



In the age of the teaching artist: What teaching artists are and do

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Abstract: The term teaching artist and the concept of teaching artistry developed in the USA in the 1970s, originating from artists performing this kind of work in New York City. Other terms, such as artist-teacher, creative agent, community artist, and others, are in use around the world. In Norway, the English term is often used; however, this author suggests the use of the Norwegian word “kunstnerlærer”. The review of recent research and literature, and observations of practice, recognizes the teaching artist as a professional artist working in and through the arts in an educational or community setting. Research in the practice field demonstrates that the teaching artist in programs and partnerships represent a new and effectual model for arts in education and community work, and a model acknowledging this is presented and discussed. The two first international teaching artist conferences (Oslo 2012, Brisbane 2014) confirm that a world community of teaching artists is emerging. However, the field has received relatively little attention from researchers, and the scholarship that does exist is limited to work in only a few countries. Coupled with the efficacy of the model, this study finds that there is a strong need for further exploration of ongoing and successful teaching artist practices, as well as a need for developing theory and concepts related to the competence needed by teaching artists. This article outlines a framework for teaching artistry and a definition of the teaching artist. In the context of the contemporary Norwegian arts and culture sector, the large potential in expanding teaching artistry practice are underscored.

Keywords: Teaching artist, arts, arts in education, arts in community education, art institutions, arts dissemination.

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² *Unless otherwise mentioned; all photos by Marit Ulvund*

³ Marit Ulvund, Teaching Artist Norge – sluttrapport 2013, <http://www.seanse.no/default.aspx?menu=91&id=85>

⁴ Eric Booth received the Arts Education award from Americans for the Arts in 2015, and he is a valued arts educator that has worked extensively also outside USA.

⁵ <http://ocp.hul.harvard.edu/immigration/settlement.html>



Picture 1 and 2: *Green Pact*, Norddal, World Heritage Art Program²

Introduction

The need for a clear framework

Based on performing and studying practices in Norway and abroad, participation at conferences and supervision of teaching artist training programs, I have found the need for exploring the fundamentals of teaching artistry. Specifically, there is a need for research on how the practice is defined, what it entails, and how it is organized. This study attempts to be a contribution by recognizing, and defining what a teaching artist is and proposing a framework for teaching artist practice. The work is based on a survey of the literature, experience from the field - as an organizer, practitioner, and researcher, and a wide-ranging study of practice.

In 2009/10 Seanse Art Center (Seanse) supported a project called *Green Pact*. The three artists Marit Moltu, Ottar Andre Breivik and Liv Dysthe Sønderland worked together with a school for a period of one year in the Norwegian World Heritage municipalities Norddal and Vega, and the leader of the program was Ingunn Nystad Hansen. In Norddal, they worked on questions like; *What is a value? What is value related to being a World Heritage site? Is there a green thread through the history?* The work related to many disciplines, and students worked with photo, film, pictorial movements and more. The project resulted in exhibitions, installations and a final performance outside The Norwegian National Opera and Ballet. The evaluation of *Green Pact* from the school, teachers, students and artists involved were overwhelmingly positive.

This was the first long-term art program with teaching artists supported by Seanse Art Center (Seanse) and it was performed the same year as Seanse arranged the *Arts in Education International Research Conference* on-board M/S Midnatsol, Norway. At this conference, Eric Booth introduced the term *teaching artist*, as far as we know, for the first time in Norway. In the keynote *Trends in American Arts Education: Above and Below the Radar*, he describes the growth of teaching artistry in the USA. Besides suggesting a name for projects, such as *Green Pact*, the idea of teaching artist

² Unless otherwise mentioned; all photos by Marit Ulvund

profoundly resonated with the role of the artist teacher I at the time was researching in my PhD project.

Inspiration from New York City

I have continued to study the teaching artist context and practices in New York City. The inquiry has included meetings, attending workshops, and/or observing teaching artists at work in institutions such as the Lincoln Center Education, New York Philharmonic Orchestra, Joyce Theatre, Manhattan Theatre Club, Epic Theatre, DreamYard Art Center, Guggenheim Museum, Museum of Modern Art, and Carnegie Hall/Weill Music Institute. Through this work, I have found that the practice field is well developed, strongly supported (both institutionally and by the artists themselves), but that attention in the scholarly literature to the fundamentals of the practice is limited.

In 2010, Seanse arranged the conference *Teaching Artist – something for Norway*, in Oslo. Besides a keynote and presentation of inspiration from excursions to New York City, Ingvild Nystad Hansen presented the program *Green Pact*, and Helge Øye from Oppland County *Kriblemidler* (in English; *Tingle funding*), a fund supporting projects with artists working in schools on longer term projects. Both reported from the emerging Norwegian teaching artist practice, which at this point was high in quality but limited in support and scale.

Teaching artist Norway

Based on these experiences and on behalf of Seanse, I made a plan for *Teaching Artist Norway*. The project received funding by the Norwegian Ministry of Education and gave Seanse the opportunity to arrange the *1st International Teaching Artist Conference* (ITAC1), a school leader seminar called *Arts and Culture Active School*, launching a *Teaching Artist resource database* on our website, and to develop and offer a *Teaching Artist Pilot coursework*. So far, twenty-four teaching artists have completed our Teaching Artist coursework (2012-13, 2014),³ and Eric Booth⁴ has been an essential mentor, co-worker and contributor whilst these projects have been developed and executed.

International influences

The *First International Teaching Artist Conference* in Oslo 2012 had more than 120 delegates from 5 continents and 26 countries. Contributors to keynotes, workshops and seminars came from Tanzania, Australia, Colombia, USA, United Kingdom and Norway, and many more countries were represented in the 25 presentations. The *Second International Teaching Artist Conference* (ITAC2) was held in Brisbane, Australia 2014 and had 200 delegates from 18 countries. In cooperation with Booth and for Seanse, I was responsible for the first, on the advisory board for the second, and now for the planned *Third International Teaching Artist Conference* (ITAC3), in 2016. Through this work, we have had the opportunity to contribute to an international interest and growing community in the field. The two first international conferences have brought valuable insight in what a teaching artist might be and do around the world, and even if the name might not be the same, the role is usually easy to recognize.

The conferences manifested the need and utility of organizing a meeting and sharing platform for teaching artists, and furthermore, they confirmed that the world community of teaching artists would benefit from a strengthening consensus and understanding of the field to further the discussion.

³ Marit Ulvund, Teaching Artist Norge – sluttrapport 2013, <http://www.seanse.no/default.aspx?menu=91&id=85>

⁴ Eric Booth received the Arts Education award from Americans for the Arts in 2015, and he is a valued arts educator that has worked extensively also outside USA.

Background

Arts for everyone – A brief history of teaching artistry in the United States

The teaching artist's history in the US started in the settlements.⁵ Inspired by the settlement house movement starting in Britain in 1884, American social reformers founded the first settlement house in New York City in 1886, and Jane Addams and her friend Ellen Starr founded the famous Hull-House settlement in Chicago in 1889. These houses were inner city institutions in underprivileged areas, typically funded by a church or a college. They served the neighborhood providing educational, recreational, and other community social services. By 1890, 400 settlement houses were established in the USA, and their major purpose was to provide social and educational opportunities for working class people and immigrants, and to facilitate assimilation into their new society.

The volunteers, or “residents” as they were called, held classes in literature, history, art, domestic activities (such as sewing), and many other subjects. At Hull House, they also held free concerts, lectures on current issues, and they operated clubs for both children and adults. At the basis of the settlement idea was the belief that arts were for everyone, and that the arts helped build strong communities. Among the residents were artists or teaching artists, as we would call them today. After the two world wars, the times changed and most staff members did not want to live in the settlements anymore. Many artists and social workers continued to work in the settlements-without-residents and from the 70s and onwards they were called neighborhood centers or community centers.⁶

The artists and teaching artists started to come into the schools with live art productions in the USA in the 1950s. These productions had no significant connection to curriculum or interaction with students and teachers. As Rabkin et al points out “they were not yet teaching artists” (Rabkin et al 2011:5). In the 1970s, The New National Endowment for the Arts started projects with artists in schools to support the students own art making. Young Audiences, Urban Gateways, Lincoln Center Institute were among the first organizations to do this. Rabkin et al writes: “TAs began to move beyond arts “exposure” and “outreach” experiences toward something more serious, engaging students, meaningful to students, and consistent to settlements ideas about the role of the arts.” (Rabkin et al 2011:5). The number of artists working in schools grew in the 70s and by the 90s many philanthropies and organizations provided support to art programs with artists in schools. As schools reduced funding for in-school art education programs, art organizations filled the void with increased presence of teaching artists.

‘Art is for everybody and will help build healthy and strong communities’ was the core settlement idea. This short retrospect at the roots of teaching artistry reminds us that valuable work has been performed for a long time, and not only in education, but in many types of community institutions. The two teaching artist world conferences confirms that this is part of the practice also today. In Oslo, prof. Richard Ndunguru and teaching artist Grace Ganocha (Tanzania) performed a workshop and held a seminar on community theatre, and executive president of Batuta Juan Antonio Cuellar and conductor and teaching artist Juan Felipe Molano presented and demonstrated Batuta's work. Batuta is serving and attending to 47 000 underprivileged children in Colombia (Colombia's El Sistema).⁷

⁵ <http://ocp.hul.harvard.edu/immigration/settlement.html>

⁶ <http://www.encyclopedia.chicagohistory.org/pages/1135.html>

⁷ <http://www.fundacionbatuta.org/>



Picture 3 and 4: Teaching artists Grace Ganocha (Tanzania) and Juan Molano (Colombia) leading workshops, 1st International Teaching Artist Conference, Oslo 2012 (Photo: Maria Antvort)

Methodology

The aim of this research is to inquire into the concept “teaching artistry”, define what a teaching artist is, and describe what type of work the teaching artist may be involved in. To find contemporary currents in the movement and the movement’s general theoretical basis, the research methods literature review and observations of practice are used. The literature found and observations made has its base on work mainly in Norway and New York. This clearly limits the perspectives related to the international arena, and reference to the contributors in the two world conferences on teaching artistry only partially compensate for this deficiency. I have the hope that the limited number of international literature and perspectives presented will be improved as more researchers converge in on the topic.

Literature review

It has been important to find as many as possible of books and articles written directly about teaching artistry, and the primary focus has been on research based and scholarly articles, books and reports. Literature on arts in education in general could have served as a reference for a more philosophic discussion of the field; however, this is not the chosen focus of this article. Besides the literature referred, it is worth to mention that Booth founded *The Teaching Artist Journal* in 2006, and over the years, over a hundred articles have been published discussing different aspects of the teaching artist work.

Practice

The analysis of the teaching artist practice is informed by two excursions to New York Art institutions in 2010 and 2012, partaking in workshops and seminars living in the city 2010/11, attending the *Face to Face - New York City Roundtable Conference 2013*, and being an observer at Teaching Artist Professional Development Seminar at Lincoln Center Education in 2014.

In Norway, the world heritage project *Green Pact* was an important pilot project for gathering experience on long-term programs. Developing and leading two teaching artist courseworks, and supervising the teaching artist and programs have provided valuable practice insights and material. Furthermore, the two world conferences, and associated preparations and de-briefings have given new knowledge and facilitated for reflection and discussion with other researchers and artists in the field.

I have also drawn on my experience as a practitioner in the field. My PhD thesis was based on a practice-led research project with an inquiry into my own method of theatre practice, echo theatre, where I work as the teaching artist in a school setting. This is worth citing here as part of my experiential knowledge base.

What is a teaching artist? Literature review

The term teaching artist appeared in the 1970s through the work at Lincoln Center Institute⁸ (Booth 2009, 2010, McKean 2006, Bose 2008, <http://lincolncentereducation.org/>, and was increasingly in use in the USA from the 70s and 80s and onward. Booth writes:

In this late '70s mix, the term "teaching artist" arose, along with a handful of other popular labels like "visiting artist" and "artist-in-residence," and "artist-educator... This evolution of the role of teaching artists accelerated in the '80s." ... Toward the end of the '90s, tipping into the new century, the term teaching artist seemed to gain general acceptance, and was adopted (without fanfare) by programs that had used other terms. (Booth 2010:7&10)⁹

There are multiple definitions of teaching artistry, but generally, the consensus definition is simple: An artist who teaches. Competing explanations will be presented before I turn to the reigning definition and its derivatives.

Presenting a chronicle of the history of American arts education, Jessica Davies (2005)¹⁰ refers to the artist as an artful educator, visiting artist, or artful teacher. When discussing the generative tensions in arts in education, she argues that the arts serve a central place in education because of their particular products and processes, ongoing redefinitions, and outsider status (Davis 2005:3). She argues; "the time has come to stop package the arts in the same tight way as other subjects and instead find new ways for other subjects to package themselves in the generous colors of the arts." (Davies 2005:7). The terms visiting artist or teaching artist are used just a couple of times in Davies book, and she does not write about teaching artist directly. Indirectly, however, she refers to teaching artists when discussing arts and artful educators related to museums and to community arts centers.

In G. James Daichendt¹¹ book, based on his PhD dissertation, the word artist-teacher is used and referred to as both a term "with traces back to the beginning of artistic creation" (Daichendt 2010:143), and a concept. In redefining and defining the term, he states; "The actual concept of applying an aesthetic way of seeing and understanding is the central factor that requires embracing thinking deeply about being an artist-teacher" (Daichendt 2010:22). He defends the use of the term artist-teacher and refers to it as "a powerful and used term in the field of art and art education" (2010:61). Only once, when writing about partnerships and referring to Guggenheims Museum as an example, does he use the term teaching artist (Daichendt 2010:12). Taking into account that the book was published in 2010, and the Teaching Artist Journal being online since 2006, it is surprising that the term teaching artist or teaching artist work is not discussed further, or are more widely referred to.

⁸ New name from 2013: Lincoln Center Education

⁹ Eric Booth (2010), *The History of Teaching Artistry: Where we come from, are, and are heading*, (<http://ericbooth.net/the-history-of-teaching-artistry/> - online article last accessed Nov 3, 2014), See also Eric Booth (2009), *The Music Teaching Artist's Bible*, (Oxford University Press)

¹⁰ Jessica Davies (2005), *Framing Education as Art: The Octopus Has a Good Day*

¹¹ G. James Daichendt (2010), *Artist teacher – A philosophy for creating and teaching* (Intellect, Bristol UK, Chicago USA)

Otherwise, the definitions of a teaching artist in the literature are coherent and compatible. Judith Hill Bose¹² defines the teaching artist as “a professional artist who work in educational sites, and who are often employed by cultural organizations” (Bose 2008:iv). She researched the teaching artist practice at Lincoln Center Institute and found that the core educational idea in the philosophical commitment is engagement with works of art (Bose 2008:16). On their current website, Lincoln Center Education describe their teaching artists as professional artists with a special training:

Teaching Artists are professional painters, sculptors, musicians, dancers, and actors we’ve trained to lead LCE classes and workshops using the Learning Framework. They also help educators integrate our teaching methods in their classrooms.

(<http://lincolncenterededucation.org/about#teaching-artists>)¹³

McKean’s (2008)¹⁴ book builds on reflections on her practice as a theatre teaching artist. In the foreword, she writes; “Today, Teaching Artist has become the term used to describe the wide range of activities for those individuals who both practice their art form and engage in teaching others the knowledge and processes they employ as artists.” (McKean 2006: xii) She refers to the teaching artist as becoming a more and more recognized profession, and that the work is education, not primarily training, and collaboration, but not competition. Her definition of a teaching artist is; “The work of a teaching artist is both personal and practical and is shaped by the individual experiences with the art form.” (McKean 2006, p.XIV) This is very close to Booth’s definition from 2010: “A teaching artist is a practicing professional artist with the complementary skills, curiosities and sensibilities of an educator, who can effectively engage a wide range of people in learning experiences in, through and about the arts.”¹⁵ In *Teaching Artists and the Future of Education* (Nick Rabkin, Michael Reynolds, Eric Hedberg and Justin Shelby 2011)¹⁶ reports on the outcomes of a major teaching artist research project. Their definition is; “A TA is an artist for whom teaching is a part of professional practice” (Rabkin et al 2011:7).

¹² Judith Hill Bose (2008), *Aesthetic education: Philosophy and teaching artist practice at Lincoln center institute*, (City University of New York, PhD)

¹³ Last visit Nov 7, 2014

¹⁴ Barbara McKean; *A Teaching Artist at Work* (Heinemann; Portsmouth, 2006)

¹⁵ Eric Booth 2010

¹⁶ Nick Rabkin, Michael Reynolds, Eric Hedberg, Justin Shelby (2011), *Teaching Artists and the Future of Education - A report on the Teaching Artist Research project*, (NORC, University of Chicago)

Teaching artist practice field

New York

Essential for the recognition of a teaching artist model has been following teaching artists at work and learning from meetings in the educational departments of art institutions. All major art institutions visited in New York have their own educational departments, and even if their main aims and methods vary, there are similarities in how they organize the work. Observations of practice is always an interpretative task done in a relational setting, and the conversations after the sessions have been valuable and important to validate the information found and to discuss the various practice perspectives. I have taken notes, in and often also after observations and participation in the various events. To give an idea of the scope and content of the various work performed and the background for defining a model for teaching artist work, a short overview of teaching artist work in some of the major art institutions follows.¹⁷



Picture 5: Dance workshop at Lincoln Center Education

*Lincoln Center Education*¹⁸ aims at “helping young minds perform in a dynamic world”.¹⁹ They work to support capacities for imaginative thinking and enhance the encounter with a works of art, and have partnerships with more than 150 schools.

The students come to Lincoln Center Education to attend workshops and to experience professional art works in the disciplines of dance, theatre and visual art. In addition, the teaching artists work on site with more than 50 partnership schools and 10 focus schools.

¹⁷ This section is based on Marit Ulvund (2010-2014), Notes on teaching artistry (Reflective log), and updated with information from the current websites. For a more complete overview of programs and activities, please visit each institutions at the website referred to.

¹⁸ Meetings with leadership and teaching artists in 2010, 2014, attending/observing teaching artists sessions/workshops in 2010, 2012, 2014, attending internal seminar for teaching artist 2014, see also <http://lincolncentereducation.org/>

¹⁹ Poster presented at Teaching Artist Internal Seminar, Oct 9, 2014

*New York Philharmonic Orchestra's*²⁰ goal is to engage the young people in the real-life musical ideas. Their teaching artist programs include a three-year plan for all the classes involved. A trained faculty of about twenty-five conservatory trained teaching artists make seventeen school visits in each class and the classroom teachers are invited to several workshops throughout the year.

For more than ten years, they have conducted the *Young Composer's Program*, asking, "What is the children's music?" This is an afterschool program where the students compose music, and some of the compositions are performed by a New York Philharmonic chamber orchestra. The very young composers program has extended to seven other countries.



Picture 6 and 7: *New York Philharmonics' teaching artists at work in Young Composer after school Program, and 5th grade class in New York*

Manhattan Theatre Club (MTC)²¹ is a Broadway Theatre staging contemporary drama. From 1989, they have offered educational programs in close relationship with their theatrical productions. In the *Core* program, students attend a matinee of an MTC production after classroom preparation through four workshops with teaching artists and classroom teachers. In *Write on the edge* (WROTE) the students develop original scripts inspired by a Manhattan Theatre Club production they have studied and attended. This project culminates in a performance of the students' work performed by professional actors. *Theatrelink* is a web-based program where students in geographically isolated communities collaborate on a playwriting/production project. Classes at each site write an original play based on an MTC production, and students at a partner school produce their play. This program culminates in a streamed presentation of the plays. Manhattan Theatre club also work with theatre programs in prisons.

*Epic Theatre*²² aim-to value theatre production and education just as much, and in their two full partners schools they reach all students in every grade, every year. Altogether, Epic Theatre reaches 2000 students a year, and of these, about 200 become involved in the company on a deeper level through their nationally recognized *Shakespeare Remix program*. In the past two years, this program has produced the National Champion and the New York City runner up in the English Speaking Union's National Shakespeare Competition.

²⁰ Meetings with leadership and teaching artists 2010, observing teaching artist sessions during 2010, 2012, see also <http://nyphil.org/education>

²¹ Meetings with leadership 2010, see also <http://www.manhattantheatreclub.com/education/>

²² Meetings with leadership and teaching artists 2010, attending/observing teaching artists sessions/workshops in 2010, 2012, see also <http://www.epictheatreensemble.org/education/>

*Joyce theatre*²³ is a professional dance theatre. The teaching artists work from knowledge and experience in contemporary music and dance genres, and their school programs reaches over 2,000 students and teachers each year.

*Carnegie Hall/Weill Music Institute*²⁴ has 500 events each year, and partnerships in model schools, hospitals and prisons. This season (2014/15) Weill Music Institute reaches more than 40,000 students in approximately 200 kindergartens and schools in New York City, and in *Musical connections* they work with more than 7000 patients, inmates, court-involved youth and community members, 200 events, 60 roster artists, 5 city and state agencies, and 15 community partners.

*Guggenheim Museum*²⁵ has used teaching artists from the 1970s. In the program *Learning Through Art* (LTA) the focus is on art explorations of a theme, such as for example the United States' history, "What are the traits of a good leader?", creativity, literacy, and problem-solving. Their teaching artists work in 20-weeks in-school residencies, examining, discussing, and creating works of art. The 1500 students involved in programs annually come to museum exhibitions three times as part of the program, and at the end of the year, selected student works exhibits in *A Year with Children* exhibition at the museum. Twelve teaching artists worked at Guggenheim Museum in 2012.



Picture 8: Teaching artist presenting student work exhibit at Guggenheim Museum

*Dreamyard Art Center*²⁶ in the Bronx believe that work on art integration may build bridges between schools and school communities, and can help change and positively influence the society. They have a partnership from kindergarten through high school, currently with an impact on 8500 children and young people across 42 public schools and in afterschool programs. The teaching artists are employed

²³ Meetings with leadership and teaching artists 2010, attending/observing teaching artists workshops in 2010, see also <http://www.joyce.org/education/>

²⁴ Meetings with leadership and teaching artists 2010, 2012, attending/observing teaching artists workshops at Face to Face Conference 2013, see also <http://www.carnegiehall.org/Education/>

²⁵ Meetings with leadership and teaching artists 2010, 2012, guided tour of the annual *A Year with Children* exhibition at the museum in 2012, see also <http://www.guggenheim.org/new-york/education>

²⁶ Meetings with leadership and teaching artists 2010, attending/observing teaching artists sessions/workshops in 2010, 2012, see also <http://dreamyard.com/>

in both whole- and shared positions and work in all art disciplines, for instance with opera, free writing, or poetry. They invest in an in-depth ongoing professional development process including all of their teaching artists.

Informed by the New York teaching artist practice field I have found that teaching artistry is related to more than the *role* of being a teaching artist. The art institutions visited are all engaged in long-term *partnerships* with school and community institutions. Several leaders, both in the schools and at the educational departments in art institutions, stress that these partnerships should be made on an institutional level. The teaching artists and their leaders design the art programs together, and experiencing professional artworks at “mother institutions” is often part of the program. The teaching artist further develop the program plans and timetables with the partners in the involved institutions, for instance classroom teachers, prison guards and therapists. In many of these programs, the teaching artist is responsible for continually enriching the quality of the collaboration, and for ongoing professional development for the partners.

The emerging field of teaching artistry in Norway

New York City has about the same number of children and young people (6-19 years) as the state of Norway. Most of the approximately 1 million children and young people in Norway attend a public school (95%). In the research report Arts and Cultural Education in Norway, Anne Bamford states; “Generally, art and crafts education in Norway is of a high international standard” (Bamford 2012:25²⁷). However, as in New York in the 70s and 80s, there has been a reduction of time given to aesthetic education. In 2000 20% of time in school was dedicated to art and culture related subjects in the public school (grades 1 to 7), and in 2010 the percentage was 12, 4% (Bamford 2012:32).

The Cultural Rucksack (in Norwegian: *Den kulturelle skolesekken*) is a national commitment to bring professional art and culture in all art forms to all students and schools in Norway. This cooperation between the Norwegian Ministries of Culture and Education commenced in 2001 and involves all Norwegian students from 6 to 19 years (13 years of compulsory free schooling in Norway). The Cultural Rucksack is financed by the state’s lottery monopoly money, and in 2014, the sum was approximately 200 million NOK.²⁸ This is one of the largest programs in the world of its kind, and it involves all public and private schools in Norway.

A national administration is located at The Art Council of Norway, and is responsible for advising the ministries and arrange seminars and conferences. For the most part, the counties administrate the funding, and the municipalities may develop programs to be included in the scheme. There is a great variety in how the 20 different counties of Norway organize the Cultural Rucksack. Many professional artists tour the schools and most often with 40 minutes performances or sessions. In som art productions, a workshop and/or a discussion is included, in addition to the the work of art.

In an evaluation report from 2006, the researchers conclude that education *in the arts* should be given higher priority, even if that would be to the cost of the art and art political priorities in the program. Jorunn Spord Borgen and Synnøve Skjersli Brandt claimed that the program would benefit from giving the students, the teachers and the schools more influence, supporting more student active learning programs and the use of artists in the classrooms (2006:15²⁹). This is maintained in the report

²⁷ Anne Bamford (2012), Arts and Culture in Norway 2010/2011, (National Center for Arts in Education)

²⁸ <http://kulturradet.no/english/the-cultural-rucksack>

²⁹ Jorunn Spord Borgen & Synnøve Skjersli Brandt (2006), Ekstraordinært eller selvfølgelig? Evaluering av den kulturelle skolesekken i grunnskolen. Rapport 5/2006. (Oslo: NIFU STEP)

by Bamford, she writes that the Cultural Rucksack is known to maintain rigorous quality standards, however, students want more say in the content of the Rucksack (Bamford 2012: 33). In the latest national research report on the Cultural Rucksack, Catharina Christophersen consents:

When some claim that there is a basic difference between experiences and learning, and that the experience also shall have priority before learning, is it not natural to ask if artful experiences are sufficient, or if learning and teaching in art and art disciplines also are required? It seems difficult to participate in something you do not understand or master. (Brevik and Christophersen 2013:83 – *My translation*)

On demand, Paul Collard performed an inquiry on student participation in The Cultural Rucksack in 2014. This study reports:

“While the young people clearly showed that they could enjoy anything if it was delivered in a way that engaged them, they clearly want more participative and interactive experiences. Learning should be central to the DKS experience and this requires an improved relationship between teachers and the DKS offer.”³⁰

As Rabkin et al states, the artists and teaching artists that started to come into the schools with live art productions in the USA in the 1950s “they were not yet teaching artists” (Rabkin et al 2011:5). This, he argues, was due to the productions lacking significant connection to curriculum or interaction with students and teachers. In Norway, we need, as I see it, teaching artists that have skills in “opening a work of art”, lead creative art processes, and teach the skills of an art form. We have just recently starting exploring projects with this potential.

In 2007, the Norwegian Ministry of Culture launched *The Cultural Walking Stick*. The purpose of this project is to bring professional art of high quality to elderly people, support cooperation between the culture and care sector, and to offer customized art and culture activities to the elders.³¹ Artists, organizations and institutions may apply for funding directly to the county administrations. This is an emerging potential field for teaching artists in Norway, easily compared to the concept of creative aging in US, as for instance performed by The National Center for Creative Aging³². Creative aging is the arena in which there is greatest new demand for teaching artists in the US, due to research affirming that the quality of health, the quality of life and financial wellbeing, all benefit from such art programs.

The need for quality art productions in the Cultural Rucksack led to the establishment of Seanse Art Center (Seanse) in 2004.³³ Seanse’s aim is to support art productions of high quality for children and young people, to develop innovative art practices, and to inspire and prompt discussions through creative art workshops and conferences. Furthermore, Seanse aims at promoting research and dialogue between the fields of art and education, nationally and internationally.

The findings and suggestions for actions in the above-mentioned reports on The Cultural Rucksack encouraged Seanse to continue pursuing the development of art programs in Norway. Specifically, the scale of the programs outlined indicates that there is a large potential for teaching artists to play a role in improving the quality of and benefits from national culture programs in Norway. However, the

³⁰ Paul Collard (2014), Student participation in The Cultural Rucksack, (Creativity, Culture & Education, for DKS) <http://www.kulturredet.no/documents/10157/a439ab1a-286a-44e8-8a1e-dda79add3e50>

³¹ St.meld. nr. 25 (2005-2006), Mestring, muligheter og mening - Framtidas omsorgsutfordringer <http://www.regjeringen.no/en/dep/hod/documents/regpubl/stmeld/20052006/stmeld-nr-25-2005-2006-.html?id=200879>

³² <http://www.creativeaging.org/>

³³ www.seanse.no

structure of these programs have largely been that of touring “one stop” productions, which, as shall be outlined, does not constitute teaching artistry.

Seanse’s teaching artist coursework is 10 ECTS/6 US credits, and accredited by Volda University College.



Picture 9: Teaching Artist Coursework, New York field trip 2012

The first pilot coursework (2012-13) trained leading practitioners in teaching artistry coming from major Norwegian Art Institutions such as The Norwegian Opera and Ballet, The Norwegian Theatre, Oslo New Theatre, National Museum, the Norwegian Academy of Music, and furthermore from Volda University College and the county of Møre and Romsdal. In 2014, we offered the second coursework, and among the participants were three from the National Museum, three from The Cultural Rucksack in the county of Møre and Romsdal, as well as six freelance artists. The students are trained in seminars and workshops, and the courseworks main assignment is to establish a partnership, develop and lead a teaching art program.

So far programs have been performed in kindergarten, public schools all three levels (grades 1-7, 9-10, and 11-13), university level, after school culture schools, with special needs students, hospital patients, residents in a reception center, a refugee camp, and in retirement homes. The art disciplines involved have been dance, music, theatre, visual arts and writing.

The twenty-four artists attending Seanse’s two courseworks have gathered valuable and varied experiences. The art programs they organized as part of their training have provided new insights, and

led to new knowledge and understandings on how do we structure and implement such programs. Besides learning from the New York practice scene, Eric Booth has been an important contributor to the development of the courseworks, as well as an invaluable participant in our many discussions on the concept of teaching artistry.



Picture 10 *With Shadow in the Sails TA-program in a kindergarten, with Guri Guri Henriksen, Oslo 2014*³⁴

Not all artists want to be or have the necessary capacities to be a competent teaching artist, and there is important to underline that most artists will need training to become a successful teaching artist. Key questions to address and discuss are such as; what are the specific qualities the artist brings into the school or institution? What kind of art programs may be developed, and with what purpose? Who are the potential partners? How can one build constructive and creative partnerships? Where can one find and apply for funding? How do we network and support an emerging field of teaching artists so that they can stay connected and continually improve?

Reflecting on the first teaching artist coursework, we found that the teaching and training had to relate to the following three main components; *the role of the teaching artist, the art program and the creative partnership*.³⁵ The second coursework built around these three in a more profound way, and in my experience, fell more into place. The participant evaluations seemed to verify this.³⁶

³⁴ Photo by Una Line Hunderi

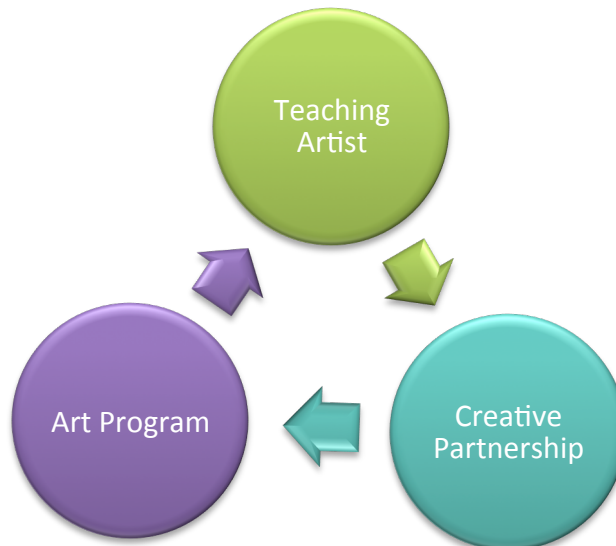
³⁵ Marit Ulvund, Seanse/VUC coursework material 2013-2014

³⁶ Ibid.

A framework for teaching artistry

Informed and based on the theory and practice field studied I will propose the following model for teaching artist work:

Figure 1: The Teaching Artist Model



This model defines the concept of teaching artistry as consisting of three parts: the role of the teaching artist³⁷, the art program, and the creative partnership usually involving an art institution/teaching artist and staff at a community institution.

The role of the teaching Artist

The following definition of a teaching artist is proposed: **A teaching artist is a professional artist with the competency needed to work in and through the arts in an educational and/or community setting.**

Teaching artists develop the skills to engage a wide variety of participants in artistic learning to achieve many different learning objectives. They work to involve children, young people and others in creative processes, to teach tools and develop skills, and to stimulate knowledge and skills in other subjects. They collaborate with institutions, and develop, perform and lead art programs.

Directly translated to Norwegian the expression would be *undervisende kunstner*. However, I find this term a bit complicated to use due to the many syllables in the word, and the way the words “undervisende” and “undervisning” (teaching) are used in Norwegian. My suggestion, first presented in 2010³⁸, is to use the term *kunstnerlærer*, and the term is already in use by some artists.³⁹

The art program

The art program referred to is a teamwork, and it involves the institutions, the teaching artist, teacher or community worker, and the participants. The participants take part in aesthetic learning processes in

³⁷ May be listed as an occupation in the tax rubric in the USA

³⁸ Marit Ulvund, Begrepet Teaching Artist eller Kunstnerlærer, <http://www.seanse.no/default.aspx?menu=214&id=232>

³⁹ The Facebook page “Kunstner-lærer” was established in 2013 and is still active.

classrooms, after-school workshops, and community programs, and this may happen in many locations, schools, hospitals, retirement homes and prisons. The work may involve artful learning through making art, experiences of professional art, and development *through* the arts, the last often referred to as *arts integration* in the USA. The art programs may last for a few days, a few weeks, a semester, or, as often in New York institutions, for approximately a school year.

The creative partnership

The major art organizations in New York City all have special education departments organizing the partnerships and the work of teaching artists. The partnerships are often long-term, and besides being to the benefit of the participants and artists involved, the work often serves as professional development and ongoing artistic education of partners in projects, for instance classroom teachers, as well as an ongoing encouragement for a creatively engaging pedagogy in all subjects. Creative partnerships is the name of a similar model in United Kingdom, another is the art for social and personal change in countries such as Tanzania. A different model based on an autonomous teaching artist institution, but with similar functioning, is the worldwide *El Sistema* stemming from Venezuela (and the corresponding *Batuta* in Columbia).

In Norway, dissemination and audience contact is often a responsibility for one or two persons in the art institutions. The Norwegian Opera and Ballet is an exception with three arts educators. On the other hand, Norway has the national program *The Cultural Rucksack*, and the *Culture School* for after school programs. Many professional artists work in the state supported Culture School, and in some cases these work as teaching artist, seen for instance in art programs at Ås Kulturskole⁴⁰. There is still great potential for developing many more partnerships in Norway both inside and outside The Cultural Rucksack and the Culture School. Seanse Art Center initiated this year Seanses Art Program 2015, and five long-term art programs involving 10 artists in partnership with five school are receiving funding and support for the school year 2015-16. From this initiative, we hope to gather valuable experience to inform future programs.

Teaching Artistry in the coming century

In a modern knowledge economy creativity, empathy and openness are essential qualities. It is becoming increasingly clear that excellent art education is the way a person acquires these skills. The future knowledge economy is not about memorizing facts but about the ability to see connections across fields, work project based, and seeing opportunities: It is about being creative (see Arts Ed. Partnership, 2014)⁴¹. Long-term and committed cooperation between art institutions and schools, in close cooperation with teachers, accomplishes exactly this. Research shows that children learn the skills of tomorrow, and not only that: Good art education also provide gains in other disciplines due to the potential of improving the children's conceptual understanding. We have an increasing population of elderly people, and creative aging programs may save the community a lot of money because the

⁴⁰ <http://kulturskolen.as.kommune.no/den-kulturelle-skolesekken.4723264-150085.html>

⁴¹ For a powerful exposition of this view, see "The Myth of Chinese Super Schools" (2014) by New York University's Diana Ratvitch, wherein the current focus on standardized test scores in the United States is examined. Ratvitch among other things quotes Yong (2014), who holds that: "As traditional routine jobs are offshored and automated, we need more and more globally competent, creative, innovative, entrepreneurial citizens—job creators instead of employment-minded job seekers. To cultivate new talents, we need an education that enhances individual strengths, follows children's passions, and fosters their social-emotional development."

elders stay at home, healthy and happy for longer. Furthermore, there is a growing interest and understanding of the potential of arts promoting health and well-being on a larger scale.

Beyond these relatively tangible benefits of high-quality art, teaching artistry is also a way to facilitate deep connections and experiences, to expand and challenge our perspective in profound ways. In a world of increasingly fractionalized media and, according to many, relentless competition for people's (ever more fleeting) attentions, this appears to be more relevant than ever.

Kathryn Dawson & Daniel A. Kelin suggests in their newly published book that "it is the age of the Teaching Artist" (2013: XVI), maybe it is?

Conclusion

This article outlines a new and needed framework to teaching artistry and a definition of the teaching artist. I highlight three components of the teaching artist practice as essential: a teaching artist (a professional artist working), an art program (which involves work related to learning both in and through the arts), and a creative partnership (with community institutions).

In the context of the contemporary Norwegian arts and culture sector, I show that there is a large potential in expanding teaching artistry practice. "Kunstnerlærere", as I suggest they are called, would here, provided they are instructed in the relevant competencies, provide superior art learning outcomes as needed – and requested – training in creativity, empathy, and problem-solving.

On the contributor

Marit Ulvund is Associate Professor (PhD) in Theatre, with an education from NTNU in Norway, the University of Minnesota in the United States, and Queensland University of Technology in Australia. Her PhD research was a practice-led study inquiring the staging of lifestories through Echo Theatre. The study found that while there is potential for the method to support the development of performative and narrative competencies in students, the effectiveness of this directly relates to the teaching artist's theatre knowledge, skills, and didactic attitude towards the students. Marit is the director of Seanse Art Center based at Volda University College, Norway. Seanse aims at strengthen quality in art for and with children and youth, and has hosted more than 400 artists in residence, 30 conferences, workshops and seminars, and supported and mentored more than 100 art productions for children and young people. Since 2011, Marit has led Seanse's work in bringing Teaching Artist practices to Norway. Her focus as a researcher relates to inquiries in arts in education, teaching artistry, art for and with children, and theatre.

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