

Cultural Citizenship through aesthetic communication in Swedish schools

democracy, inclusion and equality in
the face of assessment policies

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About the Author

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Abstract

In the current Swedish society differences are growing regarding who has the right to learn and use artistic forms of expression. Where a citizen comes from, socially and geographically, more and more determines her tools for handling life. A variety of steering documents state that all Swedish youths should have the right to learn and use artistic forms of expression. At the same time the demands on equal assessment and grading are growing stronger in Sweden, which force teachers to put efforts on documentation and grading, instead of musical learning. The aim of this article is to present and discuss possibilities for pupils to develop Cultural Citizenship through music in the school situation where different views of equality are competing. This article discusses to what extent it is possible to conduct democratic inclusive music education towards Cultural Citizenship in the current time of increased demands of documentation, assessment and grading. To come close to the phenomena of Cultural Citizenship in music educational settings, and to offer theoretical tools for understanding and reflection, the to some extent contradictory political and educational philosophies of Hannah Arendt was used. The philosophical exploration implies a need of teachers' authority

and responsibility when it comes to an agreed upon view of the musical world, and ways to organize meetings with that world in inclusive ways in schools towards a functional Cultural Citizenship.

Introduction

In the current Swedish society differences are growing regarding who has the right to learn and use artistic forms of expression. Where a citizen comes from, socially and geographically, more and more determines available tools for handling life (Ferm Thorgersen, 2015c). According to UNESCO's website (20160712) one of the stated millennium goals is a focus on furthering "a set of practices and activities aimed at making young people and adult better equipped to participate actively in democratic life by assuming and exercising their rights and responsibilities in society." In addition, based on a variety of steering documents (Declaration of Human Rights 27, The Swedish Government Office, 1991:1469, National Agency of Education, 2011), it can be stated that all Swedish youngsters and pupils shall have the right to learn and use artistic forms of expression, and should be guaranteed cultural access (Grossi et. al., 2012). The aim of this philosophical investigation is to shed light on, problematize, and connect the concept of Cultural Citizenship to music education from a democratic, and equality point of view: What demands are put on schools and music teachers if music teaching in Swedish schools should be organized as aesthetic communication towards Cultural Citizenship in the spirit of Hannah Arendt? My previous and ongoing research regarding aesthetic communication, music as a form of expression for all, assessment of musical knowledge within a curricular reform, equality in composition and ensemble playing settings, and the function of arts subjects in primary schools have encouraged an interest for the concept of Cultural Citizenship. To come close to the phenomena, and to offer theoretical tools for understanding and reflection, the thoughts of Arendt (1958; 1961) regarding common sense, citizenship and education, will be used.

The democratic view of aesthetic communication, especially in music educational (formal and informal/non-formal) settings has been explored through the lenses of different phenomenological thinkers, as Merleau-Ponty, Heidegger, Dufrenne, Arendt and Beauvoir, aiming to develop insights in the complicated field of arts education viewed as a common place and a public space (Ferm Almqvist, 2016, Ferm Thorgersen, 2014c; Ferm Thorgersen et. Al, 2016; Ferm Thorgersen & Georgii-Hemming, 2012; Leijonhufvud & Ferm Thorgersen, 2015). One example of inclusive creative music education is a project entitled Lose control, listen and create (Ferm Thorgersen, 2014b), where pupils were offered to compose in groups with peers, and to develop musical agency in equal ways. It showed to be important that the students were heard and listened to, and was able to create music co-operatively. Additionally the fact that the genre they composed in was new to all of them, made all pupils dare to use themselves and their earlier knowledge in equal ways (Ferm Thorgersen 2014b; Schwieler & Ferm Thorgersen, 2014). As mentioned, the current investigation aims to connect classroom activities to the concept of Cultural Citizenship and thereby society.

An ongoing discussion within the field of music education is one regarding possibilities for equal participation in informal musical educational activities (Abramo, 2011; Björck, 2011; Veblen, 2012; Väkevä & Westerlund, 2007). Among other contexts, ensemble playing where pupils can choose what to play in what ways, are highlighted. What has been discovered in some studies though is that traditional gender roles are conserved in teacher led ensemble activities in upper secondary specialist music programs (Borgström-Källén, 2013). In a smaller study (Ferm Almqvist, in press), a story of a female guitarist's experiences of taking part in informal ensemble playing has been analyzed, from a de Beauvoir perspective, and function as a critical response to the one-sided celebration of informal learning situations within the field of music education. The study makes clear that the teacher has an important role when it comes to the guarantee of equal education, to stop and change education

that results in “nerdy boys” and “all-around girls”. Hence the role of the teacher is important to investigate, in relation to equal and democratic music education, where the concept of Cultural Citizenship could be useful.

One way to offer democratic education is to perform adapted teaching, or inclusive education. A Scandinavian case study (Christophersen & Ferm Thorgersen, 2015) shows that such education demands that arts subjects are treated like all other subjects, and that pupils feel that they are able, included, heard and listened to, at the same time as they feel connected to something larger. The two schools in this study perceived the arts as crucial for inclusion, which was made manifest in the way schools function as arts-rich environments; the schools provided qualified teachers and differentiated teaching in ordinary arts classes, ensured that the arts were visible and audible parts of school life, and incorporated the arts into special education through individual and group activities. This emphasis on the arts subjects was based on values of inclusion; The arts were seen as contributing to creating good learning environments for some pupils with special needs, while at the same time being beneficial for all pupils. Thus, providing multi-sensory experiences, as well as arenas for mastery, creates a richer school day for all pupils, while at the same time, in the words of one of the principals, giving some pupils a reason to show up in the morning and to stay put during the day (Ferm Almqvist & Christophersen, in press).

The results further indicated that the two schools have made considerable progress in developing an inclusive arts learning environment. Results also suggest that a holistic inclusive view of education encourages a functional and vivid arts education for “all”, both inside and outside the classroom. (Christophersen & Ferm Thorgersen, 2015). So, could such ways of organizing subject learning in inclusive artistic ways contribute to development of Cultural Citizenship?

One challenge for inclusive education is the increasing assessment demand. Current educational reforms take place in a field of tension between neo-liberalism and

democracy (Torrance, 2011; Zandén, 2015). Pupils are seen as consumers who should have the opportunity to choose the best education, but they should also be able to move between different schools and be guaranteed the same prerequisites for learning the same things wherever they go. In addition, each child should be seen, met at their level, and graded, as individuals (Lonsbury & Apple 2013). The aim of the Swedish government in the latest curricula reform (National Agency of Education, 2011) was to make the steering documents more clear, to guarantee equal education and measurable learning all over the country (Zandén, Leijonhufvud & Ferm Thorgersen, 2015). In line with the principles of new public management, this called for an elaborate system of accountability and audit (Ferm Almqvist & Zandén, forthcoming). It is clear that the new curricula from 2011 Curriculum for the compulsory school, preschool class and the leisure-time centre 2011 (Lgr11)(National Agency of Education, 2011) that includes a new assessment system with clear formulated achievement criteria in seven steps have influenced how teachers design their teaching (Ferm Almqvist & Zandén, forthcoming; Ferm Thorgersen et. al., 2016; Zandén & Ferm Thorgersen 2014). It can be stated that the teaching has developed towards instrumentalism and criteria compliance, from teaching for learning to teaching for documentation. This article will elaborate upon how equal assessment could be conducted towards Cultural Citizenship.

Summing up it is possible to state that there is a need to build upon how common sense, inclusion and equality has been explored in my earlier in school studies, towards a broader view where connections to childhood and grown-up life in society are made. Such an approach will make it possible to say something about the task of schools, with a special focus on music education. The concept of cultural citizenship also demands an investigation of the relation between musical knowledge and inclusion, which has been vague and not as articulated as it needs to be in the aforementioned studies. How equality can be defined and realized will also be challenged, as

well as how power relations influence what and who decides what should be learned and assessed in relation to musical growth and democratic citizenship.

Music as a school subject in Sweden is compulsory from year one to nine, and during these years each pupil is guaranteed 240 hours of music education. The achieved musical knowledge among the pupils is graded in year six and nine. In 2011 the new curricula, Lgr11, including subject specific syllabuses including aim, goals, core content, and a seven step grading scale with connected formulated knowledge criteria was implemented. In the introductory parts of the curriculum it is stated that the school should promote the all-round personal development of pupils into active, creative, competent and responsible individuals and *citizens*, in partnership with the home. The curriculum also stresses that education and upbringing in a deeper sense involve *developing and passing on a cultural heritage* – values, traditions, language, knowledge – from one generation to the next. Knowledge of and in music is seen as increasing the opportunities to *participate in the cultural life of society*. Finally it is underlined that pupils should be able to make use of *critical thinking* and independently *formulate standpoints* based on knowledge and ethical considerations (National Agency of Education, 2011, my italics).

In the following the concept of Cultural Citizenship will be presented and related to the role of the school, mainly based on the thoughts of Arendt. There after there will be a discussion as to what an agreed upon musical world could be, and how musical learning and knowledge could be connected to citizenship. Following that comes a part where the importance of inclusion and pupils' growth is presented and related to current assessment demands and finally some conclusions are taken up regarding the task of the teacher in relation to music as *aesthetic communication* that make musical development towards cultural citizenship possible.

Cultural Citizenship

Cultural Citizenship can be seen as an on-going project, especially relevant for young people's participation and engagement in society. In this view, citizenship is separated from the national state, and functions as another way of defining belonging and identity (Delanty, 2000). Hence, cultural citizenship concerns common experiences, learning processes, and discourses of empowerment. Delanty (2000) stresses the learning dimension of citizenship as opposed to the disciplinary dimension, which is in line with Biesta's (2009) statement that education should seek to support modes of political action and civic learning and by that encourage critical and political forms of citizenship, instead of function as a socializing agent for production of competent active citizens. Such an understanding of Cultural Citizenship is crucial to the development of strategies of empowerment based on the everyday dimension of citizenship. Further, the concept can be used as an approach where inclusion and respect for differences is essential (Hine, 2004). Based on such a view, equal Cultural Citizenship can only be realized in contexts where experiences, and view points, communicated within and through arts, are recognized and respected, independent on background, tradition or social status (Olsson, 2013). Hence, it is about the ability to participate in the polis in a shared cosmopolitan context while being respected and not reduced to an Other (Stevenson, 2001; 2003). According to Rosaldo (1999) Cultural Citizenship is concerned with who needs to be visible, to be heard, and to belong. Compulsory schools are thereby possible to view as public spaces where young people are situated and involved in Cultural Citizenship projects, where they can be encouraged to participate and form their identities in relation to others, if they get access to art forms of expression (Tham, 2012).

When it comes to arts education Cultural Citizenship can be viewed as a double-sided concept of democracy. On the one hand it is about the right to participate in society independent of background through varied impressions and expressions. On

the other hand it can be about the right to express one self and be listened to with varied forms of expression. In this twofolded view of cultural citizenship it becomes important to encourage pupils to maintain and develop themselves as well as their culture including become able to take the perspective of the other. Hence, to get the opportunity to embody forms of expression based on earlier experiences is crucial, at the same time as all possible ways forward should be open. Such an approach also makes a (challenging) base for equality, as difference is seen as a prerequisite for equality. This makes Arendt thoughts about education to some extent counter act with her statements about the political life.

In “The Crisis in Education,” her only essay dedicated to the topic of education, Hannah Arendt presents a position that in many ways runs counter to her conception of the political based on participation, actions and the potential for radical change. In so doing, she provides her readers, both political and pedagogical, with a perspective on education that challenges its instrumentalization for the sake of the political (Topolski & Leuven, 2008, p. 259).

Hence, Arendt (1961) critiques the thought that schools should educate good citizens, and thereby contribute to a specific view of Cultural Citizenship. Her main argument is that there is no agreed upon definition of the constitution of a good citizen. Instead she value awareness of aspects as plurality, the public realm, power and perspective appreciation to function in a democratic society (Moynagh, 2001). She is also skeptical when it comes to lay the responsibility of solving the crisis in citizenship on schools. In *The Crisis in Education* Arendt (1958) argues that a separation must be respected between politicians and professors, as well as between the parliament and the board of education (Topolski & Leuven, 2008). Instead she means that adults have a specific responsibility when it comes to children’s right to childhood. In addition to that Arendt stresses that children should not be used as political tools, and hence reminds about that the crisis in citizenship is a political crisis that calls for political solutions rather than pedagogical actions. It is also important, according to Arendt (1958)

to differ between the private (childhood) and the public (citizenship) and that education, the school as a room or space, constitutes a bridge in between, where education is conducted, and where authority is needed. In other words she gives the adults responsibility to decide what should be learnt in what ways, in schools, primarily to offer the pupils subject knowledge (education), and secondary by the way this is done, competence to participate in society as engaged political citizens (learning). Contemporary definitions of citizenship (Marchart, 2007) divide politics in two approaches: The first focuses on the state, government and institutions, while the second is more phenomenological as it seeks to understand political experience and issues of political alienation. The latter promotes interest and active participation by citizens, which goes well together with Arendt's view of citizenship. Such non-legal approaches imply political responsibility to develop an understanding of the requirements for engaged political citizens (Topolski & Leuven, 2008), which easily effects activities in the classroom. Based on Arendt's thoughts it is reasonable to state that education is about choice of content and methods, and learning is similar to what has been defined as inclusion above, which I will return to further on in the text.

The classroom is a place and space that introduces children to the world and likewise, the world to children (Arendt, 1958). Arendt agrees with the claim that humans are social beings (although she would say political) and that, as such, both actors and spectators, those actively ruling and those being passively ruled, are participants and require an education as preparation for public participation in the life of the community. Learning on the other hand is more of an equal activity that takes place in all spaces where human beings are interacting, becoming clear to themselves and others (Arendt, 1958; 1961). It becomes relevant to put the questions: Without a shared public world, how can we even start to understand the meaning of citizenship based on one's responsibility for the world? And: What is the world when it is something we are proud of? (Topolski & Leuven, 2008, p. 271).

The crisis in education is but a reminder of a greater crisis, Arendt (1961) states, that of the loss of the world that can only come into existence, and be preserved, through human interaction and plurality, which are the same conditions as are required for “healthy” citizenship. Hence, human beings don’t need education to be able to become public participating in society. Rather, she continues, education can provide human beings with access to the past, to tradition, to our roots, to stories, and examples that hopefully will deter the cynicism of the political and inspire human beings to judge and act when they are welcomed, as adults and equals, into the polis. The problem is not that we need to educate children for citizenship, but that we need to learn how to be citizens, to rediscover what it means to be political (Topolski & Leuven, 2008).

Consequences for music education in schools

Based on Arendt’s view of cultural citizenship it becomes clear that an agreed upon (non-excluding) definition of (the musical) world among music teachers is necessary. Such an agreed upon definition, should not be mixed with what use to be called “a canon”. Instead, that kind of agreement, through Arendt, is a dynamic one, that takes the backgrounds and possible futures for all children in a specific school setting into account. No one should be excluded, or hindered to grow in any musical role. No pupil in Swedish schools should feel invisible in the way that is shown in the following quote, when it comes to core content. Hence, a great responsibility is put on the teacher.

But invisibility is a dangerous and painful condition / . . ./. When those who have power to name and to socially construct reality, choose not to see you or hear you, whether you are dark-skinned, old, disabled, female, or speak with a different accent or dialect than theirs, when someone with the authority of a

teacher, say, describes the world and you are not in it, there is a moment of psychic disequilibrium, as if you looked into a mirror and saw nothing (Rich, 1986, p. 199).

So, one question is: How do music educators, citizens in the musical world that the pupils are educated for, take responsibility for defining it? Music educators have to appreciate the old and stable connected to a variety of cultures and backgrounds, at the same time as they should imagine new dynamic futures. They have to use the tradition as a base for development in their agreements of what music pupils should learn in what ways. That in turn demands teachers to climb out of their own traditions and norms, and take common responsibility, towards Cultural Citizenship, through equal inclusive, knowledge based, education. If music educators don't have the possibility, or confidence to take that responsibility, there is a large risk that politicians, or other groups with power but low music educational competence decide, which in turn increase the risk for exclusion, and non-equality in the classroom.

Equal education – a field of tension

Equality is a complex concept, which can be defined based on a variety of philosophical, ethical and moral statements. One way is to ask the question about who has the right and possibility to embody music as a form of expression in Sweden today. The steering documents regard *all* pupils independent of background, which implies that all citizens should learn to handle artistic expressions, as for example to listen to, make and reflect upon music. Another way is to ask how schools can guarantee equal musical knowledge that is assessed equally. Should all pupils learn the same things in the same way, or should musical knowledge developed in different ways in different styles with different tools, be valued equally in relation to formulated goals? (Ferm Thorgersen, 2011; 2015). It can be fruitful to bear in mind that equivalent assessment does not rest on similarities – but on differences (Kvernbekk, 2006). Equal does not

mean “the same”. Equal assessment means that different expressions can represent the same formulated goals of musical knowledge, can be reached to the same level, but in different ways, and should be assessed as such. Such a view allows all musical learners to develop their ability to make the (musical) world possible to handle at different levels in different “styles”. To what extent is it possible to run inclusive democratic music education towards Cultural Citizenship with today’s increasing demands on documentation, assessment and grading? In the following text I will elaborate upon the guidance of Arendt to address these issues.

The teacher in the field of tension

The tasks for the teacher within the field of tension explored above are several and immensely challenging. The teacher should be an encouraging musical interaction partner who guarantees citizen growth for everyone to begin with. Not least she should be the one who makes choices regarding content and form of teaching, based on the agreed upon definition of the musical world that connect to cultural backgrounds and possible futures. In addition to that she has to show the possibilities for anyone to learn “anything”. At the same time she has to perform the task to document, assess and grade in equal ways. Told in this way, the field of tension implies contradiction. But does it necessarily have to be in that way? Could it be possible to teach through an Arendtian framework and still be accountable to the assessment “rules” mandated by the state?

One way for music educators to face the challenge is to be active in the formulation of the agreed upon definition of the musical world. By that it becomes easier to secure that music education offers access to the past, to the tradition, and contribute with possibilities to express new ideas, and at the same time maintain and develop the musical world. Hence, to contribute to the pupils’ development towards active citi-

zens, becomes a secondary task. In other words, the responsibility of the teacher is to offer development of musical knowledge in a way that offers active citizenship.

Music teaching should encourage pupils to grow through systematic participation in different musical roles; the one of the listener, the composer, and the performer, in inclusive ways in several styles. To be able to offer that in an authoritative way, teachers have to be present and engaged in music as a school subject.

Education is the point at which we decide, whether we love the world enough to assume responsibility for it and that by the same token save it from that ruin which, except for the renewal, except for the coming of the new and young, would be inevitable (Arendt, 1961, p. 196).

Hence, to be in line with Arendt, music educators have to love the musical world to be able to take responsibility for it. Music educators have to continually negotiate and agree upon what the musical world look like, what genres that should be offered and included in education, and what examples that should be used, so no one feel excluded, nor conserved. Not least they have to consider what (new) expressions and impressions that are possible to the pupils to meet and be “hit” by (Leijonhufvud & Ferm Thorgersen, 2015).

This said, some issues have to be reflected upon further when we think about the frames that steer what is possible to do when it comes to music education of today. To state what musical expressions that are crucial and at the same time possible to assess, demands collegial conversations where the expressions in the curricula are interpreted (Zandén, 2010). The same is needed regarding what impressions are offered to the pupils, and what kind of response that can be given and is possible to assess. As a starting-point for assessment teachers also have to think about, in relation to the agreed upon musical world, what expressions and impressions that are possible to document, as documentation is needed for judging conversations and grading (Ferm Thorgersen & Zandén, forthcoming). To be able to conduct teaching of music in the

spirit of Arendt's thoughts about Cultural Citizenship, teachers have to ask themselves to what extent a specific setting is possible to change in relation to its cultural backgrounds towards music as aesthetic communication, where pupils becomes able to handle music as an aesthetic form of expression in relation to others. How can the setting become responsive? How can pluralism among pupils in the classroom be taken care of? As mentioned above, learning among peers, of inclusive education, can be a way to go, without losing the responsibility of the authoritative teacher (Ferm Thorgersen & Christophersen, forthcoming).

Inclusion as an educational approach towards Cultural Citizenship

Creation of responsive inclusive settings where pluralism is taken care of shed light on the need of common sense, a concept that Arendt also contributes with. A crucial starting point in her thinking was the balance between *Vita Activa* (the action life), consisting of work, production and action, and *Vita Contemplativa* (the philosophical thinking life) consisting of different ways of thinking. Arendt sought to see and make connections between the two possible. She stated that *Vita Activa* takes place in the world wherein we are born, through speech and action, where actors and audience depend on each other. In such a social context human beings become clear to themselves and to others, through interaction. In the interactive activities different forms of languages are needed to create, try and modify ideas and insights. But to reach common sense, human beings also need to take a step back, Arendt stress, and think, imagine, value and reflect: these are the activities that constitute *Vita Contemplativa* (Arendt, 1958).

Common sense is something human beings strive towards – in other words intersubjective validity. If humans just step back and watch the world from the outside, they lose the common sphere, the common sense, therefore actions and reflection are

to be combined. Human beings need to take into account different back-grounds and experiences to find common sense. Otherwise individuals can be excluded from traditions, lose their power of initiative and feel rootless. If common sense is lost it is impossible to value the shared world. Common sense also includes several senses in interplay in experiencing of the world. Humans need contact with other people's sense-connected common sense, which in turn presuppose curiosity and respect, ability to imagine and engaged partaking in creating processes, where they also go into each other's worlds of imagination. Hence, an important starting point is the right to make oneself heard and be listened to (Ferm Thorgersen, 2016). So, how can such spaces be created in schools?

The essence of *Vita contemplativa* can make a base for a holistic view, and a way for teachers to perform inclusive education. Important aspects of such an inclusive education are: to be heard and listened to, accessibility, to own the process, relevant challenges, striving for independency, be a part of something larger, a feeling of "I-can", equality, and connection to the local (Ferm Thorgersen, 2013).

Based on the points above a picture of the role of music education in school towards cultural citizenship was created (fig. 1). As stated earlier Arendt (1958) underlines the importance of differ between the private (childhood) and the public (citizenship) and that education, the school as a room or space, constitutes a bridge in between, where education is conducted, and where authority is needed. Hence, she gives music educators, as grown up participants in society, the responsibility to decide what should be learnt in what ways, in schools, which means to primarily offer the pupils musical subject knowledge (music education), and secondary by the way this is done, competence to participate in society as engaged political citizens (musical learning). Music in schools as education is set in the middle in the picture, where the pupils are shown, to speak with Arendt, the dynamic musical world, and vice versa. That space is characterized by authority and assessment, but also by inclusion in the

form of music as aesthetic communication. Beneath, around and above exist the common space where childhood and society are specifically outlined.

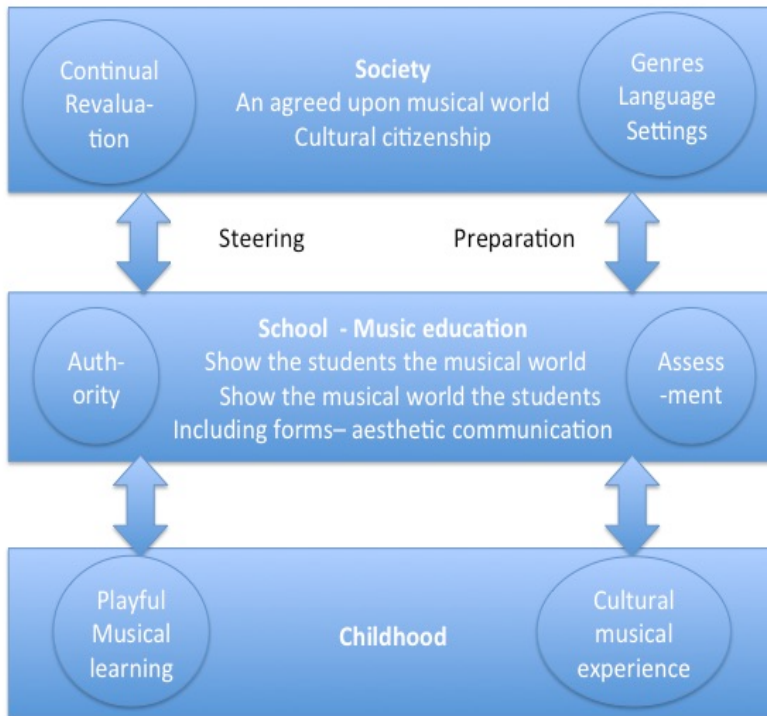


Figure 1.

To teach music with musical knowledge in focus

To come even closer to the frames of Swedish schools of today I would like to connect to a couple of voices speaking in a recent study regarding effects of the mentioned ed-

educational reform, or more specifically how teachers perceive the changing demands connected to assessment in year six (Ferm Almqvist & Zandén, forthcoming). *On the one hand* an agreed upon definition of the musical world can be seen as a guiding tool for the teacher when it comes to offer the pupils development of musical knowledge.

There is an extended focus on the goals for me as well as among the students. There is a greater understanding for the subject among the pupils. Clear documentation gives fair and clear assessment. My teaching has become broader [includes more aspects of the subject music than earlier]. The status for the subject music has increased (Music teacher, year 6).

Based on the reasoning made throughout the current article, it is stated, which could be related to the quotation, that what is offered through education and what is assessed shouldn't diminish what music teachers have agreed upon as the musical world. Instead, the way education is organized and performed need to make the base for an active citizenship. Hence, the importance that all pupils get the possibility to embody music as a form of expression becomes crucial. What can be assessed is the ability to handle music as a form of expression (in a broad enough way).

Such holdings presuppose trust in teachers' ability to educate and assess, as well as space to meet the individual student. If there is confusion between the public view of musical knowledge and the private view in schools that will contribute to a diffuse control, which demands documentation even if the teachers don't really know why. Such confusion is on the other hand also visible in the material of the study focusing on assessment in grade six (Ferm Almqvist & Zandén, forthcoming). Regarding experienced control the music teachers express themselves as following:

As more documentation is demanded, that might be a way to make sure that I do my educational task according to the policies (Music teacher, grade 6).

I don't know anything about the legislators' confidence but as everything has to be steered I suppose they have no trust or confidence in my subject competence or professional judgment (Music teacher, grade 6).

There is no steering regarding 'WHAT' to be documented or 'HOW' but 'THAT' it should be done, as a protection if the school inspectorate should visit. (not aiming to ask about the learning of the pupils, but if there is documentation) (Music teacher, grade 6).

To be able to run music education with musical knowledge in focus towards Cultural Citizenship, which is what Arendt suggests, teachers have to take their responsibility and be trusted in doing it. An ongoing discussion regarding what constitutes the musical world and what engaged citizenship can be is therefor needed. Further, when it comes to assessment and judging it is crucial that agreements regarding what constitute the musical world, are broad enough to give space for different ways of showing musical knowledge and competence which in turn should make equal assessment possible. The question is who take responsibility for such aspects of agreements, at the same time as teachers feel that they have lost their trust.

Too much documentation and too much steering. Hard to find time to check the pupils' different achievements regarding all parameters in the achievement criteria, and take them into account in grading. You lose some of the joy for the subject when the achievement criteria come too much in focus (Music teacher grade 6).

The quotation stresses the need of discussions regarding whether the current achievement criteria expressed in Lgr11 are broad enough in that sense. It is important that the formulation covers dynamic agreed upon definitions of the musical world that guarantee that no one feel excluded or invisible. How does the documentation demand influence such formulations? Continual work among music teachers, in relation to parents, principals and politicians is needed to avoid that any pupil is offered a feeling of involvement and engagement.

Cultural citizenship through music as aesthetic communication in schools

Based upon Arendt's view of cultural citizenship, music education in schools could be formed as aesthetic communication conducted with authority and an agreed upon view of the musical world as guidance. Based on chosen methods and contents pupils are to make their voices heard, and are expected to be listened to as performers and composers. The pupils learn and are assessed upon their ability to listen to, perform, and reflect upon musical expressions and impressions, as well as musical history and contexts. The pupils are encouraged and expected to become their musical selves in meetings with others, and to take each other's perspective musically with musical learning in focus. The philosophical study has found that such a way of teaching music could be possible in Swedish schools of today, and pointed at what challenges that implies for music educators.

To learn to be actors and function as an audience in the musical world is one way for Swedish pupils to develop towards active and engaged citizenship – to develop towards Cultural Citizenship through music as aesthetic communication.

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