

THE COPENHAGEN CULTURAL CHILDREN'S Summit

INSPIRATIONAL CATALOGUE

THE COPENHAGEN CULTURAL CHILDREN'S SUMMIT,
3.- 4. OCTOBER 2016



CHILDREN
& THE ARTS



BARNDRØMMEN



COLOPHON

Published by the organisation Barndrømmen,
January 2017.

Copyright:

All rights belong to the organisation Barndrømmen, including images and illustrations. You may reproduce the content of this document if you give appropriate credit.

Editors:

Dorthe Foged
Gitte Søby

Photos:

Steen Brogaard

Illustrations:

Maria Bergmann Drougge

Graphic design:

John Schmidt, Genie Corp.





INTRODUCTION

On the 3. and 4. October 2016 Barndroemmen, in cooperation with Children & the Arts, held the Copenhagen Cultural Children's Summit at the Royal Theatre in Copenhagen. H.R.H. Crown Princess Mary opened the summit and Karen Ellemann, Minister for Social Affairs and the Interior, along with representatives of municipalities and cultural areas, made up the more than 300 participants from seven different countries.

The summit had two parts: a conference day with knowledge sharing and inspiration delivered by speakers from Denmark and Great Britain, and a symposium with invited participants with experience and knowledge of children and young people's access to art and culture. The focus of the symposium was network, sharing of knowledge, and how the arts can support the important work for marginalised children, the environment in which they grow up, and their potential for development.

The inspirational catalogue contains a summary, where we aim to compile the main points from the speakers, followed by a full account of all speeches, and the conclusions of the symposium.

Most of the speeches were about creativity, education and more generally about the arts. There was one exception: Peter Vuust's speech was about music and brain research, which is why music as an art form takes up a relatively larger space in the summary than other art forms. We did not add specific importance to music compared to the other art forms, this is merely a result of the composition of speakers for the 2016 summit.

The catalogue is based on what took place and what was presented at the summit. It is meant as an inspiration for all who are interested in children, art and culture.

The inspirational catalogue will be sent to all participants of the Copenhagen Cultural Children's Summit. It will also be available for download in English and Danish for anyone interested at:

www.boernetopmoede.dk/about/catalogue_2016.pdf

CONTENTS

Introduction.....	3
Summary.....	6
The role of the arts in society	6
The significance of art and culture in children's development.....	6
What research says about creativity.....	8
What research says about how music affects the brain.....	9
Evidence and evaluation.....	10
Intellectuality and feelings.....	11
About evaluation.....	12
Conference speeches – full notes.....	13
Symposium.....	24
Participants at the symposium 4. October 2016.....	25
List of projects and reports.....	26
Projects.....	26
Reports, research and evaluation, links.....	28



QUOTE:

Marginalised children are in many ways the same as other children. They, like any other child, need a loving family, friends, to learn new things, to be good at something, and to be respected. Let us not divide children by category but let the arts unite all children.

Karen Ellemann, Minister for Social Affairs and the Interior, Denmark



QUOTE:

I believe we all know someone who suddenly flourished when they became part of the school play, got involved in an art exhibition, or started playing music.

When a child thrives, it leaves room for learning. Feeling secure and accepted is fundamental to a child's development.

H.R.H. Crown Princess Mary, Denmark



SUMMARY

The role of the arts in society

(Barndrømmen)

The goal of the summit was to bring attention to the arts and culture as a means to strengthen children and the young in more ways. Despite different backgrounds and social positions, all children have abilities and potential that can be brought to reality. Art and culture is a vastly underestimated means for this work.

The Cultural Children's Summit was all about focusing on why the arts are effective when working to achieve a whole within each individual child, as well as within the community in which the child grows up. We have known this for many years, so why are we not taking it seriously politically?

Several international studies show that the arts make a significant contribution to the economy, in e.g. Great Britain, as indicated by Robin Alexander.

(Lord David Puttnam)

It is difficult to make a case for the arts, and the role of the arts in education, at a time when there are a number of other enormous economic challenges.

(Robin Alexander)

The creative industries contribute 84 billion GBP annually. It's an economically viable industry.

(Lord David Puttnam)

It's not about charity, it's about self-interest. If companies want ambitious, smart, well-rounded young people in the future, then the arts are part of the solution. The kind of people we want to be is the kind of people companies wish to employ [...]

(Lene Tanggaard)

The humanities and art are of great significance in the training of empathy. We cannot live without creativity. It allows us to develop better lives. We need social skills to be a part of a community.

Creativity and imagination in science enables researchers to imagine what is not yet there. Creativity allows us to imagine that which does not exist, imagine the future, and build communities on the expectation that there will be a tomorrow that we need to provide for.

The significance of art and culture in children's development

(Lord David Puttnam)

Who am I? This question is fundamental to young people's development when growing up. This is where the arts are essential. The arts are about influence and about reflecting oneself in images of role models. The arts are a gateway to the soul. The arts must be accessed early and become familiar in order to have full impact.

(Karen Ellemann)

Socially marginalised children are not only those who might be economically deprived or have behavioural or mental problems. Lack of support from family or social circle may mean that these children have less access to the arts.

(Jeremy Newton)

Disadvantage can be social, physical and economic.

(H.R.H. Crown Princess Mary)

Arts can be that crucial key to a group where everyone feels accepted and valued.

Arts activities can help provide:

- A sense of belonging
- Social and personal development
- Making what once seemed impossible, possible

Motivation comes in many shapes and forms. We must have an open mind about the many paths to fulfilling one's true potential.

(Barndrømmen)

The arts set up a different frame work for a child's development. Here they find room for emotions, finding new friends, learning about themselves, and understand how to get on in a community. This is where you train your empathy and broaden your view of the world. In the world of arts imagination is a core skill which children use to imagine, put into words, to dream and to understand the dreams of others.

If the arts are to have an impact they must be embedded and continuous in children's everyday life.



QUOTE:

It's not about charity, it's about self-interest. If companies want ambitious, smart, well-rounded young people in the future, then the arts are part of the solution. The kind of people we want to be is the kind of people companies wish to employ [...]

Lord David Puttnam, film maker and head of Atticus Education, Great Britain

WHAT RESEARCH SAYS ABOUT CREATIVITY

Paul Collard)

There are some specific creative habits of mind:

- Inquisitive
- Persistent
- Imaginative
- Disciplined
- Collaborative

(Lene Tangaard)

The humanities and art are of great significance in the training of empathy. Our ability to imagine is a requirement for development of democracy. At the moment there is a one-sided focus on the functional skills of maths and language. Maths can also be art, but at the moment there is too much focus on the measurable part of the subject.

The five most important factors when contributing to creative learning environments:

- Make creativity a part of everyday life
- Give children a chance to use their imagination and teach them to experiment
- Think about how you motivate for creativity
- Don't be afraid to use creativity as an instrument for achieving something
- You are a role model as an adult

(Paul Collard)

Through music you learn to hear, dance teaches you about your body, theatre teaches you to socialize. You develop your capacity to become a learner.

In order to improvise you need structures. [...] if you want to become good at something, you need the motivation to play for hours. It needs to be fun.

(Lene Tangaard)

Tests on creative/divergent thinking: results have been declining since the 90's, with the advent of tests in schools and children's overuse of computer games.



WHAT RESEARCH SAYS ABOUT HOW MUSIC AFFECTS THE BRAIN

(Peter Vuust)

Music is a shortcut to emotions, emotion regulation, socialisation, mate-seeking, to learn without thinking about it as learning, and expression. That is why it is easier to reach people with music even if they are not otherwise comfortable with emotions. Music is especially important for young people as a means of expressing themselves.

What does music trigger in us? It is largely about dopamine, which is a neurotransmitter that is released when you do something that is good for survival. This includes listening to music.

Dopamine gets us up in the morning. It rewards us for making correct predictions. 90 % of what music does is that it creates predictions.

When you predict wrongly, but get something better than anticipated, it makes you want to learn something new on the basis of what you know. We should aim for a balance between what we know and don't know.

Music and art plays with our motivation via dopamine.

You are not born with the ability to keep rhythm. It takes 3-4 years to learn. This is visible in brain scans. Oxytocin is crucial to synchronisation.

If you get what you want all the time, you get no pleasure. Likewise, if it's too complicated.

Our motivation comes in cycles. Let's think about food: Craving or having too much of it. In between is the sweet spot.

Music involves listening, motor activity, synchronisation, emotion, pleasure, communication and learning. Music is emotional communication that exists before language.

We use music at funerals because it is better and more precise at getting an emotional message across.

QUOTE:

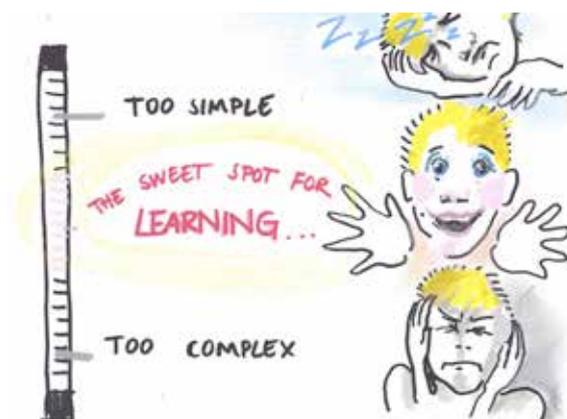
What motivates a child is what will make it continue to get better.

Professor Peter Vuust, Aarhus University, Denmark

QUOTE:

Creativity and imagination in science enables researchers to imagine what is not yet there [...] to imagine the future, [and] build a community based on the expectation that there will be a tomorrow that we need to provide for.

Professor Lene Tanggaard, Aalborg University, Denmark



EVIDENCE AND EVALUATION

(Jeremy Newton)

There are three common threads that emerge from recent research:

- The arts are particularly helpful in order to help close the gap between the performance of disadvantaged children compared to their better-off peers.
- The arts are particularly transformational for the kind of child who withdraws from classroom participation, doesn't volunteer, and always sits at the back of the class. The arts have a particular way of drawing those children out.
- Results from the arts are particularly effective with children who are alienated from school and where home is sometimes a place of noise, chaos, violence and criminality - where school has become a place of failure, boredom, rules and punishment.

The Young Foundation has done a lot of work regarding social and emotional capabilities. They have created a taxonomy in order to identify which skills are most useful in order for the children to have a better chance at education.

The skills are:

- Communication
- Ability to take leadership
- Resilience
- Determination
- Ability to manage feelings



These are often referred to as softer skills, but they are crucial in attaining and putting to use the hard skills.

[Children & the Arts] carry out teacher training and get feedback from them about what works. We consistently get very positive feedback. 80-90 % teachers reported back a measurable positive impact on the children's academic skills; 100 % reported improvement of softer skills.

The OECD see an important link between the soft skills in developing countries and a real economic impact.

(Robin Alexander)

The President's Committee on the Arts and the Humanities (USA) [published a report in 2011 which] shows that economic prosperity relies on creativity.

Arts improved:

- habits of mind
- problem solving
- capacity to deal with complexity
- and communication

[The report also showed that] arts-engaged children have higher, and longer lasting achievements, than their non-arts-engaged peers.

(Colin McKechar)

[Sistema Scotland has] 7 outcome pathways:

- Increases engagement with learning/ education
- Focus
- Confidence
- Self-belief
- Collaboration
- Managing frustrations
- Promotes emotional wellbeing

INTELLECTUALITY AND FEELINGS

(Robin Alexander)

It is dangerous to present the arts as a service or support subject in order to improve math skills.

Myths debunked:

1. Myth: The arts are about feeling and doing, not thinking, and therefore not about excellence or intellectuality.
But it's AND not OR: Thinking AND feeling, academic AND practical, science AND arts.
2. Myth: We have either high standards OR creativity – they are mutually exclusive.
Evidence shows: best test results come from broad curriculums where all subjects are treated seriously.
3. Myth: The arts do not contribute to the economy.
Evidence: The creative industries contribute 84 billion GBP annually. It's an economically viable industry.

Many misunderstand what the arts are about, but we must also accept that the level of arts educa-

tion may not be high enough. What teachers don't fully understand or value, they will not teach well. If not taught well, there is no effect. We must educate some of our educators.

QUOTE:

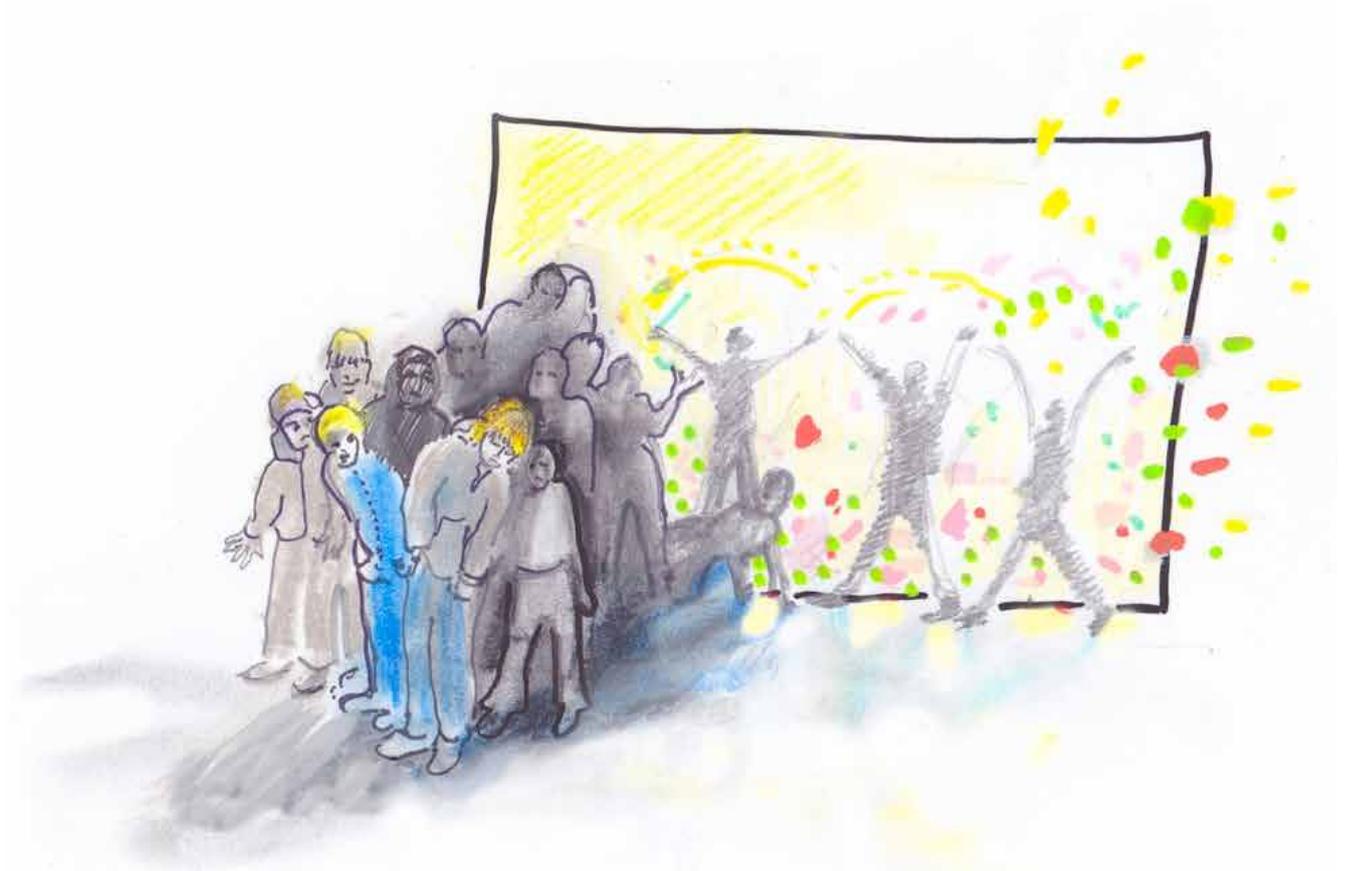
Economic and educational disadvantage seem to be virtually inseparable.

Jeremy Newton, Chief Executive of Children & the Arts, Great Britain

QUOTE:

When we involve children in the arts then we end up with young people who are engaged, enabled, empowered, transformed. And that's what we should be doing in education.

Paul Collard, Chief Executive of CCE (The International Foundation for Creative Learning), Great Britain



ABOUT EVALUATION

(Robin Alexander)

Outcomes specific to the arts are not considered important. It is more complicated to measure than maths and this is a challenge.

(Lord David Puttnam)

Teachers teach what they believe they'll be judged by. We need evaluation of the whole package. Evaluation of whole people and the whole school is essential. Otherwise the arts will always be marginalised.

QUOTE:

Evaluation is a very complicated area. It's about gathering enough evidence for the financial stakeholders.

Colin McKechar, acting Chief Executive of Big Noise – Sistema Scotland, Great Britain

QUOTE:

High PISA test scores on, for instance, maths usually equals low interest in the subject. Children who are not interested in a subject will not go on to study that subject, no matter how high their test scores were.

Paul Collard, Chief Executive CCE (The International Foundation for Creative Learning), Great Britain

QUOTE:

We must embrace the challenging, the new, the untried ways of combining social and culture.

If we want a lasting impact on society then partnerships are vital.

Jens Ditlev Lauritzen, Chairman of Lauritzen Fonden's board, Denmark

QUOTE

Let us remind each other, that the arts and culture is a life-necessity for everyone – and that we are hugely responsible for incorporating culture and the arts into the everyday life of a child as early as possible.

Let us promise each other that the information presented to us today, will be converted to positive action that will benefit all children tomorrow.

Dorthe Foged, founder of Barndrømmen, Denmark



CONFERENCE SPEECHES

Adam Holm moderator for the day, introduces the programme. How art will help children develop.



HRH Crown Princess Mary

I believe we all know someone who suddenly flourished when they became part of the school play, got involved in an art exhibition, or started playing music. It is a possibility to show another side of one's personality or talents.

Arts can be that crucial key to a group where everyone feels accepted and valued. In the Mary Foundation our aim is to eliminate social isolation. One of our targets is bullying, and being part of a positive group with room for differences is crucial to the wellbeing of children. When a child thrives, it leaves room for learning. Feeling secure and accepted is fundamental to a child's development.

Arts activities can help provide:

- A sense of belonging
- Social and personal development
- Making what once seemed impossible, possible

Motivation comes in many shapes and forms. We must have an open mind about the many paths to fulfilling one's true potential.

Performance by **The Danish National Children's Choir**. Song written for Barndrømmen, music by Philip Faber, lyrics by Knud Romer.

"Du skal bruge din barndom til at drømme den umulige drøm"



Karen Ellemann, Minister for Social Affairs and the Interior:

We can all agree that art and culture are good for children. Joy, friendship, better learning - art helps prepare children for a meaningful and independent life. Arts should be available for all children, not just the well-off.

Socially marginalised children are not only those who might be economically deprived or have behavioural or mental problems. Lack of support from family or social circle may mean that these children have less access to the arts.

Marginalised children are in many ways the same as other children. They, like any other child, need a loving family, friends, to learn new things, to be good at something, and to be respected. Let us not divide children by category but let the arts unite all children.

Our goal must be to engage more marginalised children and their families in art and culture, together with the rest of the population.

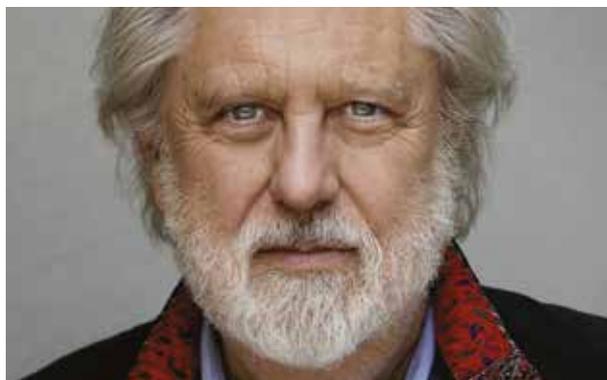
The Danish government supports these initiatives: Den åbne skole, The Open School, schools' cooperating with local museums and music schools. Klub Penalhus, The Pencil Case Club, based on UK project: The Letter Box Club. Books and games sent by post. Kulturkufferten, The Culture Case, approximately 6000 children have been reached with books, music, films and invitations to local events. Public libraries (430) are open and free for all. Some municipalities offer to pay for children's leisure activities if the parents can't afford them. Livsmester, Life Master, 5 cities, helping

CONFERENCE SPEECHES

marginalised children find clubs and associations, funded by Tryg Fonden and NGO Danish People's Aid. We get further when we cooperate across sectors: private companies, foundations, volunteers, NGOs, Barndrømmen, Go Creative.

We should continue to reach out and invite disadvantaged children and their families to participate.

Thank you for the Copenhagen Cultural Children's Summit initiative.



Lord David Puttnam, Atticus Education, interactive seminars

I am gobsmacked by the venue and the scale of this conference.

Many kids from London have been blown away by the power of the London Philharmonic Orchestra over the years. I experienced this at the age of 12 and never really got over it.

I am convinced that the impact of culture on young children is of vital importance.

I am a filmmaker and producer. I work with the politics of education.

When we made the film *Bugsy Malone*, the rights to the movie were made available to all schools in the UK. They do stage shows of it and put a lot of kids on the stage. In a school 60-70 % of the students can participate in the play at some level. Probably nobody would know me unless I had produced *Bugsy Malone*.

1. In today's politically correct environment it would probably not have been made
2. 12-year olds are hard to sell as the cast of a gangster movie

It is difficult to make a case for the arts, and the role of the arts in education, at a time when there are a number of other enormous economic challenges.

[Shows video]

"Most Likely to Succeed" makes a wonderful case for a broader education.

Since the 1990's the economy has been growing but the number of jobs has been declining.

Education is not enough - people need to get a job at the other end.

The role of teachers in our society is underappreciated and under-resourced.

UNICEF

I work for the Times educational supplement: shared content (lesson plans) by teachers, for teachers. Uploads 1.25 million, downloads 800 million by 2016.

Teachers are deeply generous people.

BBC has an annual celebration of teachers. Every teacher who receives the award becomes a representative of the school. They all thank their colleagues, school, pupils.

The award givers are always significant people, most of whom have relatives who are teachers, or were inspired by a teacher.

I believe passionately in the power of the cinema.

I have an abiding obsession with the notion of identity. Who am I? This question is fundamental to young people's development when growing up. This is where the arts are essential.

The arts are about influence and about reflecting oneself in images of role models.

Once a year the School Proms invite 5000 young people to sing and play together. These are the best youth orchestras, playing at the Royal Albert Hall.

Try to imagine for yourself: for one moment in your life to be a part of such a concert. Your sense of aspiration, your sense of self belief soars to the roof when you participate in this celebration at the age of 14. Why can't this be possible for every single child in Europe? It must be. And it's our job to make it possible.

Adam Holm (AH): What about international collaboration after Brexit?

David Puttnam (DP): I'm a child born at the worst point in the war. I am part of the extraordinary generation that benefited from the welfare state and the continually rising living standards. All my life I've had a sense of optimism about Europe, about what was possible. Brexit is a catastrophe. I don't know how we as Europeans are going to pick ourselves up. I am a European, living in Ireland. We can use culture to keep this going, to make young people understand that they are part of something bigger. The young voted to remain. Brexit is just a word. Brexit doesn't have to affect the way schools interact or collaborate with each other. Perhaps this is an opportunity for schools and young people to do something that their older, and supposedly wiser, elders will not.

AH: What about technology? What role does technology play in connection with culture?

DP: I am absolutely inspired by the Paralympics: it is inspirational and illustrative. What disadvantaged people can do and how they shine when they receive the opportunity.

It is difficult to get in touch with your soul without the arts. The arts are a gateway to the soul. The arts must be accessed early and become familiar in order to have full impact.

Private companies have got to step up and do their part. The concert that I went to at 12 years old was sponsored by a company. It shouldn't all be left to the state.

It's not about charity, it's about self-interest.

If companies want ambitious, smart, well-rounded young people in the future, then the arts are part of the solution. The kind of people we want to be is the kind of people companies wish to employ, and the kind of citizens that the state wants.

AH: What about training and development for teachers?

DP: Teachers teach what they believe they'll be judged by. We need evaluation of the whole package. Evaluation of whole people and the whole school is essential. Otherwise the arts will always be marginalised.

Break



Jeremy Newton, Chief Executive of Children & the Arts

It's an honour to be here at this wonderful theatre. David Puttnam was my boss for 5 years. Following David on stage is impossible regarding passion for this subject. You just have to pick up the gauntlet that he throws.

I will be setting a wider context: disadvantage can be social, physical and economic. Economic and educational disadvantage seem to be virtually inseparable. The disadvantaged pass the disadvantage on to their children and grandchildren. It's a cycle of disadvantage and breaking out involves accelerating the advances of disadvantaged children.

It's not just about more or better teaching. It also involves nurturing children's social and emotional capabilities.

The Young Foundation has done a lot of work regarding social and emotional capabilities.

They have created a taxonomy in order to identify which skills are most useful in order for the children to have a better chance at education.

The skills are: Communication, ability to take leadership, resilience, determination, and the ability to manage feelings. These are often referred to as softer skills, but they are crucial in attaining and putting to use the hard skills.

The OECD see an important link between the soft skills in developing countries and a real economic impact.

Economic impact is a real problem when we underperform in the creative area. UK fares very badly in this area and we need to own up to that. How to deal with it: the arts have a potentially

CONFERENCE SPEECHES

crucial role to play in the development of these softer skills. The arts have been proven to be particularly effective for children with disadvantaged backgrounds.

About Children & the Arts: initial focus was on organising visits to cultural venues. It was a quantitative effort, helping schools organise these visits so that as many children as possible could participate. We work with whole classes and target schools with a high level of deprived or disadvantaged children.

It is important that visits are well prepared and are followed up in the curriculum. Children work with their own creative response to the experience. Not just seeing what's on stage, but also what goes on behind the stage. This is experiential learning: direct, authentic and hands-on.

We are building a connection between learning in the classroom and learning outside the classroom. The children learn about the world beyond the classroom.

There are partnerships between teachers, artists, schools, organisations, local cultural venues, regions and countries.

Value for money is crucial for us. We are very cost efficient and cost less than 50 GBP per child per year. This is due to the efficiency of the kind of resources that are already there in the schools and the cultural venues.

We are giving children access to a third space: it's not home and not school. The children get to explore without limits, display personality and express their ideas. This is a place that plays by different rules or no rules at all. Children feel comfortable and welcomed, challenged, inspired and stretched. It's a journey: physical and metaphorical.

We have a cycle of activity (3 years), where children see performances, write reviews, discuss and have workshops with artists. Their own performance then takes place in the professional venue where they saw the original performance.

Teachers are a fundamental partner in all our projects. It is essential that we empower them to

carry on the legacy of the project.

We carry out teacher training and get feedback from them about what works. We consistently get very positive feedback. 80-90 % of the teachers reported back a measurable positive impact on the children's academic skills; 100 % reported improvement of softer skills.

Many projects begin too late, when the children are 14 or 16. You have to start early, before they go off the rails.

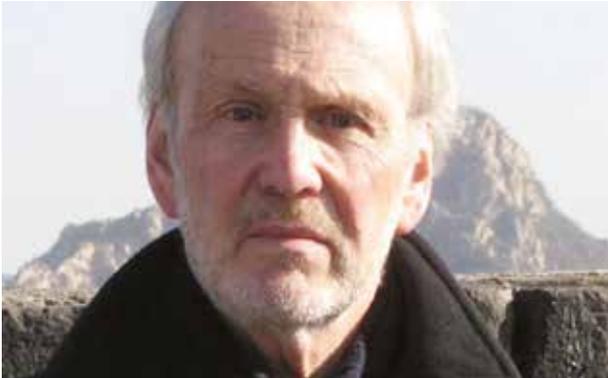
There are three common threads that emerge from the recent research that I've been looking at:

- The arts are particularly helpful in order to help close the gap between the performance of disadvantaged children compared to their better-off peers.
- The arts are particularly transformational for the kind of child who withdraws from classroom participation, doesn't volunteer and sits at the back of the class. The arts have a particular way of drawing those children out.
- Results from the arts are particularly effective with children who are alienated from school and where home is sometimes a place of noise, chaos, violence and criminality - where school has become a place of failure, boredom, rules and punishment.

We owe it to our children to learn from each other and to innovate.

AH: How do we attract funding?

JN: Fundraising is a major challenge for any organisation. There is no public funding of Children & the Arts. We do this on purpose, so we can maintain our independence. Philanthropic individuals, trusts, foundations and private companies fund our work. There are many competing claims on their money. The more we are able to identify hard facts, real results to real problems, the easier it is to get funding.



Professor Robin Alexander, Fellow at Cambridge University, Emeritus Professor of Education at Warwick University, Honorary Professor of Education at York University

The arts propel our thinking beyond everyday life. Many people don't believe that the arts are essential.

Official guidelines for primary schools includes a handbook with 2 pages for music, 2 pages for visual arts, none for drama and dance, but 51 pages for mathematics.

Secondary school:

Teachers translate policy into schools. Policies indicate what sort of knowledge is valuable.

PISA panic leaves little for art education.

1. We should engage the evidence
2. Expose the myths

Evidence: The Robinson report (1999) showed a positive impact of the arts on creative capacity and society. Partnerships flourished, but inside the classroom the old curriculum remained the old way.

American report (President's Committee, 2011) shows that economic prosperity relies on creativity. Arts improved habits of mind, problem solving, capacity to deal with complexity and communication. Arts-engaged children have higher, and longer lasting achievements, than their non-arts-engaged peers.

The arts are good for citizenship. Governments tend to be selective in the use of data and evidence. A report from last year was negative about the outcome of using the arts in education. The report concluded that there were few links between the arts and academic level. However,

the report itself admits to having a weak method, making it all but useless.

Examples of arts programmes that work:

UK In Harmony programme (Opera North, government-supported), orchestras, showed dramatic improvement in test results.

German, Bremen, dramatic improvement of motivation after a philharmonic orchestra moved into a school.

El Sistema, the model for In Harmony and Sistema Scotland. Results show that parents had raised expectations on behalf of their children, increased engagement with school, as well as a changed attitude towards school and learning.

It is dangerous to present the arts as a service or support subject in order to improve math skills. We must promote the arts for arts' sake - on its own terms.

Myths debunked:

- Myth: The arts are about feeling and doing, not thinking, and therefore not about excellence or intellectuality.
But it's AND not OR: Thinking AND feeling, academic AND practical, science AND arts.
- Myth: We have either high standards OR creativity – they are mutually exclusive.
Evidence shows: best test results from broad curriculums where all subjects are treated seriously.
- Myth: The arts do not contribute to the economy.
Evidence: The creative industries contribute 84 billion GBP annually. It's an economically viable industry. While the minister of culture celebrates this, the minister of education removes creative subjects from secondary education.

Outcomes specific to the arts are not considered important. It is more complicated to measure than maths and this is a challenge.

Many misunderstand what the arts are about, but we must also accept that the level of arts education may not be high enough. What teachers don't fully understand or value, they will not teach well. If not taught well, there is no effect. We must educate some of our educators.

CONFERENCE SPEECHES

AH: Schism between celebration of economic success of the arts and the curriculum?

RA: The politicians just don't get it. Myths prevail in the national, centralised curriculum. Testing is sterile (PISA), and the evidence is ignored.

http://www.robinalexander.org.uk/wp-content/uploads/2016/10/Alexander_Barndrømmen_2016.pdf

Lunch



Peter Vuust, Director of the Centre for Music in the Brain (MIB), Professor of Neuroscience at Aarhus University, Professor of Music at the Royal Academy of Music, Aarhus/Aalborg

I believe in arts for arts' sake.

Why is music motivating? What motivates a child is what will make it continue, to get better. I don't believe in direct measurement effect from the arts.

[Conducts a musical experiment with the audience where a well-known song is played in two different ways]

Why is it a release when you go from an "avoid"-note to a clear harmony? Your shoulders go down when that happens. It is specific to humans. Animals don't have the same experience. They are completely ignorant to music, no matter what you may think. An experiment with monkeys, where disharmonious music was played at one end of the cage, and harmonious music at the other end, showed that it didn't affect where the monkeys spent their time. If you do the same to humans, everyone will move to the harmonious end of the room.

What does music trigger in us? It is largely about

dopamine, which is a neurotransmitter that is released when you do something that is good for survival. This includes listening to music.

Dopamine gets us up in the morning. It rewards us for making correct predictions. 90 % of what music does is that it creates predictions.

When children shove the pacifier to the floor again and again it is annoying, but the child gets a dopamine shot every time because they get better at predicting the outcome. They are learning about gravity. When you predict wrongly, but get something better than anticipated, that makes you want to learn something new on the basis of what you know. We should aim for a balance between what we know and don't know.

Music elicits many different emotions. Music and art plays with our motivation/dopamine.

[PV conducts an experiment with rhythm involving the audience]

There is a tension in rhythm. The beauty of music is that it is ambiguous - there is no answer. The brain is trying to test the hypotheses of what it's experiencing and this is visible when we scan the brain. One part of the audience may have an experience that is completely different to the other part of the audience.

[Shows a video]

Two children listening to their father play the guitar. It tells you quite a bit about what music does to us, even at this early stage (10 months). Happy response.

Music involves listening, motor activity, synchronisation, emotion, pleasure, communication and learning. Music is emotional communication that exists before language. You learn about it growing up in a culture.

You are not born with the ability to keep rhythm, it takes 3-4 years to learn. This is visible in brain scans. Oxytocin is crucial to synchronisation.

If you get what you want all the time, you get no pleasure. Likewise, if it's too complicated. Our motivation comes in cycles. Let's think about food: Craving or having too much of it. In between is the sweet spot. The dopamine level rises in an-

ticipation, so we get the dopamine once we know that food is coming soon. There is a small peak in dopamine while you eat, but then it drops and now you have learned what it takes to get the dopamine. If you are an underprivileged person, you might not have experienced this that much.

Why do we have music? We don't know.

There are two main theories:

1. Sexual selection, such as male peacocks and their tails. Except this is different for human beings where both male and female are good at music and equally attracted by those performing.
2. Music as a main factor in group cohesion. The best argument for having the arts in education. We use music at funerals (words are secondary) because it is better and more precise at getting an emotional message across.

Music is a shortcut to emotions, emotion regulation, socialisation, mate-seeking, to learn without thinking about it as learning, and expression. That is why it is easier to reach people with music, even if they are not otherwise comfortable with emotions. Music is especially important for young people as a means of expressing themselves.



Paul Collard, Chief Executive at Creativity, Culture and Education (CCE)

Welcome to the graveyard shift. I've got to come on after that presentation and try to keep you all awake.

I've been rewriting my presentation during today because I wanted to follow on from the things that have been said. There's been a really great logic to

the sequence of presentations today.

I want to talk about learning through the arts.

Vuust's presentation places the arts at the heart of learning. The logic of what we've just heard is that we develop our cognitive functions more effectively.

Art for art's sake, but not because it is useless.

Because art has a profound impact on how we think and behave.

I absolutely believe in the transformational ability of art, but it is not all the arts, all the time. There is a way of engaging young people that works better. We have to be careful to create the right environments. It requires timing. The pedagogy at heart is important, arts has to be put at the heart of an extended journey of art in education.

For example: An artist at a school taught students to draw. Artists often hear people say that they don't know how to draw. The answer here was: Most people can draw, but most people can't see. The artist teaches children to see, to measure, to observe, so they can draw, for instance, their own face.

Through music you learn to hear, dance teaches you about your body, theatre teaches you to socialize. You develop your capacity to become a learner.

[Shows video of two girls playing the piano together]

In order to improvise you need structures. One girl plays the structure, the other one improvises. The girl who improvises doesn't want to stop, because she is motivated. She can go on for hours. And if you want to become good at something, you need the motivation to play for hours. It needs to be fun. The other girl gets bored because she is only playing the structured part of the music.

There are some specific creative habits of mind:

- Inquisitive
- Persistent
- Imaginative
- Disciplined
- Collaborative

CONFERENCE SPEECHES

In all areas of creativity there is rigorous knowledge and technique to be acquired within which you can be creative. Curiosity and collaboration is key. For more information: Official Norwegian report about the school of the future. OECD project about assessment of creativity.

We want more scientists which is why we want good test scores.

High PISA test scores on, for instance, maths usually equals low interest in subject. Children who are not interested in a subject will not go on to study that subject, no matter how high their test scores were.

We need to set challenges so that the children go out and find the solution themselves. High functioning classroom.

Examples:

Dealing with feeling, Germany, divorce. Children can express guilt through a story. Creating this opportunity in the learning of language. Turkish families in Norway. The families are ambiguous about Norwegian culture. They don't necessarily want to become Norwegian. The children made an evening for their parents. All the parents came because their kids invited them, which they might not do when the school invites. The parents accepted the performance of the children as: "just them being children".

Creative learning very often looks messy, and schools don't like it, they want tidy.

Malmö, primary school, filmmakers, children's own film made with professional assistance. Fear, based on the Malmö shooter who shot immigrants, translated into a story about bullying. It starts with children. These children at the age of 11 years old were able to represent this.

You cannot teach/learn moral and ethics. Children have to work through it to make their own conclusions. We end up with young people who are engaged, enabled, empowered, transformed. And that's what we should be doing in education.



Lene Tanggaard, Professor of Psychology at Aalborg University

The five most important factors when contributing to creative learning environments. Kaospiloterne dinner. First dish we had to make (exploding egg in microwave), asked the chef about it and he told us, that for him it began with him almost burning down his school at 11 years old, beginning his career with disruptive cooking. Creativity and imagination in science enables researchers to imagine what is not yet there. Tests on creative/divergent thinking: results have been declining since the 90's, with the advent of tests in schools and children's overuse of computer games. IQ is on the rise, though.

There are two perspectives: functional pedagogics (economically viable), not-for-profit (value-based).

Functional pedagogics: thinking that we have to be competitive in reading and maths. Encouraging entrepreneurship projects because there is an expectation that this will be directly translatable to a commercial market. By this theory, the school must mirror practice. Students must be prepared to enter the work place. I don't believe in functional pedagogics.

I am in favour of the not-for-profit approach: Creativity is not a skill that can be taught. Equipping people to reconstruct the social. The humanities and art are of great significance in the training of empathy. Our ability to imagine is a requirement for development of democracy. At the moment there is a one-sided focus on the functional skills of maths and language. Maths can also be art, but at the moment there is too much focus on the measurable part of the subject.

We need social skills to be a part of a community.

Creativity allows us to imagine that which does not exist, imagine the future, build communities on the expectation that there will be a tomorrow that we need to provide for.

Teaching creativity requires some authority.

If we do not practice, then we don't know when to deviate.

We cannot live without creativity. It allows us to develop better lives. Creativity can also be destructive.

I believe that the non-profit approach is actually the most profitable of the two.

5 factors:

- Make creativity a part of everyday life
- Give children a chance to use their imagination and teach them to experiment
- Think about how you motivate for creativity
- Don't be afraid to use creativity as an instrument for achieving something
- You are a role model as an adult

You yourself don't have to be particularly creative to be able to stimulate creativity in children.

BREAK



Jens Ditlev Lauritzen, Chairman of the Board of Lauritzen Fonden

What do we emphasize as being important when you apply for funding?

What not to do: do not address the subject from a mainly adult view.

What to do: involve the target groups and communicate on their conditions.

There are 14,000 foundations in Denmark, 10 % of which are commercial foundations. 400 of these are of a financially important size. 9 billion DKK is distributed annually, spread over a wide field of subjects.

There is no singular way to establish a relationship, but larger foundations aim at partnerships (this is a trend). If we want a lasting impact on society then partnerships are vital.

The partnerships and work go beyond the strictly educational. It's about personal development.

We must embrace the challenging, the new, the untried ways of combining social and culture.

We must be prepared to defend methods and goals. Unequal opportunities must be met with action. User involvement in collaborations.

Cases:

Kompagni B – outreach programme with ballet, promoting culture outside Copenhagen via ballet children.

Legeskibet, space for movement along harbour areas.

Reach for Change.

Tips:

- Research the various foundations' strategies and objectives
- Be precise - what is it that you want to change and how?
- Consider possibilities of scaling your project and inviting others to contribute
- Listen to the target group or the end users
- Be honest: tell us about previous experiences and results – also those that did not succeed
- Go for sustainable efforts or have an exit strategy planned

CONFERENCE SPEECHES



Colin McKerchar, acting Chief Executive of Sistema Scotland

Never underestimate the power of getting the right people in the room at the right time. That's how Sistema Scotland was born.

We began in 2008 with the intention to eradicate poverty, campaigning for the use of El Sistema in Scotland. We do this with our Big Noise orchestras. Finding the most marginalised areas/communities to work with, we now have 3 centres in Scotland and 70-80 people employed including volunteers. We are reaching 1500 children in Scotland, from babies to young adults. We are working with local authorities to locate the right areas.

Sistema Scotland works with the children in school, after school, in holiday clubs and on trips.

We set up a creative and immersive learning experience, a persistent and consistent experience.

We are teaching students about responsibility for their instruments like this: Blow out the centre of an egg. If you can take the shell home and bring it back whole a week later, then you may take your instrument home.

We immerse ourselves in the community. We're in it for the long haul.

Evaluation is a very complicated area. It's about gathering enough evidence for the financial stakeholders.

Independent evaluators GCPH (Glasgow Centre for Population Health) has made a longitudinal study showing a number of positive impacts.

There are primary beneficiaries (children partici-

pating in the programme), secondary beneficiaries (parents of the children) and third beneficiaries (communal impact). It's not about us going in and doing things, but about everyone doing things together.

We have 7 outcome pathways – and not every participant may experience all these:

- Increases engagement with learning/ education
- Focus
- Confidence
- Self-belief
- Collaboration
- Managing frustrations
- Promotes emotional wellbeing

Develops life skills and social skills (socially transferable skills).

What we know:

1 in 5 children live in poverty in Scotland. That's approximately 220,000 children, or 20% of the population. This is significantly higher than other places in Europe.

[Shows a video with 5-year olds]

Story: A colleague was leaving a bar in Stirling on a Saturday night. The rain was horizontal and some young people with their hoods up approached, slightly menacing. As they came closer he could hear that they were whistling the tune to West Side Story and he recognized one of the kids from one of the orchestras.

Cost benefit analysis

Every year the UK spends 1.5m GBP per hour just for treatment of diabetes 2 (10 % of NHS budget). Sistema costs 1571 GBP per child per year.

How do we convert those who don't think it works? We must gather demonstrable evidence in order to make the case with funders. Let us turn faith into science. It's a question of long term investment versus short term administration. Prevention can change – restorative will manage. A genuine system reform challenges public spending.

Invest in people, not in services.
Any community is worth something – don't give up on them.
[Video with Richard Holloway, who started Sistema Scotland, talking about advice to children in the programme]

Richard Holloway's advice to young people:

- Acquire self-knowledge
- Understand the factors that made you what you are
- Learn to learn from failure
- Be self-forgiving
- You can change the things that are determining your life
- We are formed by genetics, it isn't entirely your responsibility
- Conditions created you and you can transcend your conditions
- Know your limitations and your strengths
- Forgive yourself for mistakes
- Never give up
- Keep discovering
- Struggle for a fuller and more abundant life



Dorthe Foged, stifter af Barndrømmen

We hope that each and every one of you today, have had your determination strengthened, to continue developing projects in favour of access to cultural disciplines for children.

Let us remind each other, that the arts and culture is a life-necessity for everyone – and that we are hugely responsible for incorporating culture and the arts into the every-day life of a child as early as possible.

So let us promise each other that the information presented to us today, will be converted to positive action that will benefit all children tomorrow.

SYMPOSIUM

16 Danish professionals participated at the summit symposium on 4. October 2016. All participants work with the arts and children and were invited to contribute with their knowledge and experience. The goal was to find a way from talk to action, so that art and culture will be a part of everyday life for all children. Particularly in relation to how marginalised children may be helped to realise their potential through creativity and the arts.

Among the subjects discussed at the symposium were:

- How to dispose of the myth that the arts do not have a valid role to play in the development of a child's mind, identity and capacity for learning.
- All municipalities must put forward a policy regarding the use of art and culture as tools for social change for marginalised children and young people.
- The societal and individual effect of children's involvement in the arts.
- Methods of financing, framework and sustainable development of children's equal access to art and culture. Involvement of local communities, inter-disciplinary collaboration, partnerships and alternative means of financing.

- Clarification of already existing knowledge in the area and evaluation of new initiatives in a way that shows decision-makers at all levels the importance of this focus area.

The participants of the symposium work with children, the young and the arts every day and they have first-hand experience with the results of the initiatives. The results are consistent with international studies of the importance of creativity and the arts in the building and support of society.

In view of the discussion, the organisation Barndrømmen has decided that the next step will be the drawing up of a handbook for the municipalities on what children and the young, regardless of background, need regarding art and culture in their everyday life. The objective is for the group to write the handbook so that it may be sent to every municipality in Denmark in September 2017.

The symposium group will continue and more participants will be added, e.g. researchers from the Danish School of Education, Aarhus University, and other experts with interest and knowledge in this area. Knowledge and experience must be gathered so that the role of the arts for the development of children cannot be ignored.



PARTICIPANTS AT THE SYMPOSIUM

4. OCTOBER 2016

Christian Larsen, Head of music school and originator of Young Care Orchestra, Hjørring Music School

Bjørghild Djurhuus, politician, the Faroe Islands

Claus Hjorth, Department Head, Danish Film Institute

Gitta Malling, Artistic Director of the Limfjord Theatre and Chairman of TIO – Organization of Theatres

Jan Ulrik Hansen, Head of music school and originator of HOPE orchestra, Høje Taastrup municipal music school

Nina Ulf Jørgensen, Secretary General of Damusa, the Danish Music School Union

Jens Winter, Head of music school, Langeland music school

Tanya Lindkvist, Head of programmes, LIFE Danish Architecture Centre

Line Esbjørn, Head of Education and Learning, Thorvaldsen Museum

Hilde Østergaard, Head of Education and Learning, Nikolaj Kunsthal

Ditte Mejlhede, Project Consultant, Kulturregion Fyn

Anne Bertram, Head of Project, Film for children and the young, Kulturregion Fyn

Nana Bernhardt, Head of Education and Learning, National Gallery of Denmark

Anne Marie Donslund, Author, Odsherred

Janne Bech, Chief Executive and curator at BIBIANA Denmark

Dorthe Foged, Founder of Barndrømmen

Nina Wedell-Wedellsborg, Board member, Barndrømmen

Trine Kofoed, Barndrømmen



QUOTE:

Invest in people, not in services. Any community is worth something – don't give up on them.
Colin McKerchar, acting Chief Executive of Big Noise – Sistema Scotland, Great Britain

LIST OF PROJECTS AND REPORTS

Projects

At the Cultural Children's Summit many Danish and foreign speakers and participants at the symposium talked about the many initiatives they know of or worked with themselves. They are briefly listed below.

Acceleration Course, Copenhagen municipality, DK

Course for children with challenges. Schools collaborating with external organisations about projects that combine multiple subjects with a practical dimension.

Art Catapult, National Gallery of Art, DK

The National Gallery of Art is running a long-term course for children in collaboration with schools. The course is integrated into the year plans for the schools, with a cycle of work and a sustainable model. <http://www.smk.dk/besoeg-museet/undervisning/laeringsprojekter/kunstkatapult/>

Bremen, Germany

Dramatic improvement of motivation after a philharmonic orchestra moved into an inner-city school.

Company B, DK

Ballet children promoting ballet to all of Denmark outside of Copenhagen.

The Culture Case

Around 6000 children are part of the project which includes books, music, films, and invitations to events in their local community, e.g. at the public library.

DAMUSA, DK

The Danish Music School Union create orchestra projects for deprived children. Focus is on engaging them in a community. www.damusa.dk

El Sistema, Venezuela

El Sistema began in Venezuela and has inspired In Harmony, Sistema Scotland and several Danish music schools. El Sistema works primarily with orchestras and ensemble playing. Studies show not only improved test results for the children participating, but also parents' raised expectations on behalf of their children, increased engagement with school, as well as a changed attitude towards school and learning.

Geo-kids project, DK

Collaboration between Odsherred Municipality, the Nature School, Odsherred Art Museum and Geo Park Odsherred. Education programme in nature and in the schools in Odsherred. About identity-forming processes, "your place has value", communities.

GO CREATIVE, Barndrømmen, DK

The objective of Go Creative is to let students dream and become able to act on their dreams. It is one thing to dare to dream, to dream big and say your dream out loud to others, and quite a different matter to possess the abilities that make people act on their dreams. Implemented in 450 schools in Denmark since it was initiated in 2016. www.gocreative.dk

HOPE, DK

Teaching children to play an instrument and be part of a community. Based on the "marching show band" concept and the Danish local marching band traditions.

The hunt for community (Jagten på fællesskabet), DK

Danish Architecture Centre. Social change via bricks using the game Minecraft as a tool. The project takes place in collaboration with the Danish social housing association and focuses on empowerment, creation of identity, communities, meaningful roles and new perspectives on possibilities.

In Harmony, UK

Government funded initiative in cooperation with Opera North. Orchestra collaboration which has shown remarkably improved test results in school for the children participating.

Kulturregion Fyn, DK

Film as a hands-on artistic competence. Focus is on research results, practical film processes, inclusion and follow-up research. www.kulturregionfyn.dk

Life Champion, DK

Project in 5 towns where underprivileged children get help to find clubs and organisations with leisure activities.

Malmö, SE

School in collaboration with film makers. The children made their own film with professional help. The film was about a time where a sniper shot random immigrants in the street. This was translated into a film about bullying. The 11-year olds were able to grasp this concept and interpret it in the context of the schoolyard.

M/S BIBIANA, DK

The art of the illustration of books from all over the world – without words. Dialogue across cultures. Is transported around on the ship Bibiana visiting many towns. www.msbibiana.dk

Municipal subsidy of leisure activities, DK

Some municipalities subsidize children's leisure activities if the parents cannot afford to pay the fees to e.g. sport or music school.

The Open School (Den åbne skole)

Primary and lower secondary schools working with local cultural institutions, clubs and businesses. The open school is a focus area in the school reform of 2014.

The Pencil Case Club, DK, based on the British project The Letter Box Club

Children receive books and games by post.

Play Ship, DK

Room for play and movement in harbour areas.

Public libraries, DK

Public libraries are open and free for everyone. Anyone may take out books, music, films, comic books and games. Free events with authors, readings, film presentations and game playing.

LIST OF PROJECTS AND REPORTS

Sistema Scotland, UK

Four centres in deprived areas of Scotland. Uses orchestras to reach appr. 1500 children and young people. Working with local authorities to find the right areas for their work which takes place both in and out of school.

SKIS (Bring culture into play), DK

SKIS was a cultural development project under the regional culture agreement Kulturmetropol Øresund from 2012 – 2015. The project was a unique interdisciplinary collaboration between 22 cultural organisations and social housing areas in six municipalities. Together with the target group of children, the young and their families in selected social housing areas, the project produced new knowledge about how co-production of art and culture can develop democratic education and cultural citizenship to strengthen creative and learning relations between children and young people from so-called “underserved” environments, and cultural institutions. Young people from the project are now working as teaching assistants at Nikolaj Kunsthal, the participating arts organisation in the project “pArt of Valby”, in the municipality of Copenhagen

Thorvaldsen round-trip, DK

Children from socially deprived areas were picked up by bus and taken to the Thorvaldsens Museum. They were taught how to draw by sketch assistants.

Times Educational Supplement, UK

Shared content platform (lesson plans) by teachers, for teachers. Uploads 1,25 million, downloads 800 million by 2016. <https://www.tes.com/>

Reports, research, evaluation and links

All our futures: Creativity, Culture and Education

National Advisory Committee on Creative and Cultural Education, 1999. <http://www.creativitycultureeducation.org/all-our-futures-creativity-culture-and-education>

The Arts Council, UK – forskning og data

<http://www.artscouncil.org.uk/research-and-data>

The arts in schools: principles, practice and provision

Gulbenkian Foundation 1982

Assessing progression in creative and critical thinking skills in education

OECD

<https://www.oecd.org/edu/cei/assessingprogressionincreativeandcriticalthinkingskillsineducation.htm>

Children, their World, their Education: final report of the Cambridge Primary Review

Alexander, R.J. (ed) (2010), London: Routledge.

Creative industries worth almost £10 million an hour to economy

<https://www.gov.uk/government/news/creative-industries-worth-almost-10-million-an-hour-to-economy>

Curriculum Freedom, Capacity and Leadership in the Primary School

Robin Alexander,

<http://www.robinalexander.org.uk/wp-content/uploads/2012/04/Alexander-Nat-Coll-curric-capacity.pdf>

El Sistema

Music to My Ears: The (Many) Socio-Economic Benefits of Music Training Programs <http://www.laphil.com/sites/default/files/media/pdfs/shared/education/yola/iadb-research.pdf>

Erfaringer med Åben skole

Skoletjeneste Netværk

<http://skoletjenestenetvaerk.dk/kortlaegninger/>

A framework of outcomes for young people

The Young Foundation

<http://youngfoundation.org/wp-content/uploads/2012/10/Framework-of-outcomes-for-young-people-July-2012.pdf>

Impact of Arts Education on the Cognitive and Non-Cognitive Outcomes of School-Aged Children

B.H and Kokotsaki, D. (2015). London: Education Endowment Foundation

https://educationendowmentfoundation.org.uk/public/files/Publications/Arts_Education_Review.pdf

In Harmony, UK

Lord, P et al (2015), Evaluation of In Harmony, Year 2

Headteachers' evaluation of In Harmony

http://www.artscouncil.org.uk/sites/default/files/download-file/In_Harmony_Programme_Headteacher_perspectives_Jan2016.pdf

http://www.artscouncil.org.uk/sites/default/files/download-file/NFER_In_Harmony_Year_2_Interim_Report_Apr2015.pdf

http://www.artscouncil.org.uk/sites/default/files/download-file/NFER_In_Harmony_Year_1_Interim_Report_Dec2013.pdf

Kortlægning af effekter af børns og unges møde med kultur

Holst, F., 2015, Statens Kunstfond

http://pure.au.dk/portal/files/95020748/Kortlaegning_B_U_moede_Kunst_Finn_Holst.pdf

Kreativitet, forskning

Professor Lene Tanggaard, Aalborg Universitet

http://vbn.aau.dk/da/persons/pp_1c9bfdag-8265-4a28-a2da-8d733a2c43e2/publications.html

Musik og hjernen, forskning

Peter Vuust, professor, Direktør for Center for Music in the Brain (MIB), Aarhus Universitet

[http://pure.au.dk/portal/da/persons/peter-vuust\(2c697ab6-9b06-4a16-a687-c8cdbc56f661\)/publications.html](http://pure.au.dk/portal/da/persons/peter-vuust(2c697ab6-9b06-4a16-a687-c8cdbc56f661)/publications.html)

<http://musicinthebrain.au.dk>

LIST OF PROJECTS AND REPORTS

PISA test

<http://www.oecd.org/pisa/>

Reinvesting in Arts Education: winning America's future through creative schools

President's Committee on the Arts and Humanities, 2011.

<http://www.pcah.gov/publications>

ROOM, the lasting impact of intensive teen programs in art museums

Whitney Museum of American Art

http://whitney.org/file_columns/0009/7558/room-to-rise.pdf

The school of the future

Ministeriet for uddannelse og forskning, Norge

<https://www.regjeringen.no/contentassets/da148fec8c4a4ab88daa8b677a700292/en-gb/pdfs/nou201520150008000engpdfs.pdf>

Sistema Scotland

Uafhængig evaluering af Sistema Scotland, udført af GCPH (Glasgow Centre for Population Health).

http://www.gcph.co.uk/latest/news/551_sistema_scotland_evaluation_research_findings

http://www.gcph.co.uk/assets/0000/5424/Sistema_findings_report.pdf

The Value of Arts and Culture to People and Society

Arts Council England (2014)

http://www.artscouncil.org.uk/sites/default/files/infographics/Evidence_review_Infographic_March_2014.jpg

http://www.artscouncil.org.uk/sites/default/files/download-file/Value_arts_culture_evidence_review.pdf

What's the value of an art museum field trip?

<https://artmuseumteaching.com/2013/09/16/whats-the-value-of-an-art-museum-field-trip/>

<http://educationnext.org/the-educational-value-of-field-trips/>

The Wow Factor: Global Research Compendium on the Impact of the Arts in Education

Bamford, A., 2005. UNESCO.

http://portal.unesco.org/culture/en/files/30003/11400886051wow_factor.pdf/wow_factor.pdf

Øget samspil mellem skole og fritidsliv

Undervisningsministeriet 2016, s. 18

<http://www.uvm.dk/-/media/UVM/Filer/Udd/Folke/PDF16/Sep/160916-Oeget-samspil-mellem-skole-og-fritidsliv-rapport.ashx>

PIXI-version: http://www.uvm.dk/-/media/UVM/Filer/Udd/Folke/PDF16/Sep/160916-Oeget-samspil-mellem-skole-og-fritidsliv-PIX_web.ashx

Eksempelkatalog: <http://www.uvm.dk/-/media/UVM/Filer/Udd/Folke/PDF16/Sep/1609016-Oeget-samspil-mellem-skole-og-fritidsliv-Eksempelkatalog.ashx>

