



# Mapping the gap

What do we know about youth, cultural provision and cultural participation in Drammen? A pre-project.

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# Preface

This report presents the results from a pilot project focusing upon what we know and what we need to know about youth and cultural provision in Drammen. Telemark Research Institute (Telemarksforskning) has been responsible for the project design, analysis and final report. Our work has been done in close collaboration with Interkultur from the municipality of Drammen and the British consultancy Creativity, Culture and Education (CCE). We wish to thank both Interkultur and CCE for the opportunity to take part in this project.

Bø, November 6<sup>th</sup> 2012

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# Sammendrag

Dette notatet presenterer resultatet av et forprosjekt med tittelen *Mapping the Gap*. Dette prosjektet har blitt gjennomført i et samarbeid mellom Drammen kommune, det engelske selskapet Creativity, Culture and Education (CCE) og Telemarksforskning. CCE har fungert som formelt prosjektansvarlig, mens Telemarksforskning har gjennomført den største delen av arbeidet og ført rapporten i pennen. Arbeidet og innretningen på det har blitt utviklet underveis gjennom flere møter mellom Drammen kommune, CCE og Telemarksforskning.

Utgangspunktet for dette prosjektet har vært at det er et behov for å kartlegge forholdet mellom hva man vet og hva man ikke vet om ungdom og kulturbruk i Drammen. En slik kartlegging åpner for å gå videre med et større anlagt forskningsprosjekt for å fylle ut de kunnskapshullene som ble avdekket i dette forprosjektet.

Undersøkelsen har vært gjennomført gjennom å gå igjennom eksisterende undersøkelser, statistikk og kunnskap knyttet til kulturtilbud og -bruk i Drammen, særlig i forhold til målgruppen barn og unge. Videre har det vært fokusert spesielt på å finne ut hvilken kunnskap som finnes om kultur som inkluderingsverktøy i Drammen, både i forhold til økonomiske, sosiale og kulturelle forskjeller. I tillegg har det vært gjennomført samtaler med utvalgte fokusgrupper blant ungdom på den ene siden og med kulturarbeidere i Drammen på den andre siden. Arbeidet har avdekket noe relevant kunnskap, men samtidig ligger verdien i arbeidet like mye i avdekkingen av hva det ikke finnes tilstrekkelig kunnskap om og i hvilke arbeidshypoteser det er mulig å utvikle basert på arbeidet.

Det følgende er noen av hovedpunktene fra arbeidet:

- ◆ å sikre barn og unges 1) tilgang til kultur og 2) generelle muligheter til å delta i kulturelle aktiviteter er et prioritert område for kulturpolitikken både på et nasjonalt og et lokalt nivå
- ◆ det har vært gjennomført flere ungdomsundersøkelser i Drammen, men ingen av disse har fokusert spesifikt på kulturtilbud, -deltagelse og -bruk
- ◆ ungdomsundersøkelsene illustrerer noen generelle mønstre i fritidsaktiviteter, men enkelte data er nokså utdatert
- ◆ SSBs Kulturbarometer gir ikke statistisk signifikant informasjon om kulturbruksmønstre blant ungdom i Drammen. Dersom dataene aggregeres til et mer generelt nivå, finnes det relevante data om bruksmønstre blant ungdom i mellomstore byer.
- ◆ Offentlige utgifter til kultur i Drammen er relativt høye. Drammen bruker 31% mer på kultur enn gjennomsnittskommunen (målt i kroner pr. innbygger)
- ◆ Norsk kulturindeks 2012 rangerer Drammen som nummer 63 av 429 kommuner
- ◆ Fokusgruppesamtaler med elever viser at det å lytte til musikk, bruke sosiale medier og gå på kino ser ut til å være de viktigste kulturaktivitetene. Enkelte reiser til Oslo for å oppsøke et kulturtilbud, men de fleste forholder seg til kulturtilbudet i Drammen.
- ◆ samtaler med lokale kulturarbeidere peker på viktige utfordringer for arbeid med ungdom og kultur: et behov for relevante møteplasser, en potensiell segregering langs etniske, sosiale og økonomiske skillelinjer, samt potensialet for en aktiv bruk av kultur i sosialt arbeid rettet mot ungdom.



- ◆ gjennomgangen av kvalitative og kvantitative data viser at det er en mangel på 1) oppdaterte data, 2) undersøkelser og forskning med kulturtilbud, -deltagelse og -bruk som hovedtema og 3) undersøkelser som tar for seg Drammensregionen og/eller Drammen kommune.

# 1. Mapping the Gap

## 1.1 The subject, the object and the project

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This pre-project intends to investigate the gap between what we know and what we ought to know more about. At the same time, there is also a relevant gap between the users and non-users of arts and culture among young people in the region (or municipality) of Drammen. This is an interesting topic from a range of perspectives. One essential perspective is from the angle of cultural policy: it is an explicit goal for both national and regional cultural policy that arts and culture should be 1) available to everyone, and 2) be a part of as many people's lives as possible. This is based on two interconnected rationales: One the one hand that a modern democracy is also a cultural democracy, in the sense that no-one should be excluded from the opportunity to take part in and experience culture. On the other hand, a belief in culture as a formative and positive force, at the same time being a part of a democracy and also contributing to the same democracy.

The questions of social equality and social inclusion vs. social exclusion in matters of culture and arts, are questions that lie at the very core of cultural sociology and cultural policy studies. In this pre-project, it has been an ambition to 1) operationalize these questions in a way that makes sense on a local level, and 2) mediate between a general and a practical level in these matters.

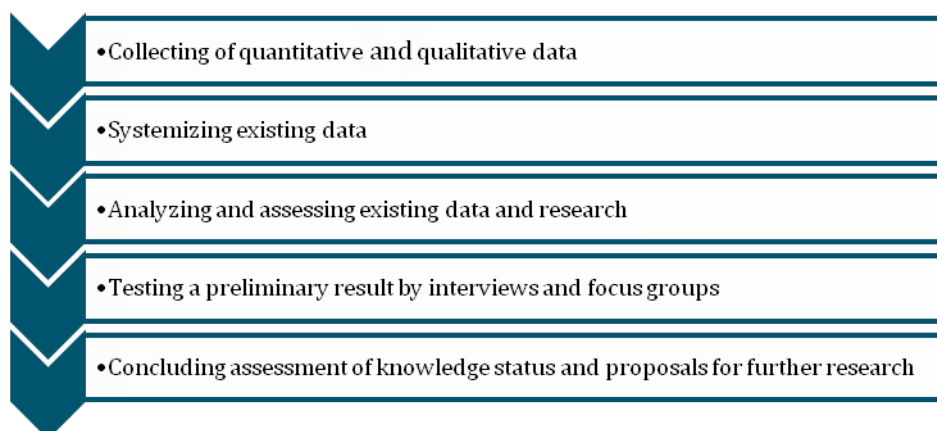
The proposed work of a research team was described in the following manner in the brief for a research partner:

"Interculture wishes to commission a research team to audit the information available about the provision of cultural opportunities to young people within the municipality of Drammen and make use of this to determine what further research may be needed."

Furthermore, this task consists of an audit of consisting data and relevant literature and of a subsequent identification of areas in need of research.

### 1.1.1 Methodology

This pre-project was designed in five consecutive steps:



### 1. *Collecting data*

The initial stage of the project consisted of the collecting of existing data of different kinds. This data came mainly from three different sources: 1) quantitative investigations on cultural distribution and participation. Some of this data stems from Statistics Norway (SSB), which every four years publishes a Cultural Barometer, investigating degrees of participation. In addition, we have previously developed a *Norwegian Cultural Index*, giving an overview of all Norwegian municipalities regarding levels of cultural distribution (cf. Kleppe 2011). This index provided a very useful tool in determining what it is that characterizes the municipality of Drammen. 2) general research on cultural participation and on sociological variations and patterns within arts and culture, 3) documents, strategies, annual reports etc. from local, regional and national cultural institutions (“grey literature”). This kind of documentation provided an insight into the goals and the attempts to measure the degree of success in achieving these goals.

### 2. *Systemizing data*

The existing data and research was systemized using the following topical keywords:

- Cultural policy – goals and ambitions
- Surveys and evaluations
- Cultural statistics
- Cultural provision

### 3. *Analyzing and assessing*

This stage in the project was aimed at a summarized valuation of the existing data. The analysis focused upon what areas and cultural genres that were covered by the relevant literature, and which areas and genres that weren't. It also included an assessment of the quality of the relevant literature, thereby identifying both thematic and qualitative gaps in the existing data. This means that one also identifies areas where there exists relevant data, but where methodological or other kinds of weaknesses make it necessary with further investigation.

### 4. *Testing preliminary results*

The initial three stages of the project made it possible to establish some preliminary hypotheses on cultural distribution and consumption among young people in Drammen. This fourth stage consisted of the formulating and testing of such hypotheses, developed in cooperation with Interculture and CCE. The testing took place through 1) interviews and/or focus groups with relevant cultural entrepreneurs (from organizations, schools, municipal administration etc.) at a meeting in Drammen, 2) Two focus groups with pupils from upper secondary schools in Drammen.

### 5. *Concluding audit of knowledge status and proposals for further research*

Of the main outputs of our project, is a concluding audit of the existing literature. This is included in this report, which also includes recommendations for future research.

Throughout this study, it has been an ambition to let two levels of data and research interact in the overall analysis. The relevant literature and investigations can be divided into two kinds, or levels, that deal with similar topics; 1) general analysis and data, analyzing cultural distribution and consumption in general terms; and 2) local or regional data, having concrete projects or schemes as vantage points. With the backdrop described by Interculture in their project brief, the project basically aims to answer three simple questions, which naturally can and should be sup-

plemented by sub-questions: *What do we know? What do we need to know? How do we find out what we need to know?*

## 1.2 A working definition of culture and cultural provision

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What is culture? Or, how should we define what we mean by "culture" or "cultural provision" in this project? The participants in the project Mapping the Gap agreed to have a suggestion on a working definition of cultural provision as a starting point for the project. In the following, we present a couple of examples of what kinds of activities and cultural forms that have been included in existing investigations, and make a proposal as to what should be included in the Drammen project.

### 1.2.1 Culture and Mass Media Survey, 2008

Statistics Norway (SSB) publishes national surveys on both public expenditure on culture, cultural provision and actual use of culture with regular intervals. The last national survey published on the use of culture is Norwegian Cultural Barometer 2008, based on the Culture and Mass Media Survey. The categories used for cultural provision in this survey are these:

- Cinema
- Sport event
- Public libraries
- Museum
- Theatre/musical/show
- Art exhibition
- Concert
- Ballet or dance performance
- Opera
- Cultural festival
- Religious meeting

(Some of these categories are in turn separated into smaller categories, e.g. *Theatre/musical/show*: Drama, Comedy/farce, Variety/stand up, Musical, Children's theatre, Puppet theatre, Other type of performance. Or *Ballet or dance performance*: Classical ballet, Contemporary ballet or dance, Ballroom dancing, Folk or ethnic dance, Breakdance/hip hop. Or *Concert*: Classical music or opera, Church music, Contemporary music, Pop or rock, Brass band, Jazz, Singer/songwriter ("viser"), Blues, Folk or ethnic music, Country/western, Mixed genre.)

### 1.2.2 British examples

We find other examples on how culture, cultural provision and cultural activities are delimited in some relevant British contexts.

In a youth survey in the British project Find Your Talent, *cultural activities* were explained to the informants in the following broad fashion: "By cultural activities we mean activities related to creativity and arts such as dance, music, drama and literature".

In the so-called Data and Evidence Toolkit from Department of Media, Culture and Sports (DCMS), there are seven cultural *domains*: Audio-visual; Performance; Visual Arts and Design; Books and Press; Cultural Heritage; Sport and Tourism. (cf. BOP 2008:5)

In a report on cultural provision, BOP Consulting suggests a typology of cultural provision based on the main purposes or function of the provision. This typology distinguishes between 1) cultural access, 2) creative practice, 3) critical understanding and 4) creative learning. The typology can be explained by using examples from the realm of visual arts. Cultural access would typically include visiting an art exhibition, creative practice could be a *croquis* class, critical understanding would include art history lessons, while creative learning would include the use of visual arts to learn basic mathematical skills.

They expand this typology in three steps: 1. First by crossing it with five of the domains from the DCMS evidence toolkit – Audio-visual, Performance, Visual Arts and Design, Books and Press and Cultural Heritage. The consultancy argues that two of the seven domains – Sport and Tourism – should be excluded from their project, which is a mapping of what is known about existing cultural provision. 2. Secondly, they connect these domains to the equivalent public bodies (NDPBs) in the UK, which reduces the number of domains to four. This is expanded back to five domains by including a *Cross domain*, including mixed arts, genres and domains. 3. Thirdly, two additional divisions are included – one between mediated and un-mediated settings, and one between reproducible and live cultural access.

The result of this typological exercise is a matrix with 50 different categories of cultural provision. Some of the divisions in this framework make sense in a pragmatic working definition, while some categories are more principally than practically relevant.

### 1.2.3 Relevant categories

Based on these examples and on the scope of the pre-project (Mapping the Gap), we suggest that the following basic categories of culture/cultural provision inform the work both in this pre-project, but more importantly, these categories will be used as a pattern to systemize the work in the major project intended to follow in the next phase.

	<b>Music</b>	<b>Performative arts</b>	<b>Visual arts</b>	<b>Film</b>	<b>Literature</b>	<b>Heritage</b>
<b>Cultural access</b>	E.g. school concerts, public concerts	E.g. visits to staged plays or theatres, school performances	E.g. visits to art exhibition	E.g. film screenings, visits to cinemas	E.g. visits to and lending material from libraries	E.g. visits to museums
<b>Cultural practice</b>	E.g. band practice, musical education	E.g. amateur theatre, drama courses, dance classes	E.g. art classes	E.g. courses in TV or filmmaking	E.g. writing courses or education	E.g. school project work at museums

There are two basic distinctions in this suggestion – one is between different forms of culture or arts, and the other is between access and practice. This suggestion implies the exclusion of some cultural categories and divisions.

In addition to this, we also exclude the distinctions suggested by BOP Consulting between mediated and un-mediated, as well as between reproducible and live cultural access. There are two main reasons to why we suggest to delimitate the empirical scope to this degree. The first reason is

the immediate context of Mapping the Gap. The project is set within the context of a municipal or regional cultural policy, which to our understanding is primarily focused on supporting and developing infrastructure for cultural access and cultural practice. Electronic (mass) media is for example to a very small degree a part of this context. The second reason is an empirical one. We think it would be too far beyond the intended scope of this project to include the level of participation in sports and the consumption patterns for electronic media.

This is in practice a pragmatic definition of culture, meant to serve a purpose as a framework for a systematic analysis of the existing qualitative and quantitative data within the mentioned areas.

## 1.3 Report structure

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This report is structured in the following manner. Chapter 2 contains a short descriptive analysis of the cultural policy goals for youth and children, on a national, regional and local level. Chapter 3 summarizes the work and results in a series of previous surveys and evaluations, all relevant to cultural provision and use within the municipality of Drammen. Chapter 4 presents an overview over available quantitative data pertaining to both existing cultural provision as well as relevant statistics on cultural consumption. Chapter 5 presents the results from focus-group interviews with two categories of informants – pupils and cultural workers. The final chapter, Chapter 6, summarizes the existing knowledge within the subject area of the report and proposes some areas and hypotheses for further research.

## 2. Cultural policy – goals and ambitions

This chapter summarizes some of the relevant cultural policy goals and ambitions on three different levels. We are interested in how policy goals for youth (and children) are described at a national, a regional and a local level. What are the main political ambitions within this field, and what measures are suggested to fulfil these ambitions?

### 2.1 National goals

---

From previously being a low priority area, the dissemination and production of art and culture for children and young people has become a high priority area in Norwegian cultural policy. Arts Council Norway has been a key player in establishing culture for children and young people as a separate field. Historically, support for children's literature was the first explicit provision earmarked for this audience, and the Arts Council granted 300 000 *kroner* for this purpose in 1966 (Berg Simonsen 2008:7). Two years later, in 1968, Concerts Norway (Rikskonsertene) was initiated. They had from their first year an ambitious goal to reach all pupils in Norwegian schools with two or three concerts each year (cf. Hylland 2010:10). During the 70s, the area for official cultural policy was expanded, and culture for children was recognized as a distinct area of cultural policy.

The most comprehensive project in the cultural policy focus on children and young people in recent years has been The Cultural Rucksack (*Den kulturelle skolesekken*). Another important initiative has been the development of the municipal culture schools. As of 2009 there were more than 110 000 students at these schools. Since the 1960s there has been a municipal music schools in Norway. These schools gradually expanded and were eventually made a municipal responsibility with government subsidies. The municipal responsibility for culture schools was regulated by law in the Education Act of 1997 (cf. Hjelmbrekke and Gustavsen 2009).

#### *Participation and Experience*

A fundamental division in official cultural policy is between participation and experience. There are different terms that have been used to describe these two sides. When cultural policy goals refer to access to culture, the experience of culture, democratization of culture etc, it is the role of a *recipient* that is stressed. On the other hand one also emphasizes the significance of participation, sense of coping etc. The distinction between access and participation and the cultural policy emphasis on both sides also became relevant to the cultural policy directed towards children and adolescents.

When the Arts Council towards the end of the 1980s introduced a separate provision earmarked for culture for children and young people, this had a twofold objective. These grants should both provide access to arts and culture and it should develop opportunities for the children's own participation (cf. Berg Simonsen 2009:10). This dual objective has since been retained within the Arts Council's focus upon children and young people. A number of projects directed towards children have been initiated by the Arts Council during the last fifteen years, like e.g. *LilleBox* (1998-2001), *Klangfugl* (2000-2003), *Trafo* (2001-), *Den Unge Scenen* (2003-2006), The dance project

*Isadora* (2005-2008). An ongoing project entitled *Kunstløftet* has as an explicit goal to both ensure the production of high quality art for children, and to heighten the general awareness and acknowledgement of this kind of art production (cf. Hylland, Kleppe and Stavrum 2011).

The general goal for the Arts Council's work towards children and youth is formulated like this: "to promote interest in, recognition and quality of arts and culture for children and youth"<sup>1</sup>.

## 2.2 Regional goals

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The regional ambitions for the county of Buskerud within the culture sector are outlined in the policy document *Kunst- og kulturstrategi for Buskerud 2011–2014*<sup>2</sup> (Strategy for Arts and Culture). This document formulates rather ambitious goals for a regional policy, but does not outline any overarching goals on cultural provisions towards children. The strategy emphasizes three concrete schemes that are/have been the responsibility of the regional cultural policy level: 1) The cultural rucksack, 2) The Culture Card (Kulturkort for ungdom), a card ensuring reasonably priced tickets to cultural provision for youth<sup>3</sup>, and 3) Ungdommens Kulturmonstring (The Norwegian Youth Festivals of Art), being an "initiative to stimulate young people to be creative and active, and to develop and make their cultural activity visible", according to the organizers<sup>4</sup>.

## 2.3 Local/municipal goals

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In their strategic policy document on arts and culture, the municipality of Drammen has focused on children and adolescents as a core area:

Children and young people are users and creators of arts and culture. Drammen city should be a place where children and young people are given opportunities to meet a wide range of cultural expression. This should provide the source of a good quality of life, knowledge, development, respect and equality. The city shall have a foundation of children and adolescents that are conscious and curious consumers of culture. In order to meet the challenges of a modern and complex society, it is important to focus upon children and young people. Therefore, many of the measures in the strategy are aimed specifically at this age group<sup>5</sup>.

To follow up on this vision, the municipality describes the following measures and goals<sup>6</sup>:

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<sup>1</sup> Quoted from [http://www.kulturrad.no/fagomrader/barn\\_og\\_unge/strategi-2011-14/](http://www.kulturrad.no/fagomrader/barn_og_unge/strategi-2011-14/) (our translation). [Read 03.05.12]

<sup>2</sup> Cf. [http://www.bfk.no/getfile.aspx/document/epcx\\_id/1322/epdd\\_id/5016](http://www.bfk.no/getfile.aspx/document/epcx_id/1322/epdd_id/5016)

<sup>3</sup> The initiative with the Culture Card was evaluated in 2009 (Vassenden 2009), and the card project is no longer in effect in Buskerud.

<sup>4</sup> Cf. <http://om.ukm.no/english/> [Read 22.05.12]

<sup>5</sup> Cf.

<http://www.drammen.kommune.no/Documents/Enheterens%20egne%20dokumenter/Kultur/Kunst-%20og%20kulturstrategi%20%282%29.pdf> [Read 23.05.12]. Our translation.

<sup>6</sup> Cf.

<http://www.drammen.kommune.no/Documents/Enheterens%20egne%20dokumenter/Kultur/Kunst-%20og%20kulturstrategi%20%282%29.pdf> [Read 23.05.12] Our translation.



- ◆ Arts and culture shall reflect the social and cultural diversity of the population
- ◆ Develop amateurs and bring new talent forward
- ◆ Attractive events for children and adolescents
- ◆ Ensure the participation of children and adolescents as participants of a democracy
- ◆ Contribute to increased use of arts and culture among children and youth
- ◆ Develop offers to children and adolescents in both city centre and residential areas

As we can see, it is not a lack of ambition that characterizes the cultural policy goals pertaining to children and youth. On national, regional and municipal level, young people are recognized as a primary target group for cultural provision and for a number of concrete measures. At the same time, there is little doubt that these goals are challenging on at least two levels. First of all, it is a challenge to translate these ambitions into actual and effective measures. Secondly, it is a following challenge to establish trustworthy knowledge on the actual effects of such cultural policy, both in the short and long term. The rest of this report will mostly be dedicated to surveying the gap between an established base of knowledge and the knowledge necessary to provide a firm ground for an accurate and effective cultural policy in these matters.

# 3. Surveys and evaluations

In this chapter, we look closer into relevant reports and analyses dealing with youth, culture and cultural provision in Drammen. The relevant material falls mainly into three categories: Youth surveys, evaluations of specific offers and institutions, and cultural statistics. The total amount of relevant literature and research is not very extensive. This makes it possible to go somewhat into detail in the relevant material. We have chosen to include literature and data that not explicitly deals with culture and cultural provision. This is done both because of the challenges in determining what kind of information is relevant, and also to show to what degree culture is included in the existing investigations.

## 3.1 Youth surveys

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There have been three quite large youth surveys in Drammen since 1993. These have not mainly dealt with culture or cultural provision, but they can give interesting information pertaining to the general conditions, attitudes and leisure activities of this group.

### 3.1.1 Drammen 1993

The municipality of Drammen commissioned a youth survey in 1993 (Drammen kommune 1993). The survey was given to just over 2000 pupils from upper secondary schools (*ungdomsskoler* and *videregående skoler*) in the municipality. This survey focused primarily on the uses of alcohol and illegal substances among youth in Drammen. The survey furthermore dealt with questions concerning e.g. confidence, relations to school and parents, and analysed correspondences between the different kinds of data. Some questions concerning leisure activities and provisions were also included:

- ◆ 71% of the pupils are members in one or more clubs or organizations (sports clubs being the most common)
- ◆ Over 80% of the pupils visit discos regularly
- ◆ one third of the pupils rate the leisure provisions or possibilities as good, one third as fair and one third as poor.
- ◆ 12% of the respondents does not take part in any physical activities
- ◆ a substantial number of respondents express the need for “a place to be”

### 3.1.2 Drammen 1999 and 2003

NIBR (Norwegian Institute for Urban and Regional Research) performed youth surveys commissioned by the municipality of Drammen in 1999 and 2003, based on the same questionnaire (Bratt 2000, Bratt 2003). The surveys were directed towards pupils from upper primary schools (*ungdomsskoler*).

The goal of these surveys was to investigate attitudes towards school, leisure activities, attitudes towards different ethnic groups, in addition to different kinds of risk behaviour: fighting, use of alcohol etc.

Compared with the results from 1999, the survey in 2003 showed a quite distinct decrease in risk behaviour, including smoking, use of alcohol, use of illegal drugs and fighting.

The questionnaire contained 23 questions that asked what they had been doing in their spare time during the last week. The pupils should indicate the number of days they had participated in various activities. Both in 1999 and 2003, the pupils were for instance asked how many of the previous seven days they had engaged in family related activities, done homework, drew or played an instrument, exercised, visited a cafe or a disco etc.

The following tables show some of the most relevant results from the youth surveys of 1999 and 2000. The tables are gathered from Bratt 2003. The tables show in general the percentage of respondents engaging in different activities for what number of days during the last week. This means that e.g. the number 8,9 in a column headlined by the number 4, indicates that 8,9 percent of the respondents have been engaged in the relevant activity four days in the preceding week. (Ingen=None). The rightmost column of the tables compares the percentage numbers with the average from the 1999 survey.

Table 3-1. Leisure activities last week. Number of days with family related activities. Percentage of activities in 2003 and comparison with average of 1999. N= number of respondents. Source: Bratt 2003.

	Antall dager (2003)								N	Utvikling fra 1999
	Ingen	1	2	3	4	5	6	7		
Middag med foreldre	3,7	2,6	5,5	7,6	8,9	18,5	13,6	39,6	1500	+ 0,1
Passet sosken	69,7	11,5	8,0	4,5	2,1	1,8	0,4	2,0	1480	0,0
Besøkte familie	45,1	28,8	14,4	5,9	1,9	2,3	0,8	0,9	1491	+ 0,1*
Hjemme alene over 1 time	12,6	12,3	14,8	13,2	8,9	17,8	4,2	16,2	1501	+ 0,3*
Hobby/trening med mor/far	75,7	9,1	6,7	3,3	1,4	1,4	0,5	1,8	1484	+ 0,2*

\*  $p < 0,05$

The categories of family related activities (left column) are: dinner with parents, looking after siblings, visiting family, being home alone for more than one hour, and hobby/training with parent.

Table 3-2. Leisure activities last week. Number of days with homework, hobbies and work. Percentage of activities in 2003 and comparison with average of 1999. Source: Bratt 2003.

	Antall dager (2003)								N	Utvikling fra 1999
	Ingen	1	2	3	4	5	6	7		
Gjorde lekser	6,2	5,3	5,9	12,8	19,8	31,3	8,1	10,5	1502	- 0,3*
Tegnet/malte/dikt/spilte instrument	56,2	13,9	9,0	5,1	3,2	3,7	2,0	6,8	1480	+ 0,2*
Var på jobb	83,2	8,7	4,5	1,2	0,7	0,6	0,2	0,8	1488	- 0,2*

\*  $p < 0,05$

The categories of this table (left column) are: doing homework, drawing/painting/poems/playing an instrument, and attending work. A relevant result is that approximately 45% of the respondents have been engaged in a culturally related leisure activity – drawing, painting or playing an instrument.

Table 3-3. Leisure activities last week. Number of days with TV, video and computer games. Percentage of activities in 2003 and comparison with average of 1999. Source: Bratt 2003.

	Antall dager (2003)									Utvikling fra 1999
	Ingen	1	2	3	4	5	6	7	N	
Så på TV	1,5	2,1	3,4	5,7	6,2	16,5	7,9	56,6	1492	- 0,1
Så på video	35,0	24,3	17,0	8,9	3,4	3,2	1,5	6,8	1491	+ 0,1
Spilte dataspill	41,2	11,4	8,4	8,2	6,0	6,2	3,9	14,7	1494	- 0,1
Spilte på spilleautomat	89,2	4,6	2,8	1,3	0,6	0,5	0,1	0,9	1484	- 0,2*

\*  $p < 0,05$

The categories (left column) here are watching TV, watching video, playing computer games and playing arcade machines.

Even if we don't have comparative data to these numbers, they show quite clearly how soon such figures can become *dated*. These data are just eight years old, but they are from a period before social media, before literally every child over 10 years had a mobile phone, before a large proportion of 12 year olds had their own computer etc. From what we know about media habits of today's Norwegian youth, it seems surprising to see figures that show that just over 50% of the youngsters watched TV every day and over 40% did *not* play computer games during the last week. We know that media use and consumption patterns have developed a great deal since 2003.

Table 4. Leisure activities last week. Number of days with training/exercise. Percentage of activities in 2003 and comparison with average of 1999. Source: Bratt 2003.

	Antall dager (2003)									Utvikling fra 1999
	Ingen	1	2	3	4	5	6	7	N	
Trening i idrettslag	42,7	8,5	16,4	11,7	8,5	5,3	2,5	4,3	1496	+ 0,4*
Dans, aerobic, e.l.	78,9	10,4	5,0	2,7	1,5	0,5	0,3	0,7	1493	+ 0,1
Trenings-/helsestudio	91,2	3,8	1,7	1,5	0,8	0,3	0,3	0,5	1487	0,0
Kampsport/Selvforvarstr.	91,1	2,2	3,5	1,4	0,7	0,3	0,2	0,5	1480	+ 0,0
Trimmet på egenhånd	36,5	19,7	16,4	8,7	4,8	5,5	1,7	6,7	1494	+ 0,4*

\*  $p < 0,05$

The categories (left column) here are: training in an organized club, dance/aerobic, gym, martial arts and individual training. Around 57% was engaged in organized training and around 63% exercised individually during the last seven days. Both numbers showed a statistically reliable increase from the 1999 numbers.

Table 3-5. Leisure activities last week. Number of days with contact with friends. Percentage of activities in 2003 and comparison with average of 1999. Source: Bratt 2003.

	Antall dager (2003)									Utvikling fra 1999
	Ingen	1	2	3	4	5	6	7	N	
Med venner hjem	12,0	12,4	19,1	20,3	12,4	12,1	3,5	8,3	1501	+ 0,0
Ute med venner/venninner	8,6	6,6	14,9	15,6	15,3	14,6	6,5	18,0	1491	- 0,1
Var i fritidsklubb	87,1	8,9	2,2	0,7	0,5	0,2	0,3	0,2	1485	- 0,2
På gatehjørne/utenfor kiosk	84,2	6,7	3,3	1,8	1,1	0,5	0,7	1,7	1485	- 0,3*
På gatene i sentrum	77,1	12,6	5,0	2,2	0,8	0,9	0,2	1,1	1487	- 0,1*

\*  $p < 0,05$

In this table, the categories (left column) are: visiting friends, being outside with friends, in a youth club, at a street corner and being in the centre of the city.

Table 3-6. Leisure activities last week. Number of days with visits to cafés etc. serving or not serving alcohol. Percentage of activities in 2003 and comparison with average of 1999. Source: Bratt 2003.

	Antall dager (2003)									Utvikling fra 1999
	Ingen	1	2	3	4	5	6	7	N	
Utested uten alkohol	84,4	11,1	2,2	1,4	0,1	0,3	0,1	0,3	1487	- 0,2*
Diskotek med alkohol	95,4	2,9	0,4	0,3	0,2	0,1	0,1	0,6	1484	0,0

\*  $p < 0,05$

Here, the categories (left column) are cafés etc. *not* serving alcohol and discos serving alcohol.

The final two tables that can provide relevant numbers from the youth surveys, illustrates eventual differences in the statistical population along lines of gender, ethnicity and schools. Table 7 shows significant differences in leisure activities for gender, school grade and ethnicity, while table 8 shows differences between the six different schools that participated in the survey. Both tables use the combined activities for tables 1 to 6 as the activities in the left column.

Table 3-7. Statistically significant differences in reported leisure activities last week, depending on gender, grade and ethnicity. Number of days engaged in activity previous week. Source: Bratt 2003.

	Kjønn		Klassestrinn			Etnisitet	
	Gutter	Jenter	8. kl.	9. kl.	10. kl.	Norsk	Minoriteter
<i>Antall dager siste uke (0 til 7):</i>							
Middag med foreldre	5,4	5,1	5,5	5,2	4,9	—	—
Passet søsken	—	—	—	—	—	0,7	1,1
Besøkte familie	—	—	1,3	1,0	0,9	1,0	1,3
Hjemme alene over 1 time	3,7	3,2	3,1	3,5	3,7	3,6	2,5
Hobby/trening med mor/far	0,7	0,5	0,8	0,6	0,4	0,6	0,9
Gjorde lekser	4,0	4,3	4,7	3,8	3,9	—	—
Tegnet/malte/dikt/spilte instrum.	—	—	—	—	—	—	—
Var på jobb	—	—	0,3	0,3	0,4	—	—
Så på TV	5,9	5,6	5,6	5,9	5,8	—	—
Så på video	1,9	1,5	—	—	—	1,6	2,5
Spilte dataspill	3,6	1,1	—	—	—	—	—
Spilte på spilleautomat	0,4	0,1	—	—	—	—	—
Trening i idrettslag	2,2	1,5	1,6	2,1	1,8	1,9	1,3
Dans, aerobic, e.l.	0,1	0,8	—	—	—	—	—
Trenings-/helsestudio	—	—	—	—	—	—	—
Kampsport/Selvforsvarstr.	0,3	0,1	—	—	—	0,2	0,5
Trimmet på egenhånd	2,1	1,6	—	—	—	—	—
Ute med venner/venninner	—	—	—	—	—	3,9	3,4
Var i fritidsklubb	—	—	—	—	—	—	—
Med venner i hjem	—	—	3,3	2,8	2,9	3,1	2,4
På gatehjørne/utenfor kiosk	—	—	0,3	0,4	0,6	—	—
På gatene i sentrum	—	—	—	—	—	—	—
Utested uten alkohol	—	—	0,2	0,2	0,3	—	—
Diskotek med alkohol	0,2	0,0	0,1	0,1	0,2	—	—

NOTE. Bare statistisk signifikante forskjeller mellom grupper ( $p < ,05$ ) er gjengitt

In this table, only statistically significant differences are included. As we can see, for a large proportion of the activities, there are no significant differences, neither for age, gender or ethnicity. Some relevant differences were documented, e.g. the following:

- ◆ minority youth tend to engage slightly more in family-related activities
- ◆ boys are more engaged in use of media, especially computer games
- ◆ minority youth tended to report a higher rate of watching video

At the same time, the same point as previously made also relates here – the age of these data makes the results relatively irrelevant for a contemporary study of these issues.

Table 3-8. Differences in reported leisure activities last week, average in schools. Source: Bratt 2003.

	Skolenummer						Totalt
	1	2	3	4	5	6	
	N 209-218	218-225	194-200	227-235	219-227	401-410	>1480
<i>Antall dager (0 til 7)</i>							
Middag med foreldre	4,91	5,60	5,08	5,28	5,19	5,28	5,24*
Passet søsken	0,66	0,75	0,86	0,70	0,84	0,72	0,75
Besøkte familie	1,14	1,13	1,07	0,89	1,22	0,96	1,05*
Hjemme alene over 1 time	3,55	3,65	2,87	3,64	3,56	3,38	3,45*
Gjorde lekser	3,64	4,35	4,02	5,06	3,77	4,01	4,14*
Spilte dataspill	1,85	2,51	2,51	2,47	2,56	2,24	2,34
Trenings-/helsestudio	0,19	0,17	0,25	0,18	0,33	0,18	0,21
Ute med venner/venninner	3,36	3,79	3,78	3,57	3,70	4,31	3,82*
Spilte på spilleautomat	0,17	0,22	0,32	0,22	0,42	0,23	0,26
Fritidsklubb	0,27	0,25	0,26	0,10	0,18	0,22	0,21
Med venner hjem	2,90	3,13	2,68	2,78	2,86	3,36	3,01*
Lenge på gatehjørne el.l.	0,33	0,47	0,37	0,43	0,37	0,48	0,42
Lengre tid i sentrumsgatene	0,50	0,73	0,30	0,42	0,56	0,35	0,46*
Alkoholfri kafé, el.l.	0,24	0,24	0,17	0,14	0,31	0,32	0,25*
Diskotek med skjenkerett	0,10	0,10	0,14	0,08	0,17	0,08	0,11

*NOTE. Asterisk (\*) ved gjennomsnittstallet for hele utvalget indikerer at det var signifikante forskjeller mellom skoler*

The table shows the average number of days with a given activity. The asterisk in the last column indicates the categories where there are statistically significant differences between the schools. The schools have for the purpose of anonymity been given numbers from 1 to 6.

It is interesting to note that there are significant differences in leisure activities for more than half of the 16 activity categories. One of the most striking differences can be found in the category for doing homework. Pupils from school 1 report that they on average did homework on 3,64 of the last seven days, while the average number of days from school 4 is 5,06. Although it is not within the scope of this pre-project, it would evidently be a relevant topic to see if patterns of leisure activities between different schools correlate with available indicators of social stratification. Both if they do and if they don't, this is no doubt interesting questions.

### 3.1.3 Buskerud fylkeskommune 2010

*Buskerud fylkeskommune* (Buskerud County) and *Fylkesmannen i Buskerud* (County Governor of Buskerud) commissioned in 2010 a survey among the population in Buskerud between 15 and 22 years (Karterud 2010<sup>7</sup>). The survey was sent to all pupils in secondary schools in Buskerud. The

<sup>7</sup> Cf. [http://www.bfk.no/getfile.aspx/document/epcx\\_id/699/epdd\\_id/4347](http://www.bfk.no/getfile.aspx/document/epcx_id/699/epdd_id/4347)

total number of answers was 1522. Some of the relevant results from this survey were the following:

- ◆ Valuating their local municipality, the opportunities for outdoor activities, proximity to family and opportunities for organized physical activities are judged as good, but a lot of the pupils are dissatisfied with 1) nightlife options and 2) public transportation. Possibilities for employment are also considered poor by many.
- ◆ The average pupil use internet between 4 and 6 hours a day.
- ◆ 90 percent is engaged in some form of physical activity

In addition to this, the report from the survey also states that the immigrant group in the survey (first and second generation immigrants) differs in some respects:

- ◆ lower satisfaction with school
- ◆ lower confidence in police
- ◆ does to a larger degree wish to study in Buskerud
- ◆ more environmentally optimistic
- ◆ more concerned about future education and employment
- ◆ use Facebook less

## 3.2 Evaluations

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There has been performed a small number of relevant evaluations during the last ten years. Some of the main results from these evaluations are presented in the following.

### 3.2.1 The Cultural Rucksack (Den kulturelle skolesekken)

The Cultural Rucksack is by far the cultural policy scheme that reaches the largest number of children and adolescents. The total number of activities (performances, exhibitions, visits, workshops etc.) in 2011 was more than 54 000, and the total number of participants/spectators was 2,9 million (cf. Arts Council 2011).

The Cultural Rucksack in Buskerud and/or Drammen has been evaluated on two occasions. The first evaluation took place after a pilot phase of the project (Haugsevje 2002), while the latest evaluation was performed by Synovate in 2011 (Johannesen and Sørensen 2011). The last evaluation report is mainly positive and the main concluding points are:

- ◆ The Cultural Rucksack in Buskerud is mainly given very good marks by the administrators, teachers and school principals involved
- ◆ The producers interviewed are satisfied with the level of artistic freedom, and maintains that this freedom necessary to be able to provide culture of a high quality.
- ◆ A great majority of respondents valuates the professional level of the provision from the Cultural Rucksack as very or quite high.
- ◆ The local administrators are satisfied with the variety of genre and cultural expressions, but there are some doubts on the width of the provision within film, dance and architecture.



On the negative side, the report summarizes the following findings:

- ◆ The relation to the curriculum and pedagogical activities is not often satisfactory.
- ◆ The level of engagement from school leaders is at some schools perceived as low.
- ◆ The local reporting procedures are some places unsatisfactory.
- ◆ The adaption to the target group could in several cases be improved.

### 3.2.2 The Drammen Library (*Drammensbiblioteket*)

The Library of Drammen is a highly relevant area for the topic of this pre-project. The library has throughout several years aimed to develop the library as an arena that is including and attractive for young people, also for children and adolescents that not necessarily are the most avid readers.

The Drammen Library has also been viewed as an interesting arena by the rest of the Norwegian library sector, also because of the way the institution is organized. This cooperating mode of organization was evaluated in 2011. Two of the main conclusions from the evaluating report (Grønstad and Bjørnsen 2011) were:

- ◆ the owners expected the library to play a role in regional development and reach more people through the co-localization at Papirbredden. This has succeeded, with a distinct rise in lending figures and with an image of a relatively seamless institution.
- ◆ the employees judge their tasks in different manners, mainly because they originally have affiliations to three different libraries. The greatest challenges for the library are of an internal kind – the employees do not seem to know each other and each other's challenges well enough.

### 3.2.3 The Culture Card (*Kulturkortet for ungdom*)

Buskerud introduced a so-called Culture Card for young people in 2008, similar to the scheme in several other Norwegian regions. The card provided relatively cheap access to different kinds of cultural activities, like cinemas, concerts and exhibitions. Using the card, the maximum entrance fee for a cultural activity, would be 50,- NOK. The annual budget for the scheme was 2,3 million NOK, making it one of the largest budgets nationally within the project, by kroner per capita (in the target group). The scheme was organized and administered by Buskerud County. The group targeted for the card was adolescent between 16 and 20 years old, making the potential number of users 16 000. The arrangement was evaluated in 2010 (Vassenden 2010).

Some of the main points from the evaluation report:

- ◆ 48 culture providers had signed agreements with the county, representing a broad spectrum of cultural provision
- ◆ Cinema dominates the figures for the actual use of the card
- ◆ As the case is in other counties, the card is a city phenomenon, and mainly related to Drammen

- ◆ the cultural offer is much larger in the cities, naturally concentrating the use of the cards to urban areas
- ◆ the threshold to attain the card is too high because of the need to physically register for the card
- ◆ at the point of evaluation, the card was used by 1724 users, slightly above 10% of the target group

The scheme in Buskerud has been suspended, to the lament of several of the cultural workers in Drammen. The main reason for its suspension seems to have been a low number of users and a quite narrow pattern of actual use, meaning that the card to a large degree was subsidizing cinema visits.

# 4. Cultural statistics and cultural provision

This presents an overview of the cultural statistics and provision that pertains to Drammen. It summarizes available figures on culture and it also contains a short overview of relevant cultural arenas and institutions in Drammen.

## 4.1 National survey on culture (*Kulturbarometeret*) 2008

The most reliable source on use, attendance and participation in cultural activities is represented by the Norwegian cultural barometer. This barometer is published every fourth year by Statistics Norway (Statistisk sentralbyrå, abbreviated SSB), based on a large survey with approximately 2000 respondents. The survey covers both media and culture and describe the use of different media, attendance to culture arenas, participation in cultural activities, interest in culture and access to culture.

The main results are available from the SSB database. Survey data is available on request to the Norwegian Social Science Data Services (NSD). The survey data does not include which municipality the respondents reside in. In order to reveal results from youths in Drammen, we attempted to split up the survey by choosing selected categories. First, we selected respondents aged beneath 25 years. This left us with 653 respondents. Then we selected respondents living in municipalities between 20.000 and 100.000 inhabitants (Drammen holds 64000), leaving us with 208 respondents. Finally we selected respondents living in the same region as Drammen, The counties of Buskerud, Telemark, Østfold and Vestfold. That left us with 42 respondents. Among these 42 respondents there might be youth from 16 municipalities. Based on these findings we concluded that it is not feasible to describe the use of culture solely among adolescents in Drammen based on the survey data from SSB.

However, there is reason to believe that youth in Drammen are not that different from youth in medium sized cities elsewhere in Norway. In the following chapters we will therefore give a short overview on use of culture among youth living in medium sized cities (referred to as R1). We have chosen to include respondents from all parts of Norway, since the numbers of respondents in the four mentioned counties did not provide basis for sufficient significance. In addition to this we will present the results from the total population.

Table 4-1: Selected categories and number of respondents in the National survey on culture 2008 (SSB 2008).

Category	Respondents (n)
Total	1975
Youth (>25 years old)	653
<b>R1: Youth in medium sized cities (20-100 000 inh.)</b>	208
Youth in medium sized cities in Buskerud, Telemark, Østfold, Vestfold	42

## 4.1.1 Use of media

Youth in medium sized cities (R1) are frequent media-users. 87 % watches TV every day, and 78% uses internet. In 2010 more than 90% of Norwegian households had access to internet. This makes them one of the countries in Europe with the highest amount of households having such access<sup>8</sup>. Youth in Norway are also more frequent users of media than the population in general. Only radio listening and book reading are more frequent among the population in general, than among youths. In 2008 55 % of the youths had used social media within the last seven days. There is reason to believe that this number has increased. Playing computer and/or video games is also common among adolescents. 35,5 % have done this during a day.

Table 4-2: Use of media within the last 24 hours among youth in medium sized cities and in the total population (SSB 2008).

Use of media (within the last 24 hours)	Total	R1
TV	80 %	87,0 %
Internet	71 %	78,4 %
Use of a PC	59 %	70,2 %
Social medias (last 7 days)	29 %	55,3 %
Radio	54 %	28,8 %
Book reading	23 %	20,7 %
Movies on recorded media	12 %	17,3 %
Played computer or videogames	15 %	35,5 %

When asking the respondents about their interest of using different media, we find that TV and internet are preferred. None of the young respondents in medium sized cities consider themselves as “not interested” in either TV or internet. On the other hand, radio listening and reading seems far less interesting for young people.

Table 4-3: Interest in use of media. Youth in medium sized cities and total (Source: SSB).

Interests	Very interested		Quite interested		Slightly interested		Not interested	
	R1	Total	R1	Total	R1	Total	R1	Total
Listening to radio	4 %	18 %	20 %	35 %	53 %	38 %	22 %	9 %
Watching TV	29 %	24 %	46 %	46 %	24 %	28 %	0 %	2 %
Reading newspapers	5 %	26 %	23 %	36 %	49 %	29 %	24 %	8 %
Reading books	14 %	26 %	26 %	26 %	39 %	33 %	21 %	15 %
Use of internet	49 %	7 %	36 %	16 %	15 %	44 %	0 %	33 %

<sup>8</sup> According to Eurostat data.

## 4.1.2 Attending cultural arenas

Youth in medium sized cities in Norway attend culture arenas and culture events more frequent than the population in general. Only opera performances and art exhibitions are more frequently used by the population in general, than among youth. Cinemas are the most widely used culture arena among this group. Nine out of ten adolescents has attended a movie theatre within the last year. 69 % of young people have visited a library within the last year. This is 18 pp *more* than among the whole population. More than half of all adolescents have visited a play or a musical. Drama, musicals and stand-up performances are most common forms. 6% has been to an opera, while 19 % has attended a dance performance. Classic ballet and Streetdance/hip-hop are the dance forms that are most frequently attended. One third of youth in medium sized cities have been to a concert within the last year. Pop/rock concerts represent most of these visits (37% of total). One third of the youth respondents has visited an art exhibition, which is 9pp less than the whole population. 50% of the same group have been to a museum, approximately the same as people in general. Folk/rural museums are most frequently visited (13%). 39 % of the adolescents have attended a culture festival, while 73 % has visited a sporting event.

Table 4-4: Attending culture events within the last year among youths in medium sized cities and in the total population (SSB 2008).

Attending culture (within the last year)	Total	R1
Cinema	70 %	91 %
Libraries	51 %	69 %
Theatre/musical	53 %	56 %
<i>Drama</i>	15 %	20 %
<i>Comedy</i>	20 %	16 %
<i>Stand-up</i>	25 %	21 %
<i>Musical</i>	19 %	21 %
<i>Children's theatre</i>	1 %	17 %
<i>Puppet</i>	0 %	0 %
<i>Other</i>	5 %	7 %
Opera	7 %	6 %
Ballet/dance performance	13 %	19 %
<i>Classic Ballet</i>	5,1 %	8,2 %
<i>Contemporary dance</i>	4,5 %	4,8 %
<i>Ballroom dancing</i>	0,7 %	1,4 %
<i>Folk dance</i>	1 %	2,9 %
<i>Break - street dance/hip hop</i>	3,2 %	7,2 %
<i>Other</i>	2,6 %	2,4 %
Concerts	62 %	66 %
<i>Classical music or opera</i>	5,7 %	4,3 %
<i>Church music</i>	3,9 %	1,0 %
<i>Temporary music</i>	0,6 %	0,5 %
<i>Pop/rock</i>	31 %	37 %
<i>Marching bands</i>	3,8 %	5,3 %
<i>Jazz</i>	2,1 %	1,0 %
<i>Singer / songwriters</i>	4,0 %	1,9 %
<i>Blues</i>	2,2 %	1,4 %
<i>Folk music /ethnic music</i>	3,6 %	2,4 %
<i>Country/western</i>	1,8 %	2,4 %
<i>Mixed genres</i>	9,0 %	12,5 %
Art exhibition	42 %	33 %
<i>Paintings</i>	31,7 %	20,7 %
<i>Drawings</i>	5,5 %	5,8 %
<i>Graphics</i>	5,5 %	3,4 %
<i>Sculptures</i>	5,5 %	8,2 %

<i>Video art</i>	5,7 %	4,3 %
<i>Other</i>	2,5 %	1,0 %
<i>Crafts</i>	6,2 %	4,8 %
Museums	49 %	50 %
<i>Natural history museums</i>	6 %	7 %
<i>Archaeological museums</i>	2 %	4 %
<i>Folk museums</i>	13 %	13 %
<i>Art museums</i>	8 %	6 %
<i>Technical museums</i>	8 %	9 %
<i>Other museums</i>	6 %	7 %
Culture festivals	32 %	39 %
Sports	56 %	73 %

The interest of attending certain culture events among Norwegians are relatively low, especially among adolescents. A large percentage of Norwegian youth is not interested in either opera (83%), or ballet (77%). Nearly half of the youth are not interested in theatre (46%), or art-exhibition (47%). On the other hand there are very few young people that are not interested in cinema (1%), concerts (7%) or sport-events (7%).

Table 4-5: Interest in attending culture. Youth in medium sized cities and total (Source: SSB).

Interests	Very interested		Quite interested		Slightly interested		Not interested	
	R1	Total	R1	Total	R1	Total	R1	Total
Go to the cinema	24 %	38 %	34 %	33 %	41 %	17 %	1 %	11 %
Go to the theatre	3 %	15 %	10 %	26 %	40 %	43 %	46 %	17 %
Go to the opera	1 %	5 %	2 %	15 %	13 %	43 %	83 %	36 %
Go to a ballet	2 %	3 %	4 %	5 %	15 %	21 %	77 %	70 %
Go to library	3 %	3 %	20 %	5 %	53 %	20 %	24 %	72 %
Visit museums	2 %	11 %	19 %	19 %	46 %	41 %	31 %	29 %
Go to an art-exhibition	2 %	7 %	5 %	22 %	44 %	45 %	47 %	26 %
Go to a sports event	36 %	7 %	28 %	16 %	28 %	39 %	7 %	37 %
Go to a concert	25 %	22 %	32 %	26 %	35 %	31 %	7 %	21 %
Visit a festival	19 %	22 %	24 %	33 %	36 %	31 %	15 %	13 %

### 4.1.3 Cultural participation

Cultural participation, in the sense of self-produced and -governed activities by themselves, is common among Norwegian youth. There are unfortunately no comparable data available in Eurostats Culture statistics.

2,4 % of the young population in medium sized cities is member of an amateur theatre group. 6% of the young people participate in organized dancing, which is 2 pp more than among the population as a total. 57% of the youths are regularly playing an instrument, that is 20pp more than the total population and 15 % are attending to some form of music class (primarily municipal culture schools). 17 % of the young people are playing or singing in a band. Playing in a marching-/school band (5,8 %) or singing in a choir (4,8 %) is most common. 2,9 % plays in a rock/pop band. 15 % of the young people in the survey reports that they are doing arts and crafts in their spare time. 10,6 % are drawing, 7,7 % are painting.

33 % of the youth has performed music in public, 2,4% has performed in an amateur theatre play in public, and 5,3 % of the youths has exhibited a work of art in public.

Table 4-6: Cultural participation among youth in medium sized cities and in the total population (SSB 2008).

Cultural participation	Total	R1
Amateur theatre	2 %	2,4 %
Has performed in public	1 %	2,4 %
Dancing	4 %	6 %
<i>Classic ballet</i>	0,7 %	1,0 %
<i>Ballroom dancing</i>	0,6 %	1,4 %
<i>Folk dance</i>	1,2 %	0,0 %
<i>Break/street dance/hip hop</i>	1,1 %	2,4 %
<i>Other dance</i>	1,3 %	3,4 %
Playing an instrument	37 %	57 %
Attending music-class	4 %	15 %
Playing / singing in a band	9 %	17 %
<i>Playing classical music</i>	0,8 %	1,4 %
<i>Playing in a marching / school band</i>	2,1 %	5,8 %
<i>Playing folk music band</i>	0,4 %	0,0 %
<i>Playing in a pop/rock band</i>	1,7 %	2,9 %
<i>Playing in a jazz band</i>	0,1 %	0,0 %
<i>Playing in a country band</i>	0,2 %	1,0 %
<i>Singing in a choir</i>	3,5 %	4,8 %
<i>Playing in another type of band</i>	1,1 %	3,8 %
Has performed in public	17 %	33 %
Arts and crafts	11 %	15 %
<i>Painting</i>	5,2 %	7,7 %
<i>Drawing</i>	3,6 %	10,6 %
<i>Do graphics</i>	0,4 %	2,4 %
<i>Sculpturing</i>	0,2 %	0,5 %
<i>Do photo-/video art</i>	1,6 %	1,4 %
<i>Other types of art</i>	0,7 %	0,5 %
<i>Craftsmanship</i>	2,3 %	0,5 %
Exhibited work in public	2,4 %	5,3 %

#### 4.1.4 Public expenditure on culture in the municipality of Drammen

The public expenditure on culture in Norwegian municipalities was approximately NOK 8.5 billion in 2010. This number is and has been slightly higher than the amount spent from the central government. The municipality of Drammen spent NOK 144 million on culture (sports included) in 2010, which is NOK 2268 pr. capita. The average expenditure on culture pr. capita in Norwegian municipalities is NOK 1734. Drammen spends 31 percent more than the average municipality.

Table 4-7: Public expenditure on culture in 2010 broken down by level of government (Source: Statistics Norway)

Level of government	Total expenditure in 1000 NOK	Total expenditure in 1000 EUR *	% share of total
State (central, federal)	8 464 038	1 091 861	46,7 %
Regional (counties)	1 128 023	145 515	6 %
Local (municipalities)	8 539 900	1 101 647	47,1 %
TOTAL	18 131 961	2 339 023	100 %

Table 4-8: Public expenditure on culture in the municipality of Drammen last five years. Pr. capita and in relation to average (Source: Statistics Norway / Cultural index Norway 2011).

Municipal spending on culture	2006		2007		2008		2009		2010	
	Pr. cap.	Related to avg.	Pr. cap.	Related to avg.	Pr. cap.	Related to avg.	Pr. cap.	Related to avg.	Pr. cap.	Related to avg.
Category										
Net operating activities of children and young	203	119 %	199	113 %	223	124 %	168	91 %	166	86 %
Net operating public library	303	128 %	423	177 %	318	129 %	306	122 %	310	122 %
Net operating expenditures for cinema	-	-	-	-	-	-	-	-	-	-
Net operating expenditures for museums	69	115 %	64	95 %	49	83 %	78	123 %	70	108 %
Net operating expenditures for art	141	211 %	152	201 %	220	253 %	151	183 %	183	218 %
Net operating expenses sports	412	112 %	481	117 %	636	232 %	135	69 %	0	0 %
Net operating municipal music and cultural schools	137	73 %	138	69 %	159	75 %	172	78 %	169	75 %
Net operating expenses other cultural activities	169	67 %	309	109 %	341	141 %	345	149 %	410	168 %
Net operating municipal cultural										
Net operating culture sector	1434	106 %	1765	120 %	2125	136 %	2200	137 %	2268	131 %

## 4.2 Cultural provision in Drammen

In the following, we give a short overview on relevant arenas and institutions for cultural provision in Drammen. Broadly speaking, there are three kinds of arenas that relate to a cultural offer for children and adolescents: 1) The traditional cultural arena, where a pre-produced cultural product is offered to a audience, sometimes paying and sometimes not. 2) The arenas where children and adolescents themselves engage in some kind of cultural activity, sometimes with guidance from educators or other adults, and sometimes more or less self-governed. 3) Non-public, civil clubs and organizations for different kinds of leisure activities.

### 1. Traditional arenas

The most important ones in this category are the following:

#### - *KinoCity (cinema)*

The cinema in Drammen, KinoCity, is located in the city center. The cinema was established in November 30, 2001 and have an annual visit of about 350 000 visitors. The cinema has 6 screens, three of them prepared for 3D movies. The total number of seats is 925. As we know from both national and regional statistics, cinema is the kind of cultural offer that is most widely used among adolescents. As shown in the previous chapter, more than 90% of adolescents in medium-sized cities visited a cinema during the last year.

#### - *The Drammen Library (Drammensbiblioteket)*

The library in Drammen is a combined library for the municipality, the county of Buskerud and the Buskerud University College. It is located in new premises at Papirbredden, the “creative district” of the city. In addition to be a modern library that contains everything from books to video-games, the library has an offer for youth called Popkult. The target audience for Popkult is according to themselves anyone who is interested in sub- and pop culture. There is an ambition to develop the collections of Popkult accordingly. The library in Drammen has attracted national attention for its active engagement with and for culture that attracts the interest of adolescents.

There is also a library in the suburb of Fjell.

#### - *Drammen theatre*



Drammen theatre is the city theatre, privately owned and administered, but with some financial support from the municipality. The theatre has three stages and the offer includes theatre plays, concerts, comedy etc. The theatre also stages some plays and shows for children, but the arena seems to be in relatively little use by adolescents.

- *Union Scene*

Union Scene is a cultural centre, owned by the municipality of Drammen, housing 15 different cultural entrepreneurs. The main focus for Union scene is rhythmic music, but you can also find theatres, exhibitions and other cultural activities in the premises. Union Scene is not strictly for youth, but a large extends of their activity is addressed to young people. The cultural entrepreneurs or providers that are located at Union Scene includes: Drammen youth theatre, Lower Buskerud theatre workshop, G60 and the municipal cultural administration, including InterKultur. Several of these are described in more detail below.

Union Scene has worked quite extensively with matters of integration through the use of culture. The arena has e.g. had projects to promote world music and came to develop an ambition to be a centre for multicultural exchange and outreach (cf. Stokke 2009). This focus was the background for the creation of InterKultur as a municipal unit/centre for cultural diversity.

## 2. Arenas for cultural participation

The most important arenas in this category are the following:

- *G60*

G60 is a municipal youth house in Drammen, with rehearsal rooms and creative courses for youth. G60 is intended to be a place where young people can come to express themselves creatively in music, art or dance, but also a place where they can do homework, surf the internet or just spend time with friends. G60 is located at Union Scene.

- *Nøstedhallen*

Nøstedhallen is a venue for different kinds of street sport activities, like skateboarding, inline skates and bmx. It is located in an industrial premise on the outskirts of Drammen, and also includes a café and a stage. The venue is run and financed by the municipality of Drammen.

- *Drammen municipal culture schools*

Drammen municipal culture schools offer arts education in music, theatre, visual arts, dance, circus, creative writing and animation. The school is located at Union Stage and is open to everyone. In 2012, the annual charge for education is NOK 4000, for one session per week.

- *Matendo*

Matendo is a centre and a concept focused on unleashing creative potential in minority youth. They are working, in a collaboration with Interkultur, to bring young people of different background together. Amongst other goals, the ambition of Matendo is to teach youths from different ethnic background how to adapt the Norwegian society, through the use of arts and culture. Matendo is a private initiative, with some financial support from the municipality.

### - Youth clubs

There are also some youth clubs in different parts of Drammen that belong in an overview of relevant culture arenas. The municipality runs three different concepts at a premise in the suburb of Fjell, where the ethnic variation is large: a youth café, a café for girls and a junior club. There is also a weekly youth club in Drammen run by the local Salvation Army.

### 3. Leisure organizations

The mentioned arenas are mostly arenas where the municipality is engaged in one form or another. Their level of engagement varies between the arenas. The cultural schools are on the one hand a judicially sanctioned municipal responsibility, while e.g. Matendo on the other hand is a privately initiated project with some financial backing from the municipality. In addition to these arenas, there are also a number of private initiatives, often in the form of leisure clubs or organizations.

Several volunteer organisations works with culture and leisure, many of them involves children and youths. In Drammen there are a wide range of such organizations: Choirs, youth theatres, marching bands, arts and crafts clubs etc. There are also religious organisations from different kinds of religious communities, scout-groups, outdoor activities, sports and culture centers for certain ethnical groups. The municipality of Drammen supports each year such organizations. In 2012, 44 organizations working with culture and leisure for children received a total of NOK 526 000,- in 2012. Out of those 44, there were 12 scout groups, 12 choirs, 5 religious groups, 5 outdoor groups, 3 ethnical organizations.

Numbers and levels for parts of the voluntary sector in Drammen compared to other municipalities can be found in chapter 4.3.8. The broad picture shows that Drammen is average or below average when it comes to voluntarism in the cultural sector. As we will see, some of the informants in the focus-group interviews also called for more informal meeting spots in Drammen.

## 4.3 Cultural provision in Drammen quantified

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In this section we will present some data on the level of cultural provision in Drammen. For this purpose, we will use data from the Culture Index Norway (Kleppe 2012). This is a report Telemark Research Institute publish every year, containing and comparing data from all Norwegian municipalities.

Culture Index Norway contains quantitative data from a wide range of national register such as Statistics Norway, lists of members of artists' organizations: Norway's Performing Rights Society (TONO), Arts council Norway and The Norwegian Gaming and Foundation Authority. The data contains information about governmental grants, numbers of visitors, numbers of performances, members of organizations etc. The numbers have been divided by the numbers of inhabitants and thereafter ranked from 1-429 in ten categories: Artists, employees in the culture sector, museum, music, cinemas, libraries, performing arts, art education for children, central grants and voluntarism.

In this section we will present data from Drammen compared to data from selected municipalities the county of Buskerud and the average for Norway's largest municipalities (ASSS).

### 4.3.1 Artists

In 2012, 191 artists<sup>9</sup> were living in Drammen. More than half of those were musicians. The artist population in Drammen consists of 3 artist per 1000 inhabitants, 75% of the national average.

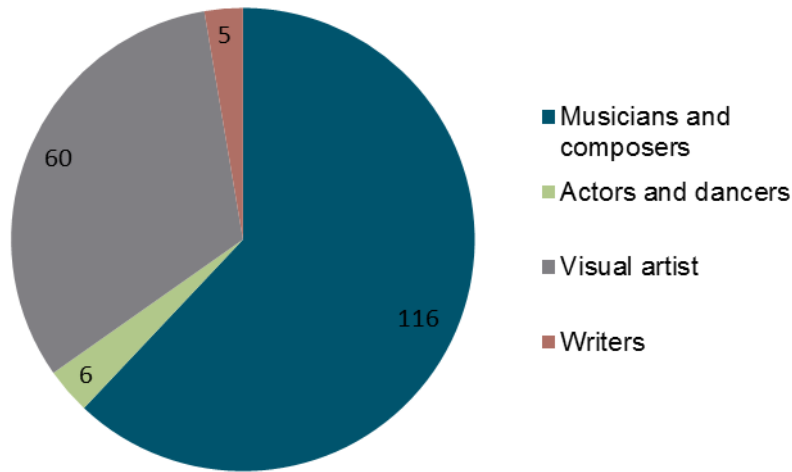


Figure 1: Members of art organizations divided into art forms. (Musicians and composers, actors and dancers, visual artists, writers). Source: Culture Index Norway 2012 (Kleppe 2012).

### 4.3.2 Employees in the cultural sector

In Drammen 653 persons are employed in the Cultural sector. This number includes artists, administrators of culture, producers of cultures and media. This represents 10 workers per Inhabitants which is 96 % of the national average.

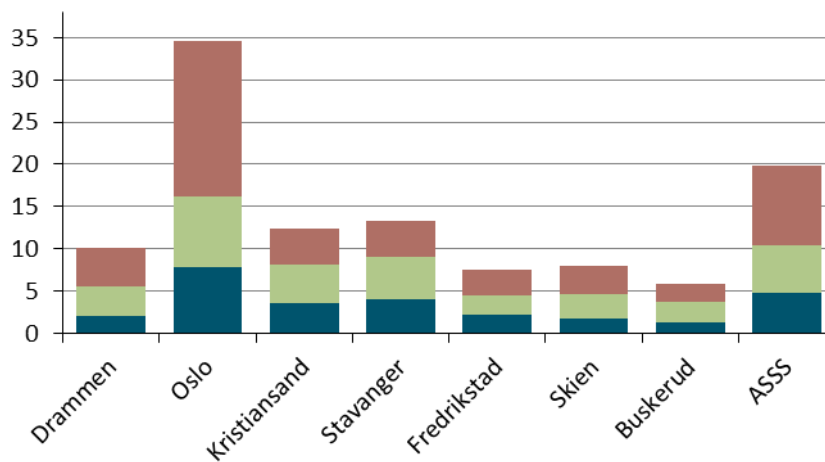


Figure 2: Numbers of employed in the cultural sector per 1000 inhabitants. Artistic work (blue), Cultural providers (green), media (brown) Source: Statistics Norway / Culture Index Norway 2012 (Kleppe 2012).

<sup>9</sup> The number is not exact, but useful for comparison.

### 4.3.3 Museums

Drammen museum is the only museum in Drammen with support from the central government. 36402 persons visited the museum 2011. This is 0,5 visits per capita, which represents 29 % of the national average

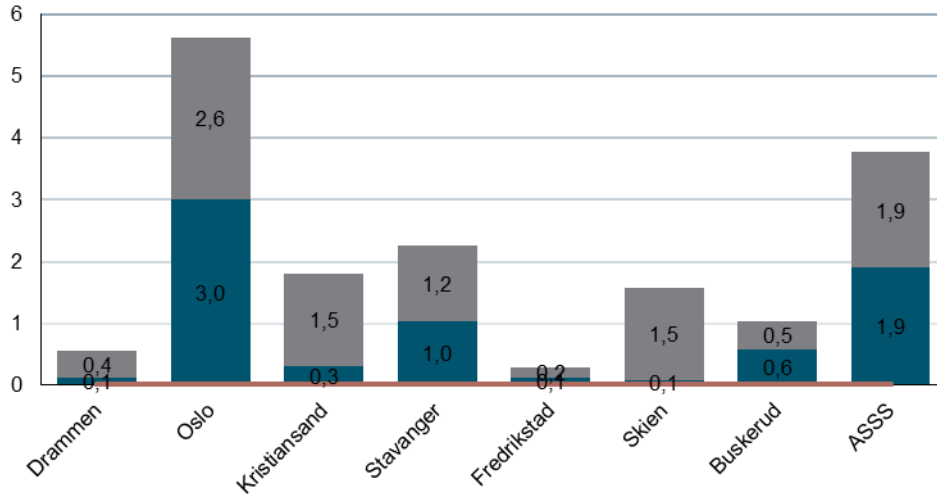


Figure 3 Museum visitors per capita. Paying visitors (blue), other visitors (gray) Source: Arts Council Norway / Culture Index Norway 2012 (Kleppe 2012).

### 4.3.4 Concerts

The most complete lists of concerts on a national level, is made by TONO. TONO is Norway's Performing Rights Society, and register most of the live performances in Norway. In 2011 there were 314 registered events in Drammen. This is 4,8 events per capita, 113 % of the national average.

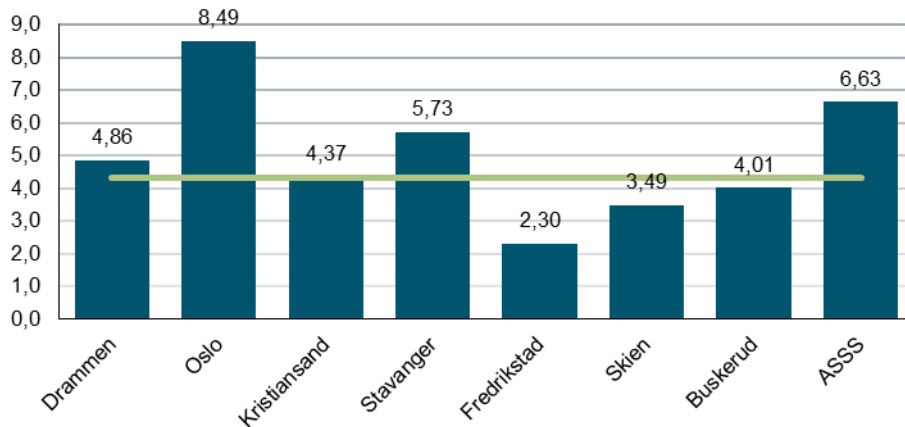


Figure 4: Numbers of Tono-registered concerts per 1000 capita. Green line = national average. Source: Tono / Culture Index Norway 2012 (Kleppe 2012).

### 4.3.5 Cinemas

There is one cinema in Drammen. The cinema contains of six cinema halls and 925 seats. In 2011 8308 movies were screened, that is 12,8 movies per 100 capita, 187% of national average. The same year Drammen cinema had 354 000 visitors, which represents 5,5 visitors per capita, 235 % of the national average.

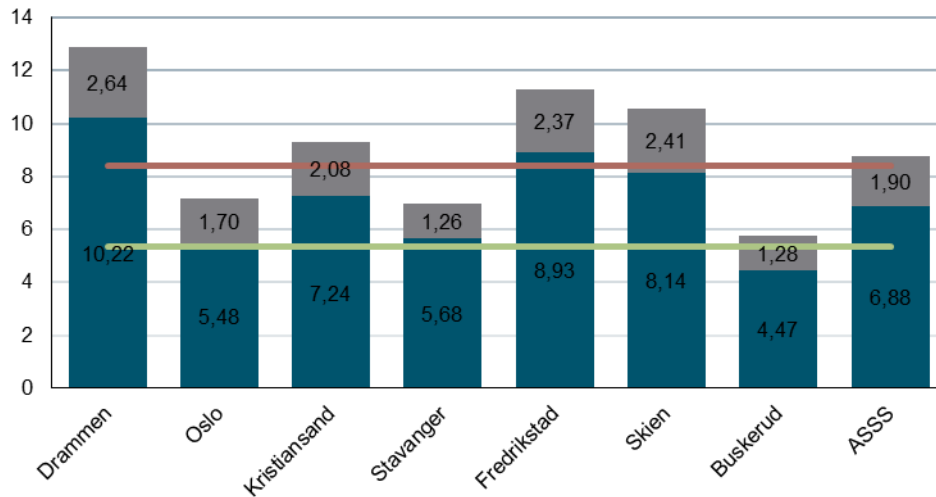


Figure 5: Number of screenings in cinemas per 100 capita. Foreign movies (blue), Norwegian movies (gray). Green line = national average, foreign movies, red line = national average all movies. Source: Statistics Norway / Culture Index Norway 2012 (Kleppe 2012).

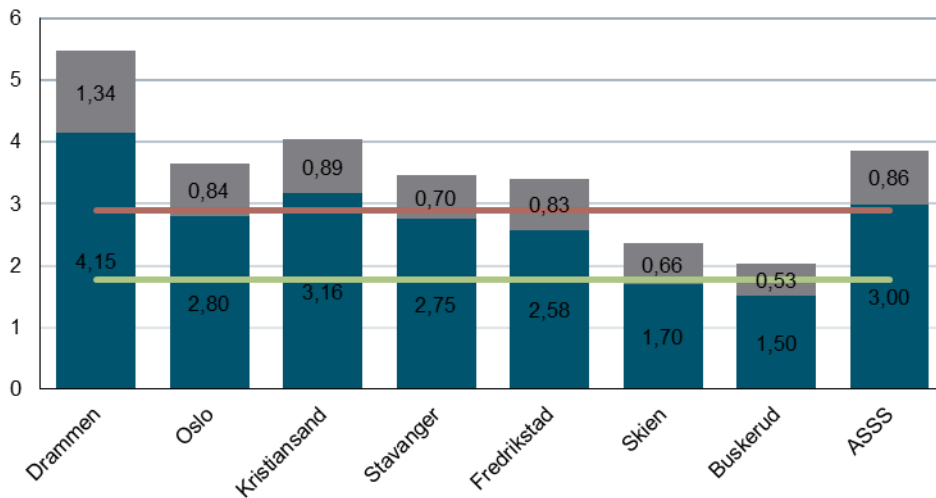


Figure 6: Number of visits to movies and Norwegian movies. Foreign movies (blue), Norwegian movies (gray). Green line = national average, foreign movies, red line = national average all movies. Source: Statistics Norway / Culture Index Norway 2012 (Kleppe 2012).

### 4.3.6 Library

The public libraries in Drammen lent out 362 000 media (books, CDs, DVD etc.) in 2011. This represents 5,6 lending per capita, 112 % of the national average. 357 000 people visited the libraries in 2011, 5,5 visits per capita, 130 % of the national average.

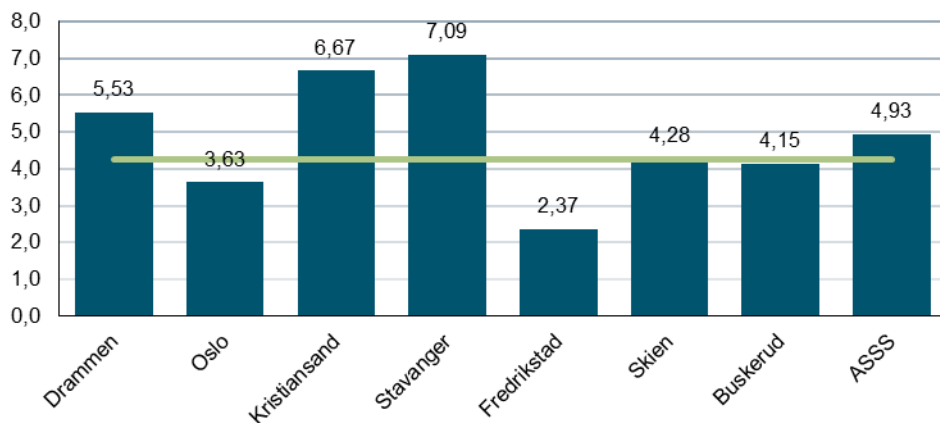


Figure 7: Visits to libraries per. capita. Green line = national average. Statistics Norway / Culture Index Norway 2012 (Kleppe 2012).

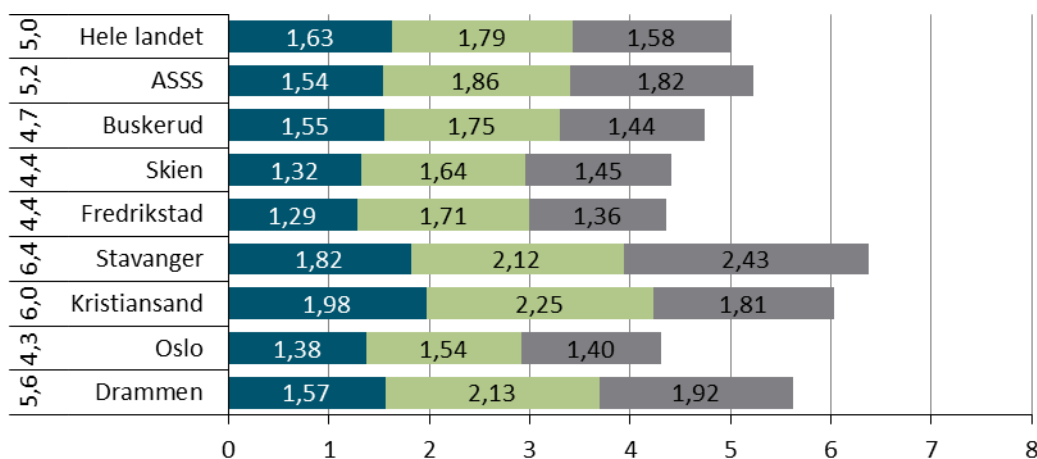


Figure 8: Lendings of childliteraturer (blue), litterature for adults (green) and other medias (gray) pr. capita. Statistics Norway / Culture Index Norway 2012 (Kleppe 2012).

### 4.3.7 Municipal culture schools

In Drammen 678 children take classes in the culture schools. This is 9% of all children between 6-15 years. The national average is 18 %.

The municipal culture schools in Drammen teach 9472 hours in 2012. This is 1,3 hours per children, 61% of the national average.

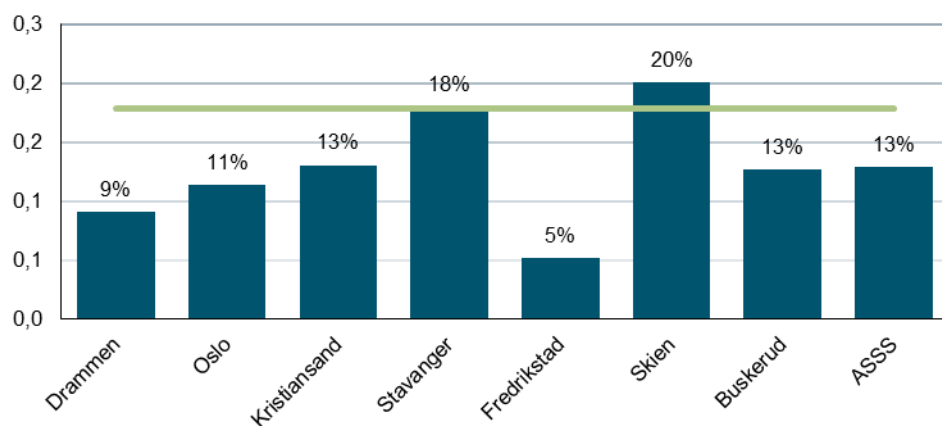


Figure 9: Share of children (6-15 y) taking art classes. Green line = national average. Source: Statistics Norway / Culture Index Norway 2012 (Kleppe 2012).

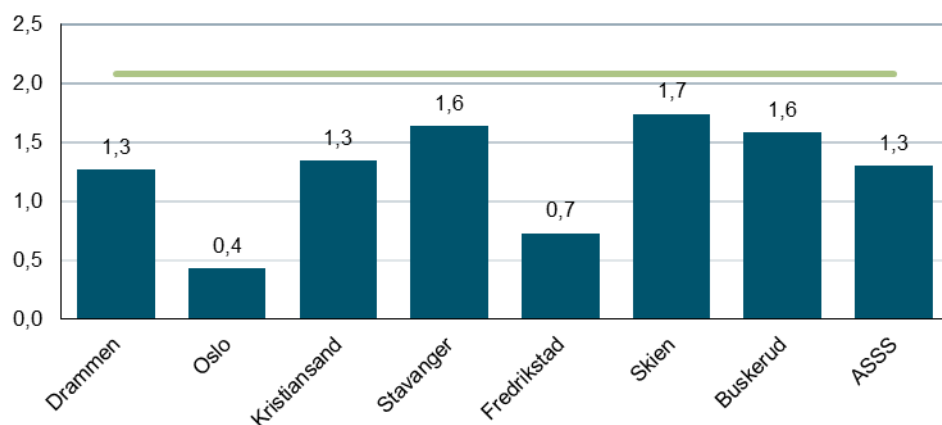


Figure 10: Hours of teaching in municipal culture schools per children (6-15 y). Green line = national average. Source: Statistics Norway / Culture Index Norway 2012 (Kleppe 2012).

#### 4.3.8 Voluntarism in the cultural sector

All NGOs in Norway gets VAT compensation. The numbers of VAT compensation refers to their gross operating figures. This provides an indicator of the NGOs activity. Much of the NGO activities are related to child-activity. In 2011 NGOs within the cultural sector in Drammen received 293.000 NOK in VAT compensation, that is 4,5 NOK per capita, 68 % of the national average.

School-bands or marching bands is a cultural activity many Norwegian children take part in. In Drammen 664 children play in such bands, 79 % of the national average.

Signing in a choir is also a widespread activity for children. In Drammen 11,8 persons out of 1000 are members of a choir. This is 60 % of the national average. The numbers include both children and adults.

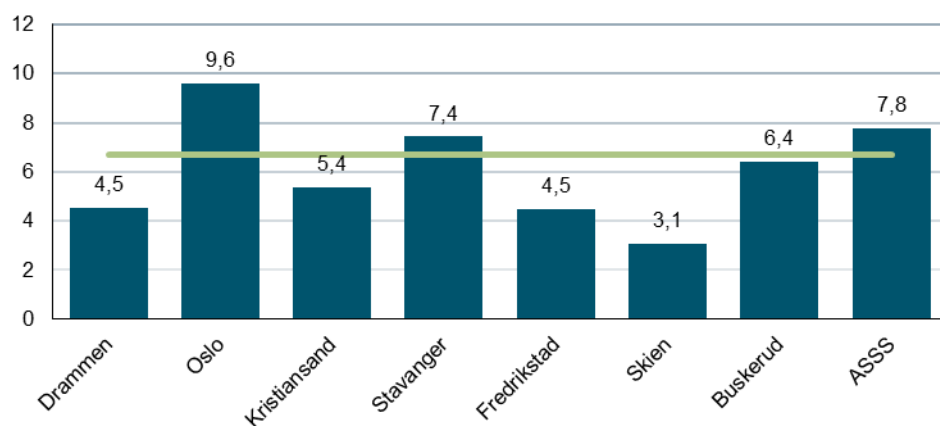
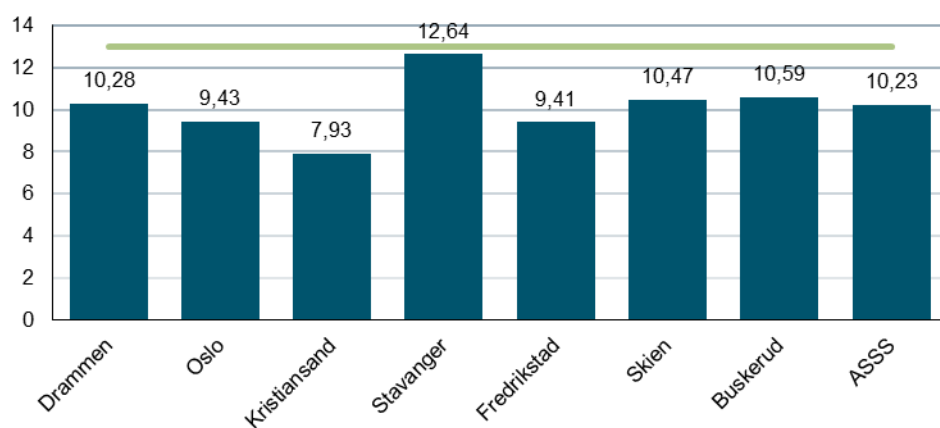
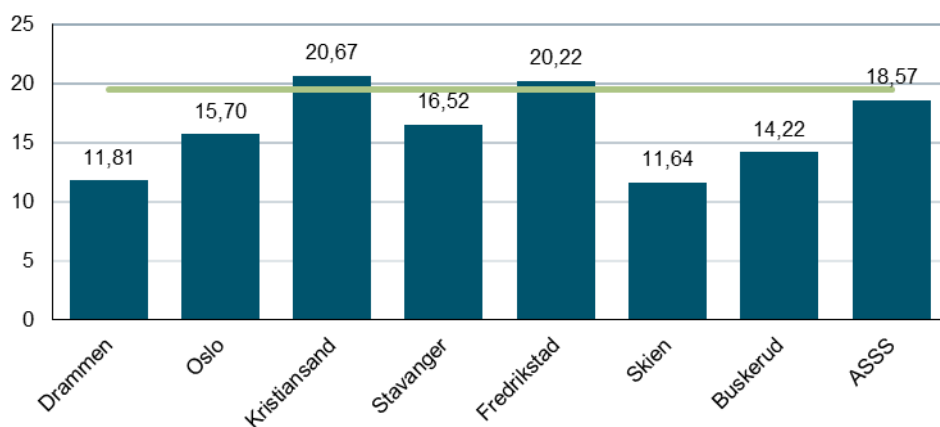


Figure 11: VAT-compensation. NOK per capita. Green line = national average. Source: Norwegian Gaming and Foundation Authority / Culture Index Norway 2012 (Kleppe 2012).



Figur 12: Members of marching-bands per capita. Green line = national average. Source: Culture Index Norway 2012 (Kleppe 2012).



Figur 13: People singing in a choir. Green line = national average. Source: Culture Index Norway 2012 (Kleppe 2012).



## 4.4 Summary

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Compared to other cities with the approximately the same size, the level of attendance and provision of culture in Drammen is average, or below average. The numbers of visitors at the museum are also far below average. The fact that Drammen is located only 40 kilometres outside of Oslo may result in that many of the inhabitants attend to cultural events there. Drammen seems to have a history more influenced by industry than by culture. This may have resulted in that there are few or none art institutions or museums of some size. Such art institutions are often heavily subsidised by the central government. Museum visits and visits to theatres are low in Drammen compared to other cities of the same size.

In the last ten years the municipality of Drammen has put a lot of effort in the culture sector. The Papirbredden District with Union Scene and the combined Drammen library constitutes a core environment for this initiative. The cinema of Drammen is also one of the best cinemas in Norway when it comes to number of screenings and audience.

The culture sector of Drammen has also had a focus on diversity and intercultural dialog the last years. For this matter they established *Interkultur*. Interkultur was established as a national centre for the development of knowledge, and promotion of culture and arts and production at the Union Scene in Drammen during fall 2009. The ambition of Interkultur is to strengthen the diversity of Norwegian cultural life and to collaborate and communicate with local communities of the region of Drammen. This work has been recognized by the Norwegian Ministry of Culture which support the initiative financially.

# 5. Focus group interviews

We have conducted two different kinds of focus group interviews within the frame of this pre-project. The purpose of these interviews was twofold. On the one hand, we wanted to test some preliminary tendencies from the available qualitative and quantitative data. On the other hand, we also wanted to use the interviews as a tool to create relevant hypotheses for a larger scale project.

## 5.1 Focus group interviews with pupils

Altogether, six groups of pupils from two different lower secondary schools (*ungdomsskoler*) were interviewed. The first school, Kjøsterud, is located in Åssiden, a district 4 km northwest of the city centre. Åssiden is a large district of 11500 inhabitants consisting of both detached houses and blocks. The second school was Galterud, located 4 km southeast of the city centre. Almost 2/3 of the pupils live in the satellite town Fjell. Approximately half of the pupils are bilingual, having an ethnic minority background. From Kjøsterud we interviewed three groups of nine pupils, five boys and four girls, all at the age of 15. From Galterud we interviewed 12 pupils, seven girls and five boys: Six 15-year olds, three 14-year olds and three 13-year olds. Both monolingual and bilingual pupils were interviewed, but no exact data on origin were collected.

Table 5-1: Name of school, gender and age of the informants.

School	Kjøsterud		Galterud	
Age / Gender	Boys	Girls	Boys	Girls
13	3			
14		3		
15	3	3	5	4

The interviews lasted for approximately 25 minutes. The interview took form of a conversation following an interview guide with different topics. The topics included attendance, use of media and their own activities in music, theatre, movie, book reading, visual art, museums and gaming. Initially, we also asked the pupils to define culture and describe their use of culture, and their participation in different activities during their spare time. All the pupils were involved, although the participation in the conversation varied. The pupils were interviewed in a quiet room with no adults except from one researcher.

## 5.2 Findings

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### 5.2.1 Music

All the adolescents listen to music all the time. This was a general impression after the focus groups interviews. A large majority of the pupils had mobile devices which they used for listening to music. Listening to music was something they did anytime and everywhere; at school, on their way to school, in their spare time and during work out. They used MP3-players and cell phones (primary iPhones) on the run and computers at home. Streaming and downloading from the web was the two ways of accessing the music. None of the pupils had purchased a CD for a long time. Some of the more privileged kids had access to the premium version (paid) of the streaming-service Spotify. In such cases their parents paid the bill (NOK 99 a month<sup>10</sup>). Many of the pupils also streamed music through YouTube. Downloading of music was done from different illegal websites. Only one of the pupils had purchased music legally. Pop, hip-pop and R&B seemed as the most popular genres. Justin Bieber and Lady Gaga were mentioned several times when talking about their favourite artist. None of the kids mentioned Norwegian artist as their favourites.

Although the pupils listened very much to music, few of them had attended a concert out of school. Some of the pupils had been to a concert during the Drammen Elvefestival, but that was about it. They knew that there had been concerts with no age-limits at for example Union scene, but none had attended to that.

Concerning self-activity, two of the girls were singing and one girl was playing the guitar. Two of them did this organized through the municipal culture school, one of them was not playing in an organized setting, although she had performed in public at school.

### 5.2.2 Theatre/dance

One of the pupils was playing amateur theatre himself, and was also very interested in going to the theatre. He had been to The Drammen theatre some times, but often he went with his parents or with his sister to a theatre in Oslo. Furthermore, two of the pupils had been to the Drammen theatre with their parents to see a show where some of their friends participated. One of the pupils also told that he attending a children's theatre before his family moved to Drammen. This was something he considered to resume. One of the girls did some unorganized dancing, and one of the girls had done some dancing when she was training gymnastics.

### 5.2.3 Movies

Most of the pupils had been to the movie during the last couple of months. Some of them went to the movie at least once a month, other more seldom. The movies were primarily American. It also seemed important that they were "popular", meaning that others had seen them as well.

Many of the pupils were also watching movies on the television or on their computers. Those who watched movies on their computer downloaded these from different illegal websites. Some also

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<sup>10</sup> <http://www.spotify.com/no/get-spotify/premium/> (Read: 11.04.12)

downloaded TV-series that had not arrived in Norway yet. Only two pupils had been renting or purchased a DVD/Blu ray-disc lately.

Concerning self-activity, some of the pupils had made their own movies. Inspired by a movie-making class at school, some of the girls continued this and made a horror movie at home. One of the boys had recorded videogames and made an animated movie out of that. They had both published their movies on YouTube.

### **5.2.4 Book reading**

Approximately one third of the pupils were reading books now and then outside of school. At the same time, only one of them seemed to be an avid reader. Biographies, non-fiction, fantasy and series of novels were mentioned as genres. One of the pupils had tried to read an e-book, the rest of them had read printed books.

Most of the pupils had been to the public library at *Papirbredden* in Drammen, but none of them considered themselves as frequent users of the library. None of the books they had read was lent from the library. If they wanted to read books, they had plenty of books at home that they could read.

### **5.2.5 Visual arts**

Attending to art exhibitions was something none of the pupils had done on their own initiative. Many of them had visited an art exhibition organized by the school, and one or two had visited an art exhibition with their parents.

Two of the pupils used to draw or paint now and then. None of them took classes or practiced in an organized way, and none of them had exhibited their work in public. Four or five pupils told us that they liked to take pictures. They took a lot of pictures of their friends, but also pictures of nature and landscapes. All of them had some “artistic ambitions” with their photographing. They primarily used digital SLR-cameras and some of them used photo applications for editing and manipulating the pictures. None of this activity was organized in any way.

### **5.2.6 Museums / cultural heritage**

Visits to museum were either done with their school or together with their parents. Many of the pupils have visited a museum in Norway or abroad during a vacation, and some had been to a museum in Oslo together with their parents. The Norwegian Museum of Science and Technology in Oslo was mentioned by several of the pupils. The response to these visits is that they rather not go to a museum, but when they do, they actually like it. Some of them also stated that they rather go to a museum outside of school, since they appreciate to walk for themselves rather than to take part in a guided tour.

### **5.2.7 Internet, social media and gaming**

Almost all the pupils used social media. Facebook was far the most commonly used online community among the pupils. Many of the girls spent two or three hours on Facebook every day and

checked their Facebook-account every hour. On Facebook, they got in touch with their friends and got information of different events, including cultural activities.

In addition to this, many use the internet for watching YouTube-videos and reading news and magazines.

For some, gaming is a popular activity, especially among the boys. They played computer games on PCs or different video game consoles. Online-gaming was popular, often together with friends from the neighbourhood. With an exception of creative games such as Civilization etc., none of the pupils created their own games.

The pupils were in general pleased with the cultural activities in Drammen. They would appreciate if some famous, foreign artist visited Drammen, but they didn't see it as a big problem going to Oslo on a concert.

### 5.2.8 Summary

Listening to music, using online/social media and going to the movie seems to be the most important cultural activity among youths in Drammen. Listening to music on mobile-devices etc. seems to be a part of everyday life for the youths, although, a quite few of them attends concerts. Some of the youths travel to Oslo for attending cultural events, but most of them are attending cultural activities in Drammen.

Some of the youths participate in cultural activity such as playing an instrument or taking pictures. This is done both organized and unorganized.

## 5.3 Focus-group interviews with cultural workers

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There are a number of cultural workers within different organizations and institutions in Drammen, being engaged in some form of work towards young people. Some of the most important ones are Drammen Library, *Uteteamet* [municipally employed group working with teenagers], youth clubs, G60 [municipal cultural arena/workshop for adolescents], *Matendo-Kreativ Ungdom* [culture centre organizing activities, performances, courses etc.], Union scene and *Interkultur* (Drammen municipality's competence centre, "working to increase knowledge and to present international and intercultural art and culture"<sup>11</sup>).

A small handful of cultural workers were invited to an informal conversation on the status and potential challenges of culturally based youth work in Drammen. The participants in this meeting or focus group came from and/or had experience from:

- ◆ Drammen municipality
- ◆ The municipal culture school and The cultural rucksack
- ◆ Drammen Library
- ◆ Matendo

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<sup>11</sup> Cf. <http://www.drammen.kommune.no/no/Om-kommunen/Virksomheter/Kultur/Interkultur/Interculture-at-Union-Scene/> (Read 18.06.12).

#### ◆ Uteteamet

The conversation with this group revealed a great deal of information, as well as a series of relevant viewpoints, suggestions and experiences. The most important ones were the following, sorted by the interviewees' main affiliation:

##### *Matendo:*

- ◆ Matendo has a core group of around 50 adolescents, actively participating in different kinds of arrangements
- ◆ The concerts organized by Matendo usually attracts a big audience
- ◆ Matendo uses Facebook actively and seem to reach a large number of adolescents through that channel
- ◆ The age group active with Matendo reaches from 9 to 25 years old
- ◆ The main target group is youth with a multicultural background, and ethnic majority youth is a minority within Matendo. At the same time, this group is by no means excluded.
- ◆ From Matendos perspective: access to economical resources is a potential obstacle. Ethnic minority parents do not always pay for their children's cultural activities.

##### *The culture school/The cultural rucksack:*

- ◆ The price to attend the culture school is high: 2000,- NOK pr. semester.
- ◆ The introduction of discounts for siblings and free education for households with income below a certain limit has proved effective. The offer seems to reach a larger number of pupils.
- ◆ The culture school actively works to recruit ethnic minority pupils, which seems difficult. The school is dominated by majority children.
- ◆ The culture school has around 900 pupils, around 13% of the total number of primary school pupils in Drammen. The goal for the municipality is to reach 40% of these pupils.
- ◆ The Cultural Rucksack (DKS) in Drammen ensures all pupils get six cultural offers every year. At this point, we have the first group of pupils having been part of DKS from the first to the tenth grade. This makes for a very interesting case for studies.

##### *Uteteamet*

- ◆ The team does outreaching and preventive social work. The target age group is between 13 and 23 years.
- ◆ The work is often directed towards the least resourceful among the young
- ◆ A common wish is the need for some form of meeting place, some kind of youth café or similar. The existing meeting places can be excluding for some of the teenagers. There is a need for a place for adolescents *without* a specific interest or hobby.

- ◆ Different sorts of youth, different sorts of “outcasts”, tend to be drawn to the city centre and find each other. This is not necessarily a bad thing.
- ◆ The youth that *Uteteamet* meets are primarily ethnic majority adolescents, and some minority boys. Relatively few girls and even fewer minority girls.
- ◆ *Uteteamet* refers to the removal of the Culture Card project as very negative.

#### *The Drammen Library*

- ◆ Traditionally, adolescents stop using the library. Drammen Library has tried to make the library a more relevant place for this group.
- ◆ The general target group for the library’s work with youth is between 15 and 25 years
- ◆ DL equals computer and console games with other kinds of cultural expression
- ◆ DL sees an increase in registered lenders within the target group, as opposed to a general trend
- ◆ DL uses Facebook and a blog to inform of their activities
- ◆ An observation of general user patterns: when something costs money or in any way is “culturally demanding”, the typical users are ethnically Norwegian (and resourceful) youth. The users of e.g. gaming consoles in the library are typically minority boys.
- ◆ Some pupils drop out of school and goes to the library to play games, but the library does not in general report these pupils.
- ◆ Three general kinds of users: the ones lending books etc. from the shelf, the ones coming to play computer games, the ones coming to do homework.
- ◆ The kinds of adolescents that are underrepresented are the ones without a specific interest in culture or in gaming, but mainly wants a place to be
- ◆ Minority girls are relatively absent

#### *General points from the interview*

- ◆ There seems to be a general need for meeting places; low-threshold arenas for youth
- ◆ The kind of cultural activities that are run by *dugnad* work can potentially be excluding. One of the members of the group, having experience from amateur theatre work for children, says that potential actors are excluded due to the focus and obligation to participate in *dugnad* work.
- ◆ In general: the participants in this focus group describes a cultural provision and consumption that seems relatively *segregated*, both along ethnical and along social and/or economical boundaries. This point should require a closer study to be confirmed or disproved.

# 6. Conclusions

In this final chapter, we try to summarize the current state of relevant knowledge, based upon the audit of different data sources. This leads us to the formulation of potential hypotheses for further research, based upon the identification of knowledge gaps and based upon tendencies that are indicated in previous investigations.

## 6.1 What do we know

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- ◆ securing children's and adolescents' 1) general access to culture and 2) general opportunities to participate in cultural activities is a high priority area for cultural policy on a national, regional and municipal level
- ◆ there has been several youth surveys in Drammen, but these have not specifically dealt with cultural provision, participation and consumption
- ◆ the youth surveys illustrate general patterns of leisure activities, but some of the data is relatively outdated. This makes the information relevant as a basis for comparison across a recent time span, e.g. related to forthcoming surveys
- ◆ the national survey on cultural consumption (Kulturbarometeret) does not give statistically significant information on patterns among youth in Drammen. Aggregated to a more general level, there is relevant data on consumption patterns among youth in medium-sized cities
- ◆ the public expenditure on culture in Drammen is relatively high. Drammen spends 31% more on culture than the average Norwegian municipality (in kroner per capita)
- ◆ data from the Culture Index Norway ranks Drammen as 63 out of 429 municipalities.
- ◆ the focus group interviews with pupils shows that listening to music, using online/social media and going to the movie seems to be the most important cultural activity among youth in Drammen. Some of the adolescents travel to Oslo for attending cultural events, but most of them are attending cultural activities in Drammen.
- ◆ Some of the youths participate in cultural activity such as playing an instrument or taking pictures. This is done both organized and unorganized.
- ◆ the focus group with local cultural workers revealed several important challenges for the work towards youth in Drammen: a need for relevant arenas, potential segregation, both ethnically and socially, the active use of culture in social work towards adolescents
- ◆ the audit of qualitative and quantitative data shows that there is a lack of 1) updated data, 2) surveys and research with cultural provision/participation/consumption as the main topic, 3) investigations pertaining specifically to the region/municipality of Drammen
- ◆ furthermore, the audit reveals that there are several relevant sources of comparative data, making comparisons across geography and time relevant methods for further research



## 6.2 Potential topics for further research

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Based upon a systematic audit of relevant literature and surveys, as well as information from interviews and talks within the project group, we have identified some points that seem relevant for future research within cultural provision, participation and consumption among youth in Drammen:

- ◆ is the cultural consciousness of adolescents in Drammen affected by several years of cultural provision through the scheme of The Cultural Rucksack?
- ◆ what role does economy play as a hindrance for an equal distribution of culture and cultural opportunities (e.g. related to a representative ethnic participation in culture schools?)
- ◆ to what degree is cultural provision/participation/consumption segregated along ethnic, social and economical lines (and to what degree are these potentially segregating lines interwoven?)
- ◆ it is an essential analytical task to *relate* the data on cultural provision to updated data on consumption and participation. What kind of patterns emerges?

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