

A scenic landscape at sunset. The sun is low on the horizon, casting a warm glow over a body of water and distant mountains. In the foreground, a person with a red backpack stands on a grassy bank, looking towards the water. In the middle ground, another person stands on a large rock in the water, silhouetted against the bright sky. The overall mood is peaceful and contemplative.

#YOUNGART AND FUTURE SKILLS RESEARCH REPORT

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and Sandra Gattenhof

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REPORT SUMMARY

#Youngart & Future Skills research project had two main foci. One was to develop and investigate models for collaboration between the art and education sectors, and the second to inquire whether the art programs and teacher/artist collaboration promotes the future skills of Creativity, Collaboration, Critical Thinking, and Communication.

Two art programs were carried out in Norwegian secondary schools in 2022 and 2023. Art program A was developed by a theater company in collaboration with a teacher and four artists in a large secondary school class with 45 students in Trondheim. Art program B was developed by a filmmaker in collaboration with a teacher in a small secondary school class with 18 students in Sunnmøre. One of the aims of #Youngart & Future Skills was to investigate how different class and school sizes functioned in different art programs.

The art programs were documented through observation, interviews, questionnaires, and the students feedback on post-it notes and drawings, and the material was analysed by the research team.

The research finds that of the four future skills Creativity, Collaboration, Communication, and Critical Thinking, the first three were strengthened through the art program, and Critical thinking to some extent. The collaboration between classroom teachers and teaching artist was appreciated by both parties. At the same time, there seems to be potential in a closer collaboration and a clarification of roles in relation to the implementation of the art program. It is important that both parties can use their expertise in the implementation, and that the school's needs and the teaching artists goals and proficiency meet in a good way. There is a need for more research to explore and make choices in relation to the diversity of possibilities in scope, length, timetable, and forms of collaboration between teachers and artists.

Art Program A



INTRODUCTION

#Youngart and Future Skills is a direct response to the Norwegian Parliament's White Papers related to The Cultural Schoolbag (DKS) and art in schools, as well as other research on challenges in relation to children and young people's participation in art. To meet these challenges, we have developed, implemented, and subsequently researched two art programs with students, artists, and teachers in collaboration.

A new research report called DKS og Kulturtanken (DKS and The Culture Tank) was delivered to the Ministry of Culture and Equality in March 2023 (Hauge, 2023). Kulturtanken is the national administrative body for The Cultural Schoolbag in Norway. The purpose of the research documented in the report was to evaluate the reorganisation of the DKS structure in 2016. The report confirms that DKS is well-functioning and provides a good cultural offer for children and young people throughout the country. At the same time, students are calling for more opportunities for participation and a stronger digital investment. It is also pointed out that there is potential for improvement in the cooperation between the cultural and educational sectors, and better anchoring in schools is called for to strengthen the pupil's education.

The report recommends strengthening the students' voice in DKS and including the students and teachers in art productions to a greater extent. Particularly interesting for #Youngart and Future Skills are the recommendations to "differentiate the formats in order to cultivate an effective touring model, a model for relational productions and a model for experimental formats" (DKS and Kulturtanken). #Youngart and Future Skills implements and explores two different art programs in schools that focus on stronger student participation rooted in their local environment and lived experience.

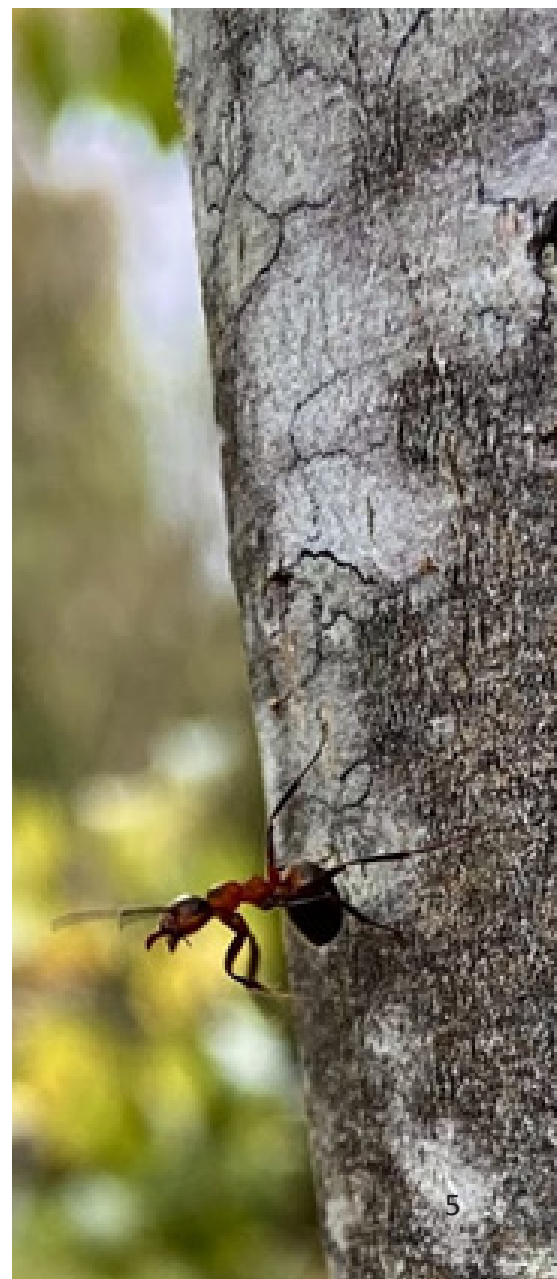
Student photo - Art Program B

COLLABORATING PARTNERS

The secondary school was chosen as the arena for this research project. Art Program A was carried out by four artists together with one teacher and 45 students at a school in Trondheim, Norway in October 2022. This was funded by NTNU for #Youngart & Future Skills. Art Program B was carried out at a school with one teacher and 18 students in Sunnmøre in September 2023, and financed by Seanse Art Center, Volda University College.

The project delivered a request to the artist to develop a new art program in their local school based on their own ideas and artistic skills. The frames of the programs were 25- 30 student hours in a secondary school, and they were asked to include a teacher from the school in the planning of the art program. The researchers chose to collaborate with professional artists from two companies, one working with theater & performance art, and one film company predominantly working with film documentaries. The artists are recognized in their fields and have some experience in facilitating and guiding others in creative, artistic processes. #Youngart and Future Skills has future skills as a research objective, but the artists who created the art programs were not asked to work specifically towards any of these skills. Their focus was on active engagement with students in meaningful artistic processes through the art program.

The research partners in #Youngart & Future Skills were Marit Ulvund (Associate Professor/Director of Seanse Art Center), Volda University College (VUC), Associate Professor Cecilie Haagenen NTNU, and Professor Sandra Gattenhof at Queensland University of Technology (QUT), Australia. The research team's members have expertise in arts in education, and aesthetic learning processes, as well as from the professional art field.



RESEARCH METHODS

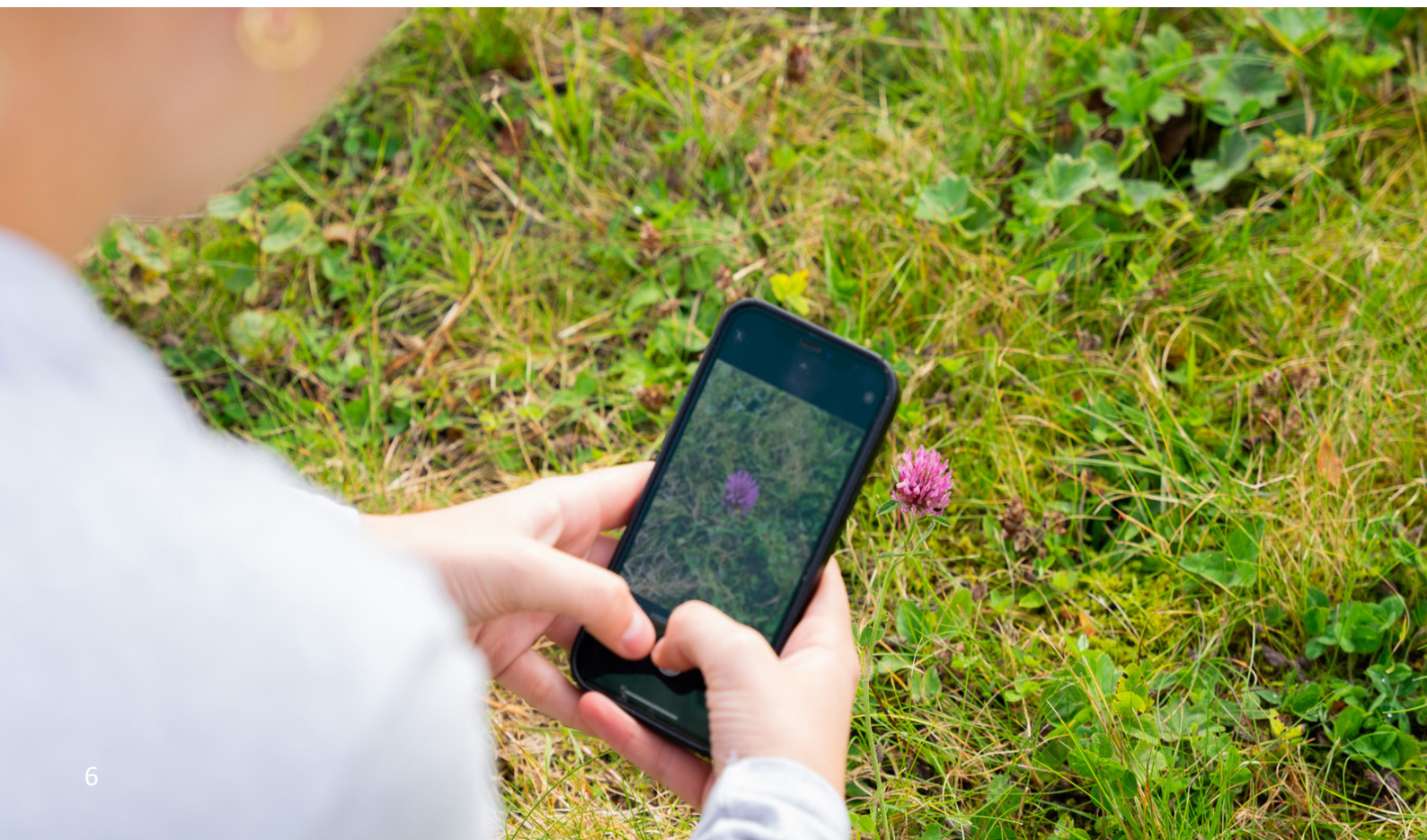
This research project was placed within the paradigms of qualitative and art-based research and had a mixed method approach. The art programs were developed in dialogue between artists, schoolteachers, and to some extent the researchers.

The goal was to develop and test models that contributed to an active student experience and constructive meetings between students, artists, and teachers. The participation of children and young people in aesthetic learning processes is a developing research area. Fels & Belliveau (2008, p. 49) define learning as something that “emerges during performative exploration”. They claim that students get the opportunity to interpret actions, events, and responses through performative (formative) work. Learning is thus seen as performative exploration for the students, and it is such a view of learning that underlies this research project. The teachers were encouraged to use their pedagogical expertise and be involved in planning and implementing the program. The aim was to ensure successful integration into the school’s work and life. The artists taught tools, guided art practice, and shared their professional expertise.

A mixed methods approach was used in the research process (Barone & Eisner, 1993/2012; Biber & Johnson, 2015; Hesse-Leavy, 2015; Smith & Dean, 2015). This includes observation, interviews, questionnaires, contextual studies, and action research through the initiation of new art programs. The primary methods for collecting data were conversations with the artists in advance, and both artists, students, and teachers during the implementation. We also collected the students’ responses about activities through post-it notes as well as free drawings and comments on a regular long roll of paper. A questionnaire was developed (nettskjema.no) in which all students, teachers, and artists assess and comment on the art program. In addition, we conducted individual interviews with teachers and artists about their experiences with their own role and the art program itself.

The project has been approved by SIKT (formerly NSD - Norwegian Center for Research Data) and all participants have signed a consent form. The participants are anonymized in the report and given fictitious names or referred to as “teacher”, “student”, or “artist/teaching artist”.

Student taking photo - Art Program B



RESEARCH FOCUS AND THEORY

Theory and research focus are mainly linked to prior research and reported needs for the development of participatory art activities in schools- Those we found most relevant are briefly referred to in this section.

THE CULTURAL SCHOOL BAG, PARTICIPATORY ART, AND ART PROGRAMS

The Cultural School Bag (DKS) is a national initiative established by a united Norwegian Parliament in 2001. The aim is to bring professional art and culture to all students in all schools in Norway. Despite its popularity and 20 years of operation, various research reports have found that the full potential of DKS has not yet been realized (Borgen, 2011; Borgen & Brandt, 2006; Breivik & Christophersen, 2013; Collard, 2014). The DKS program mainly consists of short professional art meetings. The challenge is that these are rarely put in context for the students and/or interact with the school's curricula and learning activities. Through #Youngart & Future Skill, we wanted to explore the possibilities for close collaboration between professional artists, teachers, and students, and which included student activity over time.

The research project School and Concert - from communication to dialogue (DiSko) carried out a research-based innovation of the school concert offered in DKS in 2018-2021. They aimed to abolish a traditional sender-receiver relationship and strengthen the schools' ownership in relation to DKS through extensive use of dialogue. The researchers found that dialogic art meetings fit well within a local or regional framework. At the same time, the following is emphasized: "Enough time, good facilitation, and a community-oriented reflection are decisive for the degree of ownership that can be developed, what interaction with the curriculum level can be achieved and what dialogues can be developed" (Disko, 2021, p. 3, our translations to English throughout).

The researchers found that the schools' ownership of the art projects worked best if they were based on relationship building over time: "What lies in the term "the artistic" is expanded and nuanced to include more than the artistic dissemination of an artistic content (work/song, etc.)" (Disko, 2021, p .4). Based on the findings in Disko, a school-based model for art meetings is recommended, to strengthen the bonds between the local schools and DKS, so that both teachers and art students are encouraged to become "active and reflective participants in dialogic artistic models" (Disko, 2021, p .4).

Both the school and art fields should contribute to a greater extent to "realizing and developing the student's creativity, imagination and democratic participation as important elements in a sustainable aesthetic formation" (Disko, 2021, p. 4). This approach to learning aims to strengthen the practical-aesthetic subjects, give students more time for in-depth learning and improve the connection between the subjects, in line with the latest Norwegian school reform (Meld. St. 28 (2015–2016); Kunnskapsløftet, 2020)

Students - Art Program B



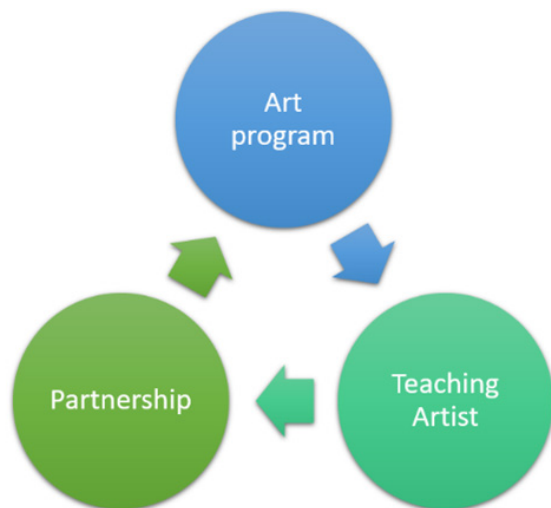
The BUSK report (2019) is based on young people’s own opinions about children’s and youth culture in Norway as in the White Paper Meld. St. 28 (2015–2016). The findings in the report point to the need for strengthening the cooperation between children and young people and the professional art and cultural actors. It emphasizes the need to develop more arenas for training and the exchange of experience and expertise in digital media and artistic expression. According to the Norwegian Parliament’s White Paper “Experience, create, share” (Meld. St. 18, 2020–2021), society needs children and young people who reflect, are critical, exploratory, and creative. To achieve this, the education sector needs knowledge of new methods and insight into aesthetic learning processes and interdisciplinarity (Borgen, 2011, Borgen & Brandt 2006; BUSK report, 2019). #Youngart & Future Skills’ contribution is to develop such new methods and insight into how students, teachers, and artists experience this work.

SEANSE’S ART PROGRAMS

#Youngart & Future Skills builds on experiences from Seanse in relation to the development of long-term art programs. Since 2004, Seanse - center for art production (hereafter Seanse, for more see: <https://seanse.no/>) has supported art productions for DKS through artist-in-residencies, art workshops, art programs in schools, and conferences.

Three times the center has been responsible for a Teaching Artist course (10 credits) at Volda University College, intended to strengthen the artists’ competence in dealing with participatory art. Participants in these courses have been artists from national art institutions such as The Norwegian Opera & Ballet, The Norwegian Theatre, Oslo Nye Teater, The National Museum, and The Norwegian Academy of Music, as well as many other professional artists. All who participated completed an art program as part of the study, supervised by Marit Ulvund. She has proposed using the term ‘kunstnerlærer’ for the English ‘teaching artist’ and gives the following definition: A Teaching artist is a professional artist with competence to work in and through art in educational or community institutions (Ulvund, 2015, p.33).

In 2015-16, Seanse supported five long-term art programs at schools in Oslo, Trondheim, Molde, Leikong, and Ålesund, initiated and guided by Ulvund. She defines an art program as one or more artists in collaboration with a social institution on a time-limited project.



The programs can be relevant for all disciplines depending on the chosen themes and goals (Ulvund, 2015):

“An art program can have different goals. It could be engaging in creative processes, teaching tools and techniques in an art subject and/or stimulating knowledge and skills in other subjects. It can also be preparing an art experience through creative activities, preferably with pre- and post-work for art experiences with professional actors” (Ulvund, 2015).

Figure 1; Art Program

Participation in art practice can stimulate knowledge and skills within various disciplines. It can teach tools and techniques within an art form, and be valuable for the dissemination of learning outcomes (Bose, 2008; Dawson & Kelin, 2014; Fleming et al., 2015; Hammershøj, 2021; Rabkin et al., 2011). The findings from Seanse’s art programs 2015-16 emphasise that there can be great benefit in long-term collaboration between the school and art sector, but that this is dependent on successful teacher and artist collaboration. It further emphasises a need for more research in this area, #Youngart & Future Skill is a contribution to this.

FUTURE SKILLS

Art practice has the potential for learning in various ways, and active participation in art processes promotes aesthetic experience as a basis for learning (Dewey, 1980; Rasmussen & Heggstad, 2013; Time to Listen, 2018). Recent research shows a connection between aesthetic teaching methods and the need for future skills: “Art education is increasingly seen as a means of promoting skills, competences and dispositions that contribute to the innovation needed in knowledge-based societies” (Costes-Onishi, 2019, p .4).

Internationally, we see that the core subjects in STEM education (Science, Technology, Engineering, Mathematics) have now included “A” for “Art” in STEAM education, to provide opportunities for young people to gain capacity for future skills (Ge et al., 2019; Martinez, 2017). The OECD report *Art for Art’s Sake: The Impact of Arts Education* refers to the importance art can have in education:

Artists, along with researchers and entrepreneurs, are role models for innovation in our societies. Not surprisingly, arts education is usually a tool for developing skills considered critical for innovation: critical and creative thinking, motivation, self-confidence and the ability to communicate and collaborate effectively, but also skills in non-art subjects such as mathematics, science, reading and writing (Winner et al., 2013, p. 17).

The research project #Youngart & Future Skills assumes that there is a need to develop a new pedagogy for the 21st century with future-oriented, creative, and student-active learning strategies, where art practice is not predominantly seen to promote learning in school subjects. For young people to develop, learn, and thrive in tomorrow’s world, models for learning engagement through art practice are linked to the skills that will be needed in the future. Although it is difficult to predict the future, theorists (Adams & Hamm, 2019; Ehlers, 2019; Jefferson & Anderson, 2017) and think tanks (The School of the Future: Official Norwegian Reports NOU 2015: 8; Future of Education: Google for Education) identified four major skills or mindsets needed in the 21st century. These are: Creativity, Collaboration, Critical Thinking, and Communication, often referred to as the Four C’s.



Students Evaluating - Art Program A

#Youngart & Future Skills examines how the Four C’s are experienced by participants in the art programs. With the reservation that the project only investigates two art programs, the report provides an indication of how these skills are evident in these specific programs. We would like to highlight that the artists who created the art programs in this research project were not asked to work specifically towards any of these skills, but their goal was to actively engage students in meaningful artistic processes through the art program.

THE ART PROGRAMS

This project has investigated the implementation of two different art programs. Art program A was carried out at a secondary school in Trondheim in October 2022. The school has around 500 students in grades 8-10, and approximately 65 employees. This is a large city school in the Norwegian context. Art program B was carried out in September 2023 at a smaller combined primary and secondary school in a small town in Sunnmøre, with around 100 students in total and approximately 25 employees.

ART PROGRAM A

Art Program A was carried out in a school class in the 8th grade (13-14 years) consisting of 45 students. The program was developed by a theatre company consisting of an artist duo. The art program was led by one of the artists in the company, who hired three other local artists to carry out the art program.

The program was financed with funds from NTNU and had a budget of NOK 150,000. This covered fees for four artists and material for the implementation. The art program included four art workshops focusing on visual art, text/literature, scenography and costume, and music and movement, and they were led by four artists with special expertise in these art forms.

The artists (two male and two female) had different degrees of teaching experience with the age group, varying from many years of experience to first-time experience. None of them had worked together before, and only the artist who organised the scheme had met the teacher before the project week started. The art program replaced the regular timetable for the whole week which lasted a total of approximately 30 hours. In advance, the teacher, the artist, and the researchers had planning meetings where the intentions of all parties, arrangements, and practical questions related to space, time, content, management, and duration were mapped.

The week was led and organised by the artist from the theater company and a class teacher. It was the first time the artist led an art program in this way. The teacher had several years' experience as a teacher but had never participated in an art program before. The first two days were mainly led by the teacher in collaboration with the artist, and the last three days were designed as four different workshops, led by the four artists. The class teacher and another teacher were also available to the students on these days. The students could choose which workshop they wanted to attend for the next three days - visual arts, text, scenography and costume, or music and movement. The week ended with a showing of the results from the four workshops, with the class as the audience.

The theme for the art program was history relating to the student's family and life story, and the students investigated historical events based on their family history and photo/textile material related to their family.

Students Timeline - Art Program A



The leading idea for the artists who designed the program was to find out which stories could become visible through clothes and family photos, and how the stories could be expressed artistically and re-created by the young people meeting the artists.

The students were introduced to the art program on the Friday before the autumn holiday. This was done in the form of a performative presentation where the artist interrupted the teacher's introduction. She told them that the class had been selected by the Parliament to participate in a scheme with utmost importance. A short video introduced "Breaking news" which addressed the students directly and asked them to participate actively in this project. The teacher and the artist then handed out a "National history test" with various questions that the students had to answer with limited time. The questions ranged from "What happened on the 8th May 1945?" (The Norwegian Liberation Day WW2), "What did your grandmother eat for breakfast when she was 14?" to "What do The Kardashians eat for breakfast?".

The students were given a task to do at home during their autumn holiday that contained three parts: They had to find out what year their parents, grandparents and great-grandparents were fourteen, find an item of clothing (or a picture of an item of clothing) that they had worn, who had worn it where and when, and what significance it had to family history. The third thing they had to do was a conversation interview with someone in the family about something they were curious about in relation to their family history. One of the goals of the art program was for the student to explore and learn more about their own family history and share it with the class. The students expressed that they found both parts exciting (see pictures for examples).

On the first Monday after the holidays, the students were presented another "Breaking News" video that introduced an "aid package". The students worked in groups and the aid packages contained material related to tasks that they had to solve, and a recipe for what was to be done during the day. On Tuesday, they received a new aid package and were asked to create a physical timeline in the classroom from the year their great-grandparents were born to the present day. The students shared the family stories associated with the picture of the item of clothing they had brought from home, and then posted these on the timeline. The students were also asked to obtain information about common historical events, and they gathered information about, among other things, the Cold War, the atomic bomb and the moon landing. (See examples of shared history in pictures w/ texts).

On Wednesday, the other three artists were introduced. The students chose which workshop they wanted to attend. Wednesday and Thursday were used to develop text material, visual art, costume, movement, and sound in workshops, as well as rehearsing with the artists. On Friday, the various groups presented their work to each other. The last part of the day was also used for summarising from the artists and data collection from the researchers.

Students Evaluating - Art Program A



FINDINGS FROM ART PROGRAM A

STUDENTS

The feedback from the students is mainly obtained from questionnaires, which have a high response rate (38 out of 40 students answered). In addition, there was observation, a short evaluation from the students in the form of post-it notes, and the opportunity to give feedback in the form of drawing or writing on a roll of paper.

Most students (86.8%) gave feedback that it the program was a positive experience to participate in the art program. 52.6% answered that it had been good and 28.9% answered that it had been very good. 13.1% answered that it had not been so good, while no one answered that they did not like it at all.

The students were asked the following questions: “Which of these terms fit to describe your experience of Art Program A? You must choose at least one answer option”. They could choose between the following terms:

Educational, boring, creative, too long, too short, requires cooperation, concerns me, does not concern me at all, exercises critical thinking/several thoughts at once, interesting, too short, too long, we communicate with each other, the performance is important (Questionnaire #Youngart & Future Skills 2022).

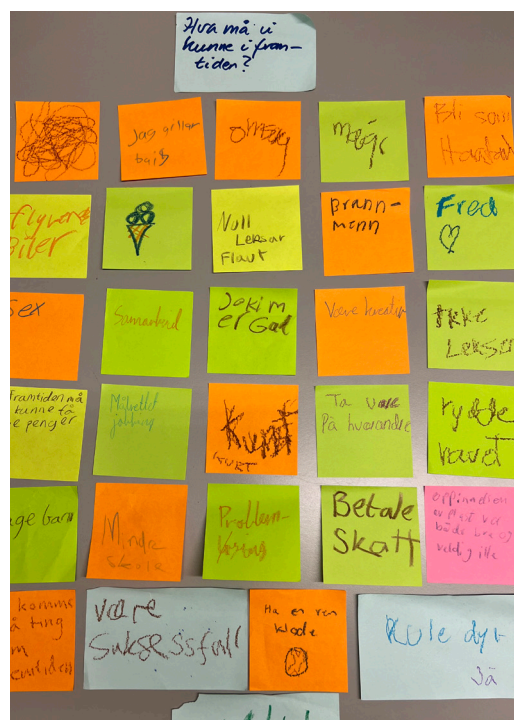
Of these, creativity scored the highest with 63.2% and communication followed with 44.7%. 29.0% of students feel that the art program requires collaboration, while none (0%) believe that the art program exercises critical thinking. In contradiction, all the artists and the teacher responded that the students learned critical thinking.

The contradiction between adults and students’ answers to critical thinking may have several reasons. In the questionnaire, students answered whether they felt that the art program “practices critical thinking/several thoughts at once”. The term “critical thinking” can be challenging to understand. It can be perceived as criticism of something, i.e., criticism of the art program, and some of the students may have experienced that this was what they are being asked about, whereas the adults have another understanding of the concept. But it can also mean that the students do not think they were challenged into critical thinking.

What the students enjoyed most about participating in the art program was working in groups with an artist. This points to the fact that the last part of the art program, which consisted of four different workshops where the student’s worked in groups based on interests together with an artist, is what appears to be the most productive for most of the students. Many also liked collaboration as a form of work, which they did a lot throughout the week, both in groups and together with the artists.

Almost all students 92% liked that the art program offered an unusual timetable/division. The art program replaced the regular timetable for a whole week, and the week was conducted differently from a normal school week. There are several people who experience the art program as “strange”, which can be interpreted as that they experience that they are taking part in something unusual and different. This can be seen, among other things, on the students’ post-it notes (see photo).

When the students are asked to give tips for improvements, several point out that the length of the program could have been different, either spread over several weeks or shortened. A quote from the questionnaire that shows an experience from one of the students can give an insight into this: “That maybe you shouldn’t spend more than a week straight on it because it was a bit too long for me, but it was a lot of fun and I learned a lot more about collaboration”.



Students Evaluating - Art Program A: What do we need to be able to do in the future?

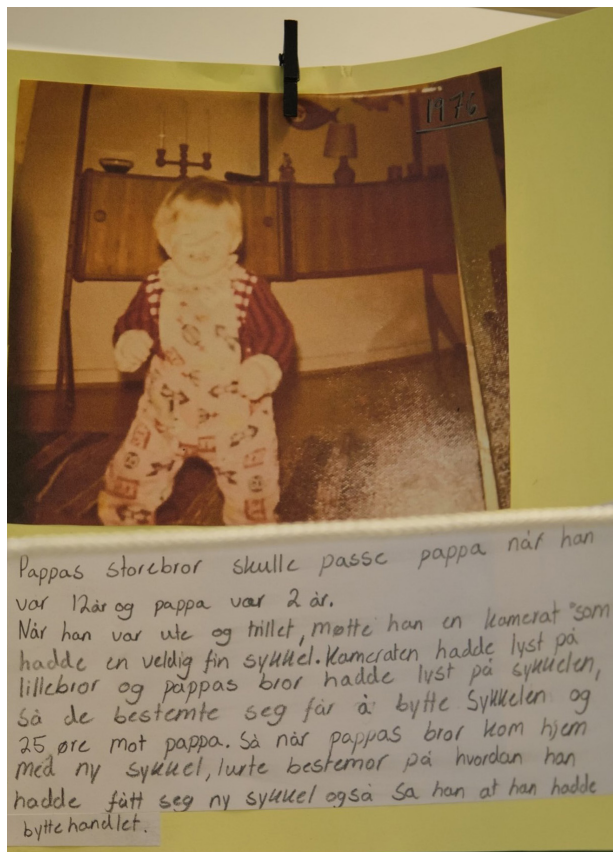
THE TEACHING ARTISTS IN ART PROGRAM A

Four artists were involved in this art program and feedback from these four has mainly been done through individual interviews. These were carried out on the last day immediately after the evaluation with the students had ended. The artists also answered the same questionnaire as the students and the teacher. In the interviews, the artists were invited to talk about their role in the project, the length of the art program, and the organisation.

ROLE

One of the artists was the initiator and organiser of the project and had a leading role both in relation to the teacher and the other artists. It was the first time she had this role, and she found it challenging to fulfill so many tasks and roles at the same time. She was to be the organiser, provide communication between the artists and the teacher/school, make all agreements with everyone, ensure that all material was made and transported to the school in advance, agree timetables, daily plans, meeting plans, meetings with the research project, and carry out a separate workshop with the young people, as well as coordinating the artists' work along the way. She was in a continuous process of developing the artistic idea behind the project which could still move in many different directions at this point. She said that she found it challenging to move between the artistic laboratory work and being a teaching artist in the project. Furthermore, she expressed that engaging students to critical reflection through participation in artistic processes is part of the artists' objective. In program A she tried to work with raising awareness of the students' own historical background. It was a surprise to see that the student's experienced for the first time that their own history was important in an educational context. She expresses that this is where art, with its multimodal inputs, can fill gaps in the school curriculum. She experienced the teacher as a solid support, and that the collaboration between them was very good.

The other three artists were invited to create and deliver specific art workshops with the young people, but they were not involved in the planning and development of the overall idea behind it. They found it rewarding and interesting to participate in the art program. One of the artists highlighted the joy of being able to pursue ideas and create whatever he wants as an artist. He was keen to pass on this artistic experience to the students in his role as a teaching artist. Another artist emphasises the social aspect as particularly important in the role as teaching artist; that the students get to know each other better through creating and sharing, and that this is an important goal in teaching artistry. One of the teaching artists has many years of experience in artwork with young people. He finds that various artists solve the role differently; some emphasise the educational and social aspects the most, while others are more concerned with teaching students' artistic skills. He believes that both are important aspects for a teaching artist.



Dad's big brother was supposed to look after dad when he was 12 and dad was 2. When he was out wheeling the stroller, he met a friend who had a very nice bike. The friend wanted a little brother and Dad's brother wanted the bike, so they decided to trade the bike and 25 cents for Dad. So when Dad's brother came home with a new bike, Grandma wondered how he had gotten a new bike. And then he said he had bartered- Student Story Art Program A

ORGANISATION

The art program lasted one intensive week and the artists were scheduled across the week. It is emphasized that this compressed week, where the students do not participate in other regular subjects, provides intensity and concentration on the work with the art program which is a great strength. At the same time, they wanted more time between sessions to be able to process material and input from the students, so that it could be used even more actively. They agree that to achieve a refined and rehearsed final product, more time would be needed. The students would need more time for practice and longer time to acquire various respective artistic skills.

All the artists emphasise that there is great value in being able to offer students an alternative school experience through participation in art programs. Offering students new ways of expressing themselves and collaborating with others than they are used to is highlighted as a common goal. The implementation is experienced as a bit chaotic at times. Among other things, having to change rooms all the time means that you cannot use the room itself as actively in the workshops, as some of the artists had planned. Some experienced that the students lost concentration in their work from time to time. A teaching artist says: "We lost someone to Pingpong". Some of the teaching artists found this a bit challenging, while others believe that it is good for the students to have more freedom and that it is good for them to experience a bit of chaos as a contrast to a well-structured everyday school life.

All four artists agree that they would like to have more time to collaborate, and to have meetings between sessions during the week. Then they could both exchange information and be inspired by each other. They believe that the art program could have been more holistic if they had had this opportunity, but due to the compressed week there was not enough time for this.

THE TEACHER IN ART PROGRAM A

The class teacher led parts of the art program, partly alone and partly together with the artists. He was present the whole time, and participated in the planning in advance, and the evaluation afterwards. His experiences have been gathered through interview and observation, and he has answered the same questionnaire as the students and artists.

Overall, he believes that it has been a very positive experience to participate in the art program and that the students have benefited greatly from it. In particular, he believes that the project made the students better acquainted with themselves, their own and others' family histories. He believes that they saw their own lives and the lives of their fellow students in a larger context, and that they developed increased tolerance for each other through participating in the project. At the same time, he believes that the project could have been organised slightly differently.

ROLE

The teacher was involved in the practical planning ahead of the art program and knew the overall idea behind the program and was positive about it. He wanted the students to experience a different school week and was curious about what the artists would do in the program. He was told that he would have an active role, especially on the first two days when help packages with tasks for the students to solve were to be handed out. Nevertheless, he experienced some uncertainty in relation to what role he was intended to play, what he should take responsibility for, and what he should lead in relation to what the artist's task was. On the last three days, when all the artists were present and the students were divided into smaller groups, the division of roles became clearer, and he believes that this worked very well.

He had envisioned that his role would be one who welcomed, facilitated the artists' work, and was available to the students during the week. He wanted to see and learn from the artists and experience new aspects of his students by observing how they solve various tasks together, more than being a leader of the week. He believes that it is important that the teaching artists dare to take a clear lead in the class, as they mostly did, for the art program to be successful.

ORGANISATION

The teacher believes it would have been a strength if there had been more assignments for the students to work on in the first two days. It worked well to have an art program over a compressed week. Nevertheless, he wished that the student's had had some ordinary subjects during the week, so that the art program did not have to fill the whole day, every day.

On the first two days, assignments were handed out for the students to solve. He experienced these two days as somewhat chaotic, as he was not prepared for the tasks that the students were given, and he became unsure of how actively he should help the students. Several students quickly finished the tasks and then neither they nor he knew what to do. This created free time for some students who were then walking around, in and out of the classroom. He believes that these students were not able to work on the project independently and in that way the program would have suited older students better. However, other student in the class were able to drive the project forward on their own. The teacher was concerned about the art program having a clear structure, but also an adjustable plan and timetable to enable variation and change to be accommodated.

Considering the number of students in relation to artists and teachers, he states: "The last three days the relationship was very good. The first two days there were large groups and little opportunity to follow up with individuals. This is also connected to the fact that there were more substitutes in this week". He was happy to be involved in the art program and believe that the students benefited greatly from taking part.

ART PROGRAM B

The second art program was carried out with a teaching artist, class teacher/substitutes and 18 students in the 10th grade (15-16 years) at a combined primary and secondary school in Western Norway. The art program was financed by Seanse Art Center, Volda University College, and had a budget of NOK 61,000 for the artist's work and expenses.

The artist has an MA in biology and practical-pedagogical education, as well as being a professional documentary filmmaker and photographer. He wanted to make it possible for the students to learn to photograph different species in nature and investigate what role they have in the ecosystem. The artist had planned the project in such a way that it could be relevant to: science, language, and arts and crafts, as well as the general part of the curriculum. Prior to the implementation, he had worked closely with the class's head teacher. But when the program was carried out, the teacher was only partially present, and various teachers/substitutes were with the artist and the students on several days.

Students on their way to location for photoshoot – Art Program B



The art program was organised in the form of workshops with introductory sessions and included work both in the classroom and outside the school. The art teacher aimed to teach the students how to use digital aids to take “atmospheric and good photos” of various species in nature. The program therefore included several trips in the area close to the school, and a longer half-day trip to explore and document the coastal landscape by the fjord. Through practical exercises, the students learned to take atmospheric and good photos with the help of digital aids.

Some keywords for the artist’s teaching were composition, the golden ratio, depth, focus, remove distractions, perspective, create emotions, light and color, macro, and more. The students were asked to reflect on their own photos and what they wanted to convey when they presented the photos. They were also able to take part in evaluating other people’s photos and giving constructive feedback (what was good, what could perhaps be done even better). Through the work, the students learned to create a documentary photo story, present their photos, and assess and give feedback on other students’ photos.

The art teacher had led other art programs in advance of Art Program B, both in primary and secondary school. Therefore, he had some experience with what worked well or not so well. Although he had made a detailed outline for the work, he was open to the possibility that this could be changed in collaboration with the teacher and/or experiences during the process. He wanted the practical exercises to provide a certain amount of freedom, but at the same time believed that clear and defined frameworks are important so that the students can get started quickly and avoid unclarity of expectations. In the end, the teaching artist had arranged for a “premiere” where the students presented their photo story, other pictures they were proud of and wanted to share, and finally one selected for Seanse with a comment about why they had chosen this photo. After each presentation, the students received feedback from both the teaching artist and fellow students. (In this feedback process the class teacher was not present).



Student Photo - Art Program B

FINDINGS IN ART PROGRAM B

STUDENTS

The students were overall very satisfied with the art program. 17 out of 18 students answered the questionnaire that was sent out after the program. On the first question: *How was it to be part of Art Program B* answered 58.8% of the participants answered that it was very good to be part of and 41.2% that it was good. None of them chose the alternative answers - *Not so good*, or *Did not like at all*.

The next question was: *Which of these terms fit to describe your experience of Art Program B?* 76.5% experienced the art program as both educational and creative, and 47.1% that it was interesting to take part. 3 of 17 believe that the work required critical thinking, that they collaborated, and that the presentation was important (all three 17,6%). No one felt that the art program did not concern them or was boring (both 0%).

The vast majority enjoyed being on trips and taking photos (94.1%) and most (88.2%) enjoyed having an unusual timetable/division.



Photo Story Student (excerpt) - Art Program B

The questionnaire had optional feedback on the ratio between the number of artists, teachers, and students. Out of seventeen responses, 82,3 % believe that it was a fair distribution, while one answers: "A bit too many students in relation to artists and teachers", another "Could perhaps be two artists in the classroom", and a third "Would be better if the same teachers were more present".

When asked about the relationship between artists, teachers and students, the vast majority answered that it was suitable or good, and one student wrote: "I thought it was a suitable distribution. Maybe could have been two artists in the classroom".

We further asked for tips "if we should create more art programs?". Two suggested having the plan for one week, not spreading it over several weeks, while a third wrote: "Have more time to take the picture and to have several days in a row instead of 1-4 days a week, because then I forgot a little of what we did". Six answered "No", and another responded by saying, "Just do more of the same ". One wrote: "Make it last longer, find more tasks for small groups". Another suggestion was: "They could have taken us on a boat trip, so we could take pictures on the fjord".

THE TEACHING ARTIST IN ART PROGRAM B

In Art Program B there was only one artist involved. The feedback from this artist has mainly been obtained through interviews, which were carried out on the last day immediately after the evaluation with the students had ended. He has also answered the same questionnaire as the students and the teacher. In the interview, the artist was invited to talk about the same areas of experience as the artists in Art Program A: his role in the project, the length of the art program, and the organisation.

ROLE

The teaching artist in Art Program B had previously carried out several art programs with children and young people in schools. He has a practical educational background and had previously led the artist program for Seanse. He has therefore gained several experiences which he found useful when he was asked to create and implement a new art program. This time it had a different theme and focused on photography and getting to know nature in the students' local area. The artist commented: "Think it could be interesting to see if you could connect the scheme more with the curriculum goals to get an even more motivated and participating teacher. Otherwise, it would be exciting to link different artists together, as a new project was applied for this semester."

The artist was the initiator of the content of the art program but wanted to work in close collaboration with the teacher at the school. He wanted to get input and be able to adapt the art program as best as possible to this school class. Several meetings were therefore held between the teaching artist and the teacher in advance, where both the content of the program and adaptations to the school's framework and the socio-cultural environment of the class were discussed. The artist's role was to be a driving force, organiser, and collaborative partner, with the teachers at the forefront of the art program.

The teaching artist experienced the collaboration with the teacher as very good. He describes the teacher as interested, positive, and benevolent. Especially in the planning phase, the communication with the teacher was very good. Due to various factors, for instance sick leave among the teachers and some students, there were changes in the plans along the way. During the actual implementation, the artist was left alone with responsibility for the class on certain days. Substitutes were put in for class teachers, but they did not know the scheme and therefore did not become real partners in the scheme itself. This was experienced as somewhat chaotic for the artist in relation to changes in the planned activities, keeping track and reorganising the art program. He himself experienced that he had to become "more of a teacher" than he wanted. This means that there was less time to guide and work together with each individual student's artistic product because part of the time was spent organising and keeping order in the class. The artist had wished that the collaboration could have been even closer in the implementation itself. This is not least because he sees a potential for the teacher in using the experiences from the art program in further teaching. The yield would have been greater if the teacher could have been present during the students' presentations on the last day of the program, he believes.

Student Evaluation – Art Program B



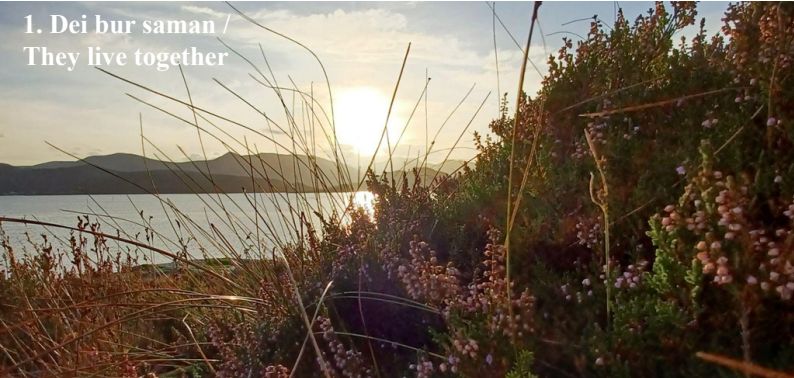


Photo Story Student (excerpt) - Art Program B

ORGANISATION

The art program was running over two and a half weeks, and the artist is unsure whether this is an ideal distribution of the 30 hours. A compressed week would give the students a better opportunity to focus on the program, which could have been positive, he thought. On the other hand, he says that it can be an advantage that the experiences have time to mature for the students:

I think it's a little hard to say. I think that, in one way, it is a form of maturation process that they have to go through a bit, these students. So, I'm kind of happy that it's taking some time, in a way. But about that length of time, whether a week is enough, or whether it should go over a longer period of time, is a bit uncertain then (Interview teacher, Art Program B, 2023. Translated from Norwegian).

Both the artist and the students experienced that they were able to create good and thorough final products. The students feel that they have been able to increase their skills in a program which they believe has primarily been "educational" (Questionnaire Art Program B, 2023).

The artist had based the art program on the students getting to know nature in the area where they live and finding their story in the nature around them through photography. The artist found this organisation, working partly outside the classroom, to be valuable. He believes that this is something artists can contribute to such a project; to take the students and the teacher "into the unknown". He describes it like this:

Then, in a way, they explored the area and really got to the ground of it. So, the freedom towards facilitating that exploration there, I think is also very exciting. Because they kind of stay here in the classroom and it's not that easy to become exploratory and creative in an environment like that, maybe? But when you're let out like that, in nature and, as it were, in new and perhaps slightly unfamiliar surroundings, something exciting is created there. (Interview Teaching Artist, Art Program B, 2023. Translated from Norwegian)

The artist requests greater ownership of the project from the teacher and that more of the organisation in the implementation phase could be distributed between him and the teacher. Although he found the implementation somewhat chaotic at times, the students did not experience it that way. This indicates that the stress took place inside the artist, and that he was able to remain calm and reorganise in a good way.

The teaching artist emphasises being able to develop an art program in collaboration with the teacher as the ideal. Ideally, he would like the teachers at the start of the school year to deal with curricula and year plans, and to invite artists in to "fill gaps" where the artists could contribute with different teaching plans.

THE TEACHER IN ART PROGRAM B

The class teacher participated in the planning ahead of the art program, partially participated in the implementation, and contributed to the evaluation afterwards. His experiences have been gathered through interview, observation, and he has answered the same questionnaire as the students and artist. Overall, he believes that it has been a positive experience to participate in the art program and that the students have benefited greatly from it. In particular, he believes that the project made the students better acquainted with their local area, learned a lot about photography and benefited from working together with an artist. He believes that it is particularly valuable for students to do something practical and get to know how an artist works. At the same time, he believes that the project was very time-consuming in the preparatory phase.

ROLE

The teacher was involved in the practical planning ahead of the art program and knew the overall idea behind the program, which he was engaged in and positive about. He experienced that it was the artist who directed the program, and that the artist was good at including him as a teacher. He sees his role primarily as the one who will facilitate the art program to take place. When the art program was carried out, he did not experience his role as central, even though the artist wanted the teacher to participate actively.

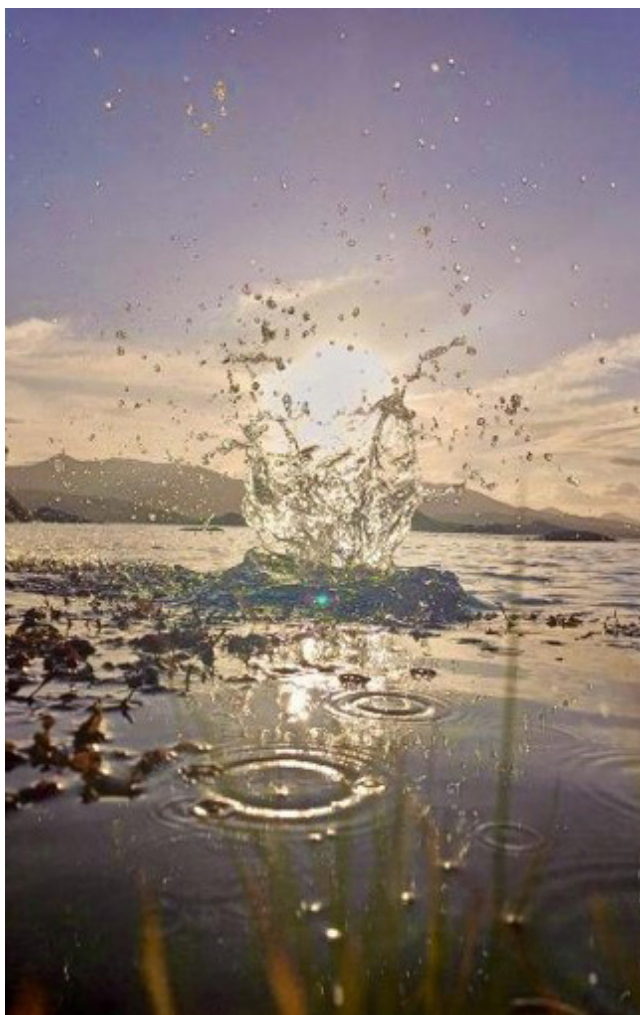
The teacher knows the students well and can give input to the artist in relation to special considerations for individual students. He believes that the program fits very well into the curriculum, especially in Norwegian (photo stories) and natural sciences, biology, and sustainability. He appreciates that the students get to experience an alternative everyday school life. He experiences it as creating an environment and that the students get to know each other better through participating in the art program.

ORGANISATION

The teacher would prefer an intensive week, where you leave out all other subjects and focus only on the art program. He believes that it would have given a better focus and greater intensity to the program and that it would have been easier for him to organise the program then.

He would like the program to be carried out in 8th or 9th grade instead of 10th, because it is the students' graduation year and there is a lot going on. But at the same time, he says that the students in the 10th grade appreciated working on a different project, and that it is therefore the teacher's concern and not the students.

The teacher found that the preparations were a little more time-consuming than expected. He helped to organise aspects of the outdoor education so that they received permission from landowners to visit various places in nature. He feels that the art program is inclusive and makes it possible to engage all the students in the class, even if some students are a bit "off and on". He believes that they become aware of and interested in nature and their local area through the way the art program is organised. He summarizes that "this was fun for all parties".



Student photo - Art Program B

FINDINGS AND DISCUSSION

The research project #Youngart and Future Skills has researched whether art programs may strengthen the students' future skills, and the PRACTICE of partnerships between artists and teachers in two secondary school classes. The art programs involved artists in collaboration with teachers and students in the school for around 30 student hours.

ART AND FUTURE SKILLS

Based on feedback from students, artists, and teachers, the art programs have strengthened the students' future skills. This applies to creativity, to a large extent to cooperation and communication, but to a very little extent to critical thinking. In addition, the research shows that art programs have the potential to be very educational and thus perceived as meaningful for the students.

ART PROGRAM, STUDENTS AND LEARNING

The students benefit from the art programs is linked to time and collaboration with teaching artists and teachers. To ensure creativity and participation, there is a need for both open and more limited tasks. The pupils are trained to learn by solving the tasks they are given, and most want to acquire skills if the tasks are clear and they receive guidance along the way. They want to create something they can be proud of, and some students need more support than others. Both group size and artist/teacher density therefore affect the benefits for the students.

Both art programs in this project relate to the students' life-worlds, Art Program A primarily through clothing and family history, and Art Program B through exploration and artistic documentation of the nature environment of the students and storytelling. The art programs relate directly to the students' lives and environment through exploration of nature, culture, own history, and family, and teach how to make creative expressions for these. This gave room for thoughts, reflection, and work with artistic expressions that supported a personal and grounded learning that was valued by the students.

Student Photo - Art Program B



COLLABORATION AND CLARIFICATION OF TEACHERS' AND ARTISTS' ROLE

What the two art programs have in common is that teachers and artists mutually appreciate working together and want to create a different experience for the students. Both parties are curious and interested in getting out of their daily framework to create something new together, for the good of the students. They are willing to “take risks” by doing something that none of them have done before. This seems to be an important prerequisite for the art programs to take place and succeed. Teachers and artist must navigate the relationship between “chaos” and “order”, understood as the art program’s alternative organisation to the school’s thoroughly organised everyday life.

All parties agree that good preparatory work is important, but here they face challenges in the form of too little time for planning and limited resources. The challenge for both art programs is to find a good balance for the teacher’s participation, where some teachers want to stand on the outside during the implementation, while the artists want the teacher to feel ownership of the art program and participate actively in the implementation itself. In short, who will contribute, lead, and organise what? These are clarifications of expectations that it is important to do in advance. In this way, our findings correspond with findings in the Disko Report, which finds that both teachers and artists must be “active and reflective participants in dialogic artistic models” (Disko, 2021, p. 4).

ORGANISATION OF ART PROGRAMS

The research finds that the collaboration between teachers and artists through the art program was valued by both parties. At the same time, there is more to explore in connection with the practice of partnerships and how they may best work. This applies both in terms of scope, length, timetable for the art programs, and expectations and opportunities for collaboration between teachers and artists.

The number of students and class size are considered important for what can be expected to be achieved in terms of artistic quality in the student’s work. More time for collaboration between the artists is also considered important to achieve this. One of the challenges is to find a good framework for the art programs in terms of space, time, content, and organisation. It requires understanding from the artists and the ability to familiarise themselves with the school’s framework. Teachers must be open to alternative ways of organising everyday school life in an art program. It is central to clarify whether the art program should “come in addition to” or “be part of” the school’s work.

ART PROGRAMS IN SCHOOLS

RECOMMENDATIONS:

Arising from the discussion there are six key recommendations for cultural organisations, schools, teaching artists and classroom teachers to consider when developing and delivering an artistic program.

1. Clarification of expectations and roles between teaching artists and teachers is essential for good cooperation.
2. Artists in schools need mentoring in their role as teaching artists and how best to contribute to students’ participation, artistic expressions, and learning.
3. The teacher must be made aware of, and prepared for, an active role as part of the art program.
4. The art program can have different formats and lengths. Based on the experience with these two programs, one can assume that a time-limited art program over 1-2 weeks may be preferable to both several weeks programs and one intensive week program. Some ordinary school subjects during the program can create space for thought and reflection between sessions in an intensive art program.
5. The art programs will benefit from clear artistic as well as school-related goals.
6. It is a strength that the art programs are linked to overarching themes and to the students’ own lives and local environment - both through exploration of nature, culture, own history and family, and creative expression.

CLOSING REMARKS

Contemporary research points to creativity is a critical human resource. It is important both for knowledge building and for development in our societies (Schroder, 2022; Vygotsky, 2004). Research over the past 20 years shows that facilitating student participation through art-based methods encourages development across knowledge areas and fields.

At the same time, artistic practice can contribute to young people developing necessary 21st Century Skills (21CS). The research project #Youngart & Future Skills has emphasized student participation through art processes and examines whether methods have been relevant for the development of creativity, ability to collaborate, critical thinking, and communication skills (Ge et al., 2015; Haro-Garcia et al., 2018; Khine & Areepattamannil, 2019; Martinez, 2017).

This research confirms that the future skills Creativity, Collaboration, and Communication are strengthened, and Critical thinking to a certain extent through the art programs. The collaboration between teachers and artists was valued in both programs, while there is more to learn about how the partnerships can work best. There are a variety of possibilities in terms of scope, length, timetable, and forms of collaboration between teachers and artists. In these two programs there was some concentration of the work in time, but possibly some ordinary school hours in between might be preferable.

The art-based approach to learning presented here has aimed to strengthen the practical-aesthetic subjects, give students more time for in-depth learning, and improve the connection between the subjects, and is completely in line with what the latest Norwegian school reform calls for (Meld. St. 28 2015–2016; Kunnskapsløftet, 2020).

Students on location for photoshoot – Art Program B



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