



NORWEGIAN MINISTRY OF CULTURE

Meld. St. 10 (2011–2012) Report to the Storting (white paper) Summary

Culture, inclusion and participation





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Translation from the Norwegian. For information only.

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Summary

Norway – general facts

Population: Five million as of 1 April 2012. Approximately 12 per cent of the population have an immigrant background. The Norwegian population also includes the indigenous Sami people and five national minorities (Jews, Kvens [people of Finnish descent in Northern Norway], Roma and Romani people/Tater and Forest Finns).

Government: Constitutional monarchy with a parliamentary system of governance. State power is formally distributed between three institutions: The Storting (the legislative power), the Government (the executive power), and the Courts (the judicial power).

Political parties: Representative democracy and a multi-dimensional party system. This report is presented by a coalition government consisting of the Labour Party, the Centre Party and the Socialist Left Party.

Local government: Norway is divided into 19 counties and 429 municipalities. The self-government powers of the counties and municipal councils have been delegated from the State, and are set out in legislation. The State is directly represented at a local level through the County Governors' Offices.

Preface

This is a translated excerpt from Meld. St. 10 (2011–2012) Report to the Storting (white paper) *Culture, inclusion and participation*, which the Government presented to the Storting in December 2011.

This excerpt presents the background, vision and goal of the Report to the Storting, as well as its main focus areas and most important measures. The excerpt also provides examples of how art and culture can play important roles in several areas of society.

The Report is limited to the cultural sector, which is understood as professional arts and cultural institutions that receive public funding, independent artistic practice outside the institutions, and the voluntary sector. With regard to the voluntary sector, the Report primarily focuses on the voluntary arts and cultural organisations, and not on sports or on cultural activities in religious organisations.

In 2010, the Ministry of Culture appointed a resource group that was to work with arts and cultural institutions to provide suggestions on how to facilitate greater diversity in the cultural sector in the years ahead. The report from the resource group was included in the work on the Report. The Report is also based on input from the Ministry's subsidiary bodies, institutions and organisations in the cultural sector, among others.

1 Background and purpose

Access to culture and opportunities for creative expression are important in a democratic society and form the basis for freedom of expression and equality. Art and culture provide experiences and meaning in everyday life, and form the basis for development, learning, creativity and competence. Participation in cultural activities thus has positive effects both for individuals and for society.

One of the Government's overarching goals is to reduce economic and social inequalities and to work for an inclusive society in which everyone can participate. A strong and dynamic cultural sector manifested through diverse modes of cultural expression is central to an inclusive society.

Participating in cultural activities is a way of creating a sense of belonging within a society. In modern society, personal and social identities are strongly related to participation in cultural activities.

For people who experience marginalisation due to unemployment, illness, or other reasons, participating in cultural activities can contribute to a sense of belonging: it can help give meaning to everyday life, improve self-esteem, and increase quality of life. The arts and cultural sector *must* therefore be open and inclusive.

Within the European context, Norway has a comparatively high rate of participation in cultural activities and this participation has increased over the past decades. Norway has a large and active cultural sector. Targeted political efforts in combination with the general increase in the standard of living have made art and culture more accessible. In international comparisons, Norway generally scores highly in measurements of social capital. Thriving and active organisations is one of the most important sources of social capital. However, as in other countries, there are socio-economic differences in the use of and participation in professional and voluntary arts and culture.

Participation in most forms of cultural activities increases with higher levels of income and education. This also applies to participation in voluntary activities. Those with an immigrant background from Asia, Africa, Latin America and Europe outside the EEA are under-represented in several areas of culture and the organised voluntary sector. Many disabled people find that they face barriers to their participation in culture and leisure activities.

Cultural participation surveys from Statistics Norway (SSB) show that the social differences in cultural participation have largely remained stable in the past decades, despite efforts to reduce these differences. In other words, many people still do not relate to important arenas for learning, creativity, experience, community and identity development. This is a challenge. It is particularly concerning when children and youth are not included in leisure activities and the community arenas offered by the cultural sector.

The Government target is for one per cent of the Fiscal Budget to be spent on culture by 2014. Since 2005, the Government has secured a historic increase in budget allocations for culture of about four billion kroner. In 2012, budget allocations to culture represent 0.92 per cent of the Fiscal Budget. This funding increase has provided the cultural sector with better framework conditions, and thus improved its ability to facilitate inclusion and participation. Therefore, we must also ask whether the funding increase has been used to ensure that everyone who wants to access cultural experiences has the opportunity to do so. Does everyone have a realistic opportunity to participate in and influence the cultural sector? Has the cultural sector gained new participants and audiences? Have new voices emerged in the arts? Does the cultural sector reflect the diversity of the Norwegian population?

1.1 Vision and goal of the Report

The Government understands an inclusive cultural sector to be a sector in which everyone has equal opportunity to participate and to develop their creative resources, regardless of factors such as their socio-economic, cultural, or religious background, or any disability.

Inclusion is about breaking down barriers that prevent participation in arts and culture and about creating equal opportunities for all individuals and groups. Nevertheless, formal rights and opportunities do not always mean that people seek out cultural events or see themselves as having a genuine opportunity to participate. The Report is therefore based on the assumption that the cultural sector is to be more proactive than previously in attracting new participants and reaching individuals and groups who largely do not use existing cultural offerings. More people must be given a genuine opportunity to participate, to create, and to influence larger sections of Norwegian arts and culture. This applies to audiences and performers, in both professional and voluntary cultural activities.

Today, Norway is more diverse than ever before, in part due to globalisation and immigration. At the beginning of 2011, 12.2 per cent of residents of Norway had an immigrant background.¹ This change in the composition of the population brings perspectives and resources that add to the cultural diversity that has always characterised Norway. As the keepers of culture and cultural heritage – now and for the future – the cultural sector must contribute to ensuring that society examines, expands and discusses what it means to be *Norwegian*. This continuation of our nation-building is created by the people who live in Norway today, and it is crucial that the process includes many different voices.

All groups should find the cultural sector to be open and relevant. Arts and culture must be characterised by mutual respect and interest in different people and cultural traditions. The cultural sector should seek out and let in new voices and the multiplicity of histories, expressions and resources that are present in society.

In this context, it must be emphasised that art must always be independent. This is an absolute requirement. Art must be dynamic, challenging and free, and must be based on the goal of achieving quality.

¹ <http://www.imdi.no/no/iFAKTA/Innvandrerbefolkningen/> Facts about the immigrant population. The figures include immigrants and people born in Norway to immigrant parents.

In Norwegian cultural policy, reducing differences or conflicts of interest is not a goal. On the contrary: inclusion will create greater artistic diversity. A cultural sector that reflects contemporary society and diversity, and that uses all available resources, forms the basis for richer artistic and cultural life. Debates and exchanges of opinions must take their natural course. One of the characteristics of living in compound societies is to live with differences. Nevertheless, the work on inclusion and diversity must always be grounded in human rights and democratic principles.

2 Focus area one: Inclusion and new voices in the cultural sector

The goal of securing access to cultural experiences for as many people as possible is not new in Norwegian cultural policy. For several years, the Ministry of Culture has asked subsidiary bodies and funding recipients to work to reach a broad public with varied cultural offerings of high quality, and to work to ensure that they reflect the diversity of the population.

The cultural sector is currently working well on issues of inclusion. Nevertheless, to move forward it is necessary to have a more systematic and long-term approach, as well as more systematic knowledge about how to deal with the issue of inclusion.

The Government will therefore ask subsidiary agencies and funding recipients to prioritise the work on inclusion and diversity in the years ahead. Inclusion and diversity are to be integral parts of programming, organisational development, recruitment, measures targeting the general public and strategic planning. The Government expects this to take place primarily within the framework of the institutions' ordinary budgets.

In the management dialogue with subsidiary agencies and funding recipients, the Ministry of Culture will be placing greater emphasis on the systematic follow-up of the work the institutions carry out on inclusion and diversity.

The cultural institutions are important in terms of arts and culture but also as social actors in a broader political context. Although the Ministry requires funding recipients and subsidiary agencies to work on inclusion and diversity, this does not entail easing quality requirements. The institutions have a fundamental artistic freedom, both as cultural institutions and as social actors. The production, management and dissemination of arts and culture is the very essence of the institutions' activities, and this is the foremost prerequisite for the institutions being perceived as interesting and relevant. This includes that

each institution must identify its own specific cultural policy tasks in accordance with its unique characteristics and core tasks. The tasks must also be seen in the context of the institutions' social and geographical catchment area.

One of the main focuses of Norwegian cultural policy has been to ensure that activities and cultural offerings are open and accessible to all. The general cultural offerings have to some extent been supplemented by what might be termed 'targeted measures', for instance for children and youth, the elderly, people with disabilities, and those with an immigrant background. Further to this, the Government expects the work on diversity and inclusion to take place within ordinary measures and schemes. This Report additionally proposes targeted measures to stimulate development in specific areas:

- contribute to broad competencies in institutions/organisations by ensuring that government-appointed members of boards/committees have knowledge about inclusion and diversity, and contribute to ensuring that boards/committees reflect the demographic diversity of the country
- create a trainee scheme in arts institutions to contribute to broader cultural and social recruitment
- use funds from the Arts Council Norway to stimulate long-term collaboration and partnerships between cultural institutions and actors in the independent and voluntary cultural sectors
- facilitate increased focus on audience development
- enable more pupils to visit cultural institutions. This offer is additional to the offer to schools in The Cultural Rucksack programme; see chapter 4.2
- support for an intermediate actor training programme at the bachelor's degree level for students with a minority background

3 Focus area two: Ensure access by reducing physical and economic barriers

There are multiple and complex reasons why people do not participate in the cultural sector, including physical accessibility and cost. The Government wants to contribute to improving access to the cultural sector for individuals and groups who experience significant physical and economic barriers related to their participation in arts and culture.

3.1 Universal design and adaptation

Universal design is a strategy for making society more accessible, equal and inclusive for everyone. The Government's vision is for all of Norwegian society to comply with universal design by 2025.

In line with this target, the Government expects current cultural offerings to be as accessible as possible. Further, the Government assumes that in the years ahead, the cultural sector will work systematically and with a long-term perspective on universal design and accessibility. Universal design and accessibility will be topics in the management dialogue with subsidiary agencies and funding recipients; see chapter 2 above.

Additionally, the Government wants:

- surveys of participation in cultural activities to provide more information about people with disabilities and their use of cultural offerings
- to facilitate the production of more newspapers in audio formats at the NLB²

² www.nlb.no, a state institution that provides library and information services to the blind and visually impaired, as well as to people with other disabilities.

- to study the technological, economic and legal requirements related to audio description of Norwegian films
- increase allocations to sign language interpretation of plays

3.2 Reduction of economic barriers for particular groups

There is little systematic knowledge about how great a barrier ticket prices are to reaching a broader and more diverse audience. Public grants help keep down the price of many cultural offerings. Nevertheless, price may be a reason why some people rarely or never participate in art and culture. Variations in participation are also likely to be related to different perceptions of the cultural offerings and the ways in which the content, relevance and quality of these offerings are evaluated.

The Government will contribute to securing access to cultural events for children and youth in low-income families.

The Møre and Romsdal county municipality has decided to introduce an activity card for children and youth in low-income families. The card entitles the holder and a companion to free participation in a selection of leisure and cultural activities together with other children and youth in the local community. The cities of Ålesund, Kristiansund and Molde have already had good experiences of using activity cards, and the new scheme is built on these experiences. The Government will subsidise the pilot project for a trial period of two years. The Government expects the scheme to be evaluated with a view to transfer knowledge to other Norwegian municipalities.

The Ministry of Children, Equality and Social Inclusion manages the 'Barne- og ungdomstiltak i større bysamfunn' ('Measures for children and young people in metropolitan areas') grant programme. The programme aims to improve the early development and living conditions of children and youth in metropolitan areas. It particularly targets youth with special needs, as well as vulnerable youth groups and youth communities. The Government wants to create a culture component within this programme. The goal is for more vulnerable chil-

dren and youth to be given the opportunity to participate in cultural and leisure activities. Additionally, the programme aims to include culture and cultural activities when developing alternative coping strategies for youth.

4 Focus area three: Outreach-based cultural dissemination and dissemination schemes

Norway has a long-standing tradition of breaking down geographic barriers in its cultural offerings, in part through touring national institutions for music, theatre and fine art that were established after the Second World War³ and through establishing of arts arenas across the country.

In order to reach the goal of the broadest possible participation in culture, the Government wants the permanent offerings in the cultural institutions to a greater extent to be supplemented by outreach activities, tours, special dissemination schemes and new dissemination forms (e.g. digital).

Outreach activities and dissemination in new arenas often involve meeting a new audience. The public cultural activities are thus made more accessible for those who only to a limited extent visit the institutions. This can help reduce barriers and contribute to audiences visiting institutions and other cultural activities on their own initiative.

4.1 Culture in an inclusive workplace

Since 2009, the Ministry of Culture has supported various measures and projects related to culture in the workplace. Based on experiences from these projects, the Government will create a new scheme for the dissemination of culture in the workplace: *Den kulturelle nistepakke* ('The Cultural Lunch Pack'). The goal of the programme is to enable greater numbers of people to access professional arts and culture

³ Concerts Norway <http://www.rikskonsertene.no/English/>, Riksteatret (the Norwegian Touring Theatre) www.riksteatret.no, National Museum <http://www.nasjonalmuseet.no/>

through their workplace, but also to contribute to providing access to professional arts and culture for those people without a fixed workplace.

Another goal of the programme is to stimulate greater incorporation of art and culture in the realisation of the goals in the Letter of Intent on an inclusive workplace, signed by the Government and the employer and employee organisations. The goals of the Letter of Intent are to help prevent and reduce absence due to illness, increase return to work, improve the working environment, as well as to prevent exclusion, and withdrawal from the workplace. The Government believes that culture can be a good tool in reaching these goals.

The Concerts Norway and the National Library state institutions will be given management responsibility for the programme on behalf of the Ministry of Culture.

4.2 Cultural dissemination and activity in schools

In recent decades, national cultural and school policies have emphasised – albeit in different ways – that children and youth are to have access to professional art and culture. The school is a meeting place for all children, and good cultural offerings in schools therefore contribute to all pupils being introduced to art and culture, regardless of their social and cultural background.

The Cultural Rucksack (DKS)⁴ is a national programme for the dissemination of professional art and culture to pupils in primary and secondary school. Institutions within music, the performing arts, film, cultural heritage, literature and the visual arts collaborate with the schools to disseminate art and culture to pupils both through The Cultural Rucksack and independently of it.

In the 2010/2011 school year, The Cultural Rucksack reached nearly all primary and lower secondary school pupils through 52,000 events. All counties also offer art and culture to pupils in upper sec-

⁴ <http://www.regjeringen.no/en/dep/kud/Selected-Topics/culture/the-cultural-rucksack.html?id=1090> , <http://denkulturelleskolesekken.no/>

ondary school. The Cultural Rucksack is primarily financed through the surplus from Norsk Tipping, the state-owned gaming company.⁵

The Government wants to further develop The Cultural Rucksack to ensure that children and youth have high-quality cultural experiences regardless of their socio-economic and cultural background. Further, to the greatest extent possible, the programme is to be adapted to the varying needs of the diverse group of pupils which exists, including pupils with disabilities.

4.2.1 *Culture schools*

In addition to voluntary cultural organisations such as choirs, bands, etc., the culture schools are among the most important arenas for socialising children and youth to participate in culture and cultural activities. The Education Act stipulates that all municipalities, whether alone or in collaboration with other municipalities, must have a music and culture school programme for children and youth. These programmes must be organised in relation to schools and general cultural offerings. The culture schools are financed through block grants to the municipalities. Since 2010, the Government has allocated an additional NOK 40 million annually to development and model projects in the culture schools.

It has been documented that there are social differences in recruitment to the culture schools, with a clear majority of participating children having highly educated parents. From the autumn of 2013, the Government will initiate a trial scheme with culture school programmes for primary school age children in select municipalities. The goal is to see whether using the regular school as an arena for free cultural activities creates a more inclusive programme than the current culture school. Participation in the programme is free and voluntary.

⁵ www.norsk-tipping.no

4.3 Digital adaptation, dissemination and user participation

Since the 1990s, the development of digital technologies has influenced the management of the cultural sector, as well as its audience and dissemination work. The Internet and new multimedia technologies make it possible to create new forms of expression and experiences, provide expanded access to art and culture, disseminate content in new ways, establish new meeting places and facilitate user participation and dialogue with audiences. New mobile platforms provide access to cultural experiences everywhere and at all times, and can thus help reduce the geographic and physical barriers to participation in culture. At the same time, it should be acknowledged that digital dissemination cannot replace live encounters with art and culture. It is also important to keep in mind that digital competence becomes a greater prerequisite for access to culture when cultural expressions are transferred to digital formats.

The increase in the development and use of new technology and social media is having great impacts on society. The cultural sector must participate actively in this development and adapt its activities to new generations and audience groups to assure the sector's future social relevance.

The Ministry of Culture presupposes that institutions that receive state funding develop new ways of working to utilise the opportunities to reach new audience groups that emerge from technological developments. Further, the Ministry of Culture presupposes that this development will take place as part of the institutions' ordinary activities. The Ministry of Culture will follow up on this question in the management dialogue with the institutions; see chapter 2.

5 Focus area four: Participation in the voluntary sector and collaboration between cultural institutions and institutions in the voluntary cultural sector

One of the central goals in the Government's policy for the voluntary sector is to increase the attention paid to inclusion and integration.

There is generally an over-representation of highly educated and well-paid people in the voluntary sector, and individuals with an immigrant background are less likely to be members of voluntary organisations. That we currently have a relatively divided organisational sector in which the minority and majority populations participate in different types of voluntary organisations is a challenge. The Government will support measures to promote increased participation and ensure broad representation in the voluntary sector. For example, the Government will collaborate with the voluntary sector to develop a pilot project to increase the number of people with an immigrant background in board positions and leading positions in voluntary arts and cultural organisations.

The Government believes that it is important to facilitate meetings of people with different cultural, social and economic backgrounds and not least of different ages. The Government will support initiatives that promote contact, collaboration and the exchange of experience between the traditional arts and cultural organisations and different types of multicultural and minority organisations. Further, the Government will contribute to developing the 'frivilligsentralane' ('Volunteer Centres') as meeting places and arenas for local interaction between individuals, associations and public authorities.

The interaction between the voluntary and professional culture sectors is valuable. The Government will stimulate long-term and binding collaborations regarding concrete productions and dissemina-

tion measures between arts and culture institutions and voluntary organisations that work with questions concerning cultural diversity. The Government will also support collaboration between libraries and voluntary organisations for the further development of cultural offerings that can promote inclusion. Furthermore, the Government will stimulate collaboration between voluntary organisations and organisers on the planning, implementation and follow-up related to arts and cultural festivals.

6 Culture in interaction with other policy areas

Cooperation with other Ministries will be important in reaching the goal that as many as possible gain access to rich and diverse cultural offerings. The dissemination of culture as well as cultural activities in e.g. schools, workplaces or health care institutions can help democratise access to arts and culture and encourage participants to visit cultural offerings on their own.

At the same time, this Report to the Storting provides many examples of how culture can be used to achieve goals in other policy areas, for instance in health and care services, early development and inclusion, training and education, workplace satisfaction, correctional services, regional development and innovation. Several Ministries use cultural measures as tools in their area of responsibility.

The Government's policy is to facilitate the ongoing interaction between art and culture and other policy areas.

The Ministry of Culture collaborates with several Ministries on schemes and measures:

- with the Ministry of Education and Research on The Cultural Rucksack, cultural dissemination in schools; see section 4.2.
- with the Ministry of Health and Care Services on *Den kulturelle spaserstokken* ('The Cultural Walking Stick'), a cultural dissemination scheme that targets the elderly.
- with the Ministry of Justice and Public Security on library services in prisons and cultural activities in the corrections services.



Published by:
Norwegian Ministry of Culture

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Internet address:
www.government.no

Printed by:
07 Aurskog AS – 02/2013

