

THE RESONANT  
COMMUNITY



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FOSTERING INTERRACIAL  
UNDERSTANDING THROUGH MUSIC

SUMMARY REPORT

University of Oslo 1993

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## 1. Preface

**R**ikskonsertene, a State institution under the administration of the Norwegian Department of Culture, founded to promote live music in Norway, from 1989 to 1992 conducted a project entitled «The Resonant Community». The main goal was to contribute to a change of attitude towards immigrants among Norwegian elementary school pupils through an educational program rooted in the immigrants own cultural heritage, and with the main emphasis placed on music and dance. This report is an evaluation of to what degree the goal of attitude change has been met. Three annual reports in Norwegian have been released earlier, and a more comprehensive report is planned for publication in 1993. The project has been supported by the Norwegian Board of Culture, and was evaluated by Associate Professor Kjell Skyllstad from the Department of Music and Theatre at the University of Oslo, who also developed the test-program in collaboration with Daniel Papuga, graduate student in Social Anthropology, who performed the statistical analyses.

A total of 18 schools in Oslo and Akershus, participated in the scheme that involved approximately 720 pupils from 10 to 12 years of age. The same pupils followed the project through the three years of operation. Two questionnaire surveys were taken, one before the start of the project and one after. The material from these surveys forms the statistical basis for the evaluations. In addition, there has been on-going participant observation during the concerts and in classroom situations, supplemented by interviews, student essay writing and annual meetings with teachers for feedback.





## 2. Introduction

**W**e live in a new reality, the multicultural, which touches all aspects of social life and which affects each and every one of us as individuals and human beings. Immigration from other countries and the influx of refugees has changed our societies in a lasting and irrevocable manner. Every one of the nations of Europe has today lost that homogeneous character that their social systems were based upon. And the signs indicate that the pressure upon Europe will increase, as the gap between rich and poor nations still widens. Leading analysts from the continent point to a tendency for a majority of the population to increasingly feel its standard of living and lifestyle threatened by an excluded subgroup without political power, social status or say in democratic processes, a group which excludes itself in order to avoid the humiliation of being expelled. Taking refuge in social and cultural ghettos and resisting domination, this group refuses to allow itself to be integrated by freely renouncing the increase in status that this would entail.

In the Scandinavian countries, we also witness the build-up of a process of social polarization in step with increasing unemployment that amplifies social tension. Large numbers of our own immigrant population are on their way into social seclusion in ghettos. As opposed to the common interests shared by the more privileged classes, the immigrant ghettos act as dangerous isolates which impede a sober evaluation of ones own position and chances to cater to social needs in a rational way. This seclusion also acts to separate immigrant groups from each other, providing obstacles towards common action to create better conditions. Immigrants become socially marginalized through occupying the lowest positions in society. Unattractive places of work give low status in the population and act to amplify negative attitudes.

### 2.1 Cultural conflicts

Besides acknowledging the social causes of polarization, it is also important that we analyze the cultural causes of the conflicts that confront us. The fact that the cultural expressions of immigrants are so intimately tied to traditional value notions is also contributory to the marginalization and isolation they are exposed to. Discrimination and low status may be connected to immigrants' holding on to traditional cultural values which in Norway have long been considered anachronistic and old-fashioned. On the other hand, immigrants see our cultural forms as expressions of moral conviction and lifestyle

which, judged by their own standards, can only provoke derision. This particularly applies to different forms of western youth culture and commercialized entertainment and places the younger generation in a difficult position.

When we in turn apply our concept of culture in evaluating the cultural expressions of immigrants, we tend to neglect their socio-economic context. The most well-meant attempts at cultural transmission seldom amounts to more than an exotic spicing of our pluralistic consumer society, masking hard political and social realities. Some people have called this cultural voyeurism. With this in mind, it is not strange that many immigrants avoid cultural integration, refusing to see not only their labour, but also their culture sold on the market. They cling to already weak notions of traditional values which they seek to renew, insisting that their children, the younger generation, do the same. Personal identity, especially among the older generation, is completely tied to their cultural system. Every cultural loss, every breakup of cultural patterns, the least variance from tradition is thus interpreted as a serious loss of personal identity.

### 2.2 Children and racism

Recent events give warning of a build-up towards possible serious conflicts and confrontations between separate, entrenched cultural units. Our children increasingly become victims of this development and almost inevitably pick up discriminatory attitudes of adults. Researchers from several countries, in several independent studies, have discovered negative attitudes towards children of other races (or minority cultures) already in pre-school age.

Prejudicial attitudes in the form of stereotypes become more pronounced with age. But it appears that the personality development in pre-adolescence gives room for more nuanced views, based on a greater interest for individual features and curiosity for other ways of living.





Based on a greater ability for identification across racial boundaries among the 10-14 year olds, a more open and friendly disposition is found in this age group. But the positive disposition did not last once these children became teenagers, when peer-group pressure and the need to conform made itself felt. Many factors indicate that the ages 10-14 are critical years. The development towards a greater openness as a result of personal maturity can also, with appropriate influence, continue on into adolescence, or it can stiffen into stereotypical attitudes and negative patterns of action. Once prejudicial attitudes have been internalized, they are extremely difficult to change. The standard American textbook in adolescent psychology (Cole & Hall: Psychology of Adolescence. 1970, p 495) states:

«Various people have attempted to reduce the amount of already measured prejudice in a given group. The logical assumption was that an intolerant person will lose his negative attitudes once he has been given adequate information about, and adequate contact with, those whom he dislikes. The matter is, however, not so simple, because prejudice rests upon emotional rather than intellectual grounds. There seems to be practically no relationship between knowledge of and feeling toward a group, and an already established prejudice is reduced only a little if at all by supplying facts to counterbalance it. Nor does more education have much effect. Increased education can give information about negroes, their problems and the condition under which they live but can still fail to dent basic attitudes.»

### 2.3 Society and interplay

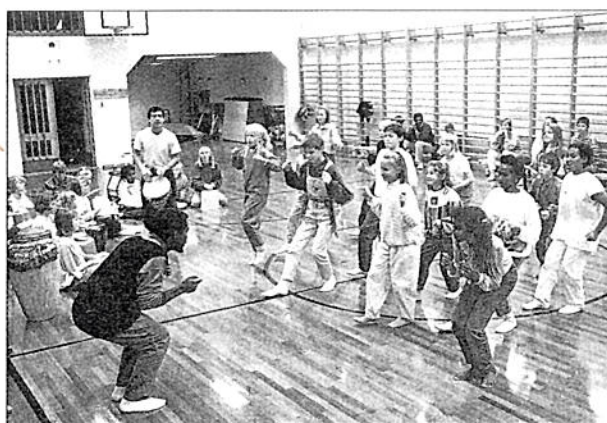
All living beings develop through interplay, and no activity more rightly could be called artistic or musical, if we allow us to use these terms, than the interplay between people. Musical interaction creates social values. Two or more people create something that is greater than the sum of what they create each on their own. And sympathies are formed; feelings of belonging together that would not arise through other forms of social intercourse.

Our society is increasingly oriented in the direction of competition and self-assertion, as socially bonding qualities such as cooperation and solidarity become displaced. In most cultures, however, socialization through musical activities does not hinder the development of strong, independent individuals. The musical methodology has been shown to be an effective method to simultaneously develop the individual and social human values in a fruitful interaction.

It is precisely this kind of understanding that has led us to begin to focus on musical methodology as an important tool in fostering tolerance. Racism cannot be countered through information alone. In the «Resonant community» project, we are trying a different path; a path that leads behind the façade of the expression of attitudes into the emotional inner area where values, world-view and human outlook are constituted and developed. In this context, art does not act as a channel for the transmission of knowledge that could lead to a later lasting change of attitude. Music, dance and theatre confront the attitudes directly in their bases where they form and multiply. Anti-racist initiatives must be put into effect at an early age, before prejudicial attitudes are internalized.

### 3. The resonant community

Rikskonsertene has a special position among the key institutions in Norwegian musical life with regards to music activities for children. Through school concerts, Rikskonsertene has built up an expertise for presenting live music for all class levels, and is now responsible for nearly 6000 school concerts per year. These are concerts adapted to various target groups, both artistically and pedagogically. Therefore, it was only natural for the institution to attempt to use its experience in this field in a special educational initiative based on the culture of immigrants.



Common for the new musical resources of our immigrants is their function within living cultural units. The music is alive and intimately linked together with activities and attitudes, with the entire spectrum of human expressive forms, from theatre and dance to visual communication. This is an exciting educational challenge which is also stressed in politically accepted plans for the primary school. The musical heritage of the immigrants gives us access to a rich cultural context. At the the same time, we face the challenge of integrating this into the curriculum in a way that allows music to reclaim its rightful



place in general education and in the daily activities of schools. The goal must be to focus on development towards a cooperative society.

This leads us to the necessity of artistic interaction in the process of integration. The multicultural society does not come about by itself, it needs to be created and put to the test. Music is an indispensable testing ground for social interaction. The danger to genuine culture is not foreign cultures, but rather distrust, fright, ignorance and isolation which have always been threats to living cultural development.

«The Resonant Community» was part of Rikskonsertene's program for 1989-92 which aimed at preventing divisive cultural conflicts and supporting tolerance and democratic interaction through a school project in the Oslo region. The age group that the project was targeted to (10-12 year olds) is seen as critical for the forming of personal attitudes. Artistic stimulation, with an emphasis on participation, can prove to yield important results in the formation of personal identity as well as in accelerating the processes of socialization. During the planning stage, Rikskonsertene made contacts with the Department of Culture, the Directorate of Immigration, school authorities in Oslo and the neighbouring cities, the University of Oslo, as well as immigrant milieus. The Section for Development at Rikskonsertene has also participated actively in a series of important conferences that touch Norway as a multicultural society.

### 3.1 Research proposal of the 3-year test project

#### 3.1.1 Goals:

- \* To spread knowledge and create understanding for the values that reside in the culture of immigrants by presenting live music and dance to children.
- \* To counteract racism by contributing to changes of attitude towards various immigrant groups through cultural influence.
- \* To bring out the musical resources that lie in the various immigrant groups in Norway, as well as to provide external professional support through performers from the immigrants' home countries.
- \* To ease the process of integration for immigrants through multicultural interaction.

#### 3.1.2 Target groups:

- \* School pupils between the ages of 10-12 years old in Norwegian primary schools situated in areas with varying concentrations of immigrant pupils. The same pupils follow the project for three years (from grades four to six).

- \* Families of the children involved in the trial study.

#### 3.1.3 Organization:

Rikskonsertene has been responsible for the planning, practical design and implementation of the project, with a project leader responsible for the daily progress. On the basis of a pilot study in 1988, the project was approved as a three-year program for the period 1989-1992.

Criteria for selection of participating schools:

- \* Schools with many immigrants
- \* Schools with some immigrants
- \* Schools without immigrants
- \* Schools in urban milieus (city center-urban complex)
- \* Schools in the countryside
- \* Schools near refugee centers
- \* Schools removed from refugee centers
- \* Large schools
- \* Small schools
- \* Schools in special socio/political areas

The project involved of 18 schools in Oslo and the neighbouring municipalities with the participation of ca. 720 pupils in three models:

Model A (6 schools) was to receive continuous cultural stimulation, through a variety of cultural programs and pedagogical follow-up. Model B (6 schools) was to receive two regular school concerts. Model C (6 schools) was to function as a control group, without being involved in any concert programs.

A-model 6/7 cultural programs a year	B-model 2 school- concerts a year	C-model No activity, control group
3 schools in the city of Oslo with many immigrants		
3 schools in the outer parts of Oslo with some immigrants		
3 schools in Oslo without immigrants		
3 schools in urban milieus near refugee station		
3 schools in urban milieus away from refugee stations		
3 schools in the countryside		

### 3.1.4 Methods:

An important element was the planned participation of immigrant children as performers, in cooperation with professional immigrant musicians and foreign artists of high standing. The concerts were also meant to invite interplay between Norwegian music traditions and the musical inheritance of the immigrants, with special focus on similarities.

### 3.1.5 Cultural areas:

The project involved presentations of live music from three continents: Asia (the first year of the project) Africa (the second year of the project) and Latin America (the last year of the project).

The Asia section of the project aimed at presenting an exciting cultural diversity appealing to the imagination, to visual and musical abilities of conception. Weight was placed on the socializing aspects while using forms of presentation that were both entertaining and engaging. Asian cultures are conceived by most people as being quite exotic and foreign. Unusual musical scales, strange sounds and «wailing» vocal styles differ widely from our own musical experience and standards. Nevertheless, one soon discovers the unexplored possibilities for artistic communication. Music opens up to an exciting world of myth and rites appealing strongly to the imagination of children. The connections to our own myths and fairy tales provide pedagogical opportunities. The intimate relationship between music, dance, song, theatre and masque plays which we meet in Asian art also invites the integration of subjects, and can open up the creative imagination of children in a way that breaks boundaries.

In Asian countries, the culture of children is an integral part of the cultural picture. Children participate with equal standing to adults on all religious and other social occasions which require artistic expression. In several of the densely populated areas, musical interplay affords perhaps the most important training for social interaction and social life. Several of the instrument types are particularly appropriate for children, and have been the inspiration for European «school instruments». Most of these are adapted to making music in groups and ensembles, and do not require a professional level to begin with (e.g. Indonesian Angklung).

African music is often directly connected with the body, and involves our entire sensory apparatus. It is an art of contact: people's contact with the earth, with each other and with the mystical forces which support life. Music establishes our contact with the primary sources of life and energy.

All these characteristics contribute to African music operating to promote contact, to socialize and strengthen both physical and mental development. We have also witnessed its unbending strength in the fight against apartheid.

In African music there is little division between participant and listener. Everyone is encouraged to participate, and thereby loosen up inhibitions and aggressive attitudes, to remove emotional blocks which may be a basis for the build-up of prejudicial complexes. By developing one's own voice and motor abilities, self-confidence and pride are strengthened as aspects of African character. Boys, who during puberty easily become the victims of gang-mentality and the tyranny of leaders, have the possibility of finding greater stability and social security through masculine expression in artistic media. Early puberty and maturity in Africa are reached through creative channels for physical and mental expression and development.

Latin American music gives us the final fruitful synthesis. The Latin American character has come about through a meeting between European, African and Indian elements. Latin American music is thus crosscultural in its origins, and radiates a vitality which also reflects the peoples' fight for human decency and freedom.

The following countries/regions have been presented:

Asia: China, India, Pakistan, Indonesia, Iran

Africa: West-Africa, East-Africa, Southern Africa, North Africa

Latin America: Ecuador, Bolivia, Brazil, Argentine.

### 3.1.6 Forms of presentation and activity:

Social researchers agree that nothing works better against racism than anti-racist activities. Action creates attitudes. Cole and Hall even claim that it is the patterns of activity, not the attitudes that must be corrected. Activity is also the key concept in the pre-puberty period which the test project covers, and becomes an important condition for conceptual growth, and for the formation of the abilities of independent judgement. Artistic activities are important in the process of maturing, the crossing over from childhood to adulthood, so that spontaneity and creativity are retained. Experience from the third world shows that conceptual maturity is gained through artistic activities within a social framework.

For these reasons emphasis was placed on activating forms of presentation, workshops and project-oriented teaching. In order to help the schools in their work, special teaching aids were developed in the form of texts, songs and other materials.



## 4. Evaluation

The aim has been to gain insight into attitude changes in the class as a social unit, and in the individual pupil through tests.

Positions at the project's start and end were established and supplemented by a qualitative evaluation of the development through systematic observation during the three years.

### 4.1 Evaluation methods:

- \* Preliminary and concluding questionnaire survey for all pupils
- \* Preliminary and concluding questionnaire survey for teachers and school leaders.
- \* Consecutive discussions with participating teachers and annual reports
- \* Collection and evaluation of essays, together with other reactions from pupils involved with the project
- \* Discussions with the participating artists
- \* Observations of the individual initiatives (concerts, workshops etc.)
- \* Video registration of the individual initiatives
- \* Concluding visits in all classes, with evaluations through role play and group discussion
  
- \* Evaluation of teaching materials

One of the main goals of the project has been to contribute to attitude changes towards immigrants through cultural influence. To minimize the danger of provoking attitudes which still are not conscious through the questionnaire itself, explanatory texts were included and to a certain degree some questions which were meant to «neutralize» the questionnaires. For this reason the final draft of the test was drawn up in close contact with participating schools.

### 4.2 Comments on the questionnaire survey:

In cooperation with the schools, a written test was prepared which was to give indications of the pupils reactions to their social milieu and their attitudes towards immigration and immigrants before and after the project period. Around 720 pupils participated in the tests, with a guarantee of anonymity as to school, class and individual. At the same time, information was collected from the teachers, the administrators for each grade and the principals.

The tests for pupils contained questions in the following categories:

#### 1. Something about myself

The question asks about the country of birth of the pupil and his/her parents, and how long the pupil has lived in Norway. In the evaluation of nationality, the determining division was between Scandinavian and non-Scandinavian origin. Non-Scandinavian (immigrant) was defined as children born in Scandinavia of foreign parents or children who are born in a foreign country, and where at least one of the parents are foreigners.

#### 2. Something about our school

Here pupils were asked if they feel teased or harassed at school, with a choice between the categories Very Often, Sometimes, Seldom, Never.

#### 3. Something about our country

The pupils were asked to give an opinion on the number of immigrants in the population, with the choices of Too Many, Just Right, Too Few.

#### 4. What we can learn from each other

The pupils were encouraged to give their opinion on questions that involved a perception of immigrants' and Norwegians' honesty, industriousness, courtesy and law-abidedness; issues which have been discussed in the media. The positive formulation of the questions was done consciously in order not to provoke negative attitudes spontaneously through the wordings. Some supplementary questions referred to characteristics of a more «neutral» character, such as good friendship and tidiness.

#### 5. Birthday party

The pupils were also asked about a more practical problem, where they were to describe their own behaviour concretely. The results of the study measure how many pupils considered it «OK» not to go to an immigrant's birthday party on at least one of the following grounds: «I don't go to immigrants' birthday parties.», «I don't feel like going when I don't understand what he says.», «Their food is so strange.», «He looks so odd, goes in strange clothing.», «They play such strange music.» Other questions not treated in this report were: «I can't, because I have to go to football practice.», «Mother doesn't allow me to go home to immigrants.», «My sister has her birthday on the same day».

#### 6. A little about music

The pupil was encouraged to answer the questions: «What kinds of music do you like?», «How often do you listen to music (records, tapes, radio, walkman)?», and «What kinds of music do you think your mother and father most like to listen to?». The categories were Pop and Rock, Classical, Norwegian Folk Music, Other Music (what kind?). The possible choices were Never,





Seldom, Daily, Many Times Daily.

Other questions were «Name of the groups or artists you like best?» and «Do you play an instrument? If so, which instrument?». In addition, the pupil was asked to answer the question «Have you heard music from other parts of the world before? (categories: Asia, Africa, Latin-America, Other countries), and «Where did you hear this?» (On vacation, On the radio/TV, On a record/cassette, At a friends' house, At a concert, Other places). Finally, the pupil was asked to evaluate (Liked very well, Liked OK, Didn't like) and identify (country of origin: Asia, Africa, Latin-America) six musical examples played for the class on a tape.

### 4.3 Statistics based on the questionnaire:

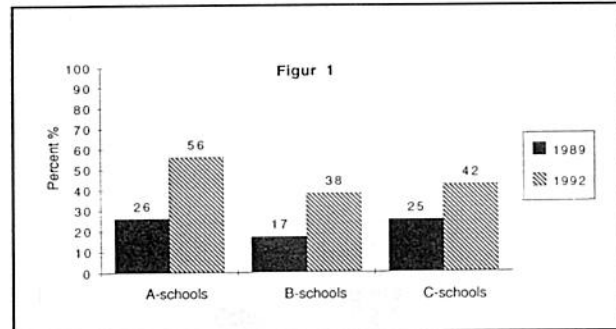
#### 4.3.1 Analysis of practices and attitude

##### Teasing or harassment in school

On the question «Do you feel that you are teased or harassed in school?», the pupils could use the following answers: Very Often (1), Sometimes (2), Seldom (3), Never (4).

#### Primary conclusion:

A comparison of the averages for the participating schools shows the most significant reductions in mobbing for the A-schools, which also show the best result (the least mobbing) in the 1992 test. The A-schools also have by far the greatest increase in the percentage of pupils who feel that they are never teased or harassed in school.



Percentage for pupils who never felt teased or harassed in school.

#### Statistical comments

\* If we examine how many answered that they never feel teased or harassed in school, the tests show that the A- and C- schools were on the same level in 1989: one out of four pupils (25%), while the B-schools had a somewhat lower score (17%). In the 1992 study, however, there was a notable difference: For the A-schools, the percentage of pupils claiming that they were never teased or harassed in school was now more than doubled (to 56%), while the increase for the C-schools was considerably lower (42%). The difference in increase is roughly 2:1.

\* If we sort out the answers from non-Scandinavian pupils, we see in this group an even more marked increase of pupils that claim they are never mobbed (from 21% to 53% in A-schools, compared to an increase from 27% to 38% in C-schools). The difference in increase is roughly 3:1.

\* Sorted by sex, the tests show that among the girls in the A-schools we find the decidedly largest increase of pupils who report that they are never teased or harassed. In 1992, these made up two-thirds of the girls in the A-schools.

\* Sorted by location, the study shows that, for the A-schools, the most dramatic improvement was for the school in the countryside/urbanized area near a refugee center (a rise from 14% to 49%).



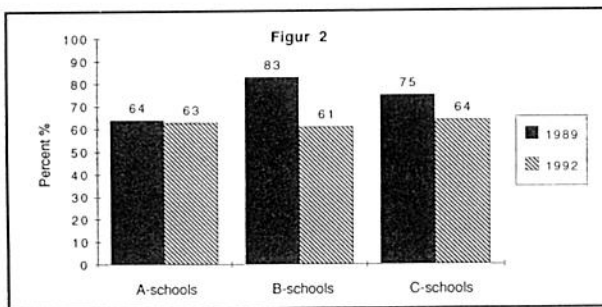
## Statistics on attitudes towards immigration

### Opinions on immigration

The pupils were asked if they believed there were just the right number of people from other countries living in Norway. They had the choice between the answers: (1) Too Many, (2) Just Enough, (3) Too Few.

#### Primary conclusion:

The percentage of pupils who are positive towards immigration was shown to remain constant for the A-schools, while the other models had distinct reductions.



Percentage of pupils positive to immigration

#### Statistical comments:

\* The A-group had nearly the same percentages in both surveys (ca. 2/3). In the B- and C-schools, which in the first survey had the highest percentages, there was a noticeable decline in the percentage of pupils in the second survey with positive responses.

\* Sorted by sex, the tests show an increasingly positive attitude towards immigration among girls in the A-group (from 69% to 73%), against a corresponding decline for girls in the C-schools (from 74% to 60%).

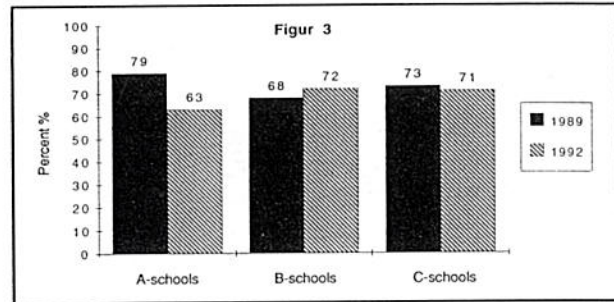
\* Sorted by Scandinavian/non-Scandinavian pupils, the B- and C-schools show a considerable decline for both categories of pupils from 1989-92. The A-schools show a small decline among Scandinavian pupils against a significant increase for non-Scandinavian pupils (from 65% to 81%).

### Attitudes toward immigrants

Pupils were asked to indicate what they thought «immigrants should learn.» The options were: «Be honest», «Work hard», «Be kind» and «Obey the law».

#### Primary conclusion:

In the A-schools negative perceptions of immigrants character and morals have declined.



Percentage of pupils with a negative picture of immigrants' character and morals.

#### Statistical comments

\* The percentage which has answered that «Immigrants should learn» on at least one of the questions: «Be honest», «Work hard», «Be kind», or «Obey the law» shows a strong decline for the A-schools (from 79% to 63%), while the changes in the B- and C-schools have been small. The greatest decline was among girls in the A-schools (from 78% to 54%), which reflects the most positive view on immigrants.

\* Specifications of the answers to the individual questions:  
Immigrants should learn when they come to Norway...

#### Be honest

\* The study shows that, at the conclusion of the project, fewer pupils in the A-schools mean that immigrants need to learn honesty, while the test indicate an opposite development for B- and C-schools.

#### Work hard

\* The study shows that there are fewer pupils in both A- and C-schools in 1992 which had a negative impression of immigrants' initiative to work, compared with the figures from 1989. The greatest reduction was found among the girls in the A-schools.

\* The figures for non-Scandinavian pupils who meant that immigrants should learn to work hard show a reduction of nearly 2/3 in A-schools between 1989 and 1992. In B- and C-schools, however, we find an increase for these pupils.

#### Be kind

\* The study shows that considerably fewer pupils in A-schools at the end of the project mean that immigrants need to learn kindness, while in B- and C-schools there is an increase. The greatest reduction was found among the girls in the A-schools.

\* For Scandinavians, the figures are relatively the



same in the two surveys. For non-Scandinavians, the tests show a very dramatic reduction in the A-schools (to about 1/6) of pupils who mean that immigrants should learn to be kind (from 35% to 6%). In the B-schools, we also see a large reduction (from 31% to 18%), while in the C-schools, there has been a strong increase (from 19% to 33%).

**Obey the law**

\* The survey shows that fewer of the pupils in the A-schools questioned that immigrants were law-abiding at the end of the project, while the percentage has increased in the B- and C-schools from 1989 to 1992.

\* For Scandinavian pupils, there was a considerable reduction in the A-schools (from 52% to 35%), somewhat less of a reduction for B-schools, and least for C-schools (from 48% to 45%).

**Acceptance of discriminatory practice**

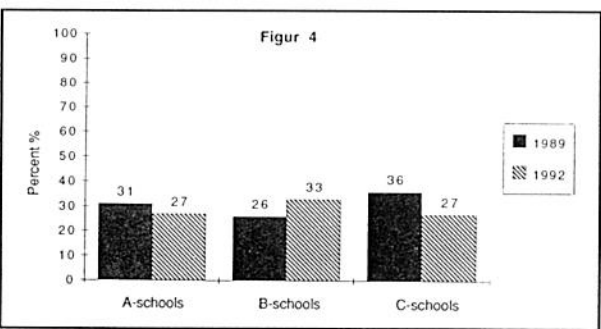
The pupils were asked to mark off if they accepted or did not accept a series of reasons for not going to a birthday party of an immigrant in the class. The grounds which here are taken as significant are:

- I don't go to immigrants' birthday parties
- I don't feel like going when I don't understand what he says
- Their food is so strange
- He looks so odd, goes in strange clothing
- They play such strange music

This test is somewhat less reliable, since the pupils were here being asked to answer «OK» for patterns of action which presumably were not acceptable. This could make the questions difficult to understand, particularly during the 1989 survey.

**Primary conclusion:**

**In both A- and C-schools, there are fewer in 1992 who accept the excuses for not going to an immigrant's birthday party than in 1989, while the opposite is the case with the B-schools.**



*Percentage of pupils accepting excuses for not going to an immigrant's birthday party.*

**Statistical comments:**

\* If we sort by sex, the reduction is strongest for the girls in the A-schools (by half), such that in the 1992 survey they represent the absolute lowest percentage of pupils which accept the excuses (10%).

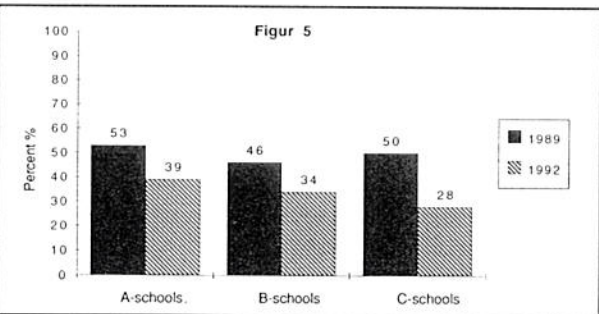
\* In 1989, there was a large majority of non-Scandinavian pupils in A-schools who accepted the excuses, both in A-, B- and C-schools. In 1992, the percentage of non-Scandinavian pupils in A-schools who accepted the excuses was reduced by half (from 54% to 23%).

**4.3.2 Music preferences**

Six short musical examples were played (two each from Asia, Africa and Latin America), which the pupils were asked to comment upon. The pupils had the choice of marking that they liked each example very well, OK or not at all. The same musical examples were used in both tests (1989 and 1992).

**Primary conclusion:**

**The results from the 1989 survey show a great openness for non-western music. An average of half of the pupils in all three school-models liked the examples that were played for them (marking OK or very well). In the 1992 survey, the percentage had sunken; least in the A-schools (from 53% to 39%), most in the C-schools (from 50% to 28%).**



*Percentage of pupils who liked the examples of non-western music.*

**Statistical comments:**

The musical preferences of the pupils have changed between the ages of 10 and 12, from a relatively high degree of openness to a somewhat greater degree of screening off from the musical cultures which the project covered. The project has however had a noticeable influence on this development, so that the A-schools have preserved more of the openness which had been registered in the 1989 survey. Still, the responses mirror preferences based on isolated sound examples, not the reactions of a more intense nature associated with living musical performances and meetings with artists. The evaluation of pupil response to living performance gives better general



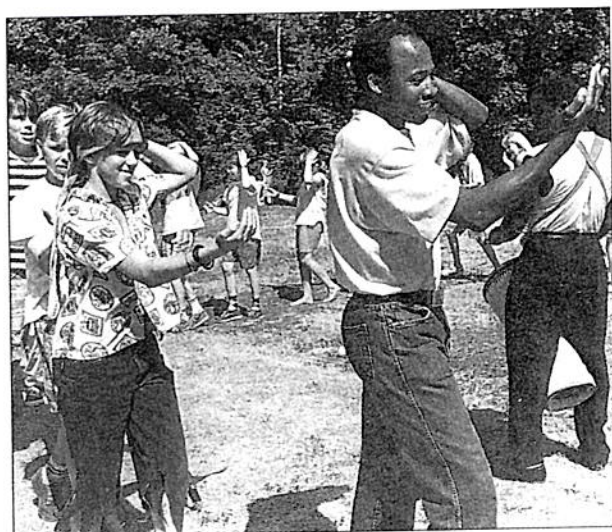
impressions of the musical preferences of the pupils (see the reports of chapter 4.5, 4.6 and 4.7).

### Asian Music

The percentage of those who liked both of the Asian examples in all school category of schools was reduced by more than half from 1989 to 1992 (from 41% to 16%). In the 1992 survey, the girls in the A-schools have the highest score (23%).

### African Music

The percentage of those who liked both of the African examples in all school categories also went down from 1989 to 1992, but to a lesser degree than with Asian music (from 35% to 26%). In the 1992 survey, the girls in the A-schools have the



highest scores (32%).

### Latin American music

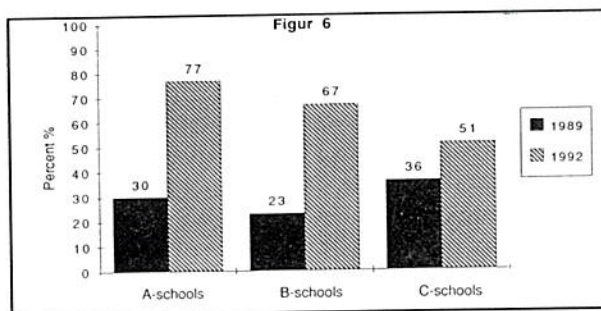
The percentage of those who liked both examples in all categories of schools went somewhat down (from 71% to 59%). The surveys show a slight decrease also for the A-schools (from 75% to 70%), and a quite marked decline for the C-schools (from 73% to 45%). In the A-schools, the boys show no change, while there is a decline to about half among the boys in the C-schools. In the 1992 survey, the girls in the A-schools have the highest score (77%). The survey in 1992 followed very closely after the last concerts with Latin American music, and gives a picture of the immediate effects of the meeting with the music, while the contact with Asian and African music lies further back in time.

### 4.3.3 Knowledge about world music

The pupils were asked to write down where each of the six musical examples came from. They had a choice between Asia, Africa and Latin America.

#### Primary conclusion:

**Experiences with world music have positive effects on the musical competence of the pupils.**



Percentage of pupils who could not identify the example of world music

#### Statistical comments:

\* The A-schools have shown the greatest progress in knowledge about music from the different areas (from 1/3 on the correct answers in 1989, to 3/4 in 1992). In the B-schools, there was also a noticeable advancement (from about 1/4 in 1989 to 2/3 in 1992), while the progress was considerably weaker in the C-schools (from 1/3 in 1989 to 1/2 in 1992).

\* Again, it is the girls (both in the A- and B-model schools) who show the greatest progress: an increase of more than three times the number of those with correct answers.

\* The results are equally divided between Scandinavian and Non-Scandinavian pupils.

## 4.4 Questionnaire among class and school leaders in 1989 and 1992

The questionnaire survey for teachers and school administrators was meant, among other things, to get the pedagogues' own reactions to the problems surrounding discrimination and intolerance and assessment of the role of the school in corrective work.

On the question: «What do you consider to be the cause of negative attitudes towards immigrants in the local community?», the majority of the answers fell into the following main categories in the 1989 survey:

1. Lack of knowledge (about culture, religion, society, etc.).
2. Immigrants on social welfare.
3. Uncertainty and fear of the unknown in the Norwegian population.
4. The isolation and ghetto character of immigrant communities, lack of contact.

In the 1992 survey, the answers were divided in this way:

1. Lack of knowledge (about culture, religion, society, etc.).
2. The isolation and ghetto character of immigrant communities, lack of contact.
3. Immigrants on social welfare.
4. Unemployment.



It appears that the strong growth of immigrant ghettos in these years (particularly in central and eastern parts of the capital) has influenced the answers, so that isolation is mentioned as the second most important factor in 1992. General uncertainty and fear of the unknown seems now overshadowed by a more concrete uncertainty about the future and concern for ones own standard of living, in the light of increasing unemployment, especially in traditional working class areas where many immigrants live. Immigrants are seen as competitors for jobs in the population.

On the question «In your opinion, how should schools work for tolerance?», the answers were divided mainly into the following categories in 1989:

1. Information (including information on culture, religion and society).
2. Social interaction, activation of immigrant pupils.
3. General opinion-forming teaching in everyday school situations.
4. Special projects and activities, also in cooperation with the homes of the pupils.

In the 1992 survey, the distribution is:

1. Information (including information on culture, religion and society).
2. Experience-oriented cultural initiatives (music, dance, etc.).
3. General opinion-forming teaching in everyday school situations (mentioned as often as #2).
4. Social interaction, activation of immigrant pupils together with (mentioned just as often) special projects and activities, also in cooperation with the homes of the pupils.

It appears significant that the confidence in experience-oriented cultural activities has almost doubled during the project period, something that teachers' comments also indicate:

«I feel that this has been a very positive project, and believe that the pupils have acquired values and attitudes which they will benefit from later, even if these aren't measurable now.»

«The concerts have been an important part of the common experiences of the pupils. Every one of the concerts was so exciting. The high professional standard has been important, and the choice of music has reached the majority of the pupils.»

On the question «In general, how do you feel that Norwegian schools cater to and stimulate the culture of immigrants?» the following answers were given in 1989:

Very well taken care of:	2%
Acceptably well taken care of:	40%
Insufficiently taken care of:	58%

One comment: «Schools with any self-respect have all kinds of "weeks" - "international week", "anti-racism week", etc. That's fine, but what about the rest of the year? We can't make the kids "kind" with a "be kind week". In the daily work of the school, we neglect our immigrant children. "We don't have time to make use of the resource which they represent. School politicians have also shown their lack of respect and responsibility by cutting budgets, etc.»

## 4.5 Reports from the teachers in the A-schools

Some typical comments:

«We believe that the project had a positive effect on the pupils' abilities to open up for unknown and foreign music/cultures.»

«I know that they have received a more positive view of other cultures.»

«They have been brought to understand that other parts of the world have a different culture from ours, and that this isn't "strange" or "wrong" in any way.»

«The African rhythms were particularly catchy.»

«I haven't noticed any negative comments or expressions in connection with the concerts.»

«...they were completely bewitched.»



### 4.5.1 The importance for the teacher her/himself:

«We feel that we better understand other countries and cultures which enables us to "come closer" to what is happening in the world.»

«For our own sake, we believe that the project so far has helped us to be more open to foreign music and taught us to listen in a new way.»

«Everyone is highly enthusiastic after a concert, and other pupils and teachers envy us.»

«The other pupils are envious (teachers, also). I feel privileged.»

«...an important vitamin injection...»

«I feel that I have a much better knowledge of these cultures through the artists, and that means a lot for me personally.»

«The meeting with the artists has been a great experience.»

«Their way of making contact with the pupils shows a great pedagogic insight (much to learn).»

«In this short space of time, the native artists are able to give an introduction to foreign cultures and a knowledge about countries and peoples in a way that we teachers will never be able to. I have myself been able to expand my knowledge about foreign cultures.»

#### **4.5.2 Importance for student identity and social integration:**

«The project has had a positive influence on class atmosphere. The pupils dare to participate in activities that previously embarrassed them. This has had an especially positive influence on the «tough» boys.»

«Many pupils have unexpectedly dared to come forward and join in the dance.»

«The pupils have become more at ease with each other. Otherwise, one would never have been able to get them to perform spontaneously, for example, to dance alone in front of a large group.»

«We have discovered other aspects of pupils. Especially during the workshop arrangements, where they really let themselves go.»

«The pupils become more daring - more and more of them have the courage to be lead singers. I feel that they learn to break their own boundaries.»

«The fact that the pupils have been given the chance to express themselves more actively this year (through African dance, etc.) has liberated many of them and created good conditions for co-operation. That otherwise "weak" pupils (theoretical subjects) are able to show that they also can do something, has created confidence and well-being.»

«The one Norwegian class that was especially negative, has become more positive.»

#### **4.5.3 Importance for immigrant pupils:**

«Since the largest percentage of foreign-speaking pupils come from Asia (Pakistan), the meeting with Asian music signalized an acceptance of their musical culture. This again causes the pupils' identity to be strengthened - they understand that they are worth something.»

«There is an Indian pupil in the class. He has periodically had adjustment problems, and has often gotten into fights with certain classmates. During an incidence last year, he got the chance to participate with dance, something which he mastered very well. After this, the relationship has been much better.

For other foreign-speaking pupils, who are in the

most part from Pakistan, it was very positive that they got in contact with their own culture and through these visits were able to have it demonstrated to Norwegian pupils.»

«During the Asia-year, the Pakistani pupils felt that they were valued higher than before. In particular, this affected the relationship between these pupils and pupils in the other two Norwegian fifth grade classes. The Norwegian pupils came asking about various things and wanted to learn some words in Urdu. The Pakistani pupils were clearly proud of their culture.»

#### **4.5.4 Attitude changes:**

«The pupils have clearly shown that they appreciated the visits, and I feel that they have developed positive attitudes towards the foreign musicians. I also believe that this influences their attitudes towards other people of different races.»

«The school has a good foundation for receiving immigrant or refugee children. It appears that the project has a good effect in «understanding» others' culture.»

«In our multicultural class, there are little or no noticeable cultural collisions. I believe that this project has strongly contributed towards tolerance, understanding and good fellowship.»

«We still experience teasing (and mobbing, to a degree) and sometimes exclusion of immigrant pupils in the classes... I wonder about this, because I believe that the majority in the class is more attentive now when fellow pupils from other cultures tell about their home countries. Recently, we saw the film "Behind Seven Seas". Forty-five minutes of the film were scenes from Pakistan - Scenes from everyday life and celebrations with singing, music and dance. There were also many other children in the auditorium, with giggling and laughing during the musical episodes. No one from 5-A laughed, though. Afterwards, they explained that "We knew about this already. The Pakistani pupils were questioned on the way home, and were of course the centre of attention.

An important and good experience for me - an experience which strengthens me in the belief that something is happening inside us which is presently difficult to measure.

I believe that the project will not only create positive attitudes towards other cultures, but also a greater human understanding - the understanding that we are all different, have our own beliefs and characteristics which we must learn and respect. The project has become a natural part of the daily life of our school!»



#### 4.5.5 Consequences:

«It is much easier to present music from other countries, Norwegian folk music and other forms of music (such as opera) which previously would have raised laughter.»

I feel that the children are more «attentive» towards new and foreign things than before. They sometimes make connections between experiences outside of school (TV, film, newspapers) and knowledge from the project.»

«Clearly strong consequences.»

«Consequences: A project lasting 3 weeks for the entire school (Yes To A Colourful Community) where Iranian and Chilean immigrants from our own municipality were involved, among others... I believe that the meetings with other cultures and artists have meant a lot for all the teachers at the school. Among others, the administration has unanimously decided to have intercultural education as an area of focus.»

«Through our Asia-day project in this grade, several of the Pakistani parents were involved in teaching. They administered the practical sides of the project (preparing food, painting with henna).»

«In addition, the school has arranged a concert (in connection with Rikskonsertene) with African musicians. The concert was open for everyone in the district. The concert was well attended, and gave everyone a new cultural experience which was highly regarded by the press, among others. Here is a press clipping:  
“In their colourful costumes, they sang, played and danced, overwhelming the audience... The pupils from the fifth grade surprised everyone by performing together with the artists, singing, dancing and playing percussion in an African style... The sky above the school was really full of stars that evening.”»

#### 4.6 Reports from teachers in the B-schools

The teachers in the B-schools were asked to comment on the following:

1. How do you evaluate the importance of the school concert «The Resonant Community» for the class as an experience? (Five steps from “very little value” to “very high value”).  
All teachers gave the next highest score “high value”.

2. How do you assess the educational value?  
Two marked off the category “high value”, while three marked “medium value”.

3. How do you evaluate the potential of the concert in the creation of attitudes?

All teachers marked “high value”.

4. How do you evaluate the reactions of the pupils to the concert (five steps from “rejection” to “very positive”).

All teachers marked the next highest value “positive”.

5. Have you used the concert as a starting point for following up?

One had used the concert as an introduction to Norwegian folk music and folk music instruments in other parts of the world.

At the end of the school year, the schools were asked to evaluate the project on the basis of the year’s concerts. Here are some excerpts from the reports:

«I have only heard positive things about the project, which we mean is «right on target» for better understanding and co-operation across cultural boundaries. This is a work to create attitudes on a high and fruitful level.»

«I’m looking forward towards receiving material for the next school concert, because as a music teacher, this is a fantastic challenge to get the children to like music from other countries and cultures and to allow them to experience live musicians.»

«I have the impression that the concerts at our school have contributed to spread an understanding of the musical traditions of other cultures. I feel convinced about the value of such periods with experiences of fellowship, when the culture of foreign nations are presented to us. On this basis, I want to express a wish that this music program could be continued. I believe that cultural influences on our pupils will be of inestimable importance in the schools’ and society’s effort to combat prejudice. In connection with this, I look forward to continued co-operation in this area.»

#### 4.7 Participant Observation

Résumé of participant observation at the A-schools, 1989-92.

##### 1. Inner-city school with a high percentage of immigrants.

The project was viewed with excitement by both the school and the project leaders.

The school was known for its good work in fostering understanding and interaction between pupils from different backgrounds and many nations.

Aside from certain difficult pupils, extremely negative attitudes were rare. The highest expectations for the project lay in the possibilities for creating greater understanding for the values which are found in the culture of the immigrants. The first year would here be decisive, since the largest percentage of the foreign-speaking immigrant children come from Asian countries. No doubt the introduction, with the presentation of Indian dance and mythology, together with the later program with Pakistani song and instrumental traditions, were important for the development of attitudes. The Pakistani children were positive towards the project and were involved right from the beginning. For a change, they were the leaders, and could take the initiative to impart supplemental information and skills. The second and third years of the project, with a strong focus on participation in dance and rhythm was especially important for the strengthening of poorly developed body awareness and motor co-ordination of the immigrant pupils. Good results were achieved, even though the available program time was not nearly enough to cover the need. The rhythmic training was also reported to have an effect on better writing skills.

### 2. School in urban milieu with a moderate percentage of immigrants.

Schools in urban settings (city centre & urban residential complexes) with moderate percentages of immigrants make up a special challenge. The schools often have a small homogeneous immigrant population which seldom has support in a milieu of its own, and can easily become a victim of discrimination at school and in the community. This school was perhaps a special individualistic-oriented school, with a less marked feeling of fellowship.

The somewhat emphatic negative attitudes found at the beginning of the project were surprisingly soon replaced by positive co-operation. Experience shows that music and dance are perhaps the only media which can unite a multicultural school split into small groups. They need a common medium of expression. Difficult pupils became involved in activities, and passive, frightened immigrant pupils were also soon activated. One noticed that the most reserved pupils became the most eager participants in dancing and making music. There also have been problems with the immigrant pupils' poorly developed body awareness and motor co-ordination. In spite of progress during the project there still remains much to do in this area.

### 3. School in an urban milieu with few immigrants

The few immigrants make up a clear minority, and

have difficulty in asserting themselves. They also have little support otherwise in the milieu. In classes without immigrants, there is little interaction. Stereotypes which often are formed in the local population are transmitted to the pupils without the latter part being able to correct their interpretations through daily social contact. The somewhat marked negative attitudes at the beginning of the project however gave way to eager participation. The pupils with the most body inhibitions joined spontaneously in the dance activities. At the close of each of the different programs, one noticed hearty applause, autograph hunting and improvised performances of greetings from the class, on the girls' initiative.

### 4. School in the countryside near a refugee centre.

Being in the vicinity of a refugee centre does not seem to play a negative role in relation to attitude patterns. On the contrary, it may be possible that this location has given motivation to discussions concerning the problems of refugees and forced migration. A very positive development was observed during the project, with the high point being the Africa year, when parents were also drawn into the project through an African evening of dance. At this school, there was also a definite need for motor co-ordination and rhythmic training through dance. The project was greeted with great enthusiasm, and the pupils built up personal relationship with the musicians.

### 5. School in the countryside not near a refugee centre

Immigrants seem to be more easily accepted here than in the city center. At any rate, the possibilities for interaction exist when a good foundation is laid in school. One could observe very good participation in the activities and extremely good contact with the musicians (prepared song of welcome etc.). Integration of the project in social science subjects has been important for the results, as has the widespread follow-up work in the form of essays, drawings, etc.

### 6. School in the countryside, in a sparsely populated area

In typical country districts with sturdy local traditions, but lacking any particular outside impulses, it must be a great contrast to suddenly receive experiences of the type the project has been able to introduce: Artists of international scale right into the classroom. There is no doubt that this has meant much. There has been lively participation, also by «problem students» among the boys. On several occasions the students just would not let the artists leave. Since there is an



absence of immigrants in the district, the performances might seem exotic and strange, were it not for the personalities of the performers who created immediate contact.

#### **Primary conclusion:**

**Large differences have not been found in the way that pupils accepted the individual programs and participating artists. With very few exceptions, the reception has been very positive and the active support and participation exemplary. This also applies to «problem pupils», who in many cases have been the most eager participants in the activities. The meeting with musicians from the Third world has given definite and lasting artistic impulses and formed human ties.**

#### **Comment:**

In the evaluation of the effects in the different schools, one has to take into account more than factors such as location and percentage of immigrant pupils. The evaluation must also rest on each school's individual character and environment, its role in the local community and pedagogic profile. Pedagogic follow-up and utilization of possibilities for subject integration play an important role. The more integrated the arrangement is in the daily life of the school and the community, the greater positive effects it will have. This demands imagination, determination, surplus energy and, not least, time.

### **4.8 Summary of group discussions and role play in class during participant observation**

At the conclusion of the project, the Director of Research visited each of the schools attending discussions and role play where the pupils were challenged to take stands on questions about immigration and about their relationships to immigrants expressed in a series of concrete situations. The purpose was to modify or supplement the questionnaire survey in several ways: First by exploring attitude patterns through concrete life situations, Secondly, by eliciting meanings and attitudes in the way they are communicated in social (class-) situations, which do not necessarily coincide with individual responses.

In its work against prejudice and racism the school should create room for experiences and reflections which can form a background for independent views, so that the pupils do not become victims of stereotypes. The schools do a good job by working to develop democratic forms of interaction, by pupil-oriented activities of many kinds and not least by focusing on creativity. The position of our

immigrant pupils in this picture is still difficult. They strive to find their own personality and identity in the crossroads between two cultures, and need extra help and stimulance. One still notices considerable passivity and lack of initiative among immigrant pupils, also in questions which affect their own destiny.

In the mixed classes, the situation is particularly challenging. It is possible to mold the school and the class into exciting meeting places if the right resources are contributed.

There is need for a massive effort towards strengthening self-esteem and developing modes of expression beside that of language. The experience of recent years indicates that active racism (aggressive prejudicial behavior) is still rare in Norwegian schools. If discriminatory attitudes are expressed, they are primarily reflections of the larger society. These stereotypes are usually found in classes without immigrants or where immigrants constitute a minority insufficiently socially integrated in the class. In such classes, there are often sharp conflicts which are not challenged in open democratic debate. The experience with the A-schools, in particular, during the project period shows that artistic activities provide channels for insights and for emotional working out of value conflicts. In this way, the pupil receives incentives to identity formation and social growth which builds up the foundation for a successful integration process.

## **5. Conclusion and postscript**

**T**he results of the research project The Resonant Community must be said to be very encouraging.

The questionnaire survey shows, among other things,

*\* A considerably greater increase in the A-schools (in comparison with the other school models) from 1989 to 1992 in the number of pupils who report that they have no personal problems with mobbing. This is most marked with the immigrant pupils and indicates a clear connection between the project and improved social relationships in the schools. The tendency towards better social relations and diminished ethnic conflicts in the school milieu are confirmed by the continuous evaluation and the reports from the teachers.*

*\* Attitudes towards immigration seem to have remained unchanged in the A-schools, while there has been a marked greater scepticism among the*

*pupils in the B- and C-schools in 1992 than at the beginning of the project in 1989. Among immigrant pupils in the A-schools, there is a large increase among those who feel that we have just the right number or too few immigrants in Norway, while there is a decrease in the other school models. Thus, there appears to be a clear connection between the project and the attitudes of the pupils towards immigration.*

*\* A greater number of pupils in the A-schools at the end of the project, consider immigrants to be honest, law-abiding, industrious and kind while there are fewer in the other school models.*

*\* Immigrant pupils in the A-schools have strengthened their self image during the project, as measured from ideas about the size of immigration, perceptions of their own characteristics, and the rejection of attitude-defined excuses for not socializing outside of school. The teacher reports and the observations from the programs confirm that there has been a highly positive development in the identity formation and activity level of immigrant pupils.*

The project has lived up to expectations. The main goal (to work against prejudice and spread understanding and tolerance through the artistic media) seems to have been reached. The foreign cultures and the immigrants who are bearers of these cultural inheritances stand out in a new light. Respect for a high cultural level seems to go hand in hand with a deeper insight into the elements which hold our cultures together. The greatest outcome is registered on the level of daily practice (the survey on mobbing) which is a pre-condition also for conceptual attitude changes.

On the conceptual level, it is also the A-schools with a compact program and educational follow up which show the best results. The varying results from the B-schools underline the importance of preliminary work and follow-up.

On the whole, the project has created a basis for growth, for triggering the intercultural processes which are necessary in creating a co-operative society and to avoid disruptive cultural collisions. It is important that such initiatives be implemented at the ages seen as critical for the development of individual attitudes, and therefore can stimulate the participation of the new generation in a dynamic and democratic interactive society.

The positive consequences for the cultural mobilization of the immigrant milieus should also be pointed out. The visiting artists have given important impulses and instruction at high levels while cooperating in the project. The participation

of immigrant groups gives increased self confidence and experience with crosscultural communication.

The Resonant Community is a small, but important attempt to finally prepare the way for the school to fulfil its obligation and responsibility to our new countrymen. It is hoped that this can prompt institutions of music education and music life in general to follow. I am thinking of the entire spectrum of institutions, from municipal music schools to colleges and universities.

In the entire corpus of scientific literature, emphasis is placed on how important activity and interaction is in pre-puberty as a foundation for knowledge and emotional growth. It seems important to focus much stronger on participation. In the native lands of the immigrants, musical disciplines are developed as many sided tools for social education and social criticism. They are living forms in continuous contact with the times and society.

The Resonant Community must not be confused with «cultural voyeurism» or exotic spicing of the daily life of the school. Nor should it function as an alibi for a society which still harbours and communicates inherited ideas about cultural superiority, but rather challenge this reality.

Multicultural music education bases itself on the ability of music to cross boundaries and to communicate between cultures. This crossing of boundaries means that we finally begin to accept the expressions of other cultures to be of equal value with our own cultural heritage. The aesthetic subjects can, in this way, lead the way to a necessary re-evaluation and restructuring of the content and methods in an intercultural direction. This will require a revision of teaching materials and curriculum plans in all subjects with the goal of removing monocultural bias and hidden value manipulation. But in a wider context, this should lead to a necessary re-evaluation also of the total social milieu which gives nourishment to prejudice.

University of Oslo, May 12th. 1993

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