

A young child with dark hair, wearing a vibrant red patterned dress, is focused on painting. She holds a paintbrush with a silver ferrule and a wooden handle, dipping it into a yellow paint tray. The background is softly blurred, suggesting an indoor setting like a classroom or art studio. The image is framed by a large, semi-transparent circular graphic.

Art and Culture Give Children a Life that Works

A SOURCE OF INSPIRATION FOR PEDAGOGUES, ARTISTS AND CULTURAL MEDIATORS

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Art and Culture Give Children a Life that Works

In the summer and autumn of 2013, Art and Culture Give Children a Life that Works was published online in seven different chapters. This edition combines the seven original chapters into one.
Enjoy!



Let the good examples thrive through new communities, stories and forms of expression!

Preface by Marianne Jelved, Minister for Culture

I have always had children's welfare at heart. That children, regardless of their background and education, are given access to education and learning is one of the most important tasks of our society.

My exploits as a public school teacher have taught me how important it is to be able to feel surprise together with the children - to re-discover and expand their view of the world together. Here, art and culture play a big role in a child's personal development and general education. It is important for children to gain access to quality art in many different contexts and, at the same time, to have the opportunity to put their own abilities to produce art to the test. Through creative and playful processes, they see the world with new eyes and acquire new knowledge and new skills. Maybe, they become more daring and think more freely, which is a cornerstone towards becoming a citizen in a well-functioning democracy. We carry the cultural experiences we get as children along with us for the rest of our lives. This is why the children's relations with art and culture are so important.

It is my great ambition to create a solid basis for promoting culture for children in their everyday lives. We must enhance the opportunities for inviting artists and cultural institutions to cooperate with day care centres and schools. We, the adults, must create the room and the setting - in the municipality and at each institution or school - so that all children have equal access to art and culture, and encounter all forms of art at a high professional level.

This goal will be reflected in the government initiative for a Danish public school reform. An important element in the reform initiative is to strengthen the practical/musical subjects in our Danish public schools, and, last but not least, to see the partnership between Danish public schools and cultural life, including museums, libraries, theatres, music schools, culture schools etc., advance even more. You now have an inspiring publication, which is one of the tools that can give pedagogues, teachers, artists and cultural mediators knowledge about the many opportunities art and culture have in store.

This publication is exclusively online-based. In each chapter you can read articles and interviews of and by Danish and foreign experts, politicians and artists. You will also find good examples from everyday life, as well as several links and references. Each chapter was issued separately over the summer of 2013, as a serial, thus allowing for a compre-



hensive and printer-friendly overview of the material. As the autumn holidays are approaching, there will be seven independent chapters full of information, inspiration and approaches to art and culture for small and big children alike.

It is my hope that the publication will contribute to getting more art and culture into the children's everyday lives, and that new creative partnerships will be given a try.

Let the good examples thrive through new communities, stories and forms of expression!

Art and Culture

Give Children a Life that Works

Teachers and pedagogues have a special responsibility to make sure that all children have an opportunity to come into close contact with art and culture every day. At a fundamental level, cultural and practical experiences shape us as human beings, strengthen our ability to learn, and cultivate us as democratic citizens.

The Danish Agency for Culture's new publication, *Children Art Culture - in an Everyday That Works*, provides a wealth of inspiration for how teachers, pedagogues, and cultural mediators can best tackle this job. The book also contains many examples of specific activities, links, and bibliographic references.

"It is important for children to gain access to quality art in many different contexts and, at the same time, to have the opportunity to test to put their own abilities to produce art to the test. Through creative and playful processes, they look at the world with new eyes and gain new knowledge and new skills," maintains Danish Minister for Culture Marianne Jelved (Danish Social Liberal Party) in the publication's preface.

This point is shared consistently by 60 (Danish and non-Danish) experts, practitioners, and artists and six Danish government ministers in their articles about attitudes, research results, and practical experiences. Each of the publication's seven chapters has its own focus and an ocean of good arguments for prioritising art and culture to children.

The publication's seven chapters focus on:

1

How we create an optimal framework for children to encounter art and culture in their everyday lives.

"Art helps make sure we become whole human beings," observes Rune Gade, chairperson for the Danish Arts Council 2011-13. "Art is also connected in a fundamental way with a human being's inherent desire to play. Children must have an opportunity to come into close contact with high-quality art, so they absorb into their bones a sense of the special potential in the artistic process," he emphasises.

2

Why children's relation with art and culture strengthen democracy.

A childhood that is rich in artistic and cultural activities is an important key to making sure that children have the best foundation for developing personal attitudes and values and participating as competent citizens in a democratic community. Therefore, as researchers point out, schools and day-care institutions have a special responsibility to make sure that all children have this opportunity.



3

Why art and culture should be an integrated part of day-care institutions and all subjects taught in general-education schools - and should be conceived more broadly in teacher education programmes.

"Not only children but teachers and pedagogues will also benefit from this because their work in education will be more successful," observes Bennyé Duranc Austring, who is project leader at University College Zealand's research and innovation department:

"The skills children learn through practical activities are crucial for their development because all other learning is based upon them - in particular, the very desire to learn something new. At the same time, artistic activities enhance children's well-being and the joy they take in being at their school or day-care every day."

4

How we can ensure children's digital skills.

"Children today are digital natives, but not digital geniuses," says Stine Liv Johansen, Ph.D., assistant professor at the Department of Aesthetics and Communication at Aarhus University. "That is why it is important that teachers and pedagogues guide children to become conscious of themselves as media consumers and develop skills that allow them to relate reflectively, critically, and selectively to the boundless opportunities of the virtual world."

5

Why an everyday interaction with art and culture in school or day-care has a positive effect on societal development and socioeconomic conditions.

"Children and young people will be the ones to create the future - and innovation and creativity are the two pillars on which the development of our society rests. Therefore, our ability to affect the future is dependent on the opportunities we give our children to develop their creativity - from nursery school all the way through childhood," says culture-innovator Trevor Davies.

6

What particular potential Nordic children's culture contains, and how it can be integrated into everyday activities in practice.

"Naturally, Nordic countries will collaborate to develop cultural opportunities in kindergartens and schools because we have a common Nordic view of children, education, culture, and democracy," says Danish Minister for Education Christine Antorini (Danish Social Democratic Party):

"The Nordic view of children's culture is unique because it is based on the idea that everyone - regardless of background - is to have an equal chance and an equal opportunity to develop within the framework of the community. Because it is in our relations with others that we acquire a common understanding of the society of which we are a part."

7

How people can best collaborate in practice when teachers, pedagogues, artists, and cultural mediators are blazing new trails together.

"We need a more coherent effort to make sure that all children and young people have an opportunity to encounter art in their everyday life. Let's use this publication to make a difference!," urges Danish Minister for Culture Marianne Jelved (Danish Social Liberal Party) in the concluding chapter, which presents a wide array of networks specialising in children's culture that share educational experiences and specific activities with teachers, pedagogues, and cultural mediators. At national, regional, and local levels.

"Art and culture are not leisure-time entertainment activities or vapid decoration. They are worldviews and language that make us wiser as people, provide us with forms of expression through which we can live our lives, and help us to navigate on an existential plane, so we have a better and richer life," observes author Knud Romer in the new publication of the Danish Agency for Culture, *Children Art Culture - in an Everyday That Works*.



Photo: Thomas Langshøj

You can also download the publication here:
www.kulturstyrelsen.dk

Children's Relation to Art and Culture

1

Photo: Mie Bjerrisgaard Frydensbjerg, Children's Cultural Centre in Aarhus

CONTENT CHAPTER 1

Photo: Franz Bomberg



1 CHILDREN'S RELATION TO ART AND CULTURE

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Introduction

Children's Relation to Art and Culture



The culture that surrounds us shapes us as people. Every day, the small citizens of our world see the light of day around the entire planet and while they grow up, they have to relate to certain values, love, traditions, religions and languages. These are brought into play in the special artistic expressions and cultures associated with the part of the world they live in.

Art and culture are therefore some of the aspects that characterise our way of thinking and our behaviour - something that children photograph as quickly as a lightning and that plays an important role for their ability to express themselves as people and learn to become part of communities with others.

The conscious pedagogical educational process that shapes children throughout their growth starts as yearly as at the nursery, the day care centre or later at school. Children's institutions and schools are a daily arena where all Danish children go about. It is here that they spend most of the hours they are awake and most refreshed, and it is here that we have the best opportunities to ensure that all children in Denmark will receive the necessary artistic and cultural ballast.

In this first chapter the focus lies on why it is important to give all children the opportunity to relate to

culture and work together with artists. The House Artist Programme is presented as an excellent opportunity for children to meet artists in their everyday lives and gain insight into artistic processes. It is also a way in which they too can be creative. The current cultural habits survey "Danskernes kulturvaner 2012" (The Cultural Habits of the Danes 2012) provides unique insight into the children's current use of art and culture.

In these two interviews with the Minister for Culture, Marianne Jelved, and the Chairman of the Danish Arts Council's Committee, Rune Gade, they speak about how they, each from their own perspective, make sure that art and culture for children are given high priority in Denmark. We have an artist, a researcher and a children's culture professor speak about the role of culture in the upbringing of children. Children give their opinion too.

In a nutshell: There is a lot of inspiration to be found here so that all children all over Denmark come in close contact with art and culture in their everyday lives.

The Network for Children and Culture at www.kulturstyrelsen.dk offers help, strategies and contacts for putting different artistic or cultural activities to work at your institution, school or local area

Ines, 8 years old:



I think that good art is such a weird thing. For example, a cat with a woman's head that says "Oh, no!", or something like that. It is funny when it is strange because all of it is your own imagination.

A special thank you to the members of the editorial team for their input and knowledge. The group was set up during a work seminar on art and culture in children's day care institutions and schools held on 15 November 2011 at the Network for Children and Culture.

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Marianne Jelved:

We have to make sure that there is art and culture in the everyday life of every child!

Interview



Marianne Jelved, Minister for Culture, Danish Social Liberal Party, MP since 1987. Master of Arts in Danish, Danish Teacher - Danish college, 1979.

Why is it important that we incorporate more art- and culture-related activities into the everyday life at schools and day care centres?

"It is an extremely important task for us as a society to ensure that all children have the opportunity to encounter art and culture regularly, regardless of where they live in Denmark and of their background. Your relation with art can trigger your curiosity, af-

fect you emotionally, inspire you to use some practical forms of expression yourself and give you access to the educational process which is part of a community you yourself contribute to.

The new Danish public school reform is a fantastic opportunity to ensure that art and culture become part and parcel of the everyday lives of all children. The local children's cultural life, music and design schools, cultural institutions in the municipalities and schools have clear common areas of interest as far as the new reform is concerned. Therefore, both the Minister of Education Christine Antorini and I see an obvious partnership opportunity here: We have already talked with the music school associations and the schools of culture and they will participate with suggestions about coordination, partnership and improvements so that they can do their work (usually in the afternoon).

This spring we will also have discussions with museums and other cultural institutions. I have also

appointed two work groups which have to come up with specific proposals in the autumn about ways to strengthen the culture for children and youths all over the country, amongst other things, in relation to enhancing the ways for children to participate actively in preserving and developing their talents. I have also had many inspirational meetings with the Minister for Housing, Urban and Rural Affairs, Carsten Hansen. There are quite a lot of positive opportunities for new partners across boundaries."

How do you intend to incorporate the offers for preschoolers in this new, enhanced endeavour?

"This can be done in several ways. The relevant administration office in the municipality can make sure that there are project managers in charge of ensuring that children meet art and culture in every institution - i.e. also in child care centres. This is not an unknown phenomenon. I expect that the work groups I have appointed on the subject will come up with proposals.



State resources and agreements on art forms for children in Denmark

In order to secure a broad platform for the production and mediation of art and culture to children, the State and the Danish Agency for Culture offers resources for different art forms.

[Read more at boernekultur.dk](http://boernekultur.dk)

connection with the new school reform?

"A request to enter into local partnership agreements with child care centres, schools and culture institutions in the local area. For example, even today there are many inspiring activities going on around Denmark in the field of children's culture, as we are thinking about participating more actively in the schools' daily life so that more children can benefit from our offers.

"We must make sure, for example, that local museums everywhere have well-functioning school services, which communicate directly with children and young people. This is one of the partnerships I would like to start together with the Minister of Children and Education and I implore all cultural institutions and all art groups to participate in this partnership, for example, through local partnership agreements where people make different commitments to one another.

"This means that the museums and institutions will now have the task to spend time with the children who live in the local area: Which local community is covered, is there anything special that the cultural institution can offer to these children. I recently visited Boldrup Museum in Nørager near Rebild, which is an old small holding managed by volunteers. It has now merged with the biggest museum in the region. There, children learn how their grandparents and great-grandparents once lived, what animals they used to have, what the stables used to look like etc. This gives children a sense of their cultural heritage and what is special about their home.

"It must also be clarified what art associations such as the Skagen Art Colony can contribute with in connection with the House Artist Programme and any



other ordinances we already have. Is it possible, for example, to try to raise money for a holiday camp workshop, where a school class use the artists in the Colony and visit Skagens Museum and learn a lot there? There are many opportunities for this type of partnership agreement all over the country, if you have an eye for it and draw on the existing networks."

The Chairman of the Danish Arts Council, Rune Gade, points at the possibility to incorporate aesthetic dimensions into the academic subjects and this way give children more ways to learn about these subjects?

–"The Minister of Children and Education probably does not agree with me that it is important to ensure that the schools are open towards allowing artists to involve certain activities in the teaching process, which can inspire teachers to combine and use artistic expressions for incorporating a learning

Creative Subjects at Danish Public Schools

The Ministry of Children and Education initiated several experiments with the practical/musical subjects during the school years 2009-2010 and 2010-2011. The result of the evaluation is presented in the report "Forsøg med praktiske/musiske fag i folkeskolen. Evaluering." (An Experiment with Practical/Musical Subjects in Danish Public Schools. Evaluation) 2011 by Rambøll, Applied Municipal Research and DPU.

At the same time, the Ministry of Children and Education issued a "Kortlægning af de praktiske/ musiske fags status og vilkår i folkeskolen" (A Survey of the Practical/Musical Subjects' Status and Conditions in Danish Public Schools), also prepared by the above-mentioned parties as part of the Ministry's initiative. Both reports are available as PDF files on the Network for Children and Culture (Børnekulturportalen).

[Read more at boernekultur.dk](http://boernekultur.dk)

process into a so-called general school subject, because art in itself creates fascinating, relevant new approaches to the material.

“At the same time children get the opportunity to experience how rewarding it can be to be part of a closed community where everyone is involved in artistic assignments such as putting up a theatre play. This is a process where you depend on each other for the completion of the common assignment and where discipline, immersion and creative discussions of how to create the best expression together are necessary.”



About the House Artist Programme
Camilla Hubbe - author, Copenhagen

They are beavering away and their minds soar. When this happens, the project has been successful. A House Artist Project is something from which both the children and the artist benefit. The children get better at writing and learn a lot on storytelling. At the same time, authors get the chance to try out their materials on their target group.



This is a learning process, a process of personal formation in itself, and with this also an activity which makes every single child better at acquiring self-discipline and participating and sharing the responsibility with others: That children learn how to become citizens is, after all, one of the most important tasks the school has to accomplish and in this connection, artistic and cultural activities offer excellent opportunities for learning.

How particularly can artists be involved in the daily life of schools and day care centres?

“My point is that the local area of the school must be used as basis. I am just back from visiting some major regions of our country and I know that there are a lot of exciting things going on around: There are many opportunities for local partnerships with cultural institutions - especially in relation to their experience with the care for children and youths who grow up in homes with pianos, books and newspapers. Art projects give them excellent opportunities to feel recognised and be victorious as they have never been before.

“At Bomholm I met, for example, a glass artist who works together with the Grennesminde institution for children with special needs due to mental disorder. She teaches the children how to work with glass and all of a sudden they discover that they can do something special.

“The ceramic artist Peter Lange in Aalborg also welcomes children from day care centres and schools in his workshops and allows them to mould heads and then they look at how he puts them together into a very big and impressive work of art - an experience they will never forget.”

“This way - across all sorts of boundaries - one should find the partnership opportunities that will work: With the new public school reform, there is an open road before us, offering opportunities to try to make things differently by thinking about practical/musical subjects in a way other than up until now, by creating more local partnerships and specific meetings and by inviting more artists to the schools.”

How can day care institutions incorporate the local art and cultural events better into their daily life and curriculum?

“Just as in the case with schools, each day care institution can purposely incorporate relevant activities into their schedules based on the available local/regional options. For example, they can arrange an outing to a local studio or a ceramic workshop. The artist can make a return visit to the day care centre and use his/her art together with the children, so that they get a feel of what a work of art is like after following the artist’s guidance and ideas.”

What is the special role of teachers and pedagogues in ensuring that children get more encounters with art?

“My hope is that the school will open up more towards the local community and involve them more actively into the daily life of the school - both during learning and activity hours.

“This is already happening in many places, in the day care centre too. What is new is that we, the politicians, now wish to set an agenda to be followed by all schools so in order to ensure that all children, regardless of where they are in Denmark, would have

About the House Artist Programme

Rapper Andyop - Andreas Seebach, Copenhagen



I got goose bumps when the students exploded on the stage. Two weeks ago they were scared stiff at the thought that they had to come up on stage before the rest of the school. But now they were standing there with sky-high self-confidence and were doing the impossible. Insanely strong and touching - and possibly solely thanks to the House Artist Programme’s support for the project.



equal opportunities. At the moment these opportunities depend on local enthusiasts’ taking initiative.

“This will also contribute to strengthening the children’s local sense of belonging. In Fakse, for example, a group of somewhat troubled youths were given the opportunity to paint the town house ends together with an artist. They now feel as co-owners of their local community. This has therefore been a fantastically effective approach to direct them into focusing on their town and transform something that has started with restlessness into something the youths are proud of because they have contributed to their local community.”

As far as children with special talents are concerned, does it also have to be the job of schools and day care centres to ensure that all talented children get the opportunity to unfold their artistic potential, including such children whose parents cannot or will not prioritise music school expenses, for example?

“This is another important benchmark that I have set up: We have to be good at spotting talent and helping it develop. For this reason teachers and pedagogues should have an eye for children with special abilities and draw the parents’ attention to them and help them find a music or design school in the vicinity. After all, it is the teachers and pedagogues who are closest to the children’s daily life and who have the best chance to spot talent.

“Attention has already been drawn to this in many places in Denmark. Amongst others, in the Region Northern Jutland, where all municipalities together with the region have signed a common cultural agreement for the purpose of talent development. It is a good thing that in this way the communities undertake to be more attentive to and help the development of local talents.”



Cultural Agreements

A cultural agreement is a voluntary agreement which is sealed between the Minister of Culture and a group of municipalities. Together, the municipalities form a so-called “cultural region” in the agreement. All cultural agreements include children’s culture partnerships.

Read more at kum.dk

Culture for Everyone

El Sistema is a model choir and orchestra school which originally comes from Venezuela. El Sistema shows the possibilities and potential of using music as a tool for social and human development. For children aged 2 years or more and their families. This is now a global project, which for Scandinavia has originated in Gothenburg.

[Read more at elsistema.se](http://elsistema.se)



"Another option might also be for the school itself to initiate activities to support talents. Similarly to the way sports clubs support talented players. The National Olympic Committee and Sports Confederation of Denmark, for example, makes an incredible number of investments in talent development.

"It is possible, for example, to start a small choir for singing talents as in Herning, where Den Jyske Sangskole gathers talents that are then screened by the public schools. Many of them continue their education in the music academies - it is very enlightening to see the fine results you can achieve when spotting a child's talent on time. How many more talents could be discovered in other places in the country if we pay enough attention? The Schau-fuss Ballet in Holstebro has also attracted many talented children from the region. This proves that talents are out there, it is just a matter of finding them."

Can we better equip teachers and pedagogues for the important cultural mediator role they play with regard to ensuring that all children encounter art and culture regularly?

"Of course, we will do our best so that teachers still have main subject competence in the subjects they teach. In the practical/musical subjects too. And it is an important in-service training task to strengthen the cooperation with other professions with regard to the children in the municipality. The transfer of knowledge goes both ways, when the children and pedagogues work together with artists to plan and carry out courses for the children."

From a purely organisational perspective, can we give teachers better opportunities for initiating artistic projects?

"There is no doubt that the interest in artistic and cultural activities is a matter of personal preference. For this reason, it is important that it is the school as a whole that enters into partnership agreements so that the school management is also involved in it, and so that each and every teacher commits to including art and cultural activities as a permanent feature in the planning of their classes. This will not happen in all the 13-14,000 schools in Denmark at the same time, but we must keep the process running so that it develops and spreads further.



"When we take the temperature of the current children's culture

Authentic relation

with art?

By Beth Juncker



Beth Juncker is a professor in children's culture at the Royal School of Library and Information Science at the University of Copenhagen. Researches and teaches cultural mediation in general as well as in relation to children and youths. She focuses on the importance of the practical/musical subjects in the daily life of children and in the importance of the practical/musical subjects in the children's relation to art.

"Authentic encounters with art and artists can take place in day care centres and schoolyards, at the back seat of a car, during lunch breaks at work, at

the family dinner table. They can present themselves during reading and listening, at museums, in front of the TV, around computers, at concerts, in theatres, in sports halls and at stadiums. That they happen is essential for our experience and the importance we attach to it.

"Throughout the 20th century, children's culture mediators have observed that children are champions in creating this decisive transformation - through play and time spent together. They have also shown that if they could see through what has caused the transformation, they would have a recipe for success. But the glasses through which they looked at the children and the ideas of education that their mediation would translate into practice, would trip them up.

"Can we learn from this today, when both culture and education policy are focused on the children's

relation to art and artists, and when the culture mediation encompasses not only literature, but also theatre, music, design, dance and film; and the staging of authentic encounters with art and culture must be considered in widely different contexts and experience conditions these encounters require.

"Yes, we can! But to do it, we have to adjust our glasses, develop our ideas of education and we must be fully aware that the basis for the relation with art and artists from a late modern perspective, where children have greater access to media, medialised experiences, creativity and communication is the same but also radically different at the same time. The sender's perspective which links authenticity to a work and an author is no longer sufficient. A space perspective and a broadly understood participants' perspective must be taken into account too, if we are to be able to capture this phenomenon and its key importance.

"The thing is that authenticity can be seen and heard by the audience. It can be felt and noticed by the participants. For a certain time it rules over body and soul, space, conduct and feelings. Forward in your seat, back in your chair, under the carpet, on your feet, run, jump, cheer, laugh, giggle, cry and hold your breath. The wonder, the scepticism, the waiting, the disgust, the sneer, the enthusiasm, the surrender. That is what makes an experience authentic.

"The theoretical basis for understanding this phenomenon has not changed. It is still the practical/musical subjects and their theories about the sensitive path to knowledge, recognition and experience in which this field is included and it is still the theories about the importance of practical/musical subjects in our daily lives and in our relation with art that give us the tools to understand the scope of the significance of this dimension in our lives. It is still theories about the aesthetic setting that govern the cultural mediation in this field.

"On the other hand, the social basis has changed. There are numerous experience-related, creative and communication-related possibilities to which children and youths have immediate access. In turn, their access to physical encounters with art and culture – that is with the cultural life and its artistic arenas and forums – are still quite limited. A challenging cocktail that puts the cultural mediator's professionalism to the test. When it is possible to encounter experiences and high-quality interactive possibilities in medialised form, the expectations associated with the physical encounter, the processes and the experience possibilities they may involve, are higher.

"We must therefore be prepared that experience of authenticity alone does not depend on whether the



art is original or high-quality. It can be provoked by foolish games, in the encounter with loony comic strips and popular family films. We have to be ready that the cultural mediator's vision continues to real-

ise the encounter with cultural heritage and art to bring about the same experience as the foolish and the popular, because it is this experience that leaves a mark and gives meaning for everyone."

"This means that we have to be very critical to the practice that has developed under the slogan that the art must go where the children are, that is to pedagogical and educational institutions. We think that the arenas of art and interest-governed communities could be invalidated when it comes to children and youths. We think that if art - musicians, dancers, theatre performers, designers - came to meet the children in the red room and the students at Sandbjergskolen and their pedagogues and teachers, our goal would probably be accomplished.

"We have forgotten that this way we put children, students, pedagogues, teachers and artists in a conflict between the desire that interests are governed by and the pedagogical discipline which rules when groups of exhilarated children and students are governed in one place. We have also forgotten to ask whether these meetings could in any way help our pedagogical development work, the lessons at the schools, and children and youths' cultural life. This way we have created obstacles for ourselves and for the aesthetic mediation practice.

"We have the chance to ask now and with this the chance to prepare processes and experiences which are creatively directed towards the pedagogical institutions and the work of the schools, and experiences and processes based locally and directed towards enriching the children and youths' interest communities and cultural life. Two different types of mediation. Both offer the option to create optimal conditions for authentic experience. As long as we want to!"

Cultural Packages

The schools in Kalundborg, Haderslev and Skanderborg Municipalities have gathered their selection of concerts, theatre and dance performances for students into a comprehensive solution, Cultural Packages. Behind the initiative are the three competence centres, Dansehaller-ne, Levende Musik i Skolen (LMS) and TeaterCentrum with the support of the Danish Arts Council. They aim to develop models for the best performances. They are responsible for the quality, network development and competence development of teachers and administration.

[Read more at kulturpakker.dk](http://kulturpakker.dk)

A Story from my Childhood

By Karen Mukupa Rasmussen



Karen Mukupa Rasmussen, born in 1973, came to Denmark when she was 15 and founded the hip-hop group No Name Requested. Since then she has released 4 solo albums. She has also been a host on a children's programme on TV2, has written children's books and released a CD for children together with Peter Belli. She has also been a judge at the Danish Junior Eurovision, an ambassador for CareDanmark and has founded the group Wadudu which tells stories to children.

"Listen, granny, the water is making music!" I was about four years old and was sitting on my grandmother's lap eating yoghurt while the rhythm

from the tap was dripping in tact. This was the first "art experience" I clearly remember that has made an impression on me.

"In my encounter with children and art I cannot help but believe sometimes that almost every child is a born artist. They are naturally curious, imaginative, ingenious, intuitive and often do not need our help to encourage these qualities of theirs. When small children play the dog or cat game, isn't this a sort of art? A theatre play, even though a primitive one?"

"I do not come from a family playing the piano, even though my father plays the guitar, but I am from a family combining two different parts of the world, Denmark and Zambia, whose primary task is to unite these two worlds. Nonetheless, art managed to sneak into our family and culture naturally came along.

"I have spent most of my childhood living in Tanzania, in a time where there was no TV and where music played on the radio was mostly religious. I went to different schools, mainly international ones, where I subsequently unconsciously learnt that culture was equal to identity. Even though there could have been some minor prejudices, such as Indians before Africans, Africans before Scandinavians etc., it was more important to us children to unite our common ideas and accept each other's differences. We did not judge each other based on skin colour or background. On the contrary, we tried to fit in the community and not stand out too much.

"At one point, the subject at school was "culture" and it got stuck in my mind our teacher's telling us that the word culture comes from the word "cultivate" - as in cultivating a garden - that our cultures are undergoing constant change, man-made, as when

About the House Artist Programme
Rick Towle – visual artist, Aabenraa



The House Artist Programme gives young people the opportunity to ask questions and examine their own reality by contemplation and experiments with shapes, colours and spaces. Everyday conventional thinking is transformed and changed in a magic moment.



Photo: Franz Bomberg

Development and Research at Kulturprinsen

Kulturprinsen is an experimental development centre for culture working with children and youths. The purpose of the centre is to develop cultural offers, gather knowledge and work on new mediation forms for working with children, youths and culture.

[Read more at kulturprinsen.dk](http://kulturprinsen.dk)

you sow a seed in a garden and let it sprout. This made me think that we are all flowers in our own way like the weeds of beautiful jacaranda trees which blossomed in my mother's garden.

"I was 10 years old when my family and I moved to Denmark. Two years went before we moved back to Tanzania. My siblings and I went to a public school in Hvidovre, where we lived. For the first time I felt different. The girls already had their cliques and in this age the boys were not the ones to become "best friends" with, so I felt quite lonely.

"One day our teacher divided us into groups and asked us to write a story and present a small play before each other. It was difficult for my group to come up with something, so our teacher suggested that we do something from Tanzania, that is, the country where I came from. Since we could not come up with anything else, the others seemed to think it was a good idea. I threw myself into the project with great zeal and found a story about a family who lived in the countryside without any water or electricity."



"At home, my mother had a bag of edible caterpillars and I wanted to bring a small portion with me to school for our play. My mother did not think this was a good idea because she was sure that other children will tease me and speak behind my back about our "yucky" food. I took some with me nonetheless. Our play was quite different from what the other groups have come up with and then the caterpillars came into the picture, and I put one in my mouth and the audience was wide-eyed, I remember. Instead of

being ostracised by my classmates, I became one of the tough ones. From being excluded by both girls and boys, I suddenly became one of the popular kids in class, the daring one, the one who had lived in Africa.

"I learnt that my background was something I could be proud of and I dared stand out from the other flowers in my class.



Forfattercentrum

Support for royalties during open reading events included in the normal work of the school.

[Read more at kunst.dk](http://kunst.dk)

"Over time, all cultures have used story-telling to pass on wisdom and knowledge. It is my understanding that children can tell us a lot about what is happening to them through their art. In my case, I told my classmates and, last but not least, my teacher about my personal background. I cannot help but think that it was this experience in Hvidovre that started it all. For beside my music, I like telling stories to children very much. They are usually set in distant parts of the world in order to stir their imagination and understanding of what surrounds them.

"It is said that creative people never get bored but I think that boredom has given creative people room to become absorbed in their art. Like my own trip into art, which started that one time when I heard the monotonous dripping in my grandmother's kitchen."

Rune Gade:

Quality in the Authentic Relation to Art

Interview



Rune Gade, Chairman of the Danish Arts Council appointed by the Minister of Culture. Master of Arts., PhD in Art History. Senior lecturer at the Department of Arts and Cultural Studies, University of Copenhagen. Art critic, author and contributor to several books and magazines on culture and aesthetics.

As a member of the Danish Arts Council you would like to make a special effort to ensure that children and youths relate to culture – what new in particular would you like to start?

"From the very beginning we wanted to put children and youths on the agenda. For this reason we have set up a work group which monitors the children and youths' activities that are already in progress and decides which ones are worth following up.

We regard the new public school reform as a fantastic opportunity to come into play and strengthen the position of the practical/musical subjects in our primary schools: They have been neglected for many years and we now have the opportunity to change this. When thinking about the school as a whole, it must incorporate all significant aspects that we want to be part of people's existence, it is also necessary for it to reinforce the practical/musi-

cal subjects so that we ensure that all children have a quality relation with art throughout their youth.

"It has been planned, for example, in order to join and strengthen the initiatives we have started, for example, the interaction with music and cultural schools for children and the House Artist Programme which has been maintaining a dialogue with Danish public schools for a long time."

Why is it important that we ensure that children have the opportunity to continuously relate to art?

"Because Art helps make sure we become whole human beings – that we get some of the qualities conveyed by aesthetics. After all, aesthetics is just about sense perception and art is capable of talking to people using means other than language: Art often speaks to us through the body, i.e. through what we hear, see and notice. A characteristic feature of art is that we – on a very high level within the areas of perception – can work on refining our sensitivity.

"Art is also connected in a fundamental way to a human being's inherent desire to play. What defines us as humans is, for example, that we play our way towards acquiring social skills. Playing is learning how to get on with other people. Art also allows adults to continue to play. Art is like a room where playing never ends because art puts us in a conceptual space, in an imaginary room that is all about empathy and the ability to empathise, about basic social skills and about something which, if we were to use a good musical metaphor, we would call ensemble playing – i.e. to play together. First you have to learn how to play, then you can go to a higher lev-

el and it will start to sound good. This applies to all of our social life, because if we do not manage to work together, discord and conflicts will arise.

It is important that we insist on mediating the quality in art so that children and youths have alternatives to the more trivial part of popular culture. I do not have anything against good popular culture but it is important to navigate away from the bad part and provide children and youths with some quality art in order to give them a chance to be moved by their experience: As those who are passionate about art know, art can fundamentally change your life. If you have major sublime artistic experiences as a child or youth, from a purely existential perspective, this can take you to some new areas and change the course of your life.

Especially if you are a child or a youth whose linguistic skills are not so strong – even if you cannot express yourself and walk the academic path, our community emphasises the importance of the moment, after all you might easily have musical skills and qualities. And just the experience that you can do something even though you do not perform so well in the academic universe, is important to give to children and youths, because it might save someone from getting lost in the educational system we have today.

What products do we have to present to children and youths? How important is their quality?

“We have to make sure that the art we present to children and youths is of the highest quality. This is why we screen here, at the Danish Arts Coun-

Meet a Professional Artist

The purpose of the House Artist Programme is to encourage the children and youths' relation to culture and give them enough experience to actively follow, participate and become immersed in a professional artistic process. The artists must pass on art to children and youths aged between 0 and 19 years in a creative meeting between the professional art on one hand and the children and youths on the other. Artists can apply for grants of 75%.

[Read more at kunst.dk](http://kunst.dk)

cil, all the applications we get for the House Artist Programme and all the other offers for children and youths that we manage. We want to make sure that we use the best artists. We also consider looking more carefully at pedagogical qualifications and strengthening the cooperation between diligent artists and teachers and pedagogues who have the necessary pedagogical competence. In other words, we want to unite people in order to consider the pedagogical dimensions as well, when we have the artists at schools and institutions.

On the whole, my message is the best defence of art for art's sake: if a piece of art is really good, there is no better argument in favour of this piece of art than itself. And then, mediation also plays a very big role.

Photo: Nina Bangsbo Dissing, Children's Cultural Centre in Aarhus





About the House Artist Programme
Jesper Falch - musician, Vejle



The house artist course is a unique opportunity for children to meet a professional artist and be an active partner in the creation of music. My experience shows that schools get inspired to continue working with music and would gladly welcome more courses so that the entire school can enjoy this experience. Schools become cultural consumers. Art leaves a mark and makes a difference.

Is experiencing bad art better than not experiencing any art at all?

"On one hand yes, but on the other hand, communicating what good and bad art is, is not insignificant. This is why, from a pedagogical perspective it can be a good idea to confront children with both good and bad art and to discuss with them what makes the good art good and the bad art bad. After all, one should be able to express what, according to them, makes one thing good and another thing bad. This way you get farther in your argumentation rather than making a quick judgement of 3-4 words. It is all about mediation. We can also prepare children and youths to better understand quality if we give them historical knowledge about how the artists came into existence and tell them why these artists developed as they did and why they appear as they do now - everything that we commonly refer to as education.

As far as the public school reform is concerned, it will also be important not only to give children and youths an experience of art but also to make sure that art and practical/musical subjects are integrated to a greater extent than what is the case today, where they suffer under being perceived as kind of a "break" subject and get piled up together with home crafts and woodwork in the group practical/musical subjects. This is a rather step-motherly approach, in my opinion. These subjects should be treated seriously on a par with Danish and mathematics because aesthetics is an essential dimension to keep on you as a person in a modern society: without it we would be callous individuals. What characterises a modern democratic welfare society such as the Danish is that we are whole and independent people and we accept the aesthetic dimension on a par with the hard sciences. This is why the school should also incorporate practical/musical subjects

much better into the academic curriculum in order to mainstream them into the public school in many different academic contexts.

How do we make sure that children have the opportunity to participate in authentic meetings with artists, for example, in connection with the House Ordinance Programme and talent development in design schools?

"We do our best to provide authentic meeting with artists in the House Artist Programme, Levende Musik i Skolen and the Cultural packages: After all, these are programmes and trial programmes whose aim is to ensure not only that children and youths would relate to art but also that they would meet the artists and see that there is always a man/woman behind every work. It is really important that in this way children and youths gain insight into the process of creating a work of art. This is exactly what is often on the agenda of the House Artist Programme in the form of a workshop during which children get involved in the creation process and see that works of art are not just dumped from the sky as divine inspiration but are the result of hard work, of a craft that has to be mastered and of experiences that many times fail before they succeed, fall into place and become a sublime work of art. This is an aesthetic process, based on refining one's senses.

It is, for example, extremely valuable to know that all tones sound different and that the grey tones look different. All the small subtle nuances you learn to observe, appreciate and express - all this enriches us because it gives us a multi-faceted and richer understanding of the surrounding world."



How can we otherwise give teachers and pedagogues better opportunities to present art to children and youths?

"A reform of teacher training is also under way, aiming to strengthen the competence of each teacher as regards understanding the meaning of aesthetics, since it is crucial for teachers to be able to pass this knowledge onto their students. The same applies to pedagogue training.

It is also planned to strengthen the mediation of, for example, what we offer, so that all students studying to become teachers and pedagogues are aware that there are different offers from the Danish Art Council such as the House Artist Programme, Cultural packages, Live music at school, Forfattercentrum etc. - that there are different offers and funds that can be used if, for example, as a primary school teacher you want to include aesthetics into your lessons. This can be a first small, simple, yet important step because at many seminars people

do not know much about the possibilities they are offered and it is pure chance if a teacher or an enthusiast is familiar with the possibilities of giving children the opportunity to come in close contact with art, enrich the lessons and relieve the pressure on teachers."

Is it vital that teachers understand the importance of practical/musical subjects?

"As far as the individual teacher is concerned, for many years this has been given low priority, both in the primary and in the secondary school.

This is why practical/musical subjects must be mainstreamed into the schools, i.e. integrated into the different subjects. One of the great potential aspects of practical/musical subjects is that they can fit into many contexts because they are so closely related with abilities such as creativity and innovation. Art has a transfer effect because it influences

one's learning potential in other subjects. For example, the principles in music and mathematics are closely related as in the case of Renaissance art and mathematics with the golden ratio, the perspective etc. Access to practical/musical subjects can therefore give students the key to other academic subjects - obviously, with the culture they seek out as a point of reference. For they certainly are on the aesthetic plane when they listen to rap music, for example, which has both a musical and a lyric dimension and which can easily be used as an approach towards understanding the lyric poetry better and the tradition of combining music with lyrics, which goes far back in history. This history is a fantastic way to open entirely new universes to children and youths, if only conveyed to them in the right way.

LMS - Levende Musik i Skolen

LMS - Levende Musik i Skolen is a national competence centre that promotes children and youths' relation to professional music. LMS' core competence is school concerts where professional musicians give students a taste of the magic of live music and open their senses to genres and styles they did not know they could like. Other important areas managed by LMS are concerts for children and parents, development of new concert forms, festivals, development projects, information, consulting and international cooperation.

[Read more at lms.dk](http://lms.dk)

Does everyone need art and culture?

Music as a Goal and a Medium

By Kjeld Fredens



Kjeld Fredens is a physician and brain researcher. He has been a senior lecturer at Aarhus University, principal of the Skive College, head of development and research at the Vejleford Neurocenter, editor of the magazine

Kognition & Pædagogik, chairman of the Danish external examiners board at Aalborg University and advisor at the Council for Competency

Why does Skt. Annæ Gymnasium, which is both a public school and a gymnasium, have the highest average mark in upper secondary school leaving examinations? There can be many explanations. But there is one thing that sets this school apart

from other schools: Music appears often in the school timetable. Students start from year three and all the children who go to this school must pass an entrance exam in song and ear training.

This article aims to examine whether there is a connection between acquiring musical skills and the quality of the learning process in general. In other words: If the music is an end in itself and is studied on its own, can this impact the quality of the individual's general dispositions and learning processes in other contexts?

Learning, Dispositions and Blind Intelligence

From a constructivist perspective, what we already know determines what and how we learn in a given situation. Therefore, we should not take interest only in which subject to teach and how to do that. We must pay attention to the learning preparedness each individual develops and the new

challenges s/he faces. It is in this relation, we have to examine how music-related experiences can help acquire new knowledge. But knowledge and skills are not enough. You can easily know what to do without doing it. How come? Because people lack disposition - "good mental habits" (Costa, 2008) - or the practical disposition which lies in the designation "practical/musical". Learning without meaning and disposition creates blind intelligence, so the knowledge is only useful during exams and when playing Jeopardy.

Three Scenarios

Let us look at three scenarios about music. In the first one, a person is listening to music on the radio. This person is relaxed, enjoys the music and lets his thoughts flow, probably even humming to the melody while learning a new song. In the second scenario, a student is practicing playing the violin. As soon as the student's finger touches the

The "Sangkraftcentre i Danmark" Project

In 2012, Den Jyske Sangskole in Herning took the initiative to create a network of singing centres in "Syng Danmark" with the purpose of promoting singing in Denmark. The network wishes to strengthen competence development, exchange of experience, discussions and PR.

[Read more at syngdanmark.dk](http://syngdanmark.dk)



fingerboard, the instrument tells its honest opinion and thanks to the fast feedback, corrections can be made immediately. In the third scenario, a whole group of students are playing, either in an ensemble or in a choir. Here, the focus lies not only on the music but also on the social networking that creates a musical whole - and the community's commitment is contagious.

In the first scenario you are a passive observer - you are receptive. In the other two scenarios you are both receptive and expressive and thereby also a part of creating a musical learning process for the purpose of delivering a musical presentation. But do you learn more? Can playing an instrument improve one's learning ability in general and will ensemble playing or choir music enhance one's social skills in general? There are lot of signs in favour of this, but how to explain it?

The Working Memory

TT. Klingberg (2012) describes how a student playing an instrument performs better at school

than a student who does not. Why? Because playing an instrument improves one's working memory. M. Posner has also demonstrated that music training expands the capacity of the working memory (Posner et al, 2010). TP Alloway's (2011) latest book "Improving Working Memory" documents that strengthening the working memory improves learning, that the working memory is often underdeveloped in "bad" students, and that the working memory can be trained and thereby enhanced in each and every one. The working memory is a live workshop and the central point in learning. The working memory is the point where the new you have to learn and your learning preparedness meet, which in this case we call the musical memory (which is a long-term memory). More particularly, we capture the new with our short-term memory and pass it on to the working memory. Here, it meets previous experiences stored in the long-term memory. What is important to emphasise here is that musical memory is subject-specific, however the working memory is not. So, regardless of what you use the working memory for,

it will be enhanced and will be ready to tackle new challenges with a completely different content. This can explain why musical lessons can improve one's reading skills (Kraus & Chandrasekeran, 2010), why it is easier to learn a new language (Wong & Perrachione, 2007), and why musical lessons can help master mathematics (Spelke, 2008).

However, the trick is to improve your working memory in order to increase your overall capacity. This is why you have to be both receptive and expressive. So what happens when you play a musical instrument? Klingberg underlines the following components which are part of the working memory: It improves your attentiveness because you get immediate feedback; your perseverance, concentration and self-control increase too, and you develop a skill called fluid intelligence (Nutley Bergman 2011).

Fluid intelligence is about the ability to understand the relationship between different concepts regardless of previous knowledge. The fluid

About the House Artist Programme
Birgitte Boelt, Culture Mediator, CFU, Aabenraa



For Southern Jutland, the House Artist Programme has meant that by using the programme as a starting point - and the art network we have built through it - we have been able to offer other big children's culture projects in the area. To us, the House Artist Programme has been a lever for the entire children's culture area. More and more teachers say that the status of their subject has changed positively after an artist's visit.

intelligence can be improved by memory training. All these skills are transdisciplinary, which means that if you have learnt them in one context, they can be transferred to other contexts.

Transdisciplinary Skills

The psychologist Jean Piaget was one of the first to emphasise our transdisciplinary learning skills. These skills are independent of content and can be generalised from one subject to another (Leavy 2011). RF Baumeister (2011) has shown that self-control and power of will, which can be developed during musical training, are a strong indicator of good performance at school because they are transdisciplinary. But I have specially underlined another transdisciplinary skill, namely the strengthening of the working memory.

Partnership

Musical training promotes empathy and social relations. (Jerg and Bastian, 2006; Strait et al, 2009). But what is the explanation?

As an expressive art form, music comprises basic gestures and non-verbal communication. A conductor leads a big symphony orchestra exclusively with gestures and mimics. Music is

expressed and experienced as movement and communication (Davidson & Malloch, 2009). The Kodaly concept has a similar approach to the child's musical development because tone's length phrasing, dynamics and efforts are shown with hand gestures. This research method is called "embodiment of music" in English (Gritten and King, 2011). This way music lays the foundation of our non-verbal communication, which is exactly what conveys the meaning in all communication (Pentland, 2008). A. Pentland has designed a sociometer - a video recorder which can assess the quality of a conversation with a high level of confidence. It does not register what is said but the way it is said: the components of the non-verbal communication which is about body dynamics, tempo, timing and emphasis, as well as about voice prosody (=the study of the syllables' pitch, tension and tone's length) with timbre, duration, pitch and intensity are musical components which can be put on the agenda of good learning environment (Ericson, 2009).

Conclusion

Music must be a goal in itself because it can contribute to strengthening the learning process

in general. The students at Skt. Annæ Gymnasium are dedicated to music but at the same time this affects their other accomplishments. This article has focused on two clarifications but there are several others, more complicated too, which are not discussed: As an artistic discipline, music has the quality of being able to involve social relations, thereby contributing to strengthening the non-verbal communication, on which musical interaction is based. However, as an experience music can also be a part of any non-verbal communication at the same time. Music is an important condition for developing a learning culture, social relations and collaborative (=partnership) learning. If you play an instrument, this will improve your working memory which is the bottle neck of learning. At the same time several transdisciplinary skills such as self-control, perseverance, concentration, dexterity and gestures are developed and can be transferred to other areas of learning. For this reason, Skt. Annæ Gymnasium is not just a school with more music but it can be regarded as a laboratory for production innovation. When the musical training is a goal in



When it is up to the audience

In the TranZart project, a whole orchestra is made available to museum visitors in front of paintings from the Esbjerg Art Museum's collection. And here it is not the orchestra conductor but the audience who undisputedly decide what and how the musicians will play.

[Read more at eskum.dk](http://eskum.dk)

itself, you not only adopt an academic but also a strategic view, which is directed towards the context in which the music is performed. This knowledge is transdisciplinary and is described as "Mode 2 knowledge production" (Hessels and van Lente, 2008). It is an expression of the fluid intelligence which music can help develop.



Cirkeline, 8 years old:

Real artists have been making art for many years and you are inspired and you find out a lot about how to do better.

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Children's Cultural Consumption in Numbers

Danskernes Kulturvaner 2012

Elucidates the priorities of the population and their use of cultural facilities. The survey shows the cultural habits of adult Danes (15 years or more) and children (7-14 years). The survey was ordered by the Ministry of Culture and was carried out by two consultancy firms Epinion and Pluss Leadership jointly.

[Read more at kum.dk](http://kum.dk)

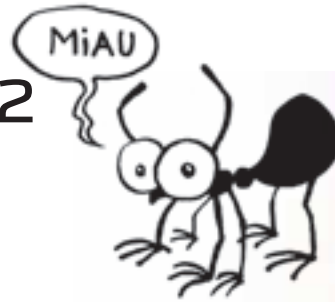


Photo: Børnekulturfuset i Aarhus

Why do art and culture reinforce children's democratic disposition?

2

CONTENT CHAPTER 2



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Introduction

Why do art and culture reinforce children's democratic disposition?



When children are in close contact with art and culture in everyday life, they have a better chance to develop several important competences both in relation to their personal development and in order to be able to participate in our democratic society as competent citizens.

The United Nation's Convention on the Rights of the Child was signed by Denmark together with the other Nordic countries. The Convention, which came into force in Denmark in 1991, says i.a. that children have the right to participate freely in cultural life and the arts throughout their upbringing.

That the Danish school students and their Finnish counterparts are at the top when it comes to the knowledge required for participating in a democratic community creates a good basis for active citizenship (ICCS, International Civic and Citizenship Education Study, 2009), where people learn the norms and standards of the society.

However, the classic educational ideal is being phased out. If a new one, which is more in line with our times, has to be created, it will be interesting to examine the term "citizenship", and mainly cultural citizenship, better.

Cultural citizenship is about entering into a cultural partnership where a person, both in their capacity as a citizen and as a human being, can respond to and recognise the contractions a partnership involves. From this perspective, culture covers both artistic forms of expression and the life patterns we live by. Culture is defined as the execution of art and culture both for and with children, but especially by children.

An important intermediate goal in our daily practice with children is that we continuously support children's possibilities to develop the competences necessary to master a cultural citizenship. The children's relation to art and culture has a key role in this endeavour.

Can engaging in art help shape someone as a person?

Lukas, 16 years old:



I think that once you have found out what you want, and once you know what is right and wrong for you as a person, you are on the right track. Making art makes me very quiet. I can sit for four hours in my room drawing on my wall without talking to anyone. It gives me inner calm.



UN's Convention on the Rights of the Child. Article 31

(excerpt from the Convention on the Rights of the Child)

1. States Parties recognize the right of the child to rest and leisure, to engage in play and recreational activities appropriate for the age of the child and to participate freely in cultural life and the arts.

2. States Parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activities.

[Read more at boernekultur.dk](http://boernekultur.dk)

The Minister of Social Affairs and Integration, Karen Hækkerup, points out in the introductory article that we must be aware that art and culture do not come of their own accord. We must work actively to introduce small and big children to artistic and cultural experiences and to excite their curiosity so that they can continue to explore on their own.

Knud Romer delivers personal examples in his childhood essay. Art and culture are views of the world while language is what makes us more intelligent human beings. We get means of expression we can live with throughout our existence. This helps us navigate on the existential plane. This is how we get a richer life, concludes Romer.

The English expert in art and culture at school, Paul Collard, describes how an active reflecting approach to artistic and cultural experiences helps us understand who we are and to set new goals and visions for a better future. Collard points out that children and families with great cultural capital will also have great social capital - it makes them more robust.

In Sweden, the aesthetic learning processes at primary school have been reinforced, explains Swedish development consultant Ulla Wiklund. They have been given a key role in the new school curriculum from 2011. Now, the aesthetic learning processes must become an active component of all subjects on the curriculum with the possibilities this gives for improving the results of the school and for developing democracy.

Both learning researcher Olga Dysthe and two consultants Ann Poulsen and Maja Vestbirk show in their articles that school and day care institutions

offer abundant opportunities for cooperation with local cultural institutions such as museums and municipal libraries in order to give children more art and cultural experiences.

Professor Ole Fogh Kirkeby underlines in the last chapter of the interview that if we introduce children to cultural citizenship, we support their potential to develop values, both as individuals and as citizens of a community. Art and culture are an important part for the relationship between the individual and the society.

So it is important to ensure that all children can have artistic and cultural experiences, he points out. Senior lecturer, Ph. D. Lars Geer Hammershøj has researched the ways personality shapes as a result of children's creative activities. Hammershøj clarifies how art has the potential to shape personality.

Enjoy reading!

Photo: Morten Lundrup



COMMENTS

Isam Bachiri - rapper, Copenhagen

”

- A French rap video from the 1990s was my best cultural experience as a child/teenager. The first time art affected me. It was like a giant stroke of lightning. I was deeply choked by the fact that the rapper (he was of North-African origin just as myself) was standing in his mother's kitchen, rapping to the camera while his mother was at the side with her headscarf tied in a bun, arms spread, kneading dough - "SHE IS JUST LIKE MY MOTHER," I thought.

This was the first time I could picture myself 100% in the world of art and this kick-started a revolution inside of me. All of a sudden I no longer needed to follow and look like the others in my class or on the street. I was cool the way I was as long as I dared stand by my identity. This taught me to respect art and use it as a tool to express my thoughts and the feelings and experiences in my life. For this reason this experience has had such a great impact on me and this is why I have chosen to live my life as an artist.

An important part of a child's growing up



But art and culture do not come on their own accord



By the Minister of Social Affairs and Integration, Karen Hækkerup



Karen Hækkerup, Minister of Social Affairs and Integration, the Social Democrats, member of the Parliament, cand. scient. pol., Copenhagen University, 2010.

Art and culture are not just about doers and observers. Art and culture form, educate and give us visions and identity. It is mainly through art and culture, the media, theatre, films, visual arts, sports and music that we shape our identity as people, as a society and as a nation. This way, art and culture are much bigger than each one of us as an individual. And ideally, art and culture can create strong citizens and strong communities cross social and ethnic divides.

The opportunity to participate in art and cultural life is an important part of a child's upbringing. However, art and culture do not come on their own accord. For this reason we must work actively to introduce our children and youths to art and culture. We have to excite their curiosity. Many adults can mention a committed teacher or a pedagogue who told them about a book or a song they did not know, or who took them to visit a museum, thus giving them food for thought. I was on a very inspiring visit to Tagensbo Skole. It is a school with 80% bilingual students located in the north-west part of Copenhagen. The school is a so-called "outdoor school", which means that all students go on an outing once a week. The activities are many and versatile: The students try to make fresco paintings, they carve pheasants, they examine salt crystals at the Geological Museum and they actively use the school subjects together.

Experiences of this kind are a very valuable example of what our schools and day care can offer to children and youths. Art and culture give us experiences and impressions; some are transient, others have a lasting impact on us. Art and culture create understanding for our history and our roots. And through art and culture children have the chance to meet and share adventures, experiences and the joy of life. Learning about artistic and cultural forms of expression helps develop the children's imagination, vary their world view and broaden their horizon. At the same time, knowledge, education and experiences are a key starting point to have a dialogue on an equal footing with the surrounding world as well as to have all important conditions for a person to become a citizen in a democratic society.

Art and culture sometimes used to be associated with something elite and exclusive. But art and culture can also bring people together and form new



communities across ethnical and social divides. This is what all children feel when they participate in a theatre workshop in day care, when they sing and play during the music hour or when they practice sports. In the community, which exists thanks to art and culture, it does not matter where you come from. It makes no difference how much money you have or what you look like. Instead, everything is about working together and experiencing together, making room for each other and involving each other. About creating something together, about giving and receiving constructive feedback and developing your critical faculty.

Art and culture are therefore very valuable from a democratic point of view as well. For this reason it is important that our children and youths experience art and culture. We have to make sure that they become an integral part of their everyday lives. Children must relate to art and culture as early as in day care and during their early school years - both as active participants and as critical cultural consumers. For it is here that we create the foundation for the spread of art and the foundation of a creative and innovative Denmark with strong citizens.

Children's Welfare (Børns Vilkår), Children's Telephone (BørneTelefonen), Børneportalen and the Ombudsman's Children's Division

Children's Welfare is a private humanitarian organisation working for all children in Denmark. Its mission is to make sure that all children in Denmark can get the support and care they need to protect the children's right to a good childhood and a good life.

The Children's Telephone is the pivot of this work and through the more than 33,000 conversations with children and youths a year, Children's Welfare receives a varied picture of the children's life in Denmark. Children's Welfare converts the children's voices into political work to support children's welfare and rights. This way, Children's Welfare works both for and with children. Børneportalen helps children and youths find just the advice they need, the advice they feel comfortable turning to. This way, they can get the most fitting advice to their problem.

The Ombudsman's Children's Division is for both children and adults. Children can complain about something they have experienced. Adults can complain on behalf of a child.

Read more at:
bornsvilkar.dk
boerneportalen.dk
boernekontoret.ombudsmanden.dk

How much cultural experience do we have to feed our children with?

The Distant Sound

By Knud Romer



Knud Romer studied literary science and became a commercial executive at Kunde og Co. Since 1995 he has been working independently. He has appeared in feature films - Lars von Trier's "The Idiots" - He has his own programme on Radio24syv and RomerRiget and is a resident culture analyst on TV 2 News Kulturen.

He has his own programme on Radio24syv and RomerRiget and is a resident culture analyst on TV 2 News Kulturen.

We lived in the last row before the turnip fields in the blackest province in Falster, and my mother's cradle gift for me was the German language. It gave me the world one more time - the world was mine in both Danish and in German but with a different horizon. There were mountains and castles

and deep forests where the fairytales came from. Die Gebruder Grimm. The darkness fell differently and mystically in German romanticism, the stars glittered above the turnip fields. "Hymnen an die Nacht" - and the snow was falling from the sky in thick white flakes when Frau Holle (Mother Hulda) was making her bed.

We read Des Knaben Wunderhorn with folk songs and children's rhymes, and my ears pricked up the first time I heard them being sung in German Lied-er. Schubert, Hugo Wolf, Mahler. On the walls of the nursery were paintings by Max Pechstein and Magnus Zeller - this was the expressionism, Der blaue Reiter - and in grandmother's bookcase the sinister E. T.A. Hoffmann and Eichendorf and Rilke were waiting for me behind the glass. The library in Nykøbing was full of stories - hundreds, thousands, and maybe my own story was among them. Each book opened the world to me anew - the children's

Contact with your surrounding world

C:NTACT has a TASKFORCE, which goes to schools, workplaces and conferences in order to present theatre plays with a focus on intercultural dialogue and education. C:NTACT is an independent fund housed in the Betty Nansen Theatre, which has been creating artistic projects for young people of different cultural and social background from 2004. The essential goal for C:NTACT is to create a living relation between people, using personal storytelling as a starting point.

[Read more at contact.dk](http://contact.dk)

library was the calling card, which the history of literature has left in the child's room, inviting me to the adult library which towered above. Tolkien stood side by side with Tolstoy - and my horizon grew thanks to the exotic landscapes where I could live my life.

I rode 10 km on my bicycle to Fuglsang with the manor house, which arranged chamber concerts every now and then. I walked around on the thick carpets amongst Golden Age paintings and felt at home just as H C Andersen and Carl Nielsen, who had lived here. This one time, a Welsh theatre came to Nykøbing and performed "Under Milk Wood" by Dylan Thomas at Hotel Baltic - "To begin at the beginning: It is Spring, moonless night in the small town" - and the deal was sealed!

From the moment we open our eyes and ears, we study our surroundings and imitate them, and the world is mediated to us through the language. As a cultural design, language is the key to the reality and for each language we learn, the world gets bigger

and richer in experiences. We learn what is right and wrong, safe and dangerous, beautiful and ugly, and how to live our lives - our self- and reality perception, our behavioural patterns and values are all communicated socially in endless systems of norms and expressions: Culture.

Culture is not an ornament or consumer goods and entertainment which is reserved for passive consumption during one's spare time. It is the differences between humans and animals and the establishment of reality itself as a mental design in our children's minds. It is just as rich or poor as we are capable of making it: We have the children we deserve. We live our lives in language and stories - actions ARE stories, who am I, what do I have to do, how and why - and they embed us in the big story, which is human history and the fruit of our existence in the universe.

This is not accomplished solely through the spoken and written word. Pictures are a language too - a figurative language - and visual arts are not decoration: they are views of the world. Dance is a language - body language - and drama is a language, which enacts our existence and feelings on the stage as a detached play with social role expressions which one can take off and on and lead one's life through as a conscious being.

Music is a language which brings about and articulates our emotional and conscious life and conveys love and sorrow and happiness, and opens and lays out the reality before us.

The key task for parents and pedagogues, the public school and the educational system is to take the hand of each child and introduce this child to cultural history, art history, literature history and music his-



Børnekulturpiloterne in Urbanplanen

The primary objective of Børnekulturpiloterne is to make sure that each child aged 5-14 in the social residential area of Urbanplanen in Amager gets acquainted with living art and culture. The target group are children who would normally not look for what the cultural institutions have to offer. The great majority of Urbanplanen's 5,000 residents are children from more than 60 different nationalities. The project consists of three main focus areas: training of children's culture pilots, a cultural voucher scheme for all children in Urbanplanen as well as several broad cultural experiences for a large group of children and their families in and around the area.

[Read more at bornekulturpilot.dk](http://bornekulturpilot.dk)

tory - and teach this child how to read notes and play a musical instrument just as naturally as it is to learn how to ride a bicycle and get a life by mastering as many languages as possible: Danish, German, English, French, Russian, Persian, music, visual arts, drama, architecture and dance.

Maybe even equip the children with a critical mind and the means to relate to the images of desire in commercials and the image of achievement of the business world and the whole rationality and cultural understanding of the market society, which want to convince us to compromise on the most valuable that we have - and instead we will arrange our educational system placing culture in the centre so our children get the knowledge necessary to live the richest of lives with an active conscious mind - absolutely free of charge.



Photo: Mie Bjerritsgaard Frydensbjerg, Children's Cultural Centre in Aarhus



Imagine a better future

Family Capital, resilience and cultural engagement

By Paul Collard



Paul Collard leads Creativity, Culture and Education (CCE) and has also represented the UK on the EU committee concerned with synergies between culture and education. He led a major

EU funded programme on the training of artists to work in primary schools and is an expert advisor to the EU Commission's Urbact programme on culture and education

The concept of **social capital** is widely understood. It refers to the value derived by individuals from their 'social networks' (who they know) and the things that they can achieve using these connections (through the social norms of trust and reciprocity). As such, social connections are an asset that benefits them. Where a community has many individuals with high social capital, it is strong, resilient and successful.

However, at CCE, we argue that social capital is derived from family capital. For an individual to exploit their social capital to their advantage there are certain behaviours, emotional process and values that are required and these are learnt within the family and then exported into the wider world (Lexmond J. & Reeves R. 'Building Character', 2009, Demos). Therefore the development of social capital is dependent on the development of family capital. And

since social capital is central to social inclusion, the failure to develop family capital lies at the heart of social exclusion.

But what is family capital, and how is it generated? Family capital is the glue that binds families together - and provides them with resilience when times are hard. It is the sum of all the positive experiences and memories they share. These memories can be gained from a range of contexts: a walk in the park, playing a game, eating a meal. But the setting for many of the most important memories is cultural or artistic - the visit to the museum or theatre, the music the family enjoys together, the books they have shared, the creative and artistic activities they engaged in. In this sense, we understand family capital to mean the store of family memories, generated or reinforced by the communication which happens between family members while the experience is taking place.



Photo: ARoS Aarhus Kunstmuseum

From this perspective, cultural stimuli provide a potent context for intra-family dialogue, an essential part of how families work effectively. So, if we were able to open the doors to these experiences more widely, we would build stronger families which in turn would reduce social exclusion. This is because through the process of engaging in cultural activities families develop wider networks and connections in society, closer bonds and better relationships within the family and an improved sense of belonging, both within the family, and between the family and their wider society.



Music for All - a Project in Horsens

The Music for All project is a long-term project of Horsens Music School and several public schools in the Horsens Municipality. Its focus is to break with the negative social heritage of children and the negative reputation of schools with strongly burdened students. The project was completed in 2008 with an assessment report "Musik til Alle" (Music for All) by Finn Holst, Master of Arts in Music and Master of Arts in Pedagogy. It became clear during the "Music for All" project that public school music teachers and music school teachers had very different competences and the interaction between them was of decisive importance for the success of the project.

[Read more at musikskolen.horsens.dk](http://musikskolen.horsens.dk)

The idea of family capital also helps us to explain why children and young people respond so differently in difficult circumstances. Some young people are crushed by events in their lives, while others emerge relatively unscathed. This is because families may live in circumstances in which negative experiences proliferate, but some are able to create family environments for the child which strengthens their ability to cope. While it is hard to analyse, and sometimes understand, the nature of those environments, the effects can be seen in the child. The young people develop a set of attributes, or behaviours, which give them the capacity to overcome their circumstances. These attributes include confidence, perseverance, the ability to take and manage risks, emotional literacy, and above all the ability to manage change.

How do they do this? The New Zealand academic, Ross Mackay, who has studied family resilience, argues that: *Well functioning families have the capacity to understand what has happened to them in the past and to visualise a different future.* ("Family Resilience and Good Child Outcomes: an Overview of the Research Literature" Social Policy Journal of New Zealand, June 2003). It is these capacities which the child acquires from within the family. They allow the child to accept change as a positive development, and support the adaptive behaviour which sociologists see at the root of the resilience which enables the child to cope with very difficult events in their lives.

The reason why cultural and artistic activities are particularly effective in developing these capacities is because the intrinsic value of the arts lies in their ability to help us understand where we have come from and to imagine a better future. When listening to music, reading a book, seeing a film, visiting an



historic site or watching a play, our minds constantly reflect on what this tells us about who we are and explore where we may go next. This is the fundamental process that the arts, culture and heritage stimulates in us, and those who experience them from their early years will develop the reflective and imaginative behaviours that characterise adaptive and resilient adults.

But for the arts to have this effect, the children must be engaged in a reflective conversation about their experiences. This is best done within the family, but many settings, such as nurseries, early year's child care and schools can stimulate this intra-family dialogue and find ways to strengthen and encourage it. Exposing young people to cultural experiences is not therefore at heart instrumental. It may have instrumental benefits - better health, improved educational attainment, enhanced employment skills. But its primary purpose lies in its intrinsic value - in its ability to help us understand who we are, to imagine a better future. These are attributes every child needs.



Creativity, Culture and Education and Creative Partnerships

Creativity, Culture and Education (CCE) is an international NGO, which is responsible for devising and managing big educational and cultural programmes for children and youths in Great Britain. In the period 2008-2011 almost 4,000 schools and more than ¾ million school students participated in different cultural projects under CCE. CCE was set up for the purpose of managing projects such as Creative Partnerships, Find Your Talent and other British national initiatives. Creative Partnerships brought artists, architects and scholars to the schools in order to cooperate with teachers, inspire children and youths and reinforce the learning process. In the autumn of 2011, Creative Partnerships was awarded the prestigious WISE Award, due to the exceptional contributions of the project in the field of innovation in education.

Read more at creativitycultureeducation.org

Children's Many Languages

When Culture Knocks on the School's Door...

By Ulla Wiklund



Ulla Wiklund works as a development consultant in the field of culture and schools. Ulla coalesces her rich experience from the educational and cultural life in her lectures and writings.

We have to develop the entire school system in order to be able to cover all children and youths. This must be done consistently and there must be room for everyone. I dream about a society where education has room for all children and youths. All their experiences and stories are important for the society. Aesthetics is equal to formed experience. "It is important who you are, how you learn, what you want. It is important that you just go to school. We will give you room and opportunities to learn and create." This is my vision.

Culture and aesthetics are knocking on the school door today. The aesthetic perspective has been reinforced in the Swedish school. The Swedish primary school got a new curriculum in 2011, Lgr 11. According to it, each student must be able to use the skills acquired in the field of natural science, technical subjects, social science, humanitarian and practical/musical subjects.

The syllabus of each subject includes an aesthetic perspective. This means that all teachers must develop their teaching methods to focus on stories, research, creation and problem-solving and must prepare all students for the future. As regards natural science subjects, teaching must help the students develop the ability to discuss, interpret and present texts and different forms of aesthetic expression with natural-science content.

Different forms of expression in all school subjects aim to realize the aesthetic learning processes. This is to the benefit of a knowledge development where all students can combine feelings, experiences, skills and analysis into one whole. All languages and all parts of the language development must be used: spoken language, written language and the aesthetic languages (music, images, dance, theatre, form, media etc.) in order to draw up and shape one's learning.



We in Sweden now have a curriculum which meets all contemporary requirements in order for the citizens to acquire broad expertise. Each technician and engineer also needs to be able to cover the aesthetic aspects of their work. We sell mobile

telephones and cars today and their technology and aesthetics form one whole. Likewise, our times require each person to make up themselves. With many tools this can be possible!

Children and Youth City Council in Aarhus

There are 31 children and youths in the Children and Youth City Council in Århus, the same number as in the city council of the adults. Members are 13-17 years old and have to be 5-17 years old to be entitled to vote. Aarhus Youth Confederation – an umbrella organisation which mainly works to improve the welfare of socially active, idea-determined children and youths – is in charge of the operation of the Children and Youth City Council. All children and youths are encouraged to submit proposals to the attention of the Children and Youth City Council. The real city council can also ask the Children and Youth City Council to speak on current cases just as the Children and Youth City Council can submit proposals to the real city council. The Children and Youth City Council meet with real politicians at least once a year.

[Read more at ungebyraad.dk](http://ungebyraad.dk)

Be open to the playing child

Perspectives for Dialogue-based Education

By Olga Dysthe



Olga Dysthe is professor emeritus at the Department of Education in the University of Bergen, Norway. Dialogue, communication and learning have been a central theme in her research; she has also published several books and articles.

Dialogue-based education combines "inner dialogue" [the individual's relation to the work, the text, the subject] and the "outer dialogue" [interaction between the students and the teacher and interaction between students]. Special importance is attached to giving children the opportunity to learn and create meaning through their relation to others' voices

[with the students' and teachers' knowledge, viewpoints and experiences].

For this reason, polyphony and participation are considered core values. Differences and disagreements are regarded as a resource to promote independent thinking, reflection and learning. Conversations are central but all forms of education [including the conversations] can work either dialogically or monologically. The difference lies in whether they open up or shut off wonderings, objections and further thinking.

Variation in activities is important for attracting students of different background and interests. Motivation and commitment are created also by making connections to the students' life world and by taking the students' contribution seriously. These are pedagogical principles which promote fundamental values which, again, are a prerequisite for being good citizens.

"Dialogue" is a word with a positive charge. Dialogical education/mediation is an ideal for many, but its theoretical grounds are often unclear and so is also its importance in practice. There are many approaches towards dialogue throughout history, for example in Socrates, Gadamer, Buber, Habermas and Freire. The authors of the book *Dialogbasert undervisning. Kunstmuseet som læringsrom* were inspired by the Russian language and dialogue theoretician Mikhail Bakhtin. Three aspects are mentioned here. First, he regards the dialogue as a fundamental principle in human existence, something which is reflected in the following quote: "Life is by nature dialogical", "To live is to participate in a dialogue: to ask, to answer and to argue". In other words, participating in a dialogue is part of human nature. "I cannot be myself without the other".

Here he is in connection with Buber's ontology. Both attach great importance to the relationship between "the others and I". This relationship must be based on trust, respect and equality - basic conditions for dialogue in all contexts. Hence, to establish trust is the first commandment when working with children and youths in a mediation situation. One of the surprising findings in the case studies is how fast museum instructors manage to establish a feeling of safety and trust in student groups they have never met before.

The other central aspect of Bakhtin's dialogue understanding is theoretical knowledge (epistemological): meaning, understanding and knowledge are created through dialogue. It is not "I" but "we" that create meaning. Meaning is created as "a bridge between the person who speaks and the person who listens" or as a "spark between two poles". This way, the addressee, too, participates in creating a meaning. S/he is a "co-producer". Understanding always requires some form of response. It is the response, the feedback from the recipient, that is the activation principle.

This is in contrast to a traditional communication model: the person who speaks or writes, sends/transfers a message to a recipient. It is the transfer model which constitutes the basis of the belief that one-way communication is sufficient for learning. Today there are very few people who think this is enough. The problem is that it is easier to prepare a good lecture than to ensure good learning-promoting interaction and utilise the polyphony of our current educational system.

This requires both a well thought-out educational design and openness to use it, which is done then and there.



The photograph from the book: Dysthe, O . , Bernhardt, N . , & Esbjørn, L . (2012) *Dialogbasert undervisning. Kunstmuseet som læringsrom. Oslo/Copenhagen: Fagbokforlaget/Skoletjenesten*

The topic for year 5's school trip to Willumsen's Museum is "Staging: you, me and the others". The class had talked about the term "staging" at

school and had written association words on pieces of paper they brought with them to the museum. Lisbeth (educator) makes the connection to the preparatory work by asking the students to stick the notes on the wall in the foyer and talk some more. They get engaged in an instant. She explains the topic in the students' lifeworld by asking them how pop idols stage themselves. The questions are open and there is no answer key. Lisbeth repeats interesting answers and asks the others to comment on them. This way she shows in practice that "This is a place where it is OK to say something" and "We appreciate what you can contribute with". Students feel safe and competent. They are not afraid that they could answer wrong as is often the case in new settings. Trust is created. The introductory conversation is the key to continue the dialogical interaction.



Photo: Olga Dysthe

Lisbeth: "Why do you think Willumsen chose to associate himself with a tiger?" Student: "Because the tiger is strong and fast, and what else?"

Lisbeth asks the students which animals that say something about them they would choose. The answers make it possible to tell about the artist as a person and how he wanted to appear. "Did he succeed?" opens for a mini lecture about the devices he uses in his pictures. The educator shares her expert knowledge, but first she arises the students' curiosity through dialogue and links new knowledge to what the students say. Thus they become "co-producers" in a way. Through the practical aesthetic assignment that follows, students stage themselves by using colours and presenting two different versions of themselves. This way, the students get a deeper understanding of today's topic.

The importance of diversity and divergence is the third aspect I would like to bring up in connection with Bakhtin's dialogism. Creating meaning requires more than just many people taking turns in saying something, according to Bakhtin. The great potential to create meaning lies in the tension between different voices. When we are confronted with other perspectives, other viewpoints and other opinions, we are forced to think on our own. This way there is a greater chance for our understanding to grow and for us to see something different and something more than before, even if we stick to our own experience and opinion.

Bakhtin differs from previous dialogue theoreticians by focusing on diversity, ambiguity, divergent and contrasting voices. The main line from Socrates to Habermas has been clarity, unanimity, consensus and common understanding as dialogue objectives.

However, for art only ambiguity is a value.

Bakhtin is specially relevant in the field of art because it is obvious that unanimity on interpretations and understanding is not the goal of education. Dialogical education means to bring out the fact that works of art can be seen from many angles and show how this can lead to expanded, richer and deeper understanding. However, students must actually listen to what others say, i.e. listen to both the educator and fellow students. This is not obvious at all. For this reason, by listening to and emphasising different views, the educator must be a model for the students. Respect for other interpretations and experiences is built into the dialogical principles.

In his book *Dialogical Pedagogy* (2000) Burbules points out that that dialogue can have different end points. One extreme point is full unanimity. Consensus can be based on partial unanimity. Under-



Photo: Olga Dysthe

At the Thorvaldsen Museum, the students are asked to make a new sign for a sculpture that each group must choose. This leads to a very passionate discussion. One group selects "The Baptism Angel" and presents the sign: "The greedy angel". This gives rise to new thoughts

and associations amongst the other students: "Student 1: Now, the baptism font resembles a beggar's basket where people can put money. Student 2: When I hear "greedy", the only association I make are the seven deadly sins. Line [educator]: What does this say about the way we see the work? Student 2: I don't know how to explain it but they use greed, which is a deadly sin, and at the same time this is an angel... Line: If we follow this reasoning, how can it continue? Student 3: I think that this can easily be a baptism angel but that in some way it has become an obligation or some sort of work for the angel to baptise children. It's as if the angel has to introduce so many to Christianity that the angel has become greedy and feels pressed to baptize as many as possible." The student's proposition is an example of the value of what Bakhtin calls "the foreign word", the unexpected, usually provocative, which just for that reason triggers new ways of seeing and thinking. There are few such examples in the case studies, maybe because educators are not aware of this learning potential or because they want to avoid conflicts.

standing and respect do not have to mean any of these. Furthermore, according to a case study, the joy of sharing one's own and others' experiences, thoughts and product turned out to be a value in itself.

When it comes to dialogical communication, there are two different traditions which promote democratic citizenship.

One of these traditions is "the deliberative talk" with roots in Dewey and Habermas (cf. Englund rev. (2007) *Utbildning som kommunikasjon. Deliberativa samtal som mjlighet*), and the other is the Bakhtin-inspired dialogical pedagogy ("the polyphonic classroom").

Both contribute to the democratic educational processes, that the children get used to formulating their own opinions and viewpoints, listening to each

other, arguing unbiased, showing respect for the other's viewpoints, handling disagreement and finding out how to make it productive.

These traditions differ in that the Habermas tradition focuses on consensus, whereas the Bakhtin tradition emphasises polyphony and differences, as the article has exemplified.

The case studies show that in the thematic conversations revolving around the work of art, importance is attached to bring out the many different voices while the aim of the workshop conversations in the student groups is for the student group together to present a common product in plenum. This project documents that there are also advantages for the future citizens that lie within the artistic exchange of knowledge.

The students need experience with both these types of dialogical interaction, not just sporadic but over time too. This is why it is important that schools and museums work as partners, mutually supporting each other.

A checklist to use in practice

- Show genuine interest in what the students have to say
 - Create a feeling of safety and trust
 - Ask questions that are open to different answers
- Be aware of your different roles as a facilitator
 - Ask authentic (open) questions
 - Listen, use "initiatives" and "high values"
 - Encourage
- Be open to the playing child ("playful talk")
- Use your professionalism – contribute with new knowledge
- Make sure you use the polyphony principle
 - See the value of discord and disagreement, and
 - Do not be afraid of provocation
 - Bring out disagreement and different perspectives, divergence
- Seek consolidation of knowledge and experiences
From Chapter 5, Dysthe, O., Bernhardt, N. & Esbjørn, L. (2012) *Dialogbasert undervisning. Kunstmuseet som læringsrom*. Oslo/Copenhagen: Fagbokforlaget/Skoletjenesten



Museums with a focus on citizenship and dialogue-based mediation in the primary school

What is dialogue-based training and how can it unfold at an art museum? In the book *Dialogbasert undervisning. Kunstmuseet som læringsrom* the authors, Olga Dysthe, Nana Bernhardt and Line Esbjørn, show how experienced museum educators meet children and youths at seven museums and encourage their curiosity to creatively examine topics, exchange viewpoints and develop new thoughts and ideas.

[Read more at skoletjenesten.dk](http://skoletjenesten.dk)

Photo: Arkitekturbussen, Syddjurs Municipality



Meet yourself and the whole world at the library

The Libraries' Perspective on Education, Citizenship and Children's Culture

By Ann Poulsen and Maja Vestbirk



Ann Kathrine Poulsen, specialist consultant at the Danish Agency for Culture, librarian graduate from the Royal School of Library and Information Science in 1980, Master of computer mediated communication (MCC).

Maja Vestbirk, children's library consultant at the Danish Agency for Culture, cand.soc. in Social Sciences and Pedagogy and Educational Studies, Roskilde University.

For each individual, education and formation as a human being and citizen is a lifelong project, a project which the library has come into this world to support. In each phase of our life and on every development

step, the library can help by opening doors to new insights. When you read texts by renown men and women from the 20th century, it is thought-provoking how important the library was to many of them, as a source of knowledge and stimulus as far as personal development is concerned.

The library has given people access to culture and learning and has helped them shape their identity as human beings and citizens. This is the way it should be in the future too.

The children library service has undergone a shift in its understanding of character formation. The term covers information, experience and communication, both intellectual and emotional components as well as "old" and "new" media across genres. The mediation must be coordinated with the children's need for participation. The children must also be given an ex-

citing physical setting, which stimulates their need to play. Playing is one of the most important ways in which children can express themselves culturally and create their cultural identity.

The nature of playing has also changed, however, because the children's everyday life is different. Playing is no longer used to such a high extent for peer-to-peer training, that is, from big to smaller children in self-organised playing. On the contrary, much more playing options are built into modern toys, which are often associated with computers and other new media. Since toys and media are more and more often used as basis for playing and play culture amongst children, the access to and knowledge of these play tools are often of decisive importance for each child's opportunity to participate in the play community. The library contributes both to ensuring all children's opportunity to develop play competence by supporting

Book Start

In the spring of 2013, the Danish Agency for Culture and the libraries gave out 25,000 free book packages to children and their parents in 20 communities so that children and parents can start listening, reading and learning together via the good story. The goal was for parents in vulnerable residential areas to be given the opportunity to support their children's language development and satisfy their desire to hear a good story.

[Read more at kulturstyrelsen.dk](http://kulturstyrelsen.dk)

the use and quality assessment of toys, games and other children's culture products, and to giving children room to use them.

The libraries unite the three main objectives of the Library Act, i.e. information, education and cultural experience and, as described in the report Fremtidens biblioteksbetjening af born (Children Library Service of the Future) (Fremtidens biblioteksbetjening af born. Anna Enemark Brandt (chief editor), Ann Poulsen, the Danish National Library Authority, Copenhagen, 2008), libraries are founded today based on the local prioritising of:

The library as a drop-in centre with a focus on experience. Experiences are not just about mediating fiction in book form and creating a setting for cultural events. They include all cultural expressions – visual, auditory and multimedia. That is why the task of the library is to contribute to developing the children's quality awareness in relation to all kinds

of expression and to strengthen their interest for the odd, surprising and provoking content in all sorts of materials.

The library as a learning place, with a focus on information and education, makes it possible for children to seek knowledge, get homework assistance and access internet search functions – including help to check the credibility of their sources. Information means, namely, to use with knowledge. For this reason, the mission of the library is to contribute to developing the children's ability to transform information into relevant knowledge – both as people and as citizens.

The library as a place for doing things, with a focus on cultural activities/communication, makes it possible for children to gather together for certain activities such as to play computer games or participate in creative events such as music and film productions.

The library today also wants to reach children wherever they go in their everyday life, and new partnerships, mainly with day care institutions and schools, is one of the ways to get there. Several partnership-oriented measures have already been tested and the results are good: The Book Start Programme for children aged 0-3 years is one of these measures. For the somewhat bigger children, the children's day care institutions work with the local library in order to create day care libraries so both the children and their parents would have easier access to literature and reading. For school-age children, more than half of the libraries in Denmark together with local schools offer homework assistance via volunteer helpers.

As far as children are concerned, the library's strength lies in the cultural activities and informal

learning it offers. The children's libraries experiment with influencing the children's choice and execution of activities and the library networks and partnerships give children the opportunity to participate in different meetings and to be part of new relations, thereby making it possible to form their identities as human beings and citizens.



Photo: Museum Østjylland



The Library as a Place of Learning **Homework Cafés**

More than half of the municipalities in Denmark currently offer homework assistance at the library as one of the library's core activities. Many homework cafés were established as part of a nationwide project in the period 2006-2009. The libraries plan and market the homework cafés while volunteers are responsible for helping the students. To ethnic children the contact with the homework helpers is often very valuable because they are the only Danes who do not get paid to spend time with the children.

[Read more at statsbiblioteket.dk](http://statsbiblioteket.dk)



The Library as a Place for Doing Things **Laboratory for Innovation and Creativity**

Not all children are attracted by the library's traditional activities focused on reading. This is why with the laboratory for innovation Ballerup Library wanted to offer something where the children could use their creative and innovative abilities while at the same time broadening their understanding of the library as a gateway to knowledge and experience. Finally, the purpose was also to test some new partnerships between libraries and the private sector. The result was that 78 children aged 9-15 together with partners that we had invited had the opportunity to develop four workshops which reflected their requests and needs. The topics were: Money in cooperation with Danske Bank; police in cooperation with Copenhagen's Vestegn Police; film production with Sta-tion Next and a science show in partnership with the Technical University of Denmark (DTU).

[Read more at bib.ballerup.dk](http://bib.ballerup.dk)



The Library as a Community Place **Walkie Talkie - the Library for the Young**

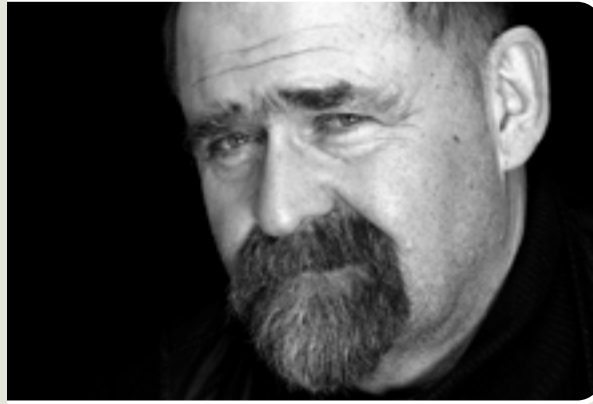
One evening each month, Svedenborg Library is open only to young people. The purpose is to develop the library using the young-to-young method in order to make it an attractive community place for young people in the future. Young people generate ideas and organise events such as a cooking school, stand-up evenings, fashion shows, Christmas events, etc. All events are developed, marketed and facilitated by the young people themselves, who become co-authors and have the opportunity to conquer the room and overcome culture.

[Read more at svendborgbibliotek.dk](http://svendborgbibliotek.dk)

Ole Fogh Kirkeby

The Power of Art

Interview



Ole Fogh Kirkeby, born in 1947, is a philosopher and professor in leadership philosophy at CBS and director of the Centre for Art and Leadership. In the past 15 years he has developed a philosophical theory on

the event as the centre of our lives, has worked with the new perspectives that leadership can extract from art and has written non-fiction books, philosophical narratives and theatre plays

Why is it important for children to have the opportunity to develop cultural citizenship?

"As I understand it, the term "cultural citizenship" means that the people are capable of taking responsibility for their own journey of character formation because through their relation to art and culture people get the opportunity to come in conscious contact with their own values and this way with their ability to develop ideas. After all, all creative forms come from an intentionality, which is defined by each person's values.

"At the same time, the cultural citizenship contains an important social element: Thanks to it, people get the chance to develop their conscience and learn how to use it as the seismograph, that it is, in order to avoid hurting other people.

"Therefore, the cultural citizenship gives us an opportunity to come in contact with key society values

and find out which ones are important, both to us and to the society as a whole."

How can their relation to art and culture strengthen children's developing the social aspects of cultural citizenship?

"For example, it can be good for children to see others play music and perform on stage because this way they get a better understanding of equality as they can see that others can play music and perform too. This can arouse and enhance empathy, which is extremely important for both the children's emotional and intellectual development and on the whole for strengthening their social conscience and allowing them to express themselves on equal terms."

What is the teachers and pedagogues' role in this connection? How do they contribute to the children's process?

"By allowing the children to experience what this means to the adults. That there is equality in the sense that adults also participate and discuss their own experiences.

"It is about the classic old character formation ideal - that you have to feel that art and creative power are not just the cherry on the cake but also its key ingredient. They must not be disregarded in favour of mathematical and technical skills but should instead be defined as a core competence."

On a non-professional level, as in the case of the public school, the creative power most easily and obviously manifests itself in art and culture. Much



Community Dance

Dans i Nordvest arranges regular workshops and presentations in partnership with cultural institutions in Denmark and abroad. Uppercut Danstheater started Denmark's first community dance project, Dans i Nordvest.

[Read more at uppercutdance.dk](http://uppercutdance.dk)



greater professional knowledge is required in order to bring out one's creative power. It is the other way round in art and culture, where just finding a metaphor is creative. And children are masters in metaphors.

What is the essence of the creative process across subjects?

"Ideation is a very good expression for the creative process – i.e. to get ideas. The first and easiest way to do this is in social and cultural areas. And you get much more ideas when you work together with others – this is a textbook example of great value."



Photo: Nina Bangsbo Dissing, Children's Cultural Centre in Aarhus

How can our relation to art and culture in particular help us come in contact with our personal values?

"What happens during childhood is that memories are built up and with them the sieve or the filter through which we gather experiences for the rest of our lives.

Design City Kolding

Design education and design processes are an integral part of the daily life of Kolding Municipality's day care institutions, schools and educational institutions. A local framework for curricula that support children and youths in developing design, creativity, problem solving, enterprising, entrepreneurial spirit, innovation, entrepreneurship and partnership skills have been prepared.

[Read more at kolding.dk](http://kolding.dk)

"This filter usually becomes conscious through stories. This is what art does – the literary, the plastic and the musical arts: All art contributes to a story or there is a story behind all art. And after all stories are the way people relate to their own memories – to their way of projecting their past into the future.

"The best example of this is the power of the gospels. They have simply shaped our culture. Time and time again they are used to decode our livelihood and tell us what is happening and why."

At the same time, it is just through art and culture that we as children come in contact with our creative power and get the opportunity to develop it in order to use it at a later time in areas where independent creativity is much more complex and hard to find. One example is mathematics where most people's competences are tied to an established set of rules and formulas.

The Danish National Council for Children

The Danish National Council for Children aims to ensure children's rights. The Council works for the children's rights to protection, influence and care. The Danish National Council for Children is politically independent and can therefore act based on its own decisions. The Danish National Council for Children was established in 1994 – initially as a trial programme. In 1997, the Danish Parliament decided to make the Danish National Council for Children permanent. The Danish National Council for Children is interdisciplinary and consists of one chairperson and six members. Together, the Council represents broad-based insight into children's upbringing and development. The day-to-day activities of the Council are coordinated by the Danish National Council for Children's secretariat. The Danish National Council for Children speaks out on behalf of children in the public debate and works for ensuring good living conditions for children. The Danish National Council for Children deals with all aspects of children's life, i.a. school, culture and free-time; social and health matters, children with special needs as well as children's legal status.

[Read more at boerneraadet.dk](http://boerneraadet.dk)

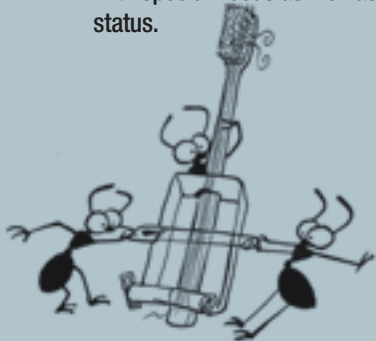


Photo: ARKEN Museum of Modern Art

A cultural citizenship can therefore both give children an opportunity to take responsibility for their own character formation and for the values

they choose to follow and for developing their creative abilities based on own ideas and intentionalities.

So the interaction with art and culture has a special importance for the development of a child's identity?

–"Art provides templates and matrices, where stories are dynamic matrices in which the suspense is maintained between the redemption, which is our knowing how the story ends, on one hand, and on the other - the uncertain and adventurous mist which conceals the horizon we must explore ourselves by living it.

"All stories, if they are really good, resemble the kind of sinister paintings where you can get lost: A good story is a story that contains the criteria if not for their own recognition, then for their own truth. People interpret the stories in their own way and each person must tell their own story and get their own ending. It is possible to say that the challenge to do so is directly proportional to the number of possible recognitions. The more you are able to recognise, the more you can fabulate and dream, which is a good argument in favour of allowing children to experience more culture. It gives them dream matter.

"It is also very important that children relate to intelligent music. Numerous surveys show that learning is stimulated by listening to music which maintains certain mathematical complexity despite its linearity such as Bach or Mozart, for example. People simply think better when listening to music.

"I play Bach on the violin every day. This way I simply write better. And vice versa, I play better when I write better. It might probably sound strange at first that there is a connection between the two media, but Bach is trained in what is referred to as rhetoric school, where the Doctrine of the affections is a key discipline: In rhetoric people learn how, by creating affection in



Photo: Franz Bomberg

the listeners, you can pass on your message to them. If you are a methodical person, you will convince the others by using proof rather than words.

"This principle, which has originated from and is still used in the art of speaking, was also used for developing music theories which were popular around the year 1700 when Bach lived. Speech is the principle for thought so thought and speech are connected with rhetoric and thereby also with philosophy and since Bach's music is built according to the same system, everything is connected."

By experiencing the principles of organisation in artistic expression we can strengthen our ability to understand and think in organising principles in other contexts?

"Yes, I am sure of it."

! MusikUnik in Gellerup

The MusikUnik project in Gellerup started in August 2011 as a partnership between Aarhus Music School and Tovshøjskolen in Gellerup. MusikUnik is a project where children and youths aged 0-18 years are given the opportunity to participate in music communities, primarily centred around the classical symphonic music. The idea is for the project to become part of the Aarhus musical environment, i.a. with partners such as the Aarhus Symphony Orchestra, so that the MusikUnik work can spread and inspire other schools, including music schools, to use music in a developing, uniting and integrating manner.

[Read more at musikunik.dk](http://musikunik.dk)

Cultural citizens

How can we promote creativity and character formation in children?

by Lars Geer Hammershøj



Lars Geer Hammershøj,
Ph.D. and senior lecturer
at the Department of
Education (DPU), AU.

Creativity and character formation will be more important than ever in society of future and thereby also more important to promote in the educational system. In order to promote them, however, requires a clarification of what creativity and character formation are: Character formation is about shaping yourself as a person. The educational system has always had the double goal not just to en-

sure that our future generation has the necessary abilities to align to the society, but also to form them as persons.

According to the actual term, personality can only be formed through the social or because of the common. The idea is that personality is formed when people (through their own efforts) cross their world and get involved in a bigger world. In this process of crossing, people get the opportunity to gather personality-forming experience, i.e. people's way to relate to themselves and to others changes. In order to talk about character formation, this change must be a change for the better. Hence, character formation always implies an idea for the better, which is expressed in character formation ideals and role models and is practiced as formation of taste for the purpose of developing each person's judgement. Creativity, on the other hand, is about creating

something new. It is a process targeting to create a new "product" in the broad sense, such as a new idea, an artistic expression, a joke or a new game. The new product is created by combining things which normally exist separately for example eroticism and priests in a vulgar joke. In addition to being new, the product must also be useful or valuable or in any other way relevant in order to be creative. This will show in the product appearing interesting (knowledge), provoking in a meaningful way (art), eliciting laughter (humour) or being repeated by other players (game).

In my book "Kreativitet - et spørgsmål om dannelse" from 2012 I have tried to understand creativity as a character formation problematics.

There seems to exist a "hidden similarity" between character formation and creativity because the

process that leads to the new and relevant product must be a process of crossing, which brings about a break with the existing thinking but at the same time must be a process of deciding too, which determines with what to break or what new combinations are relevant. Creativity and character formation are brought about by these same powers to cross and decide.



Children's City Council Day in Albertslund Municipality

A children's city council day is arranged every year in Albertslund Municipality during which students take over the municipal council posts. The school strategy "Full Speed Ahead for Everyone" in Albertslund Municipality underlines that active citizenship must be a resource at school. A young person must learn how to be an active citizen and the school must provide the time and room to support this task. The Children's city council day is one of the concrete measures under the school strategy.

[Read more at albertslund.dk](http://albertslund.dk)

If you want to promote creativity and character formation, you must also promote the unfolding of these powers and their interplay. This is not a matter of learning but of character formation. The power to cross and the power to decide are not abilities that can be developed through learning and that prepare the person to carry out an action or tackle a challenge, but are rather sensuous forces that bring about a change in the relation between the self and the social itself. In the process, the person is at the mercy of the forces and the result can be a change in one's response (character formation), or creating something which has not existed in the world before (creativity).

According to the notion of character formation, first of all, character formation processes can be promoted by taking the person in question on journeys of character formation to new and bigger worlds such as the worlds of meaning of the subjects, cultural communities of practice. The purpose of this is to bring about crossing and opening new worlds. Second of all, character formation can be promoted through formation of taste and this is done by presenting a way to respond that is worthy of imitation, which the cultivated imitate in their own way. In playing and humour lies what is to be imitated, last but not least also the mood which is so characteristic for these activities, and namely the animation. Animation is a type of mood which is characterised by an openness towards the new.

Art and culture are intimately linked to creativity and character formation and can be used to promote these processes. Cultural communities of practice and worlds of imagination can serve as the bigger world which the person being formed crosses and gathers experience from. The creative expression in art is created by confronting things which cannot

be usually connected in the work of art, and keeping them. Art can also be an opportunity to create a sense of "hidden similarities" between different worlds. Music and cooking seem to be particularly able to improve the sensuous forces. The power to cross is most immediately and directly expressed in music. As nothing else, music can throw individuals into one and the same mood, because music is the art which par excellence creates communities (which is evident in dance and party music, morning song, national anthems etc). Cooking on the other hand is an exercise in forming tastes because it is about the relation between the sensuous and the social taste. It is manifested in the meals people eat together and thus reinforce their community (evident in suppers, dates, family dinners, business dinners etc).

Art and culture are thus expressions and practical forms which to a high extent can promote character formation and creativity in children and youths.



Photo: Nina Bangsbo Dissing, Children's Cultural Centre in Aarhus



Do you get more friends by creating art?
Cecilie, 15 years old:



I will still be seeing the people from arts but I will not be seeing the people from my public school when I graduate.

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The Capital of Children, Billund

The LEGO Fund and the Billund Municipality have a shared vision of Billund's becoming the Capital of Children. The Capital of Children must be the global meeting place for companies, researchers and many others with a focus on children, playing, learning and creativity, and Billund must become an even more attractive place to live in. Capital of Children Company was founded on 1 January 2012 by the LEGO Fund and the Billund Municipality with CEO Mette Thybo at the lead in order to implement this vision and the numerous projects in the Capital of Children. For example, the Capital of Children hosted the conference "Education, Learning, Styles, Individual Differences, Network (ELSIN)" in 2013.

[Read more at capitalofchildren.com](http://capitalofchildren.com)

Competent Adults Foster Competent Children

3

CONTENT CHAPTER 3

Photo: Arkitekturbussen, Syddjurs Kommune



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Introduction

Competent Adults Foster Competent Children



The skills children learn through musical/practical activities are crucial for their development because all other learning is based upon them – and in particular, the very desire to learn something new. Numerous international research projects show that early aesthetic stimulation of children is a factor which can have a significant personal, professional, social and socioeconomic impact. The earlier we invest in children's learning, the greater the personal, social and economic gain we can achieve, as the leading American economist James Catterall concludes in "Doing Well and Doing Good by Doing Art", a 12-year research project with a focus on the effect of frequent artistic activities in childhood.

It is therefore important that day care institutions and schools make art and cultural activities their top priority from the moment children start attending day care until they graduate. This refers to artistic activities that are understood as aesthetic fields per se and to artistic activities as an integral part of other activities.

Today, there are many opportunities and offers, from which a teacher or a pedagogue interested in art and culture, can draw on. But the university colleges with new teacher and pedagogue trainings must be aware of their enormous responsibility to ensure that artistic activities become an integral part of all the future teachers and pedagogues' training and in this way also a part of their effort to educate the citizens and employees of the future. Likewise, teachers and pedagogues who have already completed their training must be offered qualified continuing education opportunities at professional schools and art and cultural educational institutions so that they are trained to understand the children's creative expressions in the future and to mediate the diversity of art and culture to the children's everyday life.

It is emphasised by the Minister for Research and Innovation in the introductory article in this chapter that the new teacher programme opens new doors for integrating artistic and cultural activities into the

Johanne 14 years:



"What is so awesome about visual arts is that everyone has something they are good at and you can always find something that you can do. I just think that it is very important that you are allowed to show what you can do. The reins on your possibilities for action are not that tight and you can sort of bring your own ideas and have a say in what you have to make."

everyday life of all children: General character formation is the focal point of all subjects, and cultural mediation is a mandatory component in all teachers' classes. At the same time, teachers get the opportunity to take supplementary courses in practical/musical subjects at musical academies, design schools and other artistic educational institutions in the future.

A good example of how close a local partnership between a school and a local cultural institution can make a significant difference is the partnership between Sunnadalskolan and the local marine museum in Karlskrona, Sweden: The objective is to train the numerous students of another ethnic background (9%) at the school to be cultural heritage pilots. They receive a mini cultural mediator training and an opportunity to participate in a much-advertised stage play and other cultural activities at the museum. This has a distinct synergy effect on their

learning performance in other school subjects and at the same time they revitalise our cultural heritage, as primary school teacher and museum pedagogue Peter Skogsberg explains. Project Manager Benny D. Austring from Research and Innovation, University College Zealand gives an overview of the many new international research projects which draw the conclusion that a childhood rich in cultural activities has a great impact - both on the child's personal development and on a general socioeconomic level.

Subsequently, head of department Thøger Johnsen from the teacher module at the Metropolitan University College Metropol points out that it is very important that we cherish the special competences Danish students carry with them because the Danish public school relies on a strong character forming tradition. It gives the Danish students qualifications which few other countries in the world can compete with. This is why it is important that with the New Nordic School Strategy we remember to prioritise competences such as creativity and innovative potential, even though they cannot be measured and weighed via PISA tests.

After that, Senior lecturer Merete Cornet Sørensen, University College Zealand, focuses on the specific competences a teacher or a pedagogue must have in order to be able to create aesthetic learning processes for children. The ability to master many roles and to acquaint yourself with how the child sees its lifeworld is an important ingredient when you venture into the land of the aesthetic together with children.

Chairman Flemming Olsen from the Association of Directors in the Field of Children's Educational and Cultural Matters proposes how municipal manage-



Photo: Aarhus Visual Arts and Media School, Creative Writing School

ment across the country can support the ways in which the schools and day care institutions can integrate artistic activities into everyday life. He is the director of the Department of Children and Culture in Herlev Municipality and one of the strategies he recommends is stimulating a close dialogue between the school and local cultural institutions.

Tine Seligmann, museum inspector and project manager at the Museum of Contemporary Art,

writes about the Learning Museum, which is a partnership that demonstrates that museums and teacher programmes have many things to offer to each other. The students think that it is “awesome” to be challenged to tasks, to take responsibility and be treated as sparring partners. Seeing that the things they produce can be useful boosts their motivation and gives them a sense of co-ownership. Enjoy reading!

General character formation through recurring motifs

Art and Culture in a New Teacher Programme



By Minister of Education Morten Østergaard



Morten Østergaard, Minister for Research, Innovation and Higher Education, Member of Parliament from the Social Liberal Party in the eastern Jutland's constituencies, 1997-2006 Political Science, Aarhus University.

The Danish educational policy has gone through a little revolution. Denmark has received a new teacher programme, which fundamentally changes the way we think about profession-specific education, educational development and educational work. And this is important for the way both culture and art can be used in the new programme.

An old basic principle for teacher education is that it has to be character forming in general. Behind this somewhat dusty expression hides the teacher's vital role in relation to giving each student the opportunity to develop personal authority that allows the student in question to reflect on his/her relation to other people, nature and the society.

This key term has been evolved further in the new teacher programme. First, general character formation has become a recurring theme in the core elements of the programme: the teacher's basic professional knowledge and the school subjects. This way, the future teachers become aware of the specific connection the subjects have to a student's all-round development and his/her familiarity with the surrounding society and culture. General education is therefore not something you can find in history textbooks only, you can also find it in culture/technology too.

Generally speaking, the general education element is developed through the programme's new competence objective management of the subjects. Inflexible content management is out of the teacher programme. In the future, students will be measured based on whether they fulfil the knowledge and skill objectives of the programme. This means that students studying to become teachers are trained in relation to the competences they are going to use in modern public school practice. The general character-forming components are, in other words, directly oriented towards the teacher's culture mediation and authority-developing role in relation to the students.

The competence objective management will also benefit the art-oriented subjects of the teacher programme. As far as school subjects such as music, visual arts, carpentry and needlecraft are concerned, the ultimate objectives and the teachers' compe-



tence needs are considered in relation to a modern public school, which is the pivot of the programme.

The modular structure of the programme and the flexible framework of the scope of its subjects mean that the programme is uniquely open to partnerships with other programmes. This way, as an integral part of their education, future teacher students could in principle take modules at the academy of music or modules in an artistic design programme as part of their subject specialisation thereby adding a special artistic profile and depth to their teaching skills.

The new teacher programme could be shaped continuously in relation to the development of knowledge, trends, needs and interests and in this way the programme could develop in tact with the cultural and art rhythm to the delight of teacher students, the culture and last but not least, their pupils.

Photo: Nina Bangsbo Dissing, Children's Cultural Centre in Aarhus



Master's Degree Programme in Day Care and Reception Class Didactics

The Master's degree programme in Day Care and Reception Class Didactics at the Department of Education (DPU), Aarhus University, focuses on small children and childhood from a learning and didactic perspective. It deals with understanding children and childhood from a historic, sociological and cultural perspective and using this understanding to discuss, implement and evaluate learning processes, in which the child is understood as an active participant. The programme is directed to professionals who work with 0-8 year olds and wish to improve their qualification in order to be able to handle consulting and management assignments, counselling, teaching and guidance in the field of small children's pedagogy.

[Read more at edu.au.dk](http://edu.au.dk)



Master's Degree Programme in Children's and Youth Culture, Aesthetic Learning Processes and Multimedia

The master's degree programme in Children's and Youth Culture, Aesthetical Learning Process and Multimedia focuses on the classic and modern media in children and youth culture, on the children and youths' use of media, play culture and aesthetic learning processes. The programme gives cross-disciplinary competence on university level and is directed towards cultural subject educators as well as to consultants and manufacturers of cultural products for children and youths. The programme uses as a starting point research-based knowledge development and reflections about children and youth culture, aesthetic learning processes and multimedia use in relation to pedagogical practice and production of cultural products.

[Read more at psdu.dk](http://psdu.dk)



Synergy effects on all school subjects

The Borderland School - Culture-processed Learning



By Peter Skogsberg



Peter Skogsberg is a primary school teacher, music pedagogue and writer. Works at Sunnadalskolan and the Naval Museum in Karlskrona.

Sunnadalskolan is the school in Karlskrona with the greatest number of students with a mother tongue other than Swedish, approx. 95%. The students who go to the school come from a small micro suburb of the chief town Karlskrona. In other words, the school and the students are on the borderline of the Swedish majority society. This segregation is reinforced by the current school and housing policy.

The student base of the school is an indicator of the conflicts and crisis points in the world in the past few years. The isolation was obvious at the time when the partnership with the Naval Museum, which is part of the National Maritime Museums, began 14 years ago.

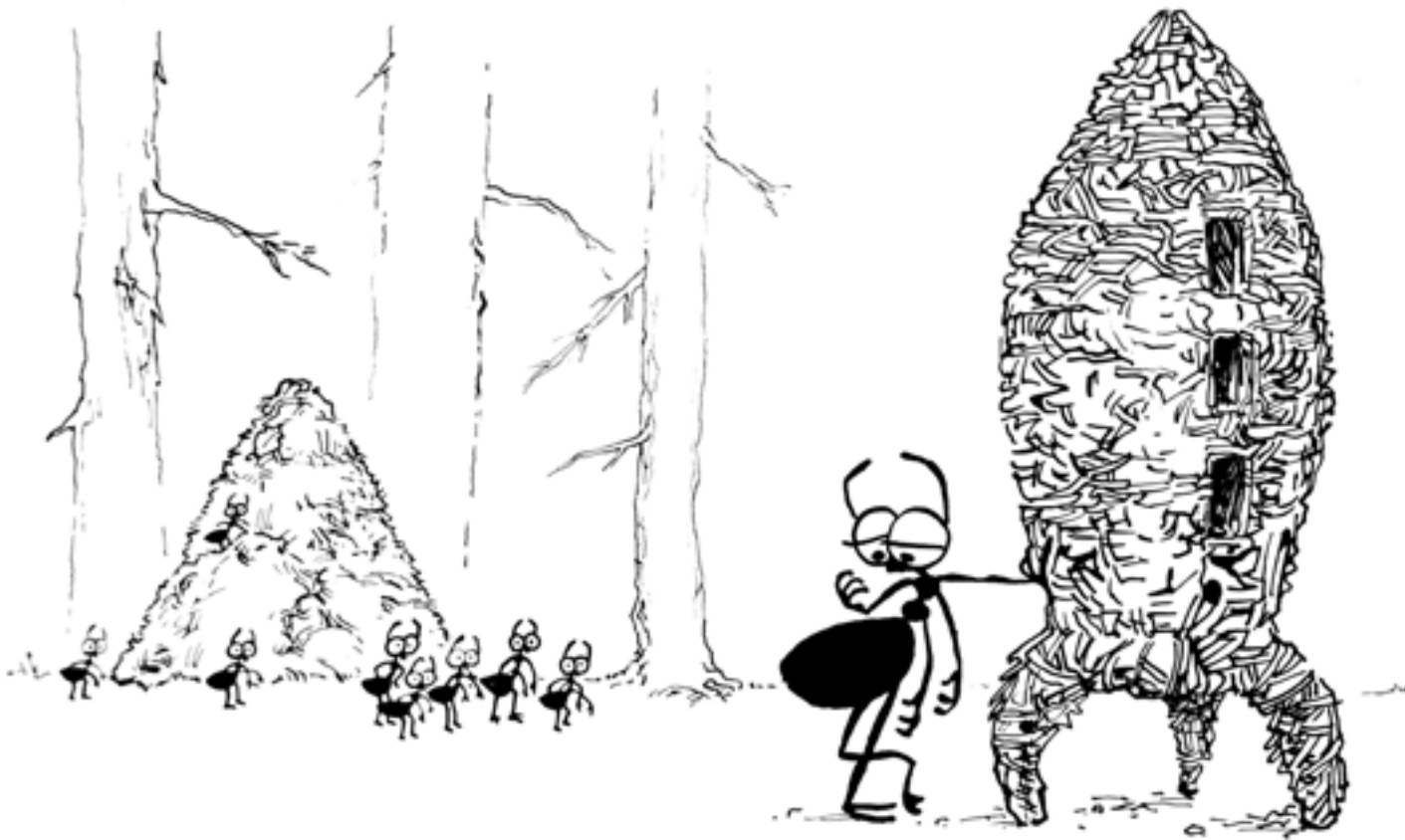
Today, the school and its students and parents have a natural connection to the museum. Students are invited based on an inclusive approach covering their younger years so that in year 5 they would complete a mini guide training at the museum. The students prepare their own guide manuscript and practice at the school and at the museum. The final is an evening when they invite their parents to the museum and, being representatives of the Naval Museum, guide their invited guests.

Noticeable for the museum is that families with connections to our school and our “suburb” are

well represented at the museum’s family activities during holidays and weekends, a difficult goal to accomplish in the museum world. To many of them, the first visit to the museum has been decisive, when the families were guided around the museum by their children.

In years 7-9, the students' cultural work changes. The students can then choose to participate in a big theatre production and dedicate one afternoon a week for a whole academic year. At the beginning of each academic year, a group of students writes the dialogue for a theatre production and concentrates only on the manuscript for a whole week while at the Naval Museum.

After that, the students choose different work groups within the theatre production. Each group is led by a pedagogue possessing all necessary skills: for example, a director, costume assistant,



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choreographer, stage master, professional sound and light. The process reaches its final stage in the first two weeks of May when the students start rehearsing and then give nine performances in front of other schools in Karlskrona, as well as in front of officially invited guests, parents and friends.

Each theatre production is produced in partnership with the Naval Museum and Sunnandalskolan. The historic context of the plays is based on the history artefacts managed by the museum.

In this connection, our students interpret part of our cultural heritage and mediate it to other students and Karlskrona residents. The performances have a total audience of about 2,500 persons a year.

This way, students become cultural heritage pilots as they, in their capacity as representatives of a multicultural social scheme, internalise their new history, interpret it, add new dimensions and give a new life to our cultural heritage.

KULT art and culture - an upper secondary school network

KULT is a network of four upper secondary schools in Copenhagen with a strong profile in the field of art and culture. KULT develops the following artistic subjects: visual arts, Danish, drama, media subjects and music through cooperation with artists and cultural institutions.

KULT is an umbrella for a wide range of projects. These projects consist of student projects across the schools, continuing education for teachers and conferences.

The KULT partnership is active on many levels and covers both traditional and experimental products. The objective is to increase the students' focus on artistic and cultural values as well as to teach the students to work with creative and artistic processes. Art must enter the classroom and the class must go out into the real world.

The KULT secretariat coordinates, organises and distributes information about its activities.

[Read more at kultgym.dk](http://kultgym.dk)



Our students' activities become an important change in outlook, a view of a new Sweden with greater participation and accessibility. In other words, there are more cultural agents who give us new angles and a broader interpretation of our common cultural heritage.

For thirteen years of cooperation, we have experienced how students develop and mature through their relation with cultural instruments and expressions. Students feel proud of their school and their achievements.

Without fully understanding what the expression "higher target achievement" stands for, people who do not spend time at school every day often impose this requirement on the school. Culture-based learning and unconventional methods must report the connection between culture-processed learning and target achievement in numbers and grading criteria.

It is difficult to report these processes in numbers because they constitute the basis for the children's potential to accomplish other goals. Self-reliance as well as confidence in one's own learning and winning the battle against fear and one's inability are development processes stimulated by culture-based methodology. Everything takes place through the interplay between people, social relations and the different relations to one's environment. The processes take place on a meta level and the grading system is not designed to measure these processes at all.

The more free approach to art forms stimulates creativity and the will to succeed, but also to understand and tackle the challenges one faces. The experience the student assimilates in this context becomes an inner set of methods which the student uses in order to handle other situations at school. This way, culture-processed learning has synergy effects on all school subjects.

This is confirmed by the following student statements:

"...what has helped me to grow most and what I would use most in life is that I can answer for who I am in any situation." (student, 9 years)

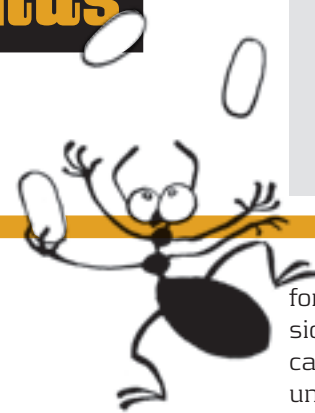
"...We have worked with adults who have worked in a way that is different from the approach of the adults we usually work with. This has taught us to handle things differently, to explore differently and to think differently..." (student, 9 years)

"... I had a presentation about Egypt for my Swedish class last Thursday. It went really well. I have noticed that I have become more self-confident and not as nervous as before and this is thanks to theatre, when you get on stage and rely on yourself. So this has been great progress for me, presentations were something I used to have problems with." (student, 8 years)

Aesthetics and research

A Childhood Rich in Culture Gives a Socioeconomic Bonus

By Bennyé D. Austring



MA in Danish and Theatre Studies. Former actor and playwright, now project manager in the University College Zealand's Department of Research and Innovation. Senior lecturer in drama and head of the Forum for Creativity, Aesthetics and Learning.

"During our Danish class, students created short cartoons which taught them some fundamental grammar skills. The cartoons had to be about one person - "subject" - who did something - "verb" - and who had a quality - "adjective". Both the teachers and the children could discover afterwards that it was easier to study grammar this way. The stu-

dents did not even notice that they had learnt something. However, they could remember the grammar and use it. At the same time they had also had a lot of fun."

Tatiana Chemi,
Senior lecturer at Aalborg University

Long ago we showed that music, drama and visual arts promote children's knowledge and competence in just music, drama and visual arts - per se, a fully sufficient justification for the subjects. In the past few years, however, other significant research results have emerged, which show that practical/musical subjects support children's learning in other school subjects and in other contexts in life. This acquired knowledge provides plenty of examples

for attaching greater priority to the aesthetic professional competences and learning processes in day care institutions and schools and with that also at university colleges where future pedagogues and teachers study.

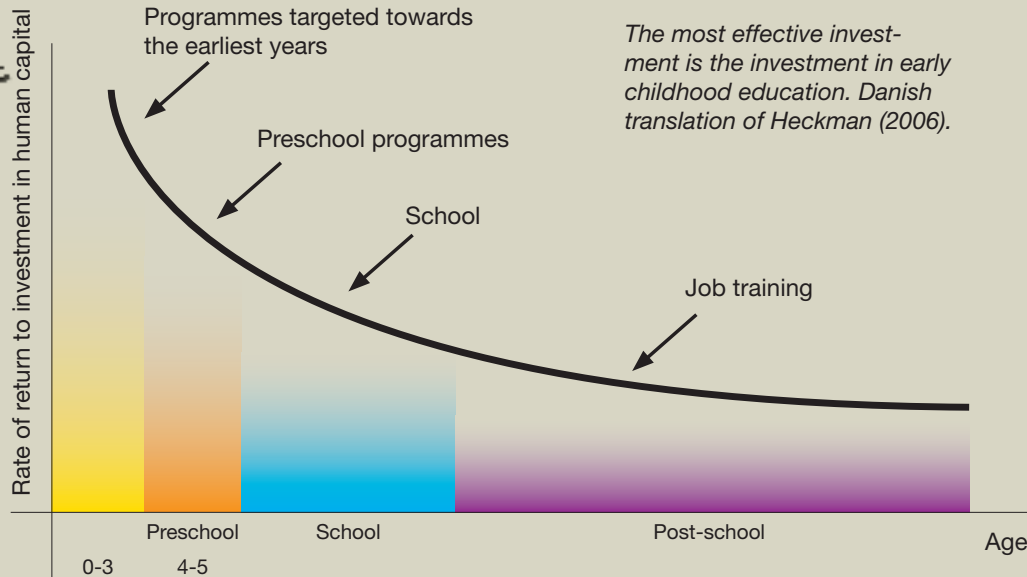
The ideal today is that we should be adaptable as citizens and employees and together possess a wide range of competences and qualifications which we can put into operation creatively across subject divides. Creativity and innovation are the very essence of subjects such as music, drama and visual arts. Immersion in the creative processes of these subjects can simply not help but strengthen each individual's ability to experiment, make choices and think out of the box - abilities that are highly valued by both the business and the public sector. But if we are to optimise these abilities, we have to make more investments targeting children's all-round learning.

James J. Heckman, professor in Economics at the Chicago University and winner of the Nobel Prize in Economics, concludes based on extensive research in human capital that from a financial perspective investments in children are the most lucrative of all investments and the earlier they are made, the bigger the economic and social return for the society there will be. This also applies to investments in learning.

Within the same "investment thinking", professor James S. Catterall from the University of California has observed 12,000 school children over a period of 12 years. Some of them received "art-rich" while others "art-poor" training. In 2009 he concluded that the children who received good and ample training in music, drama, dancing and visual arts performed better than other children academically, socially and economically. They showed greater commitment in voluntary social work, they completed higher levels of education, got better jobs and had more friends in addition to having numerous active and passive art experiences.



Photo: Arkitekturbussen, Children's Cultural Centre in Aarhus



The most effective investment is the investment in early childhood education. Danish translation of Heckman (2006).

Figure: From Fremtidens Dagtilbud (Day Care of the Future). 1- Indicators from Task Force for Fremtidens Dagtilbud Sekretariat for Task Force om Fremtidens Dagtilbud, Ministry of Children and Education, the Children and Public School Office, Day Care Division 2012.

Diploma programme in Cultural Mediation and Artistic Processes

As a teacher, pedagogue, artist or mediator you can complete a diploma programme in artistic processes, new methods and new knowledge about culture mediation for children and youths at the Danish Development Center for Performing Arts. The diploma programme is offered to mediators in the art, culture and educational sector. It has been developed in a cross-disciplinary environment between the Network for Children and Culture and several art and culture institutions under the auspices of the Ministry of Cultural Affairs. The programme involves a broad spectrum of artistic and cultural expressions, processes and media, and students are given the opportunity to develop new engaging mediation forms and artistic practices.

[Read more at nyscenekunst.dk](http://nyscenekunst.dk)

At the same time, but now seen from the perspective of creativity research, professor Lene Tanggaard, Aalborg University, points out that “...there are probable relations between being creative as a child and being creative as an adult. Thus, children who score high in a creativity test would most likely develop into adults who dare think differently, use their imagination and take chances.” The study, based on new international research, deals with preschool children.

With the support of Heckman, Catterall and Tanggaard we now have a strong foundation to think that stimulating children aesthetically as well, is of significant personal, academic, social and socioeconomic importance.

The most extensive survey on the quality and effect of education in aesthetic subjects is led by profes-

sor Anne Bamford, University of the Arts, London, who in 2006 pointed out that education in practical/musical subjects must be good, otherwise it will do more harm than good. It must also have a certain volume and frequency in order to have an effect. She recommends here 5 hours a week in all school years. One UNESCO survey which has covered more than 60 countries concludes that good education in artistic subjects promotes children’s language literacy, amongst other things, and children in countries where the schools have a lot of artistic subjects in their curricula do best in mathematics, reading and natural science subjects, i.e. exactly the subjects which are the object of high-profiled PISA surveys.

Here, we have caught a phenomenon which is often referred to as the transfer effect, i.e. the possible positive effect that learning within one subject has on the learning in another subject. One example: By singing,

dancing or playing an instrument the child learns not only singing, dancing and music but also some mathematics because the child is training physical and emotional understanding of note duration and intervals, i.e. fractions.

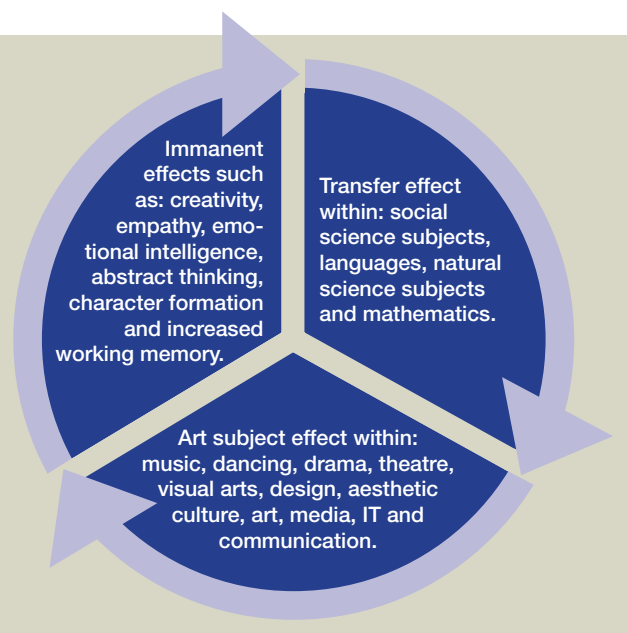
As already mentioned, **music** can strengthen learning of i.a. mathematics. Memory researchers Iroise Dumontheil and Terkel Klingberg from the Karolinska Institute in Stockholm have demonstrated in a survey, covering data from 250 school children, that based on the measurements of the children’s working memory it can be predicted how well they would perform in mathematic classes two years later. The working memory is the part of the brain that actively collects data for the long-term memory. Active work with music strengthens the capacity of the working memory. The better the working memory, the better the results at school.

The Danish brain researcher Kjeld Fredens supports the survey and adds another perspective to it as he assesses that training one’s working memory is an effective way to ensure that there will be more children in ordinary public school classes. He describes music as “sports for the brain” and thinks that there is probably nothing wrong with many children diagnosed with ADHD except that they have untrained working memory.

Naturally, dancing develops body communication skills but requires also learning geometry, narrativity and democratic formation, concludes Ph. D. Jens-Ole Jensen, VIAUC on the basis of a 3-year action research project in Aarhus with a focus on dancing at school. Dancing is not an independent school subject yet, but it is often included in PE at school and as an activity in day care institutions.

Learning in Aesthetic Subjects Follows a Holistic Approach:

Drama, dancing, visual arts and music can develop and reinforce happiness, creativity, imagination, flow, abstract thinking, concentration, emotional intelligence, character formation and other basic elements of “good life”. These qualities are completely irreplaceable in the child’s socialisation and learning because all other learning is based on them. This is also true for the desire to learn itself. Each of the subjects individually contributes with subject-specific transfer qualities. A few examples:





Main subject Media, Creativity and Digital Culture

Media, Creativity and Digital Culture is a new main subject at UCC. The purpose of the programme is to qualify you for pedagogical work with media production and IT. You will work with approaches to stimulate children and youths' competence to express themselves in a digital culture. You will learn techniques and strategies for expressing yourself through different media and to respond with curiosity and eagerness to experiment with the opportunities to use digital media in your pedagogical work.

[Read more at ucc.dk](http://ucc.dk)



Photo: Aarhus Visual Arts and Media School, Short Film

Visual Arts is an international “language”, the best form of communication in a globalised world, according to Daniel Birnbaum, headmaster of Städelschule in Frankfurt. And knowing and mastering visual representation forms reinforces spatial intelligence and prepares the individual for handling new and unexpected situations, adds Ingelise Flensburg, Aarhus University. Her colleague, Helene Illeris, emphasises the social science potential to change of the visual arts education. On a didactic level, contemporary art “gives access to learning about the relationship between art and reality, and whether art can be used for problematising the reality through alternative lines of action and ideas.”

Drama is currently available only as an optional subject, but is in for much more in the new public school. A big two-year EU survey, DICE; conducted in 2008 in 11 countries with the participation of 4,475 children and youths, concludes that through drama and theatre work children and youths can develop the so-called Lisbon competences, which i.a. consist of abilities for expressing yourself in your mother tongue, learning how to learn, gaining social and societal understanding, involvement as well as cultural understanding and entrepreneurship. The main conclusion of the survey is supported by a basic meta survey, Mute Those Claims, conducted by two researchers from Harvard University. This provides an unambiguous research basis - “a clear

link” - that drama strengthens children’s literacy achievement, i.e. the ability to read, write, understand, use and assess text.

The above is just a taste of the new research of the relationship between the aesthetic and learning - research that shows something we have known for a long time: Aesthetic activities in day care institutions and art-based subjects in schools have an enormous yet only partially utilised potential in the formation of the future creative and flexible Danish citizens of the world.

Thøger Johnsen

The Danish Character Forming Tradition Gives Our Students Special Competences

Interview



Head of Department,
Thøger Johnsen, Institute
for School and Learning,
University College
Metropol, MA with a major
in social subjects and a
minor in PE.

Why is it important that children relate to art and culture in their daily life in schools and day care?

"First, because art and culture have always been and always will be a source of inspiration, entrepreneurship and an act of being co-creative and develop something new in relation to what used to be before.

"I very much like the word creative - i.e. that we make the new generation creative. The term innovation, however, has stuck purely politically in relation to the current educational policy objectives for the New Nordic School. I do not really know if I like it. But it is important that in the next few years we focus a lot on how we can set up schools and day care in order to ensure that children have the opportunity to relate to art and culture in everyday life so much, that they get optimal opportunities to develop their creative skills.

"Because if they come in close contact with art and culture and if they have the opportunity to become one with art and culture, we give them the necessary basis to develop their abilities to think innovatively. Another element is that beauty and the beautiful in the form of aesthetic expressions that affect you, whether buildings, colours or music - all the aesthetics associated with being a human - is a very important side to develop in children and youths: That you have the opportunity to use and understand culture is a huge source of achieving quality of life and happiness throughout life. This is very important for the development of the individual - both personal and in

relation to being able to integrate and become part of social and cultural communities with others.

"So these are two good reasons for ensuring that children get the best opportunities to relate to art and culture. On one side, it strengthens innovation and entrepreneurship, and on the other, it gives future generations the possibility of a good life where they are capable of absorbing art and all that is aesthetic into their life."

Do teachers and pedagogues today have good opportunities to allow children to relate to art and culture in everyday life?

"The opportunities for this at school have not been so good in the past 15 years. The New Nordic School strategy prepares the ground for expanding the framework of schools and day care institutions to incorporate art and culture in academic subjects as well. However, the past years' development towards national tests, PISA tests and the tendency to measure, weight and diminish children to projects governed through curricula have been very destructive: It can be difficult to measure the aesthetic dimension in relation to bringing happiness into the children's lives. It is also difficult to measure innovation and creativity. That is why special measuring tools have been created which only measure reading, spelling, the ability to do arithmetic etc. with the help of Trivial Pursuit measurements. In this context, the entire aesthetic area falls short.

"It is therefore very important that all the way up through the system we focus on the extent to which we allow national measure and weighting tests, student curricula etc. to determine the agenda of everyday life at school and its success criteria.

"The idea behind the New Nordic School offers quite a lot of good opportunities for reinforcing practical/musical subjects such as the requirement for at least one hour of exercise/PE a day and the new activity hours.

"It scares me to know that the three national objectives for the development of the school concern only the target figures for Danish and mathematics, and that the requirements towards schools are that students must do better and better in the national tests in these two subjects.

"This will mean that schools and teachers will focus on these two subjects and will aim to improve them. This way, all the good intentions to make it possible for all students to unfold their special abilities will be cast away. There will be no room for the students who are gifted at practical/musical subjects, because they will mainly work with Danish and mathematics in order to accomplish good results in these two subjects.

"If the New Nordic School is to challenge children, the national targets for Danish and mathematics must be removed or a much broader target framework must be set up in order to allow children who are talented at subjects other than Danish and mathematics to be successful too."

Why do national tests and curriculum-oriented thinking hinder the opportunity for using art and culture actively in the class room?

"The problem with tests and curricula, as they are today, is that children become project-made. The industrial society thinking of the New Public Management wave that has been swooping down on us in the past years, also leaves its mark on the school.



"In practice children become projects when the school goes from seeing the child as an individual whole with individual potential, to setting up general milestones which all children have to comply with at a pre-determined point in time in their school life. The school system sets up certain target results which all children must have reached by certain dates on which they are assessed by tests.

"This way, children are regarded too much as the objects of targets established from above. We should treat them as subjects by recognising their individual potential and bringing them into play with the requirements and expectations of the surrounding world.

"When you lean on tests, you do not measure the child by the child's own terms and special competences. You measure the child based on a fictitious objective community interest in what the child must know, when and why. And the targets according to which the tests navigate, have actually become so narrow, systematic and hardcore that we lose the interest of too many children in our pursuit to get them to comply with them."

One limitation, for example, is when you have a child who cannot read after year two but in return is fantastic at drawing, creating, oral communication etc. and the system does not offer this child any possibility to develop its innovative potential instead. No, the entire focus and all success criteria will only be about getting the child to learn how to read. Of course the child has to learn how to read but when this is done in the way it is done today, the system practically undervalues the child's abilities because the system does not interact with the child and does not support its development in the field in which its competences are the strongest.

Photo: copenhagenmediacentre.com





As a consequence, the community spills a lot of potential on the floor: Saying that we assess things as a whole is not part of the project that has anything to do with the child." We look only at certain focus points and not at what the child can do otherwise.

This way our entire approach towards the child and the whole manner in which we have been managing the labour market for the past ten years is turned back towards the raw industrial society thinking, which is based on the thesis that you can control everything from above, even the way each child or individual is to be formed.

The paradox is that we are on the way to a more and more cultivated curriculum thinking.

Up until a few years ago, the public school in Denmark used to have a very strong character formation tradition, which has given us some very special competences which very few countries in the world can compete with. Now, curriculum thinking is making an entrance in the Danish training of teachers because tests and action plans determine the agenda to such a high degree that we are about to wipe out the entire character formation thinking and lose it on the floor.

We seem to forget that it is the secret ingredient behind our success as a society: This is the starting point of the whole child/human being, it is the entire way of uniting the school, it is the reason why ever

since World War II we have been capable of building up our country's unique welfare system.

That we, year after year, have been able to maintain a standard of living which is amongst the highest in the world and that we are considered to be one of the happiest peoples in the world even though we have never had so many raw materials, resources or wealth to support us is thanks to our character forming tradition which has established the educational agenda in day care institutions and schools.

However, we are well under way with smashing it. Because we have been told from above to copy the Asian model where children's learning must be standardised from nursery and children must be suffocated with lessons from early morning to evening.

It is tragic and paradoxical because just here at home we are capable of educating people with a potential that is completely different from the majority of Asians and Americans who are moulded in line with pure curriculum-thinking, who actually belong to the industrial society and with that - in a Danish context - to the past as well because they regard each person as a small cog wheel, which has to be adapted so that it can be incorporated smoothly into the big apparatus as expected and planned from above.

For example, I have met Chinese students who played Mozart as perfectly as a computer but when asked how they interpreted the music or what they thought Mozart had had in mind and what he must have felt while writing the music, they could not answer because their ability for independent thinking had never been stimulated by their school system.

In other words, we have specialised in something others cannot compete with. The curriculum school produces students who repeat and produce what they have learnt or read down to the slightest detail without asking questions whereas the character forming school produces children who interpret, think in new ways, paraphrase and develop further everything they know in advance. Of course we need the support of what we already know but we must also be capable to paraphrase and rethink it, or reuse it in new versions and new contexts that we might come upon in life.

What can each school and teacher do as regards the pressure to prioritise the academically oriented curriculum thinking over the classic character forming thinking? How can we make things better for the practical/musical subjects in our everyday life?

"At the moment, leaders and teachers have almost no room to move: We have become entangled in requirements, tests, national targets, sub-targets etc. to the extent we have almost no freedom left. Children want to make something so much but with all our sub-targets and milestones we end up creating a school which actually throws 20-30% of the children out of the school classroom. They suffer so many defeats in the field of education because they are not treated according to their potential, that already in year 4 they pull down the curtain and quit learning. And so many of them end up as functionally illiterate.

"In my opinion, we must therefore try as hard as possible to create a learning environment out of all the environments life can offer - in the city, in na-

ture, together with artists and other specialists and professionals. For example, with a focus on city art, Land Art, poetry etc.

"100 years ago, the American John Dewey developed the learning-by-doing theory that differentiates between primary and secondary experience. His thesis is that you learn much more through primary experiences. For example, if you are sitting in front of a TV screen watching rainy weather, you learn less about the rainy weather than what you would have learnt if you had a primary experience where you are outside in the rain and you can feel it.

"Using his thoughts as basis, some of my colleagues and I, for example, have developed an out-of-school concept where using a bicycle trailer with materials and tools you can travel with the children and make a learning environment out of any place."

What experiences have your students who study to become teachers harvested in the culture region cooperation project Kunstskab?

"It was a really exciting project.-The model has an enormous potential for creating room for partnerships and a learning environment between the artists and the school by bringing the learning environment out of the school and into the artist's workshop and reality. That is why this is an excellent example of how we can create new learning environments which can contribute to strengthening the creative and innovative skills of future generations.

"That children experience how art and culture can use lateral thinking also leaves a mark on the children and namely that, yes, you may well think dif-



KUNSTSKAB in Elsinor

In the period 2012-2015, year 2 and year 7 students from Mørdrupskolen, Hornbæk Skole and Skolen ved Gurvej in Elsinor participate in an innovation project called KUNSTSKAB. Students studying to become teachers and four professional artists work together with the school students and examine ways to create a new framework for the subjects in visual art, design, music and dancing. The project partners are the Children's Cultural Centre, Gladsaxe Municipality and the teacher programme at the Metropolitan University College. The purpose of the project is to reinforce and develop the children's creative, innovative and social competences and qualify both the art mediation and the learning environment at cultural institutions, schools and day care institutions. Through research and creative and innovative processes, KUNSTSKAB must also raise the knowledge and competence level of the professional groups interested in the work with children's creative competences.

[Read more at boernekultur.dk](http://boernekultur.dk)



ferent from the books: It is possible to create a learning environment which particularly stimulates the innovative thinking we are looking for. An environment where thinking in different directions while using methods which have not necessarily been described in advance is allowed.

"However, it is generally difficult to mobilise our students who study to become teachers to participate

in this type of development work. The curriculum lays down clear rules about everything so everything they deal with must preferably be included in the curriculum.

"Our senior lecturers in visual arts and industrial design do not have many hours left to work with it - this is one of the great limitations in the way the world is seen in the past few years: Putting innovative and new thinking to work does not require extra working hours. The top-down management squeezes the lemon as much as possible in relation to the daily tasks because the whole idea with the raw industrial society thinking is, after all, to improve the efficiency as much as possible.

"As a consequence, there is no longer any space left for anything else. You do not have any strength or energy left to do anything but what you are obligated to. If you bite off more than you can chew, you risk going down with stress. And the schools do not have the budget necessary to buy out senior lecturers for development work."

This requires a change of system in the entire way in which we manage students, employees and education, if we are to cope with the task.

Can you give examples of how future teachers and pedagogues can incorporate the art and culture dimension to a greater extent into their lessons? And to what gain?

"The benefit will be in our ensuring that future generations in Denmark are capable of being creative and thinking in all directions and in new ways, as Denmark has always been capable of doing. If we



Cooperation between teachers and pedagogues - a leaflet from BUPL (the Danish Union of Early Childhood and Youth Educators)

In the world of school, there is a heightened partnership between teachers and pedagogues, and more knowledge about it is necessary in order to be able to develop it further. It has therefore been examined how the partnership between teachers and pedagogues came into being as a result of many factors. The purpose of the survey has been to capture the processes that take place between the participants in the partnership. This is done based on the understanding that a good partnership is not just standing there. A good partnership is actively created in a complex interplay of many factors. In BUPL's leaflet you can read more about the pedagogue-teacher partnership at four public schools which have opened their doors to three researchers and together with them have discussed what a good teacher-pedagogue partnership is, what the conditions for it are and what results may be expected.

[Read more at bupl.dk](http://bupl.dk)

have always had the curriculum school, we would have never acquired the skills to develop LEGO, B&O, Novo Science etc.



"Our gain would be that Denmark would have a population that is amongst the most creative, innovative and artistic in the world, and that it is capable of future-oriented and new thinking."

How can we accomplish this?

"Clearly, we must bring cooperation and participation back to the teacher and pedagogue programmes. We have to remove the top-down management and we will have to have some broader resources available too. They are not necessarily more, but they will not be set up and target-controlled in advance,

which would give the students and senior lecturers some space to define what we should work with and how we should do this."

What opportunities to work with art and culture do you offer to the students who study to be teachers in the programme?

"In addition to offering all practical/musical subjects as main subjects, we also spend extra money on a 1-year practical/musical course where we get extremely good assessments on: We arrange 8-9 holiday camps for 3-4 days where all students work intensively with performing arts and present their results to each other.

"We also support numerous creative student-driven associations. We have an art association, a music association, a sports association, a poetry association etc. Each association receives an initial capital of DKK 5,000 for inspiration. We do not set any targets or interfere with how this money will be spent."



Hinnerup Billedskole, Photo: Line Froslev

In the Land of the Aesthetic

When the Competent Pedagogue or Teacher Sets an Example

By Merete Sørensen



Merete Sørensen is a senior lecturer in drama in the pedagogy programme at UCSJ. A Ph. D. scholarship at DPU, Aarhus University with a research project about children's drama games in kindergarten titled "Drama, inklusion og udvikling af legekompeterence i Børnehaven" (Drama Inclusion and Development of Play-competences in Kindergarten).

The eyes of the kindergarten teacher Anne are gleaming. She is sitting on the floor in a ring with a group of children. There is a small red box in front of her and her hand puppet, the hedgehog Mille. The atmosphere in the room is tense and the children follow attentively. Anne opens the box carefully and takes out four small figurines. A knight, a princess, a dragon and a king. "What is this?" asks Mille, the hedgehog. "These are fairytale figures," explains Anne. But Mille does not understand. "I don't know what a fairytale is," he squeaks and dries his eyes. "Can we show you?" asks a child and Mille answers happy: "Really?" "Yeah!" the children shout. Anne places Mille at a place in good view inside the ring and starts a drama game where the children throw their hearts and souls into acting knights, princesses, dragons and kings. They are already on the way of creating their very own fairytale.

What is it that Anne can do to inspire the children to set out on a journey to the land of the aesthetic, and what makes her capable of leading and qualifying the creative work in partnership with the children? In other words: What is required in order to be a competent initiator of the work associated with a well-structured aesthetic learning process?

Naturally, there are no standard answers to such a question because each educator or pedagogue chooses their own path. At the same time, I would also underline the three factors which I consider significant based on my own research and development work at schools and day care centres. The point is that the pedagogue or the educator, whom we would call the initiator here, knows something, wants something and can do something.

Knowledge

To begin with, the initiator must have basic knowledge about the target group and about pedagogic work with practical/musical activities. She (Anne) must first and foremost know something about the children's lifeworld and interests so that she can use them as basis when choosing her topics.

She must know something about the children's level of development so that she can choose relevant methods and techniques. If the group of children is interested in fantasy and fairytales, as in the example above, it will be obvious to take this interest and use it as an impulse for creative work. This way, you can continue the development and learning processes the children already have taken up fully motivated.

The initiator uses her knowledge about the children's actual level of development and learning to prepare practical/musical activities in what the psychologist Lev Vygotsky and we call "zone of proximal development". The "zone of proximal development" refers to the competence level just above the current level of what a child can do without help, but which the child can master with the assistance of more competent partners. It is also very important that the initiator challenges the children in a way that the practical/music activity is neither too easy to get them bored nor too difficult to make them give up and get frustrated. Children must "stand on their toes" in the right balance between competences and challenges - a balance which according to the Danish psychologist Hans Henrik Knoop can room optimal, flow-characterised learning.

In order to justify the choice of the aesthetic modes of expression as a media, it is naturally also important for the initiator to have theoretical knowledge



New Networks between Schools, Museums and Other Cultural Institutions

Minister for Culture, Marianne Jelved, and Minister of Education, Christine Antorini, have decided to set up a national network of school services in order to involve the resources of the cultural institutions in partnership with the schools. The purpose is for the partnership between schools, museums and other cultural institutions to become even stronger. This can be achieved with the help of the new network, so all schools can enjoy the experiences and advantages of creating strong ties with the school services of museums and cultural institutions. The network will reinforce the authentic learning environments at museums and other cultural institutions such as art halls, theatres, zoos, history workshops, festivals and

activities. The nationwide network will be coordinated from the Danish School Service in Copenhagen, which has a lot of experience in using the pedagogical opportunities in the special learning environments of the cultural institutions. This way learning, experience and professionalism will go hand in hand. The network will consist of three-four coordinators who will work around the country to bring schools and cultural institutions closer together. It is expected that the coordinators will be ready to start on 1 October 2013. DKK 3 million a year have been allocated for this project.

[Read more at skoletjenestenetaerk.dk](http://skoletjenestenetaerk.dk)

about the value of the practical/musical activities. For example, practical/musical activities can be regarded as a special life and experience category, which is valuable per se, or as the target group's opportunity to process impressions into expressions, which would allow the students to develop a new understanding of themselves, of each other and of the world they are part of.

Finally, it is important that the initiator has sufficient knowledge about the selected media (drawing, drama, music etc.) as an artistic form of expression and a pedagogical method. She can draw on this knowledge in her planning and mediation of the activity. In the example above, what is needed is knowledge about fairytales as a genre, about theatre as a form of expression and about drama pedagogical methods and theory.

Will

In addition to knowledge, the initiator also wants to accomplish something, both in relation to a pedagogical objective and in relation to working with aesthetic learning processes.

The pedagogical objective can be everything from arousing the children's interest in music, drama and visual arts to more general targets such as strengthening the children's ability to cooperate, language skills and self-confidence. All these objectives together are of decisive importance for the initiator's planning and guiding the activity.

In addition, the initiator must have an objective when choosing an aesthetic activity as her media. She must be convinced that her selected aesthetic approach can achieve something special and that it can stimulate development, learning, commitment and happiness. She herself, as a role model, must have a liking for the

aesthetic too. Bottom line is that the initiator's commitment to the pedagogical objective and the aesthetic activity makes her appear authentic - as someone who has something on her mind and who believes in her project. She must be able to pass on her commitment to the children.

Ability

Knowledge and will, however, are not sufficient to make a competent initiator. Last but not least, she must be able to do something too. She must have the pedagogical and didactic skills that enable her to plan and lead activities in a way that children feel safe, recognised and true fellow creators. In addition, she must have the aesthetic competences that enable her to inspire and assess the children's work with the selected aesthetic modes of expression in their zone of proximal development.

To do this, first, she must master the mode of expression on a level where she can challenge the participating children; second, she must be creative too, and she must be able to participate in notion development as well as in specific activities. She must like playing, be creative and use aesthetic modes of expression, and she must dare to give all that is in her. In other words, the initiator must be able to go before the children as an inspiration, next to the children as a fellow player and behind them - as support. At the same time, as drama initiator Keith Johnstone describes it, she must be able to switch from one status level to another, from caring high status in the frame setting phases to listening low status in the phases during which the participants' imagination and creativity must be challenged.

One last important ability of the initiator is that with her didactic and aesthetic competences she must be able to give the children the relevant impulses for

Ines, 8 year:



"It is important for adults to allow children to use their imagination more. And maybe draw it together with the others, when you are in it together and you try to help each other."

their creative activities. Such an impulse can be a song, a dance, a good story or, as in my example, the initiator playing with a hand puppet.

The most important thing here is not the individual form of expression but that the impulse has aesthetic quality thanks to which it can inspire the children in their mode of expression, themes and emotions and this way act as a launch pad for the children's own creative activities.

Finally, I would like to mention that using a frame setting and ritual structure in one's work can have many pedagogical and didactic advantages. This can include, for example, decorating the premises in a particular way, using a certain warm-up game or a sequence of activities. All this means that for a while the participants within this setting will find themselves in another "dimension", i.e. in the game and in the creators' universe where special rules apply and special methods are used. The models below are examples of such structure.



The 7-step model (Austring & Sørensen, 2006) – here exemplified with a pedagogue in a drama class in year 3.

1. Inspiration/ impulse	The initiator uses as a starting point a theme in which the children are interested, in this case – fairytales, magic and fantasy. She reads the fairytale with the class and discusses fairytales as a genre. In this phase, she must have didactic competence which allows her to lead the activity and choose a relevant topic based on the children’s level of development and interests. In addition, she must have sufficient competence in Danish as a subject in the field of fairytales, narrative and dialogic reading.
2. Introduction	The children prepare a ritual warm-up game which is repeated every time they do drama. The purpose is to set the mood for the aesthetic activity. After that, the initiator presents today’s theme with the help of her hand puppet, which she uses in an improvised dialogical interplay with the children. As an initiator, improviser, puppeteer and story teller, she uses both her general didactic and her aesthetic competence.
3. Experiment	Through improvisation and practice with different characters from the fairytale world, the children create several short plays, both in the whole group and in smaller groups. The purpose is for the children to create their own fairytale and become absorbed in the work with each role figure. The initiator sets the frame and is an inspiration, a fellow actor, an incubator of ideas and an instructor.
4. Exchange	Halfway through the process, temporary forms of expression are presented internally in the group so that everyone feels being noticed. You see the others’ expressions, get constructive feedback and have a share in the combined knowledge and abilities of the group. Here, the initiator is a cultural role model and a frame setter since she creates an atmosphere of safety and trust where criticism is constructive and forward-looking and where the participants are inspired for continued work.
5. Deepening	In the last session, all short improvisations are combined into one single story, which step by step takes its final form. The sequence has been practised so that it is ready to be presented to an audience. The initiator serves as a coordinator, inspiration, incubator of ideas and instructor.
6. Presentation	The performance is presented to an audience, such as another class. The initiator has an important role here as a playing story-teller who can support the participating children during the presentation and ensure the necessary mediation to the audience. She is also the frame setter of the performance because her way of involving the audience before, during and after the performance can support a positive and appreciative community, the audience and the players. The initiator must be a frame setter, a story teller and a pedagogue.
7. Evaluation	The process is rounded off with a processing of the feelings and experiences the children have had during the project. This is done in part as a meta cognitive articulation and in part as an aesthetic re-mediation where the children draw their own figures in the play. The initiator’s role here is to be a frame setter and an initiator of aesthetic evaluation forms, as well as a source of both general didactic and aesthetic competence.

As evident from the model, the initiator’s role is different in each phase:

In the initial phases she must mostly be capable of structuring a sequence, selecting a relevant theme and spreading her commitment. These skills can be called general didactic and pedagogic competences.

When the work with the aesthetic mode of expression starts, more competence about aesthetics and modes of expression will be necessary. Thanks to it, the initiator can play and qualify the participants' own aesthetic forms of expression.

Generally speaking, a competent initiator of an aesthetic activity must be able to act as a cross field between general didactic and professional aesthetic expertise, between being exploring and playful as a partner one moment, and asserting herself as a role model in modes of expression and a frame setter in the next.



Basic Courses in Music (MGK) and Basic Visual Arts Courses (BGK)

In addition to the framework grant for music schools pursuant to the Finance Act, the Danish Arts Council can give subsidies for basic music courses (MGK), a secondary school programme for individual music schools around the country intended for very talented young people. The course is always fully state-funded. In the period 2006-2008, the Danish Arts Council received a special grant to take part in a culture school trial scheme, Basic Visual Arts Courses (BGK) etc. The grant was evaluated very positively but after the pool was discontinued, there was no political will to continue the state grants for culture schools. In addition to MGK and BGK, there are many other basic courses in the country focused on theatre, literature, dancing etc. Some of them are linked to music schools, others are independent institutions or connected to other types of institutions such as museums.

[Read more at boernekultur.dk](http://boernekultur.dk)



Street painting in Ebeltoft, photo: Karen Marie Dermuth

Flemming Olsen

Municipalities Must Give the Schools Better Opportunities for Artistic Activities

Interview



Flemming Olsen, Chairman of the Association of Directors in the Field of Children's Educational and Cultural Matters, Director of Children and Culture in Herlev, former public school teacher and school consultant.

Why is it important that children and youths to have the opportunity to relate to art and culture at school?

"There are many good reasons why art and culture should be incorporated in school activities.

Art and culture have their own value. They can also serve as a lever in several other areas. Both qualities are important with regard to the school because the

school, together with art, forms us as individuals and creates understanding for the world we live in, for example, through music, visual arts and theatre experiences.

"After finishing school, the students enter a society which requires creative competences such as the ability to think differently and in new ways. The students' relation to art and culture at school therefore contributes to creating a foundation to allow the students to master significant creative skills on the labour market they will face later in their adult life.

"This is why it is important that children encounter artistic and cultural challenges at school.

"From a purely instrumental perspective, we know also that children learn in different ways. We owe it to the children who develop mainly through artistic stimuli to give them the opportunity to do so. In the same way, children who develop best through reading, for example, should get the academic stimuli they need. Musical and creative subjects can be important too as a way of expressing yourself in connection with an assignment."

How can schools and day care institutions get better at supporting the creative and aesthetic elements of everyday life?

"Unfortunately in some schools there is a tendency to give musical and creative subjects a low priority. This is why we have to think of ways we - together with other elements at school - can raise the priority of these subjects in the future. For example, in connection with the current consultations about the "whole school" (helhedsskole) where children stay at school longer and where the focus lies on academic learning and on subjects such as Danish and mathematics, on application-oriented subjects, on the body and physical exercise and on the musical and creative subjects.

"In my own municipality for a few years now we have been working on changing the subjects Needlework and Carpentry to Design and Crafts. We have given them a better content, more hours and a size which would allow the students to elect them as optional subjects in the last year of school. I would also like them to become core subjects in line with other subjects because if students must take an exam in them, this will strengthen the importance of the subjects in the students' eyes.

"In general, I believe that the school is forced to regard visual arts, music, needlecraft and carpentry as subjects that have to be studied because teaching the students the technical skills in these subjects can give them the tools and instruments to express themselves over a broad spectrum in all subjects."

"In addition, we must also think about how the musical and creative subjects can be included in cross-disciplinary contexts and what importance they could have in relation to the future life of the students. Den-

mark has good chances to assert itself internationally, for example, in the design area in the future. If we want to be able to seize this opportunity in a generation or two, the public school has to be part of clearing the way and making this possible.

"Therefore we must not only ensure that all teachers have the necessary competences, but also to allow teachers to meet artists and get the artists to go to the school and cooperate with teachers on a creative lesson plan, which is not considered a break from everyday life but gives children new competences in new areas: Teachers are familiar with the educational targets and methods whereas artists know the essence of art and culture. Moreover, for the children it is an advantage to meet professionals other than teachers in educational contexts because this way the children get to know the essence of art and culture.

"In our municipality we have also developed Den Kreative Rygsæk (The Creative Rucksack) where one week a year students work with a certain kind of art:

"Year 2 students have visual arts school and work with a visual artist. Year 3 play and compose music together with a musician at the school of music. Year 4 dance and give a dance performance. Year 6 meet a writer at the library and write novels and poems etc.

"As regards day care institutions, we have also incorporated musical and creative subjects into an artistic curriculum where we allow visual artists, for example, to prepare activities with kindergarten children."

How can we strengthen the teachers' competences in using art and culture and creative learning processes in all subjects?

"At seminars it is important that we strengthen both the teachers and the pedagogues' competences to develop procedures. We can do this by including it in the study programme so that during their practical training students try to work with procedures in which art and culture are combined with pedagogical planning.

"We must also pay attention to the fact that in this country we are lagging behind at the moment as we do not have enough teachers with training in practical/musical subjects - we must train and upgrade more.

"It is also important that we create a framework that would make it possible for teachers and pedagogues to form partnerships with artists in connection with educational and activity procedures."

Are the headmasters properly equipped for the task?

"Headmasters must set the framework and make sure that there is always time to prepare a course with an artist at school. In general, I get the impression that headmasters are interested in doing that but they have been subjected to many conflicting requirements in the past few years, mainly due to the PISA survey: They have to comply with academic, social and creative requirements.

"It is therefore important that municipalities create structures to support them. In my municipality, for example, we have implemented a procedure that



Syddjurs Billedskole, photo: Karen Marie Dermuth



Adult Education at the Ishøj Cultural School

In cooperation with the Ishøj Cultural School, Ishøj Musical Association arranges adult education in music and visual arts. Musical education offers all-instrument courses, singing and choir, Middle East instruments and singing, as well as special MGK and musical academy preparatory programmes upon agreement. The following are also available: visual arts for adults; choir for adults; modern music production and play-acting technology and performance.

[Read more at ishoj.dk](http://ishoj.dk)

ensures that this is automatically covered by supporting the headmasters and making it as easy for them as possible to move forward via the municipality, the Network for Children and Culture and other key players.

"The children's culture consultant and the school consultant are on site and now work almost every day."

What is the role of the municipality? How can you, directors of children's and cultural affairs, contribute to teachers and pedagogues' developing competences in cooperation with the cultural institutions?

"Our task is to ensure that there is a close dialogue between the different areas so that we use each other's institutions. We have a tendency to isolate ourselves but it is exciting and enriching to work together across many disciplines."

How can the Association of Directors in the Field of Children's Educational and Cultural Matters support all the children's relation to art and culture?

"We are responsible for all children, including for children in vulnerable positions: Culture speaks to those who are already well off and there is also a tendency for cultural funds to go to those who are doing best."

Pedagogue and Teacher Courses at Arken

ARKEN offers educational courses, digital and practical workshops focused on collections, special exhibitions and architecture. The target group is day care institutions, primary schools, youth trainings and seminars. The courses are based on the specific relation between students, works of art and educator. Dialogues and exercises in front of the works stimulate the students' experiences so they can work with different formations of meaning in their relation to art. This year ARKEN arranges workshops for teachers and pedagogues. Specific approaches to the exhibitions are tested and discussed here.

[Read more at arken.dk](http://arken.dk)



It is our challenge to therefore ensure that there are also cultural events at the day care institutions, for children from families with limited resources etc., for children that are particularly in need of them and benefit from them correspondingly.

We can accomplish this by preparing the ground for our cultural institutions to make sure as part of their offer that they are where the vulnerable children are so that the institutions can bring the art to them as well.

What I am thinking is that we can resolve some of the children's social challenges in Denmark by incorporating art more actively: I believe that each child has an inherent desire to create and with each encounter with art, the need to create something is stimulated. For example, the boys from one of our social residential areas have been given the opportunity to decorate a tunnel. They were part of leaving a mark on the local area history and they get an identity by asserting themselves artistically, which is important for the whole residential area.

What importance do cultural categories have for the children's relation to art and culture?

"As I see it, in the cultural region Øresund Cultural Metropolis this means that 2 plus 2 equals 5 and 6. Since we can offer things we would not be able to otherwise - for example, give children the opportunity to make a film for the children's film festival Buster. This is an initiative which has been developed by the cultural region Øresund Cultural Metropolis and it is to our mutual benefit: The more we are, the stronger we become, both in relation to resources, strengths and the self-reinforcing effect that can be accomplished."

Learning Museum

Partnership between Museums and Teacher Programmes Creates Motivation and Learning

By Tine Seligmann



Tine Seligmann, museum inspector and project manager at the Museum of Contemporary Art has been working with mediation and children, youth and adult education for 16 years. Editor and author of a big number of educational materials and articles that use as basis pedagogical and methodical approaches for experiencing contemporary art. Project Manager at Learning Museum 2011-2013.

"You learn something by doing it. You learn something when there is meaning in what you are making. You learn something when you need it for the project you are working on. It is the fundamental and simple learning theory that is behind the nationwide project Learning Museum. In this project, museums around the country involve students in their mediation in a manner that learning and visits to the museum become much more than round trips and looking at stone and flint axes in showcases".

This quote is from Bodil, educator at Aalborg Teacher Programme. She took her Danish class to Aalborg Historical Museum where she had prepared a lesson about museum collections together with the mediation inspector at the museum. The assignment was for the students to produce a training site for year 3 students. This assignment combines professional insight into the museum collections, web-

site production and last but not least, knowledge of the children's language development as far as understanding facts and fiction is concerned. This cooperation has resulted in the production of several funny, playful and creative websites which mediate the museum collections on year 3 level.

Kirsten, museum educator at Trapholt, Museum of Art and Design says:

"The mathematics class from Jelling has started preparing learning materials for Trapholt. It is really exciting! And some of the things they come up with are so obvious and good and relevant that I am surprised that we have not thought of them ourselves before. It is a lifelong learning, after all".

Here, a group of year 2 students from the Jelling Teacher Programme pays a visit in order to experi-



ment with how the museum can be enabled and used as a medium for teaching mathematics. It was an instructive experience for the students because they got the opportunity to put theory to practice.

"I have become better at practicing the theoretical view that "everything in the universe is made of math". When we read books, we believe in this hypothesis but implementing it in practice requires quite a lot of work."

Mie, their educator, is happy that here she has the opportunity to show her students how to work with teaching materials anchored in the world outside the classroom. The result of the course is three complete learning plans which combine mathematical terms with the experience of museum rooms and collections, which Traphold can offer now to schools in the area.

Lonnie, a student who studies to become a teacher from Odense, has just submitted her BA thesis "Det kreative skub til dannelse og innovation" (The Creative Push to Character Formation and Innovation). She has completed her practical training at Funen's Art Museum which has inspired her to write her BA thesis using as a starting point her experiences when meeting school classes at the museum. In her thesis, she uses as basis a new teaching material for years 2-5, which she has created for the museum. This material focuses on dialogue and polyphony for strengthening the students' aesthetic experience of art. In the process, Lonnie has also become very aware of the teacher's role at the museum. For when teachers choose to have their lesson outside the school, it is important to maintain their role as a teacher - outside the classroom, in relation to the students and in relation to the entire educational process before, during and after the visit to the museum. This requires cooperation and instructions from the museum which the teacher can use as support when preparing the visit to the museum.

The students think that it is "awesome" not just to visit the museum but to actually use it, when they are out there. They are glad that they are challenged to tasks, that they take responsibility and are regarded as equal sparring partners. Seeing that the things they produce can be useful boosts their motivation and gives them a sense of co-ownership. This is an exciting and mutually beneficial cooperation which shows that museums and teacher programmes have a lot to offer each other. The museum is inspired and its practice is put under a magnifying glass and becomes object of discussions and didactics is dusted off. The students are challenged in areas for which there is not always enough time to delve into in the classroom. The cooperation shows the museum premises inspire creative ideas, which are innovatively implemented in the educational process, and to materials which Danish school students can benefit from.

Photo: Mie Bjerrisgaard Frjendsbjerg,
Children's Cultural Centre in Aarhus



Learning Museum

Learning Museum 2011-2013 is a nationwide development and cooperation project between several cultural and natural history museums, museums of art and teacher programmes. The project is based on the notion that the museum is a professional learning environment as well as an environment for exploring learning processes, methods and learning styles. The museum offers an authentic experience and here you can meet experts in different professional fields. The cooperation between students who study to become teachers and museum educators strengthens the contact of the museums with primary schools and develops innovative partnerships. The partnership between museums can be arranged in main subject training and in the pedagogical subjects (pedagogy, psychology and general didactics), in practical courses and in relation to planning and collection of experience for professional Bachelor's degree projects.

[Read more at learningmuseum.dk](http://learningmuseum.dk)

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Alberte, 15 years old:



"You need something special to be a good visual arts teacher - the more creative the teacher, the better it is for the students."



Photo: Middelfart Museum

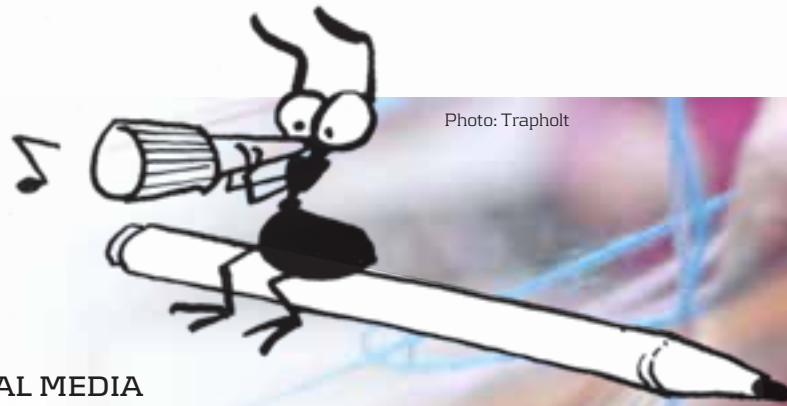
Artistic Forms of Expression and Digital Media



Photo: East Jutland Museum

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Photo: Trapholt



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Introduction

Artistic Forms of Expression and Digital Media



Children today are digital natives who use digital media every day for games and social media for socialising in communities.

Children learn on their own how to master the techniques and skills they need in order to use the media in a competent manner. However, the adults close to them have an important role to enter the social media world and guide the children so they become conscious of themselves as media consumers. It is also important that children develop competences to respond reflectively, critically and selectively to the virtual world's enormous amount of opportunities, not all equally good.

In other words, securing the children's access to quality and authenticity in the digital universe is the adults' responsibility: Children need adults to mark differences and to help themselves differentiate and respond analytically and independently to the offers and opportunities they encounter on the network.

Both elite culture and popular culture can be legitimate but it is important to be able to respond self-confidently and recognise each of them when we meet them, so we know which room they enter into if we decide to follow them.

As far as classic art forms are concerned and when it comes to exploring the digital media universe and its opportunities, our task is to help children become more competent and independent cultural users. For, indeed, children are digital natives but not all of them are digital geniuses, as researcher Stine Liv Johansen points out in this chapter: They need us even if they can find out all the technical aspects on their own.

In this chapter we use as a starting point that the media are tools, that the artistic forms of expression are often physical and that both, the media and the artistic forms of expression, are key instruments which children use for creating artistic and cultural expressions. Instruments that are important to the children and that foster abilities in them.

Ines, 8 year



"Ever since I was two years old, I have been drawing my own pictures. It makes me very happy to draw when I am sad. My stepdad's name is Ib and he has made more than 200 pictures or something. They are really nice and some of them we drew together. When I was little, I used to say: Ib and I, we are artists."

In the article "Børn og unge organiserer samvær i tid, ikke i rum" (Children and Youths Organise Time Spent Together in Time not in Space), Søren Schultz Hansen examines the use of media in the first digital classes bottle-fed with internet and mobile telephones. They are now 18 years old or more and their use of media for social interaction is different than the older generations' first and foremost because the physical room is no longer a pivotal point for their way of spending time together; while the old use mobile telephones and the internet to become independent of time, the young use them to become independent of the common physical room, he concludes.

Digital character formation is a key word for both pedagogues and teachers, begins Birgitte Holm Sørensen from the Department of Learning and Philosophy at Aalborg University by underlining: Children get good opportunities to develop digital character formation if we allow them to work with the digital media in an exploring, participating, producing and critical analysis manner. This makes them capable of thinking in new creative and innovative ways, she explains.

Stine Liv Johansen, who is a lecturer (PhD) at the Department of Aesthetics and Communication, Aarhus University, points out that it may be true that children today are brought up in a digital media environment, but they are not necessarily digital geniuses. Therefore, we, the adults, can contribute with something special and guide the children in their use of digital media. In other words, we have to break with our fear of contact with technology and help the children use the knowledge and competences they get through the use of digital media for opening new fields.

Steen Søndergaard examines children's use of iPads and other tablets in his article "Digital kultur er mere end læringspil" (Digital Culture is more than Learning Games). He concludes that tablets are a good tool for strengthening children's desire for artistic and creative activities, if teachers and pedagogues involve tablets actively and consciously in the daily education, and use it for purposes other than as a source of distraction.

When small children watch and make films, they get material for new games that strengthen their language and social competences, as the Danish Film Institute's experience shows.

"Children are bombarded with media and they learn how to use them instantly. However, they lack media understanding, that is, the ability to analyse and interpret the courses and stories they experience through the media. For this reason they need to develop deeper media competences. This can be done, for example, through games in kindergarten and in reception, which gives children the opportunity to experience, understand and create films," development consultant Line Arlien-Søborg from the Film Institute points out.



Photo: Trapholt

In a time of non-stop broadcasting of children's programmes on many different channels, DR's Bamse and Chicken continue to triumph. Bamse's mother, TV producer, instructor and writer Katrine Hauch-Fausbøll suggests what the secret behind the Bamse and Chicken concept is that it mediates a safe and clear universe at a calm pace for the youngest viewers. To visual artist Peter Callesen there is no doubt that the encounter with artistic quality makes a significant difference for children. Good art is not only easy to recognise but also to acknowledge because we see

the world from a new angle: It touches something within us that we can recognise on one level or another, it also shows us something we have not seen before. This is why high-quality art has the potential to give us sublime experiences, which make us wiser and more conscious about ourselves and the world. Even if the artist during a workshop at school or kindergarten uses a particular pedagogical approach, he can still give the children an entirely new experience, because he tackles things differently as compared to what the teacher or the pedagogue normally does.

Representatives of different art forms suggest how experiences with different art forms can enrich and expand the children and youths' world:

Visual arts is the key to giving children and youths the opportunity to obtain experiences and recognition, which are difficult to get in other ways - such as existential matters, identity, gender, death and the fact that there is something bigger than oneself. We can hold up many different notions of the reality and it does not have to be just one, underlines Eva Ring, head of the School of Art in Tvillingehallerne.

In the same way, writing - that is, literature - has almost magical potential to transform us: When we read as children, literature entertains us, makes us wiser, expands our imagination and our understanding of how much one can play with the language. In a broad perspective, the solution makes it possible for us to move from a "not knowing" position to a new position as "enlightened" and "wiser", Nina Christensen, head of Children's Literature Centre, points out.

As far as mediation of theatre to children and youths is concerned, the Theatre Centre (Tea-tercentrum) has many good experiences with recipient-oriented mediation strategies and with allowing youths organise local cultural events. Children and youths' experiences and sense perceptions become important when we take them as our starting point. It gives them a lot of room for reflections, commitment and deepening into the essence of art, says consultant Pernille Welent Sørensen whose aim is to create a place where children and youths' experiences are in the centre.

Finally, dancing activities can provide considerable opportunities for recognition associated with being a human being and, last but not least, a social be-

COMMENTS



Photo: Bjarne Bergius Hermansen

Ane Cortzen,
TV host on DR2

“ I remember Louisiana as a fantastic and at times frightening place where adventures waited around every corner. Here, you could really explore and soak up without any finger-wagging or holding interminable lectures. This is why Louisiana gave me an almost physical understanding of art, which has been with me ever since: getting the feel of good art touches you in a very simple way which requires no explanation or deepening. That art is full of magic, just like a film or a trip to Tivoli.”

ing: The sensuous and bodily experiences are not only our way of accessing the surrounding world but they also help us understand the other human beings. For this reason dancing can be a key to telling stories if you create an inclusive space where children dare unfold themselves, says dance consultant Anne Katrine Korning from Dansehallerne.

Finally, professor and composer Mogens Christensen goes over several considerations about methods and objectives that one should make up one's mind about when planning artistic activities for children and youths: Today, what the term "art" and the term "pedagogy" have in common is that there is no un-

ambiguous, universal and complete definition of any of them. It is therefore important that pedagogues and teachers make up their mind about what they want to achieve with the artistic activities they initiate. Is the primary goal to teach the children something or to show them something? Or to let them be creative? And what is the goal - a planned, a closed or an open result?

Digital Natives

Children and Youths Organise Time Spent Together in Time not in Space

Søren Schultz Hansen



Søren Schultz Hansen, advisor, researcher and author specialising in digital natives. Many years as a top executive and consultant in the digital advertising industry and external senior lecturer at the Copenhagen

Business School. Cand.comm. in communications and Danish literature, exam.art. in Film Studies.

The first generation of digital children and youths are now becoming adults. They have lived all their lives in a digital world with internet and mobile telephones. They only know the conditions and dynamics of social and digital networks as well as those in the global network community in general. These



digital natives have another logic, which can sometimes surprise the adults. Yes, it could even seem paradoxical and can be difficult to understand from the perspective of the industrial society logic which, even in 2013, still constitutes the basis for many of our values and logic. The differences can be noticed on a completely superficial level, when it becomes a source for mutual irritation. However, they are often founded on a much more basic level.

Let me give you one specific and very familiar example, namely the apparent lack of intimacy and presence, observed especially in children and youths, who have to check their mobile telephones all the time, even if you are standing there and talking to them. The explanation of this behaviour is both simple and complex. The mobile telephone is also physically present: Digital youths have their mobile telephones on vibration and often also with the sound turned off. They do not do this to avoid being distracted. On the contrary. They do it exactly in order to make sure that they are distracted all the time. As one of the youths who participate in my study says:

Ida, 14 years old: *"I have text messages on vibration. If my phone is in my pocket, no matter how noisy it is around me, I will be able to see when I have a text. I NEVER turn the sound on."*

Digital youths want to make sure that they will know as soon as someone sends them a message, and

there is only one effective way to do it, namely to mute the sound and switch on vibration while at the same time having the telephone close to the body, so that one can easily notice if it vibrates:

Interviewer: Your mobile telephone. Where do you keep it?

Isabella, 14 years old: In my pocket. Always!

Interviewer: Don't you ever put on a skirt?

Isabella: Oh, I do! In that case I can put it here in my bra.

This also means that a mobile telephone vibrating in your pocket or in your bra strap has the same insisting effect on the body as a finger tapping you on the shoulder and is just as difficult to ignore:

Mathilde, 15 years old: "I still want to answer if someone is writing to me[...]. This is absolutely the same as when someone taps me on the shoulder."

The mobile, interactive media are extremely binding. Digital youths are constantly chasing the synchronous conversation, they worship being together with others, also the ones who are not physically present. And a vibrating mobile telephone makes the digital request just as present as when we are physically in one place.

The interactive and mobile media have made digital youths space-independent. In order to unfold this completely, they have become so much more dependent on time. The explanation of this specific behaviour lies on a more abstract level. Being together requires first and foremost the same time, not the same place. Presence is achieved via the "now", not via the "place". If we are together, we measure this by in terms of time, and not space.

Photo: Mie Bjerrisgaard Frydensbjerg, Children's Cultural Centre in Aarhus



KulturCrew. Students as Organisers

KulturCrew is an initiative where children host cultural events at schools. The concept is based on the Norwegian model of Theatre Centre in cooperation with LMS and Dansehallerne, which are also behind the Cultural Packages programme.

[Read more at teatercentrum.dk](http://teatercentrum.dk)

In addition to this, in a somewhat trivial sense, the mobile telephone has made the adults independent of the place too. However, if you are more or less as anyone else, you mainly praise the mobile telephone for its flexibility: To be able to ignore a call and reply to a text message later. To be able to turn off the sound

in order not to disturb you at a meeting or when you are with a good friend or with your loved one. There are three factors that determine when and how fast you respond to a message. A) Who is writing: If it is your mother, you can wait a little before you reply. If it is your boss, you will probably answer more quickly. If it is your teenage son, you know that you have to reply immediately! B) The content: If it is just some nonsense: "How are you" is not so important and can wait, but if it is something like "you have to pick me up now" or maybe "I got fired, just call" you will probably reply immediately. And C) Where you are when you receive the message: If you are at the cinema or together with friends, you will not necessarily answer. On the other hand, if you are alone, have time and can answer without disturbing others, you are more likely to answer more quickly. Who, what and where? These three parameters design the room in the best sense of the word and set the framework of the adults' behaviour. They determine whether you take the phone and reply to the text now, later or never. Most adults constantly measure and assess the time spent together in terms of "room", even in the case of mobile, digital media. They praise the flexibility and independence as far as time is concerned, but still depend on the "room" in the broad sense of the word.

If we cut this to the bone, we will find that mobile and interactive media do not make us independent of both time and room, but rather the choice of one of them in practice and in theory leads to opting out of the other. We will also note that the digital youths worship room-independence while the adults' behaviour is governed by a pursuit of time-independence.

Not surprisingly, sometimes it can be difficult to understand each other.

Informal Learning Strategies

New Digital Media and the Children's Creative Production

By Birgitte Holm Sørensen



Birgitte Holm Sørensen, Professor, PhD, Head of Research Lab: IT og LearningDesign (ILD), Institute for Learning and Philosophy, Aalborg University, Copenhagen.
Her central fields of

research are children, youths and digital media.

Children use the digital media for creative activities. They produce different forms of still and animated pictures, sound and texts in many varieties of combinations used for multiple purposes. Some children prefer to work with images, for example, in order to visualise experiences. Some are absorbed in music

where they compose digital music while others see a challenge in integrating the different forms of expression into, for example, multimodal stories, games, animations and videos, which are often uploaded on YouTube, for instance.

The creative activities with digital media have become part of the children's everyday life. They find pleasure in experimenting with musical or other programmes. Children can have different intentions but it is often the process in itself that is attractive and challenging. For example, when a child makes a picture as a comment to her mom, she spends a lot of time experimenting with colours, forms and composition. Being able to try different colours and see different effects and meanings is inspiring.

The children use picture components, patterns, animations etc. to a great extent, which they obtain from different places on the internet. Based on these, they select, process and design new production forms. The earlier media such as photography, TV, film and drawing are reshaped and integrated into new aesthetical forms. Children are surrounded by a multimodal culture which they imitate, get inspiration from, speak ironically and parody as part of their communication with others.

To some children, the creative and productive processes are of the same nature as a game in which they are challenged and can unfold sensuously with the intention to get into better position. In other contexts, the creative activity has a clear pragmatic function, where posters, flyers, invitations etc. are produced.





Photo: Sjøddals Billedskole by Karen Marie Demuth

Identity and self-interpretation are one element of the creative processes. In some cases, identity construction is the focal point of production content, for example when the children create their own profiles in social media. The key questions here are how can I and do I want to present myself to a public. Behind these profiles is careful planning of the design and layout, where they carefully evaluate how they must appear, how to profile themselves and in relation to whom.

The digitally based productive processes have put the focus on a new field in children's culture. Many children find these creative opportunities attractive and show what they can do, for example, by making music on the computer without having the desire to play a non-digital instrument. Also, they often use digital instructions on the internet in order to learn how to play music and cannot dream about undergoing a more formal musical education. Here, it is a matter of using some informal learning strategies, the same as the ones we observe when learning through play.

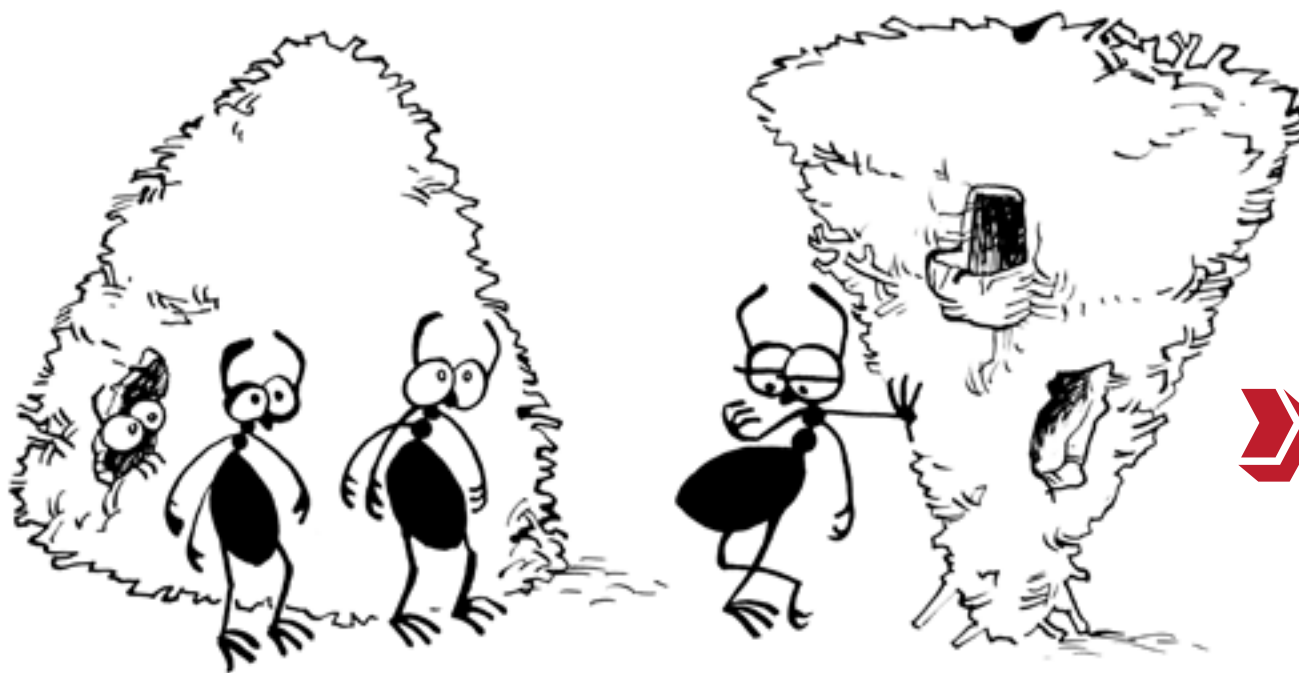
The creative possibilities in some computer games must also be mentioned in connection with creative activities. In strategy games, for example, the children often have to build a lot of spaces in which the games take place. SimCity and Sims are classic examples of this. In SimCity, for example, a whole village must be built, including houses, factories, schools, hospitals etc. in order for the game to work. The same applies to Sims, where the houses and the people who live in the houses must be developed and creative. The processes associated with these games prepare the ground for some creative processes of reflective nature because the created structures must be well thought through in relation to the concept of the game. Other games require building new roads which prepare the ground for both strategic thinking and creative processes.

The Media Council for Children and Youths


The Media Council for Children and Youths assesses films and videos in order to protect children and youths. The Media Council sets the community's official boundaries for what pictures small children should be able to see. At the same time, the Media Council functions as a knowledge centre for children and youths of new online technologies. The purpose is to inform about the children and youths' use of the internet and new technologies as well as to equip parents and teachers with useful knowledge about it.

[Read more at dfi.dk](http://dfi.dk)

It is not only during their spare time that children are creative and productive with digital media. They do that at school too. When the children work independently, they manage to share knowledge and take joint responsibility for both partnership and production, and this has a positive learning effect which strengthens reflection and learning. Project pedagogy and media production, which have characterised Danish pedagogy, have a strong potential with the new generation of internet and digitalisation. One example of this connection is digital student production where students achieve very good learning results, for example, by producing learning resources for each other. Even in reception, digital production can facilitate the children's learning processes and qualify their professional learning results. Here, it is especially the production process and the product presentations with feedback and student-involving assessments that are of special importance.



Ines, 8 years old:


You don't just sit there and write. When we make something here at the School of Art in Tvillingehallen, we use our hands more and decide more for ourselves what things should look like. This is not something we MUST do."

The children's productive processes include a creative process where they allow themselves to be inspired and try new ideas for developing their productions. Creativity includes innovation and resourcefulness and the ability to realise your ideas. Creativity is about the process and is an inspired activity where children allow themselves to be inspired and continue to build on own and others' expressions and productions. They see, for example, an idea unfold in a particular way. They test and experiments further with this idea in their own production.

Creativity is associated with innovation. Innovation focuses on the products and the way of working with innovation is more strategically targeted because in-

novation refers to value creation in a better sense. All innovation means creative activity but not all creative activities lead to innovation. When children are creating multimodal productions, creativity comes into play. At the same time, examples of innovation can be found in the new ways for combining elements which have not been connected before.

When children work with digital media examining, participating, producing and being critically analytical, there is basis for them to develop a digital character, which makes them capable of thinking in new ways and integrating creativity and innovation with different action strategies.

The Boys' Literature Prize

Who has good new stories for boys? The purpose of the Boys' Literature Prize of DKK 25,000 is to attract many future writes and bring the boys' desire to read in focus. The Boys' Literature Prize was established and awarded for the first time in 2011 by the Ministry of Cultural Affairs and the Ministry of Children and Education.

[Read more at kulturstyrelsen.dk](http://kulturstyrelsen.dk)

Stine Liv Johansen

Playing as Aesthetic Practice

Interview



How can children's playing with digital media strengthen their aesthetic competences?

"It is first and foremost playing as an aesthetic practice that develops the children's aesthetic competences. A lot of children's playing today takes place through media, but it is basically the playing itself and not what the children are playing with that strengthens their aesthetic competences.

"Playing is in itself an aesthetic process because it consists of a repertoire, which the child reinterprets again and again. Playing consists of repetitions and breaks that drive the playing forward. This is the aesthetic practice.

"The media are one of the many sources of inspiration children can draw on because through the media they relate to repertoire and interpretations that inspire them to continue playing.

"The new media also give children the opportunity to express themselves: In many ways playing that

takes place through the media is just the way playing has always been.

However, playing in and with the media also sets new frames, for example, in relation to the children's playing with smartphone and tablet apps.

"Through the apps the children get a lot of small and maybe also big stories. For example, very small games with very small universes and stories the children use to get into a mood for play. They drag the stories on and intertwine them while they play. It is not necessarily a certain game or media product that makes up a certain play, it is the flow which comes through the playing with media that is of decisive importance. Therefore, children's games through the media must be regarded as a consistent whole given that they use all the big and small media products they pull in.

"I have observed how reception children use apps: For example, they have a game where you have to throw a figure down from a tower so that it breaks into a thousand pieces, and another, where you have to colour the hair of Father Christmas and a third with a small Smurf etc. The games are not interconnected but the flow and how the children use them in turns is like a patchwork quilt which constitutes the aesthetic practices in their playing.

"This is what we have to keep our eyes open for when we look at the effect of media on children's play: The media can offer children the same flow that allows them to get involved in exactly the same way as children's playing has always come into existence - by their drawing on all possible references, sources of inspiration, materials and other input. They incorporate a media platform, story elements etc. into the play just as if they would have done with a physical toy.



Lecturer, PhD, Aarhus University, has been doing research in children's playing with media for many years. The title of her PhD thesis is "Seere i bleer - små børns møde med medier" (Viewers in Nappies - Young Children's Relation to Media) covering articles within the field. She currently works on a project called "Legens medialisering" (The Medialisation of Playing) funded by the Research Council for Culture and Communication. She has experience in partnerships with i.a. libraries and day care institutions and is an introductory speaker on the subject.

"The children's playing practice has not changed. They are still after what they have always been after, to start playing, to go into an elevated mood and be together. They do this through the media as well.

"As regards the question "How can playing with digital media strengthen the children's aesthetic competences?", it all boils down to the fact that playing in itself contributes to providing fertile soil for creativity and innovation. Not necessarily because you learn how to play but because an entirely new set of skills is required in order to be able to play. And it is absolutely clear that they develop their creative and innovative potential every time they start playing.

"At the same time, we have this situation today where they, to a great extent, get the tools they use for playing through the media. This is what is new – that the media have become a source of inspiration and a tool to such a great extent. In the past, playing used to be handed down through generations, on the street or in the backyard. Today, this handing over takes place through the media and especially in the game culture.

"The children's ability to sort the enormous amount of information and offers they have at their disposal, and place them in context, is of decisive importance for their opportunities to participate in the play and in the long run for their opportunities to navigate in the information society.

"In this context, we must not forget that even though quite a lot of children master this big task in an early age, some children still need adults to help them."

What can be achieved by, for example, giving kindergarten and school children the opportunity to use digital media in a targeted way?

"Many children enjoy using digital media a lot because they can make themselves heard in new ways. The language and grammar of the games appeal to them in a way that other games and grammar books cannot. However, the point is that it is not sufficient for a teacher or a pedagogue to just hand the child an iPad. It does not happen automatically. If children are to accomplish something with it, they must be placed in a pedagogic, social and aesthetic context – or in other words, in an adult-supported context. That is to say that adults can not only turn the egg timer on when the children sit in front of the screen but also can take the liberty to interfere in an approving way, where they are interested in what the children are interested in.

"If the children, for example, are mad about dragon games, there are undreamt-of possibilities for other games, projects etc., which use their interest as a starting point and show them how big the world actually is. They need adults to show them that the world is bigger than YouTube.

"An after-school centre outside Aarhus, for example, had a project where children played the online game Minecraft using big cardboard boxes at the playground outdoors. With the children's help, the adults incorporated all the dynamics of the game such as hidden blocks in the boxes, which gave extra points just as on the internet. This way, you can open up interesting fields and continue working with them educationally."



Photo: Dansehallerne, Jens Hemmel



How can digital media create an environment for aesthetic learning processes at school?

"When talking about digital learning processes, we talk about many different things because the digital media have many different functions that can support the aesthetic learning processes. For example, they can mediate information which can inspire the children to create, and they can also serve as the creative tool and the creative material through which children express themselves – such as canvas, book, film etc. Just as different digital teaching aids can support different learning processes, digital media too can be put into use in several different play practices.

"They give children lots of opportunities to create different forms of stories and visual and narrative expression. With the digital media, many mediation technologies have become common household items so children today have much more opportunities to make themselves heard in ways that used to be immensely difficult and reserved for few. For example, they can make books, cartoons, games, videos etc.

"The media also make children more and more capable of demolishing the wall between the school and the surrounding society and allow them to move across space on their own in search for the knowledge necessary in order for the aesthetic learning processes to take place."



Safer Internet Day

Bullying takes place in the schoolyard, in the common room of the club and online too. But who is actually responsible and where does the limit go for how much a teacher or a pedagogue can and will interfere when bullying moves into the social media? The Safer Internet Day focuses on the professionals' "digital dilemmas" in their work with children and youths. The Media Council for Children and Youths, Save the Children Denmark and the Centre for Digital Youth Care are behind this initiative.

[Read more at sikkerinternetdag.dk](http://sikkerinternetdag.dk)

What difference does the opportunity to work with an iPad make, for example, in reception?

"It is very different. In Odder Municipality and in several other places, all school children have been given iPads and according to the teachers here, this gives them better opportunities to express themselves in different ways and according to each child's specific needs. That the media are portable and mobile opens up new opportunities too. They do not have to sit on desks to use them. They can take them out of the school premises when they are on a trip, etc.

"When the children are working on a visual arts project, for example, they can also – on their own initiative and without interrupting the process by taking time to go to the school's computer lab – gain imme-

diate access to works of art and the web archives of art museums.

"The teacher is no longer a potentially limiting authority which defines their input. This makes the model more democratic too."

Are there any special requirements towards teachers and pedagogues when they involve digital media in the everyday life of the school or day care institution?

"In many ways this is a challenge which may require some extra effort. But at the same time it also gives children new possibilities to unfold and as a teacher/pedagogue you get a bigger creative field to use for mediation.

"The authority structure changes, for example, when children have to seek knowledge on their own, and when the children's special digital competences in some fields give them more knowledge than parents do. The digital media's trump card is that through them children gain a lot of skills and knowledge,

which can challenge the school in different ways.

"This does not mean what we have to look upon children as if they could do everything. As adults we can do some things too. Children may be digital natives and may be unimpressed by the digital media because they have not known a world without them, but they are not necessarily digital geniuses so as adults we must know that we can contribute with something and guide the child.

"It is therefore important that we, the adults, break with our fear of contact with technology or with perceiving the digital media solely as the children's haven: Be interested in what they are interested in when they use the media and do not be afraid of or confused about the technology and all the things children can do. Help them instead with structuring and putting the knowledge and skills they acquire into context, and open new fields of interest to them. Use as a starting point the pedagogical and the didactic – what do you want to achieve by involving the digital media? Consider them a tool in your didactic/pedagogical process. It lies in the word "media" itself that there is something mediated between people."

How can we create an everyday environment in day care centres and schools where children relate to art and culture through digital media? What strategies, methods and special efforts can be used to facilitate this process?

"For example, digital media can be integrated to a higher extent in the curriculum of seminars as a basic toolbox which teachers or pedagogues have at their disposal. This way, when accessing the digital media they will be more unimpressed and less afraid of the contact with the media. The digital media are not fundamentally different from the traditional tools in the toolbox. They have just made the toolbox bigger and more flexible than before.

"So if you, as a teacher or a pedagogue, think that it is important that children relate to art and culture, you just need to get started involving more digital media and remember that they are just what you and the children make of them – a teaching aid, a camera, a source of inspiration, a knowledge base etc. They can do if not everything then, in any case, quite a lot of interesting things."

Photo: Dansehalerne, Martin Dam Kristensen



iPads in Day Care

Digital Culture is more than Learning Games!

By Steen Søndergaard



Steen Søndergaard, senior lecturer in pedagogy, UCC. Teaches in the pedagogy programme and in the pedagogy diploma programme. In the past ten years he has participated in national and international projects about the children's use of IT and media in day care and has written several articles about IT and media in day care and at the school.

IT and media have been on the school agenda for many years and interactive boards have been installed in many reception classrooms too. And in the past few years, the digitalisation has reached



Danish day care institutions to such an extent that close to half of all institutions have purchased iPads (or another type of tablet), which is the most widespread device in day care institutions.

Unfortunately, we often witness how these wonders, iPads and other tablets, are used as a distraction for children. Either as a reward because they have been good and have participated in the planned activities, whereupon they are allowed to comfort themselves with the iPad, or they are used for getting some peace and quiet in everyday life. And if, for example, a group of boys are too noisy, they will be quiet again if they sit in the sofa and play a little with the iPad. And we see that in many institutions where people want to use the new tools educationally, they settle for using different learning games.

According to the developers, the latest learning games I have downloaded on my iPad teach children how to get eye contact by showing faces on the screen and for a brief moment there is a number in the eyes. If the player enters the right number, s/he gets USD2 per right answer, which can be used for purchasing furniture for a virtual doll house.



The game is both boring and based on a very mechanical understanding of learning. An understanding of learning which is in no way a continuation of newer learning understanding, such as what OECD has presented at Skolerigsdag 2013, arranged by the Danish Municipalities' Association (KL), namely that future learning is social and often partnership-oriented.

The term "digital culture" is becoming more widespread in connection with the change of pedagogy by way of taking into account the children's interest in the use of new digital technologies. People wish to utilise the possibilities offered by the new digital tools in the general didactic and pedagogical practice and thereby include them as an option in children's play and creative development.

The new technology offers many opportunities for immediate cultural expression of a technical quality which only professionals used to be able to achieve such as making a film of a quality that is good enough to be displayed on a big screen or putting pieces of music together on a computer. All this does not mean that practice and talent become superfluous, but that with so many new apps it is easier to get started.

New good programmes and apps are launched all the time. It is not difficult to find websites that present apps for the different systems and here you can also find presentations of different creative apps.

Many young children and their parents like apps where the children can colour pre-drawn motifs with pre-defined colours and they are both fun and useful for getting started with your iPad. But why stop there when there are countless different apps where children can unfold their creativity on the

Question: What is good art?

Astrid, 10 years old:



"I think it's fun to put lots of colours together to make new things.

Making things where you decide what they should look like, being able to do whatever you want."

same terms as adults. Through pictures even the youngest children can express what they feel in their everyday life, and there are countless apps where children can edit the pictures and set the mood of the pictures with the help of filters. And there are apps that add sound to the pictures so the children can tell what they want to show with the picture, and other apps can be used to add text to the picture. iPads can also be used for recording video films, and there are readily available apps for editing these films. Finally, there are also apps for combining pictures, sound, video and text.

An app such as Puppet Palls, which is basically a goggle box puppet theatre simulator, is an easy way to get started with making animations and is eventually quite wide spread in both schools and day care institutions. It is an excellent place to let



Digitalisation in Day Care Institutions

A featured issue of the pedagogues' trade journal *Børn & Unge* offers examples from all over the country of how the smallest children use new technology and shows new technology as a pedagogical tool. Examples show that it comes natural to children to use iPads, whenever they get the chance. (Cf. *Børn & Unge* 20, 2011.)

[Read more at bupl.dk](http://bupl.dk)

the children start creating stories on their own, but with inspiration from adults. Children should receive support in experimenting with more complex forms of expression.

The iPad has become famous for the easy access to image and film editing, but it is also good for getting started with music. With an iPad you always have a piano or other instruments at your fingertips. Many children lose interest in playing a musical instrument before they even begin because they have to practice for many hours before it starts to sound bearable. However, with different synthesiser apps you can quickly compose and make music which sounds relatively good. And again, it is the pedagogues and teachers' task to inspire the children to move further and master an instrument.

Children are familiar with technologies and quickly learn new techniques, so the proper use of iPads in the educational and pedagogical practice no longer has to be about learning how to take pictures, play music, record sound or edit films. The iPad must be incorporated in daily pedagogy and education in connection with the children's play and creative production. And as far as development of content is concerned, children need an adult as a sparring partner.



Photo: Arktitekturbussen, Sjørdjurs Kommune

The children book author's 10 commandments according to Kim Fupz Aakeson

The wording of the 10 commandments

1. You must be hungry
2. You must read
3. You must be diligent
4. You must love Danish
5. You must forget those children
6. You must be naughty
7. You must steal
8. You must act up
9. You must write
10. You must be foolish

[Read more at cfb.au.dk](http://cfb.au.dk)

Small Children Experience and Play with Film and Media



Film and Media Competence and Aesthetic Learning Processes

By Line Arlien-Søborg



Line Arlien-Søborg, cand. mag. in Literature History and Aesthetics and Culture. Development consultant at the Danish Film Institute. She develops new films for kindergarten children, pedagogues and librarians in children's libraries: cinema arrangements, film courses and pedagogical instructive materials. Former programme planner at DR (the Danish Broadcasting Corporation). She has been involved in the making of short films and full-length films.

Small children are bombarded by media since their infancy. The older ones, of course, acquire new technological skills on computers, iPads, mobile telephones, TV and film. Surveys show, however, that the media skills children develop are focused on the use of media rather than reflection over media. There is a tendency that children lack the competences which make them capable of responding analytically and interpretationally to film - for example, in relation to genres, the course of the story-telling, film language and dramaturgy. They lack understanding. And they need adults to guide them in order to obtain deeper media competence. Below are four good reasons to include play with film and media in the kindergarten and reception classes' everyday life:

- Pedagogues who work consciously with a media didactic approach towards their children come closer to the children's own culture and the play universes which are often inspired by media-borne stories. They come closer to the children's culture and view of the world. When pedagogues use the children's own play culture as a basis, they create a special play and learn environment for both children and adults where each of them can let themselves be inspired by the others' approaches.
- Events involving good film stories can be a good way to start talking about difficult feelings and conflicts - for example, sorrow, jealousy and teasing. The topics of the films can be used as material for good talks, which strengthen the children's social and language competences.

- Film and media are included in the pedagogical curriculum under cultural forms of expression. Children can receive knowledge about the aesthetic form language and story of the film by earning how to make small films on their own.
- A media didactic approach in kindergarten allows for the assessment of the children's language and social skills. The children can profit from this and their general learning can be evaluated.
- The children must learn how to "read" films and media. They have to familiarise themselves with the language of film and media, just as they have to familiarise themselves with the language of books. The children must understand the media!

Experience, Understand and Create Films

A method for target work for the purpose of creating media understanding in all children can use three basic terms as a starting point. Children must have access to experiencing, understanding and creating films on their own.

Children have to come upon good film stories which are suitable for them. They must have access to film as an artistic experience, just as adults do. They must talk about the films and put their feelings into words, i.e. they must understand the language "spoken" by the film, the story of the film and its devices. They have to do this together with adults with media competence - in kindergarten too.

When children create films, they gain very deep understanding of what the media consist of - and, at the same time, they get the sense that the stories of the media are a structure, not a reality. Furthermore, thus the learning process is complete, which is specially suitable for small children who cannot put their experience of a film into words yet. It is im-



Films for Small Children

This directory of the Danish Film Institute contains good ideas for how film and media can be included in the everyday life of 3-6 year-olds – in kindergarten, in pre-school classes and at the children's library. Use it as a guide in the land of films.

[Read more at dfi.dk](#)

portant to help the child express their experiences. Articulation together with an adult is important for children's ability to "store" their expressions in order to become aware of their knowledge.

This learning process gives the child a broad introduction into films as an art form and as a communication and narrative form.

Children's Media Game

You can work purposefully and media-didactically to teach children how to develop story lines. The child can compose a story which can be used as basis for a very simple animated film. Alternatively, the child can prepare a photo book based on a story, which the child writes and reproduces with the help of the pedagogue. The child can draw the characters of the book or film on his/her own, as well as draw the setting in which the story takes place. The child puts the story into words and after that plays with transferring the story to a new media by photographing the story, for example. This process strengthens the child's language skills because the child transforms his/her first verbal story into a new form: the book or the animated film. In addition, the child's empathic

skills can be strengthened in the process of developing the character of the story. They must, so to speak, know the character's feelings in order to be able to identify them.

Knowledge of sound is another important path towards understanding the devices of media and films. It is often a great relief when children are told that they can turn down the sound or hold their ears when it becomes uncomfortable. Furthermore, the children can create sounds, which they add to their small films. The sound just like the image is a construction and sets the mood.

An Aesthetic Learning Process

When children make films on their own, they transform their emotional impressions of the world into aesthetic expressions while at the same time communicating about themselves and the world. This process is referred to as an aesthetic learning process. By working and playing with symbolic meanings, children process their experience and understanding of the world - and of themselves.

This way the child creates his/her own artistic expression and again, based on this expression, the child creates his/her own cultural expression, leaving his/her own cultural marks. And it is exactly here, in the child's own expression, that the adult pedagogues who surround the child can come closer to the children's own play and create culture. This way the child also gives adults something to learn.

Films and media are amusing. Children love experiencing, understanding and creating films on their own. We can help them along the way!

31-year birthday

BAMSE - NEVER DIES!

By Katrine Hauch-Fausbøll



Katrine Hauch-Fausbøll is born in 1945 in Copenhagen and is a TV producer, instructor and author. From 1996 - assistant producer in DR's Children and Youths' Department and from 1972 - TV producer and writer.

She has invented the series Kaj and Andrea and Bamse's Picture Book and has published 25 picture books, readers and narrative books about the doll families. In 2008, she and Thomas Lund wrote: *Kom Bamse nu balletter vi* (Come Bamse, now we will ballet) which was performed at the Royal Danish Theatre. She has been self-employed and in 2013 she was behind "Bamse og Kylling "KOM"certen" (Bamse and Chicken's COMcert) with the Danish National Chamber Orchestra.

TV for small children has developed dramatically since BAMSE's first appearance on TV in 1982. Many channels broadcast Bamse's hard-hitting cartoon and accustom our viewers to sharper and much more colourful imagery and visual effects. All conclusions are always affectionate and happy but on the way there, there are many challenges and adversaries such as: Snupsedyret, who can probably frighten the otherwise courageous Bamse.

The maintenance of our brand involves frequent exposure - on TV, on the internet, with the Royal Ballet, Cirkus Summarum (Danish TV show) and COMcerts with the Danish National Chamber Orchestra.. And behind each and every idea about new Bamse initiatives lie the basic scripts which have been revised over the years.

Neither Bamse, nor Chicken or Duckling allow any hitches. We can rely on their adventures, whether we are 2, 5, 7 years old or grown-ups.

The goal of the series is simple and always the same, namely via a big round teddy bear figure to engage small children with their everyday experiences, conflicts and wish fulfilment in a mixture of realism, play, imagination and humour.

All children can recognise their own reactions in Bamse's behaviour - but because he lives in a fairytale world with his friends, his actions can be reinforced and exaggerated so that the little ones can join in the laughter.

It is safe to be with Bamse because he is loved no matter what he does. You know that love cannot be taken away from him.

Film Suitcase in Kindergarten

Film i Kufferten (Films in suitcase) is a film pedagogical tool for preschool children aged 3-6 around the country, which is based on professional, media pedagogical and play culture. The film suitcase contains a short film anthology on DVDs, books, reference materials for film pedagogical games and a mobile computer with an animation programme, a web cam and a technical How-to manual.

[Read more at dfi.dk](http://dfi.dk)



Photo: Trepsholt

And even if there are conflicts in every broadcast, they will be resolved before the episode is over. Bamse lives in his own world, a secret place which he never leaves because he feels safe together with his friends.

The broadcast has developed into "Play it yourself afterwards" programmes where children taking up a role do not take Bamse's role but appear as the protective, instructive friends for the somewhat impossible Bamse - in the form of their own teddy bear which also represents the inner self, our very own I.

It can also be a matter of jealousy. If others sit too close to each other in a small group, he comes barging in in the middle and says: "Now it has become too comfortable without me." He is selfish. It comes naturally to him to think that he is the centre of the world. He is truly himself. Somewhat rough from

time to time - especially towards Chicken: After all, it is Bamse who knows how things are.

Bamse, Chicken and Duckling's mutual relation and conduct are clearly defined in the "basic script" of the concept. Bamse's characteristics are hardly distinguishable from the target group's. He loves playing games where he prefers to take the lead role - and he implements his ideas with enthusiasm. He is very innocent and loves being able to give - and does it free of charge. And if there is something behind, he says sky-high: "I'll do this so that you would be fond of me".

There is no clear explanation to BAMSE's success in relation to other Danish cartoons for the little ones. The objective to get the child to relate is the same as the one we have always strived to achieve in "Fjernsyn for dig" (TV for you). But maybe it is a very good thing that we cannot design a series and

Other Film-related Offers in Kindergarten

The Danish Film Institute offers performances, pedagogical materials, interactive film studies and courses for pedagogues and teachers.

[Read more at dfi.dk](http://dfi.dk)

a character gallery which go straight to the viewers' heart - and make us depend on some artists, considering the fact that inventions dating back from the 80s have bubbled up BAMSE's world and made him fit to survive for over three TV generations. And hopefully BAMSE will live even longer in its home-made cabin in the secret forest in the middle of the screen in the TV land "Ramasjang".

Peter Callesen

Works of Art for Children are no Different than Works of Art for Adults

Interview



Peter Callesen was born in 1967 and studied at the Jutland Art Academy and Goldsmiths College in London. He has been having both solo and group exhibitions in Denmark and abroad since 1997. His works are on display in art museums and in collections in Denmark, Norway, Sweden, England and the USA. In 2010 he received the Royal Danish Academy of Fine Arts' Eckersberg medal and in 2009 - the third-year work grant of the Danish State Art's Fund.

In 2007 you created the children's exhibition "Himmelrum" (Above the Sky), which was exhibited at Brandts Klædefabrik (Brandt's Textile Mill) and Nikolaj Kunsthal Copenhagen Contemporary Art Centre. Why did you choose to make an exhibition for children and what do you aim to achieve by doing this?

"First, because I was asked to do it and because I thought it was an exciting challenge. I continued on the same track as I have already been working with in my art, i.e. the big existential themes, and my works for children were no different from the works I normally make, except for being adapted in scale to children's height.

"The name of the exhibition is "Himmelrum" (Above the sky) and it was about life, death, up, down, the good and the evil. I made a tree of life and an interactive spiral-shaped Tower of Babel with an audio system, where you could communicate with each other in a confusing way so that you do not understand each other completely with a reference to the Babel myth and its language problem, as well as how far you can go to understand each other.

"I also talked to the children about an activity where they could cut their own paper angel and write a prayer or a wish on the angel. After that, the angels were hung up to form white clouds - last time there were several thousand paper angels. And we closed the exhibition with a special event during the last week of the exhibition where we fastened the paper angels on helium balloons and went outside Nikolaj Kirke and released them in the sky on my signal."

All your works in "Himmelrum" (Above the Sky) were made of delicate paper. Why did you choose such a classic medium as your material rather than digital media with which children today are familiar so well?

"I have made videos before to document happenings and performances but in the past few years I have mostly been making delicate and fragile sculptures of white paper with great sensuality. And I followed this same track when I made the works for "Himmelrum" (Over the Sky).

"Children are preoccupied with the digital media, and the digital media and forms of expression are certainly also an important artistic form of expression and a platform that offers children and youths many different forms of artistic experiences.

"At the same time, it is important that they get the chance for more direct contact with art and the creative process where there is no computer or any other digital media standing between them and the work they create. Without the digital media as an intermediary they come closer to a more sincere and authentic expression."

"Even though I used to record my performances on a video camera, my art and artistic process today are in many ways unlike all the digital aspects we encounter in everyday life. I make my works by hand out of paper and paper is - unlike the computer screen - a physical material which is fragile and tactile. At the same time, all of us respond to it.

"It takes me a very long time to process it with my hands - my works are also about insisting on time and physicality. There is a tendency I have been seeing more and more often outside art in the past few years: that more and more artists work purposefully on their works with an insistence that things take time - as a backlash to the speed and digitalisation of our society.

"In my opinion, it is very important that we give children the opportunity to experience the direct connection between what you perceive and create and touch with your hands, and what you feel and think: What the hand forms is the mark of the mind, as Grundtvig has put it.

"As I said, I do not deny that digital media is an important artistic form of expression but we must not forget to take into account how fantastic our hands are as tools."

Why is it important that children relate to high-quality art and culture and what is high quality?

"Good art is recognising something you have never seen before. It is not only to be able to recognise something, but also to acknowledge it because we see the world from a new angle: It touches some-

thing within us that we can recognise on one level or another and at the same time it represents something we have not seen before.

"This way it has the potential to make us wiser and more conscious about ourselves and the world. Moreover, art can give us sublime experiences. For example, a good art experience can make me feel happy because it affects something in me."

Ideally, should art for children be different from art for adults in order for them to get the best out of their relation to art?

"On the whole, my answer is "No". I believe that most art can be made exciting - it is just a matter of mediation. Therefore, you have to adapt the mediation according to the ones you work with and mediate for.

"The question is interesting for where does it come from? Does it depend on one's understanding that art is difficult to understand? Or that art has to be read in a certain way? I do not think so: It is important that when you are face to face with art, you must have the opportunity to experience and perceive it by your senses and allow it to affect you in one way or another.

"But then it is nice to get supplementary information about the work, the idea behind it and to bring it in context with the rest of the exhibition. In some cases, it also makes sense to make its mediation didactic."

But I do not agree that for this reason you have to make special art for children. It is only the mediation

Sensory Exhibitions at Nikolaj Kunsthal

Every year Nikolaj Kunsthal presents a sensual exhibition, which gives children and youths the opportunity to examine and try their forces with the artistic effects and motifs of contemporary art. The exhibitions have special pedagogic and interactive possibilities for children and youths and the art centre organises an educational course for groups of children under the guidance of adults, subject to advance booking.

[Read more at kunsthallenikolaj.dk](http://kunsthallenikolaj.dk)



Photo: Nina Bangsbo Dissing, Children's Cultural Centre in Aarhus

Viola, 9 years old:



"I will be a toy designer when I grow up so it is also important to be able to draw."

of art that can be important from pedagogical point of view: There are exciting stories and approaches for lots of works at our museums.

Are there any special themes that should stay outside art for children?

"The sexual universe might be a bit difficult. On the other hand, children know about love, so it is all about how it is going to be served and presented. So, no, probably not."

What is the best way for teachers or mediators to get engaged the children with the work of art?

"Ask about their immediate experience of the work - this makes a nice opening. How to continue from there depends on what kind of work it is and how the children respond to it.

If it is a very sensuous work that appeals to the tactile, you can ask them what associations they get and what senses they have used to experience the work of art.

"In case of an older figurative work, it can be a good idea to talk about some of the stories in the picture.

Photo: Mie Bjerrisgaard Frydensbjerg, Children's Cultural Centre in Aarhus



Billedkunstneres Forbund (Danish Association of Visual Artists) www.bkf.dk

BKF is the professional organisation of Danish visual artists which has more than 1,300 members. BKF also publishes the magazine *Billedkunstneren*. In the summer of 2013, *Billedkunstneren* had a theme about children's relation to art, which is not always so rare and random as one might think. The magazine discussed also a new network which worked for strengthening children's relation to art.

[Read the featured issue at bkf.dk](http://www.bkf.dk)

"It is also OK to choose works which are not interactive and interacting. To look at, to think and to talk about it, is also interaction, which is just as right and which can also capture children's attention. It is important to remember to give them good experiences through reflection.

"Also, in order to create some respect for our culture, our museums and collections, you must take the time to look at the work of art and talk about it. Children have to see that adults take it seriously and relate to it. And adults must take the child's experience of the work seriously too."

Landsforeningen Børn, Kunst og Billeder (National Association of Children, Art and Images)

This is a forum for debate and exchange of experiences, inspiration and new angles towards the work with images together with children. The association arranges visual art schools and meetings with artists in Denmark, organises inspirational conferences and issues publications such as "Billedskoler i Danmark - med pensler og pixels" (Visual Art Schools in Denmark – with Brushes and Pixels) from 2011.

[Read more at bornkunstogbilleder.dk](http://bornkunstogbilleder.dk)



Photo: Trapholt

You have also taught children at the visual arts school of the National Museum. As an artist, do you also have to be a pedagogue in order to be able to establish an educated dialogue with the children?

"As an artist, you must absolutely not think as a pedagogue when creating your work. You make art for art's sake or because you need to express something.

"In the mediation itself, on the other hand, being pedagogical is important. As in the case of any other pedagogical work, you have to be able to tune into the recipient's level and meet this person in a dialogue or conversation. If you are personally committed to what you are telling, it is very easy to get response.

"But even if the artist does not lack a pedagogical approach, children can still have a completely different experience from what they get when talking to their teachers or pedagogues at the school or other educational institution. When artists visit schools, the feedback is often that they give children a completely different experience and inspire the teachers to new ways to go about things."



Danmarks Billedkunstlærere (Denmark's Visual Art Teachers)

A nationwide association with 1,750 members. The purpose of the association is, i.a. to promote the understanding of Visual Arts as a subject in and outside the public school. And also of the value of children's aesthetic and figurative language expressions. The association issues *Billedpædagogisk Tidsskrift*, which focuses on visual arts education, latest research and specific examples of the educational process.

[Read more at danmarksbilledkunstlaerere.dk](http://danmarksbilledkunstlaerere.dk)

Into the creative room

The Image as a Form of Expression

By Eva Ring



Eva Ring (1964) is BA in Modern Art Studies and Mediation who has been working as an art mediator in Louisiana for many years. In the past 10 years she has been in charge of the School of Art in Tvillingehallen, Copenhagen Municipality's visual arts school for children and youths from year 1 to year 3.

Children and youths today are flooded with images and they have knowledge and opinion about what they see. The image world has its own language and it can be learnt in the same way as English and German. It is an exciting and challenging task for the artists employed at the School of Art in Tvillingehallen to mediate the ideas, thoughts and methods of art to school classes and after-school centre students in Copenhagen.

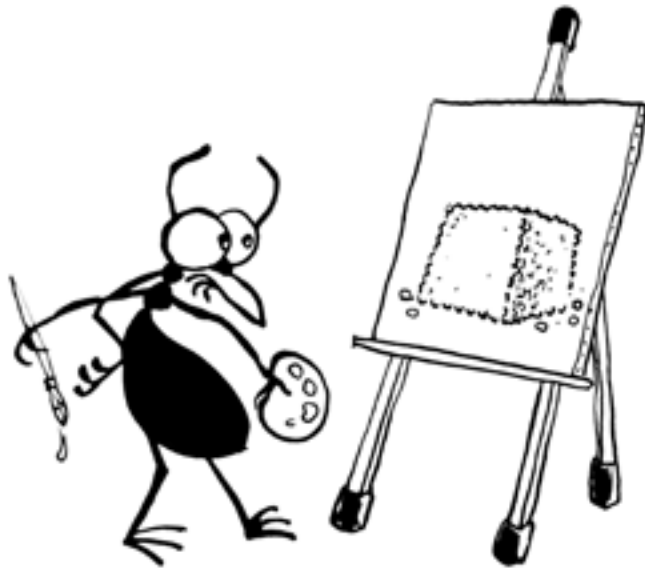
Many children and youths are completely surprised by their meeting with art and they discover a world they probably did not know so much about before. The most troubled and restless of students can find calmness in the contact with the materials - and many students discover skills they did not even suspect they had. Their teachers, who get the chance to observe their students from the outside, are often surprised to see them unfold in a way other than what they are used to.

Students who are usually considered academically weak can exhibit quite incredible spatial sense through their work with images.

The image process as a character building journey together

At the School of Art there is no such thing as a right way to paint or draw, and making pictures is a broad term. We examine, ask questions about works of art and paintings, we watch, we get ideas, we work with sketches and models of what we want to make.

For us it is important that you do your best and see your ideas to completion. Practice makes perfect, so it is OK to make mistakes. All people are different, which is why we have different ways of expressing ourselves. To many children going through all the phases of the image process is a journey of initiation. They struggle with the material and to bring out



their idea, they discover new sides of themselves and are proud of their efforts. Maybe they get to see some new sides of their friends too.

The practical work with images and materials makes it possible to obtain experience and recognition, which are difficult to get in other ways. The work with images offers also plenty of opportunities to work on cultural themes and it can be the door to talking about existential matters, identity, gender, death. Image talks create a special environment where we can talk about what happens in the pictures. Some children are more modest than others and there are actually special actors at play when making pictures. It is not just a matter of taste and aesthetics, what is beautiful and what is ugly, but this is something that affects us deeper. On the whole, it is about our community, to listen to and respect each other's ideas and differences. The char-



acter formation aspect of education is fundamental – that there is something bigger than ourselves, that we can face many different views of reality and it does not have to be this one or the other.

The work with visual arts makes it possible to give students an experience to contribute to and communicate with their pictures. This is something that strengthens the individual's experience of his/her own identity and abilities. However, it is just as important to create a community which is bigger than what we could have created on our own.

Students are often happy and proud of their work and we always finish with a common exhibition and a private view. The finish is important: We have worked hard, we are ready and we would like to show what we have done to others and give others an experience.

The School of Art in Tvillingehallen

The School of Art has more than 400 students in after-school groups. In addition, since 1990, the school has been offering 3-day visual arts projects to public schools in Copenhagen that are attended by 1,300 students every year. The 65 projects involve, amongst other things, partnership with museums, school services and other cultural institutions. The School of Art is also active in Den Kulturelle Rygsæk (an artistic programme for kindergartens and schools in Copenhagen, which is prepared by Copenhagen Kids). The school also offers courses and workshops for a network of visual arts teachers in the city.

[Read more at billedskolen.kk.dk](http://billedskolen.kk.dk)

The Drawing Marathon – grab your pencil!

The School of Art has many drawing and comics groups, and we see a growing interest for drawing, even from boys. This fascination about drawing comes from the student's world of games, from cartoons, Manga books etc. We have also set up a digital drawing group for students whose natural drawing tool is the computer.

Many students come because they want to learn more about drawing and become better at it. However, they often discover that the introduction to different drawing moves and methods open up a world of new expression possibilities. We have also used these experiences in project development for the school classes who attend the School of Art. Usually, the students from the oldest classes say that they cannot draw and they cannot learn either. We took it as a challenge and we started testing how much a whole ordinary class from Amager could learn in a week. A lot, as it turned out, to the students' great surprise. The good experience is now forwarded to the Drawing Marathon project inspired by Denmark's Drawing Championship.

The idea is that over a period of 3 days students have to complete several different drawing exercises in order to try many different methods and techniques. The goal is that drawing has to be a positive experience for everyone and that the students must see that there are many different ways to express yourself through drawing. The approach is playful and dynamic with alternating quick and advanced exercises. The students are invited into a drawing community where some tasks are competed together with others. For example, they draw on big pieces of paper and they combine their drawings and create new meanings. Working together on a picture is often a brand new experience for the students. They have never done that before.

Some tasks are small drawing competitions which give rise to discussions about what quality is in relation to the pictures. It is not always the "most diligent" who wins, there are many parameters to consider when determining which picture is good.

Drawing Festival and Denmark's Drawing Championship Attract Talents

Every year, a drawing festival for children and youths at Horsens Art Museum that lasts one week is a place for getting experience and participating in championships focused on drawing. The objective is to make drawing as subject more visible. Behind the festival is the principal of the Visual Arts School in Horsens, Jannik Broz.

[Read more at tegnfestival.dk](http://tegnfestival.dk)

The students feel calm and get absorbed in the drawing process. They experience that they need practice and more work to become better and they get a little more respect for those who can draw. They see the role and value of both art and the artist. They receive more knowledge about drawing and its meaning.

To enter the creative room requires time and presence. Time for examination, experiment, cooperation and common reflection. Time to develop in the community, to get a new role, dare be in chaos, in the unpredictable, for a while - recognise experience and see the others' experiences. Time to forget the time, as students do, when they discover how colours can be mixed into countless shades and they will go on and on and do not want to go home.




Photo: Himmerup Billedskole, Line Frøstiev

Transformed Through Writing

Children's Literature and Reading from an Educational Perspective

By Nina Christensen



 Nina Christensen is a senior lecturer at the Department of Aesthetics and Communication, Aarhus University, and has been the head of the Children's Literature Centre since 2006.

Why can children actually enjoy reading books? The idea of what the children gain by being able to read revolves around three central areas which could be called "the transforming potential of reading". Being able to read is a key approach to acquiring knowledge. If you cannot read, you cannot search for or receive information in writing, and as a result

you cannot get wiser or educated. In other words, you cannot move from being a not-knowing to being a wiser and more enlightened individual from an academic perspective.

The transforming potential of reading is also incorporated in the idea that an individual develops by relating to fictitious characters that change. From early age children encounter stories about people who in the course of a story undergo an emotional or character-related development. This can be a simple process where someone loses something and then finds it again, or where someone is afraid and finds safety again, or where someone wants something and gets it.

This way, a basic element of fiction is presented to the child, namely that characters represent essentials

Children's Literature Centre

The Children's Literature Centre is a division of the Department of Aesthetics and Communication at Aarhus University. The centre researches and teaches in the field of children's literature, and the Children's Literature Writers School is also part of the centre, when classes take place in Emdrup, Copenhagen.

[Read more at cfb.au.dk](http://cfb.au.dk)

of human existence such as to have to make a choice, to make relations and to respond to a loss. The idea is that by being confronted with characters who portray these experiences in fictitious form, we, the readers - children and adults alike - can reflect on the fictitious events and put them in the context of our own lives. Empirical surveys show that adults who read to small children introduce the child to creating such a connection between fiction and real life on existential level.

Of course, fiction is not real life. A third area, which is associated with the "transforming potential of reading" is the part of literature which also has the ambition to expand the reader's understanding of what language, literature and images are. An expression that appeals to the senses and intellect at the same time can be achieved through rhymes, rhythm and word games. Stories that cross the line between imagination and reality show the reader that in the world of fiction everything is possible to happen in unexpected and almost unfathomable ways. Fiction creates its own reality and the reader has to stretch one's imagination and thereby expand one's horizon in order to be able to keep up. In the world of picture books, the lines, forms, colours and moods of the visual expressions can also create a distinctive world thanks to which the child and the adult would see the world differently when they finish reading. The transformation the reader goes through in the encounter with a special form of language, a universe never seen before or a singular visual expression can be called "an aesthetic experience".

Another word for transformation is formation. The word includes developing yourself, being touched, changing. Colloquially, formation has had a secondary meaning of being well-mannered and familiar with



Photo: Municipality instead of Kommune

the current rules in art, literature, music and theatre. Such use, however, is out of step with the historical development of the term "formation" in relation to children's literature and with the current ideas of the value of literature and reading.

When introducing children to children's books, for example, in day care institutions, schools, school libraries, public libraries and after-school clubs, we do this because we have inherited from the Age of Enlightenment the belief in - and the experience of - the transforming potential of literature. The state has institutionalised, if we may put it this way, the idea that reading fiction and facts can contribute to the development of the individual.



The Society for Children's Literature, IBBY Denmark

This is a network from everyone who deals with children and youths' literature, on national as well as on international level. The society is the Danish division of the organisation International Board on Books for Young People.

[Read more at ibby.org](http://ibby.org)



The Illustrated Children's Book

The illustrated children's book is an exhibition arranged by the Danish Arts Council. The purpose of the exhibition is to help Danish children's literature go beyond the country's boundaries by focusing on the abundance of works, which Danish illustrators have contributed with over time.

[Read more at spanien.um.dk](http://spanien.um.dk)

as they used to be. A lot of professional literature is written in order to make the child wiser.

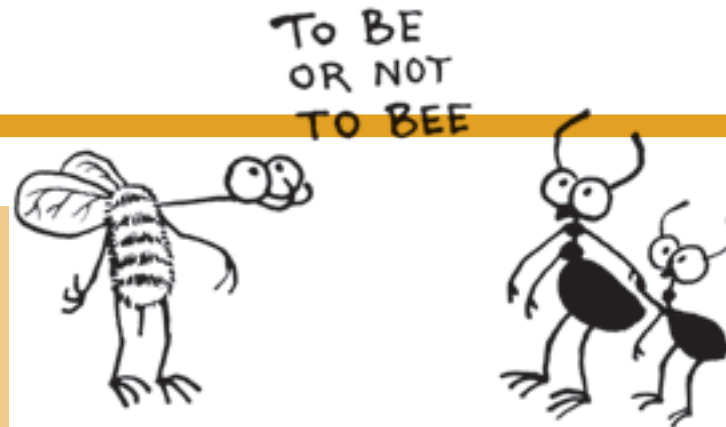
Of course, literature is not the only thing that can be considered from a formation perspective; art, music, film, computer games and theatre are in many ways part of the same story. They have several traditional conditions in common and their different forms of expression also share some form- and content-related elements. In the same way, the idea of the transforming potential of literature is not bound solely to the book but is also relevant to stories that take place in other media. From a formation perspective, the answer to why you must read children's literature is: to be entertained, to become wiser, to expand your imagination, your understanding of how much you can play with the language and your sense of the limitless variations found in visual expressions. You have to read in order to be transformed through the written word.



To the benefit of the individual and of the state. In addition, the idea that the reader can be affected through stories is embedded in the books that are published. A long number of texts for children are language games that appeal to the child's flair for the language as a material, play, experiment. New literature is also about stories about characters who develop through the plot and at the end are no longer

Giving Children and Youths the Courage to Speak, Listen and Notice in the relation to (Dramatic) Art

By Pernille Welent Sørensen



Pernille Welent Sørensen, cand.mag. in Communication and Psychology at Roskilde University and consultant at the Theatre Centre.

Culture Mediation from a Recipient's Perspective

In the past three years Theatre Centre, whose purpose is to spread the knowledge about dramatic art for children and youths, has been working actively to involve children and youths' resources in the mediation of (dramatic) art to children and youths. We

do this with the help of what Kisten Drotner calls "focus on the recipient's perspective". In the case of this culture mediation form, the children put themselves in the centre on their own while the identity of the institution stays in the background. The focus on the recipient's perspective is to find out what the children's needs are and respect their approaches to the areas with which the institution works.

Using the recipient's perspective, it is more important what children and youths experience in their relation to [dramatic] art - not based on a special

dramaturgical approach as in the case of the narrator model, but using as a starting point the sensations that occur in the encounter between "myself, the work, the other, the theatre play and the entire event the theatre experience encompasses".

This means that there is no right or wrong experience and that all children's statements become important in a complex situation. It is about expecting something out of an experience: to remember, to think, to draw and to communicate what you have heard, seen, felt or thought about the artistic experience. And your input is received as a competent contribution and a suggestion about the experience.

In return, the mediation or cultural institution receives unique insight into how children and youths form their opinions, think and talk about theatre, for example.

Special Playing Rules concerning the Environment

It is absolutely fundamental for our approach towards children and youths that we exercise strict control over the environment in which the communication takes place. The environment is the framework in which communication and work take place. What content, knowledge and thoughts will be produced is completely up to the children and youths who participate.

Psychologist Jerome S. Bruner says: "Knowledge is not something you get. You have to acquire it. This is not done by passively receiving grains of gold from those who already possess knowledge, but through actively participating in the development and exchange of knowledge." Bruner says also that this is best done in "well-established communities because learning is a social act where knowledge is not given to everyone

once and for all but is invented and re-invented all the time".

We can say that the playing rules set up for the environment, establish a framework for the community to work in. This means also that we must treat all children and youths as described below, and expect to be treated in the same way:

Playing rules:

- To treat the other as a competent person who will and can contribute with something constructive
- There is always a purpose in what the other person says and does
- To know that something makes sense to someone does not necessarily have to mean that it makes sense to me too.
- To ignore one's own views, attitudes and values for a while in order to create room and openness for others'

This is what the rules look like in practice, when we work with school students, for example:

- Say "Yes".
- Listen - you are a detective who explores someone else's experiences.
- Everything is "equally valid" - i.e. all opinions and thoughts count
- Different opinions can stand side by side
- Be brave - something happens only when you say "YES" and participate actively
- Authentic questions are the open and curious ones where you explore the other



Photo: Lars Sidenius

Theatre Experiences - Creating a Conversation Space with Children and Youths

The concept offers two workshops for years 0-4 and years 5-10. The workshop offers children and youths the possibility to try specific exercises that allow them to put their theatre experiences into words and pictures.

[Read more at teatercentrum.dk](http://teatercentrum.dk)

Story-telling with the Body

Dancing is More than just Steps

By Anna Katrine Korning



Anna Katrine Korning is a cand.scient. in Sports and has a Bachelor degree in Dance. She has worked as a dancer and dance educator in different schools in Copenhagen. She is now working with dance for children and youths on national level by being a dance consultant at Dansehallerne.

Dance is motion - dance is joy and unfolding to music. As soon as the music is turned on, children start to dance. They try new methods to move, either alone or together with others.

Dance as a form of expression immediately appeals to the children. The potential is there and ready to be used. When professional dancers invite children to the aesthetical universe of the dance, it is to a great extent a matter of stimulating and guiding the children to new places via the dance.

When Dansehallerne send professional dancers to visit schools and kindergartens, the focus is not to teach the participants certain dance steps or a certain dance style. The starting point is to stimulate the children's creative activities through dance.

When the children are motivated to explore how they can express themselves with their body, they also discover the many different feelings and moods they can create with their body.

A research report about a school project describes the potential of dance as follows: "Dance offers considerable acknowledgement opportunities which affect our being human beings and last but not least social beings too. The sensuous and physical experiences are not only our access to the surrounding world but also an important approach to understanding other human beings." When children tell stories with their body, whether the stories are specific or more abstract, they are also in the process of reinstating themselves as human beings.

One important goal when establishing contact with children is to create an inclusive environment where





Dance goes beyond its meaning and the imagination is the only limit to how and in what contexts it can be included and can be meaningful. As a competence centre in dancing, Dansehallerne are available to institutions that wish to explore the opportunities the universe of the dance has to offer.



The Danish Ministry of Culture's Book Author and Illustrator Prizes

The prizes are awarded every year to the best author and illustrator in Denmark for books published that year. In 2013 the author prize went to Ronnie Andersen for "Komatøs" and the illustrator prize went to Otto Dickmeiss for "Rævefælden".

[Read more at kum.dk](http://kum.dk)

they feel safe and inspired to create new moves. As regards dance, in the past 20 years we have gathered inspiration from "community dance" in England for working on choreographic processes with children and youths. Here, dancers are not invited into an artistic universe based on values such as diversity and inclusion.

The dances themselves set the framework for a process where the children with an artistic idea are mo-

tivated to offer ideas and moves based on their own physical experiences. There is room for many types of moves, both quirky and funny. The children are challenged by the cooperation with other children and they exchange moves as they exchange words. They explore their own and others' movements and this way expand their repertoire and sense of ownership of the dance.

Let Yourself be Fascinated

Art is to the Society what Dreams are to the Individual

By Mogens Christensen



Mogens Christensen, composer and professor. For many years he has been working with children's access to art in general and music in particular. He has also written several books and articles on the matter.

Today, what the term "art" and the term "pedagogy" have in common is that there is no unambiguous, universal and complete definition of any of them.

Art comprises traditional music, dramatic art (theatre, film, dance), visual arts (2D or 3D) and lit-

erature. In the past century alone, these art forms have branched in all directions as regards expression, content and meaning. They have also merged with other forms of expression.

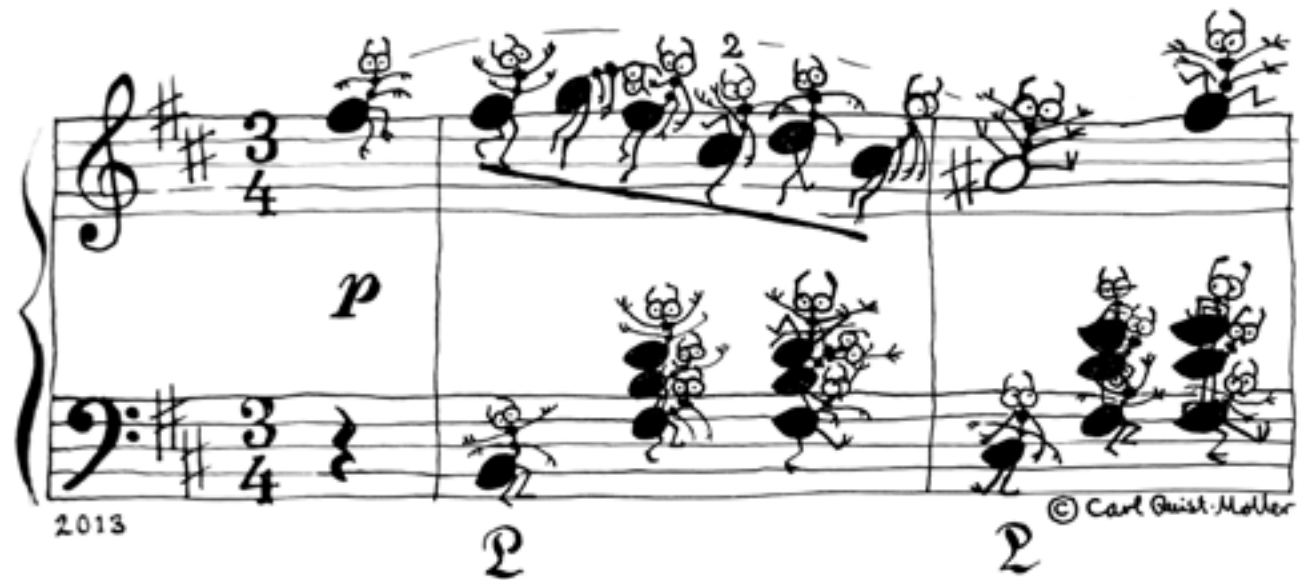
To put it simply, it is possible to lay down an active art concept as well as a passive observing, reflecting and dominating art concept. Or in other words: Activities that are creative, performing and immediately perceived as art can be included under primary artistic processes, whereas knowledge, deepening and conceptual pedagogy - strictly seen from the perspective of art as a subject - must be included under secondary art processes.

You can hardly avoid thinking about the distinctive mark of social intercourse during activities that include children and youths' contact with art. This mark - the adults' approach and the object of the activity - is often reflected in the framework of the specific project.

If you are a teacher in a continuous educational process, the target descriptions concerning your subject will often be your natural framework. Often, young teachers, in particular, are of the opinion that pedagogy itself (not the subject) is the flagship of the activity.

This brings a risk for two filters in the immediate vicinity of art: a pedagogical filter and the filter that rests on the fact that the subject (music, visual arts, literature) is not the person's predominant interest in life. Fortunately, there are also art enthusiasts in the school system so the above must only be considered as a - probably somewhat dangerous - trend.

If you are a "one-night artist" who is allowed to borrow a class on a busy morning, your artistic approach will normally be much more closely-knit with the adults' personal identity and preferences. The purpose of these activities is usually to create an intensive probing experience - not uncommon to end with "thank you for the great fun" from the class teacher.



Forhøjet Kunsttryk (High Art Pressure) A publication on children's relation to creative art.

The publication is a closing postscript to several specific common artistic children's projects with a focus on mediation of art to children. Professor Mogens Christensen has written the publication for the Network for Children and Culture.

[Read more at boernekultur.dk](http://boernekultur.dk)

Education, experience, entertainment... Words convey different meanings according to who says them. In this connection, let us consider entertainment as a tool, which both pedagogy and art can use instead of studying the many good questions that arise in the twilight between education and experience:

Do I want to teach the children/youths something? If so, do I have to define the learning content, my requirements towards the learning and any tests.

Do I want to show them something? Here, the first thing that has to be defined is what and how, then whether what has been demonstrated is part of a formal/education-determined learning or a more informal - probably purely existential - learning.

Do I want to create something together with them? And here, the questions line up:

- With a result which is mostly planned in advance?
- With a result that is actually open?
- With a closed or an open basic element/starting point?

Some school subjects stem from art, such as visual arts, music and languages. This makes the thought about the distinctive mark interesting: What access is there, is it possible to enrich the traditional didactically determined distinct mark with the more experience-determined without reducing the "entertainment" of the latter? There are several indicators for the interested teacher or pedagogue:

You sense intention and lose heart (Goethe's Torquato Tasso, 1789).

The school binds its intentions in general didactics and rests a great deal of its activities on answers.

As a starting point, art is not bound to any intention at all and its activities are based - at their best - on wonder, paradoxes and asking golden questions.

The two mindsets can be united by creating a common wonder. Children are just as curious about art as adults are. However, the interpretation framework is different, both when it comes to life experience and the ability to express yourself. Adults find it easy to give fast and closed interpretation answers. The common (and honest) wonder creates an experience-related equality between the teacher and the student in their approach to the work. As an added bonus, the adult often gets new insight and perspectives. Many children and youths feel good in uninterpreted worlds - without intentions.

"Politics is the battle for the right to live; art is the battle for the ability to live (Poul Henningsen). It is based a lot on why these past few years we have not dared to leave ourselves and our children unoccupied. From a philosophical point of view, it rings like an echo if we do it to contain our fear of death. We forget to put our career, financial and self-centred flickers into perspective. And we probably fall into what Martin Heidegger called "oblivion of being" in the words of the enchanting doomsayer.

Many experience art as a form of being characterised by peace, curiosity and a casual mind game. Art's unreal wrestles with reality to create for some people the beginning of their interpretation of existence - something children and youths need. Cellisten Yo-Yo Ma stated in a lecture in New York in the

spring of 2013, that art could be compared to the landscape between a forest and a savannah. In this landscape, the biodiversity is many times greater than the biodiversity in the forest or in the savannah alone. Plants which could not grow in the dark forest and in the open savannah feel comfortable in this landscape of the forest's lee and the savannah's light.

In an educational world this can be valuable in two ways. The untruthful art is excellent at allowing students to tell stories on an academic subject using movements, music and drawings as well. In other words, it is a motivator. And a digester in the context of professional knowledge. These two unite at this place between the forest/school and the savannah/their other life, so professional knowledge and existence meet in casual games. And create a "human biodiversity".

We can try to accomplish the other benefit by using artistic activities for the children who are either unable to comply with academic requirements or listen to another drummer in their life, different from the one offered by the school at the moment. This mild offer for a connection between subjects and life can contribute to avoiding the questionable from an ethical perspective "waste" of the other resources of the children of men. That it could give them the ability to live is empty boasts. However, adding existentially accentuated - and artistically bound - activities in some cases will probably give these children a better start in life and in the best case scenario - it would contribute to greater community cohesion.

"Art is to the society what dreams are to the individual" [Villy Sørensen]. The spirit of our time requires usefulness. There has to be a goal and this goal must by all means be linked to profit. Shakespeare's old words from "The Storm" about



Photo: Children's Cultural Centre in Aarhus, Nina Bangsbo Dissing

Visual Gymnasium in Horsens starts in August 2013

This August 14 students will begin their education in an entirely new creative line "Visual Gymnasium in Horsens" at Horsens Gymnasium. The new study programme focuses on visual arts, design, graphics, architecture, film and other visual forms of expression.

[Read more at horsensgym.dk](http://horsensgym.dk)

our being made from the stuff that dreams are made of is what a lot of children and youths also hope for. Probably as a reaction to their being overburden from the adults.

Children's access to the society's dream - art - used to be covered with lifestyle barriers, but today, when every museum, orchestra and dramatic institution has a mediation service, these barriers are nicely beginning to disappear. The decisive factor is what lies beneath. Do we simply point at something, which is a more or less unambiguous extension of the adults' interpretation of reality? Does art get under our skin?

Dreams and (especially the non-word bound) art expressions resemble each other. The primary experience thrives best in this lack of concept. When interpreting a dream when awake, we are referred to what we remember of it - not the dream itself. The same goes for some aspects of art. If they have to be put into words in a secondary process, we should carefully weigh the purpose of this act. To just give the knowledge to children/youths is not infrequently regarded as an encroachment against one's own experience. The magic of personal experience is taken away and it becomes an adult interpretation by the book. The primary processes cannot be unfolded by clammy hands that make everything ordinary and average. For the individual, dream and art must be measured by their own measure - an ap-

proach which does not go well with the automated PISA world.

In this context, education could focus on the framework for presenting the work of art in question - including to experiment with its moulding power and expressions in a kind of "pre-creation" of the work. Thus, children become familiar with the power of form and expression and can find their way. This eagerness can be crowned with a very simple but strong starting point in: showing the wonder - and allowing each and everyone to experience the spell, adventure and the individual images without any kind of common interpretation at all.

It might probably sound unpedagogical but give it a try any way. And then judge!

Street painting in Ebeltoft, Photo Karen Marie Demuth



Question: Do you create art and culture yourself?

Cirkeline, 8 years old:



"I can imagine myself becoming an artist when I grow up and drawing and making pictures and sculptures and all that. I like drawing very much and I practice a lot to get better. My grandmother is an artist too. This helps me too."

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Note:

The survey covers young people from the first completely digital class: Class 2012 are all born in 1994, at the same time as the modern Internet more or less in the same form as we know it today with the graphical, clickable user interfaces. They have grown up together with their mobile telephone, which also became a common object in the 1990s. This generation of genuine digital natives turned 18 years in 2012 and therefore became adults in the financial, legal and democratic sense of the word. The survey consists of several qualitative small group interviews of youths and their interaction through the use and understanding of especially Facebook, mobile telephones and chat. A total of 48 students from 2 public schools contributed to the survey together with a small group of 8 adult interviewers aged between 30 and 50 years used for comparison in the survey.

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Photo: Museum of Contemporary Art, Roskilde

5

**Creative Children are
a Social Investment**

Photo: Piter Halaskov

CONTENT CHAPTER 5



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Photo: Hanne Algot Jeppesen, from Kunstcamperen, Aarhus Billed- and Medieskole.

Creative Children are a Social Investment



This chapter argues that imagination and notion development are a natural and accepted ingredient in children and youths' life. Children and youths must have the best possible creative competences. Therefore, children's access to creative activities must be given high priority and we must respond openly to all opportunities and challenges.

Creativity is stimulated not only through artistic activities: The right pedagogical framework at children's institutions and schools can also strengthen their creative competences.

Cultural and financial innovation begins in the nursery and continues all the way through childhood. We can give children and youths ample opportunities to develop on the fringes of what they know. This is something all contributors in this chapter point to:

Daniela Cecchin, consultant at BUPL, underlines that the most important pedagogical implication of playing lies in its creative value and life potential.

Professor, cand. psych. Lene Tanggaard thinks that childhood plays a central role in an innovative society. Being creative, inventive and innovative is a habit that can be developed and made possible, if the children are given opportunity to do so.

According to creative director Christian Have, if we are to focus on the young generation's creativity and ability to innovate, it is crucial that we create good conditions that would allow creative thoughts to come into existence and unfold. Therefore we have to give art and culture a prominent place in the children and youths' education and spare time.

Bastian, 10 years old:



When I listen to good songs. I am happy - both because they sound good and because they says good things about the world and what we can do to make it a good place to live in. Especially reggae music. I hear it differently than when it is written in a book because it has rhythm. It makes the words different and funny to understand - this way it is more worth listening to. I think.

Rasmus Tscherning, director of the Center for Culture and Experience Economy, points out that creative children and youths are a long-term social investment, which can lead the way out of the financial crisis.

Director Anne-Louise Sommer from the Danish Museum of Art and Design underlines that children and youths already are a high-priority target group because the design of the future is one of the factors that would shape the future of our society.



Photo: Tobias Langanke

Kolding Municipality has developed a municipal design theory where design is incorporated into the everyday life of the school and prepares the students for the future by giving them the ability to navigate in an ever-changing world. Director Karen Grøn and audience development manager Kirsten Jensen talk about how the school service of the Taphold Art Museum participates actively in the development and realization of the municipality's design theory.



Photo: Henrik Weis Sørensen

Finally, Trevor Davies from City of Culture 2017, Aarhus, offers examples of the very big contribution City of Culture 2017 will make in order to add cultural events for children and youths to the programme: in all areas and in all organisational contexts, and often with the objective to permanently improve all children and youths' access to suitable cultural projects.

COMMENTS

Mark Philip Mouritzen, dancer:



I started playing football when I was very little and I had always considered myself a real football player. But when I turned 15, I started going to a disco club in Hvidovre, where I come from, and I saw some boys dancing the camp dance capoeira, and I got it all, then and there!). All of a sudden I realised I could use my body for something other than dashing aggressively around, chasing a ball. When I danced, I could express all possible feelings and including the ones I otherwise let out in my everyday life. This was 15 years ago. Now I make a living from dancing. I have tried other trainings, but I always turn back to dancing because I feel so much in harmony with myself when I am on the stage that this is clearly what I will be happy to do for the rest of my life."



The Pedagogue's Role

Play and Creative

Pedagogy

By Daniela Cecchin



Daniela Cecchin is a suitable pedagogue in Italy and cand. psych. in Denmark specialising in applied development psychology and play from children's perspective. She also has a master's degree in cross-medial communication - www.danielacecchin.dk. She works at BUPL as a consultant in pedagogical development and research in the field of day care. She has published books and articles about institutional integration, play, pedagogues' competences, pedagogical management and pedagogical continuity in the transition from kindergarten to school.

Everyone knows immediately what play is and the word is used without any problem in everyday life. In professional context, on the other hand, it is difficult to understand children's play in relation to pedagogy and didactics. Different game perceptions have direct implications on how we plan and organise the pedagogical practice around the game. In general, this applies to work with curriculum themes and particularly in the relation to special children groups and needs. The essential pedagogical implication of play lies in its creative value and life potential. This is something which from a pedagogical perspective we must cherish for the sake of the game, and which we should let ourselves be inspired by for the sake of the children's development, learning and creativity.

The Purpose and Motif of Playing is the Playing Itself

Playing is an activity characterised by being an end in itself. Playing is an "autotelic" activity, which means that the purpose "telos" is in the activity. The purpose and motif lie in the playing itself, in the act of playing. The child does not play in order to achieve or learn something specific. The child is playing in order to play. This way, playing differs from other activities such as work and play, which are directed towards external goals, for example achieving a result such as winning a football game, solving a puzzle or making a certain product. Therefore, playing as a rule cannot be controlled and determined from the outside, but it can certainly be inspired and enriched. It is those who play who undisputedly command the content, form and course of the playing, while the actual surrounding environment constitutes the play material, setting and conditions.

Playing is an “as if action”

To play is “to pretend as if”, i.e. to act within a fictitious reality. Unlike other activities, when playing children have to introduce the “as if” dimension using the so-called play signals, which can be both verbal such as using past tense, for example, or non-verbal in the form of body signals. The play signal is important because it separates the play world from the world outside the play, the reality of the play from the actual reality. This way, the play signal constitutes a kind of a psychological play framework. Through the play signal, it is the child who defines what play it is and separates the play from other related activities such as games, for example. The boundary between play and non-play is subtle. A child doing a jigsaw puzzle can all of a sudden be inspired to use a piece to act as a flying machine instead of putting it in place on the board. In the same manner, the child’s football practice to get better at hitting the ball properly becomes play the moment the child enters an imaginary Championship League world and no longer plays “his own self” but “is” Lionel Messi. The mental prerequisite for being able to act “as if” is one’s imagination.

Imagination is the Essence of Playing

Imagination can be defined as the ability to process, reshape and go beyond reality. It is part of the ability to imagine which mostly obtains its material from pictures, sensations, feelings, impressions and dreams. Imagination holds the seed of creativity and abstract thinking, and while playing, children are searching, exploring and getting creative in relation to their surroundings. This way they create alternative possibilities and solutions to what they are given and what they know here and now. This applies specially to the social pretend play which is characterised by the fact that the child creates a story which revolves around a common field of

interest which is meaningful to the participants in the pretend play and includes relevant input from all participants. In pretend play children act within three different spheres of reality at the same time: fiction, staging and reality. The sphere of fiction encompasses the ideas and themes of the pretend play, negotiations and preparations take place during the staging sphere, whereas the reality sphere constitutes the specific play-related conditions in the surroundings.

The ability to play must be developed and learnt

All children have an inborn potential to play. However, children’s playing ability is not given in advance. This is a capacity that has to be developed and learnt. Basically, it is a matter of safety and courage to be able to surrender yourself to the universe of playing and the possibilities of imagination. To do this, the child has to be capable of understanding the meta communicative play signals that indicate when something is done “properly” or “as if”. Being an interesting and equal playing partner means also that you have to be able to contribute with relevant



Creanet

The CREANET network aims to develop a European forum for discussion, research and exchange of the best creativity practices in preschool education from a cross-disciplinary and cross-institutional perspective. The subject of creativity will be particularly elucidated by focusing on two specific aspects: "Creativity and contexts" (room, materials, connections) and "Expressive languages" (artistic forms of expression, verbal and body language, play).

The network revolves around three main groups of activities:

- The research activities will be directed towards developing a European approach to creativity in kindergartens through literature, field work and action research.

- Exchange of best practices amongst kindergartens will take place within the framework of two work groups on "Creativity and contexts" and "Expressive languages". The work groups will meet in Sweden 2011, Italy 2011, Germany 2012, Denmark 2012.
- The annual conferences aim to develop new projects to present the results of research and development in best practice and promote the debate among political decision makers on matters relating to creativity in preschool research. The annual conferences took place in Portugal 2011, Latvia 2012, Italy, September 2013.

*Read more at
creativityinpreschool.eu
and at bupl.dk*





Pedagogical Development Project on Creative Processes

A project that involves visual arts, music and drama in day care institutions 2011-2012 in partnership with Aalborg Kulturskole.

[Read more at bupl.dk](http://bupl.dk)

or everyone that does not serve the purpose of the play. This means that while playing, children develop and learn strategies to protect the game from outside influences that risk destroying the play. There are strategies that can be experienced as rather anti-social and as a result of which the children for whom it is difficult to enter a play get a limited opportunity to gather experience from the game that would make them more competent and sought after partners in play. This way, children's ability to play is an important prerequisite for being part of a play community and therefore an important pedagogical development objective.

The Importance of Playing to Learning and Life

Even though - or rather because children play for the sake of playing and not in order to learn something in particular, while playing, they acquire skills and competences which go beyond the play itself. But learning is something playing carries as an added bonus. In playing, children acquire risk preparedness which allows them to set out to some-

ideas and proposals about the course of the play, so that it can constantly become bigger and deeper. This requires that the child is capable of coping with the structure of the play, its themes, content and codes. Therefore, children have different personal, social and cultural basis for playing.

Children Learn How to Play by Playing
One of the paradoxes of playing is that children who

are good at deeply engaging in a play become better and better at it, whereas children with poorly developed ability to play tend to be outside or at the periphery of the play. It is these children that pedagogues often try to get "included" in the play, where they are assigned the role of "the dog" who is lying still, or the father "who has to go to work and comes home very late". Another paradox of playing is that the play can be excluding in relation to everything

thing new, they learn how to manage and resolve conflicts, as well as how to work together in connection with the content and the course of the play. They learn - when the play is "big" and intense - to achieve and share strong feelings of self-renunciation, flow, overstepping, solidarity and community. While playing, children learn to express their feelings, ideas and thoughts and to listen to the others; they learn how to say yes or put their foot down to make a point. Finally, while playing, children learn how to use their imagination and think creatively. Creativity can be defined as the ability to produce something new and meaningful by compiling and binding together ideas, thoughts and materials in new and unconventional ways. Creativity forms

during childhood and is closely connected to playing with its basic element: the imagination.

Playing and Creative Pedagogy

When playing is used as a tool and a "propeller" for learning in teaching activities, playing is reduced to a means and an instrument. Teaching activities are not the same as playing and teaching activities are no "as if" actions. One important characteristic of teaching activities is that they are not merely spontaneous and immediate, but are rather directed towards a goal, which extends beyond the activity here and now. Instead of using the play as an instrument, pedagogy can let itself be inspired of the way children think and act in social pretend play and

appoint itself temporarily as "playful pedagogy" in compliance with the principles of play. In continuation of the logic of the play, playful pedagogy is thus characterised by being: flexible with elastic planning and practice; important when dealing with something meaningful; engaging by being connected to children's interests and motives. Finally, playful pedagogy is a narrative and creation in its practical form when building up specific activity processes and authentic stories together with the children. In addition, specific opportunities for creativity emerge as meaningful "news" in the form of songs, plays, drawings, dances and other types of artistic expression.



BUPL and Creativity

Creativity is an important item on BUPL's agenda because it is a necessary prerequisite for personal, social and community growth and innovation. And because BUPL's members play a central role in promoting children and youths' creativity development and learning. BUPL's development pool supports creativity projects and has issued different publications of creativity research.

[Read more at bupl.dk](http://bupl.dk)





Creativity in Day Care: Bernehuset Tiziana as an example

Børnehuset Tiziana in Aalborg is an integrated institution whose work is inspired by the Reggio Emilia philosophy. The children are divided by age into a nursery group and two kindergarten groups (3-4 years and 5-6 years). Alice Kjær, pædagog and cand.pæd. in Tiziana, has developed a project model and uses a project method focusing on children's creative expressions and creative projects with children, which are inspired by Reggio Emilia.

[Read more at aksos.dk](http://aksos.dk)

The Pedagogue's Role

The pedagogues' most important role in relation to the children's play and creativity involves targeted and flexible pedagogical planning. This is a form of contextual planning with organisation of activities and the physical environment so that the pedagogical process and the surroundings continuously reflect the children's motivation and "trace" what they are particularly absorbed in. The pedagogical structure must allow in time and space both children's self-organised games with an end in itself and teaching activities that support, inspire, expand and put into perspective the children's personal and social development, their learning and cultural formation.



Photo: copenhagenmediacenter.com

Over-creativity is not interesting

Creativity is for Everyone

By Lene Tanggaard



Lene Tanggaard is cand. psych., Ph.D., professor at the Department of Communication at Aalborg University. She has been working on creative research for many years and, together with Christian Stadil, is the author of "I bad med Picasso - sådan bliver du mere kreativ" (In the Shower with Picasso - Sparking Your Creativity and Imagination).

"We must train the imaginary order". This is what DR's former dramatic director Ingolf Gabold said during an interview with Christian Stadil and the undersigned while we were writing the book "I bad med Picasso - sådan bliver du mere kreativ" (In the Shower with Picasso - Sparking Your Creativity and Imagination).

What did he mean by that? Well, he meant that we should not automatically expect to be creative. This is something that has to be trained and learnt. Everyone of us has a good ground for being creative, but if we forget to dream, we forget how to think big, forget how to be playful, experimenting and imaginative, so we become less creative and inventive than what we would otherwise could have been.

Now, Gabold is not just anyone, so maybe it is a good idea to listen. If we are to continue to produce high-

quality TV drama, culture and "up-market" products that can be sold because they are tastier, smarter, more aesthetic and more elegant and simply better than many others, we must know that all this does not come out of nothing. It requires that we get used to thinking and acting creatively and inventively and that we know how to seek out opportunities. And if we have not practiced doing so as children, it gets all the more difficult to work up this capacity later on.

This is why childhood plays a central role in an innovative society. Not because we have to maximise their productivity and transform children into small soldiers in a competition-driven society, but because being creative, inventive and innovative is a habit, which can be worked up and given a chance, if possible. It is namely a myth that creativity is reserved for a special creative class. Creativity is for everyone.



Working creatively - and teaching others to be creative - require, as Gabold points out, working with creativity and giving it the time and attention it needs. It is not sufficient to play a little with pearls and every now and then make an interesting trip.

But what has to be done then?

Sønderbro Skole - a Creative Profile School

Sønderbro skole in Amager is a public school focused on music. The school has enhanced the education in musical and creative subjects and has a flexible timetable in order to give children more time to explore these subjects and their application and experience music as an integral part of everyday life.



Photo: Line Frøsløv

Careful Organisation of Possibilities for Creativity

In 2012 I drew up a research overview for BUPL with an emphasis on the relation between play, creativity and life at day care institutions (http://vbn.aau.dk/files/63738323/lene_tanggaard_forskningsop-samling12.pdf). Some of the major results of the research show that children who are raised

to be in a safe environment, become more creative: They play and express themselves more richly than expected and they learn to move in new ways and to express feelings and experiences. The greater the diversity and development in the children's games, the more creative the children are.

In this connection, the pedagogue and the way of organising the timetable at the day care institution are central. The research we went through in the BUPL overview shows that institutions can benefit from initiating or stimulating children's use of pretend play and all opportunities to participate in motion games, role play or a play that allows them to be part of alternative worlds or get imaginary friends.

To do this, the pedagogue has to pay close attention to the relation with the child, where the pedagogue encourages the child's curiosity without getting involved directly or trying to control what will happen.

Pedagogues may not work mechanically according to manuals. On the other hand, they have to be diligent in navigating and guiding children and youths through the numerous possibilities each day has to offer. The pedagogue must be able to make discoveries with the children in order to help them grow stronger and make discoveries on their own later.

Pedagogue Trine Munkøe has done some nice innovation work which can inspire working according to the items above. Read more at trinemunkoe.dk

In connection with BUPL's creativity venture, psychologist Vicki June Sieling has also completed a small action research project, which also underlines that creativity is much more than "cut and paste" and that it requires professional, well-founded and planned organisation and systematic work on developing the children's creativity.

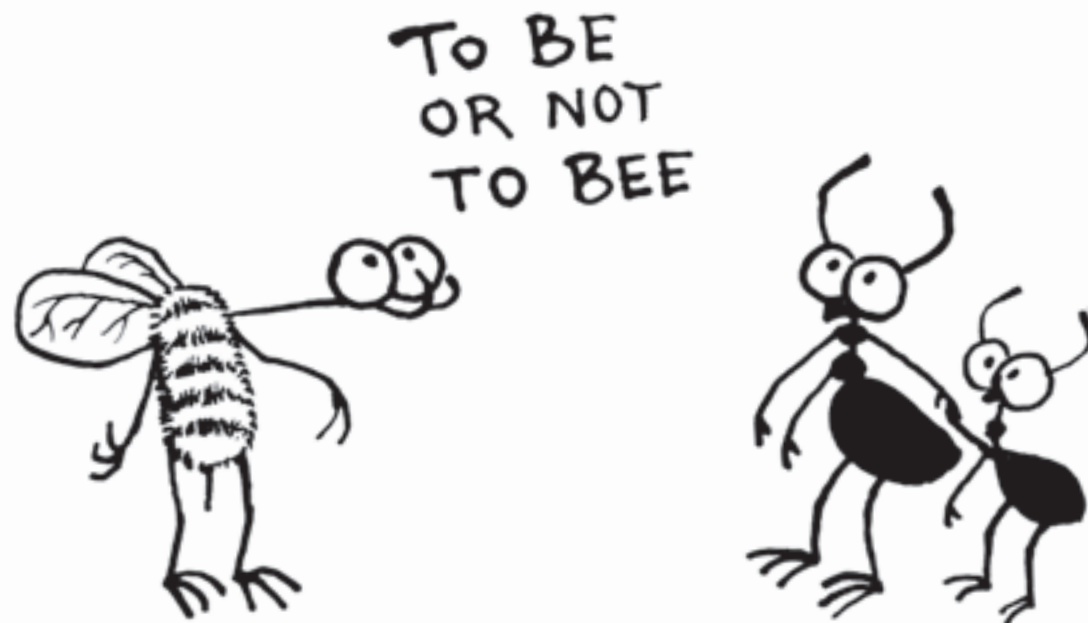
Almost the same points apply with regard to the school as well. A teacher who wants to encourage the students to be creative, plays the role of the initiator, organiser, inspirer and guide. Promoting students' creativity does not necessarily require spectacular dodging skills, but can simply consist of paying attention to the wonders of everyday life and a desire to make discoveries together with the children every now and then. It requires constant observance and probably - paradoxically enough - good planning, which makes this possible and gives sufficient overview for improvisation. I have described all this in the book "Fornyelsens kunst - at skabe kreativitet i skolen" (The Art of Change - Creativity in Schools).



Photo: Tobias Langanke

The Way Ahead - Several Focus Points

Many people probably think that creativity work requires being very inventive but this is actually not true. The person who creates something new is the one who knows how to "see" and magnify the ordinary and the common. It is about acting on the discord you notice - where you think that you could make things in a slightly more interesting way. We must not re-invent the wheel. Over-creativity is not interesting! It is about thinking "on the edge" of the box, so that the balance between the known and the new, between creativity and academics is not disturbed. This way it becomes possible to work with sustainable creativity, which is the driving force of and the prerequisite for the innovation our society needs.



When We Meet the Sublime

Art and Culture are the First Link of the Food Chain

By Christian Have



Christian Have is the creative director, founder and owner of Have Kommunikation. Have Kommunikation has been working with art and culture for three decades.

A lot is said about creativity and innovation, about the importance of these concepts when it comes to securing Denmark's future. But even if we may try from time to time, it is not possible to come up with a formula for these concepts. No one has identified the method which can transform at once the colourless and predictable into the sparkling and innovative yet.



What we have recognised, however, is that we can create good conditions for the emergence of creative thought and its subsequent movement.

These conditions rarely become more tangible than when we focus on art and culture. For what works of art and cultural experiences give us is – regardless of whether they are digital or analogue – a new perspective on life; on a theory, a set of values, a situation or a feeling.

! Play and Learning - Kids n' Tweens Lifestyle in the Region of Southern Denmark

Play and Learning - Kids n' Tweens Lifestyle is designed to give enterprises working with children and young people in the Region of Southern Denmark the key to a better understanding of the children aged 3-12 years. The participants share their latest knowledge about the target group and exchange ideas for new events and activities for children and youths. The long-term goal for the enterprises is to achieve a market advantage and be able to attract more tourists, customers and partners.

[Read more at kidsntweens.dk](http://kidsntweens.dk)





Creativity in School: Bornekultuba in Skive

Skive Municipality has one children's culture curriculum for all schools. It prepares the ground so that all children can be part of setting up valuable cultural communities. The children's culture curriculum is based on the object clause of the Public Schools Act.

Vision

- All children in Skive Municipality must relate to art and culture during the time they spend at school.
- All cultural institutions must facilitate this relation with children.
- All forms of art must be made available to children.

All children in Skive's schools must be sympathetic to and take part in the creation of an aesthetic culture through:

- Their relation to art and culture
- Being creative and express themselves together with others.

The curriculum has been prepared by the Children's Culture Network in Skive Municipality's School Network.

[Read more at skive.dk](http://skive.dk)

When we give children and youths the opportunity to relate to art and culture – such as a work of art, an event or in an educational context – we increase their probability of obtaining new acknowledgement, while they test their abilities to understand something that lies beyond their immediate realm of understanding. When facing the sublime, it leaves us spellbound and inspires us, and when we encounter the average or the definitely inferior, it raises our level of ambition and tickles our desire to prove that we can do better ourselves. That is not to say that we do not have to give visionary and unique art and culture top priority, because, needless to say, we have to do that.

So why must Danish children and youths engage in art and culture? For the same reason each citizen in a free thinking, democratic society should do it. The foundations of civil society are built on critical thinking and reflecting citizens. And given the current pressure on the values and structures of civil society, there are all possible reasons why art and culture should be prioritised - because they are the way to ensure the future of civil society; because art and culture constitute a fundamental building block when it comes to building up one's critical common sense. Because of the ability to reflect, which is of decisive importance for the existence of democracy. Because of the creative competences that ensure the further development of our society.

We must have a lot of confidence in art and culture – and high requirements to the art and culture which the Danish children are to engage in. But there are reasons to be ambitious when it comes to the art and culture we allow children and youths to experience. As well as when it comes to the creative subjects in education, after-school activities and the



Photo: Tobias Langanke

performances, exhibitions, concerts and other cultural events which our cultural institutions and actors offer to younger generations.

If the purpose of democratic institutions is to hatch perfect democratic citizens, and we at the same time recognize the democratic potential of art and culture, it should be self evident that it is a reasonable idea to prioritise the quality of the art and culture we expose our children and youths to.

Because it is exactly through art and culture that they will learn such valuable lessons as that truth is a relative dimension. That objectivity does not ex-

The Agile Frog Prize

The Agile Frog Prize is awarded once a year for innovative and creative projects in the practical/musical subjects in public schools. The prize is established by the Ministry of Education and the Ministry of Culture. Every year students produce a great number of exciting projects, musicals, exhibitions of students' works, woodwork, hand-craft etc. The purpose of the prize is to emphasise the creative projects developed at schools. The goal is to motivate the students and teachers who

contribute to the development of their respective subjects in an innovative and exciting way.

The Agile Frog Prize consists of the following prizes:

- First prize: DKK 25,000.
- Second prize: DKK 15,000.
- Third prize: DKK 10,000.

[Read more at boernekultur.dk](http://boernekultur.dk)



The winners of the Agile Frog Prize 2013 are year 4 students from Absalon School in Roskilde.

Photo: Danish Agency for Culture



Photo: copenhagenmediacentre.com

ist and that all human recognition depends on the eye of the observer, on the ear of the listener and on the mind of the person who reflects. That new knowledge and new acknowledgements first and foremost lead to recognising how much we do not know yet or have no idea about.

Art and culture invite the children and youths to new worlds, new universes with values and norms which are often foreign to them. This makes them flexible and creates an ability and desire to understand the immediately incomprehensible. At the same time, it is also a condition for enhancing their general tolerance level to the unknown - because the ability to participate in an intercultural dialogue is reinforced, which is of decisive importance for doing well in a globalised world.

Art and culture teach children and youths about diversity. About how big the world actually is and how small they themselves are. This results in a natural humility to the world around them, which will be a gift in almost any situation they find themselves in later in life.

And, most importantly, art and culture teach children and youths to think on their own. They teach them that life - as individuals and as citizens in a democratic society - is not only about reproducing existing systems and patterns but also about improving them or replacing them with something brand new. Creativity is exactly the ability to create something new - and to piece together all existing things in a new way.

So if we would like to concentrate on Denmark's future by focusing on cultivating the younger generation's creativity and ability to innovate, we have to give top priority to art and culture. Not as an isolated

focus area but considerably more prioritised than now. Art and culture are - or in any case should be - the first link of the food chain, which must guarantee the formation of independent, creative and innovative citizens.



Afsnit I & U - Innovation Competition, Camp and Festival

Afsnit I is an international innovation festival that takes place in a closed-down hospital in Hørsholm. The festival is organised by the cultural region Øresund Cultural Metropolis and Hørsholm Municipality. There is a special event for young people at the festival called Afsnit U. It is a three-day camp during which students and teachers spend time together, live at the same place and work purposefully with concept development, concept formation and project presentation. Many professional and experienced facilitators guide the students through the process, which is guaranteed to end up with a product or a concept that students feel as being a part of.

[Read more at afsнити.dk](http://afsнити.dk)

Out of the crisis!

Creative Children are a Long-term Social Investment

Af Rasmus Tscherning



Since 2009 Rasmus Wiinstedt Tscherning has been the director of the Center for Culture and Experience Economy (CKO), founded by the Ministry of Culture and the Ministry of Business and Growth. Ever since 2012 he has been the chairman of the European Creative Industries Alliance, nominated by the EU Commission's DG Erhvervspolitik. Originator of the international competition for entrepreneurs from the creative businesses, Creative Business Cup, and consultant in several Danish and international initiatives within the cultural and creative sector.



Creative children are a long-term social investment as the creative businesses contribute considerably to Denmark's value growth, creating jobs and improving export, because they develop more new ideas and promote innovation and growth in the entire business community. This can be a possible way out of the crisis for Denmark. For this reason, a labour force with creative competences play a decisive role for its economic development, just like the importance of culture, art and creativity increases in relation to competitiveness, growth and innovation of the business community.

The global competition and economy development require that the business community is willing to adapt, and the ability to innovate and differentiate becomes very important: New forms of innovation such as creativity-driven innovation, experience-based business development, cultural and business partnership or cross-sector innovation, as the EU calls it, seem to achieve results within product and service development, communication and organisational development. This means, amongst other things, that the creative sector, i.e. people with artistic and creative competences, can contribute to making the traditional business sectors more innovative and competitive.



This requires that both creative businesses and the rest of the business sector realise what synergies and possibilities their partnership can offer. This is why it is becoming more and more important to equip children and youths with the right competences that can contribute to business development in the future. The creative businesses make up just under 12% of the value growth in Denmark and not everyone has to or can work in creative businesses. What is important is that the labour force in more traditional businesses also has an understanding of and interest in culture, art and creativity.

The line between culture and business becomes vaguer, and more and more synergies based on the joint forces of culture and the business community emerge. This does not mean that the entire business community must engage in culture and experience, or that the cultural life has to be directed

towards the market, although there is no contradiction between the artistic and commercial success of artists and participants in culture. It simply means that the constructive synergies that occur in the cross field between culture and the business community can create new solutions to the challenges our society faces.

Children and youths who gain understanding of artistic quality and diversity or who simply discover the sensemaking possibilities of art can have a hand in ensuring that the labour force in Denmark will have the right competences in the future. By virtue of their creative competences and artistic understanding, which they have gained as children and youths, they can be catalysts for growth, value creation and innovation - regardless of whether their abilities come into play in the creative businesses, in cultural life or anywhere else in the business community.

CKO and the World Championship for Entrepreneurs

CKO strives to strengthen the creative businesses and promote their contribution to innovation and growth in the rest of the business community. CKO was established in 2008 by the Ministry of Culture and the Danish Ministry of Business and Growth. CKO is the official organiser of the world championships for entrepreneurs in creative businesses.

Read more at cko.dk and at creativebusinesscup.com

Denmark is very strong within the creative professions. At present, Danish TV series have been very successful, but Danish design, architecture, fashion and other creative business sectors are other grow factors that profile Denmark as a creative nation. Children and youths with creative competences who can be part of business contexts are a key factor in maintaining these positions of strength as well as for finding new, creative solutions to the challenges we face.



Pop-Pilot

Pop-Pilot only for girls saw the light of day in 2012 in Horsens as the first Danish project of its kind ever. In 2013, Pop-Pilot was organised in both Køge and Struer. The Danish Arts Council's Committee for Music has selected the Danish Rock Council (ROSA) to run the music camps. ROSA received DKK 250,000 for the project in 2012 and 2013. With this initiative, the Committee for Music wishes to be part of initiating a process, which in the long run can change the uneven balance between the sexes within rhythmic music. Men are overrepresented in the rhythmic music business, whether it is a matter of musicians, educators or decision makers.

[Read more at kunst.dk](http://kunst.dk)

TED Talks on Creativity

Sir Ken Robinson argues in a dynamic way in favour of the assumption that it will be better with an educational system that cultivates creativity than the opposite.

[Read more at ted.com](http://ted.com)



Photo: copenhagenmediacentre.com

Anne-Louise Sommer

Children and Youths Shape the Values of the Future, so They are a Key Target Group

Interview



Anne-Louise Sommer, museum director of the Danish Museum of Art and Design, adj. professor. MA in Literature Science and former headmaster of the Royal Danish Academy of Fine Arts. Board member of DDC, the Norwegian National Academy of Ballet and the Development Centre UIMT, and member of the Design Council.

How do you see the role of the Danish Museum of Art and Design in relation to children and youths?

"We would like to contribute to lifelong learning from kindergarten and reception, up through the school system and in adulthood, after you complete your education.

"Our mission is to contribute to providing information about and mediating design and design understanding on all levels. This has been our goal ever since the museum was founded in 1890.

"As far as children are concerned, our aim is to develop their knowledge and understanding of design starting from the early years. Design is a key factor in all people's lives because it is an expression of our values and wishes. Design runs through the entire human history because development has always been driven forward by people's conquering a place, leaving their mark and transforming it into something that supports and improves their lives.

"Here in Denmark, design, arts and craft and the art industry are also a considerable part of our cultural heritage.

"Therefore, as a museum we have one leg in each of the two camps - we have both the tradition and the cultural heritage with the historical retrospective, and we would also like to take forward-looking steps and be part of affecting human understanding which at the end of the day shapes our future."

Your new workshop for children and youths is an important focal point for your desire to take forward-looking steps?

"Yes, we talk a lot today about how important it is to develop creative competences. They are stimulated to a great extent through knowledge and appreciation of design. The earlier it is included in the agenda of children's lives as a natural way of thinking, the better it could develop later on. Not just as some small exclusive thing that adults just lay on, such as some evening school courses, but as an optical system through which people can see the world."

What happens in the workshop specifically?

"The workshop itself opened doors on 1 October 2012. It is an independent small new house of 130 sq m, located along the northern wing of the museum that fits in nicely with the rest of the architecture."

"When you enter, you are in a big, impressive room with very high ceiling and a warm yellow linoleum floor - a real workroom with light from above, where you can set up flexible arrangements with group work benches for lectures and carpenter's benches etc. for workshops.



Young People's Laboratories for Art, UKL, at the National Gallery of Denmark

The Young People's Laboratories for Art, ULK, is the National Gallery of Denmark's (SMK) social and creative community for young people aged 15-25 years. The mission is to make SMK and art inclusive and welcoming for all young people. Together with an artist and a coordinator, it is up to you to decide how! In ULK, young people participate in developing creative projects and organising events with and for other young people. You can get special insight into SMK's work and go behind the scenes with projects in close partnership with the museum employees and departments. ULK is voluntary and meets every Wednesday afternoon.

[Read more at smk.dk](http://smk.dk)

"We are in full swing with developing the content possibilities. In the past, our educational department was housed in a very small room with no water, so being in such fine surroundings gives us a lot of fantastic new opportunities and we no longer have to limit ourselves to cutting and pasting activities. "It is important that design education gives children a hands-on experience in one way or another. For we learn in many different ways and children, too, need to activate much more than just their thinking.

"If we explain theoretically a great deal about why the creative process is important and what happens when you go from idea to implementation, while at the same time you show them a few sketches and a ready chair and tell them "this is a process", yes, some will understand it, but, to most, the explanation will be very abstract.

"If children are allowed to participate in a design process, on the other hand, where they have to produce something, they will understand the process as they complete its different stages.

"This way, one learning method supports the other. The more experimental approach we can now offer is important as well.

"The basic principles we work with in our mediation and education are dialogue-based. This is so because we believe that by reinforcing one's ability and desire for more independent and critical thinking (which is also a key element in our school system), we pass on a completely different kind of knowledge and insight."

How do you specifically go about mediation, when there is a school class on visit?

"First, the students go around and look at the exhibition. They do not get a lecture while doing this, however, we choose some things that we invite them to reflect on in a discussion, so they reach a kind of common acknowledgement.

"The same principle applies when they work in the design workshop. For example, there is a certain theme on the agenda, they have seen the collection, so they do the practical work here at the workshop, adding a new dimension to their understanding.



Photo: Danseshallen, Peter Halskov

"Both the museum and the workshop are very different learning environments. They can do things the school cannot, and because they have strengths that are different from the school's, and because in addition to being free from everyday routine, they appeal to the children in other ways too.

"Over time we would like to extend our workshop activities to after-school activities so that, generally speaking, we can add more design to the agenda in the children's lives.

"As far as the visual arts are concerned, visual art games have been offered at museums for a long time now, children already have visual arts at school and have ample opportunities to go to a public visual arts school.

"However, design is another important practical/musical subject on a par with visual arts and music. This is why we have a dream that in the long run we will make it possible for children to say: "I want to study design" as naturally as they currently say "I want to study music and I want to go to a visual arts school".

"Before we go that far, we must accomplish different things. At the moment, we work on raising funds for qualified research and mediation projects. Because it not just about getting children to create something with their hands, we also have to find out which special didactic and pedagogical forms are suitable for the job of mediating design and design understanding."

We already have good suggestions, but our ambition is not to make a relevant best-practice: We would like to develop a "next-practice".



This is why our first step is fundamental development work and finding people who want to support us in this process. This can be done with the help of subsidies and, for example, through grants, if the Municipality of Copenhagen is interested in giving a grant for day care activities at the workshop for the municipalities' children.

At the moment, we are also preparing activities for families with children for the autumn and winter

The School Reform: Crafts and Design

The agreement for improving the professional image of the public school focuses on strengthening the practical/musical subjects at school while at the same time helping the school to open up to the surrounding society. The new school subject Crafts and Design combines woodwork and needlework. At the same time, one extra lesson per week is added for year 4. This way, crafts get more volume and become more visible at school.

[Read more at uvm.dk](http://uvm.dk)

holidays, which we would like to extend and organise over the weekends too. One of our goals is to focus more on families with children. Another is to show the museum as an open house and not as a closed party for selected few as it used to be far too often in the past.

Denmark Reads

The Minister for Culture has allocated DKK 20 million over the past four years for the "Denmark Reads" initiative. The initiative involves, amongst other things, a competition between the municipalities for which municipality will come up with the most creative and exciting ideas of how to get more people to read. Furthermore, there are grants for a special "literature house artist programme" for children's institutions managed by the Danish Art Council's Committee for Literature. There will be more campaigns under Denmark Reads later on. These campaigns will be organised with the assistance of the specialist working group appointed to follow Denmark Reads. This group consists of representatives from the book market (publishing houses, bookstores and writers), sports, educational associations and research.

[Read more at kum.dk](http://kum.dk)

All students have now been given free entry because it is important that law and biology students also become familiar with this part of our cultural heritage. We can clearly see that this is working, judging by the larger and more heterogeneous younger audience which we are about to see: In the first two months we were visited by as many students as we usually get in a year. This number is consistent with our other important objective, namely to stimulate lifelong learning.

Do you follow the same basic principles in general mediation and in your teaching practice?

"Yes, this is what we strive for in many ways. I strongly advocate that we can easily set up very differentiated mediation where people see and hear the same, and that everyone - despite their different backgrounds - enjoy high-quality mediation, which gives people without special knowledge or experience an aha! experience, and adds new interesting dimensions to the knowledge others already possess.

"The best mediators can tell the story on a basic level while having something on the top shelf for those who reach out to it.

"Similarly, we must be able to cover everyone in our school activities, taking into account that there is a great difference in the students' backgrounds too. Some have an eye for design and get the feel of it immediately, while to others it is very foreign.

"A great challenge in our exhibition is that "hands-on" is difficult to carry through on the design stands because our museum objects on display are not to

be touched. But getting the opportunity to feel and experience the tactile is a considerable part of the adventure. For this reason, in our new exhibition we try to compensate for this technologically by creating experiences of closeness and impressive spaces that give you the sense of "as if you were there".

How do you get involved teachers and pedagogues who visit you with their classes?

"We work purposefully on strengthening our partnership with teachers and pedagogues by involving them more both before, during and after their visit. "Before the visit, we have discussions with them and give them materials they can use locally at the school in order to prepare for the visit. And after the visit, we give them tools to follow up on the visit, when they go back to the school. We have a smart board at the workshop where we can project PowerPoint presentations and add comments about anything that might come up during the learning process. When the visit is over, we send the presentation together with all comments that have been added during the presentation to the teacher, so that the teacher can continue working on it together with the students.

"This results in a completely different dynamical process where students get the feeling that they have created something together, which fits the special needs of the class, rather than having a pair of hand-outs shoved to them upon their departure."

How do you ensure that all children enjoy their activities?

"We work together with the School Service of the Copenhagen Municipality. Together with all the other museums in the system, we are in the process of preparing a common catalogue which will be sent to the schools and in which we all present our activities to the teachers.

"In addition, we have had a project on getting through to unconventional museum visitors in connection with our Rococo Mania Exhibition in the summer of 2012, where we displayed the connection between the 18th century's Rococo period and the 21st century's globalisation.

"We wanted to get hold of youths with a different ethnic background because they do not belong to our most frequent visitors. And it was incredibly interesting to see how the museum all of a sudden was full of girls with headscarves from a language school which clearly thought it was exciting to walk around the museum and at times suddenly recognised something from other contexts. Many said that they would return to the museum with their families.

"This type of outreach efforts could also be relevant in relation to the geographical areas from which we do not usually get so many school classes visiting."

What is your greatest challenge in relation to the schools?

"In general, if it wasn't for the children and youths having a mandatory subject called Design at school,



Photo: Nicky De Silva

! Identity Lab - a special educational environment in the exhibition

In connection with the ROCOCO –MANIA exhibition at the Danish Museum of Art and Design, an educational project called Identity Lab was developed. A laboratory, in which the identity concept was mediated in new ways using as a starting point themes and works from the Rococo Mania exhibition. The objective of the Identity Lab was to reach out to new museum users via hands-on mediation. The Danish Museum of Art and Design organised free 2.5-hour educational activities in Identity Lab.

[Read more at designmuseum.dk](http://designmuseum.dk)

it would take a lot of legwork to make children aware of what makes design interesting, and to make the teachers aware why design is relevant in an educational context, and how the Museum of Art and Design can contribute considerably in Danish, history and all the other school subjects.

"We do this through our communication with the schools and the awareness that our efforts spread quietly and in line with the increasing number of children who visit us and see this cross-disciplinary relevance."

Do you have something to offer to kindergartens?

"We have developed sensory suitcases which give kindergarten children the chance to sense, experience and understand design and handicraft, amongst other things, inspired by Reggio Emilia pedagogy, where sense perception, creativity and story-telling play a key role. With the suitcases we would like to develop the children's ability to be surprised, to get to the core of things and own them, and to reflect on them.

"The content of the suitcases is built up on different subjects such as materials, constructions and animal prints, and the suitcases function as small toolboxes we can use as basis to talk about design with the children.

"The animal print suitcase gives children examples of how animals have inspired designers. Children also visit the museum to explore its collection, which covers everything from old Japan to present day. Afterwards, children transform everyday objects to animals in the design workshop."

Kolding has developed a design pedagogy

Synergy between Museum and Municipality

By Kirsten Jensen and Karen Grøn



Kirsten Jensen – audience development manager at Trapholt, cand. mag. in French and History of Art, Aarhus University, former Trapguide and project employee at Trapholt.

Karen Grøn
Museum director of Trapholt, cand.mag. in Aesthetics and Culture, Aarhus University and Master in Public Management, former museum inspector at the Women's Museum, Aarhus, and museum inspector at Trapholt.

In 2008, the Children and Education Management in Kolding Municipality outlined a vision for design in the public schools in the municipality. The starting points were the unique design resources (Trapholt's furniture collection and architecture, the silver collection in Museet på Koldinghus and the architecture in Christiansfeld) as well as the desire to bring these resources into active play on all levels of teaching activities. The design-related work must

not be carried out as individual projects. It must be part of our way of thinking about schools and pedagogy. The definition of "design" in Kolding is the following: "Design is to choose a part of the world and give it a form. Design is to change the practices we are part of". The definition has been developed in partnership with Professor Lene Tanggaard from Aalborg University.

To work with design and innovation at the public school is to equip the students for the future. The world changes rapidly and knowledge is built and becomes old just as fast. This is why we have to give students something different and something more than academic knowledge: namely, the ability to navigate in a changing world, ask questions, be part of processes and search relevant knowledge. This is the vision of Kolding Municipality as far as design and innovation in the public school are concerned,



and also the vision of the School Service at Trapholt. This is why Trapholt has been an active and dedicated partner in the municipality's developing and defining design pedagogy.

Development of the Design Pedagogy

The first step towards the development of the design logic in partnership with the museum was made in 2011 with the educational publication "Design i Folkeskolen" (Design in the Public School). It defines the different elements of the design process in educational context based on eight concepts: new thinking, idea generation, problem-solving and reflection, process splitting, crisis/acknowledgement, examination/selection, experience through the senses and deepening.

The eight concepts do not make up a chronological model, but are parts of a design process which can be weighted differently from activity to activity. The publication is developed by Trapholt in partnership with public school teachers from Kolding Municipality and the Pedagogical Centre in Kolding. In the autumn of 2013 an extended issue of the publication will be available, including specific proposals for educational activities, based on design pedagogy and Trapholt's collection: Where the public school can guide the students through longer design processes and activities, Trapholt has at its disposal specific objects, which are the result of design processes, and professional knowledge that helps give students their own processes, prepares professional basis and gives historical perspective.

In the spring of 2013 Trapholt employed a design teacher who works at one of the municipality's public schools half of the time and at Trapholt the other half.

Her task is to use the design pedagogy for activating the city design resources - in other words, Trapholt's furniture collection, the silver collection at Museet på Koldinghus and the architecture of Christiansfeld.

In order to train public school teachers to teach design, Kolding Municipality in partnership with the company Go'proces has also offered many rounds of the diploma programme "Designpædagogik, kreativitet og nytænkning" (Design Pedagogy, Creativity and New Thinking).

The programme focuses on the current and future needs for schooling, educating and training children and youths in how to manage unknown problems in an innovative way in order to be able to work up tools that would help them understand challenges, search for knowledge and explore solution models. In order to secure the connection between the schools' work and the museum and to understand it, the head of the school service at Trapholt has also completed this training.

Creative Kindergartens

The musical kindergarten is a different kindergarten with a focus on music and a wide range of activities from light and movement, moods and colours to instruments and songs. The musical kindergarten was created in a partnership between the Day Care at Kolding Musikskole and Day Care Tved in 2002. Five other day care institutions joined the scheme at the same time, so 200-300 more children receive musical education once a week. The musical kindergarten has a waiting list, but it is part of Day Care Tved, where children participate in musical activities on Fridays and school holidays. In addition to the music

kindergarten in Kolding, there are also a design kindergarten, a sports kindergarten, a forest kindergarten and an ecological kindergarten. Besides Kolding, Dragholm Municipality also has a music kindergarten, where the children have classes twice a week. In other municipalities, the music schools send a music teacher to visit the institutions and teach once a week for a set period, or the institutions have classes at the music schools. This applies to Aarhus Municipality, amongst others, where 6-8 institutions are visited by a music teacher once a week for a half- or a whole-year period. At the same time 10 other institutions have classes at the music school.

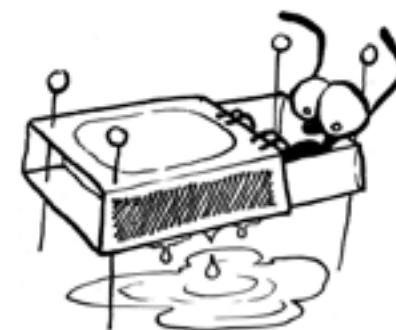




Photo: GAM3

The Castle of Senses in Kolding

The Castle of Senses (SanseSlottet) can accommodate 24 day care children and 84 kindergarten children. The interior of the house and its surroundings are unconventional and prepare the ground for exciting and different activities. From a pedagogical perspective, the creative and the experimenting serve as a point of departure. The work involves processes, where cultural forms of expression are given high priority. The castle has a bus, which makes it possible to visit the cultural centres in the town, amongst other things Nicolai for Children, Trapholt and Koldinghus.

[Read more at kolding.inst.dk](http://kolding.inst.dk)

Individual public schools also have a design contact teacher and a design contact pedagogue who are part of the design teachers' network and meet every second month to exchange ideas and help design pedagogy develop further. These meetings take place in Trapholt.

Design Pedagogy and School Service at Trapholt

The design partnership between the school services at Trapholt and Kolding Municipality is clear in many areas. School Service is vocation-oriented and its vision in continuation hereof is to give school students who come to the museum innovative

power, specific knowledge about the world, art and design, as well as ideas about how to create themselves and the world they dream about.

We at Trapholt define innovative power as follows:

The ability to ask relevant questions to the world; to come up with possible solutions; to compare to others' questions and solutions; to be qualified to select solutions and act after that.

This definition is a continuation of the design definition of Kolding Municipality ("Design is to choose

a part of the world and give it a form. Design it to change the practices we are part of.")

Both visions revolve around the meaning of understanding how to ask relevant questions, search and acquire relevant knowledge, give form to our surprise and act actively afterwards.

The school service at Trapholt works methodically with Inquiry. In other words, our offers are based on (practical and philosophical) examinations of the subject, where the students' own curiosity, questions and competences are actively involved on the

way towards recognising the problems of the matter. The definition of inquiry as a method in educational context is as follows:

Inquiry involves: making observations; posing questions; examining books and other sources of information to see what is already known; planning investigations [...] and communicating the results. Inquiry requires identification of assumptions, use of critical and logical thinking, and consideration of alternative explanations.

Inquiry is based on a constructivist understanding of learning, where learning is regarded as an active process in the learners who by reflecting on their own experiences and questions construct their own understanding of the world. As a mediation strategy, both the design pedagogy and Inquiry prepare the ground for enabling the students to identify, analyse and solve problems on their own. It is the personal learning experience and position that are in focus

By employing a design teacher, we now also have the chance to offer 3-hour workshop activities to public school classes, where design pedagogical exercises and practical creations are integrated in work associated with the design collection.

Trapholt's potential to act out the design pedagogy is great, and the municipality's public school teachers more and more often use the museum's services and resources as an integral part of education.



Photo: Danseshalleme, Martin Dam Kristensen



Bookeater

Bookeater.dk is a forum for everyone who loves reading books and discussing their reading experiences with each other. You can find reviews of everything from thrillers and suspense to chick lit and comics. There are more than 100,000 contributions on the website. There are autonomous literature clubs, groups and forums.

[Read more at bookeater.dk](http://bookeater.dk)

Trevor Davies

If we want to affect the future, we have to stimulate the children and youth's creativity in a conscious way

Interview

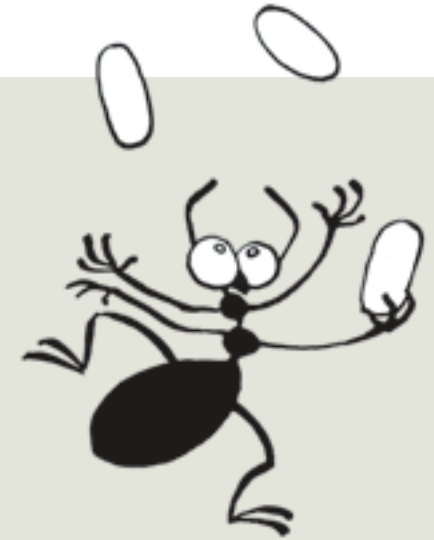


How have you incorporated activities for children and youths in the big programme for Aarhus 2017 when the city was selected to be European Capital of Culture?

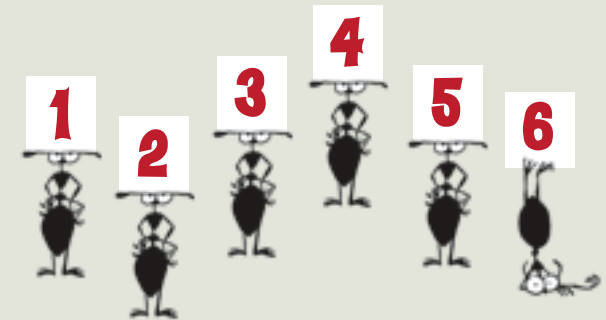
"Our starting point is to create a broader development project in 2013-2017 with the title Rethink and with culture for children and youths as one of the most important recurring motives

"Rethink - is the splash headline of the project because one of our objectives is to look at innovation and at the way we have put our society together in relation to current social challenges, to find out whether this is the right way to go.

"Therefore, the project is also about examining how we educate children and youths and how creativity and art are incorporated or not incorporated in different educational activities. A very important part of our project is to uncover how we can strengthen the practical/musical subjects and the creative dimension in our educational system, and how we can get a better overview with regard to shaping the



person as a whole: How can we contribute to supporting this way of thinking?



"We have six big sub-projects where we work with children and youths aged 0-25 in different ways - both within the framework of the existing system, with kindergartens, public schools and gymnasiums, and with a proposed alternative upper secondary school process in the form of a 3-year course linked to Aarhus Technical College."



Trevor Davies has been a project manager of Aarhus 2017 European Capital of Culture. He is a trained urban planner and since 1974 he has been working as a cultural mediator in Denmark. He has founded the Copenhagen International Theatre (KIT), Festivals of Fools, Images of Africa, Ny Cirkus etc. He is a co-founder of the Centre for Culture and Development and has been secretary general of Aarhus Festuge (Aarhus Festival) and City of Culture 96 in Copenhagen. He has managed the Salisbury Festival in England.



1



We have numerous activities that we are working on, mainly as experiments, which can probably be a stepping stone towards some lasting changes in the system to improve, change and expand the existing possibilities, so there is much more room for creativity and to allow the children's potential to unfold.

The first of the six sub-projects focuses on the educational system.

2



The second project works with the institutions in the region which are specialised in art with and by children, and which examine the possibilities for creating a European knowledge centre for children's culture, where experts join forces and pool their expertise within different areas: Holstebro with talent development, Viborg with children's theatre and new media etc., and using as a starting point Denmark's special power in relation to engaging children in culture with and by children. This way - from a European perspective - the centre can exchange experiences and create more extensive international partnership between the institutions.

3



The third project is about children and the urban space or the city where we have several activities that focus on children and architecture, and on children, green environment and environmental awareness. The project allows children to see themselves as actively creating

and changing in their own processes whether in the classroom, in the playroom, outdoors, in the residential area or in any other context.

We have another project with Aarhus Municipality, the Aarhus School of Architecture and many other agents, about how children can be a much more active element when we think about the future of our towns, cities and spaces, if we design the urban space to give children the chance to participate as well.

4



The fourth project is to create European exchange. How can we get children to relate to the global reality as if it is a thing close by?

We have several projects that try to work on school exchange in other European countries, where we seek Europe's broadness and diversity. We will use adult European students from the language schools - from Eastern and

Central Europe (but not only) - in order to come into contact with primary schools and upper secondary schools in their homeland and carry out a number of exchange programmes between children and youths on both class and individual level so that we can tie knots back to the regions where the ethnic European minorities in Aarhus come from.

The idea is for the children and youths from the Central Jutland Region to first make a visit, and then allow artistic and cultural activities to play a key role because this is an obvious way of giving children and youths of different nationalities the opportunity to cooperate and create something together. Online activities such as Skype must be taken into account as well.

5



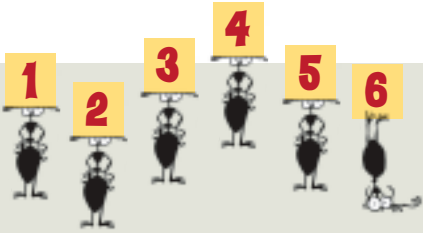
The fifth project is based on the numerous surveys of who uses our cultural activities. Statistics shows that 1/3 of our citizens in the Region of Central Jutland never use the library, never go to concerts and never take part in any of the many other public cultural activities available. Among them are many children and youths who either live far away in the countryside, are poor, are not brought up to use culture or for any other reason do not take advantage of the cultural activities available. We would therefore like to make a huge effort to reach out to them and allow them to experience culture in the course of 2017: For example, how can we develop good outreach experience activities free of charge for the children in our immediate vicinity and how can we spread the news about these activities?

One of the purposes of the project is also to convince our cultural institutions to view children as an important audience to a greater extent. It is a matter of getting symphony orchestras, the opera, the big art galleries etc. to prepare special projects and activities for them.

Cecilie, 5 years old, Sønderbro School:

**You learn a lot when
you make film
and music**





Aarhus 2017

The title of European Capital of Culture (ECoC) is one of the most prestigious and conspicuous cultural events in Europe. Every year, two EU countries are appointed hosts to the European Capital of Culture. In 2017, Paphos, Cyprus is appointed ECoC together with Aarhus, Denmark. One of the 13 vision themes in Aarhus 2017 is the Vision of Visionary Children.

[Read more at aarhus2017.dk](http://aarhus2017.dk)

6



The sixth cross-disciplinary project takes place in the spring of 2017 and is about young people: The project is called "17 in 17", where the focus lies on everyone who turns 17 in 2017 and their vision for the future. This will be more particularly achieved through several activities, where the focus is placed on the future of upper secondary school education and where cultural institutions such as the Museum of Music, the Museum of Art ARoS etc.

clear their appointment schedules and are handed over to the 17-year olds in the sense that these young people are invited to make decisions about what to exhibit, films etc.



Photo: Dansehallerne, Peter Halskov

Why are children and youths such a key target group in the Capital of Culture project?

"In addition to being a big target group in the region, where there are 3-400,000 children and youths, we have decided that the project should be very forward-looking. This is why certain activities for children and youths will be included, which will be at their level. For example, we will probably develop a mediation function which is to be governed

by children and youths to a greater extent - for example, a special website or special information channels where children and youths are in charge of the mediation. Or children and youths can get involved in other ways and get organised and come up with proposals? It is important that we get specific proposals about how we can do this. This is a process orientation: How can we transform children and youths aged 13 years and older into active co-organisers?

"The upper secondary schools have also shown great interest in the project. A total of 14 upper secondary schools work together on the Capital of Culture project. The region has a really well-functioning children's network with a lot of nice people we can attract as partners.

"Generally speaking, children and youths are the ones who will create the future. Our effect on the future is contingent upon whether we make use of all opportunities to make it possible for children and youths to develop their creative talent. Both within the public system and within the broad cultural field. There is no point in allocating so much money to public culture (as it is in Denmark) if children and youths are not one of the most important, if not the most important, target group. Culture can make friends, dismantle prejudices and support competences, and create a meaningful dialogue in which, to put it briefly, change can happen.

"In the Aarhus project we have had a lot of discussions about how we should work more for the elderly, who are a growing part of the population and many of whom are isolated and need action. But if we are to create a better world with people who can change and create, we must first and foremost work with children and youths and allow them to influence our vision of the programme.

"This priority was also specially underlined by the jury of the Capital of Culture when they visited Aarhus. When they went to Gellerup, where quite a lot of items must be included in the list of activities, and found out that more than 50% of the population in the region was under 18 years, they said that it was very persuasive and positive that in this time of crisis we have not only launched the Capital of

Culture as a project focused on cultural heritage or artistic disciplines but that we also have taken the social dimension into account: Where is the biggest need, where is the project of greatest value? Well, in the circles which do not normally benefit from public cultural support.

"A project like this one, in other words, has to make a difference - this is not a show-off project, a tourist project or a business project, but a project that can improve the view of the world of a big group of citizens."

What special duties do the cultural institutions have in this connection?

-"They must be responsible for the specific anchoring of the projects.

In the project, we try to take into account that each institution considers itself a platform for work with the local society. That is to say, not a house or a room that citizens have to enter, but a place for working in the society, moving about in the society and integrating with the local community and its citizens, whether it is a matter of a symphony orchestra, a library or a children's cultural centre.

"This is the primary mission of all cultural institutions.

"Another great challenge is to work together and not in isolation. Instead of competing for audience, for example, 6-7 museums together must choose one theme and consider what they have in their archives and contact network as common materials. How can we get people to share and empower them?"

"A third key challenge is to ensure quality. Many people have a lot of social and financial



Photo: Tobias Langanke



"Children and Youth's Relation to Writers and Illustrators" - apply for the pool!

The purpose of the Danish Arts Council's Committee for Literature pool is to ensure that children and youths across the country have the opportunity to meet writers or illustrators as a natural part of their relation to literature. The initiative aims to promote Danish quality literature directed towards children and youths..

[Read more at kunst.dk](http://kunst.dk)



considerations etc., but when we look at the cultural life in general we see that normally the focus on quality is insufficient. It is therefore important to be quality-aware and aim at the best possible quality in cultural work and in cross-disciplinary projects."

Would you also like to introduce new ways for using and integrating culture and creativity in the everyday life of public schools and day care centres?

"Yes, we have a programme where artists are much more mobile and produce projects and activities which they can take to the schools in 1-2 weeks. For example, workshops, seminars and other activities. Not as in the case of house artists, but as a whole institution in residence, as we know it from Norway and England.

"For example, ARoS, which the school or the kindergarten invites after a certain period of time. ARoS also provides artists, an exhibition, some art historians and does other mediation things, prepares activities that are suitable for both the educational process now and in the future."

How do you prioritise cultural activities for families with children?

We do not have a special policy for them. 85% of our activities are planned as free activities and are directed towards other families with children. Our main focus is to develop new formats for cultural activities in the urban environment and as exploration routes in the region.



Photo: copenhagenmediacenter.com

"It is mostly in the urban environment and outdoors that we get the chance to meet each other across population groups and age activities, if we, of course, get something to meet about: After all, we live in a society where ever since World War II, population groups, age groups, leisure time and family life tend to become more and more isolated. In the urban environment, however, lies an opportunity to resurrect our community. For example, through free activities for people to take part in.

"We very much prepare the ground for such types of activities. And, culturally speaking, there is also an increasing tendency of activities in the urban space becoming more and more popular:

"In the past 50 years we managed to isolate everything and set up our society so that it is not necessary for us to go through the town. Today, only 15% use the urban space, as compared to back then. However, public spaces have an enormous potential, which can include activities across groups and their differences. It is therefore important to consider how we can bring life back to the town so that different groups would once again have the opportunity to meet each other. Here, culture plays a special role because experiences attract people. This is why it is a very important item on the agenda to get the artistic and cultural activities in the urban environment to work."

Johannes, 11 years old:



I love reading Harry Potter and other big stories because I enter a new universe this way. Sometimes I do not feel like doing anything but reading, reading and reading. Because it is so exciting - I experience things that are completely different from what I am used to. And I often learn something about other worlds as well as something new about my own world.

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Photo: Tobias Langanke

Children's Culture in the Nordic Countries – What Makes it Special?



Photo: Odd Mehus

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Photo: Dansehallerne, Peter Halsskov

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Introduction

Children's Culture in the Nordic Countries – What Makes it Special?



A partnership across the boundaries of the Nordic countries in order to develop the kindergartens and schools' cultural activities offers a lot of valuable potential and perspectives.

Even though we, here in Denmark, are oriented towards Europe in many fields, as far as our view on children, art and culture, day care and school activities, welfare and democratic values are concerned, we in the Nordic countries have a special common point of reference.

As this summer's debate between Nordic critics in Politiken showed, we also have a long tradition of letting ourselves be inspired and affected culturally across Scandinavian boundaries- for example, when it comes to Nordic Cool, design, TV series and the new Nordic food wave.

Minister of Education Christine Antorini's New Nordic School programme is another sign of the special potential Nordic school culture holds.

As she points out here in this chapter, the Nordic view on children is very special because it is based on equality which is characteristic of all the Nordic countries: Everyone must have equal chances and equal opportunities, regardless of their background. And each child must be offered a coherent, pedagogical process to learn- from the nursery to youth education - where the child gets the opportunity to develop in the framework of the community. It is exactly in our contact with others that we get a common understanding of the society we are part of. This community orientation and understanding of democratic formation is not present to the same extent in many other countries around the world.

Do you see yourself participating in an art project with young people from the other Nordic countries?

Johanne, 14 years old:

Yes, it could be really cool. Art varies a lot from country to country. The art of each country is very different from the art in other countries. For example, when you look at art works from the past, you can clearly see which country it comes from. Therefore, it could be very exciting to see how they work in the other countries.

"That the Nordic vision on children has a special value also from an international perspective is manifested in the Nordic children's culture campaign in Spain," underlines the Danish cultural attaché in Spain, Sarah Maria Bogantes, and presents the Nordic embassies' joint effort to spread the knowledge about the Nordic vision on children and the Nordic children's culture policies.

Professor Anne Bamford underlines that Nordic schools have a special potential for forming the innovative leaders of the future thanks to our special innovative approach to learning, which is challenged in many other places in the world due to the test trend which in the past few years determines the school's curriculum in many countries.

If we want to realise the great potential that Anne Bamford talks about, we must be more conscious of what it is that we have to do with the practical/musical subjects at schools, for example, getting our inspiration from Norway and Sweden. The Danish objectives behind the practical/musical subjects are too unclear and to a great extent it has been left to the teacher to interpret them. However, many teachers are simply not equipped for this, as public school teacher, cand. paed. Jan Liin Jessen points out. For many years he has been a member of work and control groups for practical/musical subjects at the Ministry of Education.

Minister of Social Affairs, Children and Integration Annette Vil-helmsen also focuses on a new Nordic initiative in day care centres. With a special focus on experiencing cultural and art-based forms and forms of expression, she points out: Children must have the chance to feel with all senses that impressions, experiences and knowledge have many forms of expression in many types of media, which give them unique opportunities to develop their own forms of expression in line with the Nordic stand on children.

Professor Stig Broström and senior lecturer Thorleif Frøkjær confirm that there is a common Nordic kindergarten model with special potential in relation to learning. He has been studying the understanding of Danish and Swedish pedagogues of how pres-



chool children learn best and what the concept of learning means to them. His study shows that there is a great similarity between the Swedish and the Danish approach to children.

On a general Nordic level, Nordic children and youths' efforts are given priority in several contexts. Senior advisor Torgny Sandgren from the Nordic Council of Ministers describes the overall approach to the work of the fund: The double cultural meeting, where children and youths through their relation to art and culture are given the chance to create something together, as well as to learn something about themselves and other people, cultures and languages.

The Öresund Committee recommends also that the Nordic neighbour languages be included in the classes at Nordic schools and, for example, in creative

workshops in Nordic cultural institutions with common learning activities across country boundaries. As pointed out by senior advisor Anette Vedel from the Committee, which is the political partnership platform for municipalities and regions around Öresund, this underlines that multilingual and multicultural competences are powerful tools for increasing the Nordic cooperation.

A Nordic network between officials from the ministries of culture and education is also a good strategy for reinforcing the common Nordic effort, as experience from the Nordic Network for Art and Culture in Schools shows.

The network saw the light of day in 2007 and is a platform for continuous inspiration exchange on the development of national activities and strategies, such as Norway's The Cultural Rucksack and the new curriculum of Swedish public schools, where the aesthetic approach is the governing idea in all subjects. The network members briefly present their national focus on children's culture.

Manu Sareen, Minister for Nordic Cooperation, paints out in conclusion that we in the Nordic countries are very rich in our ways of seeing and understanding the world, with regard to paradoxes, languages and identities.

We must hold on to and develop the opportunities that lie in these riches. We have a lot to share and all children have to relate to the Nordic dimension through Nordic art and culture. In this connection, pedagogues and teachers play a key role in supporting the children's contact with art and culture so that the Nordic tradition lives on. Here, children relate to art and culture in their everyday life, and the Nordic art is of special value.

COMMENTS

Writer, Sweden, Hassan
Loo Sattarvardi:

“ There are two encounters with art from my childhood that I always carry with me.

One was in the library where I had my first contact with literature. I could sit for hours and read and disappear into another world where I got to share others' fantasies and experiences. I think that this chance for escapism which literature gave me was important and necessary for me because through fairytales I literally saw that there was actually something else apart from my immediate reality.

"Another contact with art, which also left its mark, but was not as decisive, was my first visit to the theatre where I watched Odysseus at Dramaten. I was six years old and was swallowed up by Odysseus' adventure. Many years later, I was probably 16, I passed by Dramaten with a friend of mine and saw the golden statues.

"When it came to me that it was there that I had seen Odysseus as a child, I realised that theatre, Dramaten in particular, was part of another world, another social class, and that it was therefore natural that it would disappear from my life when I was little.

"I do not think I would be a writer today if I had not read all the books I borrowed from the library as a child and teenager. I would not have developed this curiosity of mine for language. I am convinced that I would not have become a writer, if I had not had the chance to participate in the world of literature through the library: I had no books at home, we could not afford it. And very few of my friends had books at their homes. Almost no one. And just as absent as Dramaten was from my childhood, literature could also have been that, but that is exactly what is so fantastic about the library – literature awaits to be absorbed by just about anyone."

Photo: Cato Lein

A Glance from Southern Europe

Nordic Children's Culture in Spain

By Sarah Maria Bogantes



Sarah Maria Bogantes.
Cand. Phil in Spanish and
cultural attaché at the
Danish embassy in Madrid
since 2004.

In Spain, the Nordic countries are used as a common positive reference. The average Spaniard considers the Nordic countries as small but “strong” countries, welfare states with huge social equality and almost no corruption, a society which cares very much about children, families and the elderly.

It was almost 20 years ago that the Nordic countries' embassies in Madrid decided to use this Spanish reality together as a unique platform for promoting the knowledge of several Nordic competences and key issues.

Individually, the Nordic countries are not big, not at all when we talk about international cultural work, where other European countries have much more available funds. However, together, the Nordic countries are of completely different magnitude and the Nordic cooperation contributes to ensuring greater visibility and impact.

Using, as their starting point, the Spaniards' existing knowledge of Scandinavian art and culture for children, such as H C Andersen's fairytales (not always so “children-friendly” in the eyes of the Spa-

nish) and Astrid Lindgren's characters with little respect for authority, or Ole Lund Kirkegaard's works, as well as the Spaniard's knowledge of the family-friendly Scandinavian welfare model, Nordic embassies have been working together for many years towards spreading the knowledge of the Nordic vision on children and the Nordic children's culture policies.

Slowly but steadily the local interest in and demand for Nordic cultural products for children and youths has increased, which is clearly visible from the programmes of many Spanish theatres and film festivals. This is also evident from the shelves in Spanish bookshops. However, the interest does not stop there. Organisers and professionals (school teachers, librarians, local cultural centres etc.) are also interested in finding out what lies behind the quantity and quality of Nordic children's culture products.



NORDIC REGION



A New Educational Portal for Nordic Languages

Teachers can now find relevant materials for their lessons in the other Scandinavian languages. The educational portal aims to make Nordic school children better at understanding each other. The Confederation of Nordic Associations is behind this initiative, which has been in the making for many years.

[Read more at nordeniskolen.org](http://nordeniskolen.org)

This interest was one of the reasons why in 2010 the Nordic countries were made guests of honour at one of the most visited cultural events in Spain: the book fair FERIA del Libro in Madrid. A close Nordic partnership ensured an ambitious programme which showed both specific examples of children's culture products and the values and political strategies that lie in the basis of these products: "the Nordic perspective on children", "children's culture and children's cultural policy", "writing for children", "the creative school", "film in class", "the aesthetic in children's literature" and "children's libraries of the future".

The children accompanied either by their parents or by their school teachers participated in workshops, presentations and theatre performances with Nordic artists.

The project was a success with regard to both the audience and media coverage, and has generated increased Spanish attention and demand for Nordic competences and experiences. The Nordic embassies in Madrid are therefore already in the process of planning the next big Nordic children's cultural project in Spain in connection with an invitation from the FLIC Festival, a Catalan literature and culture festival for children and youths. Denmark, Finland, Norway and Sweden join forces once again in order to show a broad programme at the end of 2014 containing examples of creative high-quality Nordic cultural products for children, youths and families, as well as to share the Nordic experience within innovative cultural and art mediation projects for the professional audience at the festival.



What is going on?

The Quality of Arts and Cultural Education in the Nordic Countries

By Professor Dr Anne Bamford



Professor Anne Bamford, Director of the International Research Agency and Director of the Education Commission. Recognized nationally and internationally for research in arts education, emerging literacies and visual communication. An expert in the international dimension of arts and cultural education. Has pursued issues of innovation, social impact and equity and diversity. Has conducted major national impact and evaluation studies in Denmark, The Netherlands, Belgium, Iceland, Hong Kong, Ireland and Norway as a world scholar for UNESCO.

Since 2006 evaluative research has been conducted in Denmark, Iceland, Norway, Finland and the Faroe Islands to gather comprehensive data about the extent and quality of arts and cultural education. The research analyses the implementation framework of arts and cultural education and identifies factors that influence the adoption of best practice. The evaluations have been focused on 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 the Nordic countries?
3. What are the possibilities and challenges currently and into the future?

The studies have looked at both formal and informal arts education occurring either in schools or in the wide range of outside school programmes. In each case, the evaluation studies have used a combination of qualitative and quantitative research methods and have attempted to present the types of arts experiences a child might have between kindergarten through to the gymnasium level.

As with all research, it is not always possible to generalise with a broad brushstroke about the overall findings for the Nordic countries. In fact even within a country, there can be considerable variations from school to school or even from classroom to classroom. In every country evaluated, there have been many examples of excellent practice, where you have



Photo: Karen Marie Demuth

! Anne Bamford has studied and has written about the situation with children's culture in Norway. The report "Arts and Cultural Education in Norway" starts with a short summary.

You can read the report and its recommendations at kulturskoleradet.no

good facilities, imaginative tasks and passionate and skilled teachers. Cultural institutions, music schools, museums and local artists can all be important partners for enhancing the quality of arts education.

Throughout the Nordic countries, children and parents show a strong interest in the arts and a desire to participate in many art forms. Nordic parents generally have high aspirations for their children and value a broad approach to education. In all the Nordic countries, there is a robust and well-funded cultural policy aimed at ensuring children's culture is valued and supported. To achieve these policy aims, there is generally cooperation between the national,

regional and local levels. It is important to note that local governments provide very substantial support to the arts and where a locality has a good arts and culture 'scene' this gives a positive impression of a place and encourages families to live where there is a good cultural life. The voluntary sector including sports, churches, gymnastics, scouts, local bands and others provide after school programmes that often include arts and crafts activity.

By international standards, Nordic schools are well-equipped and effectively organized. Nordic governments tend to spend a quite high proportion of the national income on education and in most schools

there are specialist rooms for the arts. Most local areas also have a culture house or theatre or at least a community facility where the arts can be staged. Similarly, throughout the Nordic country there is an extensive network of well-equipped music and/or culture schools. In Denmark, Sweden and Iceland, these tend to be 'culture' schools offering all the art forms. In these instances, while music is a common and popular offer, dance, drama, visual arts and other arts and crafts may also occur. In Norway, there are ambitions for broader culture schools, but in practice the majority of 'culture schools' offer a programme where musical offers dominate. In the Faroe Islands, there are music schools which provide instrumental music tuition.

In Sweden, Finland and Iceland, the participation rate in music or culture schools as a per cent of population is quite high, especially for children aged 8-12 years of age and for girls. Conversely in the other Nordic countries, while there may be waiting lists to get a place in music or culture school, the overall participation rates are relatively low. In most Nordic countries, children tend to leave after school provisions when they reach their teenage years. At this stage, youth centres and self-generated arts activities are more likely to be popular.

Finland and Iceland tend to have quite coherent and focused aims for arts and cultural education within educational policy, whereas Norway and the Faroe Islands tend to have aims that are broad and all encompassing, but lack focus and tend to be over ambitious compared to the limitations of practice in the implementation within schools.

A general decline in the amount of arts, culture and creative education in initial teacher education (with the exception of Finland) means that there is a general lack of awareness of the difference between, what can be termed, education in the arts (e.g. teaching in visual arts, music, drama, crafts, etc.) and education through the arts (e.g. the use of the arts and creativity as a pedagogical tool in other subjects, such as numeracy, literacy and scientific thinking). Schools need strong programmes in the arts AND artistic and creative ways to learn in an integrated way across the curriculum. While it is possible to find individual teachers who are experts in using engaging and innovative approaches to teaching, there is an acknowledged general decline in teachers' confidence to incorporate the arts into their lessons.

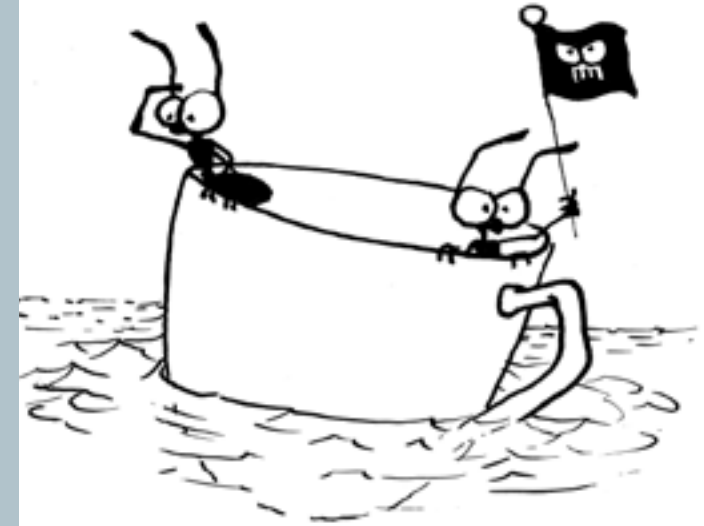
In particular, there is a general lack of sequential planning in the arts. Continuity is vital if arts education is to have an impact. In most Nordic countries, there are still some specialist teachers in the arts – especially in music. Where specialist teachers are effectively deployed, there tends to be more sequential and high quality provisions.

In keeping with a broader general international picture, assessment in the arts tends to be quite limited. Professional development is needed in this area so that teachers can track student learning and monitor the quality of programmes. In particular, it is important that all learning, but especially learning in the

The school library creates room for development

In 2011, it was enshrined in Swedish law that all children have a right to a school library. In recent years, the traditional library has been changing from being a 'collection' to being a place which supports 'connections'. Volume 46:1 2013 of *Scandinavian Library Quarterly (SLQ)* presents development projects and examples of what is taking place around Scandinavia in relation to school libraries.

Download current and previous issues of SLQ at slq.nu



arts, culminates in high quality presentations. It is vital that arts education is of a high quality. 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.

In Norway and the Faroe Islands, there are substantial programmes to support artists to come into schools on a regular basis to work in partnership to bring professional arts experiences to children. These ambitious programmes are particularly valuable for children in rural or isolated situations or where their exposure to professional arts may be limited. Other Nordic countries offer reduced audience development programmes such as orchestra tours and touring exhibitions.

While the creative industries form an important and expanding part of the economic success of many Nordic countries, this fact has not always been taken up in actions at all levels of education, including professional education. Finland and Sweden have tended to be very successful at commercialisation of creative capital, while design education has been reviewed in Denmark.

The Nordic countries have an international reputation for valuing children's culture and for flexible and innovative approaches to learning. While the pressure of international testing has caused some trends towards "back to basics" the Nordic schools can provide fertile ground for the development of creative young people ready and willing to be leaders of invention and innovation in the future.

Minister of Education Christine Antorini

**Art and culture
is an independent
discipline which
results in better
learning**

Interview



What values contained in the Nordic view of children do you see as particularly key?

One of the basic things we have in common is that we have a coherent view of children 0 to 18 years of age. This is in the sense that we all have day-care centres, primary schools and secondary schools. There is also that we have a day-care services pedagogy which is not pre-school oriented but is a true play and learning service for small children, and this is something not present in many other places in the world.

Our starting point is the comprehensive school, the notion of a coherent children's life with strong children's communities in which we divide children into a and b classes along the way and where we learn from each other's differences rather than our similarities. We see the individual and the community as mutual preconditions: The individual best develops in the community setting and the community is just a community of children where the high and the low learn from each other.

It is the idea of equality that characterises the Nordic communities: That everyone should have equal chances and equal opportunities regardless of where they come from, and it is encounters with others that cause us to have a common understanding of the society we are a part of.

Besides the fact that children learn more from a broad concept of professionalism, it is also about our democratic view. If we were to express this with a unifying concept, it is that we develop children as democratic fellow citizens who are capable of meeting life's challenges in a democracy. It is not enough that one reads about democracy—one has to make democracy. And this includes of course everything from that we have a student council to that the students participate in designing and developing the education they are a part of.

In the vision of citizenship there is also an active parent view, and we include them in the parents' boards and let them take responsibility for supporting their children's learning both in school and in day-care centres.

Many of us take it for granted that we have student democracy and day-care centres that focus on play and learning, and so on. It is something that everyone must have. But it is also something specially Nordic—community orientation and democratic education do not exist in nearly the same way in many other countries. Here in the Nordic region, it is an element that supplements the more traditional knowledge learning in our view of children.



Christine Antorini, Minister of Education, the Social Democrats, Master of Arts in Communication Studies (Public Administration), Roskilde University 1994, author of a number of publications since 1999. She

has earlier worked as Union Secretary in HK [Union of Commercial and Clerical Employees in Denmark], as the Head of the Secretariat at Forbrugerinformationen [consumer guidance], and as a host at DR2 [Danish Broadcasting Corporation], among other places.

What special roles and values do art and culture have in relation to the Nordic view of children?

Art and culture, when at its best, is a central part of our special Nordic pedagogical thinking. This builds on the notion that when you have a broad professional understanding with a focus on social, professional and personal skills, you learn best through learning by doing in which you connect theory, practice and application. It is here that the practical/musical subjects and the cultural dimension are put into play in a different way. For it is both that you have subjects such as the independent disciplines crafts, design and visual arts, and that you bring the professional disciplines together across the subjects, so that you work in a problem and project oriented manner translating theory into something that can be used.

In this way, art and culture in schools become integrated, not as a decoration but as a discipline that ensures that we can provide better learning and ultimately better products. This is because students are able to cross-combine these.

What difference would there be if the practical/musical disciplines were not a part of the schools' everyday?

- If they were not there, you would lose many things.

If you take artistic subjects, there is a variety of understanding-related potential you only find through them-material consciousness, product-orientation and a number of important educational elements.



Photo: Mette Demuth

We are talk alot about general education as a basic discipline. What lies in the artistic subjects is that they are not just a part of the general education, as they also include a creation-oriented education. The moment they really come into their own is when one learns to use the subjects innovatively and create something that gives value for others.

It is also integrated in the entire didactical pedagogical thinking on the practical/musical subjects that they need to create value for others. This is why there is a tradition for using professionals from other music genres and collaborating with musicians, ar-

Ny Nordisk Skole (New Nordic School)

New Nordic School is a process for change in child caretakers, nurseries, kindergartens, Danish public schools, secondary schools and leisure-time activities –a 0-18 years perspective. The initiative was launched by and carried out with assistance from the Ministry of Education, but the institutions themselves hold the real ownership of the project.

[Read more at nynordiskskole.dk](http://nynordiskskole.dk)

tists, theatre professionals, etc. One uses professionals from universes other than teacher education because one knows that this way you bring in an extra dimension.

This is also why we in the Danish public school reform area will strengthen innovation of entrepreneurship based on the creative musical subjects, because integrated in them is a way of thinking and learning which is developmental and innovative.

How do you support a better framework to allow school leaders and teachers to be able to bring in the potential of art and culture via the new Danish public school reform and New Nordic School?

-In a variety of ways which support each other.

First, we are concerned about students having a longer and more varied schoolday because we want to allow time for the subjects to be brought into play together. If you must have the opportunity for working with learning by doing and combining theory, practice and application, this requires time.

This is because students are intended precisely to work together, draw on their subjects, and think of the whole innovation process—from developing an idea to creating a product jointly with others, in the broadest sense.

Once again, this is about creating value by moving from theory to practice and application. This process requires time and the practical/musical subjects play a key role. Therefore, we give students some extra time, including after school, in which they get



a broader electives choice from 7th grade on. Otherwise they have a tendency to slip away.

When we talk about a longer and more varied school day, we should also provide more time for a way of thinking during children's lessons that enhances the practical and musical.

We will, for example, introduce The Open School in which schools will be even better at opening doors for the local world which typically consists of local sports, associations and cultural life. A part of the special Nordic tradition is our volunteer sector which is a special institution that must be brought into play in relation to the school. The fact that we have a very rich associational life reflects our desire to learn during our whole lives due to our own motivation to become smarter in various areas. Collaborative principles should be formulated in the context of the Danish public school reform.

Music and culture schools already have an obligation to collaborate with the schools, but the schools have not had, up to now, an obligation to collaborate the other way around. Now schools have become obligated to work mutually. The school boards must adopt principles on how to enhance learning across the school border for the relevant professionals.

Specifically, Minister for Culture Marianne Jelved and I have also established collaboration on the strengthening of school services and on giving both museums and pedagogical science centres an opportunity to be able to provide application oriented courses along with the schools by establishing a nationwide network so that it is not only the nearby schools which use them. It is yet another way to use the fantastic knowledge resources of the professionals outside of the schools who are welcome to be brought in to work along with the schools' students.

Finally, we also focus on continuing education and the teachers' set of skills as they shall be trained so that they have the equivalent of main subject

competence until 2020. This also applies to the teachers of teach artistic subjects. At the same time and most importantly, we will strengthen their knowledge sharing in practice. This is what some call action learning in which one constantly is holding discussions with others on study pathways in relation to a few defined objectives: That students shall become as skilled as they can regardless of their background, with emphasis on their need to thrive at the same time

How does one do this?

The lynchpin of the New Nordic School is that when one applies to be a New Nordic School institution, one makes a commitment to create a cross network with the other types of institutions—e.g. between a Danish public school, a vocational school or a continuing education school. This is regardless of whether one is a day-care institution, a primary school or secondary school.

We need professional teachers to learn from each other so that in practice there is a thread which creates a coherent children's life, rather than one in which each is working for oneself individually in one's sector.

The New Nordic School shall in this way provide a better framework for that which is particularly valuable in the Nordic view of children: In fact we have a common pedagogical thread all the way up through childhood and young age. We do this only by providing space for working together across professional boundaries.



Public Schools Reform, 2014

[Read more at uvm.dk](http://uvm.dk)



In general, what is your vision in thinking about the Nordic in the New Nordic Schools and the new Danish public school reform?

- This deals with both tradition and renewal.

Tradition means being quite sharp on what really made all of us in the Nordic countries among the 25 best performing countries in the world in reading and math. We must remind ourselves that this is because we have a coherent children's life with emphasis on pedagogical development and day-

care institutions, with an emphasis on the comprehensive school, with an emphasis on problem and group-oriented working processes and with emphasis on the broad concept of professionalism.

We easily forget some of these dimensions, but it is because of them that we are capable of something special in the Nordic countries.

Conversely: It is called 'New Nordic School' and not just 'Nordic School' because it is not good enough as it currently exists. We say in Denmark that all should have equal opportunities through school, but we can see that 15% of children have not learned to read and that 17% have not learned to count in a way which makes them able to complete a secondary education. Therefore, it is clear that their social backgrounds play an all-too significant role in their ability to get an education.

Neither is it good enough that we have created a school structure in which boys are left behind more and more.

Therefore, we have a strong focus on becoming much better at incorporating strong pedagogical principles, combining theory, practice and application-oriented learning by doing. They were very effective until we—without making a principle decision on this—have made a too-academically-focused school with a little too-academic approach to learning processes that is completely unnecessary for some groups of children. There must be room for both manual and intellectual work and to think specifically about innovation. From the idea in which one collaborates with other parties and wants to learn from someone else, until one through the creative process learns something new.

Enrichment of the subjects

We must know what we want to do with creativity in schools

By Jan Liin Jessen



Jan Liin Jessen, born in 1962, is a teacher and holds a Master of Arts in Woodworking. Was employed at the Ministry of Education from 2003-2012, working in the areas of the practical/musical subjects and foreign languages.

Sat in, i.a., the Ministry's steering committee for the preparation of Fælles Mål [Common Goals], and was a chairman for working groups on visual arts, music, needlework, woodworking and home economics. Sat on the steering committee for the advisory group for Danish public schools' practical/musical subjects. Has now returned to the Danish public schools to work as a teacher.



Creativity must be learned in school. Bamford's report on the practical/musical subjects in the Danish public schools points out that we have good resources available, we have good facilities, good finances, well-trained teachers and a good allocation of hours. But we are not doing well enough as our yields are low, and we do not really know what the students get out of the lessons because we do not evaluate well enough. Our teachers do not make high demands on the students and the subjects are taught in isolation from the rest of the world.

Rambøll's 2011 mapping on teaching in the practical/musical subjects' status and conditions in the Danish public schools makes much of the same conclusions: Despite the many hours devoted to the creative subjects, there is limited student achievement. The mapping shows that only 47% of teachers believe that teaching practical/musical subjects also makes students creative in the subjects.

Indications are that we are not aware of what we should do with the subjects, and that we lack knowledge on what the students learn from them.



It is also a fact, as the Presidency of Skolerådet [School Council] writes in its 2011 report, that the Danish public schools have unclear goals and teachers are left to their own interpretations of Common Goals which would otherwise specify the binding final and intermediary goals for teaching. 44% of teachers who teach practical/musical subjects say that they rarely use Common Goals. Nor do school leaders, as pointed out by a study on teachers' use of Common Goals by EVA in 2012, consider target-setting work as a prerequisite for quality in teaching.

I do not think that we take these subjects seriously enough in school. It seems shameful that 7 out of 10 home economics teachers and woodworking teachers feel that the purpose of their subjects is to a high degree to serve as a respite for practically-oriented students.

That we are not to a higher degree able to get practical/musical subjects' special work methods more presence in the Danish public schools shows bad prioritisation. Today, both private and public employers seek a workforce that possesses a high level of professionalism and the ability to think creatively and innovatively. It is essential that employees in any organisation can contribute in innovation and in the development of products and processes, and that future generations are entrepreneurial and have the desire to start their own projects.

There is thus a need for more clarity on what it is we want to achieve with teaching in the practical/musical subjects in Danish public schools. Bluntly put, students taking the subjects must partly acquire knowledge of art and culture and partly must learn to express themselves through creative processes. It is exactly the knowledge and skills acquired by the students through the way they work and learn

the subjects which should be an exemplary starting point for working with innovation in the schools—not just within the creative subjects but also a working method that can be used with other school subjects.

There are many indications that the creative subjects, not only in Denmark but also in the other Nordic countries, have a tendency to close in on themselves. The Nordic Council pointed this problem out in a 2011 report writing that the inappropriate distinction between the creative subjects and the academic subjects should be done away with, with a view to mutual enrichment between the subjects. In the report, the Nordic Council recommends that creativity's place in the school be strengthened, that the creative subjects be more closely linked with the other subjects, and that the concepts of creativity, innovation and entrepreneurship be inscribed in the national curricula. Creativity is the ability to generate new ideas and innovation is the ability to use creativity in such a way that the idea creates value to others.



We must work away from a narrow approach to the creative subjects. This is done in Norway, where I taught for five years. There, having visual arts, word-working and needleworking as separate subjects has been abolished a long time ago, and instead subjects like arts and crafts have been introduced and made obligatory from 1st until 10th grade. The focus on art and culture in the Norwegian primary schools, including with the adoption of clear and understandable competency goals, has been outstanding in the last 15 years. Professional art in schools were promoted as well, as in 2006 when The Cultural Rucksack—an ambitious national initiative to ensure that all children at all grade levels experience professional art every year—was launched. In 2013, the Norwegian government paid 192 million kroner to the municipalities which distribute the money locally for children and youth 6-19 years of age.

Two years ago, new mandatory curricula for school subjects were set in Sweden. A new feature was the introduction of clear and useful learning goals. Also, in the creative subjects, grades, as determined by a national scale with six steps, are given. The grades show the extent to which the student has achieved the knowledge requirements specified for each topic or subject.

It is gratifying that the new school reform here in the country provides for greater interaction between the theoretical and the practical approaches to teaching in the Danish public schools. It is also absolutely true that woodworking and needleworking, which originally were useful subjects in a farming society, now have disappeared and that we, after some experimenting, now are introducing the new subject craftsmanship and design. The subject can play a crucial role in developing students' creativity and innovative skills.



There is also a focus on creativity and innovation in the EU. In connection with the European Year of Creativity and Innovation 2009, and the EU's 2020 Plan, a study showed that among 10,000 teachers from the 27 member states, 94% of the teachers believe that creativity is a fundamental skill which should be developed in school.

Creativity is a global focus area. Knowledge of art and culture enriches people and it is also a basic human condition to have a desire to create and express oneself in a creative way. This should also occur in our schools where we must take the task seriously. We must require professionalism in teaching and make demands for both process and product in the students' creative work. Creativity and professionalism are not opposites but go hand in hand.

Nordic Council of Ministers

Nordic collaboration on children's and youth's culture

By Torgny Sandgren



Torgny Sandgren is a senior advisor at the Nordic Council of Ministers responsible for children and youth matters and some activities in the cultural sector. At the Nordic Council of Ministers, he works at the Department for Culture and Resources. Sandgren was born and raised in Sweden and recently served on the State Youth Board, which is the authority in Sweden with national responsibility for youth policy and civil society policy.

The cultural and artistic life in the Nordic countries is an important and prioritised part of the official Nordic collaboration. The Ministers of Culture in the Nordic countries, the Faroe Islands and Åland have the overall responsibility for cultural collaboration at the Nordic Council of Ministers. The overall objective of Nordic cultural collaboration is to promote diversity of cultural expressions, promote the artists and their works, and to strengthen the quality and competitiveness of the Nordic culture. In this cultural collaboration, children and youth have special priority. The Nordic Council of Minister provides over 170 million DKK annually to the cultural sector.

The Council of Ministers for Culture (MR-K) meets twice a year to discuss and prepare initiatives for the strengthening of the cultural area, as joint measures and policies have a greater impact than what the countries can individually achieve. The Nordic Committee of Senior Officials for Culture (EK-K) consists of officials from the Ministries of Culture from the Nordic countries, the Faroe Islands, Greenland and Åland. The Committee meets four times a year, prepares meetings with ministers and is in charge of the practical work for achieving goals. The Nordic Council of Ministers in Copenhagen is responsible for 'daily operations' in the Nordic collaboration. The Department for Culture and Resources (KR) is responsible for matters related to the cultural sector.



The Nordic House in Reykjavik works to promote and strengthen cultural links between Iceland and the other Nordic countries. A large number of events for and with youth are organised at the House.

The Nordic institutions and programmes in the cultural sector

The Nordic Council of Ministers includes a number of institutions with cultural activities, Nordic House in the Faroe Islands, the Nordic Institute of Greenland, the Nordic Institute in Åland, Nordic House

in Reykjavik and Nordic Culture Point in Helsinki. These institutions in particular prioritise children and youth in their activities. The efforts of the institutions increase cultural exchanges between the Nordic countries and contribute to increasing quality and diversity locally.

The Nordic Culture Fund distributes funds for projects in the cultural field. The Nordic Game Program is a scheme which aims to strengthen the quality and diversity in computer games production. The Nordic Film & TV Fund provides support for films, television productions, and for international releasing. NORDICOM develops knowledge on usage of media and produces statistics. Children and youth are a priority target group in these programmes.

Four prizes in the cultural field

Each year the Nordic Council awards four prizes in the cultural field: the Literature Prize, the Film Prize, the Music Prize and since 2013 the Children and Young People's Literature Prize.

The Nordic Council's Literature Prize is to help to increase interest in the literature and languages of neighbouring countries. The Film Prize is to help to encourage the production of Nordic films and strengthen the Nordic film market. The Nordic Council's Music Prize is intended to give attention to creators and performers of music of a high artistic level. Every other year, the prize is awarded to work by a living composer and in the other year the award goes to a large or small ensemble. The Nordic Council's Children and Young People's Literature Prize was awarded for the first time during the Nordic Council session in 2013 along with the Nordic Council's other prizes. The proceeds are the result of Nordic culture ministers' longstanding desire to strengthen and highlight children's and youth's literature in the Nordic countries. The names of nominees for the 2013 prizes are published on May 29 at the Norwegian Festival of Literature in Lillehammer.



N O R D I C R E G I O N

New strategy

On 31 October 2012, the Nordic culture ministers approved a new strategy for cultural collaboration in 2013-2020. The strategy focuses on five themes: The sustainable Nordic region, the creative Nordic region, the inter-cultural Nordic region, the young and the digital Nordic region. The new strategy is annually complemented with a chairmanship programme for culture. By 2013, work had begun on implementing the strategy in institutions and programmes within Nordic collaboration on culture.

Nordic Committee for Children and Young People

There are several efforts within the Nordic Committee for Children and Young People to develop youth's influence and to promote the children's and youth's perspective in the work of the Nordic Council of Ministers. The Committee focuses its work on combatting exclusion among children and youth. Nordic Culture Point (KKN) is the Committee's programme office and distributes about 2.3 million DKK yearly to various youth projects.

New Nordic children's and Young People's Literature Prize

The prize was awarded for the first time on 30 October in Oslo by Nordic Council of Ministers. The Finnish book "Karikko" (Pitfalls) by Seita Vuorela and Jani Ikonen (illustrations) was the first to receive the new Nordic Nordic Prize for Children's and Young People's Literature literature prize. The jury says, among other things: 'In a transnational narrative constructed as a mosaic, the author reproduces a story about two brothers which touches the reader right up until the last line'.

[Read more at norden.org](#)
and [at nordichouse.is](#)

Facts on Nordic collaboration

[Read more at norden.org](#)

Nordic Institutions and Centres

Nordic House in the Faroe Islands
[Read more at nlh.fo](#)

The Nordic Institute in Greenland
[Read more at napa.gl](#)

Nordic Institute in Åland
[Read more at nipa.ax](#)

Nordic House in Reykjavik
[Read more at nordichouse.is](#)

Nordic Culture Point in Helsinki
[Read more at kulturkontakt nord.org](#)

Annette Vilhelmsen

Art and culture in day-care centres

Interview



Annette Vilhelmsen, the Socialist People's Party, Minister for Social Affairs, Children and Integration, Member of Parliament since 2011. Master of Arts in General Pedagogy, Danish School of Education Member of the Kerteminde City Council from 2001-2011. Editor of anthologies and an article writer, as well as, i.a., Centre Director, National Knowledge Centre for Free Schools, Ollerup 2009 to 2011.

What special values do you see in the common Nordic view of children?

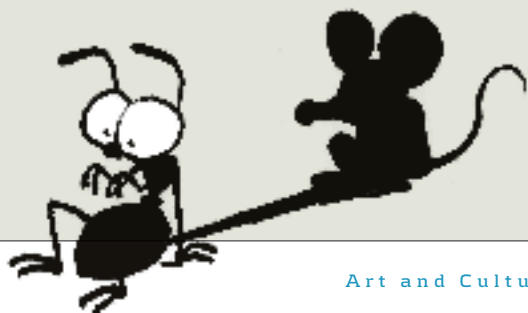
- I agree that in the Nordic context the similarities in our views on the child are much greater than the differences. The Nordic day-care centres are commonly considered as something much more than mere care. It is not just a place where children are kept while their parents are at work. Nor are the day-care centres a measure that primarily has a school preparatory character. The education and development perspective is the same, and the view of the child as an independent and unique person that participates in day-care centres' various communities, is a commonality for the Nordic countries. Having the capacity to meet life's challenges, children's rights, well-being, learning and democratic education are aspects that are very important in the Nordic view of children. Nordic pedagogy is characterised with a broad understanding that play and learning are complementary perspectives. You learn when you play and learning will for the youngest children be organised on play terms.

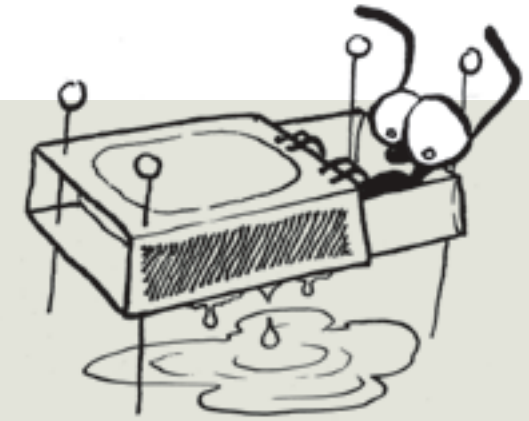
Christine Antorini has earlier focused on creating a New Nordic Day day-care centre offering for preschool children. Will you work further with New Nordic thinking now that your Ministry has included preschool children?

-The reorganisation does not change the visions of the New Nordic School and day-care centres. New Nordic thinking is about lasting changes occurring with a common will for action and change in the individual day-care centre and across day-care centres, schools and secondary schools. It is a thinking I completely endorse.

Children's learning starts at a very early age. The professional adults around children must be aware of and act according to this. This must of course be done on the children's terms and at eye level with them. It is both remarkable and gratifying that so many day-care centres have signed up for New Nordic School collaboration. Almost a quarter of the 330 or so participating institutions.

In this context, I will highlight Børnebyen Glesborg in Norddjurs municipality. Under the auspices of the New Nordic School, collaboration between three day-care institutions, four child caretakers and Glesborg School has been established. There, the children, across institutions, create art, and work with language, rhythm and music across schools and day-care centres. The school's music teachers plan and implement the kindergarten courses with a musical approach to language, and the school's visual arts teachers plan and implement the kindergarten courses with an emphasis on imagery.





NORDIC REGION

! KRUt Nordic Collaboration

KRut is a Nordic cultural school and music school collaboration focusing on, i.a., cultural diversity. The Swedish schools for music and arts have, together with the sister organisation in Denmark and Norway, funded KRut, which is a Interreg IVA project.

[Read more at damusa.dk](http://damusa.dk)

What does this mean in practice for the individual pedagogues in day-care managers?

-The New Nordic School emphasises pedagogical skills performance. This means that each individual employee is willing to work for common goals, a common strategy and operation, and joint reflection and evaluation. The general manager must take the leadership role and support and challenge co-workers to focus on results which all can be happy and proud of. It takes courage and commitment on the part of management and staff to do away with inadequate routines and to ask questions regarding to what extent 'the usual' supports the best options.

Is art and culture an important dimension in your idea of an ideal day-care centre?

- Yes it is. 'Cultural forms of expression and values' are also one of the six pedagogical curricula themes for day-care centres. In my view, it is the day-care centre's most important task to ensure that the children thrive and that they develop versatility so that they become capable of meeting life's challenges. When it comes to these questions one cannot get around the cultural forms of expression, including the arts based experiences and forms of expression, in a broad sense.

Children must, with all their senses, have an opportunity to learn that impressions, experiences and knowledge take on many forms and media: pictures, sculptures, music, songs, films, stories, games and dramatic performances. Adults producing artistic expression or organising presentations of art with children as the target group, can be a form of culture for children. Adults and children joining to-



Photo: Børneculturcentret i Helsingør

gether to use and experiment with different art and culture tools and different cultural forms of expression, can be a form of culture with children. Children themselves creating or making use of mutual forms of songs, play and fantasy stories can be culture by children.

What value do you see in ensuring children the opportunity to be in frequent close contact with art and culture?

-Artistic expression also, and art for, with and by children provide unique opportunities for them to work concretely and experiment with different forms of expression. When children, after a captivating tale or a theater performance, continue to work with that which they have experienced, this can qualify and maintain the experience. This processing may take place in different ways: In the doll corner where the puppets are used to relive the show; on the playground where the tale can be played; and some children can relive it through drawings inspired by the experience. It is in art's nature to speak to the senses and emotions. An open and investigative approach to a work of art—a picture, a sculpture, a musical work—can give rise to interesting and philosophical conversations about topics that have significant meaning for children.

Can one locally, regionally and nationally better support pedagogues' opportunities to qualify work by including art and culture in the educational curricula?

-It is my impression that in many places there is awareness of and prioritisation of children's encounters with art and culture.



Photo: Danseshallerne, Peter Halskov.

Additionally, I have just started a large developmental, experimental and research programme in the day-care area: Future Day-care Centres. In this area we have a focus on, i.a., how we can qualify pedagogical practice through specific knowledge and concrete tools. A part of the programme is about unfolding the the pedagogical curricula themes. What is, e.g., specifically in the curriculum theme 'cultural forms of expression and values' and how can one work with it in new ways. It is about giving pedagogical staff knowledge on all of the aspects of the theme so that they can have input into new and exciting ways to work with art and culture in relation to children.

NORDIC REGION



Nordic Watercolour Museum

Storytelling with pictures is deepened with museum effort. The picture book is a theme of focus at the Nordic Watercolour Museum during the Autumn and Winter. A large exhibition, full-day seminar and meetings with picture book creators will help to deepen the view of the picture books.


[Read more at bolla.se](http://bolla.se)

Sweden and Denmark

Pedagogues' view of children's learning

By Stig Broström and Thorleif Frøkjær



 Professor with special responsibilities Stig Broström, Department of Education (DPU), Aarhus University. Researcher and teaching general pedagogical themes and especially those regarding didactics, learning and development in day-care centres and schools. Lecturer, Master of Arts in Psychology Thorleif Frøkjær. University College, UCC. Works mainly with research and teaching focusing on children's learning, well-being and development in day-care centres and schools.

In both Denmark and Sweden, pedagogues work in accordance with pedagogical curricula (Act on Educational Curricula, Ministry of Social Affairs, 2004; Curriculum for preschools, 1995, The Swedish National Agency for Education, 2006). Despite that pedagogues in Denmark and Sweden in 6 and 12 years respectively have worked with the concept of learning and teaching curricula, there is hardly a defined and clear understanding of what is meant by the concept of learning as well as what view pedagogues attach to the concept of learning. Therefore a questionnaire was done to highlight how Danish and Swedish pedagogues of 1-5 year-olds think about and describe children's learning in day-care centres and preschools, and this was reflected in the following research questions: 1) What do pedagogues understand about the concept of learning? 2) How do pedagogues assume that children learn? 3) What are the best conditions for children's learning?

4) What importance do pedagogues attach to 'children's participation' in their learning?

These questions were addressed through the implementation of a questionnaire which was answered by 68 Swedish and 1,340 Danish pedagogues.

What is learning?

To clarify the question, 'what is learning?', the respondents were asked to reflect on which situations particularly contribute to children's learning. Primarily situations that develop children's social skills and activities that build on children's own initiatives were named. Furthermore, play and particularly free play. Circling and reading/writing activities are viewed as learning activities but only in a limited way.

In this area we have some similarities in Danish and Swedish pedagogues' assessment of what can be

NORDIC REGION

Nordic research networks

Bin-Norden (Nordic Child Culture Research) is a Nordic interdisciplinary research network with the task of supporting Nordic children's culture research. The network, with over 200 members, focuses on humanistic and aesthetic approaches to children's culture. Many of its members are active researchers, but the network also includes mediators, artists and those who primarily work in cultural administration.

[Read more at bin-norden.net](http://bin-norden.net)



Photo: Børnekulturhus Amatør, Bo Boither.

characterised as learning. However, play in which children and adults play together, and also free play, is a little bit more highly regarded by Swedish pedagogues, whereas situations that can contribute to the development of social skills are more highly regarded by Danish pedagogues.

How children learn

When it comes to the question of how children learn, Swedish and Danish pedagogues confer that 'play and social interactions with other children' is one of the most important learning scenarios. This is followed by learning as imitation, that is, learning by 'see what other children do and say' and likewise what 'adults do and say'. But adults' direct instruction, 'the adults explain and show', is regarded as having a very small influence on learning.

The main difference between Danish and Swedish pedagogues' view on how children learn is on the significance of being immersed, which is much more evident among Danish pedagogues (67% vs. 44%). It is also that Swedish pedagogues attribute the interaction between the pedagogue and the child, 'participate in activities with adults', as more important than Danish pedagogues.

Prerequisites for children's learning

When it comes to the question on which prerequisites can be assumed to best support children's learning, among the Swedish and Danish pedagogues there is agreement that pedagogues should challenge children in a passive way, and that the pedagogues should interact with the children with respect and in a way that makes them feel secure.

The pedagogues also view an active interaction between pedagogues and children as a good prerequisite for learning. It is again seen that the Swedish pedagogues stress the pedagogue's role more than the Danish pedagogues. Swedish pedagogues stress pedagogue-child interaction a bit more than the Danish pedagogues (70% and 60% respectively). Similarly, Swedish pedagogues emphasise to a higher degree than Danish pedagogues that children should encounter challenges (80% vs. 65%). In contrast, Danish pedagogues place more emphasis on the pedagogue's indirect support, namely that the children experience respect and a sense of security from the adults (85% vs. 76%) and likewise the Danish pedagogues place a bit more emphasis on creating conditions for well-being.



Pedagogues' views on the concept of participation

Swedish and Danish pedagogues understand that participation is first and foremost where the pedagogue creates the best possible conditions in which 'children can make their own choices' and 'to listen to them and understand their way of thinking'. However, both categories are emphasised slightly more by the Swedish pedagogues as compared to the Danish pedagogues. In contrast, the Danish pedagogues emphasise the category 'to be a part of a group and participate in active interaction' (81% vs. 74%). There is thus a tendency for the Swedish pedagogues to emphasise the role of the pedagogue, while the Danish pedagogues have a particular focus on the importance of relationships among the children.

Discussion: What divides Swedish and Danish pedagogues?

Collectively it can be said that there are many similarities between Swedish and Danish pedagogues' understanding of learning in pedagogical work in day-care centres and preschools. This confirms that to a certain extent, there is still a Nordic kindergarten model as emphasised, i.e., by the Starting Strong 1 reports (OECD, 2001). However, the study also highlights some important differences:

- Swedish pedagogues place greater emphasis on child-adult relationships, while Danish pedagogues emphasise relationships among children.

NORDIC REGION



A new website will teach students about Nordic food

The website 'MUMS–spis Norden' aims to teach students 10-14 years of age about Nordic raw materials, taste, and food history. Danmarks Radio (DR) [Danish Broadcasting Corporation], with the support of the Nordic Council of Ministers, has launched digital educational material on Nordic food which was developed for use in teaching in Sweden, Norway, Finland and Denmark.

MUMS–spis Norden is available in four languages:

Norwegian: dr.dk/spisnorden

Danish: dr.dk/mums

Swedish: dr.dk/Undervisning/Norden/se/MUMS

Finnish: dr.dk/popsipohjola

- Swedish pedagogues experience 'children who immerse themselves in something', as a context of peace and tranquility where children can observe the adults' actions and instructions. Danish pedagogues experience 'children who immerse themselves in something', as children who take initiative and are then supported by adults who support the child through active participation.

Nordic Culture Fund

A dual cultural encounter taking place

By Maria Tsakiris



Photo: Turid Johannessen



Maria Tsakiris, Senior Advisor, Nordic Culture Fund Born in 1973, educated in Policial Science at Lund University.

Worked as a development strategist at the County Administrative Board in Skåne, Malmö. Thereafter, worked for

a couple of years as a project consultant on the Oresund Committee in Copenhagen.

Senior Advisor at the Nordic Culture Fund since February 2011, with special responsibility for the children and youth area and for developing the Fund's own initiative, The Nordic Cultural Event of the Advisor in the following areas: performing arts, dance,

literature, children and youth and cross-sectoral projects. Currently developing a focus on digital art and culture: DIGITAL 2015-2016, which will be the Fund's next big announcement. Board member of the Kulturmejeriet, Lund Municipality's Cultural Centre.

That all children can deepen their own insights and experiences through art and culture and receive time and space for their own creativity remains a vision of the Nordic countries.

At the Nordic Culture Fund, we have learned that when children and youth across the Nordic region encounter art and culture and create something together, they learn something about themselves while also learning something about other people, cultures and languages. A dual cultural encounter taking place. Art and culture is the clue that can bring youth from the Nordic region closer together. The Nordic Culture Fund will therefore contribute to more Nordic exchanges and collaboration between cultural institutions, between artists and pedagogues, and among the youth. In recent years, the Fund has had a strong focus on children and youth in Nordic cultural collaboration and has funded many fine projects in which children's

NORDIC REGION

Nordic Culture Fund

The Nordic Culture Fund has promoted Nordic collaboration on art and culture since 1966 and every year cultural projects receive around 250 Nordic cultural project grants from the Fund.

[Read more at nordiskkulturfond.org](http://nordiskkulturfond.org)

and youth's own creativity and cultural expression become visible around the Nordic region.

A couple of years ago, the Fund conducted an internal investigation which showed that most of the children and youth projects which were recipients of the grants were projects for children and youth, but by adults. In most cases it was the adults who received a Nordic offering and not the youth. The Fund therefore was given the goal of providing all children in the Nordic region the opportunity to deepen their own insights and experiences through art and culture. The Fund today prioritises the projects in the Nordic region that include children's and youth's encounters and their active participation.

Giving the child time and room to be creative is still a vision in the Nordic countries but there are many good examples in the Nordic region of learning from and being inspired by another. In the Nordic region, we are moderately alike, but at the same time moderately different so that comparison and benchmarking should be meaningful, educational and easy to implement. In order to give youth a voice, for the first time the Nordic Culture Fund decided to put



Photo: Gitte Vinther

The project Treklang participates in the farmer's market in Hamar's main pedestrian street

together a judging committee consisting of youth aged 18-25, with one from each Nordic country. They all agreed that this Festival suggestion was the most interesting and most of them were interested in attending the Festival. The appointment of a young assessment committee was the Fund's signal to applicants that the outside world was to take youth's right to culture, creativity and their cultural preferences seriously.

Three million DKK for youth

The Nordic Cultural Event of the Year is a major initiative by the Fund, with a paying out of 3 million DKK every two years to contribute to a special focus on one of the Fund's important themes. In July and

NORDIC REGION

Nordic Light 2014

Participate in a wandering youth festival with dance, visual art, theatre, a circus and music in the entire Nordic region.

[Read more at nordiclight2014.com](http://nordiclight2014.com)

August 2014, the youth culture Nordic Light Festival takes place (Pohjonen Valo). At the moment, it is open to youth of 14-17 years of age who can apply to participate in the Festival's five art groups together with professional artists from the entire Nordic region in order to develop their talents and interests. The art groups take trips in the Nordic region and meet in Joensuu in northeastern Finland in early August 2014. Konstgrupperna ska färdas ut på resor i Nordens geografi och stråla samman i Joensuu i nordöstligaste Finland i början av augusti 2014.

NORDIC REGION

Right to culture

Children and youth have the same right as adults to take part in rich and diverse offerings of high quality. This is laid down by Article 31 of the Convention on the Rights of the Child, which all of the Nordic countries have signed.

[Read more at megafonen.redbarnet.dk](http://megafonen.redbarnet.dk)



Photo: Selvi Kleiva Ugland

The Kastellet Cultrre Centre's Steinbrudukka Project

Oresund Committee

Neighbouring languages, culture and learning in the Oresund region

By Anette Vedel



Anette Vedel is a senior advisor in the Oresund Committee. One of her tasks is to support and develop initiatives and collaboration throughout Oresund which can open the way for the youth to benefit from the Oresund region's opportunities. Culture in this respect is an important theme. For nearly 20 years, Anette has worked with culture in different contexts, including the the Royal Theatre, the Ministry of Culture and the Nordic Council of Ministers.

Early language stimulation makes it easier for children to learn foreign languages later in life. Swedish is a good place to start. Culture can be an inspiring helper.

'No I do not understand it!', says Anna. She is talking about Swedish. She is 15 years old and attends school in Copenhagen. Her answer is the same as that of an ever increasing number of youth in schools: Swedish is impossible to understand.

Understanding neighbouring languages is in decline. There are many reasons for this. A 2012 study conducted by The National Union of Teachers in Sweden shows, among other things, that teachers in Sweden say that they do not have sufficient knowledge to teach a neighbouring language. There has been no similar study in Denmark, but the general assumption is that it also applies here.

Furthermore, the youth increasingly hold a global, not a regional, focus.

NORDIC REGION



Nordic choir Norbusang

A Nordic association of children and youth choirs. It involves significant development work directed at pedagogues, teachers, music instructors, choir conductors, etc.

[Read more at norbusang.org](http://norbusang.org)



NORDIC REGION

The Oresund Committee has created an inspirational catalogue for learning in Oresund with neighbouring languages as a theme.

The Oresund Committee is the only formal political collaborative platform for municipalities and regions in the Oresund region, which consists of Scania and Zealand. We work to promote the entire region's development economically, socially and culturally.

The Oresund Committee uses neighbouring languages because we view multilingual and multicultural skills as a powerful tool to be engaged in a larger Oresund regional and international context. The Oresund region has a large concentration of educational institutions at all levels. The region offers a very large local employment market. However, the youth must also be open to viewing the other side of Oresund as an opportunity for them.

Neighbouring languages can not survive in a dry reservoir. There is a need for new inspiration. One way would be to involve neighbouring languages as a sub-element in other subjects in school and have learning take place outside of school 'walls'. The schools in Denmark are rusting away in terms of

the creative subjects. There are over 1000 cultural institutions in the Oresund region, several of which have creative workshops. Culture and common creative activity can be a good place to start, including when it comes to languages. Common learning courses can be a source of inspiration in the Oresund area.

To the question, "Can it really be true that the students do not understand", our answer is that the differences between the Danish and Swedish languages are very small, but the spoken languages take some getting used to. The fact is that 80% to 90% of the words in Danish and Swedish resemble each other. Experience shows that actual (language) encounters can change the youth's perception of how difficult the neighbouring language is and provide new insights into their skills. This is why language encounters are so important. The encounters are to preferably occur as early in the school curriculum as possible, several times, and with culture as an inspirational helper.

The Oresund Committee has produced a collection of good examples and recommendations for bringing the many good experiences from the Oresund region into use and to inspire new curricula in which neighbouring languages are included as an element.

The recommendations have been prepared in dialogue with a wide range of projects, established collaboration and actors in the Oresund region and in other border regions. The publication is in Danish and Swedish, and is directed at schools, gymnasiums and others, and will bring about learning in Oresund.

Read this publication and about the winners of the Oresund Committee's contest on inspiring learning projects in Oresund (including Danish and Swedish languages) at oresundskomiteen.org.



Presentations from the Nordic countries





Sweden

Culture must constantly be recreated

The UN Convention on the Rights of the Child as a foundation for Swedish children's culture

Today's Swedish culture policy has its roots in the 1970s, a time when attitudes on children changed greatly. Children should come out of the protective nursery and face the realities of life as active citizens. Children's workshops were introduced in museums, TV-produced new children's programmes, children's films, theatre productions and books, making children visible in public.



Photo: Kari Jantzen.

This view of children as citizens has continued into the 2000s. The area of children's culture is largely not guaranteed by any law in Sweden, but the UN Convention on the Rights of the Child has provided this area with strong support. The Convention on the Rights of the Child emphasises children's cultural rights as being equivalent to economic and social rights. Since the Convention on the Rights of the Child was ratified by Sweden in 1990, long-term, strategic work has been done to achieve the Convention's goals.



Photo: Kari Jantzen.

CV



Lotta Brilioth Biörnstad, coordinator for children's and youth's culture at the Swedish Arts Council

From 2005 to 2006, she was a secretary in the Action Group for Children's Culture—a government commission appointed by Marita Ulvskog, the then Minister of Culture. Inquiry report 'Think to the future but do now. This is how we strengthen children's culture', SOU 2006: 45, published in 2006.

From Autumn 2006 until May 2010, she worked as a coordinator for Länsteatrarna i Sverige [the Swedish Association of Local and Regional Theatres], a collaborative organisation for regional theatres.

From 2007 to 2010, Lotte was a member of the board of the Swedish ASSITEJ [International Association of Theatre for Children and Young People], and vice chairman of the board of BIBU, the Performing Arts Biennial for Children and Youth.



During the last few years in the 2000s, the foundation has been reinforced through, among others, the decisions that have been taken by Parliament. There are new national cultural policy objectives enacted in which children's and youth's right to culture are especially emphasised. The new Education Act, which came into force in 2011, provides that all schools shall have access to a school library. The curriculum for primary schools contains a strong cultural mission with emphasis on children's language development, not only spoken and written, but also in various aesthetic expressions such as dance, music, drama and film.

SWEDEN

UN Convention on the Rights of the Child

[Read more at bolla.se](http://bolla.se)

SWEDEN

Children's literature in Sweden

Children's literature in Stockholm

[Read more at sbi.kb.se](http://sbi.kb.se)

Children's book illustrations on tour

[Read more at bolla.se](http://bolla.se)

Children's Books Catalogue

A selection of all of the year's children's and youth's books in Sweden published annually by the Swedish Arts Council in a 400,000-copy catalogue. The catalogue is free of charge.

[Read more at Barnbokskatalogen.se](http://Barnbokskatalogen.se)

Opsis Barnkultur

[Opsis children's culture]

Swedish magazine on children's culture for adults.

[Read more at opsibarnkultur.se](http://opsisbarnkultur.se)

Literary Award. Astrid Lindgren's Memorial Award

The world's largest children's and youth's literature award. 238 individuals from 68 countries were nominated for the award in 2014.

[Read more at alma.se](http://alma.se)



Läseambassadören [Reading Ambassador]

An author or illustrator with the task of creating publicity and discussion on reading and literature for children and youth. The goal is to raise awareness on children's and youth's literature and give reading a public face.

[Read more at läsambassadoren.se](http://läsambassadoren.se)

LitteraLund Festival

A significant arena for children's and youth's literature in Sweden. There are year-round LitteraLund events and projects with the goal of giving children's and youth's literature a higher status and encouraging reading, writing and creative expression. An annual festival, school programme and public programme for children and youth in Lund.

[Read more at www.litteralund.se](http://www.litteralund.se)





SWEDEN

Barnens Bästa Biennial

Sweden's first children's and youth's festival for contemporary art.
New Art Festival for youth in Scania with 26 participating organisations and institutions

[Read more at barnensbastabiennial.se](http://barnensbastabiennial.se)



Photo: Kari Jantzen.



SWEDEN

Kulturgaranti (Guarantee for Culture)

Sweden's first Kulturgaranti and meeting with cultural pedagogues in Simrishamn

[Read more at simrishamn.se](http://simrishamn.se)

In 2008, a government support programme for collaboration between cultural stakeholders and the professional Skapande School, was introduced. This support programme is now valid throughout primary school, from preschool to grade nine. This year, 170 million SEK was distributed to schools across the country. Other government grant allocations in the cultural area also prioritise initiatives for children and youth. Museums, theatres, libraries and other cultural institutions are all a part of the infrastructure for children's culture.

The municipalities, through their music and art schools and public libraries, form a significant part of public children's culture. At the regional level, there are cultural institutions with a clear mandate to direct their activities at a young audience. The voluntary sector, with associations and organisations, is also essential for a vibrant children's cultural life.



SWEDEN

Värmland Region

Art and cultural events, Kulturgaranti, education and artistic networks in the Värmland Region

[Read more at kultur-i-skolan.regionvarmland.se](http://kultur-i-skolan.regionvarmland.se)



Photo: Kari Jantzen.

All of this provides a foundation for a flowering children's culture, but much remains to be done so that every child can take part in the rich cultural offerings and enjoy opportunities to develop their creative potential. Residence and parental education level still determine whether a child has the opportunity to 'participate freely in cultural and artistic life'. Culture must constantly be created anew, by the current children and youth, and adult artists and pedagogues



SWEDEN

Skapande School

Children's and youth's right to culture is prioritised in the cultural policy. Skapande School is intended to strengthen the collaboration between the school and professional cultural life. The goal is for students to have access to all cultural forms of expression and to increase their opportunities to be creative.

[Read more at kulturradet.se](http://kulturradet.se)



Norway

Cultural impression can help to strengthen all subjects in school

Art and culture in education

Working with art and culture in Norwegian schools is rooted in government policy documents such as Kunnskapsløftet [Knowledge Promotion], curricula, strategic plans and white papers. The Ministry of Education and Research points out that cultural impressions can help to strengthen all subjects in school and give students valuable experiences and lessons. Furthermore, the arts and cultural subjects contribute to giving students a greater understanding of teaching, and they strengthen student learning.

Norway wants an educational system which ensures that each individual can achieve their own aptitudes and talents, and in which everyone is given the same opportunities in education and learning regardless of background and circumstances. The curriculum's holistic view of people requires that one sees knowledge in a broad sense and that varied teaching methods help to ensure a tailored



Photo: Sveining Ystad

education. Art and culture is important as an experience and as a key and method of learning. This is not at the expense of math, science and other subjects in school, but because art and culture provide the opportunity for new experiences, for reflection and for mastery. It is also emphasised in the general part of the core curriculum's 'The creative human being' and in the 'Principles for education', in the 'Cultural competence' section, as well as in skills goals in the subject.



NORWAY



The Cultural Rucksack

Follow what's new in the Nordic national initiative which helps ensure that all students encounter professional art and culture of all kinds.

[Read more at uturradet.no](http://uturradet.no)



Kirsti Saxi is the director of the National Centre for Art and Culture in Education (KKS). The Centre is located at the University of Nordland and is under the Directorate for Education and Training

Vigdis Blaker is an adviser at KKS responsible for primary schools, cultural schools and visual arts, architecture and design

Merete Hassel is an advisor at KKS responsible for higher education, universities, colleges and research communication



Photo: Per Flathe



NORWAY



KLINK! Prize for creative learning in primary school

One of the initiatives of the National Centre for Art and Culture in Education is a prize for creative teaching in primary school called KLINK! The prize aims to highlight schools which have a consistent focus on aesthetic subjects in school that is rooted at the school leadership level. The prize emphasises a holistic focus on arts and cultural subjects as well as the systematic use of creative learning processes in all school subjects.

Read more at kunstkultursenteret.no

Rucksack (DKS) was introduced in primary schools and later developed for secondary schools. DKS allows students to meet with professional artists and to experience art of all genres throughout the school year.

The National Centre for Art and Culture in Education

The National Centre for Art and Culture in Education was established in 2007 and is located at the University of Nordland. The National Centre for Art and Culture in Education is a national resource centre that supports working with arts and art subjects throughout one's entire education. Its target group are school and kindergarten owners, school and kindergarten managers, teachers and pedagogical staff in kindergartens. The Centre assists universities



NORWAY



The whole publication or bits and pieces? Cultural policy for children and youth

In 2010, the Norwegian Cultural Forum published a presentation on children's culture in Norway.

Read more at noku.no

Art and culture subjects consist of the subject areas of music, arts and crafts, dance and drama. In these areas, music and arts and crafts are their own subjects with independent curricula and skills goals. Drama and dance can be used in the other subjects as methods or in interdisciplinary projects. Dance also forms a part of the skills goals in several subjects.

The Cultural Rucksack

In 2001, the cultural political initiative The Cultural



NORWAY



Ubok.no

A site where you can find books, and discuss and share reading experiences. 700 young people use the site, which has six moderators and was established by youth.

Read more at ubok.no

and university colleges in capacity building in the arts and cultural subjects.

Its tasks are to develop and disseminate learning resources, research and academic material in the art and culture subjects via the website www.kunstkultursen-teret.no. To achieve this, the Centre collaborates with The Cultural Rucksack, the Norwegian Council of Music & Arts School and other national networks and organisations in the field.



Photo: Per Flathe

Cultural School

As an addition to teaching at schools, each municipality has a cultural school that offers voluntary arts after school education. The Cultural School is owned and operated by the municipality. The offerings emphasise a wide range of artistic expression and include subjects such as music, dance, visual arts, theatre and creative writing. The Cultural School also functions as a local resource centre for schools, clubs and associations in some municipalities.



NORWAY



The International Museum of Children's Art, Oslo

Read more at barnekunst.no

Kulturskoletimen [hour for culture at school]

Kulturskoletimen was introduced by the Ministry of Education and Research in Autumn 2013 as a free cultural offering for students in the 1st to 4th grades. It gives schools access to cultural schools' artistic competence and is organised in collaboration with schools and local cultural schools. Teaching is conducted by the cultural school's teachers with high artistic expertise. It helps to provide schools greater access to professional expertise and gives students the opportunity to explore new forms of art.



Photo: Sveinung Ustved



Photo: Eva Kylland



Photo: Sveinung Ustved



Iceland

Cutting-edge interactive territory

Biophilia Educational Programme

The Biophilia Educational Programme is a multimedia project that combines music, technology and science. It is a pilot project consisting of interdisciplinary collaboration between the singer Björk Guðmundsdóttir, the University of Iceland and the municipality of Reykjavik. The Biophilia Educational Programme consists of major multimedia research on the relationships between science, technology and music and is based on Björk's album Biophilia.

The Biophilia album contains ten tracks in which the music is an interaction between software and gravity. It is the world's first app album. Each song has its own app for iPad that is both a visual and interactive experience of the song. Besides this, there is an emphasis on science and music theory in every song. The Educational Programme is build around these areas of focus. The Biophilia Educational Programme combines and mixes together teaching and teaching methods in music, science and technology.

It is a pedagogical programme in which tries to break traditional teaching forms up by encouraging broad participation across all age groups, subject areas, where creativity is used as an educational and research methodology. There is emphasis on combining technology, science and creativity across school levels, subject areas, institutions and businesses in a new way.

This began in 2011 in connection with the singer Björk Guðmundsdóttir's concert in Harpa Concert Hall and Congress Centre at the Icelandic Iceland Airwaves Music Festival. Reykjavik municipality and the University of Iceland designed the first educational workshop in collaboration with Björk. The three partners invited guests to five workshops taking place over five weeks at the Harpa Concert Hall and Congress Centre, in which 60 children 10-12 years of age, ten scientists, five music teachers and four science teachers participated.

Biophilia toolbox

After some very successful weeks with the Biophilia educational workshops, teachers in Reykjavik municipality were interested in the further development of the project. Ideas were tossed back and forth on finding a good solution and the result was a Biophilia tool box, a tool kit on wheels that travels to the public schools in Reykjavik.

It was important for the Programme that the ten researchers taking part in the Harpa Concert Hall and Congress Centre would be a part of the Biophilia toolbox. Since it is not practically possible to send ten university researchers around to the public schools, it was decided to create ten videos (inspirational TED videos) with one video for each focus area.



Arnfríður (Adda Rúna) Valdimarsdóttir has been interested in the inclusion of children in culture since 2002.

After receiving a double degree in Pedagogy (2000) and Art & Vocational Education (2004) from Copenhagen, she worked as cultural consultant for Gentofte Municipality in Denmark. She lived for 13 years in Denmark but has been a resident of Iceland since 2008, where she has focused on cultural projects involving youth, culture and leadership training.

Since then she has initiated and conducted various projects for the city of Reykjavík, such as Young People's Constitution, Reykjavík Children's Culture Festival, The Cultural Flag and the Biophila Educational Programme. She has conducted seminars and lectured widely in Iceland and Scandinavia during the last few years.



The Biophilia toolbox is a box full of physics, biology, music and multimedia, and travels around to Reykjavik's public schools. The toolbox is designed to break up traditional teaching. Teachers and students work together across subjects, age groups and subject areas using creativity as a research method. The students are allowed to compose and play with the music with the help of the applications, they receive scientific knowledge and the opportunity to create, for example, a drum machine out of DNA. There are also teaching materials for teachers found in the toolbox. The contents may change according to new experiences, new knowledge, and so on. It is empha-

sised that all participants can contribute to the box as they wish so that the project is dynamic and constantly evolving.

The Biophilia Educational Programme on the go
During the last three years, Biophilia educational workshops have been held in New York in collaboration with the New York Hall of Science, in Buenos Aires, Argentina in collaboration with the Ministry of Education and the Ministry of Culture, in Paris in collaboration with the Espace des sciences Pierre-Gilles de Gannes Science Center, in San Francisco in collaboration with Exploratorium--the world's foremost hands-on museum of science, art and human phenomena, and in Tokyo, Japan.

The Presidency of the Nordic Council of Ministers in 2014

Iceland will use its presidency in 2014 to continue collaborating in new and exciting ways in which even more Nordic synergy will be generated. The Presidency programme Nordic Bioeconomy, Nordic Welfare Watch and Nordic Playlist will be focus areas under Iceland's presidency in 2014. The Biophilia Educational Programme will play an important role in the Nordic Bioeconomy project.



www.biophiliaeducational.org

During the presidency there are plans to organise a collaboration network in the Nordic local communities in which different school levels, institutions and businesses will be collected, with an emphasis on increased innovation, sustainability, science, creativity and technology in all school work. Iceland considers the Nordic region as an area without borders. This includes the five Nordic countries and the three autonomous areas.

The ideology and methods behind Biophilia provide a common forum and a basis for collaboration, consultation and exchange of ideas among people of all ages. This kind of interdisciplinary collaboration contributes to a development of teaching methods that are in line with the new times, develops individuals and contributes to a sustainable society. The Biophilia Educational Programme is a groundbreaking interactive territory where teachers, scientists, writers, inventors, artists, children and youth together create something new and transboundary.



The Faroe Islands

All students' right to artistic experiences during school

The answer is Listaleyppurin

The Faroe Islands are located between Norway, Iceland and Denmark and consist of eighteen islands. Sixteen of them are inhabited and the total number of inhabitants is just under 50,000. 7,000 of these residents are public school children.

There is a general rule in the Faroese school system that children should be able to stay at home during the first seven school years, which is why there are a number of small schools with one to ten students in the outer islands.

Only four schools have over 400 students. Altogether there are 54 public schools.

In light of this, it goes without saying that the availability of qualified teachers in the aesthetic subjects is not a given. As in many other places, they have PISA surveys and the upgrading of teacher training to an academic education that includes aesthetics

as part of the schedule, and a reduction in the training period for student teachers.

A new curriculum being implemented in public schools and gymnasiums sets high goals for aesthetics as subjects and in other subjects as well, but the field and the schools are not at present equipped to meet these objectives.



Photo: Mikki Jacobsen

A project that will ensure that all students experience art during school is Listaleyppurin. Inspired by The Cultural Rucksack in Norway, the Nordic House in the Faroe Islands, the Ministry for Education, Research and Culture and the two municipal associations, have since 2008 collaborated on a programme of school visits by artists. The visits are free of charge for the schools. The offerings are selected from among artists' applications. A committee appointed by the public school department at the Ministry and the artists' unions represent the artists and pedagogical experts.



Hedvic Westerland-Kapnas is the project manager for children and youth in the Nordic House in the Faroe Islands.



With a theatre background from the Instituut voor Schepende Ontwikkeling in Antwerp, a B.A. in Faroese, she has in the last ten years been at the forefront of, i.a., the Nordic Ministry Council's initiative Young in the Nordic Region in the Faroe Islands 2006, Listaleyppurin, the Faroese cultural rucksack since 2008, and as project coordinator for Anne Bamford's studies in the Faroe Islands in 2012. Hedvig represents the Faroe Islands in the Nordic Network for Art and Culture in Schools, which was established in Copenhagen in 2007.



Photo: Ingólvur Gunnarsson



THE FAROE ISLANDS

Anne Bamford's study of art and culture in preschools and schools in 2012

Read more at snar.fo

It is absolutely essential that it is the artists and not the students who travel. This means that theatre, concerts, exhibitions and workshops must be designed so that they can function in the schools, in the available facilities, and this must work both in small and large schools.

When Anne Bamford, in Autumn 2012, visited the Faroe Islands to conduct a review of art and

culture in ubringing and in schools, she noted that Listaleypurin is the only programme that offers continuous, organised collaboration between professional artists, schools and authorities. However, she recommends that the project should be larger than the fifty school project we can offer today and more place should be made for more long-term relationships between students and artists.



Photo: Eli Smith



Photo: OleWich



Listaleypurin is now established as a well-functioning, fully utilised programme at the schools. Future challenges are, first of all, to see how the experiences in the form of performances may complement 'hands on' projects for the students, which are not limited to a short visit. Another challenge is to find ways of evaluating in which students, teachers and artists have a genuine voice.

One of the major benefits is the contact between the Faroese artists and the emerging generation in which both artists and students can experience each other as real people and communicate directly, as is possible in a small community. This also opens the prospect of a future career path in the expanding cultural sector for some of the students.

The programem for Listaleypurin and Anne Bamford's report, 'Arts and Cultural Education in the Faroe Islands', can be downloaded at www.listaleypurin.fo.

 **THE FAROE ISLANDS**

 **New curricula for public schools and gymnasiums in the Faroe Islands**

Read more at mmr.fo



 **THE FAROE ISLANDS**

 **About the Faroese House Artist Programme**

Read more at listaleypurin.fo



Finland

The future is a reflection of the sun

Nordic challenges and opportunities

The starting point for art education

A primary starting point for art education and cultural pedagogy is the children's right to cultural experiences and participation-various art forms provide stimulation for different senses and forms of expression. Creating learning environments offer different aesthetic and social dimensions than do the traditional public schools and school environments. In encounters with artists and cultural pedagogues, the child often experiences empowerment as he grows and the traditional more passive student role is shattered. The child's most important future tool is and remains his own creative personality.



FINLAND

Art and cultural events for children and youth in the Helsinki metropolitan area

[Read more at kultus.fi](http://www.kultus.fi)

Action programmes and cultural curricula

The new Finnish action programme to promote children's culture is expected to be ready this year. There currently are discussions on the position of children's culture in Finland and various ways of strengthening it are being considered. In recent years, many municipalities have actively developed models for cultural curricula, ie, methods for culture in schools, which are now the new core curricula, and in the future will be the established curricula in Finland. A big question is whether the culture should be included as a basic element of the core curriculum. Meanwhile, the importance of art and skills in teaching is being discussed. Drama, for example, has been proposed as a new subject in primary schools.

Aladdin's Lamp

The National Children's Cultural Centre Network Aladdins Lampa was established in 2003 as an initiative and with the support of the Ministry of Education and Culture and is celebrating its tenth anniversary this year. Through its 11 members, various children's cultural centres and the equivalent, the Network developed children's culture and methods for cultural education across the country, in Swedish, Finnish and Sami. In the Network, about 30 different methodological manuals for cultural pedagogy have been developed; they are available in pdf format at www.taikalamppu.fi.

Nordic challenges and opportunities

Municipal and governmental national mission is often easier to define, prioritise and evaluate than the Nordic mission and initiatives. This is a major cultural policy challenge for our Nordic collaboration on culture in schools. What role do we want to jointly take, how will we define Nordic students' and tea-



Nina Gran is the FM senior planner and developer in the cultural political department at the Helsinki Cultural Office, and is responsible for Swedish development

operations. Her work areas include cultural education, cross-sectoral collaboration and future issues. She also works on several local, national and Nordic fiduciary, advisory and development projects in the cultural sector.

Nina's motto could be '*playful but serious*'. She believes in individual culture and collective importance in which art and culture as well as language and education go hand in hand. She is very willing to serve as an inspiration, expert or cultural educator in various contexts. She is a language and literature scholar and educator with a strong weakness for literary art.

chers' cultural competence? The environment for a Nordic profiling is in many ways right at the moment; EU skepticism is increasing interest in Nordic collaboration and long-term multilateral cultural exchanges. If we focus on creating a niche Nordic knowledge in the field of culture in school, we can raise the Nordic profile in the culture and education policy map, which could be interesting. It would also be important to clearly highlight culture's significance in the social sector so that one can in a broader base be able to highlight culture's features in all types of children, youth and family activities.

The future is a reflection of the sun

We live in a kaleidoscopic world in which we are constantly expected to adapt our expertise and its substance to new contexts and larger entities. Therefore, one must be daring and formulate a starting point, its aims, and thus the direction of cultural activities. Long-term Nordic collaboration could assist in developing individual programmes for universal concepts. It is important to be able to adapt and apply one's knowledge in different ways so that one can see the commonalities. Then one gets a new perspective on one's own expertise, business and oneself and can easily check out the dazzling and elusive reflection of the sun.

Photo: Mauri Tahvonen



FINLAND

Aladdin's Lamp

The national children's cultural centre network Aladdin's Lamp has produced 30 different methodology handbooks for culture pedagogy which are available in PDF format.

[Read more at taikalamppu.fi](http://taikalamppu.fi)



Through the Narnia wardrobe to fantasy land at Annegården in Helsinki.

Manu Sareen

Children have a need to take in new unknown arenas

Interview



Manu Sareen, Minister for Gender Equality and Ecclesiastical Affairs, and Minister for Nordic Collaboration, Radikale Venstre party member, member of the Danish Parliament since 2011. Social pedagogue, Skovtofte/Frøbel Seminarium, conflict resolution specialist, lecturer, and academic, children's and cookbook author.

What can you do, as a Nordic minister, to promote art and culture for children?

As a Nordic minister I can help to influence collaboration in the Nordic region with my Nordic colleagues.

Nordic collaboration includes Denmark, Finland, Iceland, Norway, and Sweden, as well as the Faroe Islands, Greenland and Åland and is one of the oldest and most comprehensive regional partnerships in the world.

In the Nordic region, we have something that other regions do not. We have a model of society based on common values. These are democracy, equality, justice and mutual respect. Our society has coherence, and I call this culture, but culture is also art and there is also culture as forms of expression. Culture has become a common denominator in the Nordic region and is important in international

branding. The Nordic region as a brand is recognised and admired. Nordic Cool or the Nordic Region is cool was a festival in Washington where more than 700 Nordic artists from 19 February to 17 March, 2013 attracted writers, singers, chefs, musicians, actors, dancers and designers from all over the Nordic region in the U.S. capital.

The Nordic region is very rich in ways of seeing and understanding the world; in terms of paradoxes and languages and identities. We must hold on to this and develop the opportunities that lie therein. Therefore, all children should encounter the Nordic dimension in the sense of art and culture from the Nordic region. We must grow together and see our differences and similarities. There is much to share. And it is this that I, as minister, can help to prioritise and develop.

What message do you have to Danish teachers and pedagogues who work each day to promote art and culture for children?

The Nordic countries' day-care centres, schools and secondary education arouse great interest around the world. We are good at thinking in terms of a coherent children and youth life, ranging from the small beginners in nursery, to the youth with a vocational diploma or a secondary school diploma in hand. We get visitors from the U.S.A, and Asian and European countries, who learn about how we create good learning environments for children, and how we stimulate their creativity in both day-care centres and schools.

Pedagogues and teachers are central to giving rise to room for learning and creativity. They must support



children's culture and cultural encounters and be able to walk at the forefront when children have a need to take on the new and unfamiliar-when they are small and when they become youth. This is connected.

In the Nordic countries, culture and education often go together, as with, for example, creative education in subjects such as film and music which has made for an industry that is strong and has great economic significance. The Nordic countries have only been able to have this role because Nordic conditions and growth conditions for creative environments and education are as good as they are. And it is precisely because of the language commonality between the Nordic countries, that there are many student exchanges with students being able to understand each other without having to learn a third language.

We must hold onto this unique opportunity to share culture and experiences. Therefore it is important to hold onto the Nordic tradition in which children encounter art and culture in their everyday lives. And pedagogues and teachers play a very important role in this!



Would you like to be part of an art project with youth from other Nordic countries?

Cecilie, 15 years-old:



People think in different ways! If we meet with a Finn or Norwegian, this would be very fun because they would have a whole other view of our ideas. Take, for example, an issue. They could look at it in a whole other way than we do and so could maybe do something completely different.

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Photo: Dansehallerne. Jens Hemmel



It is Happening Out There:
Collaboration in Practice

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Photo: copenhagenmediacenter.com



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Introduction

It is Happening Out There: Collaboration in Practice



'Let's use this publication to make a difference!', says Minister for Culture Marianne Jelved in this chapter.

The Minister is currently working on a new strategy to create a cohesive effort geared at children's and youth's opportunities for encountering art, and when this is achieved, this publication, with its concrete models and examples of how one best approaches this task, can serve as an inspiration.

'We need a more coherent effort to ensure that children and youth have opportunities to encounter art in their daily lives. It is important that we all do our best to provide all children and youth the opportunity for both individual education and to be there to strengthen our community', points out the Minister of Culture.

In this chapter, we present various forms of professional networks in the art and culture area. Networks which strengthen collaboration on artistic offerings for children and youth, and disseminate pedagogical experiences and concrete activity services to teachers, pedagogues and cultural mediators. At the national, regional and local levels.

Danish Broadcasting Corporation's children's tv channel Ramasjang works on the national level with, e.g., children's libraries. Once a week, Ramasjang broadcasts live from a children's library in Denmark thus providing children from the whole country a voice and talk time on television.

'DR and the libraries are two of Denmark's largest cultural institutions, and they have the same purpose: to inspire children and adults to learn more about themselves, each other and the world inde-

In your opinion, what makes a good visual arts teacher, and what makes him/her not a good teacher?

Johanne, 14 years-old:



What is so great about visual arts is that everyone is good at something and one can always find something one is good at. I just think that it is very important that you are allowed to express yourself. If you have the freedom to try visual arts out, then I believe that many will have the desire to go further with it.

pendent of commercial and political choices,' says Maria Brun, project manager and library coordinator at Ramasjang.

Palles Gavebod is another example of a successful nationwide collaborative project among the Danish children's libraries:

'Palles Gavebod is a website on which 8-12 year-old children are presented with a book, film, game or music which they can borrow from the library', explains Klaus Støvring, editor at Palles Gavebod. Author interviews, news articles, quizzes, polls and competitions are a central part of the site's communication strategy.

Children's Cultural Rucksack in Aabenraa

The Children's Cultural Rucksack is aimed at children and youth from 0-16 years of age in Aabenraa municipality. The Rucksack is packed with offers for the 2013-2014 school year, and there is something for all between the ages of 0-16. The ambition is that children, youth and their parents encounter creative artists in their everyday lives and be inspired in a way that goes beyond the time that was allocated.

[Read more at aabenraa.dk](http://aabenraa.dk)

Cultural Packages are an easy local strategy in which the municipalities with one decision and one grant can ensure that all the municipality's school children have an opportunity to experience high quality art every year. This is specifically in the form of a concert, a theatre performance and a dance performance with participation in a dance laboratory. 'Cultural Packages are a system which can be easily embedded in the municipalities' cultural policy,' Ebbe Høyrup, director of Live Music in School and Pernille W. Sørensen, consultant at Theatre Centre, point out.

'A new regional, Danish-German cultural agreement between South Jutland and Schleswig provides Danish and German schools in the area opportunities to collaborate on large cultural projects and children's artistic activities. One of the projects, KulturBoost, facilitates, ie, liaisons between schools



Photos: Børnekulturhus Aama

and artists', explains pedagogical consultant and cultural mediator Birgitte Boelt from the Educational Resource Centre in Haderslev.

22 cultural centres in Copenhagen municipality help to ensure that all of the municipality's children and youth encounter art and culture. Through personal contact with local institutions and schools, the cultural centres offer events and long-term programmes.

Buster Film Festival

The BUSTER International Film Festival for Children and Youth is Denmark's largest film festival for 3-16 year-olds, occurring over 11 days in September at cinemas, cultural centres, and museums in and around Copenhagen. The BUSTER Film Festival takes films for children and youth seriously and selects all sorts of film. This can be narrow, crooked, challenging, entertaining and eye-opening at the same time. It is the ambition of the Festival to encounter the young audience at eye level and to present them with films and film cultures from around the world.

[Read more at buster.dk](http://buster.dk)

'The task of the local culture centre is to organise its programme so that it reaches the district's users. For example, in some neighbourhoods, there is a particular need for outreach efforts to reach the children who do not themselves seek out the cultural offerings', says Marie Blædel Larsen, cultural representative at 2200Kultur.

Since 2005, in Aarhus a strong network of children's cultural stakeholders which disseminates art and culture to children and youth in the municipality has been built up.

'The Network also collaborates with cultural institutions in the region to disseminate art to children and plays a central role in the development of activities for children and youth in connection with Aarhus' European Culture Capital activities in 2017', explains Anne Line Svelle, children's culture coordinator and director of the Children's Cultural Centre in Aarhus.

COMMENTS



Karen Siercke, founder of Hygge Factory:

As a child I grew up in three places: a farm, a library and a pub. All of these places provided excellent learning

experiences. I hid myself with Snøvsen in tall grains under blue skies. I shuddered, laughed and cried with puppets, Pipi, Peter Pan and the Brothers Lionheart in cozy corners between the bookshelves. And when I crawled into the legs cavity under the billiard table with Donald Duck, flashlight, and pork rinds, I felt like the yolk of an egg.

As a teenager, I lived most of my life in envelopes. I sent chocolate spread and handwritten notes in English I learned in school to small bands in the U.S.A. which I read about in 'zines'. They sent spider-shaped

gummies, cassette tapes, and singles back. The Internet had not yet been invented.

My greatest reading experience ever: 'A Heart Breaking Work of Staggering Genius', an autobiographical international bestseller written by Dave Eggers after he, at 21, lost both his parents and moved to San Francisco with his 8-year-old little brother. I read the first 50 pages without blinking. I was 22, and the book landed in my hands three weeks after I was orphaned. The book was a replenishing that shook all my senses wide awake. Ten years later, Dave Eggers wrote the forward to Hygge Factory's *Ordsækælv!* publication 'The outlook looks bleak, but it is not!', written by 20 youth who have lost their mother or father.

The youngest children are a focus in Odense municipality where preschool children, as part of the day-care centres' pedagogical curricula, are educated to be minders of cultural:

'22 cultural institutions, with the help of consultants and pedagogues, have prepared offerings that meet the pedagogical curricula's requirement in the cultural forms of expression and values area. All of the offerings are now collected in a Kulturpas [Cultural Pas-

sport] which guides day-care centres that wish to visit the cultural institution', explains Ivan Løvstrup, chief consultant from Odense municipality.

Albertslund municipality, as compared to the other municipalities in the country, offers the highest contribution to cultural life per resident. The municipality also seeks to stimulate local cultural life through different initiatives and has set requirements for multi-party collaboration high on the agenda.

'A rich local cultural life strengthens internal cohesion and provides greater impact. We see art and culture as leverage for growth and as a penetrator of social heritage and integration—people move when they are culturally stimulated', emphasises Asger Villemoes Nielsen, school and culture director from Albertslund Municipality in conclusion.

Ramasjang, heart and purpose

Collaboration Among the Country's Children's Libraries and DR

By Maria Bruun



Maria Bruun was educated as a Librarian DB, 1999, from the Royal School of Library and Information Science. Children's librarian at Hillerød children's library 1999-, project manager and library coordinator at DR Ramasjang October 2012-August 2013, Master in Child and Youth Culture, Aesthetic Learning Processes and Multimedia, the University of Southern Denmark, 2011. Now project manager, Culture and Libraries, Gentofte Municipality.

The country's children's libraries and DR Ramasjang have been collaborative partners for three years, and have been financially supported by the Danish Agency for Culture. A collaboration with both heart and purpose. Every Wednesday, Live from Ramasjang broadcasts RamaChancen from one of the country's children's libraries. The Ramasjang bus is driven around in Ramasjang land, in the country of Denmark-Children's Denmark. From there, children in the whole country can report to each other, entertain, inspire and motivate one another and not least of all compete with each other. A children's own culture play culture rules over Children's Denmark.

The libraries and DR-two of Denmark's largest cultural institutions-have the same cultural commissioning. There are few who doubt that DR has a public service obligation, but the fact that the librari-

The Syngelyst Campaign

Syngelyst began in 2009 as a three-year campaign with the aim of getting children and youth to sing more. In 2011, the project received support for further development for another three years, and so Syngelyst will be in place until 2014. Syngelyst is financially supported by the Ministry of Education and the Ministry of Culture and is located at DR.

[Read more at dr.dk](#)

es have exactly the same obligations to the country's citizens is shown by and from another light. The thing is that we to a large extent want the same things: We are not dependent on commercial and political interests, and our task is to inspire children to learn more about themselves, each other and the world. Our major common challenge is to maintain a place in children's everyday lives.

DR has taken up this challenge as two new children's channels now give DR a better basis from which to reach out more directly to all Danish children. On both channels-Ultra and Ramasjang-it is not about being famous just for being famous. The focus is on that it is cool to be able to do something, to be really good at something, and that the way there is through practice. It is not about being cool in the right clothes, but rather about being genuine and committed. Both elements of play and multiple paths to knowledge are fundamental prerequisites for one becoming a skilled, caring and responsible adult.

A further development of collaboration between DR and the libraries is amust for us becoming even stronger as the qualitative basis in children's everyday lives. That said, it is highly relevant that our starting point is in the children's own culture. Based on the children's own culture, a flexibility which is consistent and reflects this, is created.

New collaborative projects or direct partnerships between the libraries and DR can develop innovative informal learning environments in the country's children's libraries and thus breeding grounds for aesthetic learning processes. Together, the cultural institutions can play a much stronger role as facilitators of children's engagement with art and culture-and thereby contribute to anchoring art and culture in children's lives and consciousness.



Photo: Børnekulturhus Amær

Children's encounters with art: 10 Skills

Lisa Phillips, *The Artistic Edge* 2012, has identified 10 skills that children can learn if they engage in art. Translated by Bente Lidang, Copenhagen Kids.

- To think creatively
- To cultivate self-confidence
- To solve problems
- To learn perseverance
- To focus on

- To develop non-verbal communication
- To accept constructive criticism
- To collaborate
- To be dedicated
- To learn responsibility

Source: www.theartisticedge.ca

[Read more at copenhagenkids.dk](http://copenhagenkids.dk)

Palles Gavebod

From Material Dissemination to Communities of Interest

By Klaus Støvring



Klaus Støvring is a digital project manager, content editor, concept developer and strategic consultant for digital projects for children for, e.g. companies and organisations like pallesgavebod.dk, COOP, DR, Dansk Energi and the Carlsen publishing company. Also works as an independent consultant.

Palles Gavebod is three years old. It was started on 16 August, 2010 as a framework for the Danish children's libraries' common dissemination of books, films, games and music on the Internet. The materi-

als that can be borrowed at the library are presented and selected by children's librarians. Children with a profile on Palles Gavebod can order materials directly from the website. In principle, from Palles Gavebod, there is free access to all the libraries' materials for children 8-12 years of age. In practice, access is determined by, e.g., the individual library's subscriptions to Filmstriben, Bibzoom, etc.

In its first year of life, Palles Gavebod has experienced a constant rising curve of traffic and profiles, but three years is a long time in the digital world. 2013 is therefore the year in which Palles Gavebod expands its focus from dissemination of materials to gathering children in online interest communities as well.

Palles Gavebod

Pallesgavebod.dk is the Danish children's libraries' Internet universe.

The vision for Palles Gavebod is that the digital children's library must be able to offer young users seamless access to all kinds of media—digital as well as physical. In a coherent universe, young users can, at one time or another, simultaneously have access to experiences, games, contemplation and hobbies.

[Read more at pallesgavebod.dk](http://pallesgavebod.dk)

Kulturtjenesten.dk

Kulturtjenesten is a new initiative at Lolland-Falster which is to strengthen the children's and youth's culture in the area. The aim of Kulturtjenesten is to disseminate and support the development of children and youth cultural offerings to, with and for children and youth. Kulturtjenesten arises out of the inter-municipal collaboration, Sund Sans over Sundet [Good Sense over the Sound]. The goal is to ensure high quality in the cultural offerings which children and youth encounter in schools, day-care centres and at leisure time.

[Read more at kulturtjenesten.dk](http://kulturtjenesten.dk)

Photos: Børnekulturhus Aalborg



At Pallesgavebod.dk, children are still offered all age-appropriate materials found in the library databases, and librarians are still disseminating the most interesting materials through author interviews, background and news articles, quizzes, polls and contests.

However, from mid-June 2013, new interactive opportunities at Palles Gavebod are available. Interest communities are organised into online groups in which children can communicate with each other regarding common interests. There is a Read-Away group in which children who for example, take part in Sommerbogen [Summer Book], can post their book reviews and chat with other like-minded individuals about the books, reviews and much more.

Other groups that began in 2013 are a group for Harry Potter fans, a crime group and a group for those interested in films.

The groups can be created locally and are available for all children with a profile at Palles Gavebod. The librarians are excited about the new opportunities, as the groups can also be used to keep in contact with the children they meet daily at the library.

Teachers will also be able to create groups and use them to, for example, train the class in debates on the net, debate with other classes, etc. All groups are moderated by librarians, and users log-in with UniLogin, so that it is a very secure online environment for children.

All children in Denmark will be able, with their Uni-Login, to open a profile on Palles Gavebod and thus gain access to their library via the login that they use on a daily basis at their school. This is the first



EMU is becoming more user-friendly

EMU (Danish Educational Portal) has a new and improved version. This is done as part of the Danish public schools agreement. Here one can find inspiration for teaching and learning in day-care centres, primary schools, secondary education and labor market training.

[Read more at emu.dk](http://emu.dk)



Photo: Karen Marie Demuth

time that this option from UniC, which is an agency of the Ministry of Education, can be used by a large nationwide library service.

UniLogin will make it easier for teachers and students to use the upcoming themes and campaigns that are based on national initiatives, such as for example, the Science Festival, a Minecraft competition, and Sommerbogen, which for years has been in operation locally at public libraries during the school summer holidays.

2013 is also the year in which a new asking service for children, 'Spørg Palles Venner' ['Ask Palle's Friends] is launched. It was created in collaboration with Biblioteksvagten and is operated, as are all other activities at Palles Gavebod, by the children's librarians.

Such initiatives, and several more on the drawing board, are expected to be implemented during 2013, which will mean a strengthening of collaboration between Palles Gavebod and the schools.

Horsens Theatre Festival

Horsens Theatre Festival is Denmark's largest curated theatre festival for children and youth. About 35 theatres are invited every year to play at the Festival, and so the Festival offers many different performances. In total, the performances are played over 80 times during the weekend of the Festival.

Read more at boernetateaterfestival.horsens.dk

Cultural Packages and KulturCrews

Artistic Experiences

in a row...

By Ebbe Høyrup and Pernille W. Sørensen



Ebbe Høyrup is the director of LMS-Levende Musik i Skolen [Live Music in Schools]. She has worked with professional music for children since 1990.

Co-founder of Fagligt Forum for Børnekultur [Art for Children Forum], Cultural Packages, Ciclo Arts Education, the Nordic Network for School Concerts, and other children's cultural networks. Chairman of the International Young Audiences Committee since 2011. Pernille Welent Sørensen, Master of Arts in Communication and Psychology from RUC [Roskilde University], and consultant at Teatre Centre.

Applause goes away after the performance. Students have had an experience and something to think and talk about, as art can change our perceptions of the world. At this school in Kalundborg, they are experts at welcoming these kinds of insights and experiences because for some years they have been a part of Cultural Packages and experienced concerts, dance workshops, theatre and dance performances each year.

The idea of Cultural Packages is to have strong collaboration and partnership that can ensure that stu-

Children's cultural centres

In Denmark, there are 18 children's culture centres located around the country. In the centres, children and youth can experience and participate in artistic and cultural activities.

[Read more at boernekultur.dk](http://boernekultur.dk)

dents have the opportunity to encounter arts of high quality and in a context that makes it relevant for schools to establish a framework so that the experiences reach all children regardless of their social backgrounds. The initiative were undertaken jointly with the three children's cultural competence centres Teatre Centre, Dansehallerne, and LMS -Live



Music in Schools. With a grant from the Arts Council in Autumn 2008, they started to look for a municipality for a pilot project. Haderslev emerged and since then, Kalundborg and Skanderborg followed so that in 2013 there are three municipalities in which the programme is running.

The collaboration includes the three competence centres, the municipalities and the schools, and it is binding so that there is no talk of a supplier-client-relationship, but a real partnership in which all are co-owners. In this way, networks are created which together strengthen art in schools, going beyond the particular events.

A starting point for Cultural Packages is that it should be manageable for the individual school to have access to the same varied artistic experiences and the same knowledge in the field as the national centre has. At the same time, the partnership is to develop the school's own competences in terms of art, so that there are fewer barriers in drawing on the resources which a cultural life offers. Over time, the intention is to expand Cultural Packages so that all arts forms are included, and schools and art are knit closer together. This measure thereby greatly contributes to the spread of arts education which has been high on UNESCO's agenda in recent years.

Alternative learning space and ownership

Before the performance mentioned at the beginning of the article, there was a welcoming not by the school principal, but a girl from eighth grade. She is namely a part of the school's KulturCrew, which carries out a wide variety of tasks in planning and arranging performances and concerts. Cultural Package's central focus is, of course, the students and their access to the arts and the learning that comes with it. Therefore, there are now



Music school acts

The Music Committee of the Danish Arts Council has decided to launch four initiatives to improve cohesiveness among the various initiatives in the music school area.

- Simplified legal framework for music schools
- An executive order for music schools, which replaces the indicative guidelines
- Formulation of national objectives for the area
- Establishment of a knowledge-sharing platform

[Read more at kunst.dk](http://kunst.dk)

KulturCrews in several and more of the schools that are part of the order, and they contribute greatly to the anchoring and ownership—not only for the students, but for the entire school. Taking students seriously and trusting them opens up resources which in many cases has surprised teachers positively, and has created pride among colleagues. For that to work, it requires a thorough start and a plan for continuity, and Cultural Packages makes much effort to create courses and other events for the young organisers and their teachers.



Photo: Søren Kløft

Cultural Packages for all?

It is not for certain that there must be Cultural Packages in all municipalities and it is not for certain that they must be identical in the municipalities where they are located-not today-but it is hoped that the scheme can be an actual offer to all the municipalities that desire it. A few municipalities will probably join in the near future, but the full participation of all parts of the country requires a national effort. Things are going really well in terms of being in line with general trends in cultural policy to benefit the whole country and trends in the teaching world to include the other forms of learning that art opens the way for.

'Dressed for KulturCrew' in Ringkøbing, Skjern municipality.

Teachers are another important point of focus for ensuring that a scheme such as Cultural Packages is solid and has an impact in schools where many topics other than art compete for attention. Therefore, a few times a year, Cultural Packages gathers the municipalities contact teachers and

others interested in inspirational days with interdisciplinary art courses, presentations, debates and mutual exchange of experience. Cultural Packages develops some of this inspirational work in collaboration with teachers in teacher education and researchers in the arts and learning area.

The Arts Council's Talent development

The Minister of Culture's music action plan for 2012-2015, 'One music scene, many genres', is an opportunity to strengthen the Danish music schools' targeted work with talent development. The Music Committee of the Danish Arts Council awards 5 million DKK to applying music schools and has chosen to support broad regional collaboration among the music schools with four national objectives:

1. A nationwide talent work
2. Variety and diversity
3. The professional music collaboration partner
4. Development and knowledge sharing

[Read more at kunst.dk](http://kunst.dk)

Cross-border collaboration in practice

Cultural Region

South Jutland-Schleswig

By Birgitte Boelt



Birgitte Boelt is educated in teaching from Haderslev State College with an minor in Danish from Odense University, employed as a teacher at Tinglev municipality, course in Culture and Management, Art and Music Theatre in Vejle, Studies in Children's and Youth Culture, Odense University, pedagogical consultant/cultural mediator UC Syddanmark [University College South Denmark], Educational Resource Centre in Haderslev, regional consultant for Live Music in schools.

On 19 April 10, 2013 in South Jutland-Schleswig, a historic cross-border agreement which includes seven parties was signed. Kreis Nordfriesland, Kreis Schleswig-Flensburg, Stadt Flensburg and Haderslev municipalities, Tønder, Sønderborg and Aabenraa, are included in the agreement together with the Ministry of Culture. It is the first cross-border cultural agreement in Europe.

This agreement ensures that the good collaboration and the newly built networks that have come about as a result of Sønderborg's candidacy for European Culture Capital in 2017, can be continued and expanded despite that Aarhus is the winner.

In fact, the defeat can be turned into a positive, as the cultural agreement makes all of the region's parties equal in future collaboration instead of the

Børneklubben (Children's Club) HiKuna

HiKuNa stands for History, Culture, and Nature and is a children's club run by Museum Sønderjylland. The club's target group are 7-15 year-old children and youth who are interested in history, nature and archeology.

[Read more at musem-sonderjylland.dk](http://musem-sonderjylland.dk)

starting point being Sønderborg with South Jutland-Schleswig. This network between Danish and German cultural stakeholders, which has been created from a shared vision, can now be continued and expanded.

Kulturboost South Jutland

With the cultural agreement for South Jutland-Schleswig, 1.25 million DKK has been allocated to give the South Denmark region a KulturBoost [cultural boost]. Therefore, the region is seeking artists and curled brains to come up with ideas for the project that can cross genres of music: musicians, authors, visual artists, actors, filmmakers and other with good ideas for different concepts.

[Read more at kulturboost.com](http://kulturboost.com)



Kulturkontoret (Cultural Office)

The Cultural Office at CFU Haderslev is working on finding as many offerings to schools as possible. The offerings are divided into culture for, with and by children. This means that the Cultural Office offers school concerts to schools, advice on choice of theatre performances, is the coordinator of 'Take school to the cinema', offers schools house artist visits, and arranges MGP and choir gatherings.

[Read more at ucsyd.dk](http://ucsyd.dk)

At the Educational Resource Centre (CFU) in Haderslev, there has been a tradition of cross-border collaboration north and south of the border in relation to children and youth. We have a cultural office which is open for inquiries regarding getting collaboration between Danish and German schools going. Over the years, we have had the role of being initiator and coordinator of several large cross-border cultural projects between Danish and German schools such as a Danish/German Children Art Festival, Total Theatre at historic sites north and south of the border as well as choir and musical projects. We have also had the task of being in charge of fundraising and liaisons with schools, cultural institutions, museums and artists north and south of the border.

The latest addition is the project 'KulturBoost', which is a part of the new Cultural Agreement. Its goal is to make it more attractive for artists and curled brains to move to the border region. The aim is that with grants from the South Denmark Region's culture pool and cultural agreement, it will be possible to send artists out to a wide target group including companies, institutions, tourists, the elderly as well as children and youth.

The Cultural Office at CFU has the task as being the project manager and to see to the building of a website for KulturBoost in which one can see the many artistic offerings described and where customers can order a course with an artist. Apart from practical issues involved in booking an artist, the task includes also to make sure that an artistic network is built and maintained.

For all CFUs [Educational Resource Centres], the cultural area is a 'can' task, but for CFU it has really been a win over the years to offer schools culture and have collaboration with all-from schools, cultural consultants, artists to cultural institutions both north and south of the border-established. Today we have a huge network and this ensures that our offerings are seen and sent to the right target groups. This is a huge marketing advantage.

The advantage that I see is that we as CFU have direct contact with the schools—they know us in advance and utilise us. In relation to the municipalities, we are a good independent institution that does not discriminate among the different municipalities and can provide networks and knowledge sharing among the municipalities. We also have the capacity to tackle some larger projects across municipal and national boundaries.



Barndrømmen [Child's Dream]

Barndrømmen creates cultural activities and courses especially for socially and economically vulnerable children in Denmark, because the artistic disciplines, among other things, strengthen children's well-being, desire to learn and innovativeness. Barndrømmen primarily invites the children to participate in a three-step course that includes communication material, art activities and visits to schools and day-care institutions by volunteer students from various cultural educational institutions.

[Read more at barndrommen.dk](http://barndrommen.dk)

In addition, there is close collaboration among the CFUs, which means that we, for example, here in the South Denmark Region, over several years have offered the Danish Arts Council House Artist Programme to all schools in the region, in joint administration from CFU in Aabenraa.



It is a daily exciting challenge for the Cultural Office to work so outwardly on cultural collaboration in the border region. It is a fantastic opportunity to be able to further boost the collaboration through the new cross-border cultural agreement. For us in a border region, it is an extra incentive that culture can be

used as a leverage for Danes and Germans to meet each other in a new context. We historically go from enmity to friendship and thereby build inter-cultural skills. In other words, we develop a 'cultural intelligence'.

Denmark's largest cultural city

Children and Youth Culture at Cultural Institutions in Copenhagen Municipality

By Marie Blædel Larsen



Marie Blædel Larsen is a cultural worker at 2200Kultur and has helped to start Osramhuset, a cultural centre in Ydre Nørrebro that focuses on children and youth. Studied Cultural Geography at RUC [Roskilde University], and in Art History at KUA [University of Copenhagen].

A great portion of the cultural dissemination and the starting of collaboration in Copenhagen municipality occurs locally through personal contacts with individual institutions and schools. Moreover, the cultural centres have their own websites on the kulturogfridid.kk.dk portal as well as the common communication platform kbhforborn.dk.

Copenhagen has 20 libraries, 22 cultural centres, and a number of museums and sports centres which offer children's and youth culture. The offerings are both in the form of events and longer-term courses which the individual institutions arrange locally in their own buildings and spaces.

The spread of cultural institutions anchors collaboration with schools and day-care centres in the districts (that have up to 75,000 residents). The task of the local cultural centre is to organise its programmes so that the district's users are reached. In Bispebjerg and Ydre Nørrebro, for example, there is a particular need for outreach efforts to reach the children who do not seek out cultural offerings themselves. There, collaboration with day-care centres and schools is crucial. In many districts, there is collaboration with voluntary associations and volunteers in general.

Kulturboost Copenhagen

KulturBoost aims to create more go-to-culture offerings for children and youth in Copenhagen's disadvantaged areas. This will be done through collaboration with, i.a., local associations, secondary schools and clubs, social housing master plans, libraries and cultural institutions, among others. The project will initially run from 2013 for three years but the goal is to create sustainable long-term solutions.

[Read more at kulturguiderne.dk](http://kulturguiderne.dk)

Events, festivals and joint dissemination: Interdisciplinary collaboration among cultural institutions

The cultural institutions also collaborate on summer holiday activities, the Amager Children's Theatre Festival, the Puppet Junior puppet theatre festival, etc. The initiative for collaboration often comes from local demand and desire to secure resources for putting on big events. The advantage is that it creates better and innovative cultural offerings and inspiration for daily local cultural work.

To strengthen children's culture in Copenhagen, a network for culture centre employees working with children's culture has been established. The network meets approximately 6 times a year to discuss how children's culture can be strengthened, to be a source of inspiration, and to share knowledge.

It also works across administrations in Copenhagen together with the independent children's cultural network Copenhagen Kids to develop 'Kulturmotorvejen' [cultural motorway], a joint platform for communication between cultural institutions, day-care centres



Children's Cultural Centre Amager: When Children Make the Decisions

The Children's Cultural Centre in Amager was designed by Dorte Mandrup Architects with the inclusion of children's groups in the planning. On 12 December, 2013, it received the 'Building of the Year' award from Byggeri magazine and Copenhagen municipality's building awards.

[Read more at byggecentrum.dk](http://byggecentrum.dk)



Photo: Signe Bahnson

and schools. The goal is better utilisation of resources, greater dialogue, and co-ownership of cultural offerings through cultural ambassadors assigned to all institutions. The vision is that the pedagogical curricula and cultural dissemination will in the future to a higher degree be linked with the wishes of the children

Innovation, puppets and empathy: Examples of children's cultural activities which draw-in and involve pedagogues and teachers

Children's Cultural Centre Karens Minde each year arranges the children's culture festival 'Kultur for en tudse' [culture for a toad], in collaboration with the local Danish public schools, leisure centres, nurseries and kindergartens. All planning, fundraising and dismantling is done in common and some of the institutions themselves contribute with activities. Read more at bkultur.dk

The Puppet Junior puppet theatre festival is developed in collaboration with artists, day-care centres and a Swedish researcher in pedagogy, an art course. The course is focused on children's creativity, contemplation, and puppets in an intersection between pedagogical learning and artistic development and is offered to kindergartens. There are four cultural places behind Puppet Junior. Read more at puppetfestival.dk.

Kultur Valby [Culture Valby] is behind the project 'FabSchool' which is associated with their Fab-Lab. FabSchool is a project which enables 2D/3D design and production in the school curriculum for tenth graders at a local school. The project rethinks library/school collaboration by challenging the way that learning objectives are worked with. It puts innovation and informational skills into the school curriculum. Read more at kulturogfridid.kk.dk.



Photo: Dansehallerne, Peter Halskov.

Dansehallerne

Dansehallerne is Northern Europe's largest centre for modern/contemporary dance. In 2012, it was decided to merge Dansens Hus and Dansescenen into Dansehallerne. It became an independent institution with support from the Ministry of Culture and Copenhagen municipality. In Dansehallerne, children and youth can both experience dance performances and participate in dance classes.

[Read more at dansehallerne.dk](http://dansehallerne.dk)

By X in Copenhagen

By X is Copenhagen municipality's competence centre for the participation of children and youth in the city's sustainable development. By X provides children and youth important knowledge on architecture, environmental issues and relationships between people and the city's spaces. Children and youth gain this knowledge through tangible workshops in which, for example, students from a local school are involved in the development of a nearby outdoor space.

[Read more at by-x.dk](http://by-x.dk)



Photo: GAIM3



2200Kultur arranges music courses, in collaboration with local day-care centres, in which kindergarten children receive music lessons, experience concerts and get a chance to record a song in a professional studio. This gives pedagogues new tools and knowledge on the importance of music to children. [Read more at kulturogfridid.kk.dk](http://kulturogfridid.kk.dk).

Sokkelundlille children's cultural centre, together with pedagogues from a local kindergarten, has developed a course to run 2x 4 days on language and empathy. The project was designed using the professional skills from the pedagogical and artistic fields for the benefit of the children. Sokkelundlille will use the experience gained from the project to further develop it and offer it to all kindergartens in Bispebjerg in 2014. [Read more at kulturogfridid.kk.dk](http://kulturogfridid.kk.dk).

Legislation on children's and youth's access to the arts

As per 1 January, 2014, the National Arts Foundation shall support the dissemination of art to children and youth with grants. The comments to the legislation say: 'That art for children and youth be promoted. It is recommended that the interests of children's and youth's utilisation of art are specially accommodated through the support of the National Arts Foundation of the production and the dissemination of art for children and youth'.

[The legislation and comments can be found at retsinformation.dk](http://retsinformation.dk)



Networks and new opportunities

Aarhus is headed towards becoming the European Capital of Culture in 2017

By Anne Line Svelle



Anne Line Svelle holds a Master of Arts in Aesthetics and Culture from Aarhus University. Since 2005, she has been the children's culture coordinator in Aarhus municipality and director of the Children's Cultural Centre in Aarhus. There, she has worked with, i.a., the development of a common portal for all teaching and learning courses in art, culture, nature and sports in Aarhus (ulfiaarhus.dk)

Since 2005, a strong network among many children's cultural stakeholders which disseminates art and culture to children and youth has been built up in Aarhus. The network has also strengthened



Children's Cultural Centre in Aarhus

In 2007-2009, the Children's Cultural Centre in Aarhus undertook Søge spor–Sætte spor on architecture dissemination to children and youth, and has since worked to share the experience with other municipalities. It is the Children's Cultural Centre's vision that all children and youth in Aarhus municipality have the opportunity to receive, participate in,

and be creative in the cultural field. Therefore, the Children's Cultural Centre, i.a., is behind an extensive collection of offerings for children and youth and in skills development in the creative subjects for mediators, teachers and pedagogues. The Children's Cultural Centre is also the coordinator of the Children's Cultural Network in Aarhus and participates in the development of children's culture at the local, regional and national levels (boernekulturnaarhus.dk.)

[Read more at boernekulturnaarhus.dk](http://boernekulturnaarhus.dk)

relations with the rest of the Central Jutland Region through concrete collaborative projects. Examples are the Children's Cultural Centre's collaboration with Children's Culture Silkeborg on dissemination of architecture and dance, and Children's Culture

in Southdjurs municipality's dissemination of architecture. At the same time, the Children's Cultural Centre has been an active dialogue and sparring partner for other children's cultural stakeholders in the Central Jutland Region.



Sculpture by the Sea in the Aarhus bay

In June 2013, for the third time Aarhus bay provided its beach, sea and woods for the international biennial Sculpture by the Sea in Aarhus. One of the great qualities of Sculpture by the Sea in Aarhus is that it breaks down boundaries on how art should be experienced. With its unique staging along Aarhus bay, the exhibition invites all to actively experience a great art experience in nature.

During the biennial at Sculpture by the Sea in Aarhus, the Children's Cultural Centre in Aarhus offers exciting and creative activities for children, youth and their families.

[Read more at sculpturebythesea.dk](http://sculpturebythesea.dk)

When Aarhus announced its candidacy for the European Capital of Culture 2017 title, it was with a vision that the project could strengthen and unify the entire Central Jutland Region. The Children's Cultural Centre and other stakeholders took advantage of the already existing network and were able to quickly take part in the design of concrete collaborative projects.

The project *Sted + Sans* [Location + Sense] was created on the basis of the existing networks, but with a view to wider regional collaboration and with an eye for routes and tracks, which is one of the 2017 themes. The project was developed by the Children's Cultural Centre in Aarhus and Children's Culture Silkeborg, and is put into use in collaboration with the municipalities of Skanderborg, Holstebro, and Norddjurs.

BUM: Network for Children's and Youth Culture in the Central Jutland Region

BUM [Network for Children's and Youth Culture in the Central Jutland Region] has been formed to fulfill the vision that the Central Jutland Region should emerge as a children's cultural metropolis in Denmark with strong continuous networks for the Nordic and European children and youth cultural field. It is BUM's ambition to establish a strong network which takes a strategic approach to the political agenda in the children and youth cultural field. BUM's ambition is thus to become a consulting party in the children's and youth's cultural education fields.

[Read more at rm.dk](http://rm.dk)

Sted + Sans is based on the experiences that Aarhus and Silkeborg have with disseminating architecture and location-specific knowledge to children and youth through projects like *Bydetektiverne* [The City Detectives] and *Egnsart*. From this starting point, the new project creates focus on the discovery and re-discovery of selected locations through walking with cultural mediators and workshops with professional artists. In dialogue with the participating municipalities, many local resources are visible and the project is expected to grow continuously through the 'rings in the water' method in which each locally conducted project brings out something new.



Aarhus Visual Art and Media School

The Aarhus Visual Art and Media School offers instruction and projects for children and youth aged 5-19 in drawing, painting, animation, creative writing, sculpture and architecture.

[Read more at aarhusbilledogmedieskole.dk](http://aarhusbilledogmedieskole.dk)

With the 2012 appointment of Aarhus as a Cultural Capital in 2017, there a further strengthening and expansion of networks across the region is taking place, and the need to share and exchange knowledge and experience is crucial. An answer to this need is at the center of the knowledge and skills project, *Children and Youth Culture in Central Jutland (BUM)*. The project was formed by the Children's Cultural Centre in Aarhus, Children's Culture Silkeborg, The Culture Prince in Viborg and the Danish Talent Academy in Holstebro. The objective is to set a framework for common understanding of the many different children's cultural projects in the region and to ensure a continuous collection of knowledge and experience. Due to a high level of interest and need, a forum which stages the collective experience and knowledge was confirmed at *BUM's* introductory seminar in March, 2013. Over 79 stakeholders from

the region and more than 30 projects participated. Among the desires were knowledge sharing of international collaboration, project organisation and fundraising, and facilitation of project dating.

Already in September 2013, one met again in a large-scale children's cultural conference in Skanderborg. Towards 2017, the conference will be a yearly back-facing focal point for *BUM's* exchange of knowledge and inspiration among stakeholders in children's culture. In line with its ambitions for 2017, it is the conference's goal to contribute in inspiring and developing children's culture not just regionally but also nationally and internationally. In this way, the enhanced network will not just last until 2017 when Aarhus becomes a European Capital of Culture. It is creating a platform for development and collaboration for many years to come.

ULF [National Association of People with Learning Disabilities] in Aarhus

ULF in Aarhus is a collaboration between the Pedagogical Department, Children and Youth and Children's Cultural Centre in Aarhus, Culture and Resident Service for a total provision of teaching and learning courses in Aarhus municipality.

On the ulfi aarhus.dk portal, teachers and pedagogues can find teaching and learning offerings in art and culture, nature and outdoor recreation, science and sports and movement at day-care centers, primary schools and secondary education in Aarhus municipality. ULF in Aarhus has ambassadors at all schools in Aarhus municipality and offers skills development for teachers and pedagogues in collaboration with cultural institutions and other stakeholders. ULF in Aarhus also organises theme days for cultural institutions, and nature and sports stakeholders, on topics of importance for collaboration with primary schools and day-care centres and contributes to the development of new courses for the various target groups. All schools, day-care centres and secondary schools also receive a catalogue with descriptions of the courses. ULF in Aarhus is an independent part of the Children's Cultural Centre's work. ULF i Aarhus udgør en selvstændig del af Børnekulturhusets arbejde.

[Read more at ulfi aarhus.dk](http://ulfi aarhus.dk)

Will you join in looking after culture?

Children's culture for the smallest ones in Odense

By Ivan Løvstrup



Ivan Løvstrup is a senior consultant in Odense municipality, where one of his tasks is to coordinate cultural offerings to schools and day-care centres.

In Odense, preschool children are taught to look after culture and they become so-called 'culture minders'. The following describes the process which starts with identifying challenges in the day-care services area and goes to the preparation of a qualified tool for the children's cultural field. It is for the benefit of pedagogues, cultural institutions and not least the youngest residents of Odense.

On 1 August, 2004, legislation on pedagogical curricula in day-care centres came into effect. What was new as compared to existing pedagogy in day-care centres was that now there was a legislative clarification that all day-care centres must work with learning and learning processes for children, and this should take place within six described curriculum themes:

1. The child's all-around personal development
2. Social skills
3. Language
4. Body and movement
5. Nature and natural phenomena
6. Cultural forms of expression and values

Since 2004, Odense municipality has continually followed the processes involved in implementing the pedagogical curricula in the city's children's cen-



Harry Potter Festival

Since 2002, the Odense Central Library has held an annual Harry Potter Festival in which children and 'Muggles' can frolic in Harry Potter's fairytale universe.

[Read more at odensebib.dk](http://odensebib.dk)

tres. Thus, in 2009 a large study was conducted in which pedagogues, among others, were asked about which of the six curricula topics they felt they could contribute to the least.

The answer was clear and unambiguous. A majority of the pedagogues felt challenged in relation to the curricula topic 'cultural forms of expression and values'. The study resulted in the setting up of a project group consisting of representatives from the City and Culture Administration and Children Youth Services in Odense municipality. The objective of the group's work was three-sided:

1. To spread knowledge of Odense's cultural institutions to pedagogical staff in the day-care centres area, so that the cultural institutions can increasingly be incorporated in a natural and continuous way as part of the pedagogues' work with the curriculum theme 'cultural forms of expression and values'.
2. To qualify the work of the cultural institutions so that they are more appealing to the city's youngest residents and the pedagogical work around them.
3. To provide preschool children in Odense municipality the opportunity to gain a solid and healthy cultural ballast.

With the earlier mentioned study of the city's pedagogues completed, the project group agreed on starting by focusing on the city's cultural institutions



Photo: Bernekulturhus Amalr

and stakeholders. They had to answer in the affirmative to the following three questions to be allowed to further participate:

1. Do you wish to have more children of 4-6 years of age visiting your cultural institution?
2. Are you ready to prepare an offering targeting this target group which supports the pedagogues' daily work with 'cultural forms of expression and values' in the children's centres?
3. Will you participate in a joint event in which together with other participating cultural institutions you present your offering to representatives from all of the city's more than 50 children's centres?

A total of 22 cultural institutions answered yes to all three of the questions and subsequently were given a chance to participate in a meeting with a consultant from the institution's department who could provide them with the necessary insight into how large educational curricula is. Thereafter, each cultural institution prepared its own offering and received the opportunity for a visit by a focus group consisting of 3-4 peda-

School for 200 Years

It has been a right and duty for all children in Denmark to be educated since 1814. This is celebrated with a great anniversary in 2014. The Skole 200 Sekretariat encourages local collaboration partners, museums, associations, schools and archives to take independent initiatives to mark the education legislation.

[Read more at skole200.dk](http://skole200.dk)

Teaching and Visual Arts School, Brandts

Brandts is based on children's and youth's reality. The target group is involved in the art hall's exhibitions through various creative activities.

[Read more at brandts.dk](http://brandts.dk)

gogues. The focus group partly discussed the academic contents of the offering and partly discussed good practical ideas for how the cultural institution can, for example, when providing packed lunches make it an even better experience for children and pedagogues.

In order to provide an overview on which offerings the pedagogues could benefit from in their work with 'Cultural forms of expression and values', all of the cultural institutions' offerings were collected in a 'Cultural Passport'.

The cultural institution has double-sided pages in the Cultural Passport. One side is dedicated to the pedagogues with information on the specific offering as well as a 'good to know before you leave' box where there is information on everything from how a visit is booked to which bus services stop near the cultural institution.

The other side is for the children. It contains pictures from the cultural institution which can provide a basis to talk about what it is the upcoming 'cultural journey' contains, and also on this page there is space set aside for each child to, at the end of a visit, obtain the institution's stamp in the passport.

Finally, when a child stops at the the children's centre and is to start school, the Cultural Passport is handed to the child with a wish for a good journey and functions at the same time as documentation to parents on how the 'Cultural forms of expression and values' were worked with during the time the child was in the children's centre.

Viborg Cathedral School

Viborg Cathedral School collaborates with the media talent school and the musical talent school in Viborg. Both talent schools are located in less than five minute walk from the school and are a unique opportunity for students who wish to develop their musical skills in media, journalism or music.

[Read more at viborgkatedralskole.dk](http://viborgkatedralskole.dk)

The launching of the Cultural Passport took place in 2011 and was marked with an inspirational afternoon in which each cultural centre in Odense municipality was required to send at least one participant. During the inspiration afternoon, there initially was a presentation round in which each cultural institution had five minutes on stage to present its offering in the Cultural Passport. Subsequently, each cultural institution had a booth, and the attending pedagogues could move about and get good ideas about where their 'cultural journey' with the children should go.

Since the launching of the Cultural Passport, there has been no study done to inquire as to whether the individual educator feels better equipped to work with the curriculum theme 'cultural forms of expression and values'. The fact is that due to demand, the Cultural Passport, has become reprinted before expected, and most of the participating cultural institutions have experienced a significant growth in the number of visitors to the cultural centres.



Asger Villemoes Nielsen, School and Cultural Director, Albertslund municipality

Internal cohesion makes for greater impact

Interview



Why is it important that children and youth encounter culture?

-Because culture turns things upside down and one enriches their own life by seeing things in new ways rather than as usual.

When one becomes acquainted with emotional expression in the visual arts, literature, sports, film, media, etc., this speaks to the heart. One is moved and gets the opportunity to express the experience one has had and look at its impact from the inside in another way.

Are your colleagues around the country conscious about the meaning of including art and culture in everyday life in schools and day-care centres?

-I do not think this is the case because culture is has a miserable existence on the political agendas.

So one cannot say that it occupies Danes' lives-of-



ficially, it is discourse on issues of economy that prevail prevails. When we speak of debates on value, they have something to do with money and not so much with quality of life: 'What do we gain from a penny on the penny scale?', 'What is in it for me?' -this is an expression of the growing individualism and egocentrism which governs our post-modern society, where we live to show ourselves and find our own identity.

Therefore we rarely talk about what really has value for society. A paradox is, for example, that all the people who want to save on art and culture, what do they do themselves during their recreational time? The see films, hear music, play ball or something else. Because it has great value to them.



Asger Villemoes Nielsen holds a Master of Arts in English and Music, is a systems administrator, certified project manager, musician, singer, and systemic process and team building consultant.

Worked as a gymnasium teacher, inspector, IT and digitalisation chief, chief consultant, IT chief, and as an active musician. He is currently a Department Head, Institute for School and Learning, Metropolitan University College

Copenhagen Kids

Copenhagen Kids is a network that works towards coordination, visibility, collaboration and inspiration in the children and youth cultural field through various stakeholders, institutions, associations, producers, mediators and users in the area of art, culture, children and youth in Copenhagen.

[Read more at copenhagenkids.dk](http://copenhagenkids.dk)

How do you see art and culture's potential in Albertslund municipality?

-We see it as a lever for integration, a lever for social heritage and as a lever for growth.

Why does art and culture have special leverage potential?

- Due to relational potential: One meets someone and has a common artistic or cultural experience. For example, when someone sees some pictures, that person is drawn in because he feels something for what he sees.

This is the way you can get a hold of people and create a different open door than if you begin talking about something more theoretical. It activates emotions and this is what it takes to open people and get them to move: Art and culture are bait.

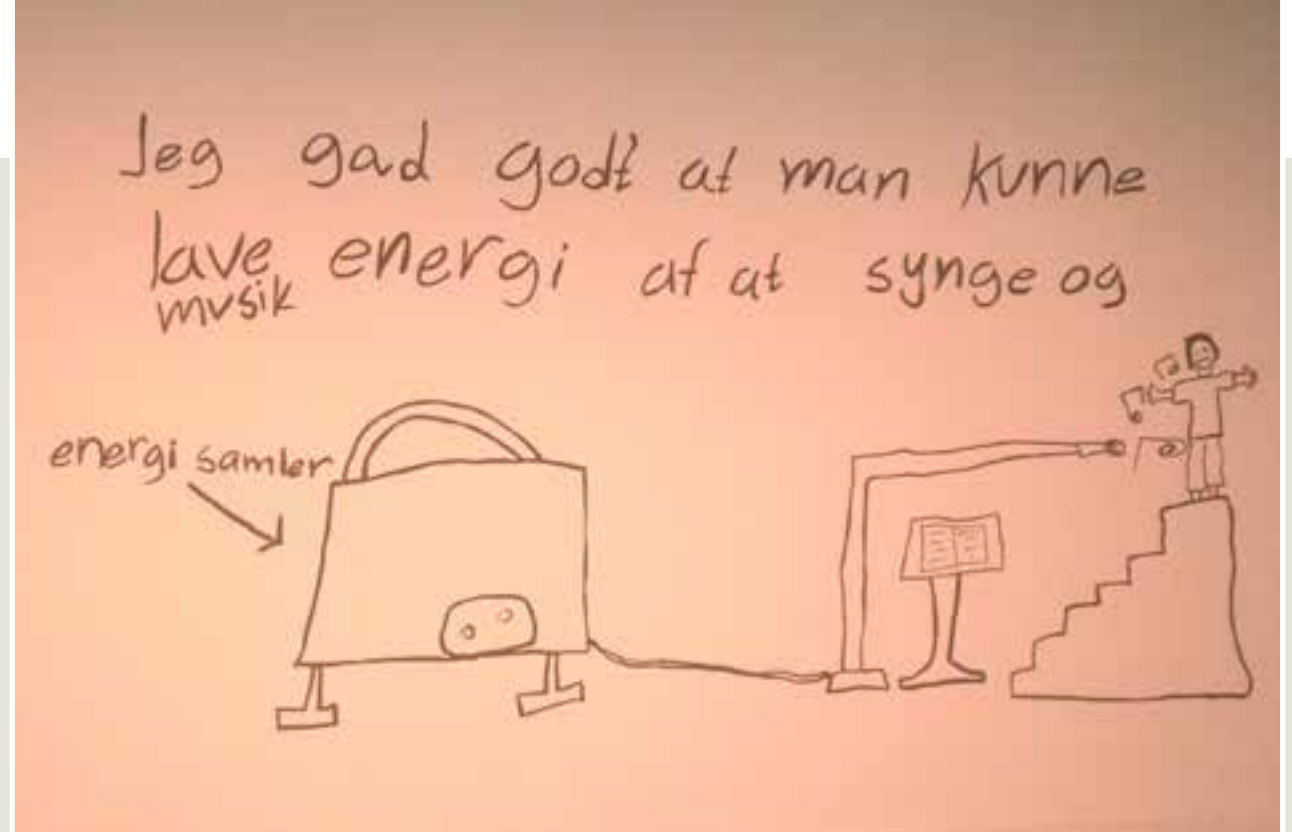


Photo: Mette Demuth

As a child, one is very motivated, especially when the heart suddenly beats a little faster. Where does this happen? Typically, this occurs in the place where one's heart is. This is because something is one's interest or because one thinks that it is fun and exciting.

What do you specifically do to promote children's and youth's opportunities to encounter art and culture?

- Our administration has a children's consultant who goes around very much to the schools to enable them in different ways. We also have a music school, a visual arts school and a number of other cultural institutions and we try to coordinate as

much as possible of what we have in operation, and get it hooked up with what the schools already are working with, ie take a hold of some teachers and make it possible to include the offerings in the schools' everyday life.

We, for example, invited people to Song Day in which 600 children participated and sang in various contexts. It was successful because we invited a broad group of people and created a good network.

We also prioritise children's cultural collaboration in our budgets for the music school, music theatre, visual arts school, and the library's events account where we centrally set a financial framework that enables this.

The visual arts school holds exhibitions at the town hall, library and other places. Recently, there was an opening of an exhibition in our Viking village with works made by children and adult students, designed as a drawing trip, where the works are inspired by Viking times and exhibited alongside objects from the Viking age.

This occurs through multiparty collaboration. We have strong internal collaboration in the cultural area in Albertslund municipality which we have developed over the last three years. It has been a focus point for me to create a much stronger internal cohesion based on the slogan, internal cohesion, greater impact.

BMMK: Children's Encounters With Art

'CHILDREN'S ENCOUNTERS WITH ART' provides the North Jutland Region's institutions and schools the opportunity to create the best cultural framework for children and youth. All types of schools and institutions can use the scheme, both Danish public schools, after school clubs, private schools, continuing education schools, secondary schools, colleges, adult education centres, kindergartens, cultural schools, museums and other cultural institutions. The content of the courses is chosen by the schools and day-care centres together with the artists. BMMK (Children's Encounters with Art) was formerly known as 1/1 artist for 1/4 the price.

[Read more at bmmk.dk](http://bmmk.dk)



Photo: Børnekulturhus Amalr

We are forced to make savings and we are under attack, so our strategy has been to work together and jointly create greater results. Specifically, by making productions and events together so that they get a larger showing. We place all of the different offerings in a large pot and make a stew.



In this way, all are exposed through the principle that says, if you have a balloon, and if you blow it up, you make a larger and larger and more visible balloon.

På den måde eksponeres alle gennem helheden ud fra princippet om, at du har en ballon, men hvis du puster den op, får du en endnu større og endnu mere synlig ballon.

What are the challenges one may encounter when trying to create greater collaboration between the municipalities' cultural stakeholders?

- It can require a discussion on our terms and conditions and the local politicians' agendas, and on where we see some possible common ground.

We have progressed very far in getting collaboration going on its feet and everyone is already now interested in getting involved in something joint. In

the past, many ran their race alone but should have had a chance to lower their guard and see us as a football team based on the motto that no player can win a football game alone, thus one has to play together and fill each position on the team as well as possible.

We also have a business plan in which we are starting to talk about citizenship as most central and that culture has the very important function of giving people self confidence. We have taken Kolding municipality's slogan on self-esteem above welfare for ourselves, and in relation to this, the cultural area provides some unique opportunities for identity and self-confidence which actually make people surge.

We have a demographic imbalance in Albertslund and in this context, culture gives us opportunities to get a hold of some of the vulnerable children and adults. We want to break the cycle of social disadvantage. Therefore, we have started to talk about education in the front, not PH's old education concept and the highbrow of education concept, but a very basic education in the form of having a drive in

life, to want something, be able to do something, to be excited, to wish for something, do one's homework, remember one's lunch pack, not get into trouble and become educated. For this reason it makes perfect sense to redefine the concept of education and educational institution and thus also culture's role in the municipal landscape as part of developing and breaking the cycle of social disadvantage.

The New Public School

The Ministry of Education has launched a new website which has the objective of inspiring teachers, managers and pedagogues in making the new school a reality. The website contains over 60 good examples from schools already working with the new thinking that lies in the reform as well as a number of interviews with researchers on the reform's various themes. Managers, employees and municipalities will be able to share their experience and give good advice to colleagues across the country.

[Read more at uvm.dk](http://uvm.dk)

KulturMetropol (Cultural Metropolis), Oresund

26 municipalities and the Capital Region have entered into a four-year cultural agreement with the Ministry of Culture for the years 2012-2015. The objective is to create a unique platform to lift culture in the capital region.

[Read more at kulturmetropol.dk](http://kulturmetropol.dk)



Photo: Børnekulturhus Amal



How can culture provide self-esteem?

-Because we get a hold of the hearts of people. When you get a hold of the heart, the door opens. So people talk to each other and become able to advance. This is what it is about. When one is open to forming and shaping oneself, one can be moved. But if someone has his guard up, he does not do this.

In socioeconomical terms, the logic is also quite clear. Very broadly speaking, the more people behave well, the fewer expenses we have, the better off society is.

How do you do it in a way that creates optimal conditions for so many, and as many good encounters between children and cultures as possible?

-I will always assert that it is about prioritisation. There must be some who will do that. If one does not want it, it is impossible. Some must serve as the engine driving the process, such as an administration, for example. At least as a facilitator, or as that person who ensures that others do it.

We have also entered into a cultural agreement in KulturMetropol Oresund with the Capital Region and 26 municipalities mostly from the Capital Region.

One of the projects in the cultural agreement is called Children and Culture, and in it we provide a guide and action plan that is available to all municipalities. This is a catalogue of different approaches which a children's cultural manager can put in place. Examples are Song Day and offerings tailored to different years in schools. It was prepared in 2012 and in many ways it provides a picture of what we do here in Albertslund.

It has already had an effect. How much it can be used in each municipality depends on, i.a., the local circumstances and personal commitment and understanding of those responsible, in order to include art and culture.



FABUK: Association of Children and Youth Cultural Consultants

FABUK was established on 26 September, 2013 and it consists of a group of consultants responsible for the children's and youth's cultural area in the municipalities and regions. At the founding general meeting, the attendees formulated the themes of focus for the first period: the School Reform's work with art and culture in everyday life and strategies and methods for consultants working in the municipalities and regions.

Read more at fabukblog.wordpress.com



Does collaboration among administrations play a role in the process? How can one create the optimal conditions for collaboration?

-It could well come to this, but we have varying focuses. In the ideal world, culture is the inner growth factor in the city which drives human development. However, in our current reality business and economy are seen as the driving force, while others may think that it is the schools' Danish and Mathematics subjects, and we see culture as absolutely central.

Success is otherwise often evident, and the other administrations would like to be credited for good events in which people are moved and we see something happening and there is great media coverage, and so on.

Culture is a very good investment because enhancing cultural efforts mean that in the long-term, we do not have to spend so much money on children who are unhappy, on social transfers, etc.



Photo: Børnekulturhus Amair



Let us use the publication and upcoming strategy for children's and youth's encounters with art and culture to make a difference

It is happening out there!

Art opens eyes and sharpens the senses. Its expressive and storytelling affect provokes us, amazes us, and gives us pause to think things over. It gives us words and pictures of the community and strengthens our individual education. Practical work with art teaches us that good results can be reached through perseverance, commitment and good collaboration.

Therefore, I believe that children and youth, throughout their childhoods and youth, should encounter art in their everyday lives.

Thus there is a need for a more cohesive effort, and I therefore am working on a strategy for children's and youth's encounters with art and the artistic environment.

Art and culture create community

In Denmark, there are differences in the environments



children and youth grow up in. We have differing life conditions both when we are children and then as adults. But art and culture is that which we have in common and that which binds us together. This is what we have in our cultural rucksack. Therefore, it is important that we all do our best to ensure that our children and grandchildren receive even better opportunities for encountering, experiencing and using art and culture in school and in day-care centres, as thereby they can develop their own forms of expression. This publication has provided a

number of good examples of how such a task can be approached.

Competent adults are vital

Art is important for our education. What I mean by education is a process that is an expression of the individual's search for meaning—both in existential terms and in responsible community living. We have a strong educational tradition in Denmark and it is vital that we cherish it. In specific terms, this means that we ensure that the adults who



children are closest to in their everyday are good at supporting children's encounters with a wide range of artistic and cultural offerings. We must work to ensure that artists and mediators at cultural institutions, pedagogues, teachers and parents are properly equipped to handle this mission for society.

In this context, it is also therefore important that we adults reflect on how we ourselves can develop our skills so that we support children's and youth's encounters with art and culture as well as possible.

Focus on diversity in art

The arts forms are diverse, but it is often adults who decide which type of art forms the children will have the chance to encounter. Therefore, it is important to have an overview of the entire palet of art forms so that we can ensure that children do not just encounter a selective portion. Encountering diverse artistic expression is therefore a cornerstone for understanding oneself and one's fellow human beings and for making complex decisions later in life.

Architecture and design are examples of important art forms which all children and youth should have the opportunity to become acquainted with. Danish architecture has marked itself with the Sydney Opera House and the interior of the Finn Juhl Hall in the UN building in New York, among others. The government's forthcoming architectural policy is therefore focused on how children experience, work with and consort with architecture.

Children should also be motivated to express themselves creatively and to create their own forms of expression. This is put in focus when the Springfrø prize is awarded to creative projects in the classroom. I am happy to hand out this prize together with the Ministry of Education for it notes the importance of having children's creativity and encounters with art be incorporated into children's everyday lives.

The Nordic children's and youth's culture has special qualities

There is much that we can share in the Nordic region, and in the children's cultural area we have valuable common ground as all the Nordic countries and my Nordic ministerial colleagues highly prioritise children's and youth's culture. In Autumn 2013, for the first time, a special Nordic prize for children's literature was awarded to signal how important this part of literature is.

In all of the Nordic countries, we earmark resources (both national and municipal) which ensures that children and youth encounter art and culture in their daily lives. But at the same time we have different ways of working, as for example, pedagogical and didactical practices are emphasised differently. We therefore learn more about ourselves and each other by sharing experiences and inspiring each other.



Photo: Børnekulturhus Aalborg

I was in Washington in the Spring to participate in 'Nordic Cool 2013', a four-week long cultural festival dedicated to Nordic culture, which in recent years has received much international attention due to its special qualities.

A large number of Danish and Nordic artists were invited to the impressive festival. These artists were able to share their talents only because we in the Nordic region have special qualities, not least of all the special tradition of ensuring that talent development starts early: The food chain that creates coherence between emerging talent and

the adult professional must be intact. It must be possible to discover each child's special talent at an early age and support the child professionally from the time the child is small.

It is happening out there, and it requires a strategy!

Over the last year, I have prioritised going to cultural events throughout the country, and time and again I am struck by both high quality and overwhelming commitment. For instance, it has been inspiring to follow Culture Services in the Storstrøm area which ensures that cultural offerings for preschool and

school children are visible. The Service also, along with cultural institutions, other stakeholders, day-care centres and schools, helps to develop new offerings. Such an initiative and such local support is precisely what makes a difference. And this is the engagement that I wish to focus on and inspire with this publication.

Let us use this publication and a future strategy for children's and youth's encounters with art and culture to make a difference.



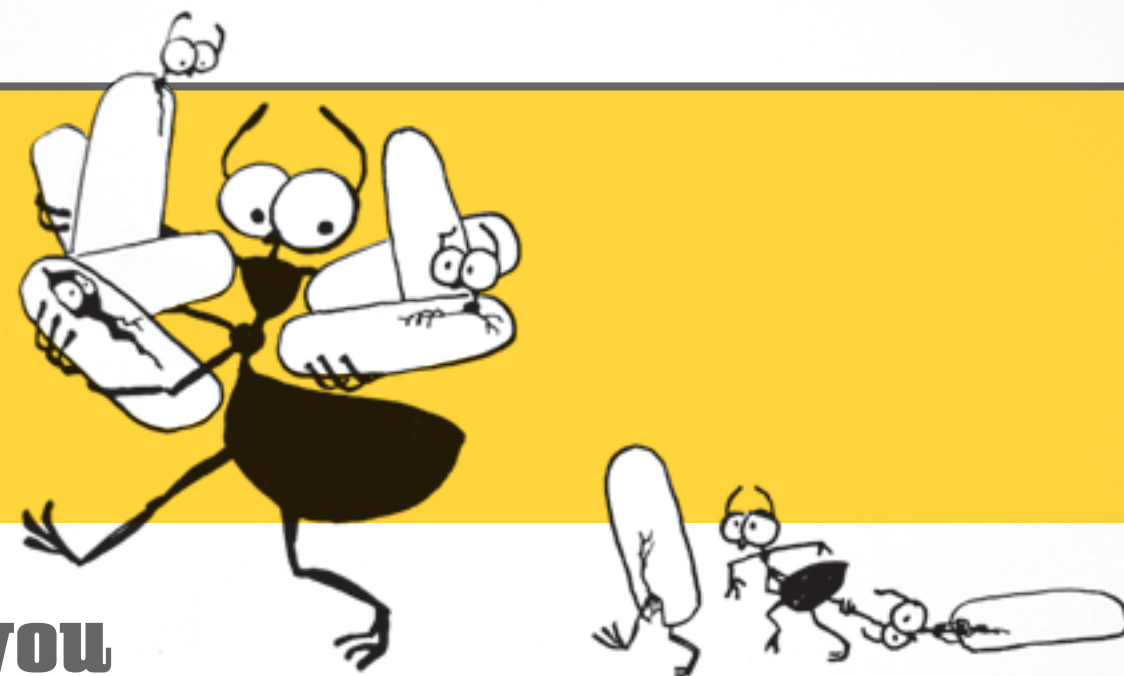
Photo: copenhagenmediacenter.com

Network for Children and Culture

Minister of Culture Marianne Jelved decided in September 2013 that the Network for Children and Culture (BKN) be continued as an advisory network for the Ministry of Culture, and now via the Danish Agency for Culture. The Network for Children and Culture has, however, for 10 years been the framework for good and constructive collaboration, especially with the municipalities. Therefore, BKN continues as a term for the Danish Agency for Culture's collaboration on culture for children and youth with ministries, cultural institutions, organisations and municipalities. The new network group will consist of representatives with professional knowledge in the children and youth field from:

- Ministry of Culture departments
- The Ministry of Education
- Ministry of Higher Education and Science
- Ministry of Children, Gender Equality, Integration and Social Affairs
- The Danish Film Institute
- Association of Directors in the Field of Children's Educational and Cultural Matters
- Association of Children and Youth Cultural Consultants (FABUK)
- National Arts Foundation

[Read more at boernekultur.dk](http://boernekultur.dk)



Thank you

The editors give a sincere thank you to all contributors in the seven chapters of the 'Art and Culture Give Children a Life that Works' publication.

This also applies to the editorial group's input and ideas for the contents and the many authors and ministers who have provided vision and engaging articles, and the cultural institutions and children's cultural centres that have contributed photographic material. We also thank our colleagues for reviewing and disseminating the publication. Without you our publication would not have been so readable and inspiring.

Merete Dael
Anne-Kristine Mortensen
Monica C. Madsen



Art and Culture Give Children a Life that Works

Art and Culture Give Children a Life that Works is a free inspirational and discussion book for teachers and pedagogues. The book focuses on how to include art and culture in schools' and day-care centres' everyday lives, such as the new Danish public school law and the Minister of Culture's children and youth strategy envisage.

Art and Culture Give Children a Life that Works contains a variety of strategies on how one can realise the political ambitions on giving children and youth better opportunities to interact with art and culture. There are seven chapters and each chapter has a focus presented by articles and interviews of 60 national and foreign experts, practitioners, artists and ministers' opinions, research, and practical experience. The book also includes a number of examples of specific initiatives, activities, websites and literature references.

Art and Culture Give Children a Life that Works was created on the basis of discussions at the Network for Children and Culture's day-care centre and school advisory groups with representatives from a number of professional organisations and institutions as well as practitioners. The book is aimed at teachers, pedagogues as well as mediators and parents with an interest in developing art and culture for children.

Art and Culture Give Children a Life that Works is published by the Danish Agency for Culture in collaboration with the Network for Children and Culture.

Read more about the Network for Children and Culture at the Children's Cultural Portal at www.boernekultur.dk; read more about the Danish Agency for Culture at www.kulturstyrelsen.dk