



KUNNSKAPSDEPARTEMENTET

Strategic Plan

Published by:
Ministry of Education and Research

Additional copies may be ordered from:
Government Administration Service
Post- og distribusjon
www.publikasjoner.dep.no
E-mail: publikasjonsbestilling@dss.dep.no
Fax: +47 22 24 27 86

Publication number: F-4234 B

Illustration frontpage: Eli Hovdenak «Horselifting»
Printet by: Zoom Grafisk AS - 11/2007 - Impression: 1000

Creative Learning

Strategy for Art and Culture in Education 2007 - 2010

June 2007





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FOREWORD



Bård Vegar Solhjell
Minister of Education
Foto: Bjørn Sigurdson, Scanpix

Today children and young people are growing up in a complex and ever-changing society, and in a more interwoven world than previous generations. If the education system is to succeed in equipping them for the future, it must be based on a broad definition of knowledge and we must succeed in providing adapted education through varied teaching methods.

To ensure that the new National Curriculum reflects a broad definition of knowledge and the basic competence needed by young people today, the Government decided to add a new part called «The Quality Framework». This emphasises among other things that: «In order to develop cultural competence for participation in a multi-cultural society, education and training is to make it possible for pupils to get knowledge about different cultures and experience from a broad range of cultural expressions». The Core Curriculum also places great emphasis on cultural competence, in for instance the chapter headed «The Creative Human Being». This chapter stresses many different aspects of the significance of encounters with cultural and artistic expressions – not least: «A confrontation with creative art can wrench us out of our habitual modes of thought, challenge our opinions, and provide experiences that spur us to re-examine prevailing conceptions and break with conventional wisdom and customary modes.»

Schools also offer several subjects with competence objectives related to art, culture and aesthetics.

The principal objective of this Strategic Plan is to develop the artistic and cultural, aesthetic and creative competence of children, pupils and staff in kindergartens, primary and secondary education and training and higher education.

Kindergartens and the municipal schools of music and performing arts are a major part of this Strategic Plan. It is important for me that we see the education system as a whole, and they are also important arenas for the spreading of culture and knowledge through education.

The Knowledge Promotion expects a great deal from the pupils with respect to knowledge and skills yet at the same time, schools are freer than ever with regard to working methods. An important task for schools is to make it possible for all their pupils to achieve their objectives through adapted teaching. I believe more varied teaching methods would provide many opportunities for increased learning and in this respect art and culture may play an important role. The Cultural School Bag (CSB) has contributed to many exciting and useful projects in this connection.

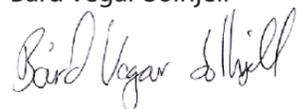
The communication of culture in schools has purely academic objectives as well as cultural policy objectives. Schools and kindergartens are shared arenas where everybody can take part in cultural experiences whatever their family background may be.

This plan has five priority areas:

1. Developing and strengthening competence in arts and provision of culture in kindergartens and primary and secondary education and training
2. Strengthening communicative competence in the arts and cultural subjects in education and training
3. Developing varied teaching methods and good pedagogical tools
4. Stimulating and documenting artistic and cultural education and training
5. Making accessible important parts of the country's cultural heritage and cultural expressions from the multi-cultural society

On 1 January 2007 the Norwegian Centre for Art and Culture in Education was established in conjunction with Bodø University College. The Centre will play an important role in following up the measures described in this Strategic Plan. I wish you all good luck with your work!

Bård Vegar Solhjell



Minister of Education
Oslo, 22 November 2007

1 INTRODUCTION



From the opening of the Norwegian Centre for Art and Culture in Education. Photo: Bjørn Erik Olsen

Both the Core Curriculum of the National Curriculum for Knowledge Promotion in Primary and Secondary Education and Training (LK06) and the Framework Plan for the Contents and Tasks of Kindergartens describe the pupil and child as active and operational in his/her own learning process. Knowledge is to be both a creative and a transforming power. The fundamental pedagogical principle is based on a humanistic view that kindergartens and education must meet the children and pupils on their own terms, while at the same time being challenging and innovative. It is also the starting point for this Strategic Plan. Children and young people are to develop their own abilities both in experiencing and expressing themselves within the many-faceted field of art and culture.

Art and cultural expression can become part of and enhance all school subjects, giving the

pupil many different experiences. Knowledge of art and culture acquired in kindergarten or school should provide insight into and an understanding of co-existence, participation in society and social development. When working with art and culture in education it is therefore important to make use of the cultural diversity which is today setting its mark on Norway.

The Concepts of Art, Culture and Aesthetic Subjects

The concepts of art and culture do not have a clear and unambiguous meaning. Their contents may vary and be interpreted in different ways in different environments and cultures

Culture

The concept of culture can be used both broadly and narrowly. Used broadly, it com-

From the Convention on the Rights of the Child:

Article 31

1. States Parties recognize the right of the child 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
2. States 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.

prises values and norms, knowledge, symbols and forms of expression that are shared by a group of people or a certain society. In a narrower sense it is used to describe the various activities in cultural life and cultural policy when these are perceived as a limited sector of society. An important dimension of any culture is that the individual is connected to small and large communities with shared identities and opinions, with these groups being both established and changed through human action and interaction. Norwegian cultural policy emphasises the importance of cultural and aesthetic diversity as a significant condition for creating and developing living cultures in an inclusive multicultural society.

Art

Art is a cultural expression. Different art forms are continually changing their forms of expression. Increasing awareness of the contents of art, its development and what it expresses helps us benefit more from it. There is no one single set of ever-valid criteria for what it is that defines art, but a number of relevant criteria which can be combined in different ways: innovative, recognisable, well-formed,

complex, surprising, technically perfect, challenging – to mention a few.

Aesthetic subjects

The kindergarten field uses the concepts of art, culture and creativity. In primary and secondary education and in higher education leading to teaching qualifications we find the term aesthetic subjects used for instance about music, art and crafts, dance and drama. In all subjects creative activity and reflection are to be stressed in both contents and working methods. The term «arts» is used in the different study courses for performing and creative art and art education.

The Objectives and Priority Areas of the Strategic Plan

The principle objective of the Strategic Plan:

Developing competence in arts, culture, aesthetics and creativity in children, pupils and employees in kindergartens, primary and secondary education and higher education.

Target group

The target group for the measures in the Strategic Plan consists of all children and young people in kindergartens, primary and secondary schools and municipal schools of music and performing arts, as well as those who work with or in connection with art and the communication of art at the various educational levels, students and those who work with art and culture in higher education and research.

The Plan has five priority areas:

1. Developing and strengthening competence in arts and provision of culture in kindergartens and primary and secondary education and training

- Stimulating children and young people to creativity and experience for many good encounters with art and culture.
- Making good progression and coherence in the arts and cultural subjects throughout the whole course of training.

2. Strengthening communicative competence in the arts and cultural subjects in education and training

- Making favourable conditions for continuing education and training to raise both the pedagogical qualifications and the arts and cultural competence of those working with art and culture in various arenas in education.

3. Developing varied teaching methods and good pedagogical tools

- Stimulating research and development work that promotes knowledge about how art and culture can be communicated in a good manner to children and young people.
- Stimulating research and development on how art and culture can help realise the objectives of the Framework Plan for Kindergartens and the Knowledge Promotion.

- Disseminating information and experiences from results of research and development.

4. Stimulating and documenting arts and cultural education and training

- Increasing recruitment to education and training in arts and culture, and contributing to improved quality in education in arts and culture.
- Clarifying the challenges facing education in arts and culture through research and documentation.

5. Making accessible important parts of the country's cultural heritage and cultural expressions from the multicultural society

- Making our local and national cultural heritage from both the recent and distant past accessible so that it can be used in work on art and culture in education, and making children and young people aware of the potential significance of our cultural heritage when it comes to the development of an individual identity in a global society.

“ Some people made a completely new colour, and some let the colours run into each other and others mixed them so everything went brown and some found a tussock to sit on on their own and just painted picture after picture...”

Comment from a pupil after an artist visited them in connection with the «Cultural School Bag»

Overview of the Relationship of the Measures to the Priority Areas

The measures are described in greater detail in Chapter 3.

		1. Developing and strengthening competence in arts and provision of culture in kindergartens and primary and secondary education and training	2. Strengthening communicative competence in the arts and cultural subjects in education and training	3. Developing varied teaching methods and good pedagogical tools	4. Stimulating and documenting arts and cultural education and training	5. Making accessible important parts of the country's cultural heritage and cultural expressions from the multi-cultural society
All Levels	1. Schools of music and performing arts as resource centres					
	2. Coordinated municipal music education					
	3. Kindergartens and schools as cultural arenas					
	4. Digital resource base					
	5. Reflect cultural diversity					
	6. International networks					
	7. Collaboration about art and culture in the Northern Region					
Kindergartens	8. Disseminate good practice from kindergartens					
Primary and Secondary Education and Training	9. Work on the CSB is to be part of the school's professional activities					
	10. Further development of CSB					
	11. Collaboration with university museums concerning CSB					
	12. Expand CSB also to include pupils in upper secondary education and training					
	13. Collaboration between schools and the cultural community					
	14. Adapt part of the NRK archives for use in schools					
	15. Develop website nrk.no/skole					
	16. Continue measures for increased love of reading					
	17. Programme for developing school libraries					

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		1. Developing and strengthening competence in arts and provision of culture in kindergartens and primary and secondary education and training	2. Strengthening communicative competence in the arts and cultural subjects in education and training	3. Developing varied teaching methods and good pedagogical tools	4. Stimulating and documenting arts and cultural education and training	5. Making accessible important parts of the country's cultural heritage and cultural expressions from the multi-cultural society
Schools of Music and Performing Arts	18. Demonstration schools of music and performing arts					
	19. Guidance for municipalities					
	20. Mediating literature in the schools of music and performing arts					
Higher Education	21. Continuing education and training for teaching staff					
	22. Recruitment to aesthetic subjects in teacher training					
	23. Recruitment of students from minority language backgrounds					
Research	24. Grant programme for artistic development work					
	25. Take initiatives to establish a new national and international programme for the evaluation of art and culture in kindergartens and education					
	26. Research into mediation of art and culture and didactics for art and culture in education					
	27. Educational statistics					

Kindergarten and School Owners and Leaders

Each year state funds are channelled to municipalities and counties to be spent on art and culture in education. These are framework transfers from the Ministry of Local Government and Regional Development and earmarked competence development funds from the Ministry of Education and Research. In addition there are specified grants each year which are awarded through work on the Cultural School Bag. Earmarked state subsidies for running kindergartens are contributions to cover all the kindergarten's operating costs.

As owners of both kindergartens, primary and lower secondary schools and schools of music and performing arts, the municipalities should – perhaps in collaboration with other municipalities – see their work and respon-

sibility for these educational institutions as a whole. Private kindergartens should also be included.

Leaders of kindergartens and schools must ensure that children and pupils have an all-round learning environment which is characterised by creative processes. Creativity and aesthetic sense are significant for the wish to learn and for learning outcomes in all areas. Stimulating the individual child's creativity and aesthetic sense will give him/her a foundation for being innovative in many areas and in this way the children become capable of meeting the many challenges they will be facing in their future working life.

Responsibility for Follow-up and Implementation

From Ministry to School Owner

The administration of the Strategic Plan builds on the general principles of division of responsibility between the levels of the education system. The Strategic Plan provides guidelines for decision-makers and authorities at all levels. The measures described in the Plan are to help realise the five priority areas and communicate good practice. The measures should be anchored in the general overall plans of municipalities and county authorities. Many people and institutions in various fields, both public and private, are involved in art and culture in education. It is important to see all these participants in conjunction with each other and get the various participants and measures to complement each other. So one of the main tasks will be to develop and further develop good collaboration models.

The Norwegian Directorate for Education and Training

The Directorate for Education and Training bears the main responsibility for following up Creative Learning, the Strategic Plan for Art and Culture in Education, and for seeing the measures as a whole. In this work the Directorate is to collaborate closely with the Norwegian Centre for Art and Culture in Education at Bodø University College. The Directorate will prepare an annual status report on the measures and main objectives of the Strategic Plan. The reports will be published on the Directorate's website www.utdanningsdirektoratet.no.

The Norwegian Centre for Art and Culture in Education

The Norwegian Centre for Art and Culture in Education has a major role in the implementation of the Strategic Plan. The Centre, which is connected to Bodø University College, was established on 1 January 2007 and is a national resource centre which is to help strengthen the position of art and culture in education. The Centre's main task is to provide school and kindergarten leaders, teachers and kindergarten teachers with support and competence to strengthen their work with subjects, arts and aesthetics in every day life. The Centre is to collaborate with relevant professional environments both nationally and internationally.

The Ministry of Culture and Church Affairs and the Cultural School Bag

The Ministry of Culture and Church Affairs has the overall responsibility for the Government's cultural policy. The Norwegian Archive, Library and Museum Authority (ABM-utvikling) is the Ministry's advisory and executive professional agency in these areas. The secretariat for the Cultural School Bag has also been placed in The Norwegian Archive, Library and Museum

The place of figurative art in Judaism

Despite the ban on pictures, there are instances of figurative art in Judaism. Thus history shows different levels of strictness concerning the picture ban, and most synagogues are today without figurative art.

In Judaism cult objects are often decorated. This may be both objects used in the synagogue and connected with annual feasts and festivals. In addition there are things used to celebrate the Sabbath at home and objects for private use. There are especially three types of decoration: (1.) Calligraphy. These are often quotations from Mosaic Law and other Jewish writings. (2.) Ornaments which are often inspired by plant shapes. (3.) Figurative symbols referring to central ideas in Judaism.

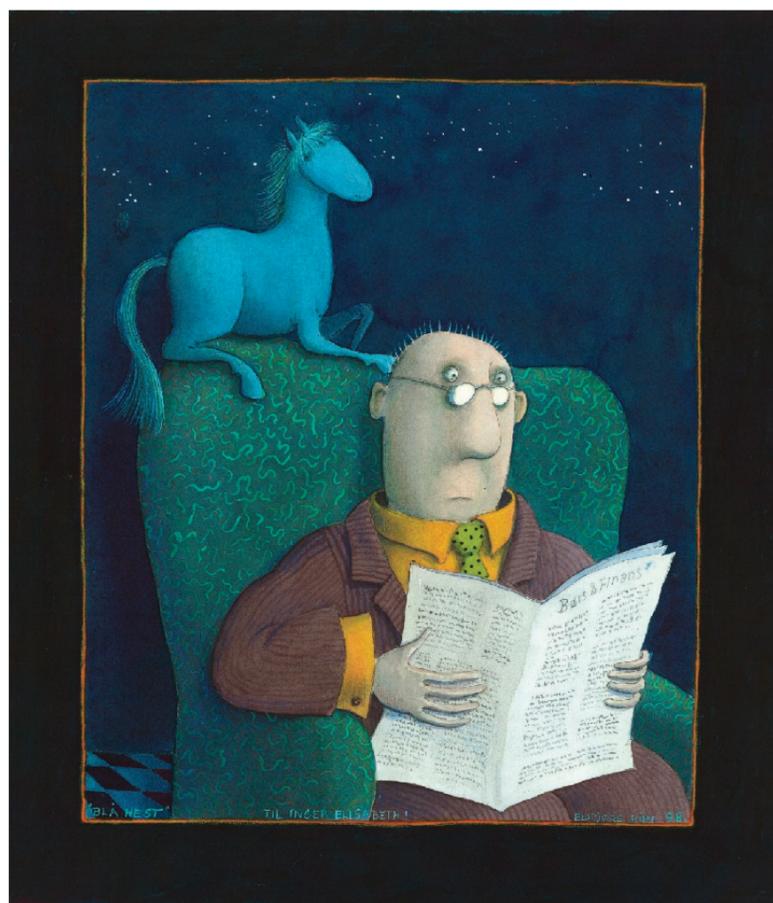
Source: Geir Winje, Religious Studies Expert

Authority. How CSB is organised varies greatly in the different counties and municipalities. School owners are responsible for local anchorage and for work on developing CSB in schools. Each county has a county contact to help with contacts and communication to the schools.

The place of figurative art in Islam

Because the Koran is the actual Revelation of God, writing has always been an important religious activity in Islam. Besides copying the Koran, the decoration of books and mosques has led to calligraphy being one of the most significant artistic expressions within Islam. Calligraphy can also approach figurative art, when the pattern of the letters also forms a picture often conveying the meaning of the text. Despite an Islamic distrust of figurative art, there are many exceptions to the ban on pictures. There are both carpets and other ornamental art where figures are part of the pattern. Figurative art is rarely representative for Islam today. Very many Muslims will therefore find it unacceptable to use this visual art in schools.

Source: Geir Winje, Religious Studies Expert



Title: "Blue Horse". Hand coloured drawing by Eldbjørg Ribe. P.E.

Poem by Dom Helder Camara:

Be merciful, Lord.
 Take special care
 of the people who are so logical,
 pragmatic,
 realistic
 that they are offended
 when someone believes
 that there is a small blue horse ...

2 PRESENT STATE OF THINGS



Workshop with artist Eva Bakkeslett. Photo: Eva Bakkeslett

Art and culture are in different ways at the centre of people's lives, and therefore also in education, either as methods in different subjects or by virtue of their own intrinsic worth. Arts and cultural subjects are central to the planning and execution of pedagogical activities. The various educational authorities and institutions are responsible for ensuring that artistic and cultural experiences help children and young people develop their identities, and create awareness of the diversity of society. The present state of things is meant to describe the various authorities responsible for the target groups for this Strategic Plan.

Kindergartens

Responsibility for kindergartens was transferred to the Ministry of Education and Research on 1 January 2006. The Ministry is therefore responsible for legislation regulating

“Together, the children and they were able to create a shared knowledge about the secrets and possibilities of paint.”

Thematic pamphlet about the youngest children in kindergartens, Ministry of Education and Research 2006

kindergarten operations in Norway. As of 1 January 2007 235,005 children between one and five years of age had places in kindergartens, that is to say 80 percent of all children in Norway. The places are equally divided between municipal and non-municipal kindergartens. The number of children attending kindergarten has increased over many years. Since 2003 there has been an increase of just under 30,000 places.¹

¹ SSB 2006

“Whoever invented art ... must HAVE BEEN ... er... a master!”

Comment from a pupil at Fagernes School, Narvik, in connection with a CSB visit

Section 2 of the Kindergarten Act says the following about culture and creativity:

«Kindergartens shall take account of children's age, level of functioning, gender, and social, ethnic and cultural background, including the language and culture of Sami children. Kindergartens shall give children basic knowledge of central and topical fields. Kindergartens shall nurture children's curiosity, creativity and desire to learn and offer challenges based on the children's interests, knowledge and skills. Kindergartens shall impart values and culture, provide room for children's own cultural creativity and help to ensure that all children experience joy and ability to cope in a social and cultural community.»

Section 2 of the Kindergarten Act states that kindergartens are to impart culture and provide room for children's own cultural creativity². Both local, national and global cultural expressions and values, as reflected in the children's growing up environment, must be represented in the activities of the kindergartens. Kindergartens play important roles as arenas for developing cultural identities. Children's encounters with different cultures and traditions provide a basis for respectful interaction and understanding between different ethnic groups.

² LOV 2005-06-17 no 64: Act relating to Kindergartens (the Kindergarten Act).

The Framework Plan

On 1 March 2006 the Ministry of Education and Research established a new Framework Plan for Kindergartens which provides the regulations to the Kindergarten Act. It is important that the Framework Plan for Kindergartens is seen in connection with school subject curricula so the subject areas of the Framework Plan are generally speaking the same that the child will encounter later as school subjects. The Framework Plan for Kindergartens describes the subject area of art, culture and creativity. The children are to have opportunities both for experiencing art and culture and for expressing themselves aesthetically through visual language, music, dance and drama. Kindergartens are to help children develop sensitivity for listening, observing and expressing themselves, strengthen their cultural identity and use their imaginations and creative thinking.

In some municipalities kindergarten children are also included in activities in the Cultural School Bag. By taking in part in these activities, the children can experience professional creative and performing art while still in kindergarten.

Primary and Secondary Education

The Knowledge Promotion

In the autumn of 2006 the Knowledge Promotion was introduced both in primary and lower secondary education and in upper secondary education and training. The reform comprises a new National Curriculum for all primary and secondary education and training and consists of three parts: the Core Curriculum, the Quality Framework and new subject curricula.³

³ Primary and secondary education includes both primary, lower secondary and upper secondary education and training.

The Core Curriculum places emphasis on creativity and creative ability in the chapter about the Creative Human Being. Here creativity is accentuated as an attitude or a way of regarding life which can provide new solutions through untried procedures, through thinking and research, by developing norms for beauty and interaction or by bringing forth new aesthetic expressions.

The National Curriculum's part 2 – the Quality Framework – emphasises the development of cultural competence as a principle that is to apply to all subjects and all levels in primary and secondary education.

Cultural competence is included in a broadly defined basic competence in order to strengthen the aesthetic dimension in Norwegian schools. The pupils must meet art and culture and cultural forms expressing both people's individuality and people's fellowship. Education is to be organised so that it helps increase the pupils' cultural competence and here collaboration between schools and various local participants, such as schools of music and performing arts, would have great impact. Education in schools is to provide good conditions for the pupils in which to develop social and cultural competence for participation in a multicultural society. The education is to promote an understanding of culture and help the pupil develop his/her own identity and respect for others. Art and culture in primary and secondary education are to ensure that the pupils meet a broad range of cultural forms of expression and that the pupils are to develop their creative abilities through different activities and forms of expression.⁴ The National Curriculum defines objectives

⁴ The National Curriculum for Knowledge Promotion in Primary and Secondary Education part 2 – the Quality Framework

for the competence the pupils are to develop and achieve during primary and secondary education. Work on art, culture and aesthetics help achieve the competence objectives in all subjects. The pupil's work with art and cultural expressions is to do with observing, listening, writing, reading, expressing themselves, calculating and doing maths with the aid of form, colour, rhythm, singing and language, skills which are important for developing one's identity.

New curricula

During 2006–2009 the Knowledge Promotion will be introduced into upper secondary education and training. The reform entails changes both in the educational structure and in the contents and organisation of the education. The new curricula for arts and crafts and music in primary and lower secondary education are mainly concerned with practical creative and performing work with, respectively, form and colour and musical performance, com-

The Sami joik song tradition

Like other Arctic peoples, the Sami have a rich oral tradition. One characteristic aspect of this tradition flows into the joik and makes rhythmic poem songs or song poems. The Sami joik has kept its ancient character and shows cultural affinity eastwards with other Arctic and Sub-Arctic peoples. Usually joiking is a natural and spontaneous expression of feelings and experiences in concrete situations. Johan Turi describes the joik in this way: «Joiking is an art for remembering other people. Some one remembers with hatred, some with love and some with grief. One joiks about nature, about animals, about the wolf, and wild reindeer and tame reindeer.»

Source: NOU 1987:34 «Sami Culture and Education»

position and listening. The subjects bring the pupils into contact with all types and forms of expression within the visual arts, music, films, stage art and literature.

In the new curricula for upper secondary education and training the Education Programme for Music, Dance and Drama is one of three Programmes for Specialisation in General Studies. In addition there is the Vocational Education Programme for Design, Arts and Crafts. In this education programme one can among others take a craft or journeyman's certificate in cabinet making, floral design, organ building and interior design. Some places in the country also offer goldsmithing and silversmithing, dance, wooden boat building, piano tuning and Sami handicrafts (duodji).

The percentage of pupils who drop out of vocational education programmes is high. Report to the Storting (White Paper) no.16 (2006-2007)... and none were left behind proposes several measures to meet this challenge. The Government also plans to appoint a public committee to look at vocational education in a long-term perspective, including finding the connection between changes in the labour market of the future and the consequences such changes will entail for the structure and contents of vocational education. The subject curricula pre-suppose that decisions are made locally about the concrete contents of the education, how it is organised and with which working methods. That means that there is a lot of scope for the individual school when choosing contents and methods for its activities.

In addition to their intrinsic value, creative activities in aesthetic subjects such as music, art and crafts, dance and drama, also have an important function when it comes

“ Music absorbs, expresses and communicates moods, thoughts and feelings from all aspects of what it is to be a human being. So therefore music is a source both of self-knowledge and inter-human understanding across time, place and culture. ”

From the Curriculum for Arts and Crafts

to the pupils' development and learning outcomes in other subjects and situations. Curiosity and creativity form the basis for all learning and development. Entrepreneurship in education is a good example of one opportunity for pupils to work across subjects and exploit a creative outlook on life.⁵

Arts, Crafts and Design Studies

After the Reading of Report to the Storting (White Paper) no. 30 (2003 –2004) Culture for Learning Arts, Crafts and Design Studies were established as a separate programme area in the Education Programme for Specialisation in General Studies. During the process of curricula development, professional communities broached a wish for a change in the determined structure so that Arts, Crafts and Design could be a separate Education Programme for General Studies. Because there are few applicants, one has also wondered whether the Programme Area for Arts, Crafts and Design Studies is visible enough in the current structure for Programmes for General Studies, and if the pupils have received adequate information about the programme.

Whether the current scheme with two separate courses at Vg1 – level is to be kept, must be evaluated after an initial evaluation.

⁵ Cf. Strategy Plan for Entrepreneurship in Education 2004–2008 See the Opportunities and Make them Work!

tion of the Knowledge Promotion. As to making the Programme Area for Arts, Crafts and Design Studies visible for pupils who are going to apply for upper secondary education, among other things a website has been established at www.vilbli.no.⁶

Schools as Arenas for Art and Culture

Schools are often arenas for both the production and presentation of different artistic and cultural expressions, both during school hours and as leisure time activities. Through their own activities at school and in their local community pupils meet a diversity of artistic and cultural expressions. The pupils must encounter art and art forms as expressions both of people's individuality and of fellowship and to ensure this it is important to have collaboration between schools and the different participants in the community, such as the schools of music and performing arts and the Cultural School Bag.

Art and culture may unify and provide opportunities for interaction and understanding between people with different cultural starting points. By communicating, making visible and acknowledging different cultural expressions one contributes to increased status and broader knowledge about children's and young people's different countries of origin.

The Schools of Music and Performing Arts

The municipal schools of music and performing arts were in 1997 established in Section 13-6 of the Education Act, which states:

⁶ www.vilbli.no is an information service for applicants to upper secondary education and training, established by the county authorities, the Norwegian Association of Local and Regional Authorities and the Directorate for Primary and Secondary Education and Training.



DKS Project. Gleam of Light. Autumn of 2004. Photo:

«All municipalities, either alone or in cooperation with other municipalities shall provide courses in music and other cultural activities for children and young people, organized in association with the school system and local cultural life.»

The core activity of the schools of music and performing arts is teaching arts to children and young people. There is great variation in the courses offered and in addition to music education they include lessons in dance, drama, theatre, visual arts, literature, preservation of cultural monuments and handicraft techniques etc. The schools are owned and run by the municipalities, which decide for themselves both the scope and the contents of their schools of music and performing arts. The Norwegian Council for Schools of Music and Performing Arts has prepared an advisory framework plan for the schools of music and performing arts called

“Pupils must develop an appreciation for beauty both in meeting artistic expression and by exploring and unfolding their own creative powers.”

From the Core Curriculum

«On the way to diversity.»⁷ This framework plan builds on the same understanding of pupils and learning as the Core Curriculum for the Knowledge Promotion and anchors the activities of the schools of music and performing arts in the same value base as primary and secondary education. Activities provided by the schools of music and performing arts must therefore reflect cultural diversity.

Cross-cultural work and projects aimed at including immigrant children and young people in cultural activities are on the agenda of several Norwegian schools of music and performing arts. The schools of music and performing arts in the big cities such as Oslo, Trondheim and Drammen have for instance been very active in this area. Over the last few years projects in «new-circus», in particular, or in dance and tuition in instruments from other countries, have had this perspective. Many other and smaller schools of music and performing arts are following suit, and several of them have applied for and been awarded development funds from the Norwegian Council for Schools of Music and Performing Arts for their cross-cultural projects. Today about 60 percent of the schools of music and performing arts offer courses in other subjects than music. 71 percent of the pupils receive music education. There has been a small decrease in the number of music courses offered while there

⁷ The Culture School Act does not provide regulations, so this framework plan is only advisory. It can be purchased from the Norwegian Culture School Council.

has been a corresponding increase for other art forms. About 15 percent of the teaching resources are allocated to other art and culture forms than music. In the school year of 2006-2007 the schools of music and performing arts nationwide had a total of 104,694 pupils, of whom 86,842 were between grade 1 and grade 10. This is about 14 percent of all pupils in primary and lower secondary education, a percentage that has been practically unaltered over the last five years. The number of applicants awarded places in schools of music and performing arts varies from 65.7 percent to 94.2 percent at county level.⁸ Official figures as of April 2007 show that 29,800 people are on a waiting list for a place at one of the schools of music and performing arts

Funding

The earmarked state subsidies for municipal schools of music and performing arts were included in the block grant to the municipalities as of 1 January 2004. Each pupil must pay a fee which is determined by the individual municipalities and the rates vary from county to county. A place at a school of music and performing arts costs on average NOK 1,600 per year. Finnmark County has the lowest rates with a maximum price of NOK 1,800 per year, while the corresponding figure for Akershus County is NOK 3,520. The Ministry will monitor how prices develop and consider measures to ensure that no children are excluded from participating in the schools of music and performing arts because of the price.

Collaboration between schools and schools of music and performing arts

The Framework Plan for schools of music and performing arts describes the collaboration between such schools and the education system both at school leader level, teacher

⁸ GSI 2006

level and pupil level. A shared use of premises and instruments and shared collections of literature, music, visual art and crafts and design are also stressed as important areas for collaboration. Special mention is made of the importance of dialogue about individual pupils' competence and development.⁹

The Quality Framework also emphasises collaboration between schools and schools of music and performing arts:

«Collaboration between the school, the school of music and performing arts, local associations, clubs and others in the local community provides children and young people with the opportunity to develop their abilities and talents through active participation in any number of social and cultural activities.»

Schools of music and performing arts as local resource centres

Several places in Norway the municipal schools of music and performing arts have developed into cultural-educational resource centres for the schools, and some places also for the kindergartens in the municipality. This development is in accordance with Report to the Storting (White Paper) no. 39 (2002–2003) Not Just for Pleasure – Concerning Art and Culture in and in Association with Primary and Lower Secondary Education, cf. Proposal to the Storting no. 131 (2003–2004). The Report to the Storting placed emphasis on good collaboration between schools of music and performing arts, participants in primary and lower secondary education and local cultural life. Developing the schools of music and performing arts into local resource centres will

⁹ Framework Plan for Schools of Music and Performing Arts (2003).

give all children access to the activities of the schools of music and performing arts. These resource centres can be developed in different ways:

- by further developing the traditional school of music and performing arts to include more pupils and more art forms reflecting the cultural diversity in the community
- by developing the school of music and performing arts as a professional resource for kindergartens, primary and secondary education in association with local institutions working with different art forms and with organisations that have activities oriented towards schools.
- by developing the school of music and performing arts as a local provider and organiser of concerts, exhibitions and performances etc.
- by expanding and developing cooperation between head teachers and school leaders in the various types of school concerning the implementation of Creative Learning, Strategic Plan for Art and Culture in Education
- by the professional staff of the schools of music and performing arts in association with teachers helping the pupils master the competence objectives of the various subject curricula
- by developing collaboration projects between primary and lower secondary schools and the schools of music and performing arts concerning arts/ aesthetic subjects and within cross-disciplinary teaching in all subjects

- by sharing and collaborating about available resources – professional and financial and about premises and equipment
- by helping to make it possible for pupils in primary and secondary education to meet professional artists and cultural performers
- through pedagogical guidance and work helping to ensure that the Cultural School Bag is used actively in class

A major challenge when developing local resource centres is that these schools are concerned with more art forms than simply music and that activities within these art forms are increasing, among other things in association with organisations with school-oriented activities. In cases like this the school of music and performing arts could act as a link between the organisations and schools – for example by mediating exhibitions. The school of music and performing arts could also organise and collaborate about other professional activities for schools. It must furthermore have a multi-cultural profile. That is to say that the school of music and performing arts must be in contact with and be able to mediate performers of art and culture forms from different countries and also performers of art and culture forms which have arisen in multicultural Norway. The experiences gained through the large development projects run by the Norwegian Council for Schools of Music and Performing Arts in association with e.g. the educational institutions and various organisations will also be of great significance in developing schools of music and performing arts as resource centres. The resource centres are also to contribute to and support the many activities in amateur cultural life – e.g. by providing conductors for



Art workshop in Rana Municipality
Photo: Elisabeth Alsos Strand

choirs, brass bands and orchestras, dance and drama teachers for amateur dance and theatre groups or by contributing to local exhibitions.

Projects and measures connected with the Cultural School Bag should also be anchored in the school of music and performing arts acting as a local pedagogical resource centre. It can act partly as a coordinator for various art and cultural workers and art institutions that kindergartens, primary and lower secondary schools and upper secondary schools wish to use, and partly it can also be a producer, provider or collaboration partner for primary and lower secondary schools in the development of local CSB projects where the pupils are also actively included in art and culture mediation.

Demonstration schools of music and performing arts

The Directorate for Primary and Secondary Education and Training has appointed four demonstration schools of music and performing arts.¹⁰ For 2006-2008 the demonstration schools of music and performing arts are Trondheim Municipal School of Music and Performing Arts, and Larvik Municipal School of Music and Performing Arts. On 21 May Tolga School of Music and Performing Arts in Hedmark County and Time School of Music and Performing Arts at Bryne in Rogaland County were appointed demonstration schools of music and performing arts for 2007 – 2009. These demonstration schools are to be in constant development, be good examples for other schools of music and performing arts and ensure the dissemination of experiences, amongst other things from local development work. One of the criteria for becoming a demonstration school is to be able to document results from collaboration with primary and lower secondary schools, voluntary organisations and other parts of local cultural life. Good collaboration models for teaching in schools of music and performing arts in an extended school day, municipal models for good and efficient use of teachers and premises and collaboration about the Cultural School Bag will be important factors when choosing the demonstration schools of music and performing arts.

The Cultural School Bag

The objective of the Cultural School Bag (CSB) is to contribute to pupils in primary and lower secondary school being offered professional

¹⁰ This follows up measures in Report to the Storting no. 39 (2002–2003) Not Just for Pleasure – About Art and Culture in and in Association with Primary and Lower Secondary Education, cf. Proposal to the Storting no. 131 (2003–2004).

“ For long periods at a time not a sound was to be heard, 45 individuals in intense concentration or in hushed conversation with each other and the scraping of charcoal on paper! ”

Visual artists Elisabeth Mathisen and Even Bie-Larsen on a visit to Fagernes school, Narvik

art and culture. The pupils are to have a positive relationship to art and culture of all kinds, and the CSB is to help a comprehensive incorporation of artistic and cultural expressions into the realisation of the schools' learning objectives.¹¹ The scheme is also meant to help to provide institutions and organisations working with art and culture for children and young people with better opportunities for developing a broader range of activities, so that all pupils get the opportunity of experiencing different art forms and being active themselves in creative processes with performers within different art forms.

A multi-cultural perspective

The multicultural perspective is at the centre of national efforts. Report to the Storting (White Paper) no. 38 (2002–2003) The Cultural School Bag states: «Cultural diversity in Norway is an important aspect that must be demonstrated through Cultural School Bag activities all over the country.»

Regional and local plans

Extensive work is being done by the county departments of culture when it comes to developing cultural activities and involving

¹¹ The principles for the work are laid down in Report to the Storting (White Paper) no. 38 (2002–2003) The Cultural School Bag and in the Storting's Reading of the Paper, Prop. no. 50 (2003–2004).

“By creative talent we mean the ability to find new solutions to practical problems by untried moves and unused methods, by identifying new relationships through thinking and experimenting, by developing new standards for evaluation and collaboration, or by originating novel forms of artistic expression.”

From the Core Curriculum

artists in creative processes. Regional plans have been followed by municipal plans for what the local Cultural School Bag is to be like. This has engendered a lot of commitment and a great variety of activities in the cultural sector. Primary and lower secondary schools have been offered a broad range of activities in several art forms, both as subscription schemes and other organised activities. One of the challenges will always be to find a good balance between situations where the pupils are the audience and situations where they may take active part in creative processes with professional performers of art and culture. In all events the pupil's experience and learning is to be the central objective.

Stakeholders

The National Concerts (Rikskonsertene) produce and organise concerts so that all kindergarden children and pupils in primary and lower secondary schools get the chance to meet high quality live music of many kinds. The number of concerts has increased significantly as part of the Cultural School Bag. One challenge in the time ahead will be to get equally good conditions for the institutions occupied with other art forms, both performing and visual arts, such as the National Touring Network for the Performing Arts, the National Museum of Art, Architecture and Design, the Norwegian Film

Institute and the Norwegian Writers' Centre. In addition there are many regional and local participants. Ordinary schools and schools of music and performing arts are both important for anchoring the Cultural School Bag in the education system and linking the contents with the schools' educational activities.

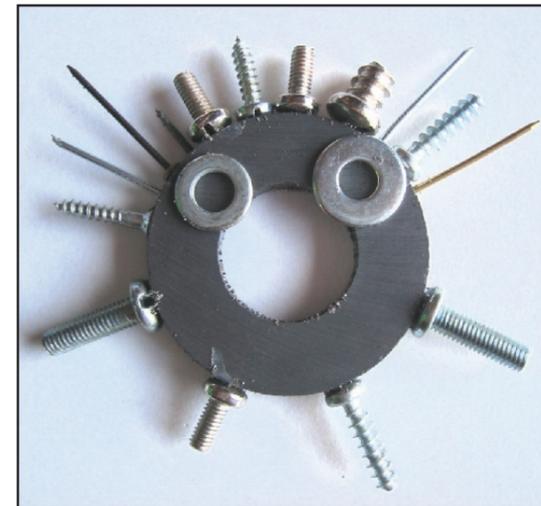
Funding

For the school year of 2006–2007 a total of NOK 161 million from the profits of the national games organiser Norsk Tipping has been transferred to the Cultural School Bag. 80 percent of this sum has been allocated to regional and local measures administered by the county departments of culture. 20 percent of the money goes to national projects, divided between music, film, visual arts and stage arts. The municipalities of Bergen, Bodø, Karmøy and Lørenskog are all taking part in an experiment in which they are paid their share of the county funds to develop their own CSB schemes.¹² From 2007 the CSB efforts will also include pupils in upper secondary education and training. NOK 6 million will be spent on expanding the project also to cover upper secondary schools. During the school year of 2007-2008 the funds will be spent on pilot projects in selected counties.

Research

After the Reading of Report to the Storting (White Paper) no. 38 (2002–2003) The Cultural School Bag the following decision was passed by the Norwegian Storting: «The Storting requests the Government to undertake an evaluation of the Cultural School Bag during the spring of 2006 and to present this to the Storting.» As a result the research institute NIFU STEP was commissioned by the Ministry of Culture and Church Affairs to evaluate the scheme and see

¹² www.denkulturelleskolesekken.no – about the Cultural School Bag.



Workshop in Andøy municipality. Photo: Eva Bakkeslett

if it functions as planned. The commission to NIFU STEP included both revealing any weaknesses in contents, structure or other aspects, and clarifying any potential for improvements. NIFU STEP submitted its evaluation report to the Ministry of Education and Research in September 2006.¹³ A summary of the report's main conclusions and recommendations indicates the diverse yet often tense relationship between the cultural sector and the school sector which characterises the work with and realisation of CSB, especially at the national level. This tension is linked to the programme's terms of reference and objectives, finances, organisation and structure, as well as contents and the quality concept. NIFU STEP calls this responsibility which is shared between the two sectors as the «Achilles heel» of the scheme because of the tension between the Ministry of Culture and Church Affairs, which has the «power of the money» and the Ministry of Education and Research, which has the «power of the arena.» The differences are intensified by the various parties having different perceptions of what the CSB is and how the scheme should

¹³ NIFU STEP / Borgen and Brandt (2006).

function. NIFU STEP points out that there is a great need for means that promote real collaboration between the two sectors, and that the school sector's perspective should in this regard have a more prominent place that it has with the current organisation.

Regarding structural and financial conditions, NIFU STEP recommends going through all command lines, revising the terms of reference at national level, decentralising decision-making powers by making more direct allocations to the municipalities, and reducing communication filters between the levels, as well as a simpler report system. With regard to the contents of CSB NIFU STEP concludes by saying that when the art and cultural activities offered through CSB are linked to the ordinary and matter-of-fact activities in daily school life, CSB will become a resource that can be used more than just for a single event. NIFU STEP recommends that more of the CSB activities are to allow for pupil activities, in other words that the communication should be based on dialogic principles. The pupils must be more visible and be ensured a greater ownership in the CSB.

The Ministry of Culture and Church Affairs sent the report for broad consultation among relevant bodies and institutions in order to get a broader picture of how the Cultural School Bag works and how best to develop and strengthen the scheme. The deadline for statements was 1 February 2007. The Ministry received 154 responses. The final decision concerning the future organisation of CSB will be decided by the CSB's steering committee.

Libraries, Museums, Archives and Digital Media

Traditionally it has been the museums and libraries that have provided the main arenas

for communicating the cultural heritage outside the classroom and the ordinary teaching situation. These institutions perform important communication functions for the community and have a large and complex public. Both libraries and museums are meeting places for those who produce culture and those who consume culture.¹⁴

Many places people from minority language backgrounds constitute a substantial user group for the libraries. It is important for this group to have a good access to different library services in both Norwegian and other languages. The libraries provide important meeting places for foreign and Norwegian culture and literature. It is therefore essential that the public libraries further develop this by providing varied activities in many different languages.

Public libraries and school libraries

The public libraries provide literature, film, music and other art forms from their own collections and through distance loans, as well as advice and access to digital sources. Collaboration with schools is one of their important tasks.

In both primary and lower secondary school and upper secondary education and training reference books, text books and fiction form the basis of the school library collections.¹⁵ The Strategic Plan called Make Space for Reading! focuses among other things on school libraries as arenas both for knowledge and culture for the pupils. The Strategic Plan's status report shows that county and public libraries are involved in many of the local projects in Make Space for Reading! This applies first and foremost to collabora-

tion about the communication of literature, competence development and experience sharing. So collaboration with county and public libraries has increased substantially.¹⁶

The report called School Libraries in Norway, a Charting of School Libraries in Primary and Secondary Education, presented in April 2007, is part of the follow-up to Make Space for Reading! The report shows that 98 percent of the schools have some sort of school library while 87 percent of primary and lower secondary schools have their own school library. The corresponding figure is 95 percent for upper secondary education. While about 80 percent of the upper secondary schools have a librarian with no other duties, the corresponding figure for primary and lower secondary schools is 18 percent. The results show that anchoring the school library in the school's planning and collaboration between the various parties in the school are decisive factors for developing school libraries as good and integrated learning arenas for the pupils.

The report also shows that in primary and lower secondary education since 1997 there has been a positive development in framework conditions and training in how to make use of the school libraries.

A major challenge for schools in the time to come is to make plans for school libraries with provisions for a firmer structure for the collaboration between school librarians and teachers.

The Library Report

The report Library Reform 2014 from the Norwegian Archive, Library and Museum

¹⁶ Make Space for Reading! Strategy for the Stimulation of Love of Reading and Reading Skills 2003–2007. Status report April 2006.

¹⁴ Vestheim (1994).

¹⁵ Møre Research in Volda (2007).

Buddhism and visual art

Buddhist art is first and foremost to be perceived as symbolic. Both figurative and geometric art, music and architecture, give form to spiritual principles. Their purpose is fundamentally meditative contemplation and insight. Within Buddhism the contemplation of visual art may best be seen as a visualisation of the spiritual principles shaped by art. The visualisation is a means or starting point for objectless meditation. The object of all contemplation of art is to liberate oneself from it and take part in the ideas expressed by the art.

Source: Geir Winje, Religious Studies Expert

Authority, which was commissioned by the Ministry of Culture and Church Affairs and the Ministry of Education and Research, points out the role of school libraries as arenas for learning and stimulating reading and discusses schools' collaboration with public libraries about the communication of literature and learning resources. The report proposes, among other things, to develop and provide digital contents and services, to develop a programme for public libraries about the communication of literature, to include stricter requirements to library services in the regulations to the Education Act and to initiate a programme for school library development.

Several municipalities are now committed to developing education models designed to aid language stimulation and an increased love of reading as well as providing knowledge about literature. Schools, kindergartens and libraries collaborate about projects where school children read for kindergarten children or adults read for children and young people in various languages. These education models are being developed in association with the National

Centre for Multicultural Education (NAFO).¹⁷

Museums and archives

Norway has many museums, both small and large. National, regional and local museums collaborate closely with kindergartens and schools, and offer professional communication of arts and culture to children and pupils all over the country.

The university museums in Bergen, Oslo, Tromsø and Trondheim are among the largest. The university museum collections are research-based, which entails among other things that they are to be able to impart updated knowledge in their fields. Kindergartens and schools outside the biggest cities have had limited access to the university museum collections, but now several of the university museums have online exhibitions. One objective is an improved collaboration between schools and university museums in accordance with the schools' curricula. Digitalised museum collections, libraries, archives and cuts from public broadcasters will in the future provide teachers and pupils with important resources. The Ministry of Education and Research and NRK, the Norwegian National Broadcasting Corporation, are now acting together to make parts of NRK's digital archives available for schools. NRK's archives are an important part of the Norwegian cultural heritage and will give schools exciting and useful learning resources that are to be linked to the competence objectives in the curriculum. Through the «Archives and School» commitment, the Norwegian Archive, Library and Museum Authority is developing communication measures for the archives and establishing collaboration schemes between schools and archive institutions.

¹⁷ «Reading Friends» in Lørenskog and «Share a Book in Several Languages in Skedsmo.

“ Experiencing art, design and architecture, and increasing one’s awareness of the cultural heritage in a global perspective are essential aspects of the subject. Sami art and crafts, duodji, are a natural part of the cultural heritage. An understanding of past and present art and crafts in one’s own and others’ culture may provide a basis for further development in our multi-cultural society. ”

From the Arts and Crafts subject curriculum

Digital media – a challenge for children, young people and education

Children and young people have a bilateral relationship with and use of digital media. Children and young people use digital media in a broad range of ways and their everyday life has increasingly become digital. Digital media in other words influence and put their mark on children and young people, but children and young people in turn influence the development of digital media.

Digital media provide new opportunities for communication, interaction and creative unfolding. Children and young people are major consumers of services like chat rooms and blogs, and many of them post their own contents on the Internet. The emergence of Web 2.0, a collective term for programmes that facilitate interaction and production via the Internet, makes it possible to have a large number of new uses for the Internet with active use being the central objective. A 2006 survey of the pedagogical effects of ICT shows that digital cameras and mobile phones are making their way into schools’ pedagogical practice.¹⁸

18 Rambøll Management: eLearning Nordic 2006

This development represents a two-fold challenge for schools:

- The development and spreading of new digital media must be captured in the contents and working methods of schools. The curricula in the Knowledge Promotion are based among other things on basic skills in the use of digital tools being integrated in all subjects.
- Furthermore, digital media are necessary to achieve learning outcomes in for example the arts, crafts and design subject, where pupils in grade 10 are to document their own work in a multi-media production.
- Digital media challenge and enrich schools’ traditional roles as culture bearers. Where necessary schools must act as anti-cultures to negative aspects of the digital media, and children and young people must be able to acquire the ability to think critically about the effect and influence of digital media.

Higher Education

University colleges and universities train teachers, kindergarten teachers and others with knowledge and communication competence within art and culture. It is therefore important that these study courses are seen in conjunction with the same field in the education sector. There is currently a wide diversity of study courses in art and art education. Study courses in art and art education are offered at many public university colleges,

at the universities, at the specialised universities and at the state academies of art.

Training of kindergarten teachers

The three-year kindergarten teacher training qualifies for pedagogical work in kindergartens and the first grade in primary school. The training has its own Framework Plan determined by the Ministry of Education and Research. This Framework Plan emphasises that the training is to prepare the students for work in an ever-changing society, with increased focus on encounters between people from different backgrounds. The training comprises a compulsory part of 150 ECTS. Three of the nine compulsory educational study units are drama, arts and crafts and music, together covering between 30 and 45 ECTS. In addition the students choose in-depth specialisation for 30 ECTS in subjects, subject areas or working methods that are relevant for kindergartens.

In addition to the main model, the training institutions can also provide kindergarten teacher training with a special profile, where in-depth specialisation can be increased by redistribution and merging/deselecting some subjects in the pedagogical studies. All kindergarten teacher training must include the subjects education, Norwegian, mathematics, Christian and other religious and ethical studies, and at least one practical or aesthetical subject with a scope that is at least equivalent to the main model, as well as practical training,

General teacher training

The training qualifies for employment for all grades in primary and lower secondary education. With the addition of supplementary studies general teacher training qualifies for working as a teacher in upper secondary school. The general teacher training has a compulsory set of subjects comprising pedagogy, Christian

and other religious and ethical studies, mathematics, Norwegian, basic training in reading, writing and maths, as well as practical training. No aesthetic subjects are compulsory in teacher training. Two of the four years of studies consist of elective school subjects and school-related subjects, and the university colleges provide several study courses in aesthetic subjects in this part of the training.

Three year undergraduate programme in the teaching of practical and aesthetic subjects

The three year undergraduate programme in the teaching of practical and aesthetic subjects qualifies for work in all stages of primary and lower secondary education in the subjects covered by the programme. In addition it qualifies for other educational work linked to cultural activities with children, young people and adults, and especially for a broad education in arts in the schools of music and performing arts. When there is adequate specialisation in some subjects, it also qualifies for

The task of art within Hinduism

Within Hinduism matter is in essence to be seen as unreal. A consequence of this is that one seldom sees naturalistic/figurative art in India. Art has a two-fold purpose: For one thing art is to provide enjoyment, both sensuous and spiritual. In other words art is not meant to be ascetic, but luxuriant even though Indian religion obviously has ascetic aspects. Furthermore art is to give pictorial or aural expression of the spiritual, that is to say, function symbolically. A symbol links the individual and society, the individual and the cultural tradition, the individual and the spiritual world. The object of art within the Hindu tradition is a phenomenon in time and place which points outwards.

Source: Geir Winje, Religious Studies Expert

“Very strange compared to what we are used to... I have learned to see dance from a broad perspective.”

Comment from pupil at Rognan lower secondary school in connection with the dance and film project "Almost Fame"

work in upper secondary education and training and folk high schools. The programme is to prepare the candidate for the functions facing a specialised teacher, where a major task is that of ensuring a coherent learning environment with emphasis on the aesthetic dimension.

The subjects that are part of the programme in the teaching of practical and aesthetic subjects are based on artistic and cultural forms of expression, aesthetic experience and practical activity. Expertise in practical and aesthetic subjects is formed through practical and aesthetic activity and reflection. The study programme is to create a connection between theoretical knowledge, performing skills, didactic reflection and ability to organise education and training for different groups of people.

Qualifications in aesthetic subjects in primary and secondary education

In 2005 Statistics Norway carried out a survey in primary and lower secondary schools which showed that a good 50 percent of the teachers in arts and crafts had specialisation in the subject. 20 percent of the women and 15 percent of the men had specialisation equalling one year of studies or more. At the lower secondary level almost four out of ten had specialisation equalling 60 ECTS or more. The percentage in the primary school was slightly lower. The survey also showed that the teachers with the best qualifications in the subject taught most

lessons. 58 percent of the music teachers had specialisation in the subject. Two out of ten had specialisation of 60 ECTS or more. In this subject, too, the teachers at the lower secondary level had more specialisation than teachers in the primary school. 42 percent of the teachers in lower secondary education had specialisation equalling 60 ECTS or more. The survey also indicated that there were differences between the first four grades of primary school and the last three grades: the percentage with specialisation equalling 60 ECTS or more was twice as high in the upper primary stage compared with the lower primary stage. (The survey distinguishes between lower primary and upper primary stages as this division was in general use at the time.)¹⁹

No aesthetic subjects are compulsory in the four-year study course for general teacher training. It is the responsibility of the school owners to provide the correct and necessary qualifications in their institutions, cf. Section 10 in the Education Act. Section 10-8 of the Education act says: School owners «...shall make efforts to ensure that teaching staff, head teachers and personnel with special responsibilities in the school system receive in-service training with a view to refreshing and extending their professional and educational knowledge and enabling them to keep informed and on a par with developments in the school and in society.»

Chapter 14 in the national regulations to the Education Act is concerned with the qualification requirements for teaching staff. Among other things, it says that a teacher who is not a general teacher or a kindergarten teacher may be employed in primary and lower secondary schools if he/she has at least 30 ECTS relevant education for the subject to be taught. With

¹⁹ SSB/Lagerstrøm (2006).

regards to general teachers, there are no specific subject requirements

Art education – performing arts

During preparations for the Quality Reform in the higher education sector round the Millennium, the topic of education and training in arts was discussed separately in the Report to the Storting (White Paper) no. 18 (2001-2002) Concerning Art Education, cf. Proposal to the Storting no. 214 (2001-2002). The Report to the Storting focuses on the need to strengthen and further develop qualifications in the professional environments. It was felt that collaboration between small professional environments was necessary for making good study courses, not least when it came to developing more master's degree programmes in the arts. It was moreover important to ensure future recruitment to the professional environments at the university colleges by raising the competence level of the teachers. In this way teaching at the basic level would become better and there would be easier for the art students to unfold their talents.

With regard to the national institutes of the arts in Oslo and Bergen the Ministry suggested that they aimed to develop their own didactic schemes in accordance with the framework plan for practical-pedagogical education (PPE). Today the National Academy of the Arts in Oslo is offering PPE in dance and theatre, whereas the National Academy of the Arts in Bergen does not have any PPE courses. The main tasks of the Norwegian Academy of Music, Oslo School of Architecture and Design, the National Academy of the Arts in Oslo and the National Academy of the Arts in Bergen are to provide study courses in performing and creative arts. These higher education institutions of the arts are to be at the front of their fields, with the objectives

Extract from the National Curriculum for the Knowledge Promotion

“To develop the pupils' cultural competence for participation in a multi-cultural society, education is to make it possible for the pupils to gain knowledge about different cultures and to experience a broad range of cultural forms of expression. Education is to promote cultural understanding and contribute to the development of self-knowledge and identity, respect and tolerance. The pupils are to meet art and culture forms expressing both the individuality of people and the community, while stimulating their creativity and innovative abilities. They are also to be given the opportunity to use their creative abilities through different activities and forms of expression. This could provide a basis for reflection, feelings and spontaneity.”

The Quality Framework, Education Act Section 1-2 and Core Curriculum

of ensuring the entire breadth of education, research and development in their fields. Both of the national institutes of the arts provide studies in handicrafts, design and visual arts etc. The National Academy of the Arts in Oslo also provides stage education in dance, theatre and opera.

The Norwegian University of Science and Technology (NTNU) provides study courses in visual arts, and there are study courses in performing music at the former conservatories which are now integrated in the university college system. The Norwegian Academy of Music and Oslo School of Architecture and Design provide doctorate programmes.

The diversity of study courses in the arts has

over the last few years become even greater with a number of different study courses like for instance film education at Lillehammer University College and puppetry at Østfold University College. Besides there are writers' studies at Telemark University College and the University of Tromsø. There is also a manuscript specialisation course at the film education department at Lillehammer University College, with a significant amount of creative writing practice. In addition there are animation studies at Volda University College and musicology studies at the University of Oslo amongst others.

There are several types of art educational studies and teacher training programmes in aesthetic subjects. At the university college level there are three-year programmes in music, dance and drama, and arts, crafts and art as well as four-year programmes for specialised teachers in practical and aesthetic subjects. The aesthetic subjects – music, art and handicrafts, dance and drama – are offered as part of the general teacher training programme and as compulsory subjects in the kindergarten teacher training programme. Several universities and university colleges offer PPE master's courses in arts.

Research

Research on art and culture in education is important in order to gain new knowledge in the field and about the subject's status and function in kindergartens and schools. Such knowledge is necessary for being able to plan and develop the subjects the desired way. Research should moreover provide increased insight into how these subjects help realise the defined objectives in the framework plans and curricula, and what effect they have in a holistic formation process in a broader perception of

knowledge. Research and development work (R&D) can challenge accepted views and offer alternative ways of understanding, as well as contribute to reflection on one's own practice. Research into multi-cultural education emphasises the importance of using resource persons, especially artists representing minority backgrounds, as good models for pupils from language minority groups. This can strengthen the pupils' identities and help improve their school achievements.²⁰

There are several universities, university colleges and research institutes that are currently involved in R&D connected with art and culture, practical and aesthetic subjects and these R&D activities indicate that the field is a broad one. For instance, at Telemark University College there is research into design, arts and crafts, traditional art and culture studies. Bodø University College is doing research in literature, drama and arts and crafts, taking research into one's own practice as a starting point. Oslo University College has established among other things the research programme called KLOK (Communication, Learning, Childhood and Culture) and Bergen University College is running «Project Arts Didactics» (2004-2007) which is investigating aspects of different arts subjects and developing didactics on these subjects' own terms. Here we have quoted just a few examples of research activities in this field in Norway.

Among other things a special grant programme for artistic development work has been established. This programme is to ensure top level artistic development work and is open for candidates who have completed the highest level of art education in their field. This recruitment programme is special in as far as artistic activities are to be at the heart of the

20 Stedman (1987).

research fellows' projects.

Internationally

Work on art and culture in education has been given international focus by UNESCO putting «Arts in Education» on the agenda. Working with art and cultural expressions is described as fundamental for developing one's own self-perception and cross-cultural understanding in a multi-cultural society. In Lisbon in March 2006 a new base for broad international collaboration was prepared to strengthen work on art and culture in education and work for an increased understanding of the aesthetic dimension in all school subjects: «Road Map for Arts Education».²¹

21 portal.unesco.org – «Road Map for Arts Education».

3 MEASURES



From the opening of the Norwegian Centre for Art and Culture in Education. Photo: Ernst Furuhatt

The measures in the Strategic Plan are to help meet the challenges described in Chapter 2 – the present state of things – and the five priority areas described in Chapter 1. The authority mentioned first under «Responsible» is the one with the main responsibility for the measure.

1. Measures that Apply to More than One Level in Education

Measure 1
Support local initiatives so that schools of music and performing arts can be further developed as local resource centres for kindergartens and primary and secondary education and training

Report to the Storting (White Paper) no. 39 (2002–2003) Not Just for Pleasure – Concerning

Art and Culture in and in Association with Primary and Lower Secondary Education, cf. Proposal to the Storting no. 131 (2003–2004) encourages municipalities, as owners of both the schools of music and performing arts and primary and lower secondary schools, to develop their schools of music and performing arts so as to become local resource centres for primary and lower secondary schools.

The schools of music and performing arts may thus become a cultural driving power for all the primary and lower secondary schools in the municipality and preferably also help in kindergartens and upper secondary schools in their arts education. In this way the activities of the schools of music and performing arts will become interwoven in education so that all children may enjoy the artistic competence of the schools of music and performing arts. It will also provide objectives for the schools

of music and performing arts as active stakeholders in developing the Cultural School Bag at the local level in association with amateur cultural life and organisations promoting art and culture in education and training.

Responsible: The Directorate for Primary and Secondary Education and Training, the Norwegian Council for Schools of Music and Performing Arts, the Norwegian Centre for Art and Culture in Education, school and kindergarten owners.

Timeframe: Ongoing

Measure 2
Further develop schemes from coordinated municipal music education

The schemes from coordinated municipal music education – where one of the objectives has been an optimal exploitation of available resources, including teaching qualifications, are to be further developed. Many municipalities have established combined teaching posts to cover the need for competence in both primary and lower secondary schools and schools of music and performing arts. These kinds of combined posts can offer children and pupils a better music education and may entail schools of music and performing arts and primary and lower secondary schools collaborating well.

Responsible: The Directorate for Primary and Secondary Education and Training, school owners.

Timeframe: Ongoing

Measure 3
Develop kindergartens and schools as cultural arenas

Kindergartens and schools are to be developed as cultural arenas and meeting places for the production and mediation of local arts and cultural expressions with the attendant leisure activities. Kindergartens and schools as learning and cultural arenas are first and foremost connected with activities in subjects taking place in kindergartens and schools during school hours, but are also linked to locally organised leisure activities based on voluntary efforts from school leaders, pupils, parents and people from local cultural life. In many communities multilingual teachers, children and pupils from language minority backgrounds and their families will be able to contribute to local art and culture mediation.

Responsible: The Directorate for Primary and Secondary Education and Training, kindergarten and school owners in association with relevant parties.

Timeframe: Ongoing

Measure 4
Digital resource base

The website of the Norwegian Centre for Art and Culture in Education, at Bodø University College, is establishing a digital resource base which can help develop knowledge and awareness about art and culture. This resource base is to provide knowledge, information and inspiration for people working with children and young people in various educational areas as well as for pupils. Gradually the base will be able to include/contribute to:

- A survey of research and development projects on the mediation of art and culture.
- Relevant statistics and material being made accessible for research and development work, which in turn can serve as a starting point for designing a communication strategy for art and culture in education.
- Spreading knowledge about the good examples and serving as a base for innovation and development of pedagogical tools and methods.
- Coordination of different competencies and strategies in the tension field between school – art – cultural life.
- Promoting collaboration between different contributors and bringing forth synergy effects arising from experience sharing and coordination.
- Inspiration and information about the use of arts and cultural activities when realising the intentions of the Framework Plan for Kindergartens and the Knowledge Promotion's intention of developing basic skills.
- Stimulation to increased knowledge about, and use of, digital tools, web-based teaching aids and resource bases for education and training in arts and culture.

Responsible: The Norwegian Centre for Art and Culture in Education.

Timeframe: Ongoing

Measure 5
The cultural diversity in society is to be reflected in art and culture in education

Development and use of different art and cultural expressions reflecting the cultural diversity in society is to be stimulated. Furthermore, artistic expressions from different cultures are to be made accessible, and competence in artistic expressions from different cultures is to be increased. This is to be achieved through the use of web-based teaching aids and development of multilingual virtual documentation and mediation databases for practical arts and culture, amongst other things.

Responsible: The Norwegian Centre for Art and Culture in Education and the National Centre for Multicultural Education, the teacher training organisations.

Timeframe: Ongoing

Measure 6
International networks

Through an exchange of experience with other nations and cultures we may acquire knowledge about how to improve our work on art and culture in education. We can also inform other countries about the good results we are getting here at home. Efforts are to be made to promote Nordic and international networks and projects on art and culture in education, like for instance pupil/student exchange, teacher exchange and joint research projects.

Responsible: The Norwegian Centre for Art and Culture in Education

Timeframe: Ongoing

Measure 7
Initiate collaboration about art and culture in the Northern Region as part of the High North Strategy

Efforts are to be made concerning collaboration about art and culture in the Northern Region, as part of the Government's High North Strategy.

Responsible: The Norwegian Centre for Art and Culture in Education, the Ministry of Foreign Affairs.

Timeframe: Ongoing

2. Kindergartens

Measure 8
Disseminate good practice of how kindergartens can work on art and culture

Five kindergartens are to be chosen reflecting different good ways of implementing art and culture in kindergartens. This could be for instance kindergartens working with cultural entrepreneurship, kindergartens with broad collaboration with the local cultural life/ school of music and performing arts, or kindergartens with a multi-cultural slant to their work on art and culture. This project will be advertised and kindergartens will be selected after submitting applications. The experiences of these kindergartens are to be collected and disseminated as good examples to act as inspiration and knowledge development for the kindergarten sector.

Responsible: The Norwegian Centre for Art and Culture in Education, relevant kindergarten owners.

Timeframe: 2008

3. Primary and Secondary Education and Training

Measure 9
Work on the Cultural School Bag is to be part of the schools' educational activities and help the realisation of the schools' knowledge objectives

Responsible: The Directorate for Primary and Secondary Education and Training, the Ministry of Education and Research, the Norwegian Centre for Art and Culture in Education.

Timeframe: Ongoing

Measure 10
Further development of the Cultural School Bag

- *Accessibility and own activity*
 The Cultural School Bag (CSB) is to be further developed so that all pupils in primary and secondary education and training, including pupils with functional disabilities, have good experiences and the opportunity to participate fully in activities and encounters with art and culture of all kinds. Work on the CSB is furthermore to be developed so that the pupils' own activities increase.²²
- *Cultural diversity*
 The Cultural School Bag must include cultural activities in which different children and young people can feel at home, and which demonstrate the cultural diversity of the population.

²² Report to the Storting (White Paper) no. 38 (2002–2003) The Cultural School Bag, cf. Proposal to the Storting no. 50 (2003–2004), suggests that there is a great potential in all art and cultural expressions for developing more dialogue-based communication methods and events that activate and include the pupils. This is in line with the conclusions in the evaluation of CSB

The CSB is to mediate performers of different art forms and cultural expressions. The participants must have a multicultural perspective in their activities. Multilingual artists and cultural personalities must take part so as to ensure that a dialogue-based approach also includes pupils from minority language backgrounds.

- *Reports about measures for inclusion*
The counties' reports to CSB about the use of national games profits are also to provide information about special measures to ensure that the Cultural School Bag includes and takes care of all pupils, irrespective of cultural background and functional disabilities.

Responsible: The Ministry of Education and Research, the Directorate for Primary and Secondary Education and Training, the Ministry of Culture and Church Affairs, the Norwegian Centre for Art and Culture in Education, school owners.

Timeframe: Ongoing

**Measure 11
Collaboration with the university museums about the Cultural School Bag**

The university museums are among the largest and most prominent museums in the country and administer objects of art, objects of cultural historical value and material of natural historical interest. The museums organise conducted tours and have their own pedagogical schemes for kindergartens and school classes. The collections and competence of the university museums are mainly used in connection with cultural history and sciences. The university museums can also provide virtual online exhibitions. Collaboration between schools and the university museums on developing

and expanding the Cultural School Bag will be significant for the pupils' experiences and learning, not only in arts and cultural subjects, but also in sciences.

Responsible: The Directorate for Primary and Secondary Education and Training, the Ministry of Education and Research, the Ministry of Culture and Church Affairs, the university museums.

Timeframe: Ongoing

**Measure 12
Expand the Cultural School Bag to include also pupils in upper secondary education and training**

A pilot project is to be started in upper secondary schools in selected counties during the school year of 2007 - 2008. The following counties have been selected: Hedmark, Oppland, Vest-Agder, Møre and Romsdal, Troms, Sogn and Fjordane and Hordaland. On the basis of the results of the pilot project the Ministry of Culture and Church Affairs will assess whether the projects are to be continued in all the counties.

Responsible: The Ministry of Culture and Church Affairs, the Ministry of Education and Research, the Directorate for Primary and Secondary Education and Training.

Timeframe: 2007–2008

**Measure 13
Collaboration between schools and the cultural community**

Some regions will be starting pilot projects on the mediation of culture as a collaboration between primary and lower secondary schools and schools of music and performing

arts. The pilot projects may also comprise collaboration with others, like for instance Young Entrepreneurship, on developing pupil enterprises or young people's enterprises in upper secondary education. This might be of interest for schools offering music, dance and drama. Collaboration with the schools of music and performing arts and with the rest of the cultural community is of great importance for both primary and secondary schools. Good examples of this kind of collaboration could be stimulated by awarding project funds.

Responsible: The Ministry of Education and Research/ the Directorate for Primary and Secondary Education and Training.

Timeframe: 2007–2008

**Measure 14
Adapting parts of the NRK archives for use in schools**

NRK, the Norwegian Broadcasting Corporation, has the biggest and most interesting collection of sound and picture in the country. Two-thirds of the radio archives have been digitalised in association with the National Library of Norway, whereas only about 2 percent of the television archives have been digitalised. If pupils and teachers are to be able to make use of this important part of our mutual cultural heritage, the clips must be adapted for use in education. The clips are to be coupled to the competence objectives in the curriculum and to relevant events/themes, and there must be texts that describe the clips and place them in the correct context. By 2009 10,000 clips are to be adapted.

Responsible: NRK in association with the Directorate for Primary and Secondary Education and Training.

Timeframe: 2007–2009

**Measure 15
Development of the website «nrk.no/skole»**

A new solution for pedagogical adaptation of sound and picture files from the NRK archives is to be developed. This solution has been given the working title "nrk.no/skole" and is mainly to be constructed round the various subjects in the curriculum. Free text search in the clip database is to be possible, as well as searches connected with the curriculum's competence objectives and current events/topics. It should moreover be possible to log into special pages for pupils and teachers, as well as limited access to further editing of multimedia files. In the first phase a lot of the efforts will be concentrated on getting the technical infrastructure in place.

Responsible: The Directorate for Primary and Secondary Education and Training in association with NRK.

Timeframe: 2007

**Measure 16
Continuation of measures for increased love of reading**

- **Operation txt**
The *Operation txt* campaign is designed to give pupils in lower secondary school an increased love of reading. The aim is to give young people between 13 and 16 a positive encounter with literature. The Association !les (!Read) offers a teaching packet and in connection with its annual campaign period organises competitions for all the participating pupils. The campaign is free and open to all lower secondary schools in the country. In 2006 it had

150,000 registered participants. More information can be found on www.txt.no and www.foreningenles.no

Responsible: The Directorate for Primary and Secondary Education and Training, the Association !les.

Timeframe: School years of 2007–2010

• **Books for all**

Books for all is a campaign to increase the love of reading and to mediate literature designed for pupils in grades six and seven. On World Book Day the pupils are invited to the bookshop where each pupil is given a book token and they can choose a suitable book. For pupils with special needs taped books, video books or Braille books could be ordered. This campaign must be seen in relation to current projects dealing with literature etc. in the Cultural School Bag. More information can be found on www.boktilalle.no

Responsible: The Directorate for Primary and Secondary Education and Training, the Norwegian Booksellers' Association.

Timeframe: School years of 2007–2010

• **The Young People's Critic Prize**

The Young People's Critic Prize is a prize for contemporary fiction which is awarded by pupils in upper secondary education and training. The prize is linked to the national critic prize and was presented for the first time in 2006. It entails copies of the book being bought and given to 300 of the country's libraries. Selected classes from upper secondary schools make up the jury. The young people's critic prize is designed to increase the love of reading and to spread literature among pupils in the first year of upper secondary school.

It must be seen in connection with current projects dealing with literature etc. in the Cultural School Bag and can also be linked to efforts for further developing the schools of music and performing arts. Teachers with classes who wish to take part next year can contact the Association !les at www.foreningenles.no.

Responsible: The Directorate for Primary and Secondary Education and Training, the Association !les, the Norwegian Critics' Association, the Norwegian Publishers' Association, the Union of Education, Norway.

Timeframe: School years of 2007–2010

• **Literature and school libraries for pupils from minority language backgrounds**

A good and broad supply of books in different languages is important for children, young people and adults to develop a love of reading and for promoting an exchange of culture at the learning arenas. The multilingual library at Deichmanske Library in Oslo, nyhuus.deich.folkebibl.no/, is the national distance lending library for literature written in minority languages and acts as an advisory and competence centre for library services for language minorities.

The Directorate for Primary and Secondary Education and Training uses relevant websites to disseminate good examples of collaboration between kindergartens, schools, libraries and homes on how to stimulate reading among pupils from minority languages. Information can be found on www.hio.no/nafo

Responsible: The Directorate for Primary and Secondary Education and Training, the National Centre for Multicultural Education (NAFO), school owners, school and public

libraries, the County Governors.

Timeframe: Ongoing

**Measure 17
Programme for developing school libraries**

The report Library Reform 2014 and the charting of the situation in Norwegian school libraries show that school libraries must be given higher priority so the Programme for School Library Development is being initiated as of 1 January 2008. The contents, profile, basis and financial conditions will be drawn up by the Directorate for Primary and Secondary Education and Training in association with The Norwegian Archive, Library and Museum Authority.

Responsible: The Directorate for Primary and Secondary Education and Training.

Timeframe: From 1.1 2008

4. Schools of Music and Performing Arts

**Measure 18
Demonstration schools of music and performing arts**

For the period of 2006 – 2009 the Directorate of Education and Research has arranged a scheme for selecting several demonstration schools of music and performing arts. These schools have distinguished themselves by going in for all-round forms of cultural expression and can act as good examples for other schools of music and performing arts, ensuring the dissemination of experiences in local development to others.

The demonstration schools of music and performing arts for 2006–2008 are Larvik School of Music and Performing Arts and Trondheim Municipal School of Music and Performing Arts. Tolga School of Music and Performing Arts and Time School of Music and Performing Arts at Bryne in Rogaland have been appointed as demonstration schools of music and performing arts for 2007 – 2009. These demonstration schools receive NOK 1 million each to be spent on further development of the courses they offer and on the dissemination of experiences to other schools of music and performing arts.

Responsible: The Directorate for Primary and Secondary Education and Training and the Ministry of Education and Research.

Timeframe: 2007–2009

**Measure 19
Guidance for the municipalities**

A guide is to be prepared based on the activities of the demonstration schools of music and performing arts, with success criteria for how to achieve a good school of music and performing arts for all. This guide is meant to be a tool for the municipalities in their work on developing these schools into good local resource centres.

Responsible: The Directorate for Primary and Secondary Education and Training, the Norwegian Council for Schools of Music and Performing Arts, the Norwegian Centre for Art and Culture in Education.

Timeframe: 2008–2009

Measure 20
Mediating literature in the schools of music and performing arts

Municipal schools of music and performing arts in all of the country's counties have started developing and trying out courses in creative writing and literature. The dissemination of experiences and evaluation are part of the scheme.

Responsible: The Directorate for Primary and Secondary Education and Training, the Norwegian Council for Schools of Music and Performing Arts, the schools of music and performing arts.

Timeframe: 2007–2010

5. Higher Education

Measure 21
Continuing education and training for teaching staff in aesthetic subjects and arts

Opportunities for attending courses in continuing education and training are to be developed and made available for teaching staff in kindergartens, primary and secondary schools, schools of music and performing arts and other art communicators.

Responsible: The Norwegian Centre for Art and Culture in Education, the Directorate for Primary and Secondary Education and Training, institutes of the arts and teacher training institutions, school owners.

Timeframe: Ongoing

Measure 22
Recruitment to aesthetic subjects in teacher training

Efforts are to be made to increase recruitment to specialisation in practical and aesthetic subjects in kindergarten teacher training and teacher training, to the programme for teaching of practical and aesthetic subjects and to other courses providing teacher training in arts and cultural subjects.

Responsible: The institutes of the arts and teacher training institutions, the Norwegian Centre for Art and Culture in Education, the Network for Aesthetic Subjects.

Timeframe: Ongoing

Measure 23
Recruitment of students from minority language backgrounds to teacher training programmes in arts and cultural subjects

It is important that the composition of students in higher education reflects the multi-cultural society. Efforts must therefore also be made to increase the recruitment of students from minority language backgrounds to the different teacher training programmes in arts and cultural subjects.

Responsible: The institutes of the arts and teacher training institutions, the Norwegian Centre for Art and Culture in Education, the Network for Aesthetic Subjects.

Timeframe: Ongoing

6. Research

Measure 24
The grant programme for artistic development work

The grant programme for artistic development work, which parallels the traditional doctorates, is to be continued. The programme has been developed for students with formal qualifications equalling a master's degree. The grant programme is to ensure and adapt itself to performing and creative artistic activities and the artistic activity itself is to be at the core of the researcher's projects.

Responsible: The Ministry of Education and Research, the steering group for the grant programme, the educational institutions.

Timeframe: Ongoing

Measure 25
Take initiatives to establish a new national and international programme for the evaluation of art and culture in kindergartens and education

Part 2 of the National Curriculum – the Quality Framework – includes cultural competence on an equal basis with social competence and learning strategies etc. Among other things the pupils are to learn a diversity of ways of expressing themselves and to develop their interests and competence in cultural themes through measures that promote aesthetic experiences, reflection and practical mastering. At the UNESCO world conference on art education in Lisbon in March 2006 one of the main topics was assessment. One of the conference's main recommendations concerned the importance of charting and assessing the significance of art and culture in education and training. It is necessary to find out how and how far quality and performance in arts affect pupils' all-round learning and development and how far such an assessment can be achieved through methods and procedures used to evaluate other competence areas.

Responsible: The Ministry of Education and Research.

Timeframe: 2008

Measure 26
Research into mediation of art and culture and didactics for art and culture in education

Efforts are to be made to promote research into the mediation of art and culture to children and young people with the objective of gaining new knowledge about arts and cultural subjects in education with respect to contents, methods and learning within the various learning arenas. Furthermore, efforts are to be made to increase the dissemination of information, popular science publications and documented artistic development work.

Responsible: The Norwegian Centre for Art and Culture in Education in association with relevant educational institutions.

Timeframe: Ongoing

Measure 27
Educational statistics

Comprehensive and coherent educational statistics for teacher competence in arts and cultural subjects are to be developed and coordinated, as well as templates and reporting routines designed to provide a coherent statistics foundation. There are furthermore to be statistics for schools of music and performing arts in GSI, the information system for primary and lower secondary education.

Responsible: The Directorate for Primary and Secondary Education and Training and the Norwegian Centre for Art and Culture in Education.

Timeframe: Ongoing

4 THE MAIN STAKEHOLDERS



Workshop at Spildra School in Meløy med with artist Ingrid Cimmerbeck. Photo: Ingrid Cimmerbeck

The Norwegian Centre for Art and Culture in Education

The Norwegian Centre for Art and Culture in Education was established on 1 January 2007 as part of the Government's commitment to art and culture in education. The Centre is localised at Bodø University College, to which it is connected in administrative questions and has a close professional collaboration with. The Ministry has delegated the responsibility for following up the Centre to the Norwegian Directorate for Primary and Secondary Education and Training.

The Norwegian Centre for Art and Culture in Education is a national resource centre that is to contribute to art and culture experiences and increase competence in art and culture in education. The Centre is concerned with kindergartens, primary and lower secondary schools, schools of music and performing arts

and upper secondary education and training, kindergarten teachers, teachers of art and culture in primary and lower secondary schools and teacher training institutions, school leaders, students, researchers and developers of teaching aids. The Centre is to collaborate with relevant professional environments both nationally and internationally.

The mandate of the Centre covers several priority areas:

1. The Centre's main task is to help promote artistic experiences and enhance the artistic and cultural competence of kindergarten children, pupils, teachers and school leaders. The professional work is to be based on research, experiments and development projects in close collaboration with students and teachers.

2. The Centre is to contribute to the coordination of various competences and strategies in the tension field school – art – cultural life. It is to promote the exchange of experiences between various contributors and to highlight the synergy effects arising from the exchange of experiences and coordination.
3. The Centre is to help university colleges and universities in connection with teacher training and arts education and continuing education and training.
4. The Centre is to systematise and provide information about good examples for mediation and provision of art and culture to children and young people. In addition it is to contribute to disseminating information and experiences about national and international research, experiments and development in the field of art and culture. It is to provide good conditions for spreading information, also electronically. Other relevant measures are courses, seminars, visits to the Centre and the development of material.
5. The Centre is to give advice to the Ministry of Education and Research and the Directorate for Primary and Secondary Education and Training concerning curriculum development and competence enhancement in art and culture. The Centre is to help create good progression and coherence in the whole of the course of training and school owners at municipal and county level in connection with mediation and competence development.
6. The Centre is to establish and develop contacts and collaboration with relevant national, Nordic and international

networks, organisations and environments. At the national level this applies especially to networks for aesthetics voluntary organisations and foundations, art and cultural institutions and the Cultural School Bag.

During 2007 the Norwegian Centre for Art and Culture in Education will be in a start up phase with its most important work being the organisation of the Centre. It is necessary to create a good structure for methodically good work in the longer term, but at the same time, to celebrate its establishment the centre wishes to initiate measures intended to have an immediate significance and effect. The Centre has an important role in connection with initiating, following up and evaluating measures in Creative Learning, Strategic Plan for Art and Culture in Education. These measures will be priority areas in the centre's contributions to art and cultural experiences and in developing competence about art and culture in education.



Art Workshop, Sandhornøy School. Photo: Tine Lundkvist

The Norwegian Council for Schools of Music and Performing Arts

The Norwegian Council for Schools of Music and Performing Arts is a collaboration and professional organisation for municipalities operating municipal schools of music and performing arts, and currently 410 of Norway's municipalities are members. The Norwegian Council for Schools of Music and Performing Arts has county branches in all 19 counties and has since 1973 been an important instigator for establishing and developing the schools of music and performing arts. During recent years the Council has been an important factor when it comes to the development of several new forms of artistic expression in the schools of music and performing arts and is, in association with the Ministry of Education and Research, responsible for national development programmes. The Council deals with matters of mutual interest for the schools of music and performing arts and is especially committed to a continued strengthening and development of the schools' status and growth possibilities in the community.

The Ministry of Education and Research, the Ministry of Culture and Church Affairs, the Directorate of Primary and Secondary Education and Training and The Norwegian Archive, Library and Museum Authority

The two ministries are the authorities responsible for developing the Cultural School Bag and will together also contribute to strengthen the position of art and culture in education. While the Ministry of Culture and Church Affairs (KKD) has the overall responsibility for further developing and coordination cultural policy, the Ministry of Education and Research (KD) has the overall responsibility for kinder-

gartens, primary and secondary education and training, schools of music and performing arts and educational and research institutions in the university and university college sector.

The annual grants over the National Budget from the Ministry of Culture and Church Affairs to art and cultural institutions and organisations are important instruments for achieving the approved objectives of the cultural policy. National, regional and local art and cultural institutions have much more extensive target groups and objectives than those related to education, but their mandates also include art and culture for children and young people. In addition they are responsible for the arts and cultural field also reflecting our multicultural society.

The Ministry of Education and Research delegates tasks to the Directorate of Primary and Secondary Education and Training, which is responsible for the development of primary and secondary education. The Directorate includes work on art and culture in education through the competence objectives of the pupils' curricula and by encouraging the municipalities to include art and culture in competence development for teachers. Anchorage of the Cultural School Bag and work on art and culture in education is in addition ensured in the sector's official assignment description.

The Secretariat for the Cultural School Bag has been placed at The Norwegian Archive, Library and Museum Authority – the Norwegian Archive, Library and Museum Authority – which was established on 1 January 2003. The Norwegian Archive, Library and Museum Authority replaced the National Library Supervision, the National Library Service and Norwegian Museum Development, and has in addition tasks to do with archives. The Norwegian Archive, Library

and Museum Authority is responsible for Nordbok – the Nordic Committee for Literature and Libraries, and for further developing and operating the cultural network Nettverk Norge.

Network for Aesthetic Subjects

Participants in the Network for Aesthetic Subjects are all the universities and university colleges offering education programmes in aesthetic subjects and arts. The institutes of the arts and teacher training institutions are important parties in initial, continuing and supplementary education and training and in research and development work in art and culture in education.

Activities and information about continuing and supplementary education and training are published on the Network's website: www.estetisk.net. The objective of the Network is that the professional environments share their experiences and contribute to continual development in these areas. This is how teachers are to be given courses as part of the competence development strategy in the Knowledge Promotion.

Voluntary Organisations with School-oriented Activities

Many voluntary organisations with grants from the Ministry of Education and Research direct their main activities towards schools. This applies to Art in Schools, Music in Schools and the Affiliated Council for Arts in Schools, which is an affiliation of Dance in Schools, Drama in Schools, Art and Design in Schools, the National Association for Media Instruction and the National Association for the Teaching of Norwegian.

Art in Schools (KIS) is an independent nationwide member organisation which was

founded in 1948. For more than fifty years the organisation has offered its members a wide range of art pedagogical services. KIS has the objectives of ensuring that pictorial art has a central place in work promoting learning and attitudes, of arousing interest in and imparting knowledge about visual forms of expression in the past and the present, and of initiating measures that develop the understanding of art, creative abilities, critical sense and sensitivity to visual impressions. More than 50 travelling exhibitions are at any given time going between schools all over Norway. The exhibitions are accompanied by material that is to help the teachers organise the exhibition. Every year the KIS travelling exhibitions allow many thousand school children become acquainted with famous artists and original works of art.

Music in Schools (MIS) is one of the oldest and largest music organisations in the country and started its life in 1956 as the National Association for Music in Schools. Many of the current organisations such as the Norwegian Council for Music, the Norwegian Council for Schools of Music and Performing Arts and the Norwegian Musicians' Union have arisen out of MIS. For 50 years MIS has been a part of Norwegian music and has been especially engaged in developing the music subject and in continuing and supplementary education and training for teachers. MIS has

“ A confrontation with creative art can wrench us out of our habitual modes of thought, challenge our opinions, and provide experiences that spur us to re-examine prevailing conceptions and break with conventional wisdom and customary modes.. ”

From the Core Curriculum



the objective of strengthening the music subject from kindergartens to higher education through providing courses, organising conferences, taking part in consultation processes and policy work, and by developing and publishing pedagogical material and developing teaching plans and projects. MIS publishes the journal «Arabesk» in association with Dance in Schools.

The Affiliated Council for Arts in Schools (FKS) was established in December 1992 and is today an affiliation of Dance in Schools, Drama in Schools, Art and Design in Schools, the National Association for Media Instruction and the National Association for the Teaching of Norwegian. NKS is to strive to increase the importance of the arts from kindergartens up to and including higher education by strengthening and developing the contents and scope of the arts, stimulating collaboration between arts in education and training, and being an advisory and driving body regarding the authorities, both professionally and politically. The member organisations do work of a professional and pedagogical nature, such as among other things organising courses for teachers, publishing journals and organising professional conferences.

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