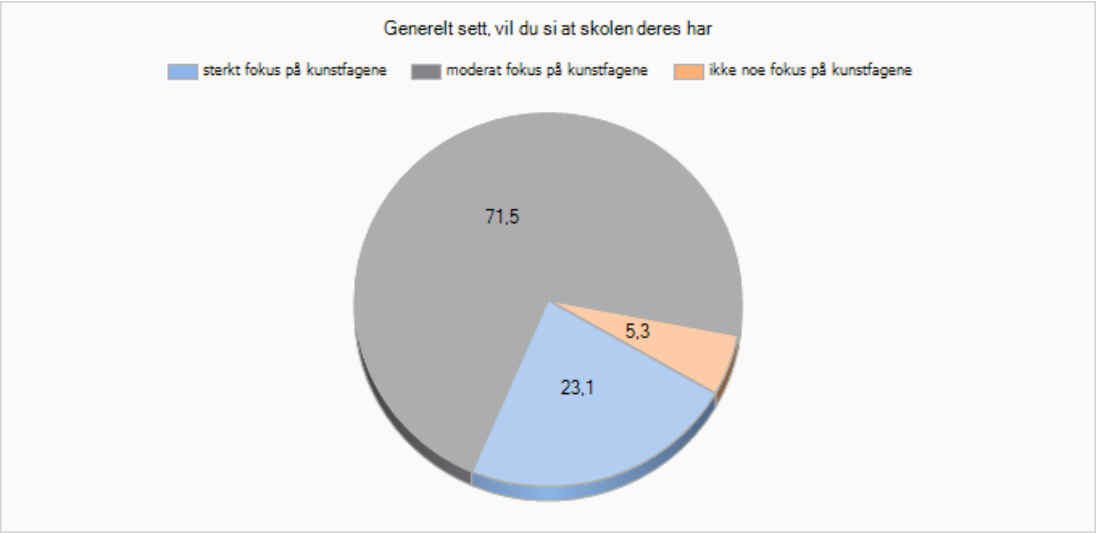
[39] In the 1960s, the three subjects *sløyd* (wood and metal), *tegning* (drawing), and håndarbeid (textiles) were merged into one subject called *forming.* This merger led to a reduced number of hours in total. The content of these subjects has changed considerably from the past curricula (L96). According to a member of the review group, "There may still be some old practices. Some teachers still teach the subject as it was in the old curricula, but there is little or nearly nothing in the current curriculum (K06) that provides guidelines for this approach. Many schools have therefore removed specialist rooms. In recent years, very few teachers have specialist knowledge, especially in *sløyd*.

[40] See earlier comment about cooking.

[41] The general view expressed within the review group was that dance and drama should be redefined as subjects, as schools tend to "camouflage [dance and drama] by defining all types of events and happenings [as dance and drama] without specific professional goals".

[42] Subjects that are chosen by pupils to reflect their personal interests, though officially there are no electives in upper secondary school.

Figure 3.2.1 Focus on arts and culture at a school level



N=808. Strongly focussed on the arts 23.15 %; Moderately focussed on the arts 71.52 %; Not focussed on the arts 5.33

In school, arts subjects can be organised in a number of ways. Some schools have specialist teachers in specialist rooms, while others have integrated models of teaching that may also include team teaching or even multiage classes. Despite these different models, there was wide agreement that smaller classes were needed to teach the practical arts subjects effectively, as this comment reflects:

> *There is a big difference between teaching 14 pupils and teaching 28. You can do so much more in the arts if you can have half classes.*

One of the factors that may have influenced the perceived decline in the arts subjects is the issue of class size. Until recent years, the most common arrangement for teaching practical subjects was to have half-sized classes. This is no longer the case. In approximately 60 % of cases in the schools visited, the 'practical' subjects are taught to 30 pupils or more by one teacher. As a result, teachers tend to move away from practical activities and instead use more theoretical ways of teaching the subject. While this situation varies considerably from one school to the next and it is difficult to generalise, class size was seen to limit the possibility to conduct quality arts lessons.[43] It is the regular practice that practical subjects such as music, arts, and cooking were taught as half-sized classes.[44] The majority of school interviewed said that this was good practice and increased the manageability of arts lessons, but it was also commented that this arrangement was being 'squeezed' by reduced budgets, and that more and more schools were now teaching lessons in the practical subjects to full-sized classes, as the following quote from a school principal explains: "We have 25-30 pupils in a class. For practical subjects, you really need to make half classes. But we don't have the hours or the facilities to do this and in music we don't have enough qualified teachers."

3.3 Aims of arts education

[43] Some schools operate a system of 'splitting' classes or 'rotation of smaller groups' for arts subject, and thus do not always teach the arts to a full-sized class.
[44] The subject called "food and health".

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

The main aims for arts education according to world studies includes cultural transmission or understanding, transmission of artistic skills, personal, social, and cultural outcomes.

During the study, teachers and pupils were asked to nominate what they considered to be the aim or purpose of arts education for children. The responses tended to highlight intrinsic benefits and the importance of a child developing the expressive languages of the arts. Table 3.3.1 shows the main aims mentioned, and groups them under general categories of aims:

Table 3.3.1 Aims of arts education

General aim	Exemplary quotes
Participation	• encouraging children to join in with activities
Social/personal development	• co-operation • pride and achievement (second most often recorded response) • showing the parents • pupils open up • independence • co-operation • happiness
Fun and enjoyment	• sparkle in children's eyes • joy (the most popular response given) • happiness • the joy of art
Learning	• unique learning experience • educational achievement • children's capabilities (e.g. manual skills) • motivation for the pupils and for the teachers • build more quality ways of thinking • it helps children to concentrate and listen • It is an achievement and it boosts self esteem • presentational skills • to help more traditional subjects • positive development
Legal	• The law says we must do it
Imagination	• fantasy
Self-realisation	• children's interests • experience • Seeing what the children are capable of
Significant experience	• The children remember the days when we do art for a very long time. • As a museum we aim to give pupils a special educational

	experience. We want to give them a kind of ”wow factor”. We want them to be able to touch and feel. What we teach is not as important as how we teach. It is to change the children's attitude to learning. It is to inspire and excite them. It is also about their emotions. • develop our pupils' aesthetic and musical experience
Cultural	• cultural education is good in itself • good for pupils from other backgrounds to learn about Norway • children get a feeling of where they belong • the arts are good in themselves • ensuring that our pupils experience and get to know the major elements in our national cultural heritage • give pupils insight into and an experience of different artistic expressions and styles
Talent development	• to build art talents • develop our pupils' natural abilities for performing and creativity • for children to be good at art
Quality	• quality through high-quality teachers
Creativity	• creativity, social responsibility, and communication on all levels.

The above qualitative descriptors of aims are also supported by the aims expressed in the answers to the survey. In the survey results for the *grunnskole* level, the most popular aim was the “holistic” development of the pupil (78 %) and the personal (76.6 %) and creative (75.3 %) development of the pupil. The least important aims according to the survey respondents from the *grunnskole* were the more ‘functional’ aims, with the lowest being economic aims (22.8 %).

Similar results were also apparent in the culture school, where personal (90 %) and holistic (86.7 %) goals were even more highly rated. Personnel in the culture school felt that the pupils' gains in musical ability (98.6 % of schools agreed or strongly agreed that this was an outcome of the culture school), general aesthetic awareness (89.6 %), and self-confidence (92.3 %) were the main outcomes that resulted from a child attending culture school.

The kindergartens also promoted the idea of the value of the arts being based in personal (90.35 %) reasons and for the whole development of the child (86.7 %). Creativity (83 %) was more highly rated as an aim than within either the general or the culture school. The kindergarten placed a great value on the pupils' enjoyment (99.16 % of respondents said pupils' enjoyment was important or very important) and achievement (94.91 %).

The aims of arts education in Norway were so embedded and intrinsic that some respondents reacted negatively to the question, and felt it somehow detracted from the intrinsic value of the arts, as this quote suggests:

There is something very strange. With arts and culture amongst adults, we expect that it only entertains and brings joy, but for some reason when we talk of arts for children then we expect it to do a whole lot of other things and to educate. For example as an adult, we don't listen to music so it improves our maths or go to a concert as it is going to increase our confidence. We just do culture as a part of our full life, yet for some reason, this is not enough when we speak of the arts and children.

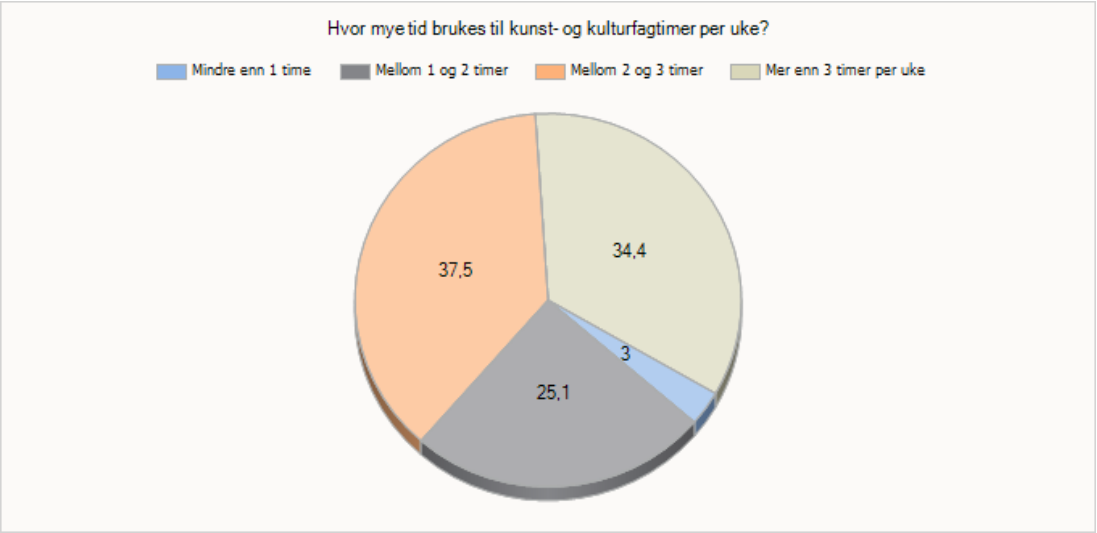
3.4 Arts education curricula

- **There has been a perceived 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.**[45]

The Ministry of Education has overall control of the development and approval of the curriculum, and issues curricular and pedagogical guidelines. The Norwegian Directorate for Education and Training is largely responsible for curriculum development. In 1997, the New National Curriculum was developed for all subjects in the *grunnskole*, including arts and culture education. A new curriculum, placing more emphasis on cross-curricular themes, is being phased in throughout primary, and upper and lower secondary education. The current curriculum, *Kunnskapsløftet* (LK06) has the same intentions in regard to culture, but is generally felt to more 'vague'.[46] The curriculum gives certain principles on which teachers are to base their planning and educational activities. The national subject curriculum for the *grunnskole* includes religion, Norwegian, mathematics, social studies, arts and crafts, natural science and environmental subjects, English, music, home economics, and physical education. According to the survey results, the amount of time actually used for arts and cultural education in the *grunnskole* is quite high, and above the international average of just over two hours for primary schools and one hour and forty minutes for secondary schools.[47]

[45] There are no electives (national or local) today.
[46] This curriculum reform (2006) applies to both primary, lower and upper secondary education – changes in structure and content.
[47] International averages taken from the UNESCO survey conducted in 2005. See Bamford, A (2006) The Wow Factor: Global Research Compendium on Arts in Education. Waxmann, Műnchen.

Figure 3.4.1 Hours allotted to arts and cultural education in the *grunnskole*



N=808. Less than 1 hour 3.01 %; Between 1-2 hours 25.08 %; Between 2-3 hours 37.46; % More than 3 hours per week 34.45 %

The figures represent larger amounts of time than was generally observed during school visits and commented upon in interviews. This difference could be due to the differences in espoused rather than actual practice, or, as it was a yearly average, perhaps at certain times of the year the rates are higher than during the research period.

In Norwegian schools, music is a compulsory subject for 10 years. While it is beyond the scope of this study to evaluate the quality of music education in schools (this subject would be a very detailed study in itself!), the general view is that while there are many excellent music teachers working in schools, music in the *grunnskole* is often taught by teachers with limited or no experience of music. Given the shortage of qualified music teachers and lack of fully-equipped music rooms, music education in schools may sometimes be characterised as one of two approaches. The first is an overly-theoretical approach:

> *I really wish I did not teach music. I think I turn more kids off the subject than help them learn about music. There are not any instruments. I am not a music teacher. I only got the job of teaching music because I am the only teacher in the school who reads music and can play an instrument. All I can do is give the kids some theory. It is boring and they hate it so they are naughty. It would be far more helpful if I could just say, "Any pupils who want to learn an instrument come to my room" and we will jam together and come to love music. But that is not the curriculum.*

The other approach is what could be described as "quirky" music education, where an interested, but not always well-trained music teacher will choose personal interest areas as the basis for the curriculum.[48]

[48] Given the openness of the content in the curriculum, it is possible to interpret it in many ways. It is possible for some teachers to do a lot of practical teaching, but it is also possible for teachers to teach the curriculum with almost no practical teaching.

We do one hour a week of music. Our teacher is very into the Beatles. This year we have only learnt about the Beatles! We had to make a PowerPoint about the Beatles.

The view was also expressed that low numbers of pupils went on to choose arts electives at the upper secondary because these were often designed for talented students in music, and there were not clear pathways for students who wanted to pursue learning music (or other art forms) at a novice or more modest level.

Pupils don't choose music in the upper secondary school because they don't feel they are good enough to try to choose this subject.

In most schools visited during this study, arts and crafts is a compulsory subject up until the eighth or tenth grade.[49] In a usual pattern, pupils do one hour of each subject each week, though in some schools they do up to three hours per week.

[Pupil comment] In 9th grade we don't do any arts.

[Pupil comment] We don't do any arts in the 9th grade. In the 8th grade we do art and in the tenth grade we do music but this year it is cooking. We do cooking instead of art and I really miss the arts.

In practice, the subject of arts and crafts includes a range of art forms including woodcraft, sewing, weaving, drawing, and painting. Architecture, filmmaking, digital art, ceramics, and photography should also be included. To a large extent, the choice of method and content is by the interests and at the discretion of the teacher. In most cases, the content is prescribed for the class (though there is freedom within any given task for alternative responses). In later years in school pupils may be able to choose particular focus art forms. It was reported that boys were more inclined to choose woodcraft or construction, and girls sewing or drawing. In most schools visited, only half the class has arts and crafts at any one time. This means on average the class consists of approximately 15 pupils. In the earlier years of *ungdomsskole* (lower secondary school), pupils generally have to do the set tasks as prescribed by the teachers, though in the later years a more design-orientated approach is adopted, and pupils have greater freedom to choose their art form and the nature of the work they will produce. There was a criticism of the new visual arts curriculum – that it was overly focused on drawing and too theoretical, but once again, the remit of this study was not to evaluate but rather to showcase the views presented.

The curriculum is very technical in visual arts. It is all based around drawing. It is technique more than themes or ideas. It does not match the way an artist works in his or her studio. The curriculum offers no possibility for transdisciplinary approaches.

In all municipalities that have Sami curriculum (mainly Finnmark and North-Troms), traditional crafts and designs feature within the programme called *Duodji*. This is divided into 'soft' and 'hard' materials and tends to cover traditional arts skills such as wooden milk

[49] While the curriculum states that arts and crafts are compulsory to the tenth grade, in practice many of the schools visited operated with a range of ways of dealing with this, so that many schools stopped the arts by the eighth grade. For example, a school might offer arts subjects in blocks, or more in one year and none in the next and so on.

bowl carving, making knives with reindeer antler inlays, costume making, and poncho making and decoration. Weaving is also common. Traditional designs are used which reflect both historical traditions and patterns specific to particular peoples and areas, alongside more contemporary designs.

Dance is generally treated under the physical education and music curricula, though most schools admit that it is largely neglected.[50]

> *[Comment from teacher education] We do a little bit of dance in drama, music, and PE, but no one is really educated in dance.*

> *[School principal] There is not enough dance. They do a little bit in gymnastics but that is all.*

According to the curriculum drama should be integrated into lessons, but the presence of this in the curriculum cannot be measured and the qualitative findings suggest that it is only sporadically included, depending on the interest of the particular staff. There was also a concern about the level of drama training within teacher education. There was a widely expressed view that the situation for drama in schools had worsened over recent years.

> *Drama has a particular problem. It is really not a subject. We have some drama in Norwegian and some drama in language learning but there is really not any place for pupils to learn about theatre. The situation has become worse for drama. Since 2003, it is no longer compulsory to have any drama in teacher education. Some colleges, such as Tromsø and Oslo have held onto drama because they know how important it is for all teachers. But at best you can choose 30 or 60 points in drama. There are two aspects, drama as theatre art and drama as an alternative teaching strategy. Drama has not been a subject for years.*

There is also concern that as drama now only has a place in the curriculum under the language area, it has focused more on the use of drama as a teaching method and the detailed study of theatre no longer occurs. Concurrently, only small numbers of pupils are able to study theatre in the culture school, or ultimately in specialist colleges, and so the decline of both theatre and drama continues, as these quotes reflect:

> *Only 6 % of the pupils attending culture schools do drama.*

> *In the culture school we say we are doing theatre. This is different from drama. It is hard to keep the focus on theatre…theatre as a discipline. You have to be focused and committed.*

> *We need theatre studies in schools, not just a bit of drama in language learning.*

[50] Once again, the official curriculum states that dance should be treated as a compulsory part of music and physical education, though in practice dance is rarely covered in a systematic way in the majority of the schools visited.

It is common for schools to do some drama and/or dance as part of special celebrations, talent quests, and large-scale school performances. In some cases this only involves pupils who audition, but in the majority of cases the whole grade (class) is involved, whether as performers or in the broader preparation and presentation of the performance.

Many schools visited in the research bemoaned the loss of elective subjects that were seemingly more common prior to the 2006 curriculum reform.[51] These electives often provided a chance for teachers to share personal expertise with pupils and to offer a wide variety of courses that had appeal to more disenfranchised pupils. For example, one teacher would offer a course in making 'flies' for fishing. This was a popular and engaging choice for boys at risk of dropping out of school, and helped to keep them engaged. Similarly, there is strong interest from pupils in courses related to design and technology and to creativity and entrepreneurship.

> *Technology and design is starting at our school and we have chosen to do three hours a week and make it compulsory for all pupils in the third year. It is VERY popular. The pupils are really into design and technology and they are highly motivated. The course emphasises solving problems collectively. It is a cross-disciplinary subject.*

Schools also felt that electives in the arts and design fields allowed pupils to focus on more practical and vocational subjects. The lack of practical and creative choices in schools was seen to be a main reason for the increase in drop-out levels, especially amongst boys (see the later section on school dropouts for more detail).

> *Secondary schools need to offer more practical and vocational subjects. There is a shortage of skilled tradesmen and there are a lot of learners who are dropping out who would like to learn more practical things. At the same time, work experience has gone. The careers advisors never think of suggesting practical design and creative careers. Before, pupils used to work on projects that extended over several weeks and involved a lot of design and construction.*

> *The aesthetic subjects have become more theoretical. Hopefully this will change with the release of the white paper about lower secondary school. We need to review all subjects and make them more practical and hands-on. It is important that we build schools with special aesthetic rooms where the practical subjects can occur.*

The general view expressed was that while the past decade had seen a rapid increase in the place of the arts in Norwegian society and as a leisure activity, the same period of time had seen a reduced focus on the aesthetic subjects in the school. The push to encourage schools to focus more on “basic teaching” has often been at the cost of reduced time spent on the arts and creativity. It was often reported while conducting this study that the arts and culture should be considered part of the basic education and as core to holistic visions of learning, as this quote summarises:

[51] Reform 94 had 14 national electives in the upper secondary schools. In L97, there are no electives in primary and lower secondary school. In the view of several members of the review group, the loss of electives has been a major mistake in Norwegian education.

The arts should be viewed as basic teaching. I do not like all the talk about the "creative" arts. The arts are every bit as disciplined as mathematics. There is too much of "you can do what you want and have fun". The arts need to be taken more seriously. We need not to be afraid of rules. Drawing is difficult. It is more difficult than teaching mathematics. I know, I have taught both.

I think the situation for the arts is getting much worse. Parents are busy and not interested in the arts. The parents are not interested and the schools are not interested, so where do children get their experiences of the arts?

There is certainly the perception that the situation for the aesthetic subjects is getting worse and worse, but then there is a lack of research so we really don't know. One problem is the curriculum. The arts are no longer in the five basic areas of the curriculum. Yes, teachers are supposed to teach it, but if it is not there we have a problem. The student teachers go out into the schools and want to do the arts, but then the schools say, but how does this link to the five goals in the curriculum? You have to show the connection to the goals.

In a pragmatic sense, the shifting focus to the basics and away from the arts has seen the number of hours allocated in practice to the arts reduced. Increasingly, schools are taking all the mandated hours for the arts and putting them into 'one week of projects' so they can tick the box for having completed the mandated hours, while not seeing the arts as a disturbance to the basic subjects. This 'block' way of teaching the arts can be very effective at times, but it should not been seen as a replacement for structured and systematic growth in the arts.

The general principle of freedom of method in Norwegian schools means that teachers are free to choose any method, but in actual fact it has led to an absence of method. Teachers do not feel confident enough to do the arts as a way of learning (see later sections on both creativity and school dropouts). As stated previously, subjects have become more academic and less and less practical. We know that pupils learn in a variety of ways, but that is not always apparent in the limited methods that are being used within the basic subjects.

Ten years ago, 20 % of all curriculum time was dedicated to the arts and cultural and practical subjects in the curriculum. In 2010, this figure has fallen to only around 12.4 %. The major increases in time have been in the areas of mathematics, English, Norwegian and physical education (the latter of which has increased to 17 %). In one school, the principal asked pupils to select electives based on their interests. The pupils made the following choices: 4 % science, 6 % maths, 7 % music, 8 % language, 14 % humanities, 19 % visual arts, 19 % design and technology, and 23 % health and physical education. The principal commented that the pupils' choices were almost exactly the reverse of how time is allocated in the school curriculum!

To compensate for the reduction in time for aesthetic subjects, the teachers suggest that they could have taught more in the same amount of time if they had combined reading and drama, or maths with artistic literacies. Interdisciplinary or integrated teaching is encouraged by both the Ministry of Education and the Directorate of Education and Training, but in practice, the existence of integrated learning is largely dependent on the

skills and interests of individual teachers and the overall climate of learning promoted by the school principal (see section 3.6 on creativity for further details). There is a perception that interdisciplinary teaching may be better, and that the pupils achieve more when learning is more creative and holistic.

> *The hours are there but they are not flexible. We need to prioritise time in school more effectively. We have tried in this school, to split hours so that the arts can be properly taught, but then we didn't have any spare rooms. This school has a shortage of rooms.*

Other respondents were against the idea of further integration of the arts into other subject areas.

> *Arts and crafts need time of its own. Of course it can also be integrated into subjects, but if it is not on the timetable, it is easy for it to disappear.*

There is the perception in the schools that the amount of time for the arts in the secondary school has had to be reduced to make way for the additional language learning, though as this study is not longitudinal, it is difficult to verify if this is actually the case.

> *[Parent comment] There is currently a proposal for one extra hour in the school day and I think the government wants to use this for English, but I [parent] would really like to see this being used for arts and culture.*

Many of the school principals interviewed raised concerns about the school curriculum, especially in its strong focus on testing and accountability, as is shown in these comments from school principals:

> *The curriculum is not so helpful. There is an overemphasis on tests. The teachers don't see the arts in the plan so it is hard to convince them of the value. I try to encourage the staff to mix the arts into all different subjects. For example, the sixth grade children write the script for the older class to make a play. This led to excellent language learning.*

> *Why does education fail? The curriculum is trying to target the problems, but the child feels, "so now I have become the problem." We give lip service to the arts but fail to see their real value for children. Everyone says the arts are a good idea. But we give lip service. Society in Norway does not feel it is their responsibility.*

> *It is all about preparing for the tests. Pupils have lost the ability to reflect. There is a huge problem with drop-outs in the upper secondary. It is like a disease and yet they are not doing anything about this.*

Concurrently, principals also felt that the curriculum documents lack sufficient detail to effectively guide teachers – especially those who have not received training in the arts or lack confidence in the arts. The following vignette from a school principal exemplifies the problem described by a number of school heads.

Vignette 4: We lack the clear sequence

The 1997 Curriculum was a very detailed document. Set in an expensive, hard-bound edition. It contained numerous colour plates and began with a detailed philosophical position about the place in of arts and culture in children's lives. There were clear structures, aims, and content for the teacher to follow for all the art forms. The new curriculum, entitled "Kunnskapsløftet" in 2006 was a far less detailed document and instead gave the responsibility for planning content, structure, and method to the schools. While laudable in its flexibility, the impact of its implementation in schools is less clear. It is also expressed that the lack of specified knowledge and skills may have led indirectly to less emphasis being given to the arts in schools. The biggest problem is that the curriculum does not have a plan. We lack the clear sequence. Pupils' aesthetic skills develop over time. You need to make the arts something important. Make it special.

While it would perhaps be easy to blame all the lack of focus on arts education on the curriculum, this would not be the complete picture. School principals and teachers have considerable autonomy and could (at least in theory) readily give the arts a greater priority. Several respondents pointed out that the loss of focus in the arts in schools may have been a reflection of a broader malaise towards arts education apparent in the general and arts community:

It is so easy to become rich in Norway that we have forgotten to put richness into our lives!

It was not until the early 1990s that arts 'for children and young people' became a defined field in cultural funding, though for at least 100 years before that, Norway had programmes specifically for young people or targeted to ensure young people's involvement in the arts. It could be argued that the fields of arts with young children was more advanced in literature (including children's book illustration), theatre, and music (instrumental lessons), and less apparent in the other art forms.

The arts community itself does not help the situation of arts education. Children and young people are not prioritised by the professional arts world and there is a tendency to look down upon artists who choose to work with young audiences.

3.5 The Cultural Rucksack (DKS)[52]

- **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.**

[52] A major study was undertaken to mark the tenth anniversary of DKS. The following section should be read in conjunction with that report.

The Cultural Rucksack programme is part of the government's cultural policy. It is a national effort "in which the cultural and education sectors cooperate on providing school pupils throughout the country with the opportunity to become acquainted with, understand and enjoy all forms of artistic and cultural expression at the professional level."[53] The geography of Norway makes it difficult to deliver the Rucksack. Transport alone accounts for a considerable proportion of the Rucksack's budget. The results of the survey would suggest that the vast majority of schools receive some visits from professional artists as part of the DKS programme during the year, with 93.3 % of schools reporting having had at least one visit. While these are very impressive figures, it must be noted that the original programme aims at 100 % coverage; there are therefore still 6.6 % of schools missing out (schools that reported receiving no visits in the past year).

DKS is a broad and systematic cultural offer to pupils. There are six[iii] national organisations that provide DKS programmes across Norway.[54] In most art forms there are national resource institutions whose work includes development and network-building in the field. These organisations play a brokerage and quality assurance role. Oslo and Bergen have their own locally-based menu. Local and regional cultural institutions are important resources for DKS. Many county, city, and municipal authorities are involved in selecting (and in some cases) funding a proportion of DKS in their areas.

The average number of Cultural Rucksack encounters (events) is 19 per school per year (ranges from 9 in Finnmark and Sogn and Fjordane up to 33 in Hedmark). For this service, the average amount spent per pupil is 194 NOK (ranging from 142 NOK in Akershus up to 481 in Finmark). These encounters can include theatre, visual arts, literature, cultural heritage, film, dance, and music. The statistics from the 2009/2010 school year show that the total expense per pupil for DKS in *grunnskole* is approximately 500 NOK per year, and in *videregående skole* approximately 200 NOK per year (including administration).

While DKS is provided free of charge to the *grunnskole* and *videregående* levels, it is not free for any schools that receive some private contribution from parents, nor for kindergartens (called *Den kulturelle bæremeisen*, 'The Baby Backpack Carrier'[55]), as these quotes outline:

> *It is a myth that the Rucksack is "free". It is not free to kindergarten. It is not free to get there. No one trains the teachers.*
>
> *The private schools pay 40 [NOK] per pupil per year to participate in DKS in Trondheim. This is equivalent to what all the municipalities in the county pay per pupil to the county to participate. Before Trondheim municipality took charge of the arrangement themselves they used to pay 780 000 NOK to Sør-Trøndelag County. When the county was in charge of DKS the private schools were not included.*

[53] "A Cultural Rucksack for the Future" http://www.regjeringen.no/pages/2125405/PDFS/STM200720080008000EN_PDFS.pdf accessed April 2011.
[54] The organisations are The National Touring Network for Performing Arts; Rikskonsertene, Norsk Form; the National Museum of Art, Architecture and Design; The Archive, Library and Museums Authority; the Norwegian Film Institute; Arts Council Norway; and the Directorate for Cultural Heritage.
[55] The programme for kindergartens was begun in Bergen and has spread to some other regions, but it is not a nationally-funded initiative and is not available for all kindergartens.

Trondheim municipality has asked, several times throughout the years the national DKS on how to deal with the private schools without getting a clear answer. Like the county, Trondheim municipality claims that they use the money from the private schools to offset the cost of administrative tasks.

Our school is 85 % government funded and only 15 % funded by parents. So why is this not reflected in how we are charged for the Rucksack? It is very hard for private schools. We have to pay 8000 NOK and then we did not even get a choice. Theatres say they are too busy or they have to charge for everything. Even the firemean said this, but the library and the museum are good.[56] *I can't understand it…Why charge schools when these places are already government funded? We have to wait for when they make a free offer and then we always go.*

There is some evidence that the Cultural Rucksack leads directly to 'value added' funding from the counties (16 % of all funding now comes directly from the local level). All municipalities combined (with the exception of Oslo) contribute approximately 30 million NOK in additional funding on behalf of the *grunnskole*, and the counties (including Oslo) give an additional 69 million NOK.

In addition to the Rucksack funding, individual schools may 'top-up' Rucksack experiences through additional direct funding, seeking funding to offset travel costs or by applying for related project grants. In this way, the 'value added' may be significantly higher than the official figures would tend to suggest. Concurrently, the Rucksack appears to be generating substantial employment opportunities for artists. While some of the experiences are produced by large nationally-funded organisations, there is an indication that regions are encouraged to select local artists as well. Monies derived from working in the Rucksack might also support artists in their 'portfolio career'; a number of artists interviewed suggested that Rucksack work was well-paid and provided valuable skills and knowledge useful for connecting more closely with the community. Many combined careers as practicing artists, working in culture schools, and being part of Rucksack programmes.

While the figures for value adding are quite impressive, it would appear from the study focus groups and meetings that it may be a case of shuffling funds around already-funded organisations, rather than actually developing the sector in general. Most of the Rucksack money goes to the organisations and artists that already receive public support. There are very few truly private artists or organisations that receive Rucksack funding.[57]

In terms of the origin of the artists, there are no clear figures that delineate local from national artists, but apart from music and visual arts most of DKS is generated at the local level. Comments from the field, however (such as the examples below), show a different perception:

[56] Note: libraries and museums are funded by the Ministry of Culture, which pays them a flat rate 'grant' excluding arts and cultural education. However, with "good" arts and cultural education programmes and high numbers of young visitors, it may be possible for these organisations to secure additional funding, making involving young audiences in arts education a positive motivation.

[57] Artists or organisations who do not receive any form of government or public support.

We try to keep in close contact with the regions, but I would say 80 % of the artists we provide come from Oslo.

The artists on the central register are not generally linked to the local area.

Unlike the situation often encountered in other countries, artists in Norway consider it is quite prestigious to be included in the Rucksack.[58] This is at least partly due to the high standard of quality assurance and selection processes put in place, but also to the origins of the programme in the concerts given by Rikskonsertene (the Norwegian Concert Institute – see subsequent paragraphs).[59]

I think since the introduction of the Rucksack the mentality has changed. A lot of very high profile organisations want to work with younger audiences. They want to play to children, but maybe it is still seen as more prestigious to play to adults, but I am not sure. There has been a very positive change in the scene. Also several Norwegian acts that developed through the Rucksack are now going overseas to play to international audiences.

There are rigorous quality and peer review systems in place for the selection of Rucksack performances and exhibitions. Artist selection is mainly conducted at the local level. It is generally a process of peer review amongst those involved in arts and cultural planning at the local level. Pupils and teachers are rarely part of these selection groups, but information is gathered about teacher and pupil responses to different arts experiences.

It was the widely expressed view that since the Rucksack was introduced, the artistic quality of performances has improved. Because of the Rucksack market, performers and groups have been prepared to invest more to develop high-quality work suitable for younger audiences because they know there is a market for this sort of work. If anything, the quality procedures have been criticised for being too tough, and some well-known institutions have not met quality standards, or find the process so involved that they do not even try to be included.

We have previously done the Rucksack, but we had to apply every year and keep developing new projects. The system for the Rucksack is very rigid and it does not suit how we work. We (museum) try to be more flexible and responsive to what the school needs. We also want to work more with young people and involve them in decision making. The Rucksack does not accommodate these sorts of approaches.

They want us to keep doing a new project to get the funding. I don't want to keep doing something new (artist). I want to go deeper into the topic. DKS wants everything to be educational and every piece to go for 45 minutes!

[58] Comments from the review panel suggested that there may be a difference in the prestige associated with involvement in DKS, with the performing arts (including music and literature) feeling it is quite prestigious, whereas the visual arts, designers, and crafts artists feeling it is less prestigious, though this differentiation was not encountered during the research interviews where all art forms appeared favourably disposed to involvement in the programme.

[59] The school concert system was well established in Norway for a number of years prior to the establishment of the Rucksack.

[Response from a theatre] We only let the very best performances be part of the Rucksack. We want to entice children to the theatre so we need to show them amazing things. But we miss the links with the school. The link between the school and the artists would really help to make the most of the Rucksack. Very often the Rucksack is just a 'happening'. That is ok but we should involve everyone. DKS has great potential. We should link more with the culture schools. It has to be understood that we should not expect the Rucksack to do everything. It does a good job of what it is meant to do, but then we need to join up the other education and culture programmes to really get the most benefit from the investment in the Rucksack.

[What is quality: focus group response from group of 18 teachers] What makes a successful programme in the Rucksack? A performance that teaches about feelings…It should engage and involve the students. But what does engagement mean? I think it is when the teachers and children can carry something away with them. It stays with them a little longer. It should create thoughts afterwards. It should make the children curious… do something to them… move them. It is when they come to the museum and say, "I don't want to go home!"

Rikskonsertene began its first concerts in schools in 1968. Since that time, there has been a rapid expansion in the prevalence of orchestral concerts played in schools. On average, a child attending Norwegian primary and secondary schools is likely to attend 20 concerts during his or her time in school. A typical concert from Rikskonsertene with the Rucksack involves 3-4 musicians (the average is 2.7 musicians due to economic constraints, though it was suggested that a richer musical quality could be achieved if more musicians could travel).

The first cultural 'package' to include the four different art forms began in Hedmark, and was developed in close collaboration with Rikskonsertene. Rikskonsertene had an established system of school-based concerts in operation, and this model could be readily adapted to fit the needs of other art forms. The following vignette gives some insight into the operations of a typical 'rikskonsert'.

Vignette 5: The best possible musicians for the purpose

The musicians usually arrive one hour before the concert. They may perform two or three similar concerts per day. The concerts are not differentiated with most schools getting the same concert. Some groups differentiate by ages e.g. one concert for grades 1-4 and a different concert for grades 5-8. Many schools though comment that they like concerts to go across age groups, so that the whole school can share the same concert experience. It was commented that while the concert may be the same, the musicians are experienced and tend to 'adapt' the concert to the responses they receive from the audience.

The schools book the concerts using an online planning and booking tool. Each production has a development and rehearsal period prior to the show "going on the road". This development period can last from between 6-12 months and groups can apply for development money. Works may be especially commissioned, but teachers and schools have no input into this commissioning process. The rehearsal process tends to be less about the music itself and more about the production and presentation of the

performance. Musicians may get production and staging advice and support at this point. Musicians are encouraged to 'pilot test' their new performances and to ascertain audience responses and adapt performances accordingly.

The basic premise is that the concerts must be high quality both in terms of music and in terms of production and engagement. As was commented: "In my opinion we pick the best possible musicians for the purpose." Musicians have to be dedicated and competent and above all must have very good communication skills.

A wide variety of musical genres are represented in the concerts. The aim of the concerts is to sharpen pupils' sense of listening. It was commented that the concerts should be "a nice experience" and "something to remember and to talk about".

"While many performances are nationally commissioned or generated, it is the intention that around 60 % of musicians and performances are commissioned at the local level".[60] However, resources for this vary considerably from one area to the next. There is a particularly high level of demand from schools for international acts and groups that feature world music, but there is a shortage of this kind of performance (demand outstrips supply).

The intention is that teachers prepare the pupil for the concert and material is generally available for this purpose, but the response of teachers to this varies considerably from one school to the next. The information about performances is distributed via the cultural contacts in each school. But the point was made that often the information does not filter effectively though the school as "the music teacher might only be in the school a few days per week", or "we do not reach the people we need to reach to get the most potential from the offer". It was also felt that the pace of the performances prevents collaboration, as both teachers and musicians are often so short of time that collaboration or even communication is not possible.

It was commented that many performance are as strange (if not stranger) to the teachers as they are to the pupils. The comment was also made that smaller children seemed more open to various performances than either older pupils or teachers.

Concerts are supplied to all general schools. The upper secondary schools can also order concerts, but the provision of these is the responsibility of the local region. It was commented that even very experienced musicians require special additional training to undertake successful school concerts, as presentational skills and are key to a concert's success.

No formal evaluation has been undertaken of the concerts, but the wish to do this in the future was noted. A booklet has been developed to encourage the schools to link these concerts more closely to the curriculum and learning opportunities.

In 2011, the budget for the Rikskonsertene is 77 million NOK for concerts for children (kindergarten- ungdomsskolen). Forty-four million of this budget is transferred to the county and municipal levels (61 % of the concerts are supposed to be produced and

[60] Rikskonsertene representative.

delivered at these levels). Rikskonsertene earns 11 million from the counties in fees; 27 million goes to cover the costs of touring, 2 million goes to kindergarten concerts, 2 million is allocated to the Resource and Development Centre, and 1 million is allocated to production.

Schools cannot choose concerts from Rikskonsertene, but rather must take what they can get. In some municipalities for instance Bergen, schools may choose a programme presented from a menu of offers. Schools generally choose their concerts by logging onto a website that shows the available concerts in their areas. The information about concerts is clearly displayed on websites, and in theory schools should be well-informed about artists visiting the schools.[61] In reality though, communication is an ongoing challenge. Both teachers and the artists have voiced concern about a lack of clear communication. Some schools have found the website easy to use:

> *The web site is very easy to use. It is very easy to find what we want. They also send email reminders. You can book online. It is very easy. You have to be quick though as the best things book out quickly.*

Others have found it more difficult to use, especially as demand for concerts is high: "You have to be quick on the Rucksack website as it books up very quickly." Other schools were for the most part satisfied: "There is a menu of options. Mostly schools get what they want." Some schools complained that there are too many choices in DKS in the performing arts and insufficient choices for other art forms: "There is an overemphasis on music and performance in the Rucksack. Visual arts, crafts, design, and architecture are poorly represented." Some municipalities allow schools to choose as many or as few DKS experiences as they wish, while others insist on schools booking a minimum number of concerts per year, as is described in the following vignette.

Vignette 6: We really battle

In this kommune we make all the schools take the Rucksack. We don't give them a choice. If we gave them a choice, a lot of principals would say they did not want it. Even making it compulsory, we battle to get two things into the school each year. The schools would not take the offer. They say they don't want it. It takes too much time or it does not fit into their schedule. They don't want it. It is better in the primary schools and up to year eight, but after that it suddenly all stops.

We really made a stand in this kommune. We said every child will get the same experiences. We collaborate. The fylke do the big things, the big concerts and performances, and the kommune provide more workshops. We want all the pupils to really be actively engaged - not just as audience. Officially every school has to do at least three things year, but we really battle. Of course it is different from school to school, but some principals just don't want it.

The Rucksack has undoubtedly been a big success in Norway. The findings of this study provide strong evidence that DKS had been highly effective in getting a range of arts

[61] Not including concerts from Rikskonsertene.

experiences to children of all ages and in all geographic areas. This is a major achievement given the geographic challenges of Norway.

Despite the view that DKS consists mainly of music and performance, there was evidence that the Rucksack successfully covered a range of art forms. At the local level there were coordinators and committees who selected arts experiences according to quality criteria, and in most cases the offer was effectively communicated at the local level.

There was also strong evidence that the Cultural Rucksack – as an organisation – was not resting on its laurels, but importantly adopted a reflective attitude, including the commissioning of several evaluation studies. Organisationally, the Rucksack views quality as the major challenge going into the future, as the following quote suggests:

> *We need to look more at quality. Maybe there should be fewer encounters, but these should be more high quality experiences. We pride ourselves on high-quality artistic experiences for children, so we should focus on measure of artistic quality. But that is not all. We need performance quality…quality in terms of cooperation with the schools and quality in terms of logistics. We need to improve the quality assurance and feedback cycle. We are a very decentralised programme, and we need to ensure reflective feedback on quality between artists, schools, and teacher are shared.*

The following quotes represent just a selection from the many comments of praise for the Rucksack noted in this study:

> *The Cultural Rucksack is a fantastic project. It is wonderful.*
>
> *The Rucksack has led to positive changes. It has expanded arts genres. There is more pop music, more youth culture. It is not all just classical music. I think the children don't always know how lucky they are. When I was a kid we had one performance in the school in the whole time I was at school, now the children get 5 or 6 per year.*
>
> *The Rucksack is getting better and better.*
>
> *The Cultural Rucksack is very important.*
>
> *The Rucksack is a wonderful programme. Many of us see the challenges very clearly, especially in terms of ownership and responsibility. Is it like we want it? NO! But then, it has led the way for an artistic revolution in Norway, and this is very, very important. The Cultural Rucksack has been very good for schools and artists.*

In the humorous publication, "Are you coming?", a Rucksack artist reflected on the challenges of partnerships with the school sector.[62] Given the volume of performances and arts experiences handled by the Rucksack programme, the meetings between the artists and the schools were inevitably more fleeting than in-depth. Many artists interviewed for this study were actually quite pleased if the teachers did not prepare, as it also gave them the chance to experience the sensation of a concert.

[62] "Kommer dere nå?" By Iben Sandemose and Trond Brœnne, 2010.

In some ways it is ok that teachers are happy to go into the Rucksack performances totally unprepared. At least then they too can experience something that they have never known before. Has there been any research about the impact of the Rucksack on teachers?

I don't mind that the teachers don't prepare. The arts experience has to have value in its own right.

[Comment from school]: It is hard to say if the Cultural Rucksack is good. It depends who is coming and how much the kids are prepared. We usually know who is coming about two months in advance. Some of the performances provide guidelines for the teachers. Some even send CDs of the songs and we teach the children the song first.

There was an equal division amongst the people interviewed as to whether the Rucksack should be seen just as a performance and work of art and a special "experience", or whether – as it occurred during the school day – it should have an educational focus. Some respondents stood between these two positions and suggested the Rucksack should include both educational and entertainment aspects.[63]

[Comment from a teacher]I think the performances should both be learning and a special experience. It inspires the children to meet the professional artists. For example, when they meet an author, it brings the book closer to the children. Most of the performances have been good. The artists have to be very high quality to be able to reach out to all the children. The performance is important, but how the teacher follows it up is important. You need the follow-up to get the full effect.

[Comment from an artist] I don't like the Rucksack. It is too mechanical. Too superficial. It is about preparing a "product", not working at a deep level with the school or the children. We prefer to stay in the one school over a longer time and see what happens.

[Comment from a cultural coordinator] We try to encourage the artists to talk to the children after their performance. Children and teacher enjoy this but it is not always easy as the performers often have 2-3 performances per day and drive between the places.

The Cultural Rucksack is a good thing. A happening or a sensation is important, but I would prefer artists to work in the classroom alongside me for a longer time.

There was also a belief that while the Rucksack worked well for some audiences, it was not always successful for all audiences:

[63] The official aim of DKS is that it should be both educational and entertaining, but this was only achieved in practice in a small number of cases. It could however be argued that what may be 'educational' or what is considered 'entertainment' in the broadest sense may not be easily defined or identified, even though it may occur.

I say yes and hooray to the Cultural Rucksack. It has huge potential but it needs to use different approaches. Access is one of the key aims. The hardest to reach group are the 15-29 year olds.

The Rucksack is a great programme, but we need to review the offers. In the repertoire we need more choices, from and by young people, not just ***for*** *young people. As single moments the Rucksack is fine, but now the programme is established we need to put more thought into a continuous line of experiences and put more emphasis on the needs of children and young people.*

We are doing a lot of work with young actors and would like to get this work included in the Rucksack. Pupils need to see that there is a strong amateur scene involving their peers. We need to showcase subcultures.

We are an upper secondary school that specialises in the arts, and we would like to be able to make performances for the Rucksack. I think it would be very good to have more performances made by young people, for young people. We would like to have a contract to develop productions specific to different age groups.

There is an inherent danger with the Rucksack…schools and governments can think because we have the Rucksack, we have "done culture"

It is usually only by accident that we know the Rucksack performance is in the school. No one shares the information. The performances need to be lower-threshold…what I mean is that they are often quite challenging and difficult works. The gap between where the pupils are at and the performance is too big. The performances are clearly chosen by people with a lot of experience of the arts, but for the pupils they often see the performances as just too weird, and this reinforces their belief that the arts are for weirdoes.

While most regions have effective websites to communicate the Rucksack programme, artists widely reported arriving at schools that were ill-prepared for the visit, and having to perform in space ill-suited to performance. Conversely, some schools took their role in preparing for and welcoming the artists very seriously, and would complete pre- and post-performance activities with children.

The majority of Rucksack experiences involve the artists going to the school, rather than the pupils going to the cultural venue. Concurrently, while active engagement with the children is encouraged, the majority of the experiences could be described more as 'performances' than as workshops. This should not be seen as a criticism as the Rucksack is quite clear about its role in developing children as an audience, as the following vignette suggests:

Vignette 7 Children have to learn to be an audience

All children have to learn to be an audience. We want the performances to be performances. Children need to learn to sit, to sit quietly and to listen. They should be exposed to lots of different things, not just things they will like. Being a member of an audience at a performance is an important way to learn, but not the only way. If we had more money and more time we could do more. Our mission is to serve every child, but to

do this in a deep waywe lack money and time. But the Rrucksack should not try and to do everything. We need partnerships with the schools and culture schools, and they should be ready to take over a tithe point the Rucksack stops. So for example, if a child becomes interested in instrumental learning after going to a Rucksack concert, this interest should be followed up by the cultural school. Occasionally this does occur, especially if an artist works from both the Rucksack and the cultural schools, but there is no system for following impact. In an ideal world there would be a clear triangle between the Rucksack, the cultural schools, and the schools - sadly though this does not happen a lot. In many schools it is like "I ticked the culture box". The Rucksack has more chance of success when the seeds fall on fertile ground.

Some respondents felt that the expectation of children as audiences was sometimes unrealistic.

> *Sometimes the performers expect the children to behave like bourgeoisie audiences. The teachers complain that this causes them stress. So even though the Rucksack is a good idea, it does not work fantastically for everyone. A lot of schools use the Rucksack as a way to legitimise the lack of focus they give to the arts. The attitude is "We don't have to do much in the arts and culture because we have the Rucksack"*

> *I do not speak of children as the audience of tomorrow. They are the audience right now. There are many reasons why children become audiences, but the most important factor is probably their peers. Arts education is the key to widening preferences, and this in turn will build audiences. The hardest part is to be relevant. Organisations have to get outside their comfort zones.*

In line with the view that the Rucksack itself proposed, there was a general consensus among the respondents that perhaps the Rucksack had gone for "coverage" rather than "depth".

> *I think the Rucksack would be better if there were fewer experiences but that each experience was better. There is a danger that the Rucksack goes for numbers and geographic coverage, and then the offer starts to get watered down. The system is there now and we need to keep up the quality. The Rucksack is not like some form of mass cultural inoculation. Children need regular and ongoing exposure to high-quality arts and culture. It is not some sort of vaccination against arts and culture!*

> *[School principal] DKS has great potential but it is not used well by the schools. We really need to sit down – the culture sector and the schools. There should be better conversations about what the schools need from the artists and then what the artists need from the schools. There is no equality in the relationship. The culture sector develops the offers and then the schools can either take it or leave it. Many schools choose to leave it! The schools argue that they don't have time to follow up the experiences. They have to follow the learning plans. Why isn't DKS in the learning plans? It should be part of the plans not an 'extra'. As DKS is now, it is very far away from the school and the whole school area. Very, very far away!*

Despite the generally positive response to the Rucksack from most of the adults interviewed, there was a surprisingly different response from the pupils. Most pupils could not remember any Rucksack experiences, even when they were prompted to recall experiences we knew had only recently come to their school.

I don't remember (the Rucksack). I am not sure.

I have not even heard of the Cultural Rucksack.

I don't really remember much about the Rucksack. We maybe have things twice a year.

I think only primary get the Rucksack. Maybe there is a writer or the orchestra sometime?

You learn a lot because you learn about old music but it was new to us.

There is nothing that happens before or after they come. We would like to talk and meet the artists. They arrive before recess, do the concerts and then go.

The teachers don't talk about the show much at all. They ask us…Was that fun? But that is all.

The little children are usually quite well-behaved in the concerts but the children get much naughtier when they get older.

Young people wanted the Rucksack to be closer to their experiences and interests, and would prefer more offers made by and for young people.

We had an author and then someone doing country music. It is always country music! It would be better if we had more say in the sort of thing that came to the school. When they present the arts, it is always something a long way from where the kids are at. It then comes across as sort of weird and that only reinforces the view that is already in the school, that the kids who do sports are normal and the kids who do the arts are kind of weird. So in that way, the Rucksack is really not helpful to teenagers.

If you are interested in the arts then maybe the Rucksack performances are OK, but for most of the kids it is too far out…too extreme. There need to be acts that are more reachable for young people, especially for teenagers. The performances need to meet the pupils where they are at and then take them further. Most of the performances I have seen are really only for the music nerds.

There is no connection between my reality and the concerts they have.

3.6 Partnership and collaboration

- **There are some good practice examples of partnerships between schools and artists in Norway.**
- **These should be extended, both in terms of the number of schools involved and the duration of the partnerships.**
- **Ongoing partnerships between schools and artists needs to be embedded within policy and practice.**
- **More artist partnerships with kindergartens should be encouraged.**
- **Developing longer-term partnerships takes time, sharing, and resources.**
- **Consideration should be given to more partnerships with industry.**

Active partnership involves the direct inclusion of a range of cultural and artistic organisations in the planning and delivery of arts education programmes. The most effective programmes have managed to build sustainable, long-term, and reciprocal associations with cultural agencies and industries. Active partnerships include shared responsibility for planning, implementing, and evaluating a programme. The survey results suggest that in general, teachers feel that there is adequate time to plan together (68.8 %) and that the Norwegian school day is flexible enough to allow partnership work to flourish (71.7 %).

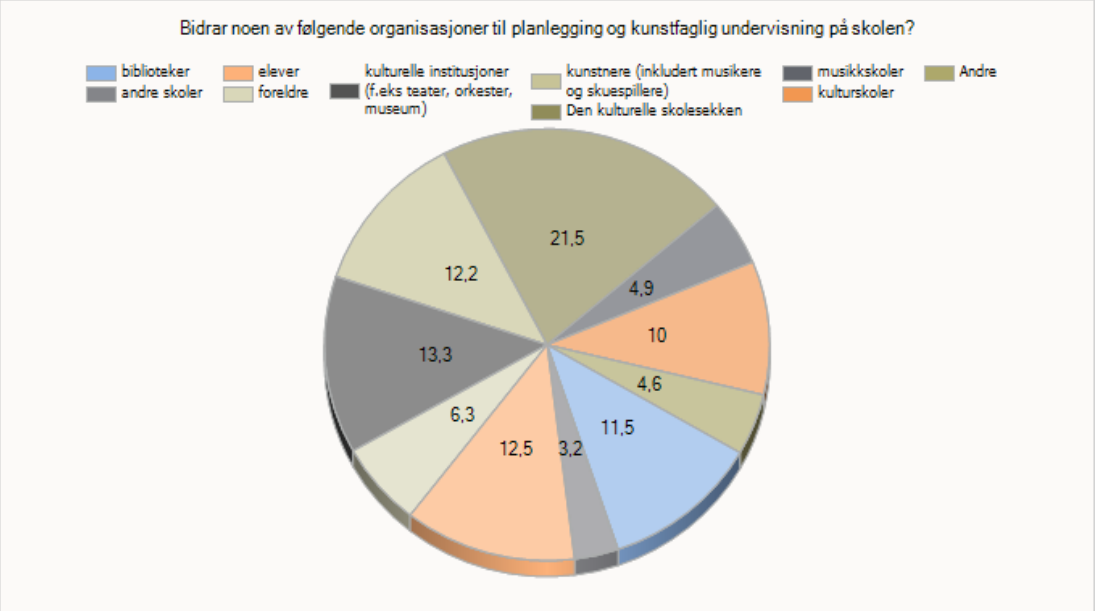
As noted in the previous section, the Cultural Rucksack is a large and successful programme that allows children to have encounters with professional artists, but despite the widespread national coverage of this programme, creative encounters tend to be one-off experiences where a performance or other arts group will come into the school for a single performance or very brief moment. The impact of DKS can be seen in the responses to the survey within the *grunnskole*. More than half (62.7 %) of schools had three or more visits per year from artists, and 10.2 % of schools had more than seven visits per year. While some DKS artists have developed pre- and post-performance kits and activities, the performances generally have no connection with other *grunnskole* experiences.

> *There are artists visiting the schools now, but the programme of partnership with artists needs to be more focused. I think it is too broad. It should be deeper and more focused.*

At the time of writing this report, Norway had just announced that 40 million kroner of extra funding will be given to schools and culture schools to support cooperation between schools, culture schools, and SFOs in the development of after school-programmes. Of these funds, two million Norwegian kroner has been set aside for the Teaching Artist Programme. The “Teaching Artist” is a programme that originated from the USA. It aims to bring artists into the classroom, in order to incorporate the fundamentals of creative and artistic learning and apply these to learning within the core curriculum. Teaching artists are not teachers, but are artists who want to apply their artistic skills and knowledge to an educational context. A number of similar projects exist around the world, with perhaps the longest running being Creative Partnerships in England, but most countries have some sort of partnership programme between artists and education.

The results of the survey with the *grunnskole* respondents suggest that by far the most common partnership in schools is with the Cultural Rucksack, with 21.5 % of schools noting this partnership. The percentage of other forms of partnerships is quite low, but libraries, artists, cultural institutions, and pupils do have partnerships in around 12 % of cases (see Figure 3.6.1).

Figure 3.6.1 Partnerships in the *grunnskole*



N=808. Libraries 11.54 %; other schools 3.23 %; pupils 12.53 %; parents 6.31 %; industry (employers) 1.62 %; teacher educators 2.3 %; universities 0.65 %; cultural institutions (e.g. theatre, orchestra, museum) 13.25 %; artists (including musicians and actors) 12.16 %; Cultural Rucksack 21.46 %; Music School 4.91 %; Cultural School 10.2 %; Other <please specify>

While the encouragement of longer term partnerships between teachers and artists is likely to lift the quality of arts education in schools and – importantly – enhance creative pedagogy, teaching artist partnerships in Norwegian schools have existed for some time.[64] The most frequent form of such partnerships is music or dance teachers coming in as part of an ongoing connection between the *grunnskole* and the local cultural school. Occasionally, visual or dramatic artists work within schools in longer-term projects. The following examples show some partnership projects in action:

> *[Teaching artist] We were lucky because we had a quite radical teacher. She could see the potential. She could see that the children's grades were improving especially in language with a more artistic approach, so she made time for the children to work with the artists. She said, "This class needs it". We phone and email each other whenever we need to communicate. The relationship [between artists and teacher] is quite flexible. The class is a challenging class and mainly immigrant children. I have a background as a language teacher and as an artist. I am a qualified arts teacher, but I always felt I could be more creative in my language classes.*

[64] The forming of educational partnerships receives official encouragement from the Directorate for Education and Training. For some time this has been the official position, though, as the figures and qualitative comments suggest, substantial partnerships are still not common in education.

[Principal] As a school we get artists in about twice a year, usually in dance or music.

[Principal] The professional brings particular qualities. They are able to bring out the best in the children and lift the standard of the work. Everything moves to a higher level. Secondly it provides professional development and motivation for the staff and the third thing's the way it brings everyone together. Of course we need to use our own experiences, but the professionals bring a whole new level of experiences. We get experience from the artist and then we use that experience every day. Now I dare to work with artists. The craziness of artists is important. That kind of craziness gives that extra twist and lifts our work. That is the perfect partnership. It is important though, that artists do not look down upon working with children. When we work with high-quality artists it gives legitimacy to the work we do here in kindergartens. We all learn. The artists sometimes come with strange ideas of children. Artists are challenging and fun, but they have learnt that you have to work with the premises of the children. The artists often think "Oh the children are so young we could not possibly do this or that" but then they discover, that children, like artists, think in abstract concepts. It is an interesting meeting between the children and the artist.

[Principal] Artists underestimate the skills they have that can be applied when working with children. Artists always think that the children will not be capable of much, but then children will learn anything if they are interested and you can see their eyes sparkling. I remember one little boy. He was a very lonely little boy and quiet. And then the artists came and he clicked and they did this play and I couldn't believe the boy came alive. I look at the artists and I think of the methods they use. How often do you see the children's eyes sparkle? I find it is much more frequent when the artists come into the school. I observe the children. I see their interest.

[Principal] We worked with a philosopher coming into the kindergarten. He talked with the children about life and art. The staff and the children were learning together and it was brilliant. It is great to ask questions where there are no answers. Children get the value of thinking. If they start to think then everything becomes more real.

[Principal] In this school we use some of our funds to hire artists. We think every grade should meet professional artists in a sustained way at least once every year.

[Principal] We have tested the impact of the artists coming into the grades. They come for 6-8 weeks. So for example we did an opera project. We have found it had a very positive effect on academic results. The children like being creative. We integrate all the subjects. So for example, the children did a lot of writing in the opera project. It is connected - a whole process.

As the previous examples show artists in schools can have many positive impacts. There were however also examples of real tension between the school and the artist.

[Teaching artist] Schools used to be a lock-down space for artists. This is a pity as there are so many transdisciplinary possibilities that could be explored. We [two artists working in schools] met with a visionary head teacher and he get us working in the schools. At first he just offered us studio space. We weren't there to be teachers. We are there to be artists. We have now been working with schools for three years.

The cooperation gets better each time. Initially the arts and craft teacher and the class teacher felt a bit like we were encroaching on their space. There were protests about us having the room, even though there were a lot of rooms spare in the school. They did not really understand. There was this sort of suspicious undertone. We got a small amount of money to do the project, but we grossly underestimated the amount of time it would take. We meet with the children eight times per year. We don't really get paid as artist teachers.

[Teaching artist] If I was to do another partnership project in schools, these are the things that I think make it successful. First of all you need a good dialogue with the teachers. The schools have to "make room" for the arts project. YOU need to have strong personal communication - not just communication with the head. You should start with shared planning, but I sometimes describe this as "perceived planning", because of course the artists tends to lead on the planning, but the teacher has to feel they are part of this planning process. Flexibility is important and of course it is important that the school has a physical space for the artist to work. The language of articulation with the curriculum is critical. Too much in school is about training the pupils to sit exams. We [artists in school] are asking them to think and to write, and the pupils tell us that they are rarely asked to think! The pupils are bored in school. They don't see the relevance of much of what they are taught. Art is a risk and you have to be willing to take that risk. It is about experimenting and trying things out. It is funny but none of our group [of artists who work in schools] is Norwegian. We negotiated how the teachers would work with us. We gave them permission to step back. We even provided nice coffee and biscuits if the most valuable part for them [the regular class teachers] was a rest, but we also allowed them to be part of the activities and to get involved.

[Teaching artist] We had a partnership in the school. The local authorities organised it. It was good but it really had no impact on the school. We have no art materials. We have no clothes for dressing up. There was no documentation. There was no ownership from the school. The teachers lack the tools to follow up.

Effective partnership working is about making connections and establishing cooperation. Many schools visited during the research were actively working to become a hub of the cultural life for the community.

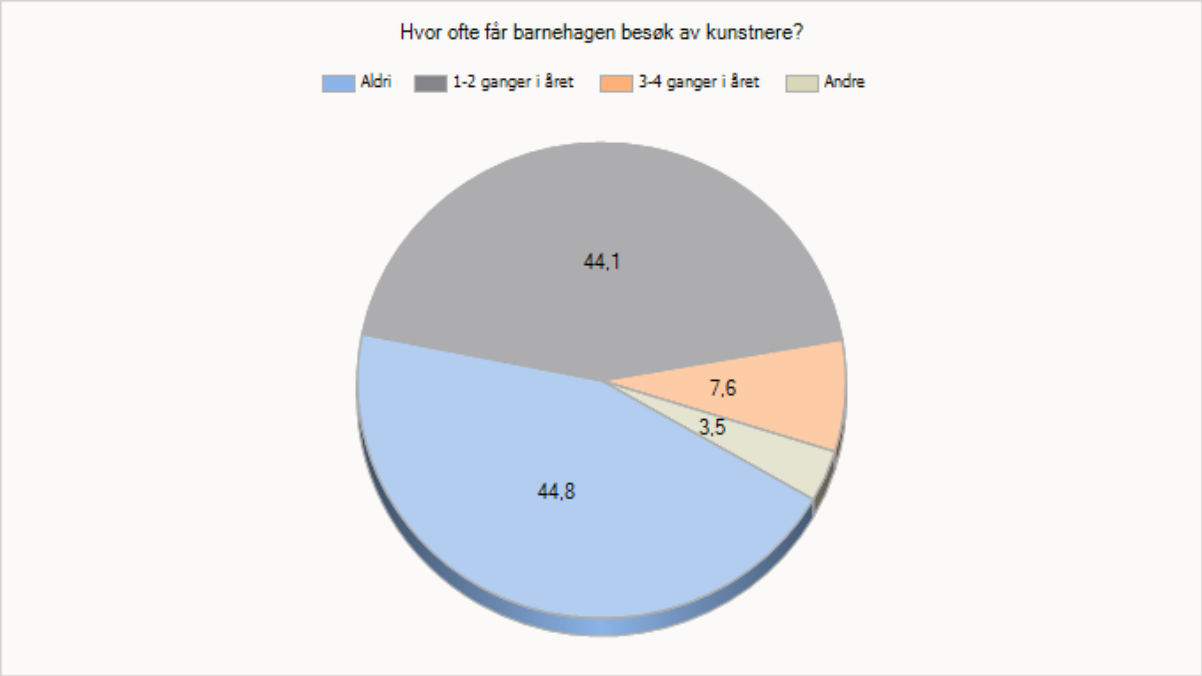
We get the artists more involved. We need artists more in our schools.

We open the whole school up to the community. After school there is even more going on in the school than during school time. The culture school comes into the school. Pupils can use rooms to practice dancing and play in their bands. Very few of our pupils would go to the culture school. So we try to bring the professionals into the school.[65]

[65] During the visit it was observed that almost every room was filled with pupils engaged in creative activities – painting, playing in bands, practising a dance. The pupils are unsupervised, but are focused in their practice, and independent and well-organised. The school has a high number of children from backgrounds other than Norwegian.

It was particularly noted that it would be beneficial to encourage more artists to work in the kindergartens.

Figure 3.6.2 Artists in schools (kindergartens)[66]



N= 1220. Never 44.79 %; 1-2 times per year 44.1 %; 3-4 times per year 7.61 %; 5-6 times per year 1.11 %; 7-8 times per year 0.43 %; 9-10 times per year 0.26 %; More than 10 times per year 1.71 %

While artists do regularly come into Norwegian schools, with the exception of the 'Entrepreneurs' design programme in lower secondary schools there is almost no connection between industry and schools. A strategy is needed to get more industry partnerships into schools, especially at the upper secondary level. As one school principal commented:

> *The industry is telling us schools need to change, so we say to them, ok, you pay to help us develop new curriculum and to make what we do relevant, and when you put it that way, then industry begins to have an interest in and to support schools.*

3.7 Creativity

- **Some schools and cultural institutions have developed innovative ways of working.**
- **Perceived media representations, policy perceptions, and attitudes appear to inhibit creativity.**
- **Creativity will be important for the future.**
- **Pupils want far more creative approaches to learning and more of the arts integrated in learning.**

[66] These figures include both visits to the kindergartens from artists and visits made by the children to cultural institutions where there are artists, and can include the "baby backpack carrier" and a range of other initiatives. The question underpinning this graph refers to **any** contact with artists, from any source.

- **There is a difference between what can be termed *education in the arts* (e.g. teaching in fine arts, music, drama, crafts, etc.) and *education through the arts* (e.g. the use of arts as a pedagogical tool in other subjects and basic skills, such as numeracy, literacy, and technology).**
- **Schools need strong programmes in the arts AND artistic and creative ways to learn in an integrated way across the curriculum.**

In general it was acknowledged that the arts provide a valuable opportunity for children to go beyond their direct environment, and to be more creative and to expand their horizons. There were very high-quality examples of schools that adopted flexible approaches to the delivery of curriculum. In these situations, learning philosophies were grounded in connected and meaningful thematic learning.

While lip service was given to these ideals, the realisation of these aims was generally less successful. The following comment points to the need for the narrow focus of schools to be broadened:

> *We struggle to get through the arts subjects as a tool and we struggle for excellence. The arts subjects are seen as a disturbance to the PISA subjects. It is believed that they take away time from reading and mathematics.*
>
> *We can't understand that politicians can't see that a child is a whole person.*
>
> *[Principal] Teachers say they can't do the arts as there is not time, but I would like to see the arts and more creative approaches integrated across the curriculum and into all topics. I am using money and time on professional development to encourage teachers to do this.*

Even within highly creative schools, issues of testing and a perceived back-to-basics push were seen to limit the potential to be creative. A lack of creative skills amongst teachers was also seen as a limiting factor.

> *I know very little about what they do in other subjects. We don't have time for sitting around together.*
>
> *Lip service is given to aesthetic learning processes.*

There were also calls for more integrated teaching across disciplines. During the course of this study, a white paper was released looking at the lower secondary school, and it also highlighted the need for more integrated and connected teaching with greater practical application and activities. It needs to be realised though that effective cross-disciplinary teaching involves a considerable amount of time for preplanning, and also requires high-quality teachers in their own disciplines and a respectful understanding of the discipline of the 'other'. This point was highlighted in comments received:

All teachers in schools have disciplines that can be creative, but the subjects are isolated. It takes time and skill to integrate. We can think of lots of ways to be creative but we need time to plan together.

The old ways of 'one teacher, one class' are history. Education can't be organised like this anymore.

The young people interviewed and their parents could see very clearly that creative thinking and creative learning processes were likely to be very important for their success in the future, as these comments exemplify:

[Parent] You look at job advertisement for an engineer and it asks for them to be innovative and creative. The arts are not just for artists. It is important for all jobs.

[Teacher] The focus is not enough on the creative process. There is a real paradox in the market. We really need creative, flexible people, but the focus is on PISA and these objects become seen to be the 'main' subjects. Schools focus on the competence in these basic subjects and the arts are neglected, yet Norway really needs innovative people. If you look at job advertisements they all say "we are looking for creative and innovative people".

[Pupil] In the future I think I will have to be more creative. Every country needs creative people. We did a little bit of design and technology in school, but nowhere near enough. We are taught to sew, but not taught to be creative.

Adopting more creative approaches is not only innovative, but also seemed to be a very successful way to engage with young people. Pupils need to feel 'success' to learn effectively. Several of the more creative schools visited reported an improvement in pupils' attainment and attitude when more creative approaches to learning were used.

[Principal] All the aesthetic subjects affect pupils in a positive way. More pupils feel success and this feeling gets them more involved in learning.

[Principal] You can feel the difference in this school but it is not always easy to measure it. We have the results, but then again the best pupils want to come here. I would say it is because the pupils are very very happy. There is almost no bullying and pupils feel safe to be themselves. It is a very inclusive environment. The strongest argument for the inclusion of more of the arts is the positive impact it has on the dropout rates. We have excellent attendance.

[Teacher] When the pupils are engaged they remember.

[Pupil] Learning should be more connected to the real world. We did this project about bird houses. That was so good. We did a lot of maths to plan the bird house and work out the calculations. Then it linked to science as we put the bird houses in the forest and recorded the activity of the birds. It also linked to Norwegian as we had writing tasks and had to present our findings. This was research. Everything linked together and you can see, that was a while ago, but I still remember it.

[Pupil] The Norwegian teacher is actually the best teacher of the arts. He gets us to make plays. He is the most creative teacher.

[Teacher] We find that the children are very good at taking the knowledge they gain in the arts and applying this to all other areas of learning. We find that they learn the most when we work in themes. We try to include all children. We strongly promote the arts as a way of working in this school, but then I think it always depends on the teachers and the principal.

New emerging private schools such as Titan[67] school – which specialises in theatre - want to teach students to be young entrepreneurs.[68] The argument was made by one school principal that "If the terrain and the map don't match, you don't set about changing the terrain… you just need a better map!" School report seemed to be one approach to "getting a better map". Quality arts programmes flourish in situations – often beyond formal school- where there is room for organisational flexibility, as is shown in these examples:

[Theatre director] We are adventurous, we shoot in the dark, but that bravery is really working. For example, we commissioned the first ever black metal opera. It was a tremendous success. It was even featured in New York Times! We successfully tapped into the underground culture. This was so crazy! We had to really pump up the volume. We had to go over the edge in developing the show. We took risks and we made a lot of mistakes. But young people turned up and loved it and many came back five or more times. We encourage young people to come to us with ideas of projects they want to do. We also try to look in the right places…you have to get to know the scene. So for example, if you want street dance, you go to the skate park or skate shop to find who the best is; you don't go to the culture sector.

In several schools visited there was a strong sense of connectivity. This was used as a strategy to enhance learning and to achieve multiple aims through the same input.

We do interdisciplinary projects. Craft and Norwegian go together well. We made puppets and the children performed plays. We do projects around architecture design and mathematics.

For example, through an integrated project around architecture, the pupils have learnt about design and scaling and town planning and architecture, shape and colour.

It is reasonable to say that there is an enormous range in Norwegian schools in the way learning is organised. This goes from highly traditional schools where the children sit in rows and learning is organised in very traditional and inflexible structures of timetabling, facilities, and teaching approaches. At the other end of the scale, some schools are highly

[67] http://www.titanorway.com/ Accessed May 2011.

[68] Post-secondary, pre-university level students. Such schools offer an alternative for pupils who are not accepted into one of the very few slots in the state-supported post-school arts options. Private providers are emerging to fill the perceived lack of available places of study for the arts and design.

flexible in their approaches. However, in a general sense, Norwegian schools are very open.[69] Unlike the *grunnskole*, kindergartens also seemed to have a strong focus on creativity, with 80 % of kindergartens reporting that this was an outcome of an arts programme.

3.8 Accessibility for all

- **Accessibility for all and equality is a fundamental pillar of Norwegian education, but in reality there are educational, geographic, and gender gaps in terms of active participation in arts education.**
- **Attempts to enhance cultural diversity in the culture schools have for the most part been unsuccessful.**
- **Attempts to enhance gender equality in the culture schools and in arts education more generally has for the most part been unsuccessful.**
- **Issues of accessibility emphasise the importance of compulsory arts education within the regular school system.**
- **Both in school and out of school, arts and cultural education do not in practice give equitable access to marginalised and disadvantaged pupils, despite policy and intention that runs counter to this practice.**

In the global research (Bamford, 2006) a sad fact is that while the level of implementation of arts education in schools was generally poor, the provisions for the most disadvantaged and marginalised pupils were the worst. For example, immigrant children and children with special education needs received poor-quality, inappropriate, or no arts education. Similarly, internationally it was apparent that children of economic, social, or educational disadvantage were the least likely to receive high-quality arts and cultural education, while the children of educated, wealthy, and upper-class parents received the best quality. It is lamentable that within Norway – where at all levels equity is valued and promoted – the reality observed suggests that the situation is no different from the general world pattern. Of particular concern is the lack of access for pupils of other cultural backgrounds, pupils with disabilities, and children of poorer or lower social or educational status into after-school provisions, including the culture school.

Arts and cultural education is compulsory at the *grunnskole* level. At the lower secondary level, pupils seem to receive approximately 1-2 hours per week of music education and a similar amount of visual arts and handicraft education. This is usually received before the ninth grade.[70] After that, the provisions can vary considerably. So in terms of general accessibility there is at least structural accessibility up until a child is around 15-16 years of age. Yet in terms of accessibility that may be made through authentic and connected learning, the picture is less clear. For example, despite the increasingly multicultural nature of many schools (especially in Oslo), curriculum in the arts largely reflects practices that have been in place for a number of years.[71]

[69] As members of the study team it was relatively easy to gain access to schools, and we were greeted with genuine warmth and given access to teachers and classrooms.

[70] As stated previously (section 3.3), the arts are officially compulsory to the tenth grade, though in reality, in the schools visited, most had stopped the arts by the ninth grade.

[71] It was argued by several members of the report review group that the teachers of the arts are perhaps not 'diverse' enough, and that this in turn means that the practice presented in schools is a narrower version of the

Quality programmes are built around inclusivity. All people should receive high-standard arts provisions across the various art forms, using a range of creative and artistic approaches. This is particularly important in relation to initiatives that aim for greater inclusion of a variety of marginalised groups. In principle, Norwegian education is very accessible to all.

In terms of accessibility, there are a number of groups within Norwegian education to be considered. These include children with special education needs, children from non-Norwegian backgrounds, children from the lower socioeconomic classes, boys and exceptionally talented pupils.[72] While in *grunnskole* arts education is generally equally accessible to all children (with the exception of issues around gender), in the culture school and other after-school provisions, there is less equitable access. There is even a view that concerns about equity have in fact led to more regulation and less accessibility.

> *There is more and more regulation so that everyone is treated alike…Opportunity for all. [73] But the problem in schools is that this has led to more regulation and actually less accessibility. The teachers feel very tied-up and they are fed up with this.*

The Parents' Association felt that there were three particular groups that needed special attention in terms of their access to cultural education. First, it was acknowledged that children who currently study more practical or vocational subjects (a less academic pathway) are least likely to receive adequate cultural education either within the school day or as part of after-school programmes. The second group identified was people from other ethnic backgrounds who had been in Norway for less than five years. It was felt with this group that it was particularly important that they receive access to cultural education as a way of helping them adjust to life in Norway, and also because this group was probably less likely to be able to be on waiting lists and readily access these provisions. The third group was children with special needs who routinely miss out on access to the culture school or specialist arts provisions. In their statement to the government, the parents explicitly noted that that the education system had a particular role to give knowledge to children about cultural diversity. Importantly, the Parents' Council acknowledged that "the culture school is important, but to have an impact on all students the school must be the basic site for creativity and culture. Only around 5 out of our 50 pupils go to culture school."

For children who come from a special education needs group, accessibility to arts education within schools varies considerably from school to school.[74] There appears to be limited specific training in arts education for special needs children.

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arts than is generally the case within the context of the broader Norwegian arts scene. Data was not however collected on the background of the arts educators, so these comments cannot be triangulated.

[72] Or with a mother who has a low level of educational.

[73] It was pointed out by the members of the review group that this regulation was 'self-regulation' from the Association for Schools for Arts and Culture.

[74] This refers to all children with a disability or higher level of educational need, including physical, mental, emotional, and/or bahavioural needs.

Despite this, a number of school settings have shown a real commitment to ensuring that children with special needs receive adequate arts and cultural education. Furthermore, several special education schools have included the arts within innovative programmes to enhance students' learning.

While attempts may be made in the regular (general) school to ensure that provisions for arts and cultural education encourage diversity, within the broader educational sector (especially in specialist arts secondary schools, higher education arts conservatories/colleges, and the culture schools) diversity is more restricted. There are very few students from immigrant, refugee, or ethnically-diverse backgrounds in the culture school. One culture school reported having one student with a disability, but this inclusion had proved to be difficult because of access to facilities and staff training. It would appear that despite a policy that favours diversity and access, the reality is still a quite elitist system.

> *[Regional cultural coordinator] There is a lot of talk about inclusion in Norway, but in practice the picture is quite different. Even though we have a focus on cultural in this region, we know that in some areas only 2 % of the children attend the culture schools. Yet we know that in the rich and middle class areas, 40 % of pupils go to the culture school. We try to introduce more inclusive programmes, such as circus, but it is still 75 % girls and still concentrated in the more affluent families. We have tried to make culture less exclusive. We say that we present both sides of culture, both honed popular culture. You have to find the bridge and invite people to come over. Activities have to be accessible and low-threshold.*

While the general findings of this study indicate that there are significant challenges in ensuring cultural diversity and accessibility within arts and cultural education in Norway, some good practice models were also in evidence, where attempts have been made to focus less on delivery and more on connection.

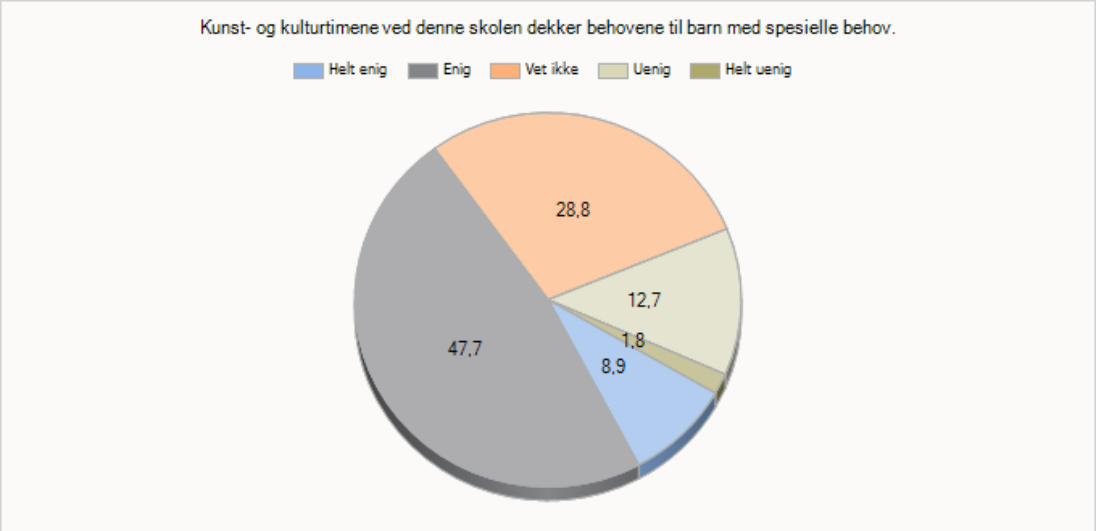
> *There is a tension in Norway between individualism and collectivism. Everyone has to be treated alike and there should not be a difference, but at the same time individual freedom is paramount. There is more regulation to ensure everyone is equal, but there is also opportunity for all (as individuals). This tension had led to more and more regulation, and this causes tension. There is a desire for free spirit.*

The following sub-sections look more specifically at the areas of particular challenge in relation to accessibility. This includes accessibility in both the *grunnskole* and in after-school programmes, and includes pupils with special needs, boys, pupils in isolated locations, pupils from a background other than Norwegian, and pupils from a lower socioeconomic background.

3.8.1 Pupils with special needs

Pupils with special needs in the *grunnskole* are usually integrated into the overall school and receive quite equitable experiences in the arts. The in-school provisions for children with disabilities in terms of arts education were generally considered to be good (see figure 3.8.1.1).

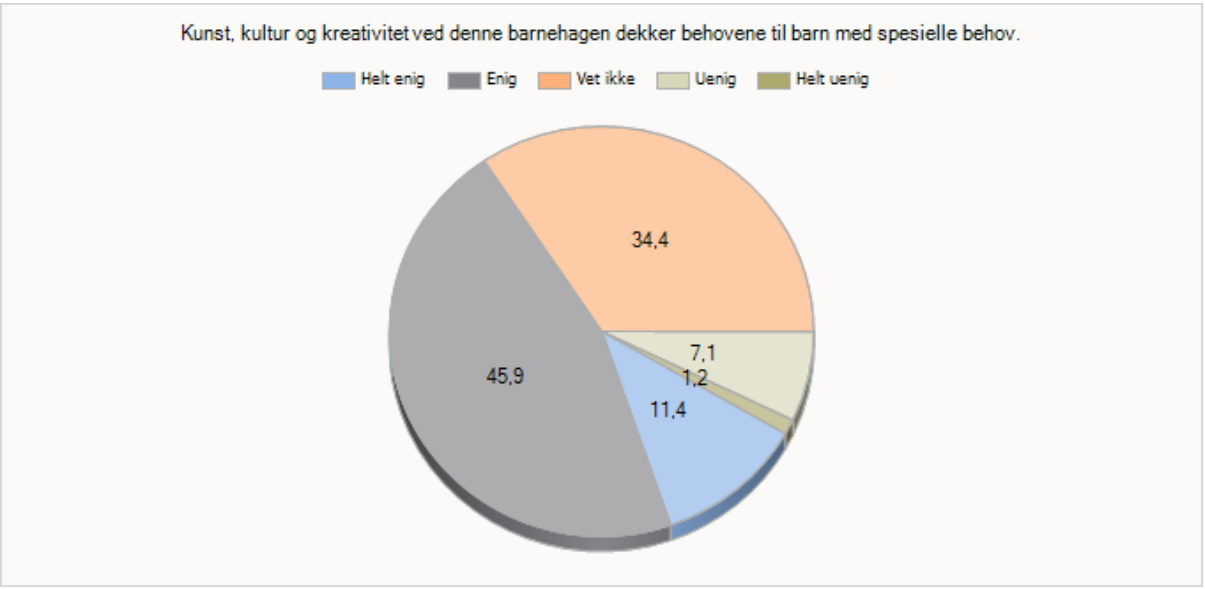
Figure 3.8.1.1 Special needs pupils in the *grunnskole*



N= 808. Strongly Agree 8.91 %; Agree 47.71 %; Don't Know 28.83 %; Disagree 12.71 %; Strongly Disagree 1.83 %

Kindergartens were generally able to provide programmes for the less-abled pupil, with 57.3 % of respondents agreeing or strongly agreeing that music and cultural classes covered the needs of children with special educational needs. Despite this more positive figure, 34.4 % of respondents did not know if the programmes met the children's needs.

Figure 3.8.1.2 Special needs pupils in the kindergarten



N= 1220. Strongly Agree 11.41 %; Agree 45.9 %; Don't Know 34.4 %; Disagree 7.13 %; Strongly Disagree 1.16 %

The only area consistently identified for improvement (within the regular school) was equitable access to specialist arts in upper secondary schools, where it was felt that preference was given to academically successful pupils rather than looking more directly at artistic achievement, as the following quote exemplifies:

Many talented pupils in the arts who are not good at the other academic areas, such as those with dyslexia, are never able to get a place in the specialist arts schools at the upper secondary level.

While the *grunnskole* provisions were considered to be quite accessible, the same could not be reported of the culture school. The survey revealed that approximately 9.6 % of pupils in the culture school had some form of special needs. At the same time, only 3.6 % came from a non-Norwegian speaking background.[75] Despite the low level of special needs pupils in the culture school, the survey results suggest that most respondents (84.7 %) felt that the culture school did a good or very good job with less-able pupils, and 70.7 % did a good or very good job with special needs pupils. Given the pressure and high demand already placed on the *kulturskole*, it appeared that very few had the resources or expertise to work with outreach or targeted programmes for special needs pupils.

There is very little work done in special education. Our resources are very few so we are very spread but we are looking into the topic.

There are no particular programmes for special education [in the culture school].

In theory, the culture schools are accessible and people say but people with disabilities just don't come. But in reality there is no open door. The teachers are trained or even informed about special education techniques in music. There is a lot of head shaking about inclusion, but in reality the picture has not changed at all over the years.

We don't really do anything with special needs pupils. We had one boy on the cello, but it is hard if you have big groups. The theory is that they should be integrated, but in practice this is very hard.

It also appeared that some self-selection occurred, due to parents who did not even attempt to get places for their special needs child in the culture school as they felt that this would not be possible.

In the culture schools we have had over the years a few pupils with physical disabilities and one with Down Syndrome. We also run a few music therapy courses, but really no one is trained in special education. We just do the best we can. We would not really turn people away but parents really know that their child may not cope or fit in.

By contrast, as the following vignette from a special education context reveals, the arts can be a very effective and powerful way to bring about positive change in some pupils. The vignette comes from a school for pupils with high behavioural and social needs. This example demonstrates excellent practice in terms of use of the arts to enhance pupil

[75] As noted previously, information around these two areas are not routinely collected, so these figures were obtained through self-reported data in the survey. While accurate in the context of the survey, the results may or may not be accurate in practice.

engagement and learning, but one also sees the challenges faced by the teachers to secure adequate provisions for their pupils beyond the *grunnskole* environment.

Vignette 8 When the system has failed

We use the arts all the time with our pupils. We only take 12 pupils at a time and they come to us when the system has failed. All the pupils have very huge levels of needs and this is really their last chance.

We find the arts are particularly successful because all the pupils can achieve and there is never a right answer. We are successful and the pupils want to be at school. That is our main aim.

We take them to museums all the time and also we participate in the Rucksack. Some of the experiences are very good. The pupils ask good questions and they're interested. We use an approach of connecting themes, and we use a lot of arts and play-based learning as this works the best with challenging pupils. We adopt a multisensory approach and say pupils do not only learn from hearing. They also learn by touching, tasting, looking, smelling.

None of our pupils have ever been to culture school. We also don't get [have the Rikskonsertene visit] the Rikskonserter. If we tried with classical music these kids they would go really crazy! [Become extremely disruptive]

We are the last stop for pupils that are going to drop out of school. More and more pupils are dropping out because they are bored. They are fed up. They don't want any more theory. They say that you learning in a subject is 50 % based on a good relationship with the teacher. We find special things happen in these relationships with the arts. The pupils' self-esteem increases. Then they are able to learn. The arts open the door to learning by bringing enjoyment, motivation, and success. It is very rare in this school that we lose children (dropouts). The arts help the pupils to build their identity. They can see that adults care and they get success and feel smart. When these internal attitudes change, learning changes and the results improve. We work to the same curriculum as every other school, but we always think, how we can we teach this or that in a practical and creative manner.

3.8.2 Boys

Norway's gender gap index was ranked first by the World Economic Forum in 2008, and ranks high in other measures of economic and political gender and equality.[76] Norway has been described as a "haven for gender equality" by CEDAW.[77] Despite this impressive record, gender inequality was very apparent in terms of both formal and informal arts and cultural education, with boys – particularly teenage boys – being highly disadvantaged. This disadvantage was apparent in both schools and the culture school, where in each case girls are more than four times likely to study the arts than boys. Many of the teenage boys interviewed as part of the focus groups in this study reported high levels of social pressure

[76] http://www.wikigender.org/index.php/Gender_Equality_in_Norway Accessed May 2011.
[77] Committee on the Elimination of Discrimination Against Women, ibid.

against participating in the arts, and strong pressure, or even bullying, if they did participate in the arts.

[Male pupil response] Society makes you feel bad if you want to study the arts. Sport is socially acceptable for boys but not the arts. If you don't play football, then you are the weird one! You are quite alone in school if you want to do the arts. You are viewed as being strange – a freak. It is certainly not seen as something positive. But what is in the school is only a reflection of the general view of society in Norway.

[Male pupil, response to the question do you tell the other pupils at school you participate in an arts project] Are you crazy! Of course I don't do the arts at school. Don't get me wrong, I love the arts, but I would really get teased if the other kids at school knew that I liked dancing and singing. Here [outside-school arts group] it is very supportive and I can just be myself. It is OK. Being in this group has really given me confidence.

[Male pupil's response] Mostly girls sing. I actually really like to sing and play my guitar, but it is not so common for a boy. I don't tend to say I do the arts at school because then the other kids think you are gay and call you a fag. I have to keep my arts inside a shell, just in case.

[Male pupil's response] I think there is a strong connection between bullying and the arts. A number of teenage boys suffer bullying because they are interested I the arts not sport. They are considered to be "aesthetic fags". We should work harder to counteract this in schools. The arts are the answer to a lot of problems with bullying. Football plays such a large part in the life of the boys. If you don't play football then you are weird and you are 'out'. Everyone sees sport is good for young people but arts are just as good and are just as important to keep you really healthy on the inside. It is no good having a healthy body if you heart and soul is not healthy!

[Male pupil's response] I practice many times a day. I love to play my guitar. My mum inspires me. Every Friday night after dinner, we tidy-up and then Mum starts to sing. I love it when she starts to sing. I get my guitar and we sing together. You know I have not told anyone about this before. My dad thinks it is a waste of time, but it is special. Yeah, my mum inspires me.

[Male pupil's response] It is mostly girls that sing. It is not so common for boys to sing. I get called gay or a fag. This pressure keeps you in your shell. But in this group [special arts classes] it is OK. I feel alive. It is so good. It is good to show what I can do. I feel like I have a lot of really positive things to say about the arts but the impact is so great it is hard to put it into words.

[Male pupil's response] most girls dance and play the piano but the waiting lists are very long. Boys swim or play football.

[Teacher's response] When we do concerts, there is often the feeling that boys have to behave a certain way. They need to be tough. They might enjoy it, but they can't show that. The challenge is to grab these boys.

The connection was made between the bullying surrounding boys who participate in the arts and school dropouts. This point is particularly made by artists working with schools as the following comments show:

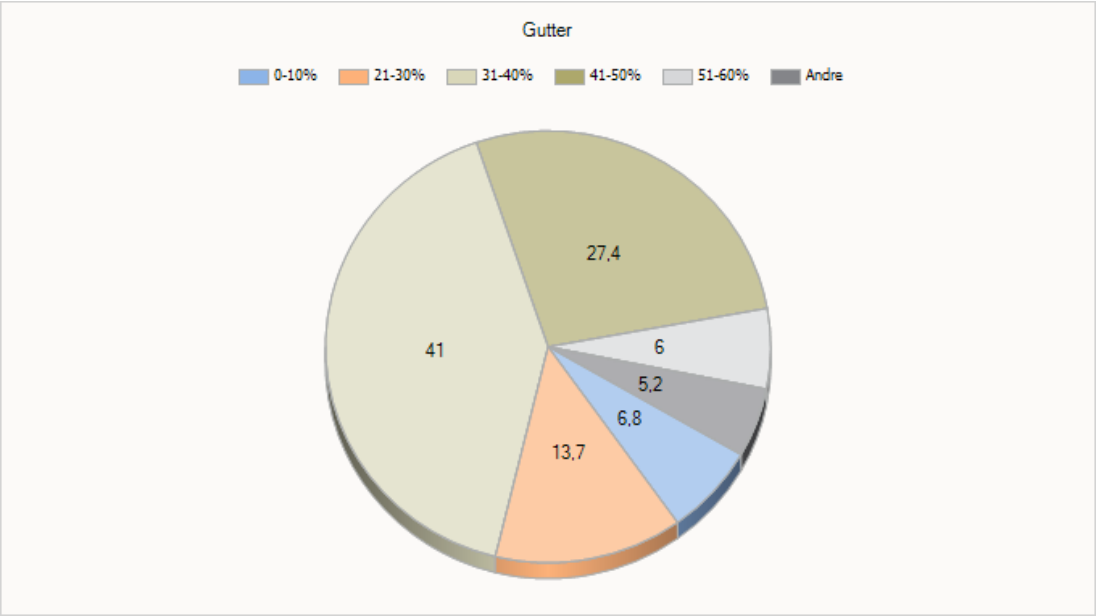
> *I have a theory why there are so many dropouts, especially amongst boys. School has become too feminised. Where is the welding? Where is the noise and physical activity? Boys want their own expressions of creativity. Boys find that they have to fit into the feminine regime of schools, the schools do not adapt to their needs.*

> *Issues around gender are a big problem in Norway. There is a stereotypical understanding of the role of boys.*

> *It is strange because in the design occupations there tends to be more males than females. If anything, women are underrepresented. In industrial design it is now 50/50, but this is because it is hard to get into uni and the girls do better at schools and so now more females are getting into architecture and design. In my business, I find the guys are more risky but the women are better working in a team. I probably prefer women, but really I just look at who is best.*

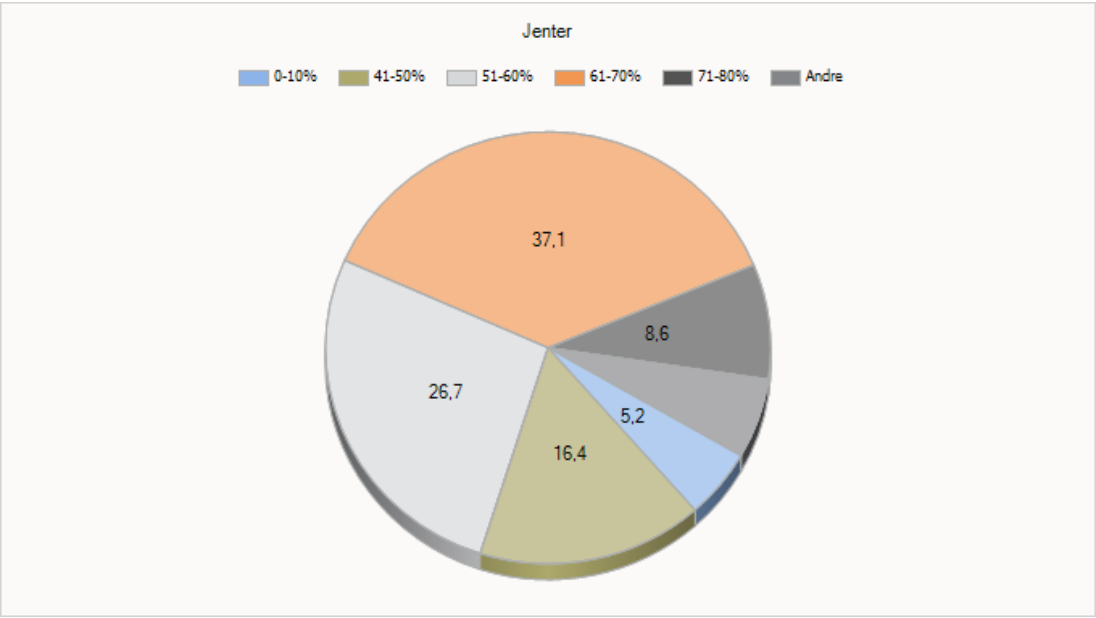
While the comments above relate to schools, the situation is the same or worse in the culture schools. The national statistics for these schools do not ask for information about gender, but in one sample region they have gathered statistics and these figures suggest that certain instruments or courses are predominately girls and that overall, the culture school is 75 % girls. A children's theatre that collects gender information reported that every year they got three times as many girls applying as boys. In another culture school, similar figures were reported with 75 % of pupils (overall) being girls and even higher numbers in particular art forms. For example, in piano it is 98 % girls and in flute 100 % girls. The survey results show a similar pattern, with the majority of culture schools reporting that boys make up about 30-40 % of the total of pupils while girls are 60-70 %. The survey indicated that 6.8 % of culture schools have no boys at all or less than 10 % boys.

Figure 3.8.2.1 Percentage of boys in culture schools (as a percentage of the total student body)



N= 132. 0-10 percent 6.84 %; 11-20 percent 2.56 %; 21-30 percent 13.68 %; 31-40 percent 41.03 %; 41-50 percent 27.35 %; 51-60 percent 5.98 %; 61-70 percent 1.71 %; 71-80 percent 0 %; 81-90 percent 0.85 %; 91-100 percent 0 %

Figure 3.8.2.2 Percentage of girls in culture schools (as a percentage of the total student body)



N=132. 0-10 percent 5.17 %; 11-20 percent 0 %; 21-30 percent 0 %; 31-40 percent 3.45 %; 41-50 percent 16.38 %; 51-60 percent 26.72 %; 61-70 percent 37.07; 71-80 percent 8.62 %; 81-90 percent 1.72 %; 91-100 percent 0.86 %

Some culture schools have had minimal success addressing gender inequality, but further research and examples of good practice are needed in this area.

> *There is a great difference between boys and girls in the culture school, but we now have more boys starting to do music than we had 15 years ago.*

3.8.3 Pupils in isolated locations

Norway has a challenging geography, and many pupils live long distances from major cultural centres. It was acknowledged that pupils living in Oslo or the larger regional centres may have more opportunity to experience a range of cultural activities (especially leisure activities), both in and in out of school.

> *[Pupil's comment] In Oslo there is plenty to do, but once you get outside the cities or towns, there is really nothing culturally that young people can do. It is especially poor in the country town. My dad started a guitar group for young kids because there was absolutely nothing. He did it as a volunteer. He got no support - except of course from the kids who came. He did it for a few years but then he sort of burnt out. That is what happens. You have one or two enthusiastic people but they are volunteers and not supported so they give up after a while. Growing up in such a town, I had to travel for one hour each way by bus to my cello lesson when I was only 10 years of age. It was a commitment.*

In keeping with this comment there was considerable evidence that people who live in more isolated locations are committed to ensuring that children and young people have access to culture.

> *Geography plays an important part. We try to place the culture school in the main parts of an area. We have some flexibility about where we choose to teach. But in an area like this, getting to the culture schools is a real challenge. Some parents drive for more than one hour. I have pupils that take bikes, buses and ferries to get to us. They may live close, but if they are across the fjord then it is a very hard trip. We try to provide at least some basic arts education near to their home or school but once they progress to a higher level, it means travel or if they want to do something special it also means travel. Travelling time and the cost of petrol plays a part in whether some people come or not.*

The problem of waiting lists to get into culture schools also appears to be worse in rural areas, as the following quote suggests, though a more detailed study of this should be undertaken. Also, the problem may be worse for teenagers than younger learners, and this should also be examined in more detail.

> *Piano has the worst waiting list. The waiting lists can be terrible depending on where you live and what you want to study. It is much harder in the country. It is also hard to start of you don't get in when you are young. For example, we can't offer any programmes for a 15-year-old who wants to start dance or drama. There are just no places for 15-year-olds. This can be hard for older beginners.*

It was also noted during the visits to schools in isolated locations that these schools tend to take a broader cultural role in the community than do urban schools. As pupils must travel to simply **be** at school, the schools try to offer additional experiences at the school to enable pupils to experience a wider cultural exposure. Also, as mentioned previously in this report, DKS has played a very significant positive role in bringing high-quality culture to

more isolated children, and there was certainly evidence during the research visits of DKS reaching even tiny and very isolated schools. Despite these initiatives, it was also acknowledged that the opportunities within urban centres are greater.

> *I think more things can happen in urban schools than in country schools. We don't think we are a special school. We are an ordinary school, but we work hard to get our parents and pupils to see the value of the arts. Ambitious parents live in this area, not rich, but ambitious. They know the value of creativity for their children.*

3.8.4 Pupils from a background other than Norwegian

Similar to other aspects of accessibility, pupils from backgrounds other than Norwegian were given quite equitable access to arts and culture in schools, but far less access to cultural experiences out of schools. Some schools acknowledged this shortcoming and 'compensated' by providing additional experiences within the school day, or by changing models of planning and implementation to ensure that children from different backgrounds experienced the arts.

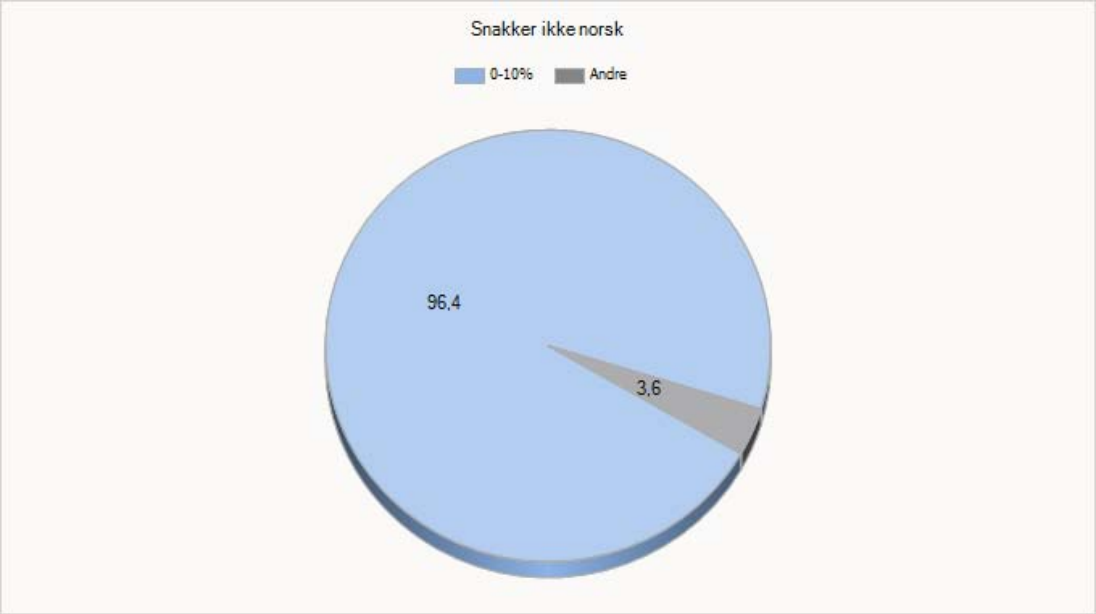
> *We would really like more of the asylum seekers' children to come to the culture school, but we don't really know how to reach out. The branding and image of the culture schools is important. Maybe we could collaborate more with smaller, private schools? We want to do more culture schools inside the regular school day. We think 4th grade is a good age to try this. We can do instrumental music lessons in the time for music in the curriculum. It is tricky though. Culture schools are sort of more fun. It has to be a special moment. Not just more school. It also can't be an excuse to save money and just make music teachers teach music anywhere. If we are going to link more closely to the schools, we need good quality facilities. My car is like a rehearsal room. I have to carry things everywhere in my car and I spend all my time clearing classrooms, setting up and packing away again. Or I am in the staff room or hall and I am teaching and people walk through and talk and talk and don't really see this as a problem.*

> *Our children do not go to the culture school, but that does not mean they don't get culture. Many of the pupils are Indian and Sri Lankan. They learn musical instruments at the temple. The youth clubs in this area do a good job too. They have a professional sound studio and the children go there in their bands to make recordings.*

> *In this area, we are the biggest school with high immigrant numbers. Around 10 % are immigrants. We find they react very well with the arts. We have a new boy from Somalia and he is very good at dancing. He started to teach the other boys to dance. I thought he would be bullied, but actually he has status as a good dancer. Very few of these pupils go to the culture schools, so we need to provide culture here in the regular school.*

The majority of the culture schools visited acknowledged the lack of diversity within the schools. As previously stated, only 3.6 % of pupils in the culture schools come from a non-Norwegian-speaking background.[78]

Figure 3.8.4.1 Non-Norwegian-speaking background in the culture schools



N=132. 0-10 percent 96.36 %; 11-20 percent 1.82 %; 21-30 percent 0 %; 31-40 percent 0.91 %; 41-50 percent 0 %; 51-60 percent 0 %; 61-70 percent 0 %; 71-80 percent 0 %; 81-90 percent 0 %; 91-100 percent 0.91 %

The findings presented in Figure 3.8.4.1 also support the findings gathered during the qualitative inquiry, and are reflected in the following quotes:

> *We have no pupils from a non-Norwegian background. We are seriously missing educating diverse families about the value of the arts.*

> *Diversity in the cultural schools is a problem. The music school does not reflect the diversity we see in the schools. Pupils from a disadvantaged background can apply for free spaces, but the communication is bad and they don't know that these schemes are available. The system is very unclear. We have tried to do a better cooperation with the refugee camp.*

> *There is really very little diversity, but we have made some special attempts in that area. There is a refugee relocation camp nearby. We really try to reach out and support pupils who want to start. We can give them lessons for 50 % reduction or even free. We try to reach out. We look at special timetables around the bus services so it is easy for the children to come. We look at the children's other hobbies too. Don't put music lessons on the same night as football training.*

At a very basic level, in conducting this study we found it was hard to gather basic data about the percentage of children from diverse backgrounds in the culture schools.

[78] As noted previously, information around these two areas is not routinely collected, so these figures were obtained through self-reported data in the survey. While accurate in the context of the survey, the results may or may not be accurate in practice.

We don't exactly know what percentage of all the local children come here [culture school], but I would guess it is about 6-8 % of the total school population.

We don't have anyone in the cultural school who is an immigrant, at least no one I know. There are certainly no immigrants in dance.

There was also evidence to suggest that the lack of equality of access to the culture school also had a flow-on effect in terms of fewer pupils going on to specialist arts upper secondary schools.[79] This in turn meant that fewer pupils from ethnically-diverse backgrounds have the chance to go on to become arts educators or artists.

We argue that we need good performers and quality but this doesn't help the equality cause. The pupils who get into the specialist arts schools tend to have come through the culture schools so that they are good enough in audition, but the children from diverse backgrounds are not going to the culture schools and so the circle of inequality continues.

DKS attempted to present performances and shows that included artists from different backgrounds, but once again there was only limited success in fulfilling this ambition. It was clear, however, that DKS made a more concerted effort to gather data around diversity than other areas of cultural activity.

Within the Cultural Rucksack there is definitely artistic diversity and artistic quality but I don't think there is much in terms of other diversity. Dance is a bit better and you get a few people from ethnic minorities. There is some cooperation with companies who include dancers with disability. We look at the best quality and professional acts, but maybe we could encourage more diverse groups to apply.

I would say in terms of the Rucksack, the local and national companies are very aware of the need for variety. Diversity is certainly on their mind. We ask for data around diversity and we stress this in planning. Issues around diversity improved after the Year of Diversity that was held two years ago.

The point was also made that while DKS attempted to provide diversity in its programming, some of the performances themselves were inaccessible to the pupils.

My daughter told me, "It is odd what they show in school". She goes to a lot of cultural things outside of school, but she still thinks it is odd what is shown by the Rucksack, so how would children feel who don't see a lot of culture?

Despite these challenges, there were good practice examples where organisations were highly successful at attracting people from different backgrounds. These successful models could be analysed further to determine the factors that lead to their comparative success

[79] Implied in this observation is a definition of 'quality' that is itself "culturally, ethnically, and linguistically monosituated" (comment from a review group member). It is argued that "The system/teachers/gatekeepers 'only' see the value in their definition of quality".

and whether these qualities could be applied in other situations or locations. For example, The House of Literature (Litteraturhuset) in Oslo is a good model.[80] It provides an open and flexible space where young people can meet very diverse arts professionals. It is a real success. Young people can decide where and when they will come. It is sort of a series of "happenings". The House provides a bridge between the established arts community and young people. As the director of the house commented, "You need to create the atmosphere. The place is then not only a cultural thing but a sociological thing. Where do young people meet adults? Certainty not in the schools! Not around the dinner table anymore and not in the classroom situation."

Similarly, in an example from the theatre world, the theatre had not only reached out to diverse audiences, but found that this attitude had actually increased the profitability and sustainability of the theatre:

> *We make a broad invitation to children. This theatre was in crisis. It was introvert and not inviting to new audiences. We needed a broad and open approach to attracting new audiences. We had to act in a commercial way. We started with classic children's plays so the grandparents would bring the children. We invested in the very best actors and directors. You cannot give children second-rate quality. We made sure that the costumes and the sets were extravagant and interesting. We take children as audience very seriously. You cannot just view children as a money-making process. We also repeat plays so that the community starts talking about what we do and feel welcomed to come to something they feel they know.*

Other organisations have a specific remit to work around the topic of diversity and can be a valuable resource for those wanting to improve their practices in this aspect. For example, Dissimilis Norge has a cultural competence centre to promote diverse arts and culture.[81]

3.8.5 Pupils from a lower socioeconomic background

As data is not routinely collected about income levels of families involved in either in-school or out-of-school arts and cultural provisions, it is not possible to be definitive about whether pupils from different income levels are given equitable access to the arts and culture. If the Norwegian figures follow the international pattern, we could assume that this is the case, and the anecdotal evidence gathered tended to support this assumption.

Cost does appear to be a factor in whether a child can attend after-school cultural offers,[82] but as the following comment shows, it is unlikely that simply reducing the cost would be

[80] http://www.litteraturhuset.no Accessed May 2011.

[81] http://www.dissimilis.no/ and http://www.dissimilis.no/index.php/nb/dkk-dissimilis-kultur-og-kompetansesenter Accessed May 2011.

[82] Norsk kulturskoleråd and Save the Children, supported by Ministry of Education and Fagforbundet, published a pilot report in 2009 titled "Kulturskole for alle". The report verified that the children of poorer families do not tend to attend culture school. This report listed cost as a major factor why children did not attend, and suggested that a reduced fee or lower fees for second or third children would encourage greater participation. This issue may need more research in Norway, as results of studies in England ('Taking Part') do not support the view that merely reducing costs alone leads to greater participation amongst more disadvantaged groups.

sufficient incentive to get higher numbers of children from the lower socioeconomic groups to attend.[83]

> *They are talking about a new system where parents pay what they can afford to pay [for culture school] depending on your income…you pay what you can afford. It sounds like a good idea, but then I think we will still get the same sort of children attending.*

In some instances, particular arts projects have targeted the lower socioeconomic areas in an attempt to boost participation in arts and culture, such as one example of a visual arts project that "asked for the 'worst' school in Oslo to be the place where we would base our programme".

> *I work with challenging pupils, but in the arts projects, there is only one option and that is to SUCCEED! I love teaching but I hate the system!*

3.8.6 Talented Pupils

In a general sense, arts and cultural education in Norway is more focused on expression and experiences than on talent development. Within the *grunnskole*, there are few areas for talent in the arts to develop. Some schools visited had choirs or bands, and these could provide an arena for talented pupils to develop.

There is also a popular network of school talent quests.[84] There are school and regional competitions, and ultimately national competitions. These allow pupils with talent to show their talent and gain peer and more general recognition. Some culture schools were critical of the "talent" pathway, as it tended to highlight instant fame rather than a disciplined approach to learning in the arts.

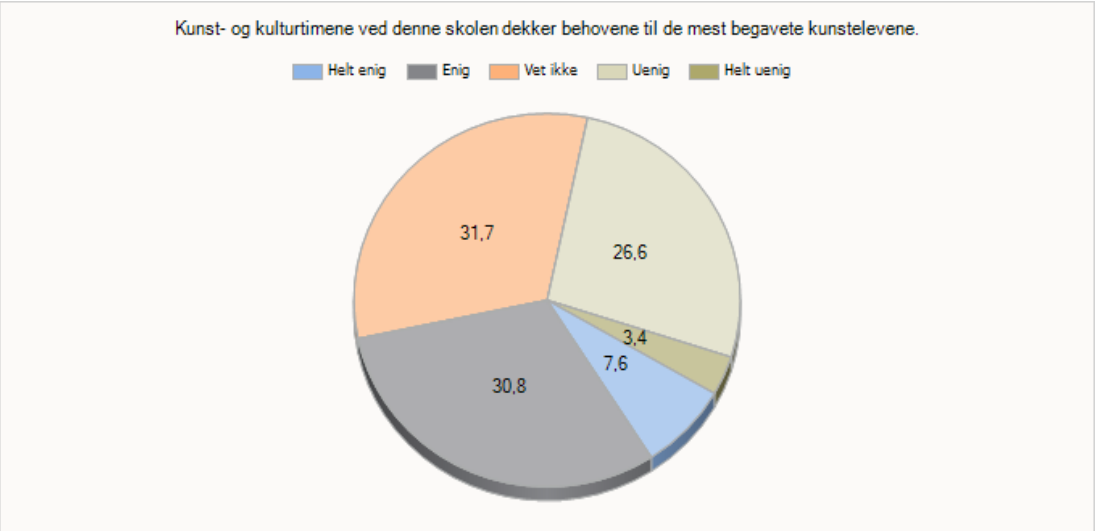
> *There is too much of an "Idol" culture at the moment. Everyone wants to be a guitarist, singer, or actor. The young people seek a quick fix and the arts are not like that. They require dedication and determination.*

The survey results suggested that the *grunnskole* does not give the same level of focus to more able or talented pupils as it does to less able pupils. For example, 61.4 % of respondents felt that the schools did a very good or good job of catering to less-able pupils, while only 38.3 % of respondents felt that schools did a good or very good job of catering to talented pupils. Of particular concern is that 30 % felt the schools did **not** do a good job of catering to children with talent, and 32 % did not know (see Figure 3.8.6.1 for pupils with talent and compare this to Figure 3.8.6.2 for pupils of less ability).

[83] As results from Belgium, where the cost of the culture school is very low, and the English 'Taking Part' survey (2010) would indicate.

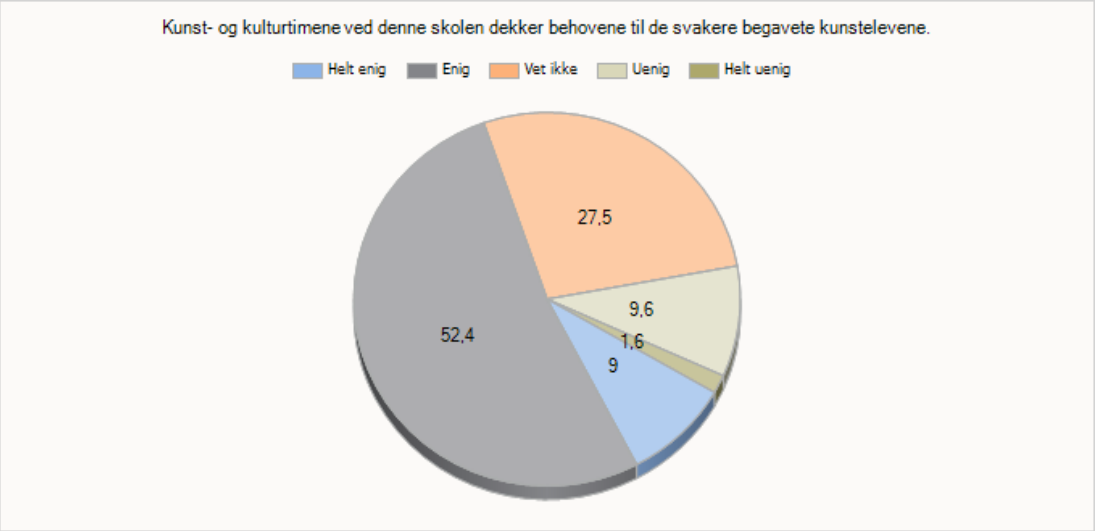
[84] UKM – Ungdommens Kulturmønstring, a talent competition for youth – is an initiative funded and supported by the Ministry of Culture. Currently it has no official connection with the school or the curriculum, though in practice it is a strong part of the life and school year in many schools.

Figure 3.8.6.1 Talented pupils in the *grunnskole*



N=808. Strongly Agree 7.59 %; Agree 30.76 %; Don't Know 31.68 %; Disagree 26.57 %; Strongly Disagree 3.4 %

Figure 3.8.6.2 Less-able pupils in the *grunnskole*



N=808. Strongly Agree 9.03 %; Agree 52.36 %; Don't Know 27.49 %; Disagree 9.55 %; Strongly Disagree 1.57 %

Curriculum in art and music is often seen to be 'too simple', as it has to accommodate the weakest as well as the most talented pupil. For example, 58 % of a focus group surveyed said that music education in school was not challenging enough. In larger cities some specialist arts upper secondary schools exist, but these tend to be very over-subscribed and are not available at all in more remote, rural areas.

Outside the *grunnskole* there are a number of opportunities. The culture school can provide one possibility to advance talent.[85] While the results of the survey in terms of the ability of

[85] In 2008 a report entitled "Tid for talent" (Time for Talent) made a series of recommendations regarding talent development within the culture school. A national committee (Lørdagsskoleutvalget) has been formed to oversee the implementation of recommendations from this report. The main goal is to build a closer

culture schools to cater to talented pupils are better than for the *grunnskole* (38.3 % feel the *grunnskole* does a good or very good job with talented pupils, compared to 69.9 % of the survey respondents who felt that the culture school does a good or very good job with talented pupils), 30 % of culture schools themselves either think they do a poor job or don't know.

Several culture schools offer small ensembles where the adults and talented pupils play together and give concerts. Most large culture schools also offer 'Saturday school' for extending talent, and many schools visited made special arrangements for pupils with exceptional talents. There are scholarship programmes and programmes run by the Academy of Music.

The Norwegian Youth Orchestra provides an example of the way professional associations can play a particular role in building future professionals in an art form. With 130 member orchestras around the country, the National Youth Orchestra gathers the best young musicians (aged 13-22) to attend an annual summer academy. This not only provides a chance for the youngsters to develop their musical talent, but is also a wonderful opportunity for the young people (and their teachers) to play together and build a network. By adopting a developmental approach, the "Orchestra for All" programme works closely with culture schools around the country to develop orchestras.

The National Theatre collaborates on a talent programme for young actors. There are 20-30 pupils aged between 12-16 who are part of this programme.[86] The theatre can see their talent and recruit them, and the pupils experience the professional theatre atmosphere.

In dance there is a new talent programme. This is a great initiative but it is only in Oslo and only for classical ballet.

The pathways for pupils with talent in literature, design and/or the visual arts were less apparent. While there was some focus on the development of talented individuals, many of the respondents felt that talent development needed more focus within Norwegian arts and cultural education. The development of talent was not seen only to be a weakness in the arts area, but perhaps more generally in the education system, as this comment from the director of Utdanningsdirektoratet (Norwegian Directorate of Education and Training)[87] outlines: "There is not enough being done for talented pupils. Those who are diligent and hard-working could be even better but they are not given motivation." This statement reflects the general feeling that respondents represented, suggesting that the Norwegian system needed more focus on quality, especially given the large investment in the culture school.

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cooperation between the regional "Saturday Schools", the Academy of Music/Conservatories of Music and the Barrat Due Musikkinstitutt (a private music school in Oslo dedicated to developing the most talented classical musicians). When these recommendations become enacted there should be a clear pathway of talent for classical musicians who emerge from the culture school context, but similar pathways are not open to other areas of music talent or to young people talented in other performing arts or the plastic arts (fine arts, design, and crafts).

[86] Only available in Oslo.

[87] Dagens Naeringsliv p 10-11 December 8, 2010.

The culture schools in Norway are really a mix between the Swedish and the Finnish model and then maybe we do both sides well, but neither side very well. We want to be inclusive like the Swedish model and cover different arts, but then we think we are about instrumental learning like the Finnish models and have one to one classes, but do not pursue instrumental learning with the same rigour and attitude.

You look at all the money going into cultural schools, but yet the overall level of the arts in Norway has not improved over that time. Where are the results? We need a greater focus on quality levels.

There is not enough work being done on programmes to develop talent.

*The problem is our system is **too** democratic. The culture schools are designed around the lowest common denominator.*

Within the culture school, shortcomings in talent development were blamed on a lack of training in how to adequately develop individual ability.

There are no particular strategies for talented pupils. We try to light the fire and those with passion will continue. We like to think that most of our projects are quite open-ended so they can be adapted to different levels. We know we should do more in this area…it is like you know but you don't know. We need more strategies.

One head of a culture school identified a particular weakness in the development of band conductors.

We need better musical education especially for the conductors. We are trying to support the development of female conductors. Conducting is really a man's world. We only have 2-3 girls working in conducting. We need more female conductors working with school and community bands.

It was also argued that the amateur arts sector, especially the local brass bands, may in fact be a better site for talent development than the culture school.

If you look at the national philharmonic orchestra none of the strings players come from Norway.[88] They are just not good enough. The brass players are, but they don't come through the culture schools they come through the local brass bands. Compare the orchestras to the military brass bands. In the former there are not any Norwegian conductors in the latter they all have Norwegian conductors. The local bands are more inclusive than the culture schools. It is more open to all children. There is little or no cost and the children receive the musical instrument for free. The children get to choose the instrument. In the best bands, the children play the djembe for two years and then think about the instrument they want to play.

[88] Verification of this point showed that approximately 75 % of the members of the orchestra are Norwegian or have lived in Norway for some time.

It was also acknowledged that developing talent was expensive and so it may be better to spread resources as far as possible rather than spending these same resources in a targeted manner on a few talented individuals.

> *We have to realise that developing talent is expensive. It is a pyramid. You need many, many at the bottom to produce the few stars at the top.*

3.9 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.**

In this report, a distinction is made between assessment (*elevvurdering*, the set of means and resources used to determine student learning) and evaluation (*programevaluering*), the set of means and resources used to determine more broadly the success of a programme, teaching strategies, policy etc. Formal and informal contemplative practices encourage people to view their work more critically and reflectively. Processes of journal writing were common in quality art programmes. In other instances, reflective processes were less formalised and would use conversations, images, and actions to instigate and maintain the reflective processes.

Assessment can include reflection, but on the whole, reflection is a more informal short-term process. Conversely, pupil assessment implies a more formalised attempt to determine the extent and nature of learning through the collection and analysis of evidence. The Ministry of Education has the ultimate responsibility for, and issues guidelines on, national examinations and assessment. During the primary and intermediate stages of school there is no formal assessment. At the lower secondary level, teacher assessment is the basis for marks awarded for each subject twice a year. Promotion to the next year is automatic. All pupils take national examinations at the end of *grunnskole* and a certificate is awarded detailing all marks gained. All students have a right to upper secondary education.

Opinion amongst the people interviewed varied markedly from those who believed that unless the arts were assessed, they would not be taken seriously, to those who believed that assessment in the arts was highly problematic.

For example, those in favour of more rigorous assessment in the arts argue the following:

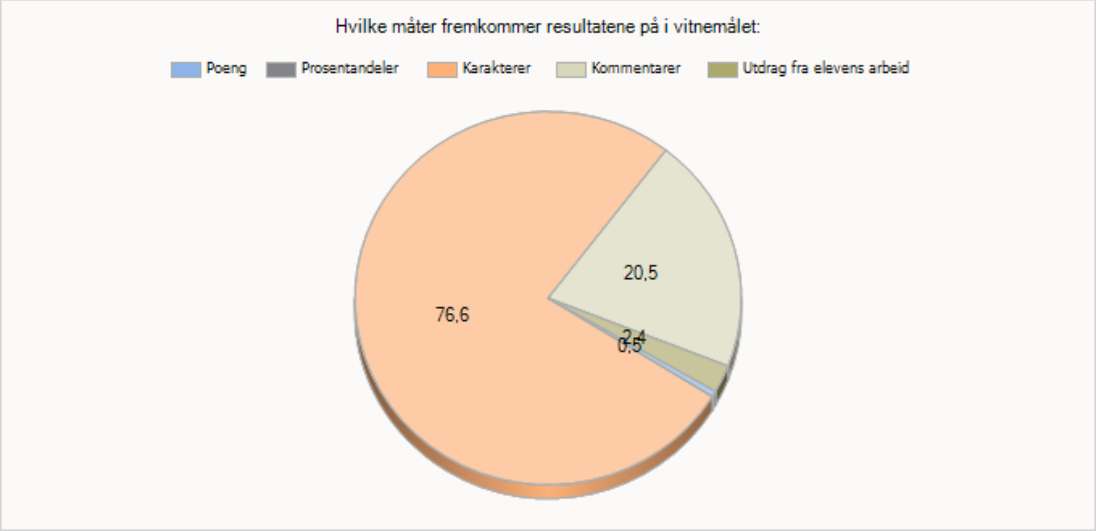
> *There should be an exam and the subject would be taken seriously [referring to cultural education subject at the upper secondary school level]. It is not looked upon as being important.*

> *While those against feel that current practices for assessment of the arts are quite limited.*

[School principal] Out of all the subjects in the curriculum, parents complain the most about assessment in the arts. We are trying to do more to regulate teachers' assessment of the arts. It is highly normative. We lack the explicit language of assessment. We subscribe to the view of "assessment for learning" but it is less clear how this occurs in practice.

Most of the *grunnskole* pupils interviewed said they did receive either a grade and/or a comment on their school report in relation to the arts subjects. This appeared to be a different perception from the responses to the survey (of the *grunnskole*) where 56.6 % said they included arts on the report, whereas 43.4 % said they did not. As can be seen from Figure 3.9.1, for those schools that included the arts on the report card, marks and/or comments were the most popular inclusions in the *grunnskole*.[89]

Figure 3.9.1 Type of assessment comment included on the pupil's report card (*grunnskole*)[90]

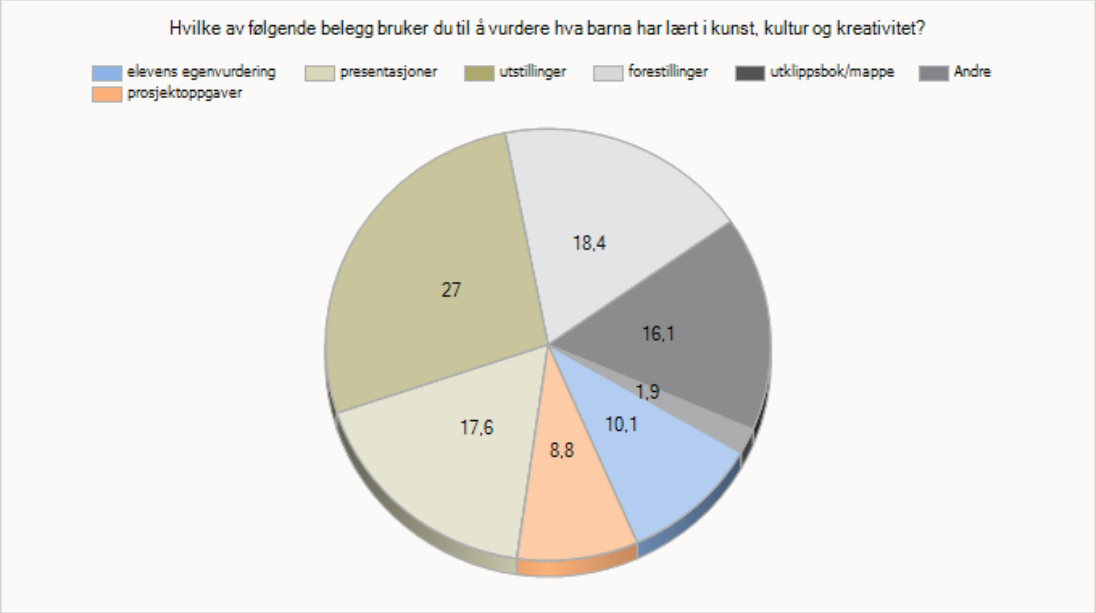


N= 808. Marks 0.48 %; Percentages 0 %; Grades 76.61 %; Comments 20.53 %; Work samples 2.39 %

Interestingly, kindergartens tended to use a wider range and more innovative assessment forms for the arts than did the *grunnskole*. For example, kindergartens were more likely to use exhibitions, performances, and sketchbooks for assessment (see Figures 3.9.2 and 3.9.3).

[89] Comment from a reviewer: "It's not optional. There are national regulations for assessment and final examinations."
[90] Vitnemål in Norway is a formal standardised document.

Figure 3.9.2 Type of assessment comment included on the pupil's report card (kindergarten)



N= 1220. Pupil self-assessment 10.11 %; peer assessment 1.81 %; project learning 8.83 %; pupil presentations 17.59 %; exhibitions 27.03 %; performances 18.44 %; examinations 0.09 %; scrap book/portfolio 16.11 %

The *grunnskole* used different methods to arrive at a pupil's final grade or assessment mark, but generally the children in school had a practical test, or their product was marked (assessed). Many pupils also reported doing written exams in the arts, especially for music and fine arts theory. Once again, however, this tended to differ from the survey results (see Figure 3.9.3) that reported low levels of exams in the arts.[91] Some upper secondary also awarded pupils extra points for being involved in extracurricular arts, such as the school band or orchestra, school plays, filmmaking, or exhibitions. Assessment in the arts appeared to be a localised (school-based) practice, as the following comments suggest:

> *We have conducted a survey and found at least 14 different and unique assessment practices. In the description of competencies, it is not clear what they really want. In some ways this is good, because there can be local models. Schools are free to decide content, method, and assessment criteria.*

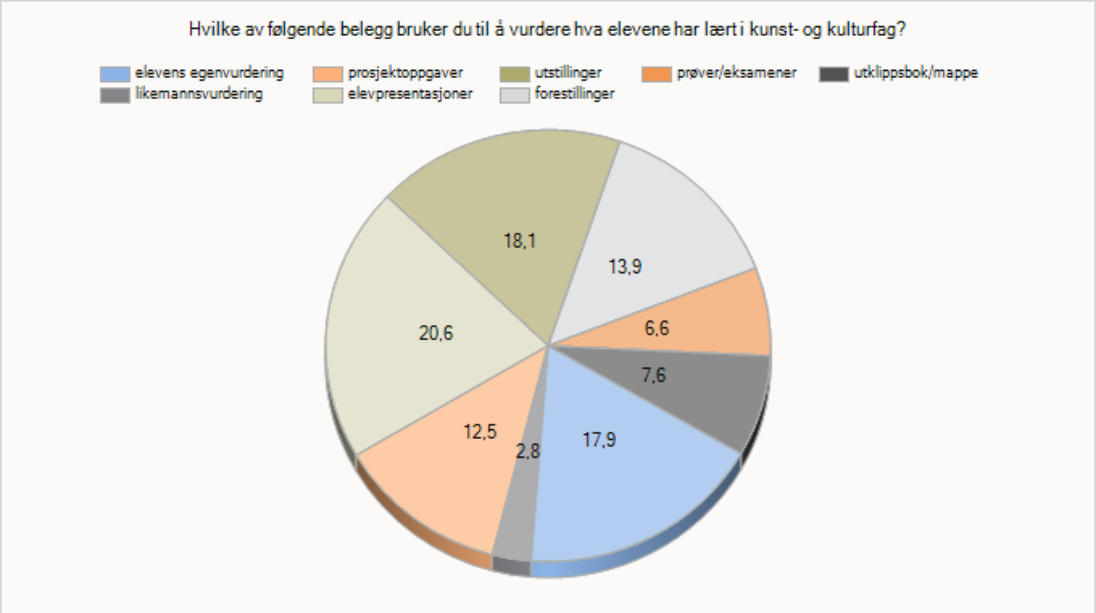
> *In grades 1-7 we don't tend to assess the arts but in grades 5-7 you may get a narrative comment on the report card. There is not much documentation. By law, each teacher has to have one individual conversation with the parents twice a year. But this conversation is almost never with the arts teacher.*

Despite the wide range of practices observed during the school visits, there was general agreement that assessment practices in the arts needed to improve. As shown in Figure 3.9.3, self-assessment and students presentations were the most common forms of

[91] The comment was made that there are national regulations for assessment and final examinations.

assessment used to assess arts learning in the *grunnskole*. More reflective processes, such as student journals, were rarely used.

Figure 3.9.3 Forms of assessment in the *grunnskole*



N= 808. Pupil self-assessment 17.92 %; peer assessment 2.78 %; project learning 12.52 %; pupil presentations 20.6 %; exhibitions 18.1 %; performances 13.89 %; examinations 6.56 %; scrap book/portfolio 7.63 %

Currently there are research projects underway that are looking at methods of assessment in the arts, and there is a clear desire to improve practices in this area, as these comments reinforce:

> *Assessment needs to be more structured. We should be documenting the pedagogical processes.*
>
> *Teachers feel reluctant to give any bad grading in the arts, so all the grading hovers around the middle. For example, if we assess voice quality, then we say everyone is OK because we don't want any child to think they can't sing.*
>
> *We need better ways of assessment. This is something we could learn from Great Britain. We need clearer goals and also ways to know whether we have achieved those goals. It is not easy to assess in the arts area. We need tools. We don't want to standardise, but we want to be able to show learning. For example, we should be training teachers in how to give oral feedback and to make and accept critique.*
>
> *Rigorous assessment is very difficult if teachers are unsure of the aims. They struggle to decide what to do. The government is working on new guidelines of assessment but these needs to include the arts.*

Evaluation (especially of the broader arts world beyond the classroom) was also seen to lack rigorous methods and critical reflection. There was a perceived lack of critical review of arts productions. It was argued that the relatively small arts market in Norway means that

criticism tends to gravitate to a 'middle ground' position, with nothing being deemed to be either very good or very poor. In most cases, no formal evaluation was undertaken in respect to the arts and cultural programmes offered by artists or institutions.

[Educational theatre] We evaluated but only 25 % of people respond.

[Arts project] No evaluation is conducted.

[Museum] We don't evaluate on a regular basis.

[Library] We have a researcher from the university and they are evaluating our impact. This is great as we know we have impact but we don't have the resources to be able to evaluate.

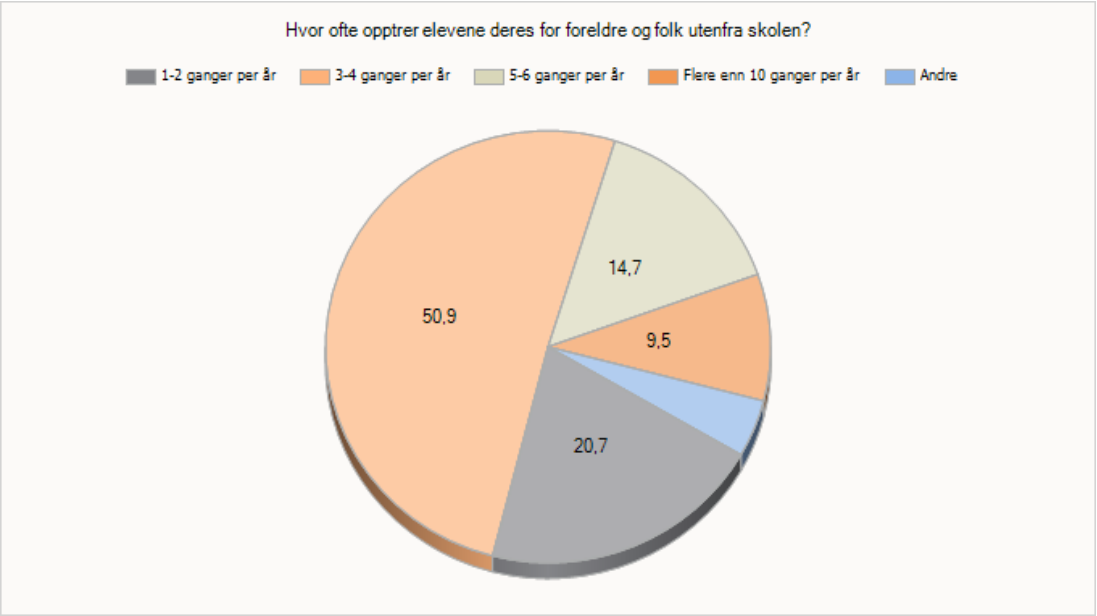
3.10 Performance and exhibition

- **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.**

Engagement in active arts creation and performance engenders a particular learning and achievement that is embedded within the active practice. The positive benefits of performance and exhibition were evident in quality arts programmes. Exhibition and performance brings kudos to the participants and promotes the benefits of the arts to a wider audience. The observational visits and interviews indicated that there was a lack of focus at all levels on the high-quality presentation of learning within the schools. While it is undoubtedly the case that process is important, high-quality products need to be exhibited and shared, both as a way of encouraging excellence and pride in the pupils, and as a way to develop presentational skills. There was an attempt to remedy this general lack of skill in presentation in teacher education. One lecturer interviewed focused specifically on the processes of presentation. For example, the use of reflections about 'multiple intelligences' were encouraged to enable teachers to think about the value of more attentive visual, auditory, musical, or dramatic presentations. Student teachers were encouraged to focus on visual literacy in presentation of materials for learning.

All pupils in the culture school are involved in at least one performance per year, and many are involved in several.

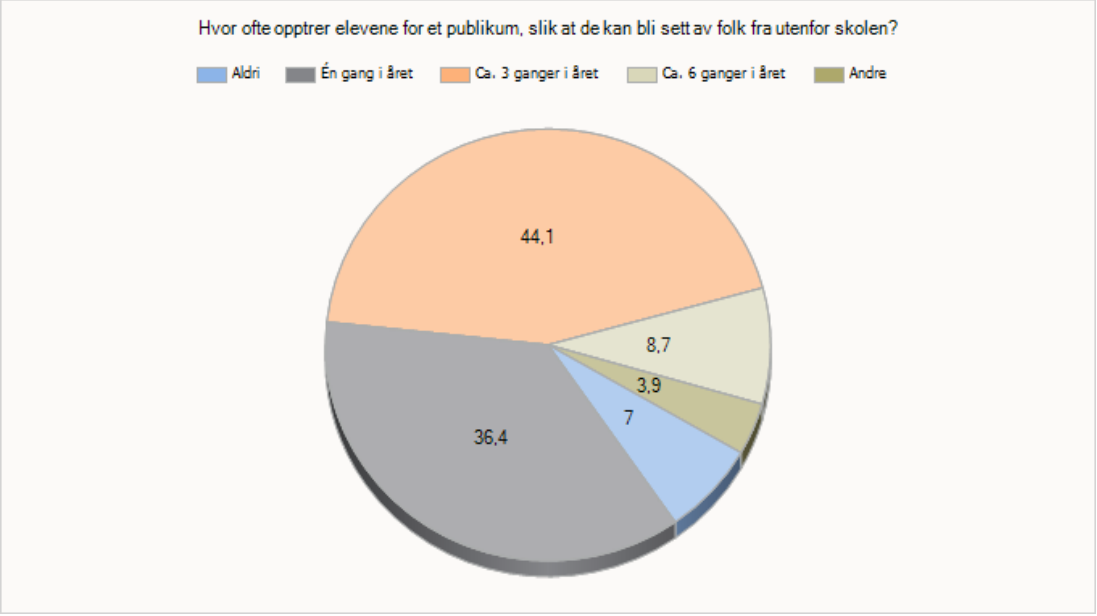
Figure 3.10.1 Performances for external audiences (culture school)



N= 132. Never 0 %; 1-2 times per year 20.69 %; 3-4 times per year 50.86 %; 5-6 times per year 14.66 %; 7-8 times per year 3.45 %; 9-10 times per year 0.86 %; More than 10 times per year 9.48 %

Most pupils in schools get to perform at least a few times per year for an external audience. Only 7 % are not involved in performances for an external audience.

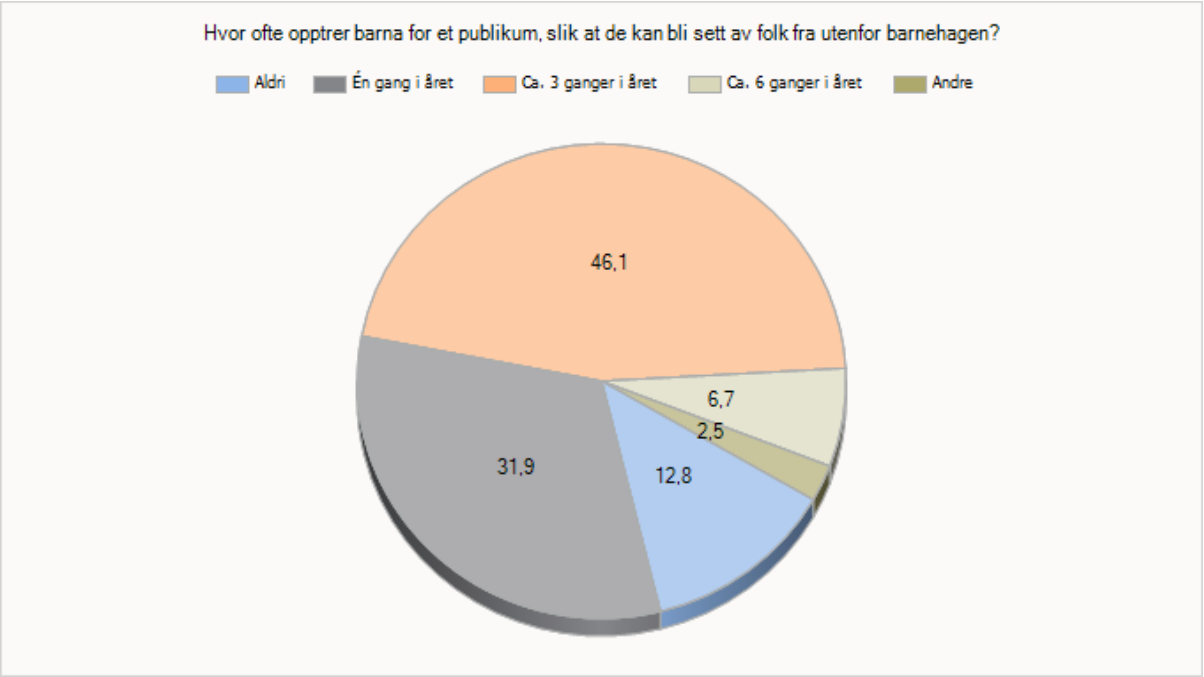
Figure 3.10.2 Performances for external audiences (*grunnskole*)



N= 808. Never 6.99 %; Once a year 36.35 %; Around 3 times a year 44.11 %; Around 6 times a year 8.67 %; Around 9 times a year 1.68 %; More than 9 times a year 2.2 %

Pupils in kindergartens were the least likely to be involved in performances outside of the school (or for outside audiences), with 12.8 % not participating in any external performances and 31.9 % only performing once a year.

Figure 3.10.3 Performances for external audiences (kindergarten)



N= 1220. Never 12.81 %; Once a year 31.93 %; Around 3 times a year 46.08 %; Around 6 times a year 6.66 &; Around 9 times a year 1.1 %; More than 9 times a year 1.43 %

While a number of schools had performances that coincided with festivals, the religious calendar, or events such as the *book week* and *grandparents day*, it is important that projects and learning lines culminate in a high-quality presentation of the learning process. In some schools this was evident. Children's art work was well-presented, and labelled and framed in a way that made the child feel as though he or she was a 'real' artist. In the performing arts, several schools visited had regular opportunities for pupils to perform in a professional or community environment. Performance and exhibition as part of a high-quality arts programme build a child's confidence, dedication, and commitment to the arts and are – for most pupils – memorable highlights of their school life.

> *We hold a performance at least once a month and everyone comes. Performance is still alive and well in this school.*

> *In the cultural school we do a performance at least twice a year. We do it in the theatre and parents come.*

> *[Culture school] We have a performance at least once a month and a lot of smaller performances in between. We also perform in public, and have large concerts about four times a year. To perform is part of the curriculum. We also try to take the pupils to performances. When there is a big show in town we buy bulk tickets and so it is cheaper.*

> *[Regular school] We have a lot of stages around the school and we encourage learning to be presented on these stages. People gain more interest in a subject and the standard rises when you present things on a stage.*

Following such performances, pupils should be given the opportunity to reflect, articulate, and evaluate their learning and propose future projects. This process is significant and it cannot be assumed that children will do this without a process of careful facilitation. The learning that occurs within the arts must be made explicit to children and derived from their first-hand experiences so that pupils have a concrete way to connect learning.

> *[Pupil] It is a little bit scary to do a performance but it makes me practice and I feel very good when I have done it.*

It is also important that pupils are taken to see performances and exhibitions and experience the work of professionals. In Norway it appears to be the case that pupils participated in more performances than they saw. This was certainly the case in the culture school, though in the *grunnskole* – mainly because of DKS – the balance between performing and attending performances seemed to be roughly equal.

> *[Culture school] We don't really take the pupils to concerts, but that's a good idea. We sometimes tell parents about concerts coming up in the cultural centre.*

> *[Culture school] Pupils don't ever tour…at least not systematically. Some might but it is not part of our programme.*

> *[Culture School] We try to take the pupils to a performance 3-4 times per year and they give their own performances about 4-5 times a year or even more. We give small performances after every unit of work and very big performances for the community about twice per year. We also encourage the pupils to participate in external events and festivals and we sing for the older people.*

3.11 Changing priorities and PISA[92]

- **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 overemphasis 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.**

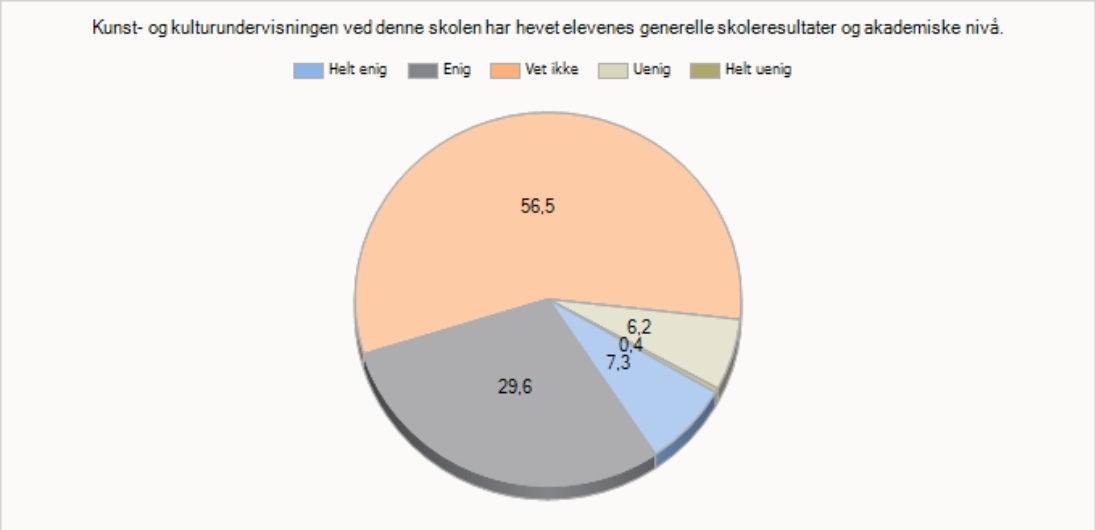
Despite the rhetoric in the Norwegian media about falling standards, Norwegian education continues to perform very well when measured with international benchmarks. If we exclude Shanghai and Hong Kong (as these are not country-wide statistics), Norway ranks ninth in the world in reading, fifteenth in mathematics, and nineteenth in science.[93] Many countries would be pleased with these results, especially since Norway has just passed the UK in the overall rankings and is the top ten countries in the world. But of course, Norway spends more money than any other country on education and so arguably wants to be the best!

[92] While respondents frequently named PISA as the cause of the increased focus on testing, it is possible that this term covered more the general increased testing in Norway, though it was felt that this had been caused by the impact of PISA testing results.

[93] The OECD's world education ranking report, 2009 test scores (published in December, 2010).

If we look to some of the countries that consistently perform well in the PISA testing process, we see that all these countries have something in common – a commitment to a quality arts and cultural education. Take the top three countries for example: South Korea, Finland, and Canada all have compulsory and extensive arts education programmes both in and after school. In all three examples, arts and cultural education is a compulsory part of teacher education. South Korea for example has invested massively in a national programme of arts and cultural education for all citizens, managed through the Korean Art and Cultural Education Service (KACES). So while these comparisons are a worthy investigation for another study of relevance to this study, the fact is that there is little evidence that a back to basics school programme lifts standards of achievement, and strong evidence to support the fact that a holistic, liberal education that includes quality arts experiences are most likely to lead to high-quality educational outcomes. The results from the Norwegian survey tend to support the view that arts and culture improves academic achievement, as is shown in Figure 3.11.1 below. While there is a large 'undecided' result, there are very few respondents who feel that the arts have had a detrimental effect on academic achievement (6.6 %).

Figure 3.11.1 Effects of arts and culture on academic achievement in the *grunnskole*



N= 808. Strongly Agree 7.27 %; Agree 29.61 %; Don't Know 56.49 %; Disagree 6.23 %; Strongly Disagree 0.39 %

In the kindergarten survey, 41.7 % of respondents felt that the arts improved the children's academic achievement and 45.2 % of people believed it improved behaviour.[94] Interestingly, there were no respondents to the kindergarten survey who felt the arts had any negative effect (the arts either had a positive effect or the respondents did not know their effects).

In Norway the educational system is a very centralised system. There is currently an increased pressure for accountability. In every school visited during the study, teachers and

[94] Academic achievement in this context referred to improved learning and cognitive skills.

principals mentioned the perceived pressure they felt in relation to the PISA process and the calls for greater accountability, as these comments from school principals reflect:

> *The pressure is on all schools.*

> *Learning has become very superficial. The teachers know very little about drama and dance. The pressure to get results is massive. There are no aesthetics. The children have very poor presentational skills.*

Other principals felt the pressure, but instinctively remained committed to more holistic models of education:

> *There is a lot of pressure. But I just do the arts anyway. The arts are just so important and if the teachers are motivated and good at teaching it, then I really don't care about the PISA pressure. At this time, it is even more important that we prioritise the arts. Our parents don't mind. We get a good response from parents when we do something else (other than the basics). I am not worried at all. We do well academically and the arts are so important I will just continue to do them here.*

This comment also reflects the view frequently presented (and reflected in the international data) that rather than the arts taking away the academic focus of the school, in fact the arts and creativity can proactively enhance quality, outcomes, and achievement:

> *I agree with the need for quality and accountability but we have to build better and different ways to gather the evidence. There is a strong historic influence of the culture schools.*

> *We see the arts and creativity as being the powerhouse of the next generation in Norway. It takes time to implement, but we know we are on the right track. We need to get staff to realise they need to try new ways of working. This is something we have to communicate both inside and outside the school. The pupils get poor advice when they are choosing schools. Integrating subjects has to be the plan for the future, but not in a bland way. It must be quality and we need a clear plan for the future.*

> *I agree that the Norwegian system must focus on quality but we need more balance in how we measure quality, not just the PISA scores. The media coverage and public debate is out of proportion. In Norway everything is good so people need to just make a problem. We need to communicate what we do a lot more.*

The problem appears to be the pressure coming particularly from the media that portrays (falsely) the arts as somehow requiring less discipline and less quality than other areas of the curriculum. There is also the view that in some ways the PISA process is the "tail wagging the dog", as it is forcing the schools to adopt models of pedagogy and testing regimes that force the arts to be more marginalised in the school curriculum, as these comments from school principals reveal:

> *There is too much focus on the PISA process. The arts have been forced to fit around an ever-more crowded curriculum*

The schools feel very under pressure. We are tested and tested on maths, English and Norwegian and the results are public. They do not look at social indictors or the development of the whole child.

The national tests have had a negative effect on the arts, even for young children. The bright kids do fine anyway, but the ones that are struggling learn better if we use themes and bring more arts into the learning. They become more motivated when we use different approaches.

Teachers are fed up with the number of tests. Some look to the arts as a kind of saviour, but even the arts and craft have lost their professional edge in the schools. I call it toilet roll art. There is no quality and no educational focus.

The other pressure seems to be a sort of competitive atmosphere that has developed where rather than sharing, school districts (and countries!) compete to be the best in their test scores.

In Drammen kommune, there is an ambitious attempt to make Norway's "Best School." Interestingly though, this school does not include the importance of a robust cultural education as an important part of a well-rounded education.

Norway wants to be best.

Norway wants to be the best, but then this is really happening at the expense of sound education and principles of real quality.

The sheer volume of negative comments about the PISA testing process is a testament to the widespread unrest about this process in Norwegian schools.[95] The emerging backlash against the PISA process is not only expressed by the principals. Over the course of the study, I have sensed a mood of the pendulum swinging back, away from the rigid testing and teaching regime, to the importance of child-centred learning and the value of arts and culture. In recent weeks, there have been several media articles promoting more holistic models, such as the following comment from Knut Roder, Professor of Economy (Dagens Naeringsliv p 10-11 December 8 2010):

Pisa gets too much attention. I am afraid that it leads to emphasis on the things that can be measured and not enough on the abilities we need. We need creativity, leadership abilities, ingenuity, understanding of society and the ability to learn.

The lamentable fact is that while Norwegian society has become more inclined towards the arts and culture, the schools feel that changes over the past decade have not been positive, as these comments from school principals and classroom teachers emphasise:

[95] The review group also expressed similarly high levels of complaint about the dominance of PISA and its perceived detrimental impact on providing a broad and flexible curriculum in Norwegian schools.

[Principal] The PISA thing is directly to blame for the school hours being taken away from the creative things.

[Teacher] School has changed, since I first started teaching. We are not as free. I was lucky. I was originally educated as a preschool teacher so I got lots of experience with integrated learning and the arts.

[School principal] I have paid for the culture school to come into the school but I insist that the teachers stay in the room and watch the culture teachers and learn. This is the best value professional development.

[Teacher] Since the PISA results, different subjects are being pushed. This has taken the focus away from the arts. You can't do everything and so something go for the day. Things have become more structured and less child-centred. There is too much to do.

[Principal] There used to be more [arts, culture and creativity]. Now we focus on the PISA things. The children get a little musical education but we do not do any dance or drama. The staff lacks the motivation and initiative to do that.

[Teacher] We are shivering for what will happen in the new plan. What will happen to the arts? We see the research that show that the arts are losing ground. We no longer "teach for life" we teach to the exams. It is a case of reducing education to what we can measure, rather than expanding what we need to measure. The whole PISA process ignores the view of the child.

[Principal] My general view I would say the general focus on the arts has gone down. The specialist teachers have gone. Now everyone should do everything. But there are fewer and fewer teachers with competence. Ideally, there would be one teacher with competence in the arts in every grade, but I am lucky if I have one in the school. I try to keep at least singing alive here. We sing each morning and once a month we do a whole school singing time. Everybody is singing in this school. It gets very positive feedback. But I can only do singing because I don't need any special equipment.

Some respondents also pointed out a level of hypocrisy, as a number of politicians have ensured that their own children attend arts-rich schools (even within the various philosophy based schools such as Steiner and Waldorf).

The same politicians, who don't support the arts, want their own children to go to arts-rich schools. The hours going into the arts are going down, but even though the politicians are trying to do this, it is not working. Some schools will keep the arts because they know how valuable they are.

While it is not usual that I would include a section on PISA in a report on arts education, in the case of Norway however, the influence of the testing process appears to have had a disproportionately high impact on the quality of creative, arts, and cultural education in schools.

There is an evil circle. Teachers are not educated and don't feel comfortable in the arts. Then it is not taught well. Children don't feel confident and then they become teachers. There is too much focus on the PISA results. We need to break this evil circle.

There is a heavy emphasis on maths and science and it is assumed that this will be the saviour of humanity.

3.12 Bored and dropping out

- **Pupils complained of feeling bored and disenchanted with school.**
- **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 of the youth voice or youth involvement in planning.**
- **The arts were seen by teachers, principals, and pupils to be one way to encourage pupils to stay on at education.**

It is regrettable that it is necessary to include such a section in a study of this kind, but a particular focus, especially in the comments received from pupils and especially those over 14 years of age was that creative and practical subjects, such as the arts, had been substantially reduced in the school day. This had led to boredom and increased disenchantment with school and learning. The recent change proposed to occur in the middle school (a white paper about this is due to be released at the time of writing this study) encourages schools, especially lower secondary schools, to bring back more practical and creative experiences into learning. However, it is questionable how this policy will be implemented given the reported low levels of specialist arts teachers or general teachers with arts and creativity capabilities (see later section on teacher education). Concurrently, many schools have seen the specialist rooms for practical subjects reduced or disappear within the school.

Currently, one out of five pupils drops out of education before completing high school (Statistics Norway 2004[96]). The figures are up to 40 % for immigrant boys who drop out and like the arts (but in reverse) boys are much more likely to dropout than girls. There is also an interesting pattern in the pupils who drop out, with increasing numbers of high-achieving pupils dropping out.

[Pupil comment] Some kids who drop out are just too smart to learn. What I mean is that the ones who are very bright can sit there and just take in the stuff the teachers say and re-tell this in tests. But the really smart kids need to be challenged and motivated. They need more variety so they drop out.

The Parents Association - amongst other groups and individuals - have suggested that the arts could be particularly powerful to help the problem with dropouts.

The difference is, if we do the arts the children want to be here [in the school]. Look around, it is already one hour after the school should finish but children are practising

[96] Anecdotal evidence suggests that the figure may be even higher now.

music, rehearsing the plays, painting backdrops. Sometimes the hardest thing is to get them to go home!

The subjects have all become too theoretical. Even the practical subjects are too theoretical. I think the demise of the arts in the schools and creative approaches to learning is why so many young people are dropping out.

There is no longer enough time in schools for "making" - making in all subjects.

Young people in Norway are very informed and thoughtful about their future. They are international in their focus. Around a third of all pupils drop out because the system is simply not good enough in relation to their expectations. It is an interesting phenomenon as it is not the usual type of students who drop out. Often it is the clever and very ambitious and creative students who drop out. Pupils who drop out are independent, good at problem solving, and practical. It could also be argued many of the dropouts are quite resourceful, as this comment from a senior academic in education suggests:

Kids are finding their own alternative. There are flexible systems in Norway and in the rest of the world. They are resourceful and can find their own programme. They are saying, "That person can teach me something". In a way they are living out the ideal of Bologna. There is a strong individualistic spirit. They are not conformist. Each young person is saying, "I have to be fulfilled". They see that teaching is being too systemised. Instead they are choosing to build up 'credits' though a range of specialist skills and many think they will create a job for themselves, not work for someone else. There is a high level of consciousness and these young people are against systemisation. They say, "The system is not good enough for me".

This view is also supported by this comment from a school principal:

The drop out numbers speak for themselves. School is not working. There is too much of a focus on PISA and not enough focus on practical things. The children of the future need to be able to think for themselves. The type of education happening in schools will make Norway fall even further behind.

The pupils were even more outspoken on this topic:[97]

They really have to make changes in schools. We will not just sit there all day. That is what we have to do. It is so boring. Studying has to be more open.

We need to make being at school more interesting.

My favourite subject at school is kunst and håndverk. I like to do things with my hands.

It feels like we do very little of the arts in schools.

[97]The comments from the pupils were also reflected in comments of equal strength made by members of the review group, such as "We have taken the opportunity for electives away from the pupils. It is a big mistake and a shame!!! [emphasis given by the reviewer] It's not strange that so many pupils drop out."

When you do the arts it is more fun.

I like making things. There is too much of just doing things in books. It is boring.

There should be more art in maths, like making shapes.

It is more fun to be here [culture club] than in school. It is more social and you learn things that are more interesting.

It is more fun to be creative.

School really is very boring.

In school we don't get much chance to work in groups. When you work in groups, everyone is good at different things, so one might be good in drawing another good in speaking and so on and then you can produce better work.

There should be more learning in different ages [multiage]. It is good when big kids and little kids can work together on things. It makes everyone nicer.

The pupils suggested that the arts and creativity could be effectively used to make school more interesting:

Maybe if schools tried to study in a creative way there would be less drop outs?

People need to be free to know. The teachers should make creative ways to learn.

[Pupil at risk of dropping out] The only thing good about school is that it is a meeting place. I wish this arts project would never end. I want it to continue, but I still have the memories inside me. I will always hold these inside me. We all love each other without a doubt.

[Pupil at risk of dropping out] I was kind of tired at school. I wanted to drop out. And then my mum found this school with lots of the arts. Now I really enjoy school. I did not drop out. Everyone can get a job and so it is not hard to get a job if you drop out of school.

[Pupil at risk of dropping out] Schools should realise that the arts are the real 'trick' schools need to learn to get pupils to not drop out!

[Pupil at risk of dropping out] Dropouts stay in school because of the arts. I am one of those pupils. I really was bored at school and I wanted to leave and then I started coming to this school and I realised I can now go to school because it is going to be fun, and actually I am not only staying at school, but I am doing well and learning and now can go on to a good career. I can fall asleep in maths classes.

[Pupil at risk of dropping out] We need more arts and creativity coming into the schools to make a better atmosphere in the schools. There is a lot of testing in Norwegian schools. I have problems now and then. It is strange but it was very different during the arts project. Everyone was kind to each other and there was no teasing. At school I am treated like a retard because I am interested in the arts, but in the arts project I suddenly felt I belonged. I will always remember this group. We got so close. Why can't school be like this all the time? There was a kind of closeness that is missing at school.

The school principals and teachers tend to agree with the pupils:

[Principal] I think the arts and culture could be very helpful at tackling the problems of school dropouts and bullying. Ironically though, some recent policy might make the problems worse not better. For example, they have cut the number of days you can miss school from 14 days down to 10. That is going to not make a difference to any child who really wants to drop out as they don't care and they will just not come, but it will have a negative effect on children participating in bands, and performing in plays, visiting museums and generally engaging in culture.

[Teacher] I've used a lot of drama in all my years as a teacher and I've experienced how certain "problem kids" flourish and show new sides of them when on stage. It is about giving all children the same opportunities for learning. Children like all other people are different. They learn at different speeds and in different ways. We never stop striving to meet and see the individual students.

These qualitative comments were supported by the survey data. The feeling that the inclusion of the arts and culture in schools made children happier was apparent in a very high percentage of responses (94.54 % agreed or strongly agreed). Similarly high levels of agreement can be found in the results for the *grunnskole* in terms of the positive influence of the arts on self-confidence (76.7 %), social milieu (71.15 %), and pupils' sense of achievement (87.5 %). These figures are significant given the widespread boredom and disengagement reported during interviews. Interestingly, the survey responses tended to present a better picture of whether pupils were listened to than the interview results would suggest. For example, 77.8 % of schools said that pupils' views were listened to on a regular or very regular basis. As the survey was largely completed by teachers or school principals, there is a clear difference in the perceived level of consultation between the school staff and the pupils.

The following vignette is just a small selection of the many comments from pupils that all contained roughly the same message: that school has become very boring and that they are largely disengaged. The message is also clear that for the pupils, the arts and the practical subjects such as woodwork and design need a stronger place in the curriculum.

Vignette 9: Motivation. That's what is really lacking.

*Creativity is the first thing I think about. I am going to be an architect and then you must be creative. When I finish all my work, the teacher lets me do drawing. Usually it is only for ten minutes, but this is the **best** ten minutes. I really dream in those ten minutes. I draw houses.*

My parents think it is wonderful to do the arts because it will give me opportunities in life.

I love to make music and we all worked really hard.

I love to sing and you feel really alive when you sing.

The atmosphere is very different in the classes when we do the arts. People are sort of kinder. There is no bullying and everyone supports everyone, even if you make a wrong note.

I like everything about the arts… EVERYTHING!

The arts should be more in the school day. There are no arts in school and so then I have to do all my arts outside of school. I really like doing the arts, but it takes three days a week and then my grades go down.

I would put the arts before everything…everything as it is the most important thing to me. It is what keeps me alive.

We need motivation for learning. There is far too much theory in schools. We [pupils association] are pushing very strongly for teachers to make more use of alternative methods and to have adaptive learning methods.

Motivation. That's what is really lacking.

We don't get enough creative and practical learning. We have a music room and we never get to use it. They have put all the arts subjects into a group called culture, and now we only get one hour a week, and it rotates around all the art forms, so we do five weeks of drawing, five weeks of wood work, five weeks of textiles. You never learn anything as the time is too short. I really enjoy these subjects and I don't see why we can't do more of these. In such a short time, we can't get good at the arts at all.

We have this room and it is called technology. I don't know why it is called technology as it is not about the latest in technology at all. We should be given more choice. Every one learns in a different way, but the schools treats us like the only way to learn is through listening and reading. We could be using the facilities to do great things – learning could be better if we could learn in different ways. But it is not an option, so the room stays empty with just the word technology on the door.

We need to make things. It is more fun to make things. There is too little practical work. I get tired and bored…In fact most of the time I am tired and bored.

We need a lot more drama and dancing. We learn more when we make plays.

I am bored all the time but the teachers just leave me because I am not talking. I feel worn out before they even start the lesson because it is so boring. It is so easy to be worn out.

You have to find a way to get more status for the arts. Maybe your report will do that.

You ask most kids, we all want more arts. There should be more arts lessons. School has become too theoretical. This leads to more dropouts. We want to use our hands and our bodies. If I could choose, I would say much, much more arts.

I want more, more, more, arts. It's practical. When I am not doing practical things I fall asleep…REALLY! We seem to be doing less and less of the arts. It is more theory and it is so boring. They should be able to cover the same ideas but in a more practical way. We need to do more practical things. I really miss being creative. It is just so, so boring now.

I really miss sløyd. What happened to sløyd? It is better if we can make stuff. Pupils are not learning how to do things any more.

We did an exchange with a school in Sweden. There it was livelier. There was noise all the time, but good noise…people working on creative things. Here it is so silent and very boring.

The Norwegian school is too shallow. We never really learnt anything working in the subject. It is just too shallow. Too superficial.

Every year there are more pupils falling asleep in school and the teachers just leave them. I feel tired all the time and everyone feels the same.

The arts help us think in different ways. It is fun.

In this project everything was about art and it was more meaningful.

It was apparent during the study that while there was an increase in programmes **for** children, there was little increase in programmes **by** children or even **involving** children and young people in the decision-making processes. When cultural organisations were asked about the ways young people were involved in informing decision making (such as a youth consultation groups, surveying young people, focus groups), most had not thought of including young people in decision making.

Young people's voices…That is a good idea. I have never thought of that.

We don't really have any system for young people's voices.

Young people are not included at all in decision making, but that is a good idea.

There were some examples, especially in theatre, where children and young people were very active in planning and management of activities.

Our theatre I would say is run 80 % by the young people. They are involved in everything. We get children and professional actors working together.

The kids do everything. We even pay them when they are in the shows.

We try to involve the young people in everything. We are really short though of young people wanting to be in lighting design or technology we thought we could interest boys to get into this. There needs to be greater promotion of the broader skills and jobs around the theatre.

Chapter 4 Arts education out of school

4.1 Kindergartens[98]

- **The quality of arts education in kindergartens in Norway is generally very high.[99]**
- **Some kindergarten programmes offered rich and successful models of good practice for involving artists as long term partnerships in the creative learning process.**

Generally, arts education in kindergartens is better than in most of the *grunnskole* visited. The organisation of time was similar in most centres visited. The kindergartens tend to adopt a weekly theme, such as snow, spring, farm animals and so on. The day is split between 'free' choice activities at organised learning centres or tables within the classroom (such as a craft table, writing table, construction table, role-playing table), and more structured arts and crafts activities, group singing, and movement.

The kindergartens believe that having a rich arts and cultural programme improves the pupils' artistic abilities (a total of 71,4 % agreed or strongly agreed) and boosts a pupil's self-confidence (83,4 %).[100]

In the best examples, the environment was lively and stimulating with active engagement of children in learning. In all settings visited, the rooms were well-equipped, though in some instances the environment was too passive and overly-structured.

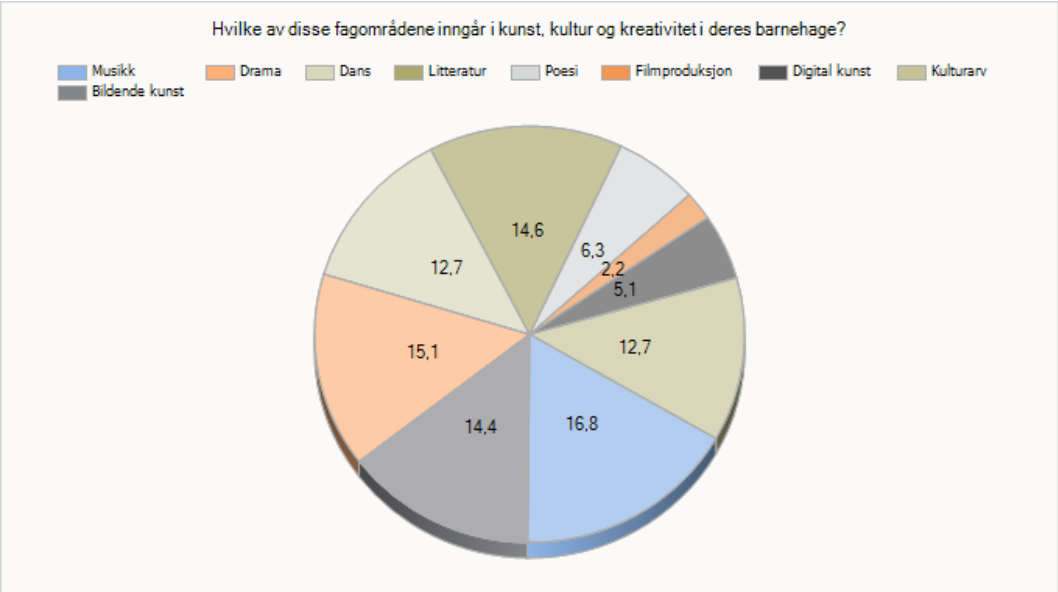
The amount of time spent on the arts in kindergartens varied between 3-18 hours per week out of a standard 25-hour programme. All the aspects of the arts were evident, including drama, dance, visual arts, crafts, and music.

[98] Kindergartens in Norway are part of the school system, but in this section, the use of the word 'kindergarten' refers to all public and private providers of education and care for children under *grunnskole* age and includes long day care, child care, nurseries and other formalised providers. It does not include homecare, play groups or similar non-formal provisions.

[99] A member of the review group suggested that other research studies have indicated that quality in **some** kindergartens is very high, but not in others. The introduction of the National Kindergarten Prize by the National Centre for Arts and Culture in Education (Nasjonalt senter for kunst og kultur i opplæringen) has improved the quality and perceived need for quality arts education in kindergartens. Some particular areas, such as Bergen and Mo i Rana, are known to have particularly good arts and cultural provisions in the kindergartens.

[100] Percentages from the survey results.

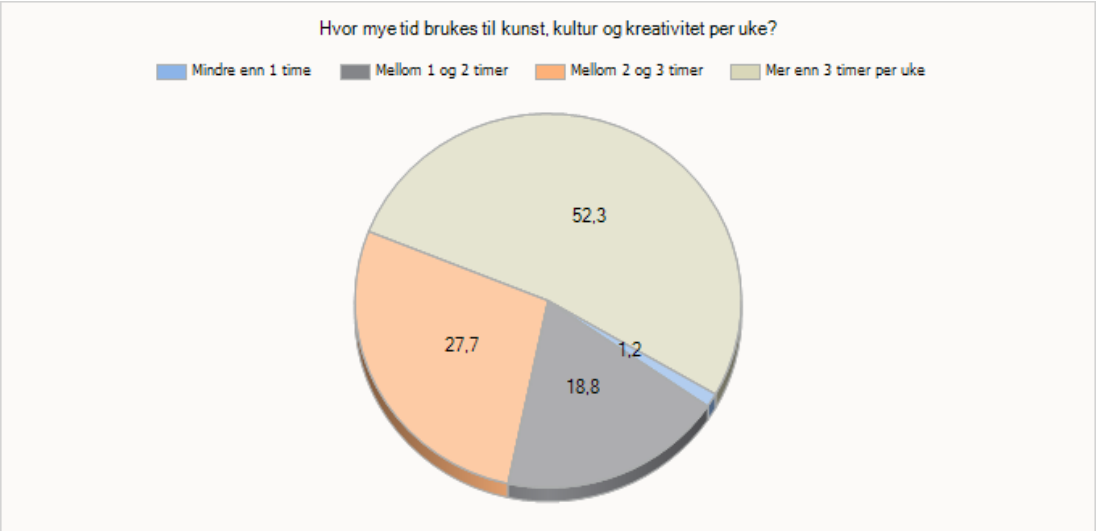
Figure 4.1.1 Arts and cultural activities in the kindergarten



N= 1220. Music 16.84 %; Visual Arts 14.35 %; Drama 15.12 %; Dance 12.71 %; Literature 14.65 %; Poetry 6.28 %; Film making 2.17 %; Digital art 5.14 %; Cultural/heritage education 12.73 %

Most kindergartens spend far longer on arts and cultural activities than was seen in the *grunnskole*, with over half of all kindergartens spending three hours per week or more on arts and culture.

Figure 4.1.2 Time spent on the arts in kindergartens



N= 1220. Less than 1 hour 1.23 %; Between 1-2 hours 18.77 %; Between 2-3 hours 27.69 %; More than 3 hours per week 52.31 %

Some kindergarten programmes offered rich and successful models of good practice for involving artists as long-term partners in the creative learning process.

Best practice models observed in kindergartens in Norway included:

- creative and imaginative room organisation;
- self-directed learning tasks;
- ownership of activities by the children (including care of material);
- different and enticing material.

As is shown in the following vignette, many kindergartens use a highly-integrated approach that is based very much around child-centred learning, with the children often providing the inspiration for the themes. This example came to light as part of the Norwegian Centre for Arts and Culture Education's highly successful awards programme to collect good examples of arts and cultural practices in kindergartens.

Vignette 10 Are all angels white?

We always start each theme with an artwork. The arts are integrated into everything we do. We are lucky in Bergen as there are many things we can go to and we also get artists coming to us. We have won an award for culture. We link everything – mathematics and art …weather and music. We also get ideas from the children. One child asked "Are all angels white?" and that started a theme. We looked at angels in art. We work a lot with photo documentation. We believe in producing competent and "rich" children. We say that we are all researchers. The children have so many ideas. The children lead us. As adults we think we know the best and that we know everything, but every day we are amazed by the children. Children need to learn with their whole senses. I believe in what I do and parents see their children happy and achieving. They are sold on the value of the arts and creativity as well. It is just part of being here.

Kindergarten teacher competency was also seen to be a factor in the kindergartens. As was also observed in the *grunnskole*, while the situation in kindergartens remains better, there is fear that the quality of teaching is declining.

> *[Regional education officer] The ratio of children to adults is higher now and at the same time, the adults are getting less training. They receive very light-weight competence. Specific subject competence is declining. Even now, kindergartens are thinking they need to employ specialists for the arts, as the level of competence among the regular staff is getting so low.*

Some kindergartens have effectively developed partnerships with professional artists as a way to enhance quality and skills within the arts in the kindergarten.

> *We worked with a professional artist - an animator. We made an eight-minute music video. The children loved doing this project and the parents loved it too. It was very funny. The artist was important, but I really believe the children made 100 % – really 100%. Quality is the most important thing. I am not the best at everything so I try to bring professionals into the kindergarten. You need the specific competences.*

At the same time, there is the feeling that the general increase in pressure for results seen within general education may be starting to influence the pedagogy in the kindergarten as well, away from more artistic and creative approaches.

> *The kindergarten used to be freer, but now is under the same pressures as the regular school. There has been a dramatic change in the amount of pressure now in the kindergartens.*

While the overall standard of arts in the kindergarten was excellent, in some examples observed, children were producing identical artwork according to rigid patterns. Materials were chosen by the teacher and the tasks were overly-regulated. The tasks were similar to those that would have been in place for many years, and the materials provided were 'clean' to avoid mess in the room. Pre-made patterns were common, and identical work was produced by the young children – even to the extent of being 'fixed' by teachers when the work was perceived to fall outside the regulated pattern. Children's choices of activities and time was inflexible and teacher-directed.

Generally speaking, the kindergartens felt there were adequate resources in the system to support effective arts and cultural learning for young children. But others bemoaned a lack of cultural offers for young children or felt they had to "drive" the cultural sector to work more closely kindergartens.

> *If you really want to collaborate you can, but we have to take the lead on it and we have to find the money.*

> *There are some things we can take the children to but there are not enough offers that are suitable for very young children.*

The cultural sector also realised the need to make more programmes suitable for very young audiences. For example, the Norwegian Arts Council stated that it would like to do a lot more with the under-seven-year-olds: “We have had a project to encourage artists to work with this age group, but we have had very few applications.”

4.2 Amateur arts

- **Norway has a rich and robust amateur arts scene.**
- **Cultural activities operate at the local level, and include amateur theatre groups, bands, and choirs.**

In addition to the arts education received in schools or through formal channels, there is a range of community groups that specifically targets youth. For example, youth clubs, local brass bands, ‘garage’ bands, churches, camps, summer festivals, and a number of other local offers add considerably to the cultural possibilities for young people. It was also noted that there were youth-led groups in many towns and cities and that these provided further creative opportunities for young people. Volunteer initiatives seem to be particularly popular. A number of regions hold arts and culture festivals throughout the year. These attract national and international visitors, and often include cultural opportunities for children, families, and young people.

Norway has a strong and robust amateur arts scene, especially in music. There are for example over 1700 local amateur bands. These bands emerged in the early twentieth century and were often supported by private industry or local workers’ societies. The band sector works proactively with education and young people to promote the joy of community music. For example, they often provide free or 'on loan' instruments to children, and will use mentoring to teach the instruments. The following vignette regarding community bands shows how these amateur networks play an important role in Norwegian cultural life.

Vignette 11: The participants have fun

The community bands reached a height of popularity in the 1970s but although they have declined in terms of popularity since the 70s, they now maintain a steady flow of interest. The amateur band sector leads on a number of initiatives in society including the annual May music day and the very popular 'Summer Schools' programme. The cost of band lessons is very low compared to attending the culture school, with the average price per year around 500-700 NOK per child. The voluntary bands are starting to connect with some schools through after school programmes (SFO), but regrettably there is little or no connection between the robust band sector and music and culture schools.

The further development of amateur bands is limited by the lack of good-quality and available conductors and instrumental instructors connected to bands. Some bands now employ professional conductors and musical directors. For example a conductor can cost around 100,000 per year, while a musical director is 111,000 or more. The bands compete in a number of competitions for both bands and soloists. There are six divisions of competitions in the regional contests and these feed into a national contest. While the contests are keenly fought and there is certainly pride attached to winning the contests, the main aim of the bands is for the participants to have fun.

It is a community activity, and being in the band is to be part of the social life of the community. Several of the top Norwegian bands have gone on to compete successfully in international competitions. Aspiring musicians see the bands as an important way to get performance experience, and playing in a band is perceived to be a valuable addition to an aspiring musician's CV. There are examples of world class musicians, especially in wind and brass, coming up through the ranks of the amateur band. The amateur bands perform very regularly with 10 or more performances per year quite common.

Funding for the amateur sector totals around 60 million per year. Funding comes from a variety of sources, but approximately 66 % is publicly-funded while around 33 % is private sponsorship, ticket sales, and fund raising. In some areas, the kommune provides additional project-based funding. For example, there is a current project for stimulating talent within orchestras, and another project to try to work more closely with schools, especially within SFO. The amateur band section is keen to work with more diverse groups, and sees that this could be achieved by connecting more directly with schools. There are seven bands that specialise in instrumental learning and band playing for disabled people.

Many of these amateur organisations have effectively managed to encourage greater participation of youth in planning and development roles, as well as participants:

The community bands play all styles from baroque to rock! We see three key areas for the future: developing music programmes, developing organisational programmes, and band leadership. These three areas operate across a framework of the context, the activity, the youth, and the service. We also have a programme for youth leaders. We encourage young people to be on the board. We have a special programme "Youth in the Lead". The aim of the band association is fun and community – "Spilleglede og fellesskap".

It is recommended that these be more fully mapped to determine their extent and distribution. Also, many lessons on success factors could be gained from these initiatives and could be incorporated into future cost-effective cultural planning. This view is supported by the following vignette from a young Norwegian musician who has had considerable success internationally, and attributes much of this success to the start he received through the amateur sector.

Vignette 12: I performed and practised and entered competitions

There should be a lot more of a focus on what is happening in the amateur scene. The formal and informal arts scene do not interact at all. I stared my career [now a successful international musician/singer] in the Christian Youth choirs in the 80s and the 90s. I played in bands and toured in the churches. I performed and practised and entered competitions. It was a great schooling (and we got the prettiest girls!). You need a pyramid. A rich amateur scene builds the few international successes. A lot of the most boring practice is coming out of the so-called specialist schools for the arts. The politicians invest in cultural buildings not cultural research. All artists need to be researchers. If you invest in subcultures you are investing in the future. It is a long term investment. Don't invest in projects; invest into the scene that is already there (even if

below the surface). You need to think about the types of returns you want from the scene. Is it financial, organisational, structural, or developmental?

A future study could examine specifically the interface between formal provisions and the broader community provisions. In particular, such research should look at the way these may work more closely to connect a child's experience of the arts. There are also possibilities for the community arts sector to assist in leveraging community and parental support for the arts in the educational sector, and conversely, how education could assist in the expansion and development of this cultural sector.

There was also some evidence to suggest that arts projects in the community boost community engagement and cohesion for those people involved, as these comments from older community members reinforce in relation to a youth art and heritage project they have been involved in.

> *I am very lucky to be involved in this project with young people. I read about it in the local paper and I thought maybe I can do this. The young people are very nice. It has made a total difference in my life and also in their lives too. This is the third year I have been involved in the heritage project and every day I feel free.*

> *As an older person, I get so much out of the project. I take the children to the museum and as they walk around I can tell them things. If they learn these things as children, then they have them for the rest of their lives. This is especially important for foreigners. By telling stories we learn about each other. You are filling in the gaps so we can live together.*

These projects also provided valuable opportunities for different parts of the community to gather around a shared experience such as a performance, event, or exhibition.

> *The teachers and parents all come to the performance. We spend time with children who might be reluctant to get up on stage. We work very intensively before the performance. It is good to work intensively. We all share our experiences.*

The widely expressed view in the community was that arts and cultural education helps make the area a better place to live, both as a social and cultural place and as a physical town or city. In particular, civic leaders pointed to the importance of culture in helping to welcome new citizens to Norway, and as a link to the heritage of a region. In keeping with more recent research around cultural capital for individuals and society, civic leaders interviewed reinforced the value of culture to living a full and productive life, as these quotes show:

> *It is important that children know something about the culture in which they live. This is both about content and form.*

> *Cultural education is like giving the child a key. It is a key they keep forever and they can use to unlock knowledge. You can open doors if you know a little about art history or feel you can enter a theatre or gallery.*

While some areas emphasised social and intrinsic benefits, other areas had deliberately aimed to increase the appeal of an area through the targeted inclusion of more culture.

> *There has been an increase in the focus on culture in this region. It is a deliberate strategy. The school is seen to be part of this broader strategy. In new schools the trend is towards larger units with more faculties shared. We were part of this priority so we fitted in.*

> *[Comment from Mayor] We have a fantastic city offering cultural and other experiences in a broad cross-section of art, culture, theatre, history, and sports.*

4.3 Culture school

- **Norway has an extensive system of local government-funded, legally-embedded after-school culture schools.**
- **A number of private options are also available for after-school visual arts and dance activities.**
- **Attendance at culture school is comparatively low, especially amongst adolescents.**
- **The demand for slots in the music department of culture schools – particularly for some instruments – is high, and there can be long waiting lists.**
- **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 culture school to work in a more integrated way with the regular schools, but there are a limited number of culture schools with close and robust links with the regular schools.**
- **The curriculum for music in the culture school is generally based on classical music, jazz, and traditional one-to-one instructional approaches.**
- **The offers in the culture school are generally less popular for boys and for teenagers than for girls and for younger children.**

Norway has an extensive network of after-school culture schools. These are spread across the country, and even small towns and villages are likely to have access to a culture school or at least to a music teacher who comes from the culture school. The law states that all communities must have a culture school, or at least that the children within that community must have access to one.

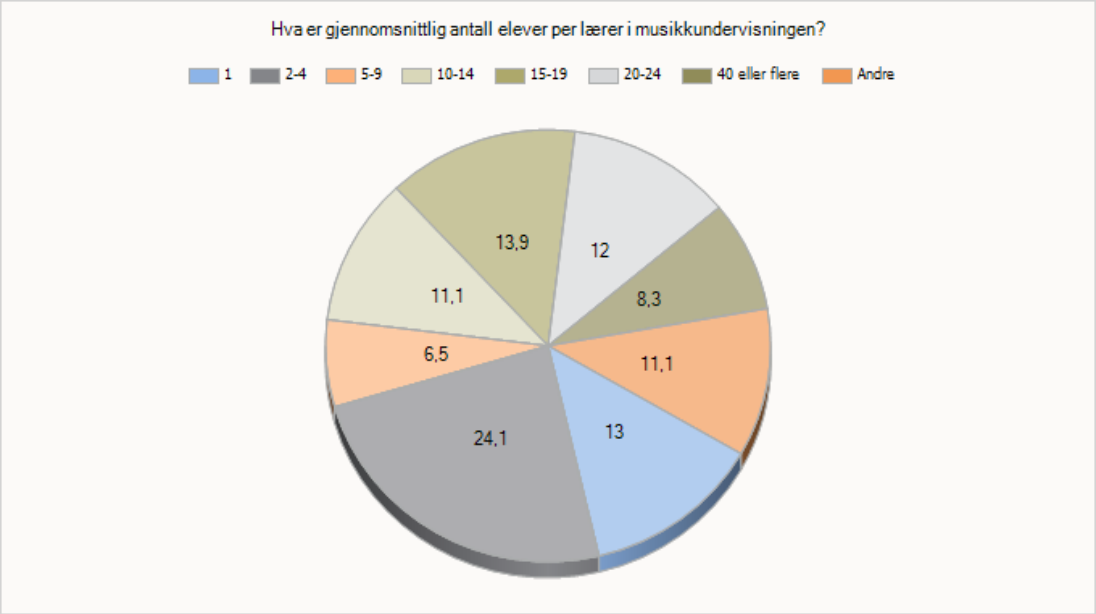
Up until 1998, most of the culture schools in Norway were mainly privately or community-run music schools. After 1998, they were inscribed in the Education Act as a requirement for local government, and were expanded to include other art forms: “It is the law that all children can do the arts in their community”.

Instrumental music lessons still make up the vast majority of teaching time in the culture school, though other art forms commonly included are dance, drama, and to a lesser extent the visual arts. The majority of culture schools have a main focus on music – primarily to learn an instrument or vocal training. The most popular instruments appear to be the guitar, violin, flute, and piano, but this can vary from one music school to the next and

overall the distribution by different instruments is very even (as indicated in the survey results).

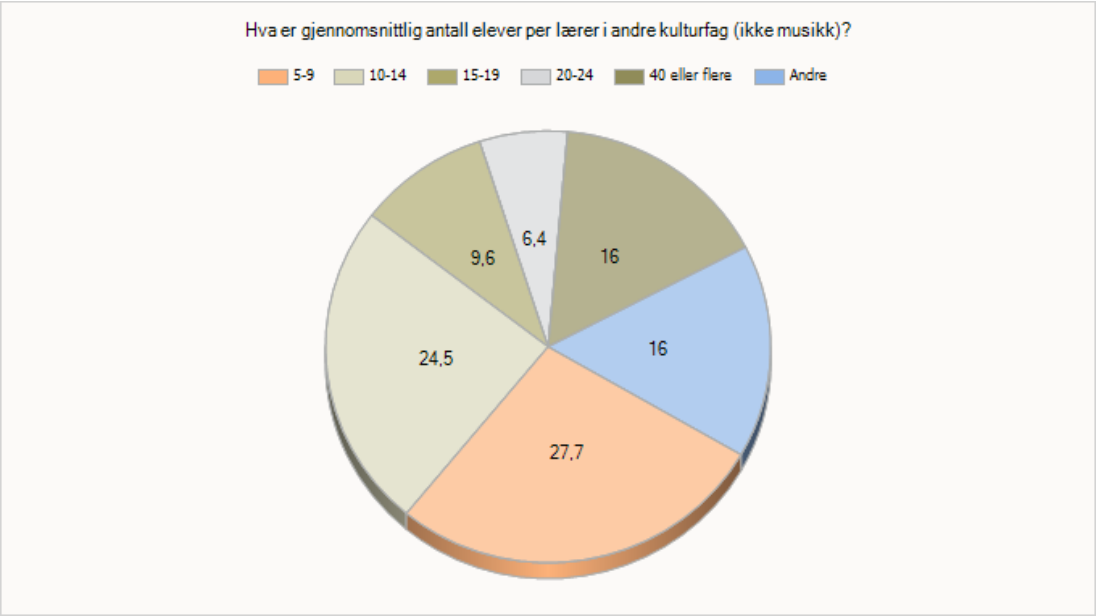
The most popular form of teaching in culture schools is individual lessons or teaching small groups of fewer than 14 pupils. Very few culture schools have groups of between 15-39 pupils, and these tend for the most part not to be in the music or instrumental learning field (group teaching was far more common in the other art forms). Note: there was no reported individual teaching in the non-music art forms.

Figure 4.3.1 Class sizes in culture schools (music)



N= 132. 1 student 12.96 %; 2-4 students 24.07 %; 5-9 students 6.48 %; 10-14 students 11.11 % 15-19 students 13.89 %; 20-24 students 12.04 %; 25-29 students 4.63 %; 30-34 students 2.78 %; 35-39 students 3.7 %; 40 students or more 8.33 %

Figure 4.3.2 Class sizes in culture schools (other art forms, not music)



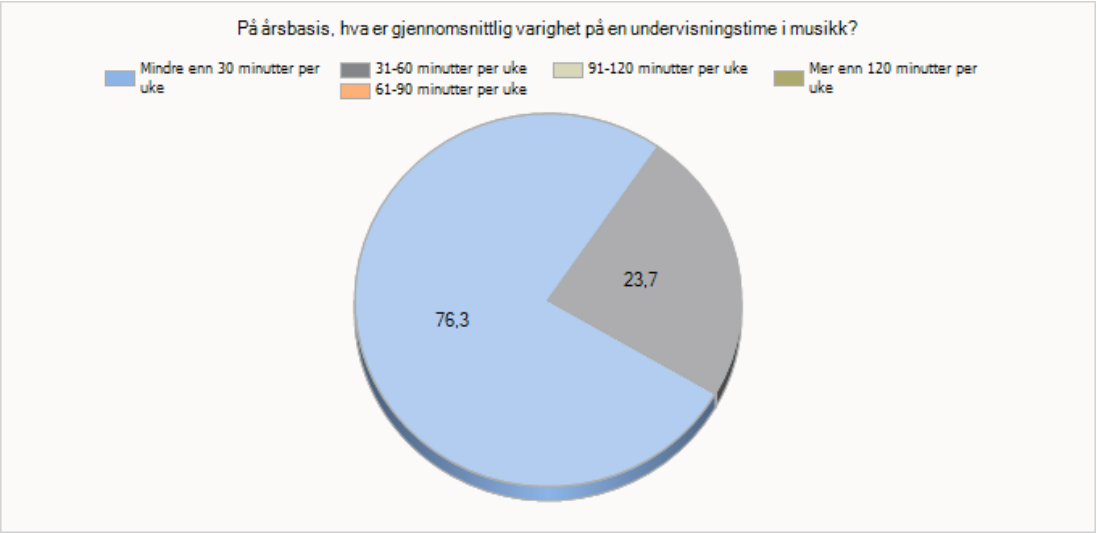
N= 132. 1 student 2.13 %; 2-4 students 4.26 %; 5-9 students 27.66 %; 10-14 students 24.47 %; 15-19 students 9.57 %; 20-24 students 6.38 %; 25-29 students 3.19 %; 30-34 students 2.13 %; 35-39 students 4.26 %; 40 students or more 15.96 %

While individual lessons are a common practice, some music teachers question why larger group sizes should not be more widely adopted:

> *I've been a guitar teacher in a culture school and had individual lessons for 25 minutes. Now I have worked as a teacher for 11 years and I was wondering why I couldn't have bigger groups? Now I have groups of 20-29 pupils learning the guitar and it works out just fine! The pupils are learning from each other and it is very social too.*

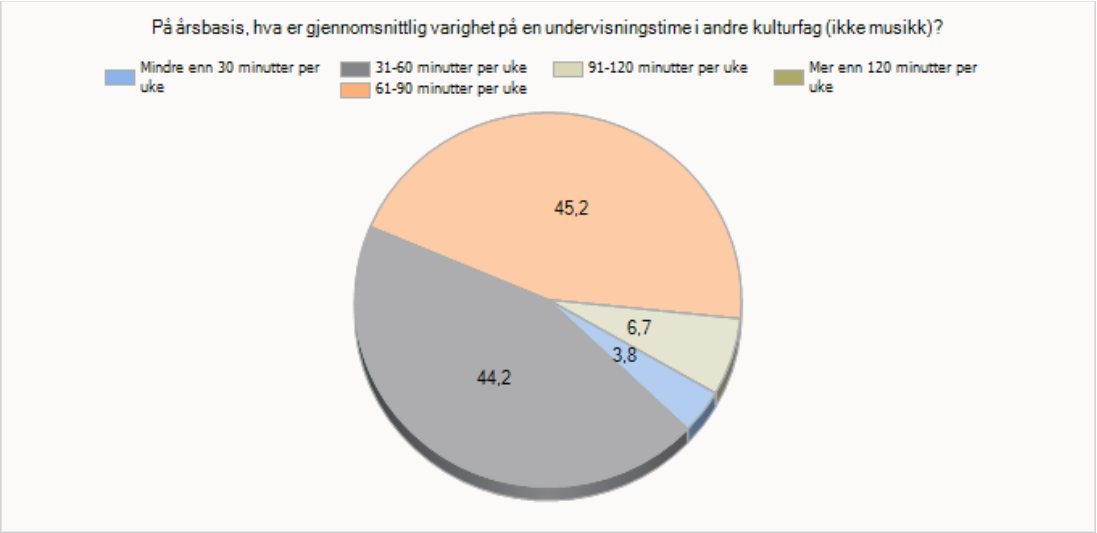
The survey results showed that the music lessons are generally quite short (often less than 30 minutes), whereas the other art forms – although they had larger groups – also tended to have more time allotted.

Figure 4.3.3 Duration of a typical lesson in culture schools (music)



N= 132. Less than 30 minutes per week 76.32 %; 31-60 minutes per week 23.68 %; 61-90 minutes per week 0 %; 91-120 minutes per week 0 %; More than 120 minutes per week 0 %

Figure 4.3.4 Duration of a typical lesson in culture schools (other art forms, not music)



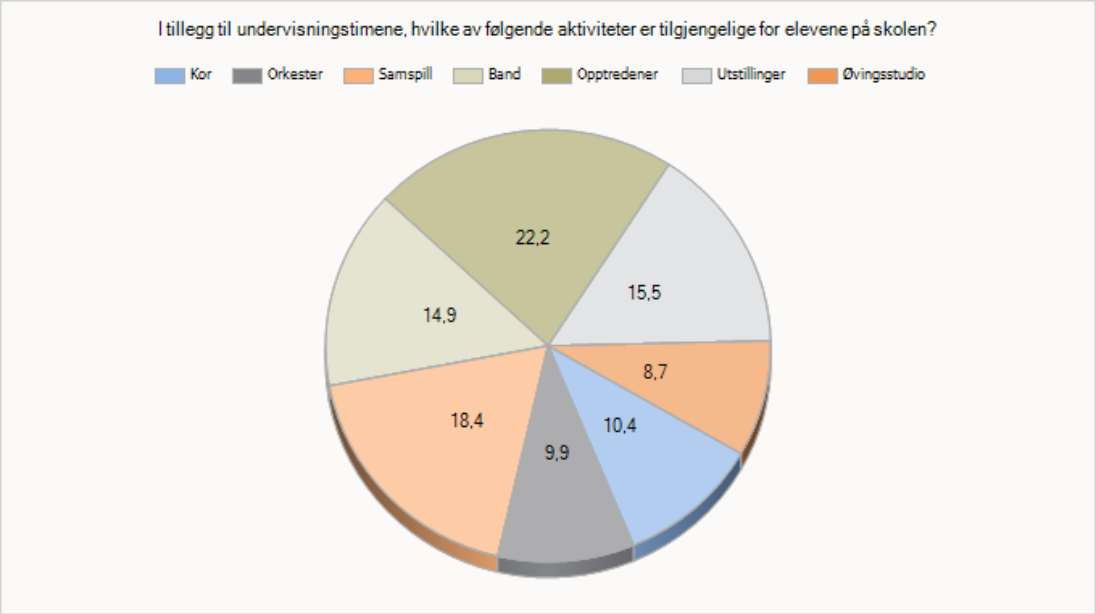
N= 132. Less than 30 minutes per week 3,85 %; 31-60 minutes per week 44,23 %; 61-90 minutes per week 45,19 %; 91-120 minutes per week 6,73 %; More than 120 minutes per week 0 %

Some culture schools broaden their offerings to include substantial or smaller programmes in visual arts, drama, and dance. There are also privately run culture schools that also provide dance and visual arts or other art forms, but these do not receive direct government subsidy.

Local cultural centres (*kulturhus*) and youth centres also frequently offer programmes, especially for teenagers, in various arts and cultural activities (including music). The programmes offered by these centres tend to be more contemporary in focus and more youth-initiated than the programmes offered in the culture schools.

The size and scale of culture schools varies considerably, from a small to a very large staff. On average, approximately 10 % of culture school staff are full-time, permanent staff members, while the others work on a more freelance and part-time basis, often picking up extra work in the community and local schools. In some cases, the culture school might act as an agent, providing additional arts staff (usually musicians) to be redeployed across a number of roles in the community, such as directing school productions, conducting choirs, playing the organ, conducting schools bands and ensembles and so on. Figure 4.3.5 shows the range of activities arranged through the local culture school:

Figure 4.3.5 Other activities of the culture school



N= 132. Choir 10.35 %; Orchestra 9.94 %; Ensemble 18.43 %; Band 14.91 %; Performances 22.15 %; Exhibitions 15.53 % Practice studios 8.7 %

In a voluntary capacity (either as an additional, unreported part of their salaried work or in addition to their salaried work), many culture schools are also very proactive in participating in the cultural scene of a local area, as is outlined in this example:

> *Every culture school does far more in the community than the figures would suggest. For example, we run three orchestras. There should be rehearsals every week, but we do them every second week. Much of that work goes unmeasured.*

In government-supported culture schools the salaries of all staff are paid by the local government. The salary of music school teachers varies according to their experience, qualifications, and hours worked, but are usually commensurate with the same level of teacher working in the public school system.

The Culture Initiative[101] (Lift), in its original Norwegian, implies both a lifting of culture and a promise of culture. This document places a special responsibility on the culture schools and states, "The Government will give municipal schools of music and the arts a boost, with

[101] http://www.regjeringen.no/en/dep/kkd/Selected-Topics/Culture/The-Cultural-Initiative.html?id=86984 . Accessed February 2012.

a view to ensure a place for every child who wishes to attend, at a reasonable price." This position is secured by state support and a solid financial situation in municipalities.

The overall aim of the culture schools is active engagement of pupils and enjoyment. The survey results suggest that 99.2 % of schools viewed pupil enjoyment as being either important or very important. Enjoyment was also a more important aim than achievement (94.9 %). Pupils are not generally given examinations, and theory is less important than a feeling of confident and being happy with their instrument or chosen art form. In some culture schools, a select number of programmes or elite opportunities might require the pupils to audition. There is some conflict among the supposed aims of the music school. While most music schools focus on enjoyment and providing an overall introduction into the love of music, others feel there should be more focus on excellence and talent pathways.

> *There is a lack of clarity around the role of the culture school. We are not really serious about talent development. You think about all the resources going into culture schools. You look at the Norwegian orchestra…there are no Norwegians for woodwind or strings[102] and that is what is taught in the culture school, but there are Norwegians for brass and this is learnt in the local brass bands who don't get any funding. It is the same with ballet. Should we focus on competence or enjoyment? What is the aim? You could argue it is like a pyramid, you have to have a very broad base to get to the point, the very top. We provide the broad base, but developing that into the very few people at the top takes time and costs money. Maybe we should have an elite stream within the culture schools, but then this seems to go against what the culture schools stand for. Perhaps we could do more to recruit different types of students. Or maybe we need different types of teachers?*
>
> *We really try to push the point that the culture schools are not leisure. It is SCHOOL!*

Student slots in the music department of the culture school are available from around the age of three for preschool music, but in most cases instrumental music education tends to begin around eight years of age. There is a high demand for most culture school slots, and many have long waiting lists. Attendance at culture schools is in theory open to everyone, but in practice, long waiting lists, especially for some instruments, prevent children from attending.

> *I was on the waiting list for culture school and never got in, so my mum organised for me to have a few guitar lessons and brought me a guitar book and then I taught myself.*
>
> *In guitar there are very long waiting lists. We have at least 150 kids waiting to get into guitar.*
>
> *We have waiting lists for everything in the culture school. We try to look at the waiting lists, but the demand for places is very high. The worst area is in dance. It is also impossible to start later as the places all get taken by primary school age pupils.*

[102] See similar comment made by another respondent in Section 3.8.

In this town I would say 20 % of children go to the culture school. Many more want to go but there are long waiting lists and children can't get a place.

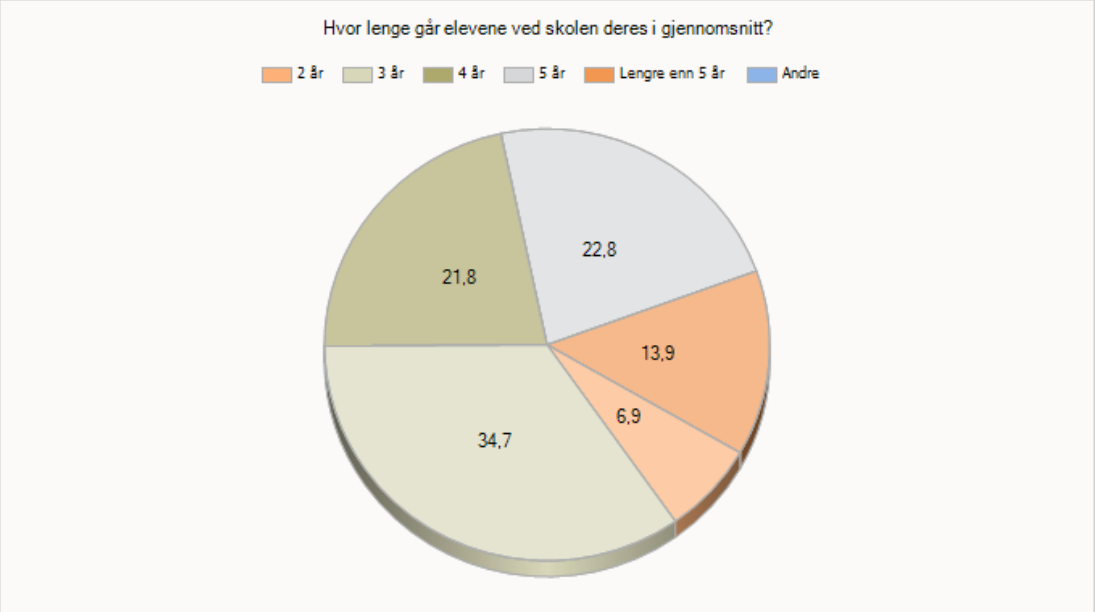
[Rural pupil] I was on the waiting list for 3 1/2 years before I got in. In the meantime I taught myself guitar.

Similarly long waiting lists are also apparent in other cultural institutions that work with young people, such as this example from a children's theatre:

We do 30 or more performances per year and over 5,000 as the audience. We run theatre programmes and try to make them open to everyone, but there is a long waiting list. Every year 600 children do not get a place. We choose the kids randomly.

Partly the problem of the waiting lists may be caused by a positive aspect; according to the survey results, around a quarter of all pupils that start culture school stay for at least five years.

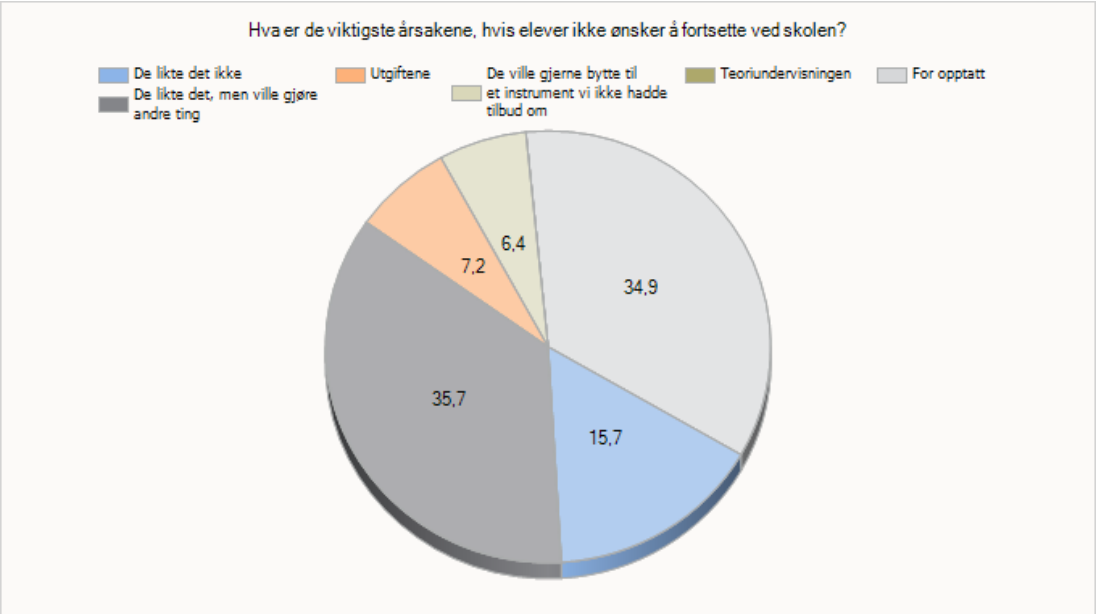
Figure 4.3.6 Average length of stay in culture school



N= 132. Less than 12 months 0 %; 1 year 0 %; 2 years 6.93 %; 3 years 34.65 %; 4 years 21.78 %; 5 years 22.77 %; More than 5 years 13.86 %

Some pupils of course choose to leave the culture school. According to the person who completed the survey at each culture school, the main reasons for pupils leaving are as follows:

Figure 4.3.7 Reasons for leaving



N= 132. They have not enjoyed it 15.66 %; They have enjoyed it, but wish to do other things 35.74 %; Cost 7.23 %; They want to change to another instrument that is not offered 6.43 %; Theory classes 0 %; Too busy 34.94 %

Norway has 430 municipalities. There are approximately 390 culture schools, as 47 municipalities (2009-2010) have inter-municipal schools (rather than one school in each municipality). The Norwegian Council for Schools of Music and Performing Arts (Norsk Kulturskoleråd) is the representative organisation for the culture schools, and has 414 municipal members. It serves as the major provider of professional development programmes to the culture school, and also provides teacher training courses and national and regional conferences. It has strong links with the Norwegian Academy of Music and runs an annual talent competition for young classical musicians.

The most common pattern of attendance for children studying music is to attend one 20-30 minute private lesson per week. Some children are very heavy users of the culture school and may attend three or more different classes per week. Children may also be encouraged to participate in bands or ensemble playing. The most common form of instruction in the culture school is individual instrumental lessons of around 20-30 minutes per child. Art forms other than music are almost always taught in group classes, with often quite large class sizes. Some culture schools are encouraging small-group tuition as a way to reduce waiting lists on some instruments. In this case, groups of three pupils may receive an hour lesson. Group lessons tend to be more common for beginning learners, especially for those studying strings or band instruments. While group lessons were deemed to be most suitable for young children, it was also suggested that they may be able to be used as a "supplement to pupils at a higher level".[103]

The music taught tends to be classical, with some jazz or folk music being introduced in some schools, and even some pop or contemporary music in recent years. Children tend to

[103] Comment from a member of the review group.

learn traditional instruments such as piano, violin, or other string or woodwind instruments. Guitar and percussion are also popular. Singing can also be learnt.

The availability of certain instruments and vocal choices is governed by a combination of interest from pupils and teaching staff available. The content of the programmes tends to be based on the master/pupil model, and is taught in private lessons. The music teachers come from all over the world and have considerable expertise. Music teachers are encouraged to continue their own music profession, and many are active in a range of local professional and amateur musical activities including church choirs, playing the organ, in local bands and orchestras, appearing in local performances, running local festivals, conducting bands and so on.

By contrast, lessons in dance, drama, and the visual arts tend to be large-group lessons and cover the full range of classical and contemporary practice. A few culture schools are also experimenting with integrated arts offers, such as musical theatre, that combine two or more of the art forms. Some also offer courses that explore contemporary technology in music and staging, but these were only seen occasionally. Most schools expressed a desire to enhance the links across art forms and acknowledged that while there are clear intentions for a more integrated cultural education, at this stage and in most instances, the different art forms remain quite distinct, as these quotes exemplify:

> *Even though the culture schools have been covering much more than music for a number of years now, there is a lack of interdisciplinary links. We run one course for 'the musical'. We do it as a summer school and it is always very popular and then everyone comes together - dance, drama, costuming, singing, and instrumental. It is very good and we end with a performance. I would like to do more of this combining, but it is not always easy. It depends on the personalities. We would like to see if we could be an umbrella organisation and then we could have a whole range of cultural things going on under that umbrella. This would provide economies of scale. We could provide management and financial support. People burn out in the arts trying to do everything themselves.*

While music schools have historically had little direct contact with schools, this pattern is changing. Many culture schools are now trying to work in a much closer collaboration with schools. Staff from the music/culture school may also teach group music classes and pre-instrumental lessons within the *grunnskole*. This is particularly the case for younger students, or where there is a shortage of suitably-trained teachers in the *grunnskole*.

Increasingly, new schools are being designed to double as community and cultural facilities. In these cases, the school might also house the library and/or the culture schools, which are physically based within the *grunnskole* buildings. While this pattern has generally been well received by all, some culture school teachers have expressed concern that teaching within the *grunnskole* is often poorly regarded, due to low levels of specialist equipment, isolation from peers, and lack of a genuine integration with the *grunnskole* context and staff. There is a desire for collaboration between with schools and after-school programmes, with the intention that closer links would be mutually beneficial. There is however also concern that the pattern of funding for such collaborations is unclear.

In October 2010, a document issued by the National Centre for Art and Culture in Education was released that highlighted best practice examples of collaboration. The examples demonstrated the way culture schools can become wider resource centres for kindergartens, primary schools, secondary education, and the community at large. This document has already had an impact, reaching most localities in Norway. A number of municipalities have changed their practices in response to this document. This report has been used by the consultant for The Norwegian Council for Schools of Music and Performing Arts (Norsk kulturskoleråd) who visited the regional management of the culture schools to discuss their transition to this more integrated model.[104] The National Centre for Art and Culture in Education arranged this national network structure and funded this work.

At the same time, in both 2010 and 2011, the Ministry of Education provided an extra 40 million NOK to support different projects in the culture schools and school cultural programmes that increase the cooperation between culture schools and kindergartens, primary schools, and secondary education.[105] While this amount has certainly stimulated work in this field, The Council argues that 80 million would be needed to help reduce waiting lists, ensure that fees do not rise, and provide a broader range of art forms.

From the visits conducted in this study, it would appear that there is genuine enthusiasm from both the *grunnskole* and culture schools to work more closely together. In some areas visited there were innovative programmes that effectively bring together the schools and culture schools. For example, 'culture stations' can be connected to regular schools and provide lessons (mainly instrumental music lessons) for children, either during or after school. In another example, the culture school and the *grunnskole* shared the same facilities:

> *The culture school is part of the school. We are in neighbouring buildings. At 13:00 our students are using the school facilities and the culture school is starting for the day, but as the time moves on, the culture school starts taking over our school. It works brilliantly and it is lovely to have the parents and younger children in our school.*

There are two main advantages to this more integrated way of working that were frequently reported. The first is that through closer integration with the school, the culture school may be able to meet with a wider diversity of pupils and provide a more comprehensive programme that reaches more pupils.[106]

> *I am really proud of the culture school, but we need to reach more children and the only way we can do this is to be more integrated into the regular school.*

[104] A member of the review group argued that this initiative needed to be more widely communicated.

[105] It is managed by the Directorate for Education and Training. The National Centre for Art and Culture in Education is responsible for collecting reports and documenting good examples.

[106] For example, a master's degree student interviewed during this study is conducting research as to why so few Muslim pupils in Norway attend culture school.

Culture schools need to change. Nationally only about 5 % of all children attend the culture schools.[107] *We need more group teaching. We need to work closer with the regular schools.*

The other main advantage cited for closer links between the *grunnskole* and the culture school is that the culture school may be able to supplement the expertise in the regular schools by providing more specialist teachers, as these quotes suggest:

We don't have enough people with arts specialisations in schools, but the answer is in the culture schools. There are specialists there. They know how to work with children and we could have fast and effective gains if there was closer working between the schools and the culture schools.

I think in Norway we rely too heavily on the culture schools to provide arts education, this should not be the case. Firstly, the culture schools are really only for primary schools as very few teenagers attend. Secondly, they really only cater for a small percentage of children, less than 10 %. Then it is mainly music. Not the other art forms. You have a lot of talent in the teaching staff locked up in the culture schools. Why can't that expertise be shared more with the general schools?

The culture schools needs to become part of the school system. It is on paper part of this system, but there is a need to work much more closely together. In the general school system, some schools do a lot of arts and others do very little.

We are in a very low socioeconomic area. None of our pupils go to the culture school. So we paid for the culture school to come into the school, otherwise the children in this school would not get it. We make the teachers stay in the room and learn from the culture teacher. One teacher said, "It was so nice for me to watch him [the culture school teacher] and then I think 'I can do that'". They see it is quite simple to get good results. It is very good professional development and the teachers really appreciate it. At the end of each unit we do performances and exhibition to show what the children have learnt and this keeps parents very happy with the idea and they support culture coming into the school.

As stated previously, the overwhelming view is that closer links with the schools is a good idea. There are however some people who felt that there was a lack of genuine enthusiasm for further outreach, as the culture schools were already over-subscribed and also may not have additional capacity to be able to service any increase in demand levels.

[107] A member of the review group commented that "The correct percentage should be about 14-15 % (according to the Strategy Plan, page 24, second column, first section)". In undertaking this study, accurate figures on attendance were difficult to obtain, as a single child may study several different instruments. The field work, conducted in a wide variety of schools, suggests that approximately 8-10 % of a school population (on average) may attend the culture school, though some schools have up to 25 % of pupils attending and others nil or negligible numbers of pupils attending. A more accurate way to collect attendance figures may be for these figures to be more routinely collected by the general schools (i.e. as part of the annual data collected in compulsory schooling), rather than these figures being collected within the culture school. Closer links between the culture school enrolment process and the regular school could serve to boost attendance and also more closely track the numbers and types of pupils attending.

It is questionable whether the culture schools really want to do any more outreach because it is very normal that on average there are 55-60 pupils on a waiting list for most classes. The culture schools don't advertise as they are already over-subscribed. Yet how many talented children might be sitting on a waiting list or never even come in contact with the culture school?

The results from the survey suggest that there are low levels of partnership between the culture school and the regular schools, with only 4.9 % of all *grunnskoler* having a connection with a music school, and only 10 % with the culture school.

Despite the fact that the salaries of the music and culture school teachers are paid by local government, parents still have to make a considerable contribution to costs. Although it has not been possible in this study to obtain very accurate figures in regard to costs, the general view is that more than half of the costs of the music/culture school are covered by parents. Costs varies from centre to centre and from one area to the next, and complex patterns of funding mean that simple comparisons are not possible. Some culture schools offer special provisions for poorer families, but this tends to be on a needs basis rather than a system or formula-based method. Concern has been expressed over the ongoing capacity of some parents to pay music fees.

I did dancing for a year but quit because my family could not afford it. But I still do choir. It is a girls' choir and I love to sing. My mum is very supportive of me as she likes to sing too. I have been in the choir for a long time. I still like to dance but now I only dance in my bedroom at home as I can't afford the lessons.

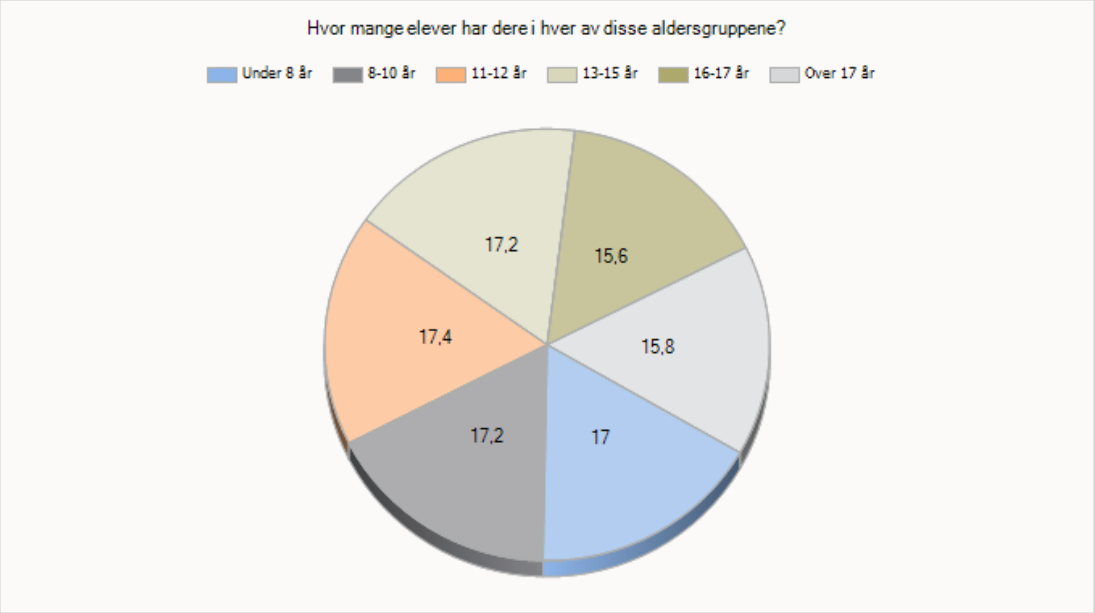
The cost of culture school attendance varies considerably from one school to the next. For example, in the culture school visited in this study the price varied from 1,632 to 3,088 NOK per pupil per year. Most offer some discounts for families with two or more children or on second lessons for the same child. In most areas visited there was not a special scheme to support parents who could not afford to pay, but in most instances, culture schools made 'one off' informal arrangements if it was felt that a particular family could not afford the lessons.

There is only one municipality in Norway that offers culture school tuition for free (Eidfjord, Hordaland). The price varies considerably, and it is almost impossible to work out the true cost. There are so many factors and the culture schools themselves do not collect even basic information in a way that allows comparison. There needs to be much greater accountability and financial regulation. Of course the argument against this is that if you need more reporting, then more of the money will be directed away from the pupils and into administration. Improving national statistics in relation to arts and cultural education is a huge challenge.

There are also questions about equitable access to the culture school. While once again, statistics around participation are sketchy and difficult to compare accurately, it would appear that 40 % of pupils in culture schools are boys and 60 % girls, but there are marked differences in terms of gender selection within certain art forms. For example, drama and dance are predominantly female whereas drums and guitar are predominantly male.

While any age of pupil can attend the culture school, the majority of pupils are between 8 and 11 years of age. The survey results indicated a quite even spread across the ages, but this did not appear to be the case in practice, with a number of older pupils saying they had left the music schools. The difference between the survey data and the data from field work may be different, as the numbers do not include waiting lists nor do they show detail related to type of programmes.

Figure 4.3.8 Age distribution as a percentage of total numbers of pupils in culture schools



N= 132. Under 8 years old 16.97 %; 8-10 years 17.17 %; 11-12 years 17.37 %; 13-15 years 17.17 %; 15-17 years 15.56 %; Over 17 years 15.76 %

At all ages, the distribution of different art forms and instruments appears to be quite even, with the most popular being strings and the least popular being singing.[108]

Some culture schools offer special programmes for young children, especially in music and movement. Others offer 'mother and baby' classes, and these tend to be very popular where they are available. But there is a quite high dropout rate from the culture school once children become teenagers. Perhaps these comments from young people give some insight into why the dropout rate is so high:

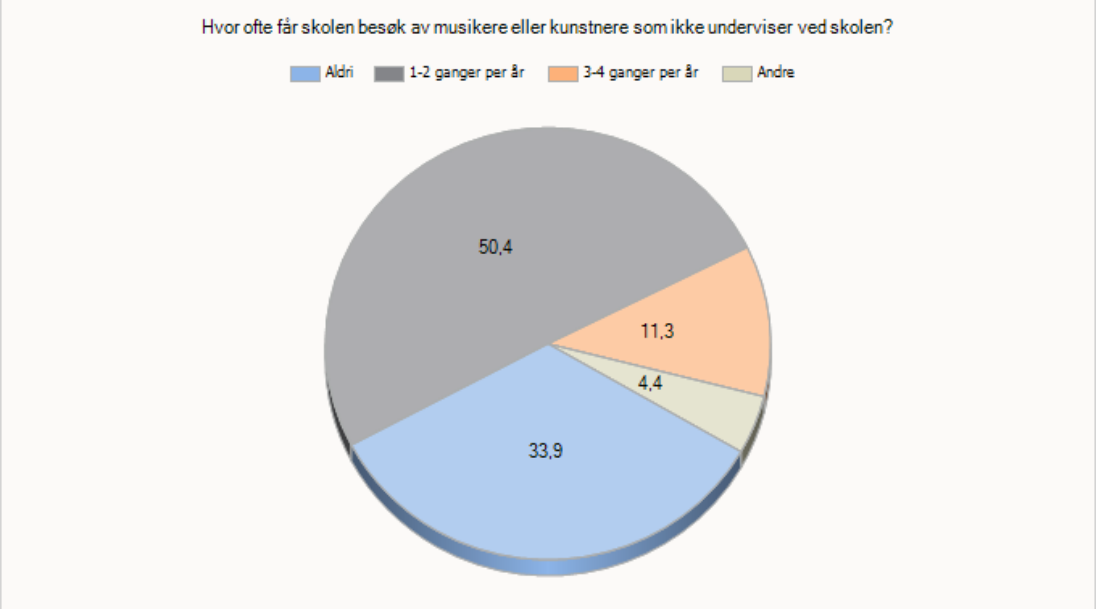
> *[Comment from a teenager] When you are a teenager, the youth centre is seen to be much cooler than the culture school. The culture school is only for little kids and music nerds. So kids might start in the culture school but then they give up and go to the youth centre to rehearse and play music with their friends.*

[108] Note: The survey collected music data according to eight categories, but only one category each for dance, drama, visual arts and crafts. So given the generally even spread, it could be reasonably assumed that 66 % of all culture school pupils studying music while approximately one third study all the rest of the art forms. It is not possible to be more accurate than that, as of course, some pupils might well study in several areas.

[Comment from a teenager] Once you become a teenager you really don't want to go to culture schools. Most kids drop out and then just start doing arts things themselves, but this can be very expensive. I started hip pop classes, but they were run by a private company and these lessons were very expensive. When you are a teenager, the public offers are simply not good enough and you have no money for the private offers. Maybe there needs to be a lot more student discounts for the private offers. Or maybe for teenagers it could be a voucher system and we could take our culture funding to the activities we really wanted to pursue. That way too, money would not be wasted on kids who don't want to be there.

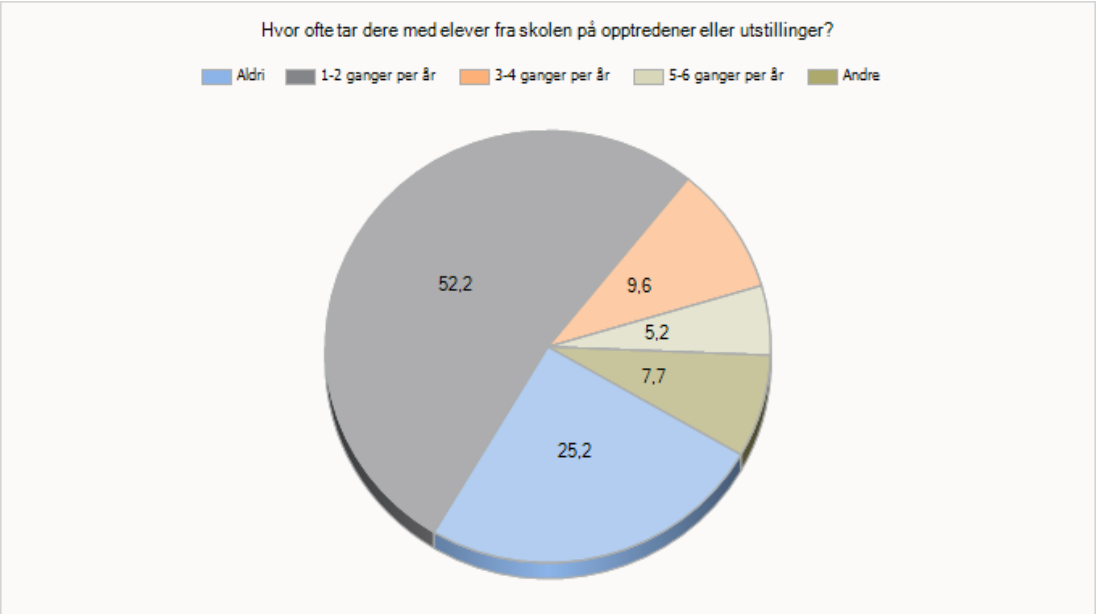
Culture schools often have performances involving the pupils (see Figure 3.10.1, in section 3.10), but are a lot less likely to have artists coming into the culture schools (Figure 4.3.9) or to take the children to see professional artists performing in the community (Figure 4.3.10). For example, more than a third of culture schools never have musicians or artists visit the schools to perform, and over a quarter have never taken pupils to a concert or other performance.

Figure 4.3.9 Artists coming into the culture school to perform



N= 132. Never 33.91 %; 1-2 times per year 50.43 %; 3-4 times per year 11.3 %; 5-6 times per year 3.48 %; 7-8 times per year 0 %; 9-10 times per year 0 %; More than 10 times per year 0.87 %

Figure 4.3.110 Taking pupils in the culture school to performances



N= 132. Never 25.22 %; 1-2 times per year 52.17 %; 3-4 times per year 9.57 %; 5-6 times per year 5.22 %; 7-8 times per year 1.74 %; 9-10 times per year 1.74 %; More than 10 times per year 4.35 %

4.4 SFO and other after-school options

- **The arts could play a much stronger role in the after-school (SFO) programmes.**
- **Explorations are underway into closer collaborations between the education and culture sectors in terms of after-school activities.**

All municipalities must offer a before- and after-school programme (SFO) from the first to fourth grades, and for children with special needs from the first to seventh grades. This means that children can stay in school before and after school, while their parents are at work. The before- and after-school programme must "facilitate play, cultural and recreational activities adapted to children's age, functional level and interests".[109] The before- and after-school programme must provide "good development opportunities for children with disabilities".[110] Municipalities may request that parents help cover costs by paying for the programme, and the price appears to vary considerably from one municipality to the next.

The aim of the SFO (renamed activities school in August 2009) is to provide a safe after-school environment. "Safe and happy children are the most important resource for the future."[111] The document from which this quote is taken, written for the Oslo schools, recommends that the pupils should be "given experiences in a variety of art and cultural experiences and those children should get the opportunity to develop their creative and aesthetic talents though engaging with different means of expressions".[112] As a part of this, the document recommends that there should be weekly cultural and artistic activities as

[109] http://www.nyinorge.no/en/New-in-Norway/Children--Schools/The-school-system/Before-and-after-school-programme-SFO/ Accessed May 7, 2011.
[110] ibid
[111] Astrid Søgnen (2009) SFO Blir Aktivitetsskolen. Oslo Kommune, Utdanningsetaten.
[112] ibid

well as presentation of various cultural and artistic means of expression throughout the year (encouraging performance).

Both teachers and teacher educators suggested that using this additional time for the arts might be an opportunity to bring a greater focus on aesthetic education for all pupils. For example, in The Netherlands, the 'broad school' concept has provided a highly-successful model for greater inclusion of arts in cultural activities for all children, with special emphasis on those children from different backgrounds and/or lower socioeconomic groups.

While the SFO provides a great place for the schools and culture schools to collaborate, it needs to be remembered that the SFO is currently only for young children. There is also some concern (as noted in the previous section related to the culture school) whether or not they would have the capacity to work more fully within the SFO, as this comment cautions:

> *I can really see a role for the culture schools in the SFO, but there needs to be much less one-to-one teaching and more group and whole class teaching. The waiting lists to cultural schools are very long. There is enormous professional capability locked within the culture schools, and we need to release that resource for all children. Schools are the most important place where we can level the social differences.*

As mentioned in the last section, there are two reports that have been released recently suggesting that the culture schools and the SFO need to work more closely together. There is widespread report for the SFO to include more arts and culture, but there is also concern that such a move would not result in their being even less of the arts in regular school time.

> *The SFO should be more integrated. It is too separate. In SFO there should be a lot of arts and craft and also plenty of physical activity.*

> *It is important to have arts in the SFO but the SFO can never take the place of systematic and sustained arts education in the curriculum for all children. But we could do a lot more to integrate the SFO more fully.*

> *What do we have to do to get more connection? In grades 1-4, 80 % of our pupils go to SFO, but once we get to grades 5 and 6 very few kids go. We need to think about increasing the value of the extended school day.*

The following vignette from a music teacher (from the culture school) who works within the SFO shows the practical need for careful thought around greater integration with the SFO and other cultural provisions in the community.

Vignette 13: You must meet the teachers

> *It [culture schools working in SFO] is a good idea in principle but it needs very careful thought and planning. You must meet the teachers. The room is not yours. It is not designed for music or dance and so on. You have to bring everything. You spend a lot of time setting up and packing away each day. The school does not appreciate our expertise. For example, I will be teaching flute in the corner of the library and then people come in*

and start talking. I just have to accept that. In other countries, children come to music lessons during school time. The lesson is taken more seriously, but then I tried that but the school inspectors said children were not allowed out of lessons for music. They don't want children to miss class and not perform well in tests. So music schools are technically schools and our teachers are technically teachers, but there is a hierarchy.

One private school visited had worked very proactively to reform the SFO, which resulted in a highly successful and popular quality after-school arts programme.[113] This was not seen to replace the arts that took place in classes, but rather to add depth and breadth to the availability of arts in offers during school hours.

> *We have worked to totally reform the SFO. Every day we have 4-5 clubs. We added additional arts into the SFO. Some of the cost is covered by the government, but the parents also pay a fee. We are doing a lot of drawing and the kids really want to come to the SFO, even the older ones.*

Culture schools were not the only organisation that would be keen to work in the SFO or other after-school arena. Local bands, and a range of youth centres as well as private and amateur organisations also expressed a desire to forge closer ties with schools and children and young people. Such activities offer the possibility to raise the profile of the SFO from being a place to stay to being a place to develop. As with the programme of 'seed' money that has been provided to culture schools to pursue more innovative connections, similar funds could be made available to the wider community sector to explore the potential for greater collaboration.

> *We ran a pilot of a thing we called "Cultural Carousel" during the after-school programme. This worked well. The parents had to pay, but we gave a series of taster lessons for all different types of art forms and instruments. But then children became interested but we could not get them into music school because there was a waiting list.*

It is a clear finding that the arts could play a much stronger role in the after-school programmes.

4.5 Libraries and literature

- **Libraries are a valuable link between schools and the cultural and community sector, but this potential is largely underutilised.**

Most local areas in Norway have high-quality libraries. These libraries can act as a focus for cultural activities in the area, and also provide a valuable point of connection for schools. As could be expected, their promotion of literary arts is particularly strong. Children regularly visit these libraries.

[113] While referred to as a private school, 85 % of its funding is governmental.

During the children's book week in Norway,[114] it was common for the local library to organise a short visit of an author to the school.[115] The authors were in the school for between 1-4 hours and generally spoke to the children about books, writing, and book illustrations, and may also read or tell a story to the children. Libraries attempt to make connections with authors from diverse backgrounds, and to use authors that are likely to connect with the demographic of the school. It was commented that some authors engaged well with the children, but others were boring and did not capture the children's interest, especially with older children.

While it could be argued whether or not libraries should be included in a discussion of arts and cultural education, it is clear in practice that where libraries are performing well within a local community, they play a pivotal role in the cultural and aesthetic education of that community. Libraries are often considered low-threshold arenas where people, especially from minority groups, can go to become involved in cultural experiences and understand more about their local community. In a quiet way, libraries often serve as hubs for cultural networks and local heritage organisations. They maintain close links with schools, children, and families, and can be the place where various art forms come together. Given this, in many instances, the value of their potential role in cultural education is largely underestimated. In the following vignette describing the engagement of a local library with cultural education, there is evidence of deep projects that were able to reach out to the diverse local population.

Vignette 14 Inclusion not exclusion

Our work is about inclusion not exclusion. We try to embrace the children's ideas and work around the space they grow up in.

At the moment we have a project with 12-13 year olds. We work with four schools in the local community. We start with three days of intensive ideas, working with teachers and children. We do excursions around the local area. We talk about the children's experiences. We work with all different kinds of artists, including journalists and musicians. We involve elderly members of the community and families. The project is really about sharing and exchanging stories. We need to embrace our own stories and the stories of others in order to be able to live together. We perform stories. We listen to stories and in this way history lives.

This work is funded by the Norwegian Arts Council and the Cultural Rucksack. Even though we include a lot of volunteers, it is expensive, 40,000-50,000 for each school. But the school pays nothing. We want it to be free for all children, and for this amount of money we can work for many days.

The hardest part was to start getting trusted by the schools. We contacted the schools, went straight to the rectors. We work closely in partnership with the schools and try to tick off all the things that the school needs in terms of the curriculum.

[114] The National Centre for Art and Culture in Education fund the *Bokhandlerforeningen* – The Norwegian Booksellers Association – and are part of its strategic planning group.

[115] Authors are also part of the DKS programme.

All the teachers are now saying this is fantastic! Many teachers had had bad experiences of artists coming in to do projects. They don't work on partnership and they don't fit into the school. This work takes time and trust.

But here we have a problem, the Cultural Rucksack is a wonderful idea, but it is all about projects and pilots! You have to keep inventing new stuff all the time. If you really work with the community it takes time and commitment. You have to be there for the community for the long term.

When we do a project we also make sure we make high-quality records and performances of the project. These are added to the library collection. The community comes in to see and share these products.

We also do a lot of evaluations and really listen to what is said. For example, on the project some children and teachers thought it would be boring, but then when they got involved and listened to the stories, many of them were crying and saying 'this is wonderful'! It surprised them. When you see communities coming together it can be a very moving thing! I love to see that energy! We try to encourage the project to be self-organised. The children organise themselves and organise the documentation. We set high expectations. It is a challenge, but the young people will work up to this challenge.

This is the third time we have done this project. It is very important to repeat things because you learn, you improve. Even though it's a similar idea, the projects are never the same. But this is a problem in the funding too. They want us to do new things, but you learn a lot by repeating things.

As international research tends to support, in Norway the library perhaps is one of the most accessible and democratic of cultural facilities. Many local communities access the library but do not go to other cultural venues. For many of the people interviewed for the study the library was a vital cultural and community link. The impact of the work carried out by a good library frequently extended well beyond its remit. People described the library in very essential terms, and the libraries themselves were committed to outreach work.

[Teenager] I survived because of the library. The library is the arena for social interaction for the local community.

[Library] I have no budget or resources, but I won't stop doing this work [outreach]. It is a method of partnership that really works. It is the pure democratic arena for the community.

Some libraries were able to very effectively provide programmes across different groups as is shown in the following vignette:

Vignette 15 AT ONE

We have a system for service design. We call it "AT ONE". 'A' stands for actors and 'T' for touch points. Then with ONE, 'O' is for offerings, 'N' is for needs and 'E' is for experience. Together this is AT ONE.

We mapped the needs of all the immigrant women. We held special workshops with immigrant women. They suggested new services and we took these into the professional arena. We work with graduate students. Evaluation is important. It gives us concrete insights.

We did a project with 3-6 year olds. It was a language project. All the kindergartens in the area participated. We made books and drama and everyone performed together. There was storytelling and theatre by professionals. The local community is very happy with the job we do to bring communities together.

For the teenagers, we started a soup kitchen for after school. Teenagers are always hungry, so there is food and then we worked on making comics. We did rap classes. At the same time too we help the teenagers with their homework and they eat, do their homework and engage with one another. We go for simple stuff that works. Then we engaged with the immigrant women to get them making the soup.

It was felt that libraries often filled a gap in cultural provision for some of the more disadvantaged groups in the community, and that they were often more successful that the culture schools in attracting diverse groups.

There is no connection with the local culture school [even though the culture school is geographically very close to the library]. The children who come to the library don't go to culture schools. [Why is that?] It's too expensive for the kids in this area. The divide is getting bigger and bigger. It is fantastic that culture schools can exist, but in a way they are dividing…those who can afford to attend and those who cannot. The culture school is not for the Somali families that come here. No we are not competition. The kids who come here never go to the cultural school. It would be good if we could work together especially with teenagers. I have tried, but to them we simply don't exist.

Despite their success in providing very accessible cultural experiences as this activity largely exists outside their core remit, libraries have to constantly seek funding to support their outreach activities.

I challenge the staff every day. There is a lot of fear in libraries. What will our future be? I try to involve the whole staff in the development. The ownership of ideas has to run deep. Things don't always work and that is OK. You have to take risks. We did a drawing workshop and it was horrible but I didn't give up. It is important not to give up. We try risky things. We had a sleepover for teenagers in the library. Everyone thought of all the problems that would happen, but it really worked. But all this work is fragile. It is a constant battle to get the funds. There is money out there, but you really need to work hard to get it.

While not strictly speaking a library at all, the House of Literature mentioned in section 3.8.4 is a unique cultural concept that has been highly successful at creating an accessible and interesting cultural milieu. The following vignette gives insight into a sustainable model of cultural engagement as evidenced at the House of Literature:

Vignette 16 The word gets around

The house opened four years ago. The building used to be the old Teacher's College.

In Norway, we tend to institutionalise stuff, so this was really about de-institutionalising. We wanted to get people to really enjoy reading. We have a philosophy that you have to like reading.

People are fearful of prestigious places. They are fearful of prestigious events, after all, you don't want to show your ignorance. So we wanted to avoid all that. We wanted to create a place that was really low-threshold. We started with the architecture. The front door and entrance had to be very open. We put the shop and the cafe at the front because everyone can enter a shop or a cafe. Inside, though, we made places where you can hide. People want to find their own place and feel comfortable there. People need time to just find their own place in this house.

We wanted the programme to include everyone. So we only make one third of the programme – and two thirds of the programme is made by everyone else. If any group feels they own this house – be they conservative old ladies or teenage rappers, then other groups feel they do not belong here. We wanted everyone to feel it is 'their' place.

There are more than 1100 events in the house every year. You have to have pluralism. To that, we made this the best place to have an event and then let everyone have events here. We do not put restrictions. The only restriction is nothing illegal.

We are the largest Literature House in Europe and have more visitors each year than any other cultural institution in Norway. We had over 250,000 visitors last year. All that, and we are only seven people working here and we get very little government money. The people working here sort of created their own jobs. We are supported by the Freedom of the Word Foundation, and that is what they give us - money and freedom.

The key aim for us is quality. If we can't do something with quality we won't do it. We try to do less and to only do good work. In terms of education, we have three main programmes: 1) programmes for young children and families: parents want to entertain their children with something intellectually stimulating 2). The second floor is for kids only! We want it to be a place where parents and kids can relax. 3) On weekends there is a café that has child-friendly food. There are toys and books and we have performances and storytelling.

Marx (Groucho not Karl) had a great saying, "I would never join a club that wants me to be a member." So we never really invite people. We put on good stuff and if you do the right stuff, they will come. The word gets around.

For example, we speak with the hip-hoppers, not the youth associations. That way we reach the real networks of teenagers, not the institutional networks. There are monthly debates for young people. These are organised by groups that really care about the issues and then young people come. It means something to them. It has to be them that are eager not us.

We realised in the autumn vacation, the kids are very bored. So we started Autumn Youth. We gave them a place to be. There was script writing, graphic novels, and hip-hoppers. It all ended in a concert. There are 60-70 young people aged 15-17 years that come each time we offer these, and 70 % of the kids are immigrants - coming to read and write.

But we are not just a hang around place for kids. It is about resources and quality. To get this right is a lot of work. You should never be bored or feel obliged. We want to create events that make you want to come back.

Why should you accept boring events in the name of educational culture! You would not accept boring events in the name of entertainment culture! It has to be about quality, quality, quality!

There will be poetry project that tries to say that kids will be more interested in poetry if it is poetry written by other kids. But this is bullshit. You have to find the really highest quality. Teenagers are the hardest group of all and they need the ***very best****.*

We try to captivate the 90 that are not really interested in poetry, not play to the 10 who might be interested already. Too often, school shows are the shows that the adults did not want to see! Here we don't like to talk to them as kids. We don't dumb things down or give them second best. We achieve this by being very open to them to make events here.

We try to get pupils out of school and into here as the structures are very different here. Tuesdays, Wednesdays, and Thursdays we keep the space open for schools.

We have had over 700 kindergartens come last year. That is over half the kindergartens in Oslo! We try to work with both the "east siders" and the "west siders" We never say though that we hold a 'multicultural event'. We just involve the very best people we can from all over the world. We find with schools, if they have been here once, they feel more likely to come back again. Kindergartens are especially important as the people who work in the kindergartens come from many countries and are often not the usual people who would come to cultural institutions so this is a great way to welcome them in.

We do have authors who visit schools as part of the Rucksack. We hold special festivals, like Chinese Week. We held a national campaign to get more non-fiction writers into the Rucksack. The only way to work is to get to know the teachers. We run some events for the upper secondary schools. They like debates and hot topics, like the environment or immigration.

4.6 Museums and cultural institutions

- **While there are examples of excellent practice in museum and gallery education, this tends to be undervalued in comparison to other aspects of the museum's functions.**
- **The museum sector could play an important role in encouraging teachers – especially trainee teachers – to see the museum as a resource for learning.**
- **Cultural centres provide a large number of programmes for children, but there is a general lack of expertise in arts and cultural education at these centres.**

Museums in Norway receive substantial subsidies from the government, mainly from the Ministry of Culture. There is considerable expertise within these museums and they create a number of outreach programmes for both schools and the community at large. They conduct some teacher development activities, and there are also examples of museums developing learning resources.

The museum sector could play an important role in encouraging teachers – especially trainee teachers – to see the museum as a resource for learning, but currently these connections are very limited.

While the museums offer a number of services to assist arts and cultural education, these are largely under-resourced, with large education programmes often being run by a small number of staff and receiving only a fraction of the overall museum budget. Similarly, schools see the museum as being a very marginal resource within their general curriculum. Additionally, museums should be viewed as existing in the context of the broader arts and cultural education resources, including the SFO and other after-schools provision. This process is however currently not systematic.

Many museums visited offer outstanding programmes, and take considerable time and effort to make the programmes as relevant as possible to children and their learning. As is a common pattern around the world, despite the fact that children and young people are often the majority attendees at museums, work in this area tends to be under resourced and under staffed. Enthusiastic museum educators are however able to overcome this to produce good programmes, as can be seen in the following vignette:

Vignette 17 The soft drink visitors

[There are only two people working in education within the museum.] *We offer programmes for more than 2000 pupils in a year. We do workshops and we connect to the Rucksack. We only work with pupils coming to us. It has to be concentrated on the arts works…always! We would like a closer connection with the schools…with the teachers really. We have a word in Norwegian that means "the soft drink visitors". The teachers come and take a coffee and a drink. We are trying to do things differently. We have just created a new programme for connection with the Rucksack. We spent a year analysing the school curriculum. What are the children learning at this level? And then we designed the programme. The main goal is language, so it is education through the arts. The kommune decided that the focus age would be 10-year-olds.*

Countries that have effective arts and cultural education generally have active partnerships across sectors, disciplines, and organisations. The notion of an active partnership involves the direct inclusion of a range of cultural and artistic organisations in all aspects of planning and delivery. The best of these provide sustainable, long-term, and reciprocal associations. These sustained associations are centred on shared responsibility for planning, implementing, and evaluating programmes. Cultural institutions in Norway are obliged to make outreach offers for children, but broader outreach programmes with the creative industries are rare.

There were a number of examples of museums trying to engage much more closely with education and to work in closer partnership, as the following examples indicate:

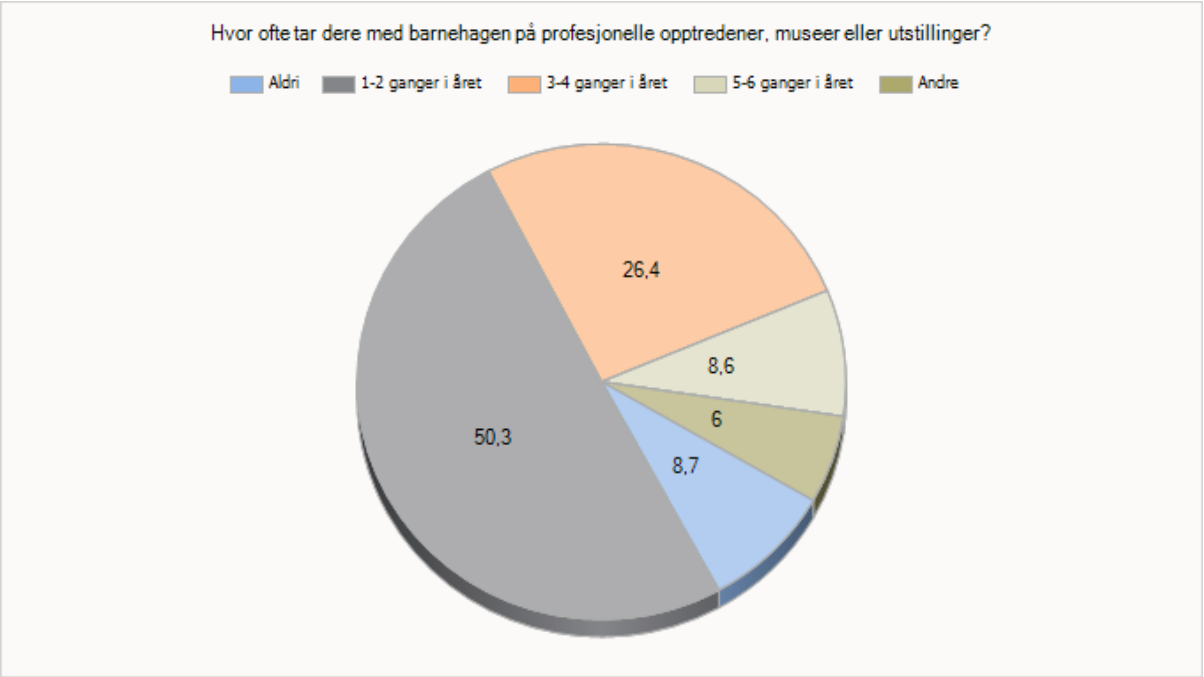
> *Sometimes schools call and want a special programme designed for them. We really try hard to always say yes to these sorts of requests.*
>
> *We make it very practical lots of hand-on. We offer 1 1/2 hour or 2 hour tours, but other groups just turn up. Schools are calling and asking for particular things.*
>
> *We offer a number of workshops that schools can just come along to. These are particularly popular with kindergartens. We have three groups per day coming through these workshops. The kindergarten teachers seem more aware with how to link this to the children.*

Partnership was seen to be particularly successful with the kindergartens, as the museums felt that they were generally more flexible in their approaches to learning and more able to see the museum as a resource for learning within themes. Also, kindergartens tended to be more regular visitors due to the perception that it was easier for them to attend than for older pupils who had more inflexible timetables or more pressure from exams.

> *The attendance patterns are interesting. It is mainly grade 6 or grade 10 but we really don't know why. Apart from that, lots of kindergartens come.*

Kindergartens appear to make efficient use of cultural facilities (especially museums) – and certainly during visits to museums as part of this study we saw many groups of kindergarten children – but the survey results suggest that the majority of kindergartens go less than twice a year (59 %).

Figure 4.6.1 Attendance at cultural institutions (kindergarten)



N= 1220. Never 8.66 %; 1-2 times per year 50.26 %; 3-4 times per year 26.42%; 5-6 times per year 8.58 %; 7-8 times per year 2.23 %; 9-10 times per year 1.54 %; More than 10 times per year 2.32 %

In relation to encouraging participation, museums often worked closely with either the DKS programme or other cultural programmes offered at the local kommune level of the municipality.[116] Local-level support for programmes was generally strong, with frequent arrangements where all children in an area, or children from a particular grade all came once a year.

While all museums reported a degree of difficulty getting teachers and schools interested in the museums, some museums had developed innovative systems for encouraging repeat visits and prompting the teachers to see the museum less as an excursion for the children and more as an important learning resource. In one example, the Rogaland Museum of Fine Arts worked in partnership with teacher education. Another example is from an innovative "boomerang" programme that worked closely with teachers to encourage return visits:

> *We have started a boomerang programme encouraging schools to come back to the museum. Since this programme started, some schools have been more than 10 times! Teachers are the best ambassadors and we work directly with teachers.*

Other museums commented that they did not try to involve teachers, but rather felt they had better results if they took more direct control of the children's visitor experience at the museum.

> *We really don't try to involve the teacher in the exhibition. We prefer to take control.*

Declining levels of interest in attending some museum programmes were blamed mainly on two things: the curriculum and DKS. It was felt that the most recent curriculum made less specific reference to the use of museum collections (especially in the fine arts), and that in general, the school day provided much less flexibility for visiting museums:

> *Things were better under the previous arts curriculum. This curriculum was more specific. There was specific content and thing to be done and teachers could see that coming to the museum would tick the curriculum boxes. But now the curriculum is vague. Teachers find it harder to justify bringing the children to the museum. This has caused a decline in interest in recent years.*

> *Schools tell us that there is enormous pressure from the science teachers to **not** take children on excursions.*

Ironically, while DKS was established to encourage greater cultural participation, there was some indication that it had caused levels of loss within the museum sector.[117] This was due first and foremost to the perception amongst some schools that, as DKS **came** to the school, this was in some ways an "easier option to tick the cultural box". In other words,

[116] A member of the review group commented that museums that receiv money from the Ministry of Culture are likely to participate in arts and cultural education programmes, while those funded by the Ministry of Education (such as those with universities) were less likely to be part of such programmes.

[117] It was commented by a review group member that this 'loss' was particularly evident in Saturday and Sunday 'family' activities, where museum funding for children and family activities has been diverted into the DKS programme. As the study did not look at finance within the museum sector and is not longitudinal, this point cannot be triangulated.

children could have a cultural experience without the trouble (and cost of transport in some instances) of actually visiting the museum. Some museums had reacted to the negative impact of DKS by trying to be included in it, but had, for a number of reasons, not been included in the DKS 'menu', so were then not included in school's cultural programme for the year. There was some evidence to support this view within the survey. For example, while 62.7 % of schools had more than three visits per year from artists (coming **to** the school), only 39.3 % of schools went **out** of the schools more than three times a year for visits to museums, exhibitions, the theatre, cultural institutions and so on. As was described during the interviews and focus groups by both teachers and pupils, a usual pattern for museum attendance was to go once a year, and that view was also supported in the data that showed that 55.5 % of schools only went outside the school to visit cultural organisation once or twice a year. A small number of schools actively visited cultural institutions, with just under 2 % (1.9 %) of schools going more than ten times per year.[118]

> *We applied to the Cultural School Sack [sic Cultural Rucksack] but did not get in. We have to apply every year. It is hard to predict what they are looking for.*

Current changes in the way museums in Norway are funded mean that there are likely to be increased costs associated with museum visits in the future.

> *We are currently free, but after May 1, there will be a charge of 50 NOK. Children will still be free. This will mean we will need to really think differently. We are thinking about the free entry day being Sunday, so families can come.*

Given the geography of Norway it is often very difficult for children to get to the major museums in Oslo. It can even be a challenge for children to get to nearby museums. To counter this issue, most of the national museums offer travelling exhibitions, both as part of the Cultural Rucksack and in their own right. These are organised in cooperation with the county, which "purchases" this service for their local area. Currently, all but two counties participate in this programme. There are basically two types of travelling programme – one that comes to the school, and the other that goes to the local cultural centre. The 'school' exhibition arrives at the school with a museum educator. The exhibition includes the setting up of the collection, an education facilitator, and sometimes a workshop. The material in the travelling exhibitions includes a mix of original art works and copies, as originals are not always considered to be durable enough (or for insurance issues).[119] Each school receives a 'programme' that runs for approximately 45 minutes. Schools can access the touring exhibition online if they want to prepare for or follow up the experience. Generally, there are programmes for grades 1-4, 5-9, and upper secondary. Programmes for younger children tend to be the most popular.

The National Museum also offers travelling exhibitions to the local culture houses.[120] However, very few cultural houses are able to take on fine arts exhibitions. For example, in a recent attempt to tour a Picasso, only five culture houses in Norway had adequate

[118] The survey did not separate in-class attendance and out-of-school attendance.

[119] In other countries – such as Australia, Iceland, and China – with similar geographic challenges, travelling shows do use all (or predominantly all) original objects.

[120] This project was initiated and supported by the National Centre for Art and Culture in Education.

facilities. The main problems encountered included lack of secure space (the space needs to be locked off), inadequate lighting, and dampness or poor ventilation. Consideration could be given in the design of future regional culture houses to ensure that they are able to take in visual arts or object-based exhibitions (not just performances).

As stated earlier, although the rhetoric encouraging museums to reach out to children and schools is very strong, museums consistently reported that this work was undervalued by schools, teachers, trainee teachers, and importantly even within their own museum or organisation:

> *We need more staff in education in the museums. Within education, art is seen to be at the bottom of the heap but even within the art world, education is at the bottom of the heap. I am a trained teacher, but when I took the job in the museum I dropped 7000 NOK a month in salary!*

> *I would say our aim is education in the broad sense. But for the Museum Board it is more about the numbers. Education is about making children "good users of the museum in the future". They will need this to survive. Our work is invisible. We need to be more proactive and to present more. Only the teachers and children really know what we do.*

> *I don't think a lot of places take children seriously. There is a real need for change in terms of programmes for young people. The arts institutions need challenge to change. How can we make education more fascinating? Really the "wow" experience. The cultural institution needs to have a passion for learning.*

Some museums have acknowledged the lack of priority given to young people and education, and are making proactive decisions to improve provisions in this areas:

> *We passed a motion at the Board of Directors that now every department must have an education plan. We want education as a part of every aspect in the museum, not just as a special programme. Education is a collective responsibility. We need to engage the audience more in the development of offers. A lot has been done and a lot is being done, but we need to do a lot more too. I think there is some inner tension...a conflict between education and exhibition. It is important that not just the educators are involved, but rather everyone needs to be a part of it. All staff need to be part of working with education and be proud of it. We need to establish a new way of thinking for museums.*

> *As a national museum we have great obligations towards our audiences and not least to the young ones; children and youngsters coming to us with their teachers, schoolmates and parents. "Formidling til barn og unge" [children and youngsters] is a recurring issue in our mission statements but what it really means and why is often more undefined. Your lecture in Stockholm last year gave us a good answer to that. How we can contribute with art-rich education in our museum in collaboration with schools and what significance it can have on the individual child. As educators it make us proud of our profession and this pride we want to share with the whole museum*

staff to spread enthusiasm for the work we are all involved in – making art, architecture and design available to people.

Despite some of the challenges facing the museum sector as it tries to work more closely with education, the general view was expressed that support for culture had increased, and as part of this more overall pattern, interest in museums had also increased. It was particularly noted that there was very keen interest in Norwegian art and culture. The general public's attendance at museums had also increased, boosting the optimism for the future within the museum sector.

The public are growing. They are coming much more. This is a very positive trend. The vast majority of Norwegians are well-educated and well-travelled. There is a general trend towards a greater interest in culture. The cultural budget has increased. In 2017 we will move to a new building. This will be a landmark.

In Norway, in addition to the museums, cultural centres play a major role in the delivery of cultural experiences for children. Every city and town and many villages have a cultural centre, and there currently appears to be considerable desire among local areas to build more spectacular and impressive centres. These centres are often a hub for the local community and bring a level of cultural sophistication to the surrounding area.

Many cultural centres provide family and child-related activities, and it was suggested (although not substantiated) that programmes for children were frequently the most profitable offers. The local youth groups also tended to be connected to the cultural centres. Despite this, there appeared to be very limited connection between the cultural centres and other aspects of arts education (such as the culture schools or regular schools), even if, as they sometimes do, they shared the same physical space.

Increasing the permeability between arts, cultural, and educational organisations is likely to benefit all these organisations. Both schools and arts and cultural organisations need to be prepared to open their boundaries, both actual and metaphoric, to the influences of the community within which they exist. During the course of this study, it was clear that some schools are frequent and active visitors to museums, performances, and galleries. In the most successful examples of these, schools work very closely with local culture providers. They visit libraries regularly, make effective use of museums, and attend performances. These activities ideally exist within walking (or cycling) distance of the schools, but it is not uncommon for schools to visit cultural facilities in other parts of the country (especially Oslo), within Europe (Sweden, Denmark, Germany, England, Scotland, and France), or more broadly at an international level (China is a popular destination).

In other schools, the involvement with cultural partners is somewhat marginal. It was suggested that local cultural policy may be responsible for this, though discussions with local authorities tended to point to other causes. The school might visit an exhibition, do a workshop, or attend a performance, but these are seen more as 'one off' experiences than as part of the general arts and cultural programmes of the schools. It is common that even for these more tokenistic relationships, both the culture provider and the teachers will put

at least some effort into preparing the pupils for the experience and reflecting about the experience after the event.

Outreach to families is important, as results from international research (especially studies conducted in the USA, UK, Hong Kong, and Australia) suggest that the greatest influence on attendance at museums for young children is parents and grandparents. Some of the museums visited offered special programmes to encourage greater family engagement:

> *Currently we have some products for families, but this needs to be a much greater priority. Families and young people will be an important part of our strategy and it is something I will personally be pushing on the management group.*

> *We do a guided tour for babies… of course the babies are usually strapped to mums and dads! It is a great way to bring people in. We are also trying an art club for teenagers.*

There was also evidence to suggest that many museums, culture houses, and other cultural institutions do a lot to encourage families and young people to participate. For example:

> *We have special offers, cheap tickets for students, same prices for adults and children to come to family performances, distribution offers for families. We need to talk with the people who meet with children. Successful involvement of youth is about exchange and dialogue.*

The following section looks specifically at the role of families and parents in arts and culture education.

4.7 Families and parents

- **Parents are generally supportive of their child's involvement in the arts.**
- **Performances provide a valuable opportunity to share arts learning with families and as an opportunity for intergenerational learning and sharing.**

As noted in the previous section, families are an influential factor in determining a child's involvement in arts and cultural activity. Several of the cultural institutions visited as part of this study realised the significance of family engagement and actively promoted this in their programmes.

> *We run a free Saturday school for kids. We reach out to try to bring the families in. We go to the school. We meet the parents. We try to involve the family in some way. We get the children doing the recruiting themselves. We target children from an immigrant background. We work closely with the youth groups and we use 'hooks' to get the kids involved, like dance. They love dance.*

At a formal level, the Parents' Association has voiced strong support for arts and culture, especially stressing the importance of freely-accessible cultural experiences for children and youth. For example, the position of the Parents Association is that culture schools should be free or highly subsidised so that all parents can afford to send their children. In

order for this to occur, they suggest that the money for culture schools needs to be ring-fenced and based upon a fair amount per child. In this way, they contend that the culture school would be more available to all children, both in terms of the cost but also as the additional funding could be used to reduce waiting lists. Concurrently, the Parents Association also supports the view that a closer connection between the culture school and the regular schools and SFO could also encourage more equitable access for all children.

Concurrently, the Parents' Association supports the further promotion of cultural education and the important place of cultural in the general education of children. It also supports the view that teachers of arts subjects should have the same levels of competence as teachers from other subject disciplines. The importance of 'a re-balancing' of education back towards the arts also was echoed by other parents interviewed as part of this study:

> *There is nothing positive that can happen to learning if the arts and culture are pushed down.*
>
> *The arts make children better at learning and improve their concentration and cooperation.*
>
> *At school at the moment, arts and cultural subjects have a cosy feel but they are not considered to be important, they are something to do when all the important stuff is finished. Teachers need far more training in using aesthetic working methods. Creative and artistic ways of learning have to be basic for all subjects.*
>
> *Every child has a basic right to the arts. The arts make a VERY big difference to a large number of pupils and this needs to be stressed. The arts cannot only be seen in isolation.*

Further weight is given to the view that parents are generally very supportive of their children receiving arts-rich education by both the waiting lists at culture schools (especially for younger children) and the increasing trend for parents to choose more arts-rich schools. There appears to be strong growth in Norway of 'alternative' schools with arts-rich pedagogy. For example, it was announced in April 2011 that 18 new Montessori schools (private *grunnskoler*) would open in Norway.[121]

Parents and families are most likely to be involved with their child's arts learning in the culture school (this was likely or very likely in 90 % of schools), while parents and families are least likely to be involved in the *grunnskole* where parental involvement was only likely or very likely in 42 % of schools. In kindergartens parent and family involvement was likely or very likely at 46,6 %. Performances and exhibitions (especially those connected to the *grunnskole*) were powerful advocacy tools in helping parents to see the impact of arts education in their child. These concerts tend to be very well attended by Norwegian parents, and pupils commented that when their parents saw these concerts their attitudes towards the arts often changed, as the following quotes exemplify:

[121] This initiative resulted from the government's decision to close a number of smaller community schools, and parent-led action resulted in the development of more private schools where Montessori was the chosen system.

[Immigrant pupil] I did a special concert at Christmas. My family came and even my grandmother came. It was the first time my family had ever celebrated Christmas. I don't get to do any of the arts at home so it is very good that I can do it at school. These [the arts] are the best lessons because in all the other subjects you write. But in the arts I can use all of my body. But I also use my English and my Norwegian too. I actually learn language in the arts classes really because we tend to talk more. I don't think my family would let me do the arts for a job, but I will always have it in me and it is something I will always do for fun.

[Immigrant pupil] They were very skeptical at first. You have to go to school and get good grades. But then they saw how much I enjoyed it and also I started to improve at school, so they're happy now.

The school leaders also felt that performances were a valuable way to share the pupils' successes with parents and the broader school community.

We really don't do enough performances and not enough of the arts. We don't have the teachers who feel confident to teach the arts. But when we do it, the parents really liked it. It was a huge success. The staff became more motivated. It added an extra dimension to the school.

Throughout this study, almost all the young people we spoke with said that their parents were supportive of their involvement in the arts, with a number of comments received similar to the following comment:

My parents want me to express myself through the arts and culture. They know it is something I enjoy and they are supportive.

There appeared however to be some gender differences in terms of parental support, with the majority of pupils saying that their mother was more supportive than their father towards the arts (see also section 3.8 related to gender issues). Comments such as the following were typical:

[Male teenager] My dad did not like me to do the arts but my mum was very supportive and she really made my dad let me do the arts.

Chapter 5 Teacher training and development

5.1 Teacher Education

- **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 in teacher education.**
- **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 the 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.**

It is above all the quality, enthusiasm, and skill of a good teacher that is at the heart of all successful arts and culture education programmes. Throughout the study, many wonderful teachers have given generously of their time and expertise to contribute to this research. High-quality teachers are a powerful intangible resource that ensures the quality of arts education for children. Despite this, major concerns were raised about the overall quality of teachers with teacher education being seen as a major challenge.

In every context visited during the study, teacher education was identified as being a major factor leading to the lower quality of arts and cultural education. 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. These represent very low approval ratings for the quality of teacher education in the arts field from both the generalist and the specialist teachers. The criticisms were numerous and focused. In summary, it was widely felt that standards for developing teacher competence for learning both in and through the arts and creative methods in teacher education were falling. There was less time (or even **no** time) and emphasis given to arts and cultural education in initial teacher education, and it was felt that teachers lacked the basic skills to be able to teach arts education or develop creative learning pedagogy.

Teachers don't know how to teach the arts. There is a lot of theoretical pressure. Teachers argue that there is more and more paperwork. Teachers are very frustrated.

While there were higher levels of satisfaction with the depth and scope of teacher education for the kindergarten teachers, there was a need for significant improvements in teacher education for the *grunnskole* teachers. It was noted that in previous years there was a greater choice of subjects available in teacher education, with courses for the arts such as guitar, band, photography, ceramics and so on being more generally available. Both teacher educators themselves and the school principals bemoaned the growing gap between the realities of what was needed in the school and the arts training (if any was given at all) received within teacher education. It was argued that teacher training (even within the arts) failed to prepare the students for the realities they met in the classroom, such as the lack of equipment, large class sizes, pupil motivation, and discipline. This was very clear in numerous comments received. The following is just a small number of the overall quotes that were expressed with particularly strong passion.

[School Principal] To be a better teacher you need to be able to use the arts. There is a strong link between the learning process and the creative process. It is not just about education in the arts but also using the arts as a method for learning in other subjects. There is a real imbalance in our curriculum now. It is too theoretical. We are not using practical and aesthetic ways to help children learn. Making things is important. Maths can be artistic and practical. All human beings learn by experiencing things for themselves. This point is especially important for small children but should not be forgotten for older children. This is why so many children are dropping out.

[School Principal] We are producing a generation of "toilet roll teachers". It is about playing with junk material not about learning art. Knowledge is very important. You need to build competence in the teachers so they can influence the environment in which they will teach. They talk a lot about integration. Of course you can work in this way, but you can't do that unless you have the skills.

[Teacher Educator] There is a lack of competence in arts teaching in the primary school. But this is in part because it is not asked for [by school directors]. We must have competent teachers. It is not enough to say the teachers are good enough. We need to work more with the school owners and managers and the kommune.

[Regional Official] I am deeply concerned by the lack of competence for the arts and cultural subjects within teacher education. There is no longer a place for the arts in the preparation of teachers.

[Music teacher] The teaching I got at the teacher education was quite far from what you really needed as a teacher at the school. With my hand on my heart, I can say that I have never had any use in my music lessons for the things I learnt at the teachers' school. My teachers [at the Teachers' College] were of the old school and hadn't worked in normal schools for decades. They have not the foggiest idea of how it is to have real music lessons. It is shocking, and these teachers are teaching the teachers of the future!!!

[School Principal] Older teachers are actually the best.

[School Principal] Ironically, older teachers are actually the most creative. It is when they had the arts in their teacher education and they had facilities in schools. Specialists can work without special facilities but you need space to do creative learning.

[School Principal] We are very concerned about teacher education. A former education minister once said, "The arts are the most important of the least important things" I think that really says it all! But teachers need to teach the whole child. We need variety to be able to learn. We need the arts for all students in teacher education and at all levels. Teachers don't know about the arts so pupils cannot see the importance of the arts. It is seen as a 'nice' thing to do. Maybe that is why 75 % of our pupils are girls!

[Artist] Teacher education is terrible! It is producing people that can only think theoretically. They are extremely conservative and not at all creative. I find that education and the arts are the least creative part in the university, whereas engineering or informatics are the most creative areas. But these areas do not integrate at all.

[Special Education School Principal] I think what has happened in teacher education in the past few years is shocking. It's shocking really shocking. Every teacher needs to understand how to make learning creative, aesthetical and culturally rich. They need to know how to get pupils to creatively express themselves. The main goal of all learning has to be social and personal. That is the positive things about the arts as a way of learning, you can take risks and you don't have fear.

[Artist] Something has happened in teacher education. In the 50s teachers drew on the board all the time. When they were explaining something they would draw on the board. Now teachers never draw. They need to be able to draw learning. My own son is in first grade at school and he never seems to do any art. The most serious thing though is what is happening between the grunnskole and upper secondary school. They are not working with arts at all. It tends to only amplify the academic pathway. It leaves so many pupils and so much skill behind. There is not any creativity at the upper level.

[School Principal] Teacher education in Norway is so, so, so sad. I feel a change is coming. We need more open criticism and more discussion about what is actually happening in teacher education. I have noticed with the new teachers coming in, they have lost their power to think outside the box.

[Regional Education Official] It is an absolute disaster that a teacher can qualify without doing the aesthetic subjects. They should look at the change in teacher education and then look at the effect of these changes on the dropout rate. There is a real problem in lower secondary school as all the subjects have become too theoretical. The theoretical pressure is now even down as far as the kindergarten.

[School Principal] I really do not understand what is happening in teacher education. It is like they have totally forgotten about how children learn.

[School Principal] I think it is a disaster that you can graduate as a teacher and never touch the aesthetic subjects.

The changing nature of student teachers was an issue that a number of both teachers and teacher educators commented upon. In summary, the contention is that the current batch of students does not have the same cultural and artistic experiences as their predecessors. They lack engagement and experience in the arts, though to be more accurate, the responses to questioning reveal that the perception is they lack skills and experiences in the **high** arts. While they appear to be receptive to the arts, there is little or no time in the teacher education programmes dedicated to developing their talents in this field. The teacher educators felt that there was little possibility of things improving in teacher education. They cited a lack of clear strategic goals, quality of students (linked to the more general profile of the teaching profession), and a lack of time as the main reason. When we interviewed young people themselves, they were very clear that teaching was no longer viewed as being a positive career choice.

[Pupil's view] Fifty years ago it was something cool to be a teacher. Now no one wants to say they want to be a teacher. I would at least like to be a teacher, at least to try something like that, but my friends think I am crazy.

[Pupil's view] I have experienced really bad teachers. Some are better than others, but it is a lottery what you get. I really can say I never learnt anything in school music lessons. Even when I was six years old, I knew more music than most of the school music teachers I had. They were failed musicians and failed teachers.

The lack of practical competence amongst the teachers was seen to, in a cyclical way, actually lead to the down-grading of the status of teachers and teaching.

[Pupil's view] We need many more teachers who know how to teach in a practical way. The curriculum has too much theory and not enough practical. All teachers need drama method. All teachers need to value creative approaches.

[Pupil's view] I don't think our teachers are very creative. I hate school. We need a lot more aesthetic and practical education.

Even the teachers spoke of the falling quality and status of their job:

[Teacher] Teaching has got worse. It has to do with the economy. People ask themselves why should I be a teacher. The resource package keeps shrinking. I am a teacher and I feel very compromised. I used to have more time and split groups but now I don't even know the names of the students. It is more expensive to teach the arts, so it is the first thing that is cut. While it has got slightly better in the last year, the overall standard of people going into teaching is falling. Really clever students are not choosing teaching any more.

The underlying difficulties facing teachers in the *grunnskole* is clearly outlined in this vignette from the comments of a teacher educator:

Vignette 18 Teachers need to feel confident to feel creative

Teachers need to feel confident to feel creative. You need special skills to teach art and music. There are specialist teachers for the older children, but all teachers need an awareness of the arts as a method. Interdisciplinary learning produces better outcomes. Yet, the gap between theory and practice in teacher education is getting wider. The Five Year training programme was meant to narrow this gap, but in fact the Five Year model appears to have made the gap wider. There is no development of the teacher's personality. There is the need for more didactics, especially in creative learning. The student teachers [grunnskole] get more time, but not different ideas or more classroom experience.

While the recent reforms in *grunnskole* teacher education were seen to be a generally positive trend, the overall view was that they had led to a serious, and disproportionate, reduction in arts education in teacher education. This negative effect had two main outcomes. First, specialist subjects such as music and the visual arts had been reduced, and there was a perception that these would be "less likely to lead to a job" and so were not being favoured by students. Secondly, dance and drama were now considered as fitting under the "school-relevant subjects", and were not generally covered at all until the fourth year, and then the coverage tended to be quite brief.

In reality, the impact of the teacher education reforms meant that the majority of teachers training for the *grunnskole* could graduate with no experience at all of the arts either as a specific discipline or as a pedagogical approach for more creative learning. As one principal stated in an impassioned response to put the arts back into general teacher education, "It is highly likely that a teacher of six-year-olds will have no arts or aesthetic education in their teacher education programme. This is a crime."[122]

Concurrently, by making Norwegian, mathematics, and English compulsory subjects, there was a perception amongst students that the arts subjects were no longer of as much value, and so were not being studied. For example, teachers need 60 study credits to teach Norwegian, maths, English, and science, but only 30 credits to teach everything else. This alone demonstrates a priority.

> *There is this belief in Norway that all teachers can teach all subjects. This is not true and it is not the case. The arts cannot be taught by just anyone. There is a lack of professionallity.*

Dance seemed to be particularly poorly represented. It was found to exist in music and physical education instruction, but as there was little direct responsibility for this subject, systematic development in dance was particularly likely to be neglected. As one teacher education researcher commented, "The new reforms in teacher education had effects that we did not expect and these have been particularly negative on the practical and aesthetic subjects."

The view was also expressed that teacher education has become too theoretical, and that students obtain inadequate practical skills. The view was that schools (during the practicum

[122] It was noted during the study that the changes had disproportionately affected those teachers training to be *grunnskole* teachers, and that while some reductions were noted in the kindergarten teacher education and also in practicum in the high school training programme, that the greatest detrimental effect had been on the teacher education for teachers going into the *grunnskole*.

period) were increasingly being relied upon to prepare students in practical ways. While partnerships with schools were seen to be very valuable, it was felt that teacher educators needed to be models of the practices they were trying to encourage, as this quote from the teacher education itself suggests: “You have to be a model of what you want to transfer to the next generation of teachers. Teacher education students need to actually experience it, not just hear about it. You have to do it, then reflect about it and think about how the practical idea can be used in the classroom.”

In teacher education, the hours for the arts have been cut back through a process of incremental downsizing. The allocation of time to arts and culture is at least half what it was 15 years ago.

> *[Teacher Educator] There has been a lot of reduction in the arts subjects in teacher education. In 2003 it was 25 teaching lessons. Now it is only eight lessons, and the situation will get even worse.*

> *[Experienced Teacher] Teacher education has really got worse. When I trained, you had to do both music and all of the arts – even woodwork and cooking. They want more depth now, so the focus is on pedagogy and the 'basics'. Now you don’t have to choose any aesthetic subjects.*

But teacher education is a complex question. From this year (2011), teacher education will be a more general course. There are more didactic subjects, but the arts and culture continue not to be compulsory. On the other hand, the recently released white paper for teacher education strengthened the demands on who can teach subjects and the qualifications required, but there is a big difference between teacher education for those working in grades 1-7 those in grades 5-10. Teacher education itself had mixed views as to whether the recent reforms were a good or a bad thing for the arts.

> *In some ways I feel teacher education has improved. We seem to have more hours in the classroom with the students and we use online learning and SMS contact with the students, and so there is much greater closeness between the lectures and the students. We are developing closer relationships with the schools too and that is good, but of course, that depends very much on the personality of the school leader.*

Other teacher education providers felt that teacher education was really about the basics, and that arts and culture is something students should do on their own time.

> *Teacher education was slack for many years. We strongly back education reforms and want to tighten standards even more. We focus on basics and don’t really do much about culture.*

> *The students here do concerts and make plays, but this is in their own time. It is not included in regular teacher education*

Teacher education for specialist teachers is very different from the training received by *grunnskole* teachers. With some exceptions, models of teacher education for specialist

teachers are largely based on practices that existed some time ago. There is an assumption that most music teachers will teach in the culture school or in upper secondary schools. This assumption is generally correct as there is a shortage of music teachers, especially for popular instruments like the guitar, so these teachers are able to pick and choose where they will teach and therefore choose the most affluent and educationally-advantaged schools. While there is a lack of qualified music teaches, the context for arts and crafts is almost the same.[123] The conditions for arts teachers in these schools are generally better than the conditions in *grunnskole* or secondary schools. They have only limited knowledge of strategies for group or whole class music teaching, and are not well prepared with ways to motivate disinterested music students. Some attempts have been made to improve pedagogy for specialist teachers. For example, changes in the Fine Arts Academy means that they include one year of pedagogical study. In drama, there have been some efforts to increase the place of drama in education through professional development. It is possible to now do a specialist Bachelor, Masters or even PhD in drama and education. The aim is to build up the competence. It is happening for upper secondary and secondary schools, but there is very little effect in primary schools. Specialists and generalists must have competence to teach in the arts subjects.

> *You have a problem. Most of the teachers who have done a specialist arts degree know lots about the arts and have skills in the arts but they lack the pedagogical background. On the other side, teachers who have done the general teaching curriculum are good with pedagogy but do not have the skills, knowledge or confidence to teach the arts. We can't quickly change this situation, so we need partnership. We need to be able to access competence outside of the school.*

It is difficult to find qualified arts teachers. There are a lot of teaching hours dedicated to the arts. For example, fine arts are the fifth largest subject, but this is not recognised in teacher education. Many of the school principals interviewed proactively sought to employ teachers with creative and artistic expertise.

> *[Principal] It is important that all teachers have some learning in the arts. Education needs to develop the pupils as human beings, and the arts are a special part of this process. When teachers apply for a job here [at this school], I only look for teachers with the arts and creativity.*

> *[Principal] You have to recruit the right teachers. This is very important. Role models are also important. We should be mentoring creative teachers.*

> *[Principal] The pupils are more focused on what will help them get a job. They want to tick the competence boxes. We have seen an interesting pattern over the last few years; lots of students are interested in the arts but won't choose these subjects. But this is the wrong way of thinking. I wish I had more specialists. All the teachers come and they can teach mathematics and Norwegian, but what we need is people with the other subject.*

[123] According to a study conducted in 2007. Langerstrøm, B. O. (2007) "Kompetanseprofil I grunnskolen. Hovedresulrater 2005/2006." Oslo: Statisk sentralbyrå.

[Principal] When we employ new teachers we try to look for the most creative teachers. It is hard to get these people as less and less teachers are going into this as part of their teacher education. You need to tell teacher education WE NEED MORE CREATIVE TEACHERS [capitals added to give the emphasis the principal wanted]. It is easier for a new teacher to get a job if they have done some arts and culture. They will even be better maths teachers. This is something you really need in your competencies to be an effective teacher.

[Principal] There is a particular problem for small schools. The teacher education courses have become more focused, but how do we staff a small school? We need teachers who have a range of skills and can bring a richness of approaches and cultural experiences. We cannot get specialists, so teachers must be able to do the aesthetic subjects.

While some schools have quite good connections with teacher education providers, others have very little. This contributes to a mismatch between the type of teacher emerging from teacher education and the sort of teacher that the schools want to employ. The following vignette from a school principal exemplifies the way many of the pupils interviewed felt that teacher education had become out of touch with the realities of the school environment

Vignette 19 I am shocked that the arts are no longer in general teacher education

We have almost no connection with teacher education. They don't know the realities of how we work and we don't know what they are doing.

I am shocked that the arts are no longer in general teacher education. We [school principals] want to be more active in teacher education.

All teachers need knowledge and skills to use the arts in their lessons. And the problem is also bad for the specialist teachers. The conservatoire thinks they are preparing the next concert violinist, and then at the last minute, the student knows this will not happen so then they do a bit of teaching. In this way teaching becomes the path for failed artists…even if it is not the case for the individual, this is the view of the training.

The students see teaching as their punishment for not being a good enough artist.

We are trying to overcome the problem by starting an initiative of joint appointments with the culture school. Teachers can move in and out of the two environments [the regular school and the culture school]. I think this is a first for Norway, but we hope this could become a model for the future. We can jointly employ teachers and share their skills. This is a fantastic experience for all. We share people and we share facilities. Then we have better people and better faculties than would have been possible had we both stood on our own. It is definitely a WIN WIN! It also means there is a continuous line for the pupils… learning in the school and learning outside the school is all part of one journey. This arrangement also means we speak a lot together and we have facilities we could only dream of!

We hope over time it leads to fewer dropouts in the cultural schools. We currently only reach 8-10 % of all the young people and our aim is to get to 30 % of all young people in the area, but we can only do this if we link closely with the school and with teacher education.

The vignette also shows that problems with teacher education are not just limited to the *grunnskole*, but also to the culture school. These comments from heads of culture schools voice similar concerns similar to those of their colleagues in the *grunnskole*.

There is a problem in the culture schools. You can get teachers that are very high in terms of their artistic standard and even have Masters Degrees, but they are not good teachers. On the other hand, there are teachers with strong pedagogy but they might not be professionals in their art forms, so what is a good teacher?

There is also a lack of connection between supply and demand. They keep producing the same kind of musicians whereas we need a lot more rhythmical musicians and those working in jazz and contemporary music. We find jazz musicians are best for educational work as they are more reflective and can interact more with the audience.

A cultural coordinator also reported a lack of connection with teacher education: "We tried to invite ourselves into teacher education, but they did not accept. We really need to do something for our teachers." The Rucksack is a wonderful resource, but the teacher education courses need to work more with the students in regard to how to meet culture and work with culture with the children's learning. Many of the Rucksack performers commented that the teachers are the biggest problem.

It is the teachers, not the pupils, who don't know how to behave during performances. They drink coffee and eat or talk and mark papers. They walk in and out. The teachers themselves don't have the cultural capital. I think a lot of their behaviour is because they feel insecure. They are not familiar with the arts. It is important that teachers are introduced to the value of cultural education within their teacher education. It is catastrophic if the teachers do not know how to consolidate the experiences of the Rucksack. This is one of the crucial elements in whether the Rucksack is successful or not. There needs to be shared ownership between the artists and the schools – the artist own the performance space and time and the teachers own the educational context surrounding the performance.

The following vignette is an example of where a local municipality has decided to make compulsory professional development around the Rucksack to overcome the perceived shortfall in teacher education in terms of preparing beginning teachers to make full use of the cultural resources available to them to enhance learning.

Vignette 20 You MUST do it!

In what I believe is a Norwegian first, the Drammen kommune has prepared a programme of teacher development to initiate teachers into how to work effectively with the Cultural Rucksack programme. Every new teacher coming to work in Drammen (either as a transfer or as a new teacher) must have lessons on how to integrate the Rucksack into their lessons. It is an essential part of the teacher induction programme. You MUST do it. I also make sure all the cultural coordinators meet at least once a year. This kommune was the first to start the idea of cultural contacts in the schools and also the children as cultural ambassadors. These two programmes have been very successful and help the Rucksack to be more integrated into the school. The children welcome the artist into the school.

The cultural institutions have also noticed the lack of cultural competency among newly-qualified teachers, as the following example from a museum shows:

We are probably losing something in not including arts and culture as a compulsory part of all teacher education. I don't know why, but we have found that 5-10 years ago, the teachers had done more to better prepare the children for the exhibitions at the museum. We also find older teachers are better, but these teachers are retiring and many of the young teachers have never seen the museum themselves. It is getting increasingly difficult to contact the schools. We struggle to know how to communicate with the teacher in advance. We tried a teacher's evening and no one came. Then we said we would do a teachers evening with beer and sandwiches and then everyone came. You need to find a hook. The teachers really like practical workshops too. It is also hard to match the offers to the schools and the children. The teachers are most interested when it relates to the curriculum but the pupils are most interested when it does not relate!

It was suggested that the new framework for teacher education may need to be reviewed in the light of the unintentional negative impact it has had on the development of artistically and culturally sensitive teachers. It is recommended that **every** teacher should have to do an aesthetic or art subject as a minimum.

5.2 Professional development

- **General teacher confidence and expertise in how to teach arts and cultural education is low.**
- **More connections are needed between the various providers of professional development.**
- **Professional development in the value of arts and cultural education and creative approaches to boost school achievement is needed for school principals.**
- **Teacher education providers could become important in lifelong approaches to teachers' professional development in arts and culture.**
- **It is reported that initiatives in this area have been reduced rather than increased,**

The ongoing professional development of teachers is vital for high-quality arts and cultural education.

We need access to more professional development. Many teachers have no musical education at all. There should be closer links between the culture schools and the regular schools. We have 'real' music teachers and these can be shared as a resource with the school.

Teachers need to be forced to look for ways to make good arts and crafts teaching. Teachers are quite desperate out there. They want to do a good job but don't know how to do it. In some ways we make the problem worse. We show then good quality professional shows in the Rucksack and then in a way prove that they can't teach the arts. That is the message the teachers get, especially in the primary schools.

You have to give the teachers the necessary competencies to do a good job. We invest in professional development. More inspired teachers lead to more inspired pupils. We have to invest in quality.

The past decade in Norway has witnessed a general growth of interest in arts and creativity, while within pre- and post-service teacher education there has been a pattern of falling levels of confidence in how to teach the arts and widespread reporting of lack of skill, experience, and expertise. It is overly simplistic to blame only pre-service teacher education for a lack of teacher expertise. Such an idea assumes that simply by improving initial teacher education, structural limitations in the system would be removed. It also fails to recognise that professional development of teachers in service (especially in the middle years of their teaching career) might provide a better key for unlocking the potential within schools. The UNESCO report suggests that while initial teacher education is beneficial, more overall impact can be achieved in changing attitudes and structures within schools by focusing on mid-career teachers.[124]

Although somewhat limited, professional development programmes do exist in the arts. In the last few years there has been a concerted national effort in the area of teacher professional development. The arts were part of this more general offer, but the anecdotal comments in the study suggest that municipal officials and school principals did not favour the arts subjects in the selection of professional development courses. As a result, in the subsequent rounds of offers the Ministry for Education is likely to offer fewer arts and cultural courses. Several organisations, including museums, DKS, and teacher education make offers in the arts areas, but it was widely reported that principals do not place a high priority on teachers attending these events, and that attendance is often disappointing. It was even suggested that some school principals simply throw away invitations to arts-based professional development, and although this was reported on several occasions it is more difficult to show that this actually occurs. A study of school principals conducted in 2008 indicated that attendance was the worse amongst the general, elementary school teachers, and these are the teachers who would be most likely to benefit from such a course of professional development.[125]

[124] Bamford (2006) p 74.

[125] Norwegian Centre for Arts and Culture in Education.

[Museum] We offer a lot of courses and then only the science teachers come. We have tried to get cooperation with teacher education but there is no interest.

[Teacher Education] We offered professional development courses in the arts and we were very surprised because there were very few application and so we decided to follow up and we did some research and it turned out there were many applications but that school principals were not letting staff go. They said that the arts were not a focus and they directed the teachers to other programmes.

The survey findings suggested very low level of teachers in the *grunnskole* turned to either teacher education, universities, or "experts" for professional development, with less than one third of all respondents using these at all. Experts were even less likely to be sought out, with only 18.7 % referring at all to Norwegian experts, and only 9.1 % referring to international experts. The view that the professional development focus had shifted away from the arts was presented by several of the providers of professional development. They noted that attendance tended to be greatest in the basic subjects, and as most professional development courses had to be self-funded, the numbers of courses now available in the arts had been reduced.

The teachers college does not offer any professional development in the arts. There should be a lot more. We need to be more artistic and to learn more creative approaches and ways of working. There used to be more before but now the whole focus is on language. Of course you can teach language creativity, but this is not the focus. The pressure of the PISA is coming down the line. Even in the kindergarten. All the courses now are about measurement and leadership training…how to be a business leader, not about children and the way they learn.

The reduction in training programmes was seen to be particularly problematic for the kindergartens, as is outlined in the following quote:

Professional development is a particular issue in kindergarten. You have to remember that at least 60 % of our staff have no training at all. The job is seen as low status and many of the people working in kindergartens do not have a background in Norwegian culture. We could potentially face a crisis as the gap between what we want in teachers and what we can get in terms of staff is getting bigger.

School principals blamed reductions in funding for professional development (especially relief days for teachers) as being the main cause for fewer courses.[126]

[School Principal] Many of these programmes have been cut. I think schools are worried about the cost. Funds have to be available. Part of my job now is to say "no".

Some school principals have worked around the cuts by taking less professional development offered by external providers, and instead focusing on the development of talent within the school.

[126] Reviewer comment: "In general there has not been a reduction in funding. With the implementation of Knowledge Promotion, the opposite should have occurred."

We have tried to turn the focus in this school to become a more arts-focused school. Little by little we are putting more of the arts into the curriculum, and the staff are becoming more conscious. We can use each other. We are looking at resource persons in the school.

We try to encourage talent development in the staff.

Professional development for teachers working in the culture school was also seen to be a challenge. Many of these teachers work part-time, and their allocated hours closely match their hours of face-to-face teaching. This means that finding the time or space to undertake professional development can be very difficult, as the following examples demonstrate:

It is really hard to do any professional development in the culture school as most of our teachers are part-time and we are only a bit of their work. Many of our teachers also do the Cultural Rucksack. We might only be a small part of their time. I try to have a staff meeting once a month, but even that is hard. There is a lot of competing in the sector and not much cooperation. The system encourages that. We actually need better cooperation and bigger networks.

There need to be a more structured pathway for career development for the culture school teachers. How can we develop as teachers? We do very little evaluation. We just put in a few general comments about what is working, but really there is nothing systematic.

The situation for the artists working in DKS seemed to be slightly better in terms of professional development, but as the following example shows, this could be a valuable resource on a broader basis (especially for the culture school), but is rarely used as such.

As part of our work as a network organisation for the Rucksack we bring artists and cultural coordinators together from courses, workshops and seminars. We also run several local 'arts marts' where the local coordinators can meet and mix with the artists and choose what they want in terms of the Rucksack for the coming year. We hold a 'Showbox' festival every year. It is important to try to get people together. We could do more for the teachers. Some of the organisations produce teachers' packs. It is funny, but we find dance groups produce the best material for teachers. We don't make the performers produce teachers' packs. We think what they are best at is producing quality art and teachers are better at producing quality educational ideas for around the performances, but we know that this only happens with teachers who really care. Some of the performers are working with a broader learning package, such as a performance, workshop and meeting the artists. Sometimes this is great, but other times we just want to sort of "throw" the arts at the children and not over analyse it. We don't connect at all with the cultural schools.

It is very difficult to make generalisations about teachers' access to professional development in arts and cultural education, as funds for professional development are largely distributed at the school or local level. Professional development is funded (and

operated) by school owners, the state, and providers of teacher education. While these responsibilities should be shared and connected, in practice this appears not to be the case.

> *In Bergen there are a lot of professional development courses. They are good and they inspire the teachers, but we can only send one teacher. I would like to be able to send the whole staff.*

Some of the professional associates offered high-quality professional development courses built around a practitioner sharing with 'guest' speakers, who provide valuable extra input. These were inexpensive, and the associations tried to host the meetings in the different areas to make it easier to get services to more outlying areas.

Ongoing professional development reinvigorates teachers and creative professionals and builds the confidence, creativity, and enjoyment of these groups. The arts help to re-engage teachers and to increase the quality of their overall pedagogy.

The professional associations in the arts are particularly strong, and they can be effectively incorporated into any strategy to promote more professional development. Despite the inherent challenges of travelling and networking in Norway, professional associations in the arts area (particularly music) are strong and well-supported. They have comprehensive websites and regularly organise a range of professional development events. They appear to have some influence in the formation of government policy in the arts, and proactively advocate for the benefits of the arts. The larger of the professional associations produce high-quality publications that cover both theoretical and practical topics. Despite some overlap of the remit of organisations (especially in music), there appears to be good cooperation between these arms both at a personal and strategic level. A recent move of some of the organisations to shared office premises has also had the added effect of encouraging associations across different art forms to communicate with each other on a more regular basis.

> *It has been very good for us to share offices with dance. We are learning so much by being close together.*

The professional associations would appear to be a pivotal point for networks, and could be utilised more fully to deliver professional development in the arts. The latter would also be enhanced by building on the already-established connections with the teacher training colleges and the higher education sector in the arts. Several of these associations produce excellent journals that can be used as a forum for debate and as a direct way to provide resources to teachers in schools. Primary teachers are particularly important as they are often asked to teach the arts with little or no expertise in these fields, and so rely heavily on very practical classroom resources.

> *[Teacher] The professional associations are very helpful. They provide publications and suggestions but there is so little time that teachers get to go to events that these associations make. We get a lot of offers, but there is so little time to go and it depends on the leaders. Sometimes the school leaders throw the arts offers in the bin as they do not want the teachers to go. It is then very hard to update yourself. If I get*

information, then I sign myself up for the course. I went on an arts trip to Denmark. I look for opportunities and I go on the weekend and pay for it myself. But then you are only getting the teachers interested in the arts. You really need to make it compulsory for the teachers not interested in the arts.

Many of the arts associations have Nordic connections, and this is also an important point for sharing ideas and resources. There are a number of cooperative efforts on the Nordic and European levels, in which those charged with arts and cultural education in Norway participate. For example, there is a Nordic group of the European Music Union that meets on a biannual basis. There are other programmes that operate on the European level and have input from Norway, including Arts4All and Art Connection, amongst many others.

5.3 The Norwegian Centre for Arts and Culture Education and other cultural agencies (mediators)

- **Cultural agencies provide effective local support for arts and cultural education.**
- **Several agencies aid implementation of arts and educational policy by building cooperation between and within agencies.**
- **The Norwegian Centre for Arts and Culture Education offers the potential to provide far-reaching support to schools, but has currently only made a noticeable impact in the kindergartens.**
- **The Norwegian Centre for Arts and Culture Education could be active in the development of resources to support teaching and learning in the arts and cultural field.**[127]

City-level cooperation provides an opportunity for financial stability of arts and cultural education funding (project-based), and to develop a system of clearer lines of learning between and across projects. These city or regional centres have the further advantage of going beyond the boundaries between networks, and can support both schools and cultural agencies. By embedding these centres in a local area, the centre can develop a sustained relationship with key players in the sector, become increasingly aware of the context and needs within each school, and can provide links to other agencies, such as child welfare and youth affairs within the area. It is recommended that locally-based arts, culture, and education mediation services are a cost-effective and efficient way to pool project-based funds into more substantial and long-term arts education initiatives.

Cross-sector and local agencies aid implementation of arts and educational policy by building cooperation between and within agencies, and by allowing continuity of service provision, including the arts education received by children and young people in schools and more broadly within the community. Furthermore, economies-of-scale emerge, whereby funds coming into a number of departments and agencies can be pooled to form more substantial amounts. For example, in some ways, arts and education both support arts education provisions, but a number of other agencies, including youth affairs, health, justice and so on may also give money towards arts-related initiatives. In some areas, such as in Trondheim and Bergen amongst others, there are clear links made between agencies.

[127] Reviewer comment: "This is the key, as the development of resources is in the mandate and yearly tasks for all eight centres."

In Norway, it is common for local areas and regions to make an enormous investment in arts and cultural education.

A series of national centres were established in Norway by the Ministry of Education and Training to provide support to key curriculum areas**.** These national centres were developed and officially established at different points of time, and up until recently they have been characterised by widely different mandates and areas of responsibility. The Norwegian Directorate for Education and Training analysed these differences in 2009, and initiated a number of alterations in 2010 to better streamline the centres so that they now (2011) have the same areas of responsibility, target groups, and mandates. These national centres are funded by the government and the Directorate for Education and Training, and their priorities and actions are largely determined by the Directorate. The national centres aim to provide support to teachers, headmasters, and school and kindergarten owners in their use and adaptation of curriculum. College-level teacher education is the target group for the centre's contributions towards national aims for competency development. There are currently eight national centres for the following: reading, writing, maths, sciences, foreign languages, Nynorsk, multicultural learning, and arts and culture.

The Norwegian Centre for Arts and Culture in Education was established in 2007 by the Ministry of Education and Research on the basis of a national announcement, where fifteen Norwegian colleges and universities competed for the opportunity to have the centre located at their institution. The national strategy plan *Creative Learning* was launched in June 2007, and identified as the centre's main area of responsibility. Initially the Norwegian Centre for Arts and Culture in Education was responsible for eight actions in the strategy plan. However, this list was soon expanded to all of the 27 actions (apart from three actions, due to overriding legal issues). In 2008, the Norwegian Centre for Arts and Culture in Education was made responsible for the entire strategy plan.[128] The Centre has a staff of eight people, and after the completion of the national strategy plan in 2010, they will concentrate on the new, common assignments given to all the centres. The centre is located at the University of Nordland, Bodø, and reports to the Norwegian Directorate of Education and Training.

The Norwegian Centre for Arts and Culture Education was responsible for commissioning this study and provided key logistical, research, and contextual support. In general though, the evidence gathered during the interviews and focus groups suggests that the impact of the centre (except in the kindergartens) has been quite minimal. There may be a number of reasons for this, but one reason suggested was that much of the work of the centre is published or presented via the Directorate of Education or indirectly through other agencies, and therefore is quite "invisible". The Norwegian Centre for Arts and Culture Education argues that the work undertaken with kindergartens was developed during the time of the *Creative Learning* document and kindergartens were a particular focus, whereas primary and secondary schools have not had the same focus for the past four years. Another possible reason is that the centre is located in Bodø, and some of the respondents felt that this inhibited its reach at a national level.

[128] The task was delegated from the Norwegian Directorate for Education and Training.

I think it does not help that the centre is in Bodø. It is a long way to Bodø and very expensive. Schools can't afford to send people there. Don't get me wrong it is a good thing to have a national centre, but it needs to be resourced properly so it can really do its job. The website of the centre is very good. I did not know it before you came, but when I looked it is very interesting.

The third reason suggested was that while the centre might work at a policy level, its work was less obvious at the 'coalface' in terms of classroom application of ideas, as the following comments from school principals suggest:

I had never heard of the national centre. It should be more directly in contact with people. They should be chasing the schools, and contacting us, but then it has been the other way round. The schools really have to contact the centres. It needs a much closer connection with the schools.

It was suggested that the centre could play a more meaningful role in the development of resources to support arts and cultural education. The respondents in this study suggested that research and good practice examples and resources would be very helpful roles that the centre could perform.[129]

We need more research on what makes best practice in Norway.

The national award for kindergartens was a really good idea. It helps promote sharing of good practice.

I have not heard of it. I have heard of a lot of the other centres such as the literacy and maths ones. There is more of a focus on basic subjects.

The national centre needs to be more connected to the outside. They should be doing conferences and supporting research.[130] It needs to be information connected to actions. We need the national centre to provide evidence so that when colleagues say, "children learn nothing in the arts" then we can give them a good response.

National groups, such as those from associations and parents, also felt that the centre could be an important networking point for distributing and sharing resources, but it is unclear if this is part of their current role.

We [a representative parents' group] asked Bodø to help us develop special resources for parents and teachers about the arts but they did not get back to us.[131] [iv]

[129] While research *per se* is not allowed under the remit of the national centres, it is suggested that they can instigate studies that enable actions and expenditure in the arts and culture to be more effectively targeted (i.e. evidence-based needs analysis).

[130] A response from the Norwegian Centre for Arts and Culture Education indicated that prior application and approval needs to be sought from the Directorate to allow such conferences to proceed.

[131] A response from the Norwegian Centre for Arts and Culture Education indicated that "The Network for Aesthetic Subjects used to be independent and then was led by the Directorate. Perhaps this group [parents group] thought that this group was connected to the Norwegian Centre for Arts and Culture Education."

The survey results across all school types present a similar picture, with only 39.5 % likely to use the Norwegian Centre for Arts and Culture Education for information or resources. Interestingly though, while the qualitative responses during the research visits indicated that the local agencies were more likely to be used than was the National organisation, the survey responses do not support that view, with even fewer of the *grunnskoler* likely to use the local offices (21 %).

5.4 Creative industries

- **While the creative industries form an important and expanding part of the Norwegian economy, this is not recognised in arts education programmes.**
- **There is a lack of career guidance and vocational education about the possibilities for employment in the creative and cultural sectors.**

In general terms, the cultural and creative sector includes all those who work in the creative occupations across the wider economy. The United Nations estimates that the creative and cultural industries account for about 7 % of the total GDP of most economically developed countries, and that this sector is growing at 10 % per year, which is more than double general economic growth. Furthermore, democratic trends, such as higher levels of education, longevity, and increased consumer spending are likely to continue growth in cultural and leisure activities into the future in Norway. Stavanger was a European Capital of Culture in 2008. Bergen was a European Capital of Culture in the year 2000.

Despite this, there is no overt acknowledgement of the role of education, training, and development in expanding and enriching the creative industries. Similarly, despite being active in school-based programmes, there have not been sufficient discussions between members of the creative industries and the educational and cultural community. Norway is ranked surprisingly low on the OECD's European Innovation Index, under the European average, in twenty-first place out of 38 countries.[132] Since Norway's near neighbours Sweden and Finland battle each other for first place, and Nordic countries generally perform very well in terms of innovation, this result is lamentable.

> *[Creative industry company] There is the wrong assumption in Norway, that unlike Denmark, Sweden, and Finland, we don't have to be creative as we are rich and we have oil.*

In conducting this study, there has been a clearly evident low level of commitment to the connection between education and industry. For example, the Chamber of Commerce and other industry bodies were very difficult to bring in to any meetings or focus groups, as they failed to see the relevance of education, culture, and creativity to their future economic success and viability. The only business connections that were able to be forged were with large organisations (banks, telecommunications, and resource-based industries) that support arts programmes or exhibitions by way of sponsorship deals. Typical of a number of responses was the comment from one invitee, that "They did not see the point in coming as their affinity with culture is too small." This lack of interest from industry contrasts sharply

[132] http://www.proinno-europe.eu/page/summary-innovation-index-0 The 2007 Summary Innovation Index (SII) Accessed May 2011.

with what is seen in other Nordic countries and was evidenced in other studies conducted in Denmark, Finland, and Iceland.

At the school level, pupils do not receive adequate career advice in relation to the arts and creative industries. *Rådgivere* (careers advisors) do not appear to understand the impact of creativity.

> *Vocational training has almost disappeared. People no longer know anything, especially about the creative industries.*

> *Vocational training has gone. People don't know anything about creative careers any more.*

It is quite easy in Norway to get into the arts as a leisure activity, but it is almost impossible to see the potential as careers. A quick scan of the newspaper shows many job advertisements where the word "creative" or "innovative" is mentioned, but the careers advisors are not seeing the connection between this and the experiences a child gets at school. Both pupils and teachers highlighted this lack of understanding:

> *[Commercial artist] The careers advisors don't know anything about the arts or careers in the arts. Really all teachers need to be careers advisors because often it is other teachers who know the pupils better and could give better advice. I hated school and no one ever, ever told me about the arts.*

> *[Teacher] Careers advisors need more knowledge of the creative industries and about creative careers. The arts community also has to do a lot more to promote the idea that the arts are real jobs.*

> *[Pupil] The guidance counselors at the school do not know anything about the creative careers. They are not open-minded and do not mention the whole range of possible creative options. Even if you go in and say I am really interested in art, then all they say is maybe you want to be a teacher! They need a lot of training in the future creative jobs.*

> *[Pupil] You should be able to specialise in the arts from an early age. I study dance, but I can't count it in the same way as languages. I have to do it on top of everything else.*

If pupils received any career advice at all about the arts, it tended to focus only on being a performer or artist or arts teacher, and did not show pupils the full range of jobs that require creative and practical capacities.

> *[Creative company] A lot more needs to be done with Norwegian children so they see the arts as a real job. Not just the singers and actors but the lights, the technology, the technical sides.*

Pupils often reported that while the arts were considered to be beneficial to children, they were not perceived to be a 'real' job.

[Pupil – gifted in music] I need a real job working in a supermarket. I would like to study music, but if I can get a real job, then I can do music in my spare time.

It was argued during this study that the reason pupils do not see the arts as a proper career is something that is deeply rooted in Norwegian education. The arts themselves are not viewed as 'proper' subjects, and are often given low status and low priority in the school day.

The arts are something cosy you do after the important things. The grades don't even count. The arts are increasingly taught by the teacher who just had time on their timetable. If they are to be treated as proper subjects, then the teachers of the arts need proper training. You hear the kids say, "In drawing we didn't learn anything", and this is probably right. There must be qualified teachers and children need to experience high-quality arts education every year in school. Then they will have the knowledge and skills to be able to decide about creative careers.

In an even more provocative view, young adults interviewed suggested that not only did the school not encourage the arts, but the structures and teaching methods within the school proactively discouraged creativity and innovation.

[Focus group with young people from around Norway] The schools snuff out the creative spirit in people. In every task in school there is a right and a wrong. We lose our creative ability. It gets killed off by schools. Talent is not being picked up, especially if you are a boy. The schools are there for social reproduction. It is really expensive to be creative here in Norway because you don't get it in schools, so you have to find it yourself. It is really real expensive…Yes really expensive. The schools need to urgently raise the status of creative subjects. We do the arts when we are little, but why does it stop in schools? The schools are set up so you don't succeed

Others placed the blame for the lack of creativity and innovation more generally on Norwegian society.

If you think about Norway, it has always been the same…we send out the raw materials – we don't refine. That is a metaphor for what happens in the economy and in the creative industries.

Our society steers people away from the arts because it is not deemed to be 'useful'. There is a consensus view that if you are good at things then you should not go into the creative industries.

Or perhaps some of the roots and traditions in Norway did not encourage people to go into the arts.

There is a view traditionally in Norway, that those people who were strange or had mental illness went into the arts.

By contrast, several of the creative industry representatives spoken with in this study suggested that perhaps the creative industries themselves are to blame for the malaise. It was felt that as an industry they had been poorly organised, and failed to see the importance of arts education or become more directly connected with schools and arts education. It was generally felt that there was a lack of integration between creative business and schools.

> *[Industrial Designer] I don't think the creative industries have really thought about the importance of arts education to the future of the industry and to innovation in Norway. Most creative [people] in Norway are focused on just surviving and they forget the importance of developing the next generation.*

Despite these perceptions, the interest of young people to work in the creative industries continues to rise. It was argued that there need to be more places in higher education for studying the full range of the creative industries. There are so few courses and the popularity of these courses means that it is impossible or at least extremely difficult to enter these courses. For example, in one design related course there is one spot for every 250 applications, and in drama there are 800 applicants for only eight spots.

> *Many of the actors could go on to be professional actors. They are excellent, but then in all of Norway, there are only eight or nine places per year. Many go abroad if they want to pursue their acting career.*

> *The career prospects for artists are not good. Norway is a small place and here can only be so many artists. Recently [NAME REMOVED] company had auditions. There were more than 450 dancers for no positions! Out of that 450, 170 came from abroad. And then it is easy to make the political argument, why do we teach dance when no one can become a dancer!*

The numbers of spots in courses may have been restricted, as currently in the arts (though not in the design fields) many artists are fully or partly subsidised in their career by either direct or indirect government funds. While DKS has certainly given artists regular income and lifted income levels, a number of the artists interviewed were highly qualified, but failed to make a reasonable living from their art.

> *I would say that 100 % of all the performers and organisations involved in the Rucksack are 100 % government subsidised. We have to offer the acts at a standardised price. Some say this price is too low and other say it is too high. There are a few salaried staff in the performance groups but most people are freelance.*

> *All artists in Norway are supported in some way. I would say, conservatively, I have had to pay 10 million NOK for the privilege to be able to call myself an artist.*

> *Most artists actually make their income from other activities not from their art*

> *Parents tell their kids not to become artists. I don't blame them really. Colleagues form the arts world told me, "It will ruin your career if you get a PhD". In some ways they were right.*

Parents do not want to recommend the creative industries as they are a risky business in Norway. Norwegians are not good risk takers. It is very hard to get paid for creativity here in Norway. Creativity is viewed as fun and as having no value. You see this idea expressed at all levels of society and certainly in schools.

The plight of artists working in Norway is well summarised in the following vignette. A well-respected, mature, and experienced artist is on social security as he struggles to make a career from his art:

Vignette 21 I live off social security

Too many artists are on short-term contracts. I live off social security. It is a bind, because my work is not regular enough for me to survive, but if I take social security then I cannot sell my paintings or I lose my benefits and so I become more and more dependent on welfare. Government have introduced this idea that 1-2 % of every building project should be given to the arts. This has been a help, but it is always the case that you have to do a lot of research and development which is unpaid to win the contract and then the contract is usually not even enough to cover the materials so all the work and time in the studio is unpaid. My wife is an artist too, but she is lucky. She is 65 and finally she has won a lifetime art grant. Really this is like winning the lottery, but in reality it is only slightly more than basic social security...It is around 200,000 a year. And you think of this. I have spent a lifetime on arts practice. My work is known internationally. I have two degrees including a Masters degree, but I earn around 100,000 a year! The media is partly to blame. There used to be a lot in the newspapers and on TV. Early in my career I was quite famous. I would get full pages and be on TV, but now you get one line saying a show has opened.

The *Kunstløftet* programme stimulates artists to produce interesting and relevant work for young people. The school sector market requested more relevant and up-to-date productions. The programme provided approximately 30 million NOK for developing programmes specifically for young audiences. The Arts Council funding was particularly targeted at programmes for professional artists, to encourage them to produce new work. Despite the huge investment over the past decade into employing artists to provide cultural experiences for children and young people, there has been no systematic evaluation of the impact of the Rucksack on artists. Certainly the Rucksack has improved the market for artists and there is more work available for artists. They are getting a reasonable income and they are developing transferable skills that they can call on in the future. From what we heard, artists tend to see the Rucksack as quite attractive work, and unlike the picture apparent in other countries it is not seen as a negative to an artist's career to work with children and young people. Many artists in Norway do work with children, especially early in their careers. Some artists did express concern that youth culture was being undervalued:

I still think there is a view that working with arts with children is somehow not as good as working with arts with adults. There is a view, you make a children's movie first and then maybe you will then be able to make an adults' movie. Actually though, 8 out of the 10 top-grossing movies in the world last year were for children! Children are a huge market for culture and they need to be taken seriously. The artists need

more education into the Conventions protecting the Rights of the Child, especially as they apply to culture.

Other respondents felt that the training institutions for artists need to more fully acknowledge the importance of young people's culture and culture for children.

Training in the music and arts colleges need to do a lot more work around collaboration and communication skills. They are clinging on to antiquated ways of seeing an artist. There is no business or legal training and not even any finance training. These skills are all essential for artists now and into the future.

The arts colleges and conservatoire do not teach the skills for the real world. We need skills of communication and of collaboration. We need to know how to run a small business, to be self-employed. We need training in budgets and writing grant applications. The colleges are not in the real world. It is based on an old-fashioned myth of the artists.

The view was also expressed that the lack of critical review in Norway means that the quality of artists (against international benchmarks) may be lower. It was also suggested that higher education in the arts may be to blame for producing students that simply were not good enough or who lacked the business acumen necessary to succeed in the creative industries. Some respondents suggested that the high levels of subsidies for the arts actually did not support the commercial growth of the sector.

Despite what you hear about people saying the "world famous" Norwegian this person or that person, we really do not perform well in the arts on the international scene.

Only about 10 % of all the artists who train to be artists actually end up in paid work as artists. Only a few of the students will make professional artists, but this fact is virtually ignored in their training.

Creative businesses also commented that the students leaving higher education in the arts often lacked the practical skills and knowledge of how to be useful in business. As many businesses in the creative industries are small or medium-sized operations, the high cost of training graduates to a work-ready state was not sustainable.

It is easy to employ people in Norway. There are plenty of people out there. But it takes a long time before they are paying their own way in a business. This is hard when you are a small business as you invest in training a person and then when they actually start bringing money in, and then they get employed in one of the larger companies. I have also said that in arts and design you should get like a transfer fee like in football teams when one of your good designers goes off to another business.

The point was made by people in the creative industries that what often gets subsidised as culture in an official sense is actually not very good, whereas the product emerging from the underground scene has more commercial and international success. It was also felt that certain art forms receive support and respect while others battle. For example, Norway is known around the world for metal music, but it receives no government support. The metal

scene has been forced to work internationally. When it creates a niche, then slowly it bleeds into the mainstream.

> *[Creative industry] Arguably, there are too many artists in Norway. Everyone can define their hobby as their profession. There is a lot of mediocrity. It is like the free coffee at the bar, it is never very good! Film has improved recently, but it is still too much about "feel good" movies. Norway stays in the shadow of Sweden as they have been so successful in the creative industries. There is too much power vested in the status quo. The media and the unions are very conservative. I think there is a sort of "unconscious laziness" a level of complacency. The arts should not be about middle class self-realisation. Norway underperforms if you look at the amount of money going into culture.*

The point was made that most commercial successes in the arts actually rebel against the Norwegian view of culture. For example the "Shit" store uses Nordic traditions but reinterprets these with the skating and snowboard cultures, while metal music is grounded in Nordic mythology.[133] Some argued that more attention needed to be paid to developing youth culture and a 'scene' for the arts, as the following comment from a young creative person suggests:

> *If we are to be successful we need to take youth culture more seriously. The creative industries are a very narrow field. You have got to be very lucky to get in. Everything is possible, but not very likely. Norway has very few people. There are too few people to create an "underground". You need an underground for rich creative industries. We need to build a "scene". Everyone is living and working in their own bubble.*

This view was supported by the professional artists interviewed in this study. Those working in the creative industries tended to emerge from non-typical training pathways and had very good creative and entrepreneurial skills, as these examples show:

> *[Creative industry] When I graduated, four of us from the course started our own company. It has been successful and we make a good living. We have been going 6.5 years. We do product design. We say it is our holistic approach that sets us above our competitors; we know the technical and the emotional side. The thing will work and the thing will look good and appeal to the emotions. Nothing, NOTHING I did in school prepared me for my job. No one gave me any advice. The only thing I can say was that I was drawing in all my subjects, when I was meant to be doing other things and I really liked the practical subjects at school.*

> *[Creative industry] I did not have a typical pattern. I studied history at university, but I got interested in student politics. So I began making posters for that. Then I was employed by Ikea. They liked the style of the work I was doing. Now I am freelance and run my own business. I employ seven people. I am living my dream of working in what I love.*

[133] http://www.shittm.com Accessed May 2011.

While successes tended to flourish outside the system, some attempts have been made at a policy level to provide targeted support to encourage innovation in Norway. The organisation Innovation Norway had funds to develop the creative industry, but following a recent review, the arts have been taken out of the Innovation Norway agenda as they were not successful with this aspect. At the point of writing this study, no one has replaced this role. The Arts Council has a very small research unit, but they do not focus on collecting data about the creative industries. It appears that no one routinely collects data about the creative industries.

> *People say that the creative industry in Norway is now a bigger sector than food and beverages, but we lack the figures and data to know if this is really true. We need far more research into this.*

There are resources in Norway that help businesses working in design, especially commercial and industrial design, and the sector seems to be aware of these programmes and make use of them, especially to develop international links or to engage in research and development or more 'high risk' ventures.

> *[Creative industries] We have had six government-supported design projects. The funding allows business to access design and the business pay half and then Innovation Norway pays the other half. It is very good as it allows companies who have not previously invested in design to see the value of design for increasing their income. It is called Icebreaker Design money.*

> *[Creative industries] We are involved in a programme called "Design Without Borders". We swap with designers from around the world. Norway is very popular for designers to come here. Travel is important as a designer as you get inspiration and ideas from travel and cultural exchanges sharpen your practice.*

> *[Creative industries] I have started an artist development company. It provides venture capital for creative industries and removes the risk capital. The banks are supporting projects out of the 20 % of their profit they must give to projects. Artists need to be entrepreneurs. They need business planning, understanding legal frameworks and budgets. Artists should be able to access research money. Really what an artist does is research and development. It is basic experimentation.*

Particular criticism was made of the generally poor quality of arts education received in schools, and the lack of connection between schools (particularly upper secondary) and the creative industries. Many of the creative professionals interviewed spoke of having to "de-programme" their workers to stop doing what they had learnt in school, and not only had they learnt nothing, but they had learnt the wrong things. The view was that the demand from pupils to go into the creative industries had increased and this had attracted very clever and talented students, but that they lacked basic practical and aesthetic competencies. This criticisms was directed at the *grunnskole*, the upper secondary, and also the post-school specialist arts colleges.

> *[Creative industry] I would say that the quality of the students coming into the creative industry courses has actually improved in the past ten years. But we have to*

do a lot of work to de-programme them … to unteach the arts education habits they learnt in school. The fresher the students are from school, the more we find we need to de-programme them. They expect to be told what to do and to have the "right" answer. I am really scared of what they are doing to Norwegian kids in school. We have cut the practical aspects out of school and even out of the arts. Where is the craft? Where are there material skills? We have made the students become tactile illiterates! Creativity is framed upon risk taking, but Norway has become the "bubble wrap society". We take away all experiences and all risks. The first thing we did when the new students arrive is to take away their computers and encourage them to talk and to draw.

[Architect] When the students come into our office, they are very bright and clever, but they have lost their practical abilities. They can't draw and they can't make. I don't want to be rude about the students, they are good at mathematics, but their drawing has stopped at the kindergarten level.

To overcome this perceived problem, the creative industry participants interviewed acknowledged that there was a need for the creative industry to connect far more closely with what was happening in schools. A few creative professionals interviewed, especially architects, had actually started visiting schools as part of DKS and found this to be a useful process.

I am really working to get architecture more into schools. I have done a few Rucksack projects.

It is really important that children meet with professionals working with arts and design.

What artists do is important for the overall development of the economy and society. The arts are important for making a sound society, but pupils need to be made aware of the importance of the arts and creativity in a range of future careers. It was beyond the scope of this research to look in more detail at the creative industries in Norway, but this is an area that requires further investigation, and also is an area where robust baseline data is lacking. The lamentable lack of connection between the creative industries and schools is apparent in these final two comments, one from a pupil and the other form a creative professional.

[Pupil] I want to be a hairdresser. Do you think maybe I will need a bit of creativity to do that job?

[Creative professional] I stopped drawing when I was six. Nothing at school prepared me for my career.

There also appeared to be a realisation within the broader industry that current education was simply not innovative or creative enough, as several media reports concluded at the time this study was being completed. Elisabeth Grieg (Director in the Grieg Shipping Group) called for a broader and more holistic vision for education: "Many of today's business leaders only focus on economics and law… The Norwegian educational system is not up to

scratch internationally".[134] The following day, the headline of Dagens Naeringsliv was "The bureaucrats are strangling schools".[135]

5.5 Research and sharing

- **Norway is supportive of studies in arts and cultural education.**
- **There is not a culture of sharing between schools, and more sharing of good practice should occur.**

One way to increase the collective level of skills and knowledge is through research and publication. Throughout this study, there was enormous support for the value of evidence and research for informing future directions.

> *Your research is important. It will signal the important things we need to address.*
>
> *I am delighted that you have been asked to do this study. Your results will help us to be better.*
>
> *People are committed to the idea that we can improve things and make things better. Your report needs wide dissemination. People can take forward practical proposals and we need to measure the impact of the intervention.*
>
> *Hopefully this research will provide a start and the very good Norwegian researchers can take the recommendations further. You survey revives the process of thinking, research and action in Norway. You need someone from the outside to do this research so it is independent but the action must come from within the country itself.*

In a more general sense, there was a criticism of the lack of robust data that is routinely collected in relation to culture, arts education, and the creative industries. The information collected was seen to lack comparability and be not very useful as a source to inform policy or practice. Even while conducting this study, it seemed that data one would expect to find was not collected or not easily accessible, and cultural institutions, schools and culture schools not used to being asked for data found it difficult to provide even quite straight forward data such as how many pupils were boys or girls, or how much an experience cost. Even the KOSTRA system for comparing data from different areas is considered to be quite inaccurate, despite it being quite widely used to inform policy decision making.

> *No one has really taken the responsibility to gather data about the creative industries.*
>
> *All the other Ministries have a research division to collect evidence, but the Minister of Culture does not have such a unit. There is no research centre. They should have this, but they don't. There used to be some statistics gathered by the statistic bureau in the 1990s but I am not really sure what happened to this function.*

[134] Dagens Naeringsliv Dec 3, 2010, p 4.

[135] Headline in Dagens Naeringsliv Dec 4 pp 38/39.

We really need more information. How can we collect information about schools and audiences? We want to make a strategic plan for the next five years, but do not have anywhere to go for information.

The view was also expressed that there was less research in the arts than in other fields, and that more independent research studies in the arts were needed.

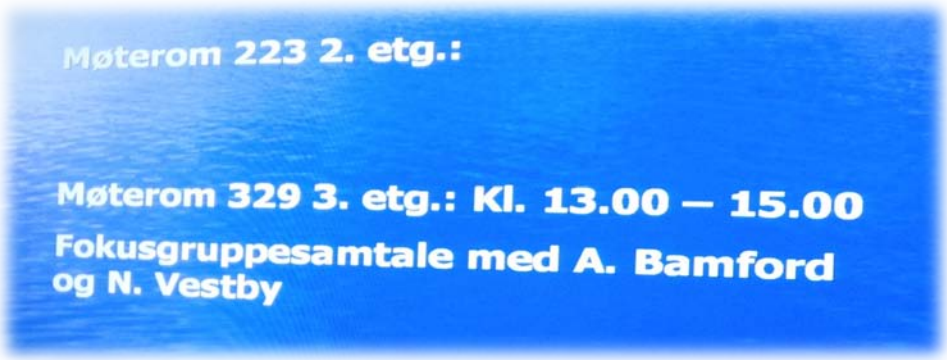
There has been a lot of public debate about research in Norway. What is valid research and what is independent. Are the researchers "free" to express their opinions on the basis of data? We need good open research for a better society. But a lot of the research is less about improvement and more about advocacy. Does the researcher feel free to follow certain themes or do they have to follow the guidelines in order to get funding in the future? These matters are very important to the future of arts education in Norway. The questions need to be asked, how much money goes to scientific research and how much goes to research in the arts? Also in the arts, the methods are generally more qualitative, and so it is easier for interference to occur or the perception of interference to occur. Interference is harder if you are only talking in numbers. This issue continues to the PhD level. People applying must be in line with policy. A good question would be, "how much research is actually outside of the state control?"

We need a greater culture of practice-based research. In Norway there is research and there is artistic practice but the two don't meet. I am the only person in Norway who got their PhD in visual arts practice.

The other view was that there was research available, but that information was not shared widely and that links were not being made across different areas of research.[136]

A lot of consultancies are done but the reports are not shared in full. I really hope in the case of your research we see the full report. There are laws about distribution and consultation. Dissemination is very important.

There are a lot of things happening in Norway in research and in the field but these things need to be better linked together.



[136] Interestingly, even during this study, it was difficult to get academic researchers working in the field to attend focus groups or send their research in to be shared in informing this study, even though they were invited on several occasions to do so.

Chapter 6 Recommendations

6.1 Introduction

The invitation to conduct this study is a reflection on the openness of the Norwegian system. Throughout the research, the respondents at all levels have been welcoming and honest and generally keen to participate in the study. It is hoped that this report presents an authentic picture of these voices and that as it is read, arts, culture, and educational colleagues can feel a strong affinity with the strengths, challenges, and recommendations highlighted.

This chapter succinctly presents the main recommendations emerging from the report. It should be noted that these recommendations should not read as being in a particular order of priority, but the priority of actions must be decided within Norway by those groups and individuals charged with ensuring that the actions take place.

6.2 Recommendations

There are six major recommendations from this research:

1. Policy and implementation

1.1 A specific and continuous sequence of learning needs to be developed for the arts to cover all a child's education.

1.2 Quality needs to be regularly monitored.

1.3 The role of the Norwegian Centre for Arts and Culture Education to support arts education could be increased.

1.4 Additional resources may be needed to support teachers (especially in the *grunnskole*) to implement the arts curriculum.

1.5 Investigations should be undertaken as to the impact of new school design, especially 'open' classes on arts and culture lessons.

2. Collaboration and sharing

2.1 Monies should be specifically tied to sharing good practice.

2.2 Stronger partnerships with artists and the creative industries should be developed.

2.3 Greater partnerships are needed between kindergartens, the *grunnskole*, SFO and the culture school.

3. Accessibility

5.1 While equality and accessibility is important within Norway, it has not generally been achieved in arts and cultural education. A committee should be formed with the specific task of encouraging diversity and monitoring issues of accessibility and gender equality within arts and cultural education.

5.2 SFO and culture schools need to more specifically address children with special needs.

4. Professional development and teacher education

4.1 Programmes need to be developed (or reviewed) and communicated that specifically target ongoing professional development in arts and cultural education for mid-career teachers, especially in relation to the use of technology in these subjects.
4.1 Urgent action is required to reinstate minimum levels of creative and cultural subjects/learning approaches for all teachers in teacher education.
4.3 Specialist teachers should have minimum levels of subject specialisation.
4.4 Closer monitoring of the quality of creative, arts, and cultural education within initial teacher education is required.
4.5 Initial teacher education needs to include specific instruction about methods and approaches for working with culture, including DKS, culture schools, museums, theatres, cultural houses and other community cultural resources, and how to integrate these resources into learning processes to improve the quality of learning outcomes.

5. Assessment and evaluation
5.1 Strategies for assessment and evaluation are very limited within arts and cultural education, and this area needs further research and development.

6. Creative teaching and learning
6.1 Professional development is needed to support teachers to develop more creative pedagogy in the classroom.
6.2 The practical and aesthetic subjects need to be reinstated as part of the school day.
6.3 The importance of 'hands-on' creative learning needs to be emphasised, with a focus on practice-based learning.

6.3 Areas requiring more research

While the previously listed recommendations are based on detailed evaluative investigation, there are areas that will require more research within Norway. These include:

- Teacher education
- Tracking of accessibility
- Creative use of media and technology
- Links with the creative industries
- Vocational education in the arts and professional pathways
- School architecture and design
- Prevalence of singing, choirs, and school bands in schools
- Impact of the creative industries within the Norwegian economy

It would also be timely to have a parallel study into pathways of learning for the arts in the post-school context, particularly in terms of developing the innovation and expertise required for the expansion of the creative industries in Norway. There is a lot happening in Norway in research and in the field, but these things need to be better linked together. Hopefully this research will provide a snapshot and the very good Norwegian researchers can take the recommendations further. As one respondent commented: "Your survey revives the process of thinking, research, and action in Norway. You need someone from

the outside to do this research so it is independent but the action must come from within the country itself."

This study should not be viewed as the whole picture, but rather provides a snapshot of the situation at a key moment in the process of investment, policy, and action around arts and culture. While the outsider's view is helpful to provide that objective eye, a Norwegian committee should be formed to oversee the responses to the recommendations and to organise the cooperation needed. Actions emerging from these responses should be evaluated to determine their success.

6.4 Conclusions/Future directions

Quality arts education programmes have impact on the child, the teaching and learning environment, and on the community – but these benefits only occur where quality programmes are in place. Poor-quality and inadequate programmes do little to enhance the educational potential of the child or build first-rate schools. Poor-quality programmes are detrimental to children's creative development and adversely impact upon teacher confidence and the participation of cultural agencies.

Many of the respondents and participants in this research expressed the wish that the report would be distributed widely and that the recommendations should be considered fully.

> *I don't know who the readers of this report will be, but I hope it will be accessible to teachers, principals, politicians and so on. This is an important report that emphasises what most teachers are talking about. I myself am a teacher of music. My school is generally OK but when it comes to the arts, these subjects are the worst. In fact our school has just started to try to rebuild the good old arts areas, but they are still making them smaller.*

Given the level of support for this study and the open and enthusiastic attitude, dedication, and determination of the Norwegian education and arts and culture community, it should be possible for Norway to maintain and enhance its world-class reputation for commitment to arts and cultural learning. The basic school is after all the most important school for arts and culture.

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.*

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APPENDIX:

School and kindergarten survey

The translated survey was altered into 2 versions, one for schools and one for kindergartens.

(To be completed by school leader or arts education coordinator)

1. Which of these areas do you include as part of arts education in your school? (Tick all that apply)

Music Visual Arts Drama Dance Literature Poetry
Film making Digital art Cultural/heritage education
Other: Please specify

2. How much school **time** is spent on arts education lessons per week

Less than 1 hour Between 1-2 hours Between 2-3 hours
More than 3 hours per week

3. Which of the following do you use to evidence children's learning in arts education (tick all that apply)

pupil self-assessment peer assessment project learning pupil presentations exhibitions performances examinations
scrap book/portfolio

Other<please specify>

4. Do you include arts education results on a pupil's school **report**?

Yes/No

If 'yes' please indicate which of these are included on report cards in relation to arts education:

Marks Percentages Grades Comments Work samples

5. How often do pupils **perform** to an audience so they can be seen by people outside the school?

Never Once a year Around 3 times a year Around 6 times a year
Around 9 times a year More than 9 times a year

6. How often is children's art work **exhibited** so it can be seen from people outside the school

Never Once a year Around 3 times a year Around 6 times a year Around 9 times a year More than 9 times a year

7. Please indicate how important these different **aims** are for arts education in your school

Very important 1 2 3 4 5 6 not important

Skill development
Aesthetic development
Social e.g. cooperation, collaboration
Cultural e.g. Norwegian culture, heritage, multicultural

Economic e.g. employment, creative industries
Literacy goals e.g. improved test scores
Numeracy goals e.g. improved test scores
Personal e.g. enjoyment, self esteem
Whole child development
Creativity development

Other(s) <please specify> _____

8. Indicate if you have an on-going partnership with any of the following organisations to plan and deliver arts education in your school (indicate all that apply)
Libraries other schools pupils parents industry (employers) teacher educators universities cultural institutions (e.g. theatre, orchestra, museum) artists (including musicians and actors) Cultural Rucksack Music School Cultural School Other <please specify>

9. If you needed best practice examples and learning material for arts education in your school where would you most likely obtain these:
<Rank very important to least important and NA>
Learning communities University partnerships District teacher networks
Regional education offices Professional subject associations Other teachers Other principals Norwegian Centre for Arts and Culture in Education
Curriculum experts from within Norway International curriculum experts
The internet Teaching resource books Pupil text books The popular press/media Cultural institutions Other <please specify>

10. Please cross one or more boxes indicating who is responsible for **teaching** Arts Education and the amount of arts education training they receive.
Amount of arts education training received
Generalist Teachers: none less than 3 months 3-12 months more than 1 year
Artists: none less than 3 months 3-12 months more than 1 year
Specialist Teachers: none less than 3 months 3-12 months more than 1 year
Community: none less than 3 months 3-12 months more than 1 year
Other <specify below> none less than 3 months 3-12 months more than 1 year
Other(s) _____

11. How many **specialist arts teachers** (teachers who only or mainly teach the arts) have you in your school?
0 1 2 3 4 5 6 7 8 9 10
More than 10

12. Teachers in Norway encourage critical and creative thinking in pupils
Strongly Agree Agree Don't Know Disagree Strongly Disagree

13. **Specialist arts education teachers** are very capable of teaching arts education
Strongly Agree Agree Don't Know Disagree Strongly Disagree

14. **Generalist teachers** are very capable of teaching arts education
Strongly Agree Agree Don't Know Disagree Strongly Disagree

15. There are enough arts education **professional development** (in-service training) opportunities available for teachers
Strongly Agree Agree Don't Know Disagree Strongly Disagree

16. **Teacher education** prepares **generalist teachers** well to teach creatively
Strongly Agree Agree Don't Know Disagree Strongly Disagree

17. **Teacher education** prepares **specialist teachers** well to teach arts education
Strongly Agree Agree Don't Know Disagree Strongly Disagree

18. Teachers in this school have enough time allocated for shared planning
Strongly Agree Agree Don't Know Disagree Strongly Disagree

19 The school day is timetabled in a flexible way
Strongly Agree
Strongly Agree Agree Don't Know Disagree Strongly Disagree

20. The school has adequate resources for high quality arts education
Strongly Agree Agree Don't Know Disagree Strongly Disagree

21. The school achieves creative learning across all curriculum areas
Strongly Agree Agree Don't Know Disagree Strongly Disagree

22. The school encourages teaching and learning to occur outside the classroom (e.g. in the community, in the environment, in museums)
Strongly Agree Agree Don't Know Disagree Strongly Disagree

23. Where does the majority of the **funding** for arts education in your school come from?
(Tick all that apply)
Central funding School budget Local funding Parents Other: (Please specify)

24. How often do **artists** (e.g. musicians, dancers, painters, writers etc) visit your school?
Never 1-2 times per year 3-4 times per year 5-6 times per year
7-8 times per year 9-10 times per year More than 10 times per year

25. How often do you **take the children** in your school to see professional arts performances, museums or exhibitions?
Never
Never 1-2 times per year 3-4 times per year 5-6 times per year
7-8 times per year 9-10 times per year More than 10 times per year

26. Arts and culture in this school has improved pupils' general **artistic and cultural** achievement
Strongly Agree Agree Don't Know Disagree Strongly Disagree

27. Arts and culture in this school has improved pupils' level of general **educational/academic** attainment
Strongly Agree Agree Don't Know Disagree Strongly Disagree

28. Arts and culture in this school has improved pupils' **behaviour**
Strongly Agree
Strongly Agree Agree Don't Know Disagree Strongly Disagree

29. Arts and culture in this school has improved pupils' **confidence**

Strongly Agree
Strongly Agree Agree Don't Know Disagree Strongly Disagree

30. Arts and culture in this school has improved pupils' **social development**
Strongly Agree Agree Don't Know Disagree Strongly Disagree

31. Arts and culture in this school has improved pupils' **cultural understanding**
Strongly Agree Agree Don't Know Disagree Strongly Disagree

32. Arts and culture in this school has improved pupils' **creativity**
Strongly Agree Agree Don't Know Disagree Strongly Disagree

33. Pupils **enjoy** arts/cultural lessons in this school
Strongly Agree Agree Don't Know Disagree Strongly Disagree

34. Pupils feel they can **achieve** in art/cultural lessons in this school
Strongly Agree Agree Don't Know Disagree Strongly Disagree

35. Pupils' views are **listened to** in arts/cultural lessons in this school
Strongly Agree Agree Don't Know Disagree Strongly Disagree

36. F**amily and/or community involvement** is encouraged in arts lessons in this school
Strongly Agree Agree Don't Know Disagree Strongly Disagree

37. Arts lessons in this school meet the needs of pupils of **high ability in the arts**
Strongly Agree Agree Don't Know Disagree Strongly Disagree

38. Arts lessons in this school meet the needs of pupils of **lower ability in the arts**
Strongly Agree Agree Don't Know Disagree Strongly Disagree

39. Arts lessons in this school meet the needs of children with **special needs**
Strongly Agree Agree Don't Know Disagree Strongly Disagree
Not applicable in this school

40. Generally speaking, would you describe your school as being:
Strongly focussed on the arts Moderately focussed on the arts
Not focussed on the arts

Music/cultural school survey

1. Please indicate the proportion of pupils **within your school** in each of the following categories

Special Educational Needs Non-Norwegian speaking Boys Girls

[Give options of 0-10%,11-20%, 21-30%, 31-40%, 41-50%, 51-60%, 61-70%, 71-80%, 81-90%, 91-100%]

2. How many pupils do you have for each of the following age groups:

Under 8 years old 8-10 years 11-12 years 13-15 years 15-17 years
Over 17 years

3. In the grid below, please indicate the number of pupils in each age who participate in the following activities [Create table with horizontal axis for year group and vertical axis for type of activity. Allow multiple responses]

Under 8 years old 8-10 years 11-12 years 13-15 years 15-17 years
Over 17 years

Strings Woodwind Brass Percussion Singing Keyboard/piano
Music technology Dance Speech and drama Visual Arts Crafts
Other (please specify) [This will have to be separate from the table]

4. What is the average number of **pupils per tutor** in music lessons?

1 2-4 5-9 10-14 15-19 20-24 25-29 30-34 35-39 40 or more

5. What is the average number of **pupils per tutor** in other cultural lessons (not music)?

1 2-4 5-9 10-14 15-19 20-24 25-29 30-34 35-39 40 or more

6. Over the year as a whole, what is the average **duration** of your music lessons?

Less than 30 minutes per week
31-60 minutes per week
61-90 minutes per week
91-120 minutes per week
More than 120 minutes per week

7. Over the year as a whole, what is the average **duration** of your other cultural lessons (not music) lessons?

Less than 30 minutes per week
31-60 minutes per week
61-90 minutes per week
91-120 minutes per week
More than 120 minutes per week

8. On average, how long do most pupils continue to take lessons at your school?

Less than 12 months
1 year 2 years 3 years 4 years 5 years More than 5 years

9. Do you have partnerships between your school and other **music agencies**?

Please tick all that apply.

Local music school/centre Other local arts school Professional musicians/performers
Local brass band/orchestra Music industry Other – please specify

10. Approximately on average how much **per pupil per hour** do your lessons **cost (real cost)**?

[Need to insert choices in NOK]

11. Approximately on average how much per pupil (or their parents) **have to pay** per hour?

[Need to insert choices in NOK]

12. What are the main reasons why pupils may wish **not to continue**?

(tick all that apply)

They have not enjoyed it They have enjoyed it, but wish to do other things

Cost They want to change to another instrument that is not offered

Theory classes Too busy Other <Please specify>

13. In addition to lessons which of the following is available to pupils in your school? <tick all that apply>

Choir Orchestra Ensemble Band Performances Exhibitions

Practice studios Other - please specify

14. How often do your pupils **perform** to an audience of parents and people from outside the school?

Never 1-2 times per year 3-4 times per year 5-6 times per year

7-8 times per year 9-10 times per year More than 10 times per year

15. How often do **musicians or artists** other than your tutors **visit your school?**

Never 1-2 times per year 3-4 times per year 5-6 times per year

7-8 times per year 9-10 times per year More than 10 times per year

16. How often do you take the pupils in your school to see **performances or exhibitions**?

Never 1-2 times per year 3-4 times per year 5-6 times per year

7-8 times per year 9-10 times per year More than 10 times per year

17. Please indicate **how important these aims** are for the arts in your school

Very important	1	2	3	4	5	6
not important						
Intrinsic value of the arts						
Skill development						
Knowledge development						
Social e.g. cooperation, collaboration						
Cultural e.g. Norwegian culture, heritage, multicultural						
Personal e.g. enjoyment, self esteem, confidence						
Whole child development						
Creativity development						
Experience of the arts						

Other(s) <please specify>

Please give your opinions regarding the following statements about your programme

18. It has improved pupils' **musical** achievement

Strongly Agree Agree Don't Know Disagree Strongly Disagree

19. It has improved pupils' general **artistic and cultural** achievement

Strongly Agree Agree Don't Know Disagree Strongly Disagree

20. It has improved pupils' level of general **educational/academic** attainment
Strongly Agree Agree Don't Know Disagree Strongly Disagree

21. It has improved pupils' **behaviour**
Strongly Agree Agree Don't Know Disagree Strongly Disagree

22. It has improved pupils' **confidence**
Strongly Agree Agree Don't Know Disagree Strongly Disagree

23. It has improved pupils' **social development**
Strongly Agree Agree Don't Know Disagree Strongly Disagree

24. It has improved pupils' **cultural understanding**
Strongly Agree Agree Don't Know Disagree Strongly Disagree

25. It has improved pupils' **creativity**
Strongly Agree Agree Don't Know Disagree Strongly Disagree

26. Pupils **enjoy** cultural/music lessons
Strongly Agree Agree Don't Know Disagree Strongly Disagree

27. Pupils feel they can **achieve** in cultural/music lessons
Strongly Agree Agree Don't Know Disagree Strongly Disagree

28. Pupils' views are **listened to** in cultural/music lessons
Strongly Agree Agree Don't Know Disagree Strongly Disagree

29. F**amily and/or community involvement** is encouraged
Strongly Agree Agree Don't Know Disagree Strongly Disagree

30. Music/cultural lessons meet the needs of pupils of **high ability in music/culture**
Strongly Agree Agree Don't Know Disagree Strongly Disagree

31. Music/cultural lessons meet the needs of pupils of **lower ability in music/culture**
Strongly Agree Agree Don't Know Disagree Strongly Disagree

32. Music/cultural lessons meet the needs of children with **special needs**
Strongly Agree Agree Don't Know Disagree Strongly Disagree
Not applicable in this school

[i] The Arts Council Norway confirmed that the project Seanse, as a centre to develop competencies among artists who wish to work with children as audience members, received financial support on the basis of an application to the council. Seanse has not been defined as a national competency centre , nor has it been established by the ACN.

[ii] Local and county council elections in September.

[iii] According to the DKS webpage, Norsk Form and Riksantikvaren are not a part of this program.

[iv] The Nettwork for esthetic subjects is a sub organisation which reports to the Norwegian Centre for Arts and Culture in Education. The centre never received a enquiry or request concerning such a collaboration directly, but an oral enquiry concerning this was made to the network. This enquiry was communicated by the network to the centre. The centre accommodated the enquiry by giving the network the task of completing this work on behalf of the centre.