

# FRAMEWORK PLAN FOR THE MUNICIPAL SCHOOL OF ARTS

*A School of Arts for Everybody*



KULTURSKOLERÅDET

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FOR THE MUNICIPAL  
SCHOOL OF ARTS**

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## INTRODUCTION

### Being a school of arts for everybody

The school of arts offers high-quality activities and teaching in subjects relating to the arts and culture. It has a multifaceted mandate in art and culture.

Through education, participation, teaching, and experience in art and culture, people can develop their imagination and sensitivity. When we participate in cultural communities, we build a sense of security and an understanding of what it means to be human – on our own and with others. This is of fundamental importance when it comes to our life skills and formative development.

The school of arts' vision is to be a school of arts for everyone.

The school of arts provides education in art and culture that caters for children's and young people's need for and right to participate in the art and culture scene. The school of arts is clearly present in its local arts and culture scene. It offers children and young people meaningful activities and support, and it puts them on a path towards the professional field of arts and culture. A school of arts for everybody means that everybody finds the school's activities to be relevant and inclusive, regardless of their background or circumstances.

Although the school of arts has a special responsibility towards children and young people, it has more to offer – including to adults and the elderly, and the local community as a whole. In the local community, everyone should have the opportunity to encounter art and culture, in close connection with school and recreational activities. As the school of arts is an active steward of art and cultural heritage, its activities have an impact on everyone who lives in the municipality, throughout their lives.

The school of arts is characterised by a high level of competence in art and culture. To be a school of arts for everybody, the school must be visible in the local community and reach out to residents in many different ways. It provides education in art and culture for children and young people, it provides and conveys experiences of art and culture, and it strengthens the artistic dimension of residents' lives.

The school of arts pursues its mandate in close collaboration with other municipal resources. The school of arts helps to strengthen cultural skills and the development of the local community through mandatory collaboration with the school, culture, health, and welfare sectors. This collaboration is aimed at all residents of the municipality, and the school of arts forms a bridge between school and recreation.

The school of arts is characterised by cultural diversity and safeguards cultural heritage, indigenous perspectives, and contemporary culture. Awareness of local traditions – combined with new voices and expressions – builds more robust local communities while renewing the art and culture scene. The school of arts promotes diversity in artistic and cultural expression. Its mission is to develop artistic competence and expressiveness, as well as creativity, critical thinking, and cultural and social skills.

In order to be a school of arts for everyone, the school is open to the community and to new target groups, and it invites genuine participation and interaction. Children and young people in particular are listened to and involved at all levels in the school of art's work – this is what makes the school a school of arts *for everybody*.

**Chapter 1** describes the school of arts' social mandate as stipulated in legislation and expressed in conventions and reports to the Storting. **Chapter 2** describes the school of arts' understanding of its mandate based on chapter 1 and looks at the school of arts' core values and objectives. **Chapter 3** describes the school of arts' practice and organisation, while **chapter 4** looks at quality, roles, and responsibilities in the school of arts in relation to the school's practice as outlined in chapter 3



## 1 THE SOCIAL MANDATE OF THE SCHOOL OF ARTS

### 1.1 Basis of the school of arts in legislation and conventions

The school of arts are anchored in the Norwegian Education Act and help Norway to fulfil its obligations in respect of UN conventions on human rights and UNESCO conventions. The social mandate and purpose of schools of arts are also realised by way of relevant reports to the Storting and other applicable planning and steering documents.

#### 1.1.1 Norwegian Education Act

The social mandate and purpose of schools of arts are anchored in chapter 26 of the Norwegian Education Act<sup>1</sup>, which states that every municipality must offer school of arts activities:

*§ 26-1 School of arts: The municipality shall offer a school of arts for children and young people, organised in connection with the school and culture scene.*

*§ 26-2 Purpose of school of arts: Schools of arts shall facilitate the participation of pupils in various activities through which they can learn, experience, create, and convey cultural and artistic expressions in a safe and positive school environment.*

#### 1.1.2 UN conventions on human rights and UNESCO conventions

The purpose and objectives of schools of arts help Norway to fulfil its obligations in respect of international conventions.

<sup>1</sup> Act relating to Primary and Secondary Education and Training (the Education Act) – (Lovdata, 2024)

### **UN Convention on the Rights of the Child, Articles 30 and 31<sup>2</sup>**

Article 31 of the Convention on the Rights of the Child states that children have “the right to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts”. It further states that “parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity”.

Article 30 of the Convention on the Rights of the Child states that children belonging to an ethnic, religious, or language minority, or children or young people belonging to an indigenous population, shall have “the right, in community with other members of his or her group, to enjoy his or her own culture, to profess and practise his or her own religion, or to use his or her own language”.

This is also emphasised in the UN International Covenant on Civil and Political Rights, Article 27.

### **UN Convention on the Rights of Persons with Disabilities (CRPD)<sup>3</sup>**

The UN Convention on the Rights of Persons with Disabilities, Article 30.2, states that appropriate measures shall be taken “to enable persons with disabilities to have the opportunity to develop and utilize their creative, artistic and intellectual potential, not only for their own benefit, but also for the enrichment of society”.

### **UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage<sup>4</sup>**

Respect for and recognition of the practitioner and bearer of tradition is a central principle in the Convention for the Safeguarding of the Intangible Cultural Heritage. The convention defines intangible cultural heritage as oral traditions and expressions – including language as a means of expression of intangible culture, performing arts, social customs, rituals and festivals, knowledge and practices concerning nature and the universe, and traditional crafts.

2 UN Convention on the Rights of the Child, Articles 30 and 31 (UN, 1990)

3 UN Convention on the Rights of Persons with Disabilities (CRPD) (UN, 2008)

4 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003)

### **UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions<sup>5</sup>**

The convention obliges the state to facilitate a diversity of cultural expression whereby democracy, tolerance, social justice, and mutual respect are central components.

#### **1.1.3 Rights of indigenous populations and national minorities**

Norway has acceded to ILO Convention 169 concerning indigenous populations and tribal peoples in independent states.<sup>6</sup> Norway has a special responsibility to safeguard and develop the language, culture, and social life of the Sámi people, as an indigenous population (cf. Section 108 of the Norwegian Constitution).<sup>7</sup>

The schools of arts contribute to municipal efforts to provide a Sámi language and culture activities. Schools of arts take special responsibility for developing their activities and teaching in respect of Sámi affairs, particularly for residents of Sámi language administration municipalities (cf. the Act on the Sámi Parliament and other Sámi legal matters (The Sámi Act)).<sup>8</sup>

National minorities have special protection through Norway’s ratification of the European Charter on regional and minority languages<sup>9</sup> and the Council of Europe’s Framework Convention for the Protection of National Minorities.<sup>10</sup> National minorities have a centuries-long connection with the country and have helped shape our common cultural heritage.

A prerequisite for the Sámi and national minorities to have a dynamic culture is the passing on of artistic and cultural expression to future generations. Municipalities actively use schools of arts to accomplish this.

5 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)

6 ILO Convention 169 concerning indigenous populations and tribal peoples in independent states (1990)

7 Constitution of the Kingdom of Norway

8 Act on the Sámi Parliament and other Sámi legal matters (The Sámi Act)

9 European Charter on regional and minority languages

10 Council of Europe’s Framework Convention for the Protection of National Minorities

#### 1.1.4 UN sustainable development goals

The UN's 17 sustainable development goals (SDGs) represent a common global work plan to help give all people a better life. In Norway, the SDGs are anchored in the Planning and Building Act. Achieving the SDGs requires initiatives at all levels and by all stakeholders, nationally and locally. The school of arts are participating in efforts to achieve the SDGs.

#### 1.2 Purpose of the school of arts

The purpose of the school of arts is set out in §26-2 of the Norwegian Education Act:

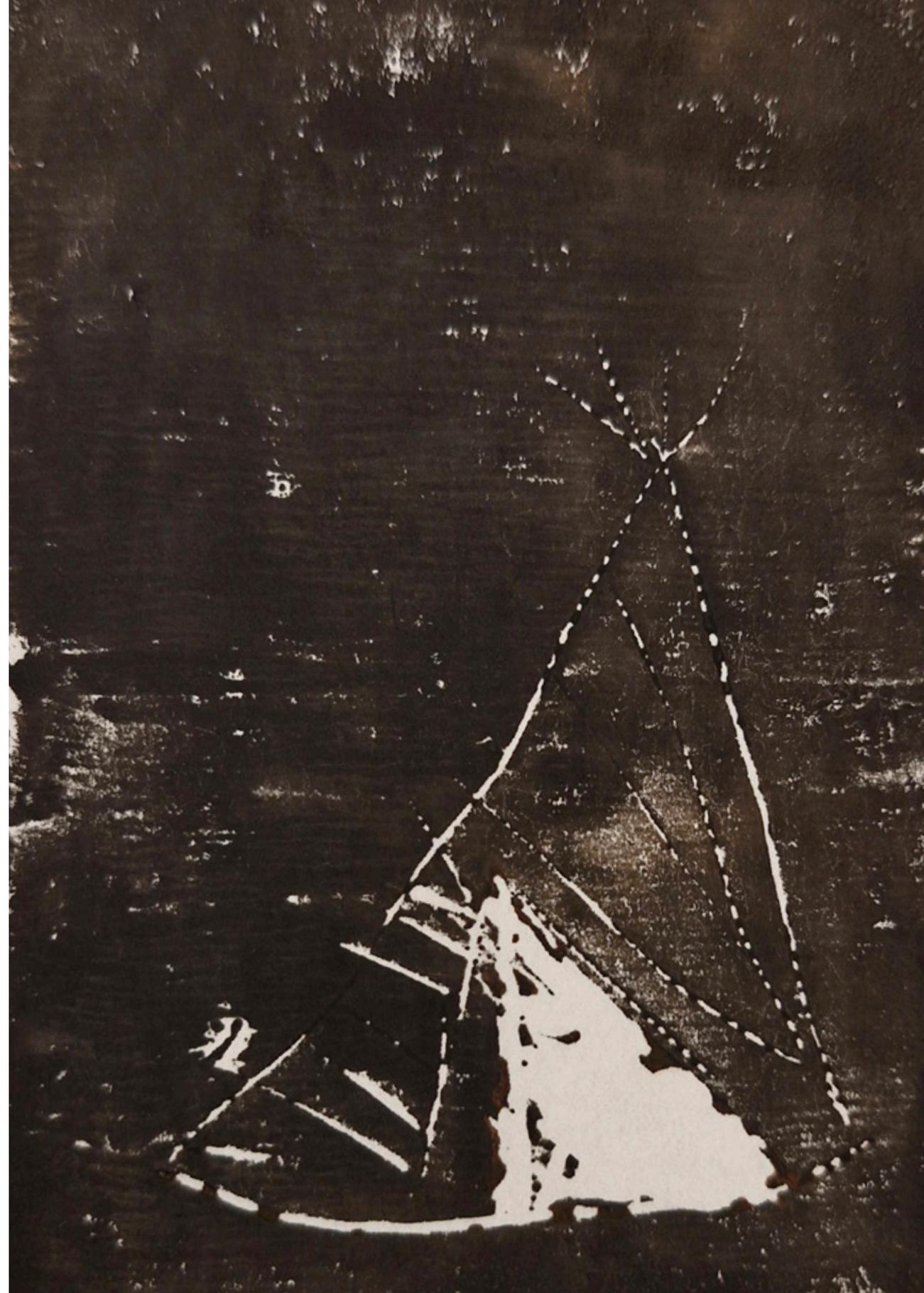
*§ 26-2 Purpose of the school of arts: The school of arts shall facilitate the participation of pupils in various activities through which they can learn, experience, create, and convey cultural and artistic expressions in a safe and positive school environment.*

On this basis, the school of arts consistently strive to ensure that pupils and others participating in their activities shall learn, experience, create, and convey cultural and artistic expression. The activities of the school of arts take place in good and safe school environments.

The school of arts contribute to learning, to promoting respect for one's own and others' cultural affiliations, to raising awareness of one's own identity, and to developing the ability for critical reflection.

The school of arts offer art and cultural education of a high academic and pedagogical quality, so that anyone who wishes can develop artistic competence based on their abilities, wishes, and ambitions.

Artistic expression stimulates creativity, engagement, and curiosity by opening doors to new ideas, solutions, and perspectives. Participation in cultural activities contributes to good mental health, a sense of accomplishment, and a sense of belonging.





## 2 THE SCHOOL OF ARTS' UNDERSTANDING OF ITS MANDATE

### 2.1 Core values of the school of arts

The values of the school of arts are rooted in human rights, with the aim of viewing every person as a resource. The school of arts have a humanistic view of humanity and uphold social values such as human dignity, freedom of expression, democracy, and the right to participate in a community. The core values of the school of arts are communicated, practised, and experienced in all aspects of the schools' work.

The community in Norway contains a growing diversity of cultural expressions and complex cultural identities. By recognising, making visible, and utilising the resources of this diversity, the school of arts contribute to the continuation and renewal of cultural heritage. Knowledge of one's own culture and security in one's own identity create respect and curiosity towards others.

Arts and culture activities create arenas for belonging and for social community and can inspire participation in the community of opposing sides that is a prerequisite for a functioning democracy.

Schools of arts are made for everyone through participation, opinion-shaping, and the inclusion and safeguarding of diversity.

### 2.2 Objectives of the school of arts

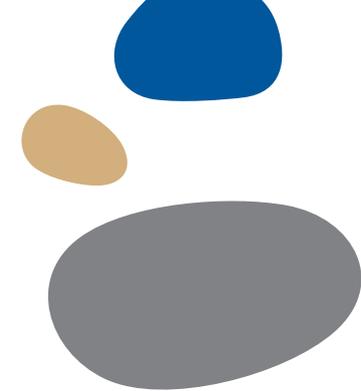
The objectives of the school of arts are linked to its vision, social mandate, and purpose

#### **The objectives of the school of arts are**

- for all children and young people to have access to relevant and tailored high-quality arts and culture education in a good and safe school environment
- for all children and young people who are eligible to have access to an arts specialisation, which can underpin an upper secondary and higher education in arts and culture subjects
- for all pupils at the school of arts and others who encounter the school's activities to have the opportunity to develop artistically
- for all pupils at the school of arts and others who encounter the school's activities to have the opportunity to strengthen their social and cultural skills and find their own voice in society
- for all pupils at the school of arts and others who encounter the school's activities to strengthen their critical reflection and independent choices
- for all residents of the municipality to perceive the school of arts' activities as highly visible, relevant, and inclusive

#### **Consequently, the schools of arts are**

- professional arts and culture organisations with a high level of pedagogical and artistic expertise
- active facilitators of co-creative processes and participation at both the institutional and pupil levels
- open and invite new target groups, with structures that accommodate everyone
- resources for inclusive local communities through arts and cultural education and activities
- operated in close connection and in a holistic context with other municipal services
- willing to change and innovate in line with changes in society



## 3 PRACTICE OF THE SCHOOL OF ARTS

### 3.1 A school of arts for everybody

In order to be a school of arts for everybody, the school reflects the diversity of cultural expressions and identities in society and facilitates inclusive school of arts services.

Although children and young people are the primary target group of the school of arts, all residents have the opportunity to take part in and experience the schools' activities.

#### 3.1.1 Sustainability

The schools of arts create opportunities for people to come together and discover new perspectives, where mastery and the joy of creation evolve, and where traditions and cultural heritage meet innovation and new impulses.

The dimensions of sustainability in the school of arts are perhaps best understood through the Sámi concept of birgejupmi/bierggim/bierkenidh:

*"Birgejupmi connects people and communities, landscapes, environments, and ecosystems. It is a holistic approach to preserving and developing our common resources and values, for which we all have an individual and collective responsibility*

*(Overall strategy of the Sámi Parliament, 2022)*

Culture is sustainability, because culture gives us the power to sustain our own lives and the society that we are a part of. With their core values and practices, the school of arts connect individuals and local communities. In this way, the school of arts contribute to sustainability for both the individual and society.

### 3.1.2 Participation

Participation characterises the practice of the school of arts as a whole and helps to ensure that it is relevant and inclusive. Pupils in the school of arts feel that they are listened to and that they can influence the things that affect them. Pupils, guardians, and relevant partners are invited to participate in the planning, implementation, and evaluation of the school of arts' activities. Children, young people, and guardians who do not participate in the school of arts' activities are also listened to, and their opinions about what the school of arts should be are also heard.

Participation is organised through pupil councils, parent/guardian committees, the municipal democracy, and representation in other relevant committees that relate to the school of arts' activities.

### 3.1.3 The school of arts as a driver of inclusion

In order to be a school of arts for everybody, the school contributes to inclusion and inclusivity efforts. The school of arts provides arenas for belonging, community, and participation, with structures and content that do not exclude but rather encourage participation.

By being aware of its potential as an inclusive force in the local community, the school of arts comes closer to the vision of being *a school of arts for everybody*.

### 3.1.4 The role of the school of arts in preventative and health-promoting efforts

Good health can relate to experiencing quality of life and having mastery over one's own life. Participation in cultural activities, through a school of arts for example, gives one a sense of mastery and belonging and contributes to good mental health.<sup>11</sup>

Schools of arts participate in municipal preventative and health-promoting efforts, contribute to good public health, and help to reduce disparities in social health. Schools of arts are a part of municipal preventative and health-promoting efforts and support the identification of solutions across service areas.

Schools of arts can offer music therapy and other forms of art therapy as part of the municipal health services available to residents. Music therapy and other forms of art therapy are resource-oriented and support current objectives for health-promoting efforts, treatment, rehabilitation, and social care.

Participation, interaction, and co-creation develop the breadth of a school of arts' activities and enable the school to help other municipal service areas achieve their own objectives.

## 3.2 Organisation of the school of arts services

A school of arts for everybody means that everybody, regardless of their background or prerequisites feels welcome. In order for the vision of a school of arts for everybody to have genuine meaning, the school's practice is structured within three areas, with different profiles and objectives:

- core programme
- specialization programme
- educational outreach activities

### 3.2.1 Core programme

The core programme is for pupils who are registered for instruction in one or more subjects at the school of arts, in the form of long-term instruction over the entire school year or shorter, time-limited courses.

The core programme has no admission requirements and is open to all children and young people who wish to participate. Other age groups can also be admitted as pupils in the core programme, although children and young people have priority.

Teaching in the core programme is tailored to the individual pupil and uses varied teaching methods individually, in groups and ensembles, and across subjects offerings.

The core programme has defined objectives for academic progression and training at all levels. The objective of the training in the core programme is to offer the pupils high-quality training in arts and culture.

<sup>11</sup> Report to the Storting 15 (2022–2023) Public health report – National strategy for equalising differences in social health

### 3.2.2 Specialization programme

The specialization programme builds on the core programme and is for pupils who are particularly motivated to receive a greater amount of teaching and who put in a more systematic, individual effort.

Teaching in the specialization programme is tailored to the individual pupil and uses varied teaching methods individually, in groups and ensembles, and across subjects offerings.

The individual school of arts considers admission to the specialisation programme according to the structure of the activities and the objective of the teaching.

To ensure access to specialisation pathways, there is a need for systematised co-operation, with certain schools of arts in each county or region taking special responsibility for this. Municipalities, county municipalities, relevant regional and national institutions, and other relevant stakeholders work together to facilitate the participation of motivated and eligible pupils in a specialization programme, regardless of where they live or who they are.

The objective of education in a specialisation programme is academic specialisation. The academic specialisation may be geared towards higher education in art or provide another specialisation based on the capacities of both the pupil and the subject.

### 3.2.3 Educational outreach activities

Educational outreach activities are what a school of arts offers externally, based on collaboration that encompasses a wide range of topics. A school of arts' educational outreach activities are developed through interaction and co-creation with other services and activities in the municipality and can help the municipality fulfil its mandate in areas such as upbringing, health, and social care.

Educational outreach activities are developed by way of collaboration and co-creation with other municipal services. The organisation and design of educational outreach activities are based on municipal plans and the needs and circumstances of the local community.

Teaching in collaboration with primary and secondary education and training, SFO facilities and kindergartens, as well as with teaching and other services aimed at target groups outside the school of arts, form part of educational outreach activities.

The objective of educational outreach activities is to leverage the school of arts' pedagogical expertise and its expertise in art and culture in municipal efforts to develop comprehensive activities for residents.

## 3.3 Subjects in the school of arts

The school of arts subjects have traditionally been dance, music, circus, creative writing, theatre, and visual arts.<sup>12</sup>

In order to provide attractive activities and reach new target groups – and consequently be a school of arts for everybody – the school emphasises diversity in the education it offers. The school of arts therefore position art and culture subjects in ever new contexts and in new combinations, and as part of interdisciplinary municipal services.

Through Sámi cultural subjects, the school of arts take special responsibility for activities and education based on Sámi language, culture, and traditional knowledge. These services are aimed in particular at the Sámi population, but also at the population in general.

Technological and digital developments provide new opportunities and set new requirements. This also characterises the school of arts' professional mandate, according to which it builds subject expertise and offers teaching and activities that respond to society's needs and new opportunities.

Subjects at the school of arts encompass traditional genres and expressions, as well as new composite subjects. The subjects are inspired by a diversity of cultures and artistic expressions and draw on a rich and diverse cultural community.

<sup>12</sup> Framework plan for culture schools – Diversity and specialisation / Norwegian Culture School Council (kulturskoleradet.no, 2016)

### 3.4 The school of arts in a digital age

Continuous technological development creates new conditions for society and for the services that the school of arts provide. New technology-driven artistic and cultural expressions are emerging, and the conditions for learning and teaching are changing. Digital technology is becoming an increasingly important resource for businesses and institutions. Artificial intelligence and other types of technology that may be relevant to the school of arts are continually and rapidly developing.

The schools of arts assume an exploratory role in the face of new technology and new and emerging cultural expressions. At the same time, the school of arts take a critical approach to the use of new technology, bearing in mind copyright, privacy, and source criticism.

The digital age is changing the connection between subject matter and originality. Mastering a subject is not necessarily a prerequisite for a pupil's own originality – originality can be a route into the subject.

When pupils come to the school of arts, they often encounter knowledge and digital skills not previously included in their education. In a digital age, many pupils are self-taught in several areas. Gaming culture and other technology- or media-driven forms of art and culture are examples of this. The school of arts use this new knowledge by adopting new pedagogical approaches and dialogue-based teaching methods. This places new demands on the role and skills of teachers.

Technological developments trigger a number of value questions for the school of arts. The school of arts are conscious of balancing and navigating such value issues and how new and different types of value creation are combined with the role of the school of arts.

Art and culture subjects contribute to existential, aesthetic, and sensory experiences and help create resonance between the individual and the world. In this way, the school of arts are an important counterweight in the digital age. They develop tactile skills, provide artistic experiences, and build relationships between people.

### 3.5 Learning support work in the school of arts

In the school of arts, pupils develop their abilities to reflect critically, make independent choices, and find and communicate their own artistic and cultural expressions. Systematic and constructive feedback provides support throughout the pupils' learning processes and strengthens their learning, development, and well-being.

Systematic efforts are being made to develop a common assessment culture in the school of arts that supports learning. This assessment culture supports teachers in the school of arts efforts to support learning in various subjects and programmes.

*Pupils' learning abilities can be strengthened if*

- they understand what they are supposed to learn and what is expected of them. Learning support work in the school of arts includes working with pupils to set clear goals that they understand.
- they also receive advice on how they can develop further. Teacher feedback is therefore primarily a wayfinder, with reflections on and advice about what's needed for the pupil to enhance their competence.
- they're involved in their own learning by, among other things, assessing their own work and development. The school of arts pupils' involvement in assessing their own learning must therefore be central to learning support efforts.

It has been well-documented that collaboration with the home strengthens pupils' learning. The school of arts work closely with parents to support pupils' learning and to ensure good quality in the learning environment in general.

### 3.6 School of arts teachers and the professional learning community

School of arts teachers' interaction with pupils and others who encounter the school's activities, as well as the various users' encounters with the school's artistic activities, form the core of the school's operations. School of arts teachers have a conscious relationship with their roles:

- educator, artist, and professional role model
- leader of small and large groups, organiser, project manager, and co-ordinator
- inspirer and culture bearer
- partner and colleague

The school of arts are increasingly placing an emphasis on being an interactive stakeholder. Therefore, school of arts boards must have knowledge of the other municipal services and a comprehensive understanding of the role of the school of arts in municipal services.

The effective development of practice requires scope for joint reflection on value choices and development needs. The school of arts is a professional learning community focused on how individual teachers' practices contribute to pupils' learning and to developing the school's activities. All employees at a school of arts participate in its professional learning community in order to assess and develop their own and the school's practices on an ongoing basis.

By participating in the school of arts' professional learning community, a school of arts teacher will

- further develop their pedagogical and art and cultural expertise
- describe and justify their own practice using a common professional language
- become aware of their relationship to their many roles as a professional practitioner
- see their own discipline in a wider context in the local community and in a societal context
- aim to develop the quality of the school of arts' activities by developing their own practice and the practice of others
- focus on how the school of arts' practices contribute to pupils' learning and to developing the school's activities

### 3.7 The school of arts as a partner

The school of arts is organised in connection with the school and the culture scene.

The school collaborates, interacts, and co-creates with kindergartens, schools, libraries, and the local culture scene. In this way, the school is a resource and offers support in a comprehensive educational process and for the voluntary culture scene.

The school of arts also collaborate closely with municipal services such as elderly care, the Norwegian Labour and Welfare Administration, health services, child welfare services, refugee services, and so forth, as part of the overall municipal services. By collaborating with primary education, the culture scene, the voluntary sector, and other services in the municipality and county municipality, the school of arts plays an active role in the local community as a whole.

Interaction and co-creation develop the quality of the school of arts' activities and enable the school to help other municipal service areas achieve their own objectives. This opens up opportunities to challenge established structures, cultures, and understandings of what the school of arts is and who the school of arts is for.

The school of arts' employees participate in learning communities at the school and with other services and disciplines, with the aim of further developing the school as a partner.

Collaboration with other stakeholders supports the school of arts' mandate to provide high-quality education in art and culture. Moreover, it strengthens the school of arts as a professional educational institution for arts and culture studies.

Municipalities must take a holistic view of the arts and culture sector. They must anchor the school of arts' interaction with others by making this interaction a cross-cutting theme in municipal planning efforts.

#### 3.7.1 The school of arts and primary and secondary education

A school of arts is organised in connection with the school.

The overall part of the curriculum for primary and secondary education and training<sup>13</sup> highlights the importance of art, culture, and creativity for both societal and personal development. Creative learning processes are set in a broader perspective, as a prerequisite for formative development and the development of identity. Pupils should therefore be able to use their creative powers throughout their primary and secondary education and training.

The overall part of the curriculum emphasises the value of collaboration to stimulate innovative thinking and entrepreneurship. Through collaboration, the school of arts can use its expertise in art and culture to supplement primary and secondary education and training, which can in turn support the mandate of the school of arts.

<sup>13</sup> Overall section – values and principles for primary and secondary education and training / The core values of education / 1.4 Creativity, engagement, and curiosity (Curriculum 2020)

Holistic thinking on the part of the school owner and the school of arts' management along with the establishment of close co-operation between primary and secondary education and training and the school of arts can provide additional benefits for all children and young people in the municipality.<sup>14</sup> Examples of such holistic thinking are the facilitation of participation by school of arts teachers and other staff in the municipality and county municipality in professional learning communities, and the assurance that school owners see employment in primary education and a school of arts in context.

### 3.7.2 The school of arts, the cultural scene, and volunteering

The school of arts is organised in connection with the culture scene. Through close interaction with the voluntary culture scene and professional art and culture practitioners, the school of arts plays a central role in local cultural infrastructure.

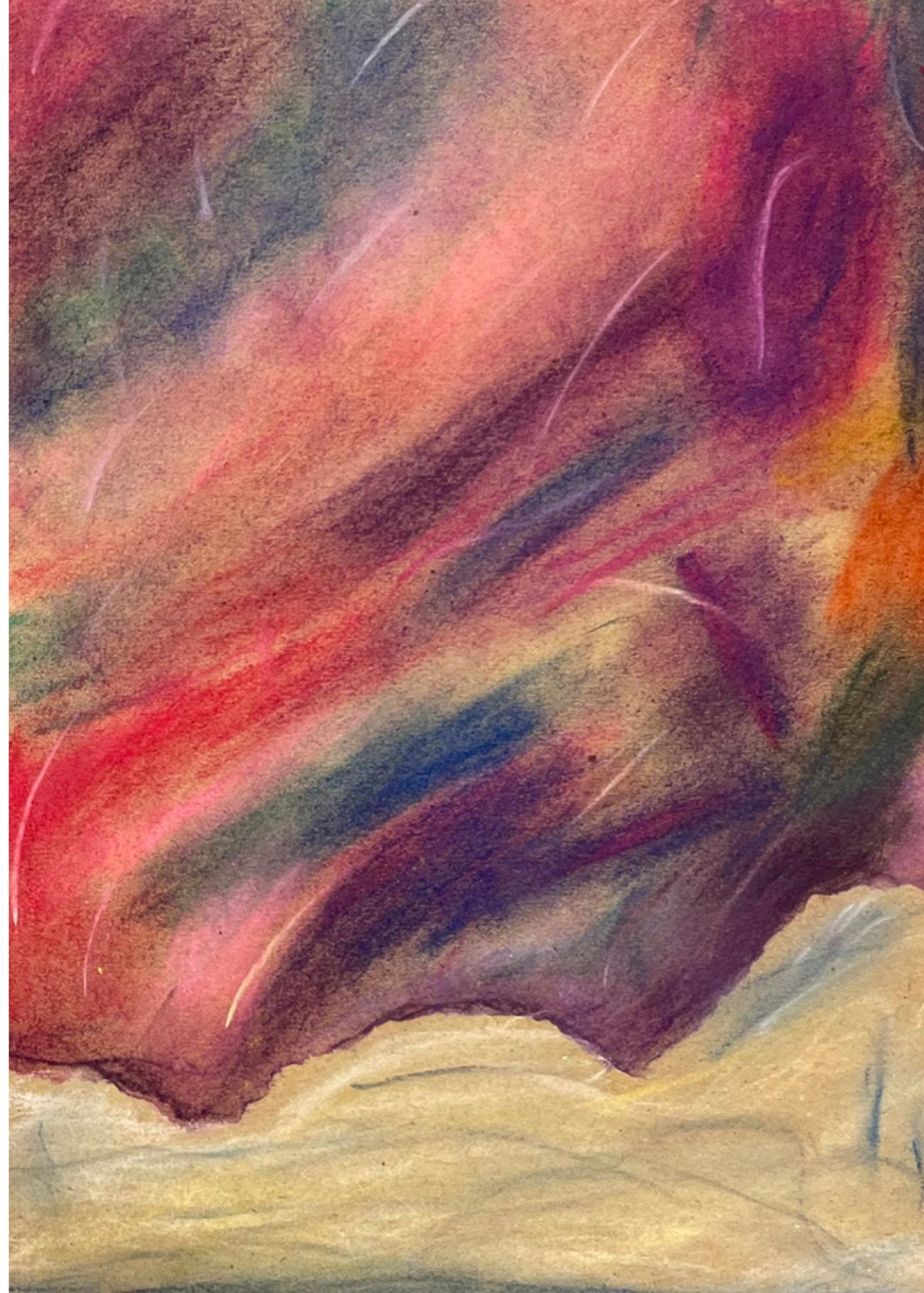
The school of arts are deeply involved in municipal arts and culture activities. They also play a central role in a comprehensive educational process that leads to the professional culture scene.

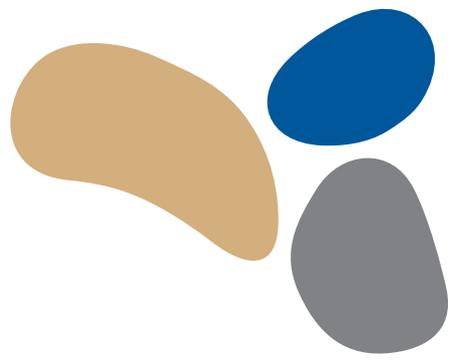
By building what they offer around voluntarily organised cultural activities, the school of arts are key stakeholders in the voluntary culture sector. Further development of the collaboration between the school of arts and the voluntary sector will improve the opportunities for more people to participate in the culture scene.

The schools of arts, the culture scene, and the voluntary sector also collaborate on relevant planning processes in municipalities and county municipalities to ensure the joint use and development of suitable premises for cultural activities.

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<sup>14</sup> Strategy Joy of creation, engagement, and curiosity (Regjeringen.no, 2019)





## 4 QUALITY, ROLES, AND RESPONSIBILITIES IN THE SCHOOL OF ARTS

### 4.1 Quality in the school of arts

The quality of the school of arts is linked to its vision, social mandate, and objectives. Quality is not a clear-cut concept, and the school of arts owner, school of arts management, school of arts teachers, and residents of the municipality participate in discussions about what constitutes good quality in the school of arts.

The work on quality in the school of arts is ongoing. School of arts owners, employees, pupils, and others who are in contact with the school's activities regularly assess the school's teaching methods, content, organisation, and interaction with others. The pupil and user perspective is safeguarded by the school involving, among other things, pupil councils, councils for people with disabilities, youth councils, and senior citizen councils.<sup>15</sup>

#### 4.1.1 Structural quality, procedural quality, and results quality

In the context of kindergarten and education, quality is often described in terms of the sub-areas of structural quality, procedural quality, and results quality.<sup>16</sup>

Results quality is what the school of arts wants to achieve as formulated in chapters 1.2 and 2.2. Results quality will depend on structural and procedural quality.

For the school of arts, structural quality is about how the school is organised, its activities, buildings and other infrastructure, the school's expertise, financial conditions, and so on.

#### **The school of arts' structural quality is characterised, among other things, by**

- the school of arts' various activities being well-designed to address the opportunities and challenges in the municipality
- the school of arts' employees having relevant expertise, and the school of arts having plans and systems for skills development
- there being good systems for quality development and follow-up
- the school of arts' management structure being appropriately designed
- the premises, teaching facilities, and other infrastructure enabling everyone to participate
- the school of arts being an integral part of the municipality's planning
- the school of arts being organised as an intersection between the school itself and the culture scene
- there being structures and agreements in place for collaboration with professional arts and culture environments, and with relevant expertise and educational environments
- the school of arts having appropriate financial frameworks

Procedural quality in the school of arts relates to the school's practices, the content of teaching and the other services that the school delivers, participation and citizen dialogue, leadership, pedagogical practice, professional learning communities, and so forth.

#### **The school of arts' procedural quality is characterised, among other things, by**

- all children and young people having genuine access to the school of arts' activities
- all pupils and others who are in contact with the school of arts' activities experiencing a good and safe learning environment
- the school of arts' pupils contributing to their own learning and to the entire school's practice
- motivated and eligible pupils having opportunities to specialise in arts and culture subjects
- the school of arts' employees perceiving their work environment as good
- there being a culture of continuous development at the school through active participation in professional learning communities
- the school of arts' activities being seen in the context of a holistic upbringing and being capable of providing a basis for a future career path within the arts and culture sector
- the school of arts understanding and fulfilling its mandate in connection with the municipality's other services

<sup>15</sup> Act relating to municipalities and county municipalities (the Local Government Act) §5-2

<sup>16</sup> Work with quality and skills / What is quality? (udir.no, 2024)

- the municipality’s residents having the opportunity to participate in the development of the school of arts
- the school of arts encouraging and contributing to inclusive local communities
- the school of arts leveraging technological and digital opportunities

#### 4.1.2 Employee skills

Employees at the school of arts have a high level of artistic expertise, with a minimum of three years of formal education in the arts. When employed in a teaching post, the applicant should have pedagogical competence equivalent to that required in the school system. The school of arts’ head teacher must have at least three years of experience obtained in a school of arts, management training, and/or relevant management experience. The head teacher should also have documented competence in managing a school of arts’ development work.

If special circumstances so require, the school of arts may recruit applicants who do not meet the recommended competency requirements. Applicants should document their prior learning or expertise that is relevant for the duties of the role.

### 4.2 Municipal responsibilities

As the owner of the school of arts, the municipality has overall responsibility for the quality of the schools of arts.

The school of arts is part of the municipality’s comprehensive service offering related to upbringing, education, culture, and health, and it is included in the municipality’s planning documents.

The school of arts must be for everyone, and the municipality ensures that all children and young people have equal opportunities to participate in the school of arts’ activities.

The municipality is responsible for ensuring that the school of arts has suitable premises and infrastructure that are adapted for the services to be provided. The joint use of both premises and expertise can provide added value, and the municipality is responsible for facilitating this.

The municipality has overall responsibility for ensuring that the school of arts has qualified teachers, and for quality and skills development in the school of arts being in line with the rest of the school system.<sup>17</sup> This also means ensuring that school of arts teachers have access to relevant further and continuing education opportunities on par with other teachers and employees in the municipality.

The municipality, as the owner of the school of arts, facilitates co-operation with the university and college sector and enables the school to accept internship students from institutions of higher education. Collaboration can also be initiated with the university and college sector on research and development work related to the school of arts’ subjects and practices.

In some municipalities, closer co-operation with the university and college sector as a “university school of arts”<sup>18</sup> may be an objective. Such collaboration with the university and college sector often takes place together with other municipalities.

### 4.3 The school of arts’ responsibilities

The head teacher of a school of arts is responsible for ensuring that the school offers high-quality education and services. The school of arts’ head teacher facilitates professional learning communities and pedagogical development work, as well as development work in collaboration with the school’s partners and various expertise environments.

The head teacher of a school of arts is responsible for ensuring that the school has a good and safe learning environment that it is open to and encourages new target groups, and also for facilitating participation and citizen dialogue.

The Norwegian Directorate for Education and Training has prepared a resource on requirements and expectations for head teachers in primary and secondary education and training.<sup>19</sup> The same requirements and expectations apply to the head teachers of schools of arts.

The entire workforce of the school of arts contributes to fulfilling the school’s objectives. School of arts teachers have a special responsibility to ensure high

<sup>17</sup> Work with quality and skills / Grants for skills development / Owner’s responsibility for skills development (udir.no, 2020)

<sup>18</sup> University School of Arts Project (UniKuP) – NTNU (2022–2024)

<sup>19</sup> Work with quality and skills / Continuing education / head teacher education (udir.no, 2020)

quality in the school's various activities, and to ensure that individual pupils and others who encounter what the school has to offer get the greatest possible benefit.

School of arts teachers therefore have plans with defined objectives for the education and activities offered. School of arts teachers are responsible for ensuring that pupils and others who encounter the school's activities can participate in all phases of the teaching or service.

School of arts staff must keep up to date with their profession and participate in professional learning communities in the school of arts.

#### 4.4 Responsibilities of universities and colleges

Universities and colleges contribute to the development of competence in the school of arts. They do this to ensure that the educational pathways they offer are relevant to the current and future needs of schools of arts.

Universities and colleges ensure relevant and accessible continuing education and training as the school of arts' competence needs change. To do this, it is important that the university and college sector is familiar with the practices of both schools of arts and municipalities, and with the needs and opportunities that exist. The university and college sector therefore participates in active partnerships and contributes to the development work of the school of arts.

#### 4.5 Development, research, and innovation in a school of arts

The practice of the school of arts is developed on an ongoing basis in step with the ongoing changes in society. Although these changes can pose challenges, they can also provide opportunities. This may mean that the school of arts has new tasks to solve, and that it must find new ways of working, create different subjects and subject combinations, enter into new collaborative constellations, and build new structures.

This development work takes place among the teaching staff at the school of arts, as well as within professional learning communities along with others that the

school of arts collaborates with. Changes in society also provide new perspectives for policy development for the school of arts, both locally and nationally. This requires the latest knowledge and expertise. Innovation is necessary in order to find new solutions and answers.

Sustainable development in the school of arts occurs through interaction between

- the school of arts itself (cf. chap. 4.3), where the practice is developed
- political decision-makers, i.e. school of arts owners, who have overall objectives and provide a framework for what the organisation should deliver (cf. chap. 4.2)
- the university and college sector, which offers and develops expertise (cf. chap. 4.4)

The school of arts develops its practice in close dialogue and collaboration with school owners and other relevant political decision-makers. In this way, the services developed in the school of arts can be even better designed to achieve its overall objectives. At the same time, political decision-makers' knowledge of the school of arts' practices will provide a better basis for managing the school in a holistic context along with the municipality's other services.

Developing the school of arts' practice in close collaboration with research and educational environments gives the university and college sector insight into what kind of expertise the school of arts needs at any given time. Through this collaboration, the university and college sector also provide important professional perspectives on the development of practice through guidance and relevant knowledge resources. Higher education institutions specialising in the arts can, in collaboration with the school of arts, initiate and carry out research projects and pedagogical or artistic development projects.

Such interaction improves the quality and relevance of what the school of arts offers. Such collaboration provides additional benefits through increased knowledge and understanding of the school of arts in political decision-making bodies and ensures relevance in higher education and research.

The Framework Plan for the Municipal School of Arts, “School of Arts for Everybody”, was adopted by the highest organization level, called Landstinget, in The Council for Municipal Schools of Arts, in October 2024.

The Framework Plan for the Municipal School of Arts is a guiding plan for what the school of arts might look like in each municipality, based on national expectations for municipal development in general and for school of arts development in particular.

The Framework Plan for the Municipal School of Arts comes into force in a municipality when the municipality has decided to follow it.

On the website [kulturskoleradet.no](http://kulturskoleradet.no) there is a separate framework plan section. There you will find learning resources related to the framework plan as well as the plan in several languages.

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