

Overview

Trondheim Kommunale Musikk- og Kulturskole, Trondheim, Norway

- a. **Government commitment music education compulsory by law in Norway**
- b. **Government commitment Dedicated budget**
- c. **Social encouragement Age groups from 6 to 60 can participate**
- d. **Schools offer multifaceted learning opportunities**
- e. **Conforms to guidelines of the Council and Ministry of Education and Research**

The first school in the study tour was **TKMK** i.e. **Trondheim Kommunale Musikk- og Kulturskole**; the English version of the school name is **Trondheim City School of Music & Performing Arts**. The school is situated at Trondheim, which is culturally one of the vibrant places and the third largest city of Norway.

The visit to TKMK was coordinated with the help of **Mr. Harry Rishaug**, Senior Advisor, **Norsk Kulturskoleråd** (Norwegian Council of Music & Arts School) & **Mr. Vidar Hjemås**, who is a Rector & Principal of TKMK. The Norsk Kulturskoleråd is a member of **EMU** (*ém-yu*) i.e. **European Music Union** and does Norwegian representation there.

It is worth mentioning here, that Norway is a culturally vibrant nation; where designed based order system appears to be in existence. The first portion of the Chapter-I on TKMK describes Norway & Trondheim in nutshell. In Norway, music education is compulsory by law that means, it is also applicable to students in the compulsory education schools. The schools of music and performing arts are not compulsory, but they function in close co-operation with the compulsory schools. As per the 2006 statistics, the Norwegian government had budgeted approx. € 3,000,000 to run various initiatives falling under the scope of work of Norsk Kulturskoleråd; probably the highest budget in the Nordic region.

- (a) Some of the salient features of the TKMK are; “Free Access for Everyone”. TKMK is one of the largest schools of its kinds in the whole of Norway. The school has about 4,300 students visiting the school once or twice a week.
- (b) The school runs two external projects; first is sending teachers to other compulsory schools (formal schools) in and around the city of Trondheim and secondly, conducting concerts, orchestras, choir for the children
- (c) TKMK has identified three in-house programmes viz. **The Cultural Merry-go-Round, the Cultural Walking Stick & the third Cultural Rucksack.**

- i. Under **Cultural Merry-go-Round**, the pre-school children come to the School to give test. This is not an entrance test; rather there is no entrance test conducted. This test is conducted just to gauge their forte.
 - ii. The **Cultural Walking Stick** involves senior citizens participating in music or other activities. Presently the TKMK has about 17 seniors from 55-80 years of age.
 - iii. This **Cultural Rucksack** helps school pupils aged 6 to 16 to get acquainted with all kinds of professional art & cultural expressions. The initiative is financially supported from the profits of the national games organiser 'Norsk Tipping'. This initiative is being run in association with TKMK in 21 schools in Trondheim
- (d) The School offers instruction in all kinds of instruments as well as vocal training and various chamber music activities. In addition, theatre, fine arts, film and animation and a few dance activities are also offered.
- (e) Whereas, a special project called the **New Circus** allows students to learn typical circus performances, there is another project called as **From Mini violinist to Trondheim soloist** that involves children as young as 5 to 6 years of age to be trained as mini violinists.
- (f) **The Saturday School**; it is meant for specially gifted / talented children from the central part of Norway i.e. in and around Trondheim. The project features more about breathing technique, music theory, and a history of music. This initiative enables students to play in chamber groups and also give concerts and other performances frequently. TKMK organises **The Saturday Concert** to enhance the creativity levels in students.
- (g) Almost 75% of the funds are being made available by the Trondheim Kommune to TKMK. The school further manages to raise 25% by the mode of fees and sale of services (in terms of teachers) to other compulsory schools in and around Trondheim.
- (h) TKMK acts as a local resource centre as per the guidelines laid down by the Council and the Ministry of Education and Research.
- (i) TKMK is one of the participating schools in an international collaborative development programme, called '**UMOJA**', which is being managed by Norsk Kulturskoleråd. This is the fifth year of **UMOJA**, which is being implemented in collaboration with African music schools.
- (j) TKMK is also nominated by the Ministry of Education as a **National Demonstration School** in the region.

A&M's impressions have been separately mentioned under "In Nutshell" at the end of the Chapter.

In nutshell



Coat of arms



CHAPTER I

Trondheim Kommunale Musikk- og Kulturskole

Before, we proceed to the **Trondheim City School of Music and Performing Arts**, that the A&M team visited in Sep., 2008; we feel it would be essential and also interesting to have a glance at Norway and understand the pulse of Trondheim, which is the third largest city of Norway.

Norway with its great appetite for art, music and culture

Norway is a constitutional monarchy with a parliamentary system of government, The Nordic Countries comprising of Norway, Finland, Denmark, Sweden & Iceland form a common region with many similarities in both the social and economic structure. The judicial system with its principle of transparency, the widely applied municipal autonomy, the system of schools for music and the arts, the interdisciplinary attitude and other similarities as elements that together form a firm platform to build on.

Norway has a population of about 5.2 million with **Oslo** the biggest city of Norway as its capital. The city of Bergen the second largest is popularly known as the '*Gateway of Fjords*' and **Trondheim** the third largest city of Norway, is also known as the '*City of Viking kings*'. Norway, occupies the western portion of the Scandinavian Peninsula. It is bordered by Sweden, Finland, and Russia, while the United Kingdom and the Faroe Islands lie to its west bordering the North Sea. The country's extensive coastline, facing the North Atlantic Ocean, is home to its famous fjords. Due to Norway's high latitude, there are large seasonal variations in daylight. From late May to late July, the sun never completely descends beneath the horizon in areas north of the Arctic Circle (hence Norway described as the "***Land of the Midnight Sun***") and the rest of the country experiences up to 20 hours of daylight per day.



Figure 1.0 The Arctic Circle cutting through Nordland

Conversely, from late November to late January, the sun never rises above the horizon in the north, and the daylight hours are very short in the rest of the country. Throughout Norway, one finds stunning and dramatic scenery and landscape. The west coast of southern Norway and the coast of North Norway are among the most impressive coastlines anywhere in the world.

The 2008 **Environmental Performance Index** places Norway 2nd only to Switzerland, accordingly to the environmental performance of the country's policies. Norway has experienced rapid economic growth, and is now amongst the wealthiest countries in the world. Norway is the world's fourth largest oil exporter. The oil industry is mainly situated outside and controlled by the oil capital Stavanger. Norway also has rich resources of natural gas, hydro-power, fish, forests, and minerals. Norway was the second largest exporter of seafood (in value, after China) in 2006. Other main industries include food processing, shipbuilding, metals, chemicals, mining, fishing and pulp and paper products. Norway has a Scandinavian welfare model and the largest capital reserve per capita of any nation.

The cost of living is about 30% higher in Norway than in the United States and 25% higher than that of the United Kingdom. The standard of living is high. Norway was ranked the highest of all countries in human development from 2001 to 2006, and came second in 2007 (to a fellow Nordic country Iceland). It also rated as the most peaceful country in the world in a 2007 survey by Global Peace Index. It is a founding member of NATO.

In **Norway there are close to 430 music and art schools**. Of these 409 are members of the national organisation known as the '**Norsk Kulturskoleråd**', with the help of which A&M's study tour was organised. Altogether there are about 105,000 pupils in these schools and most of the children involved are between the ages 7 to 16 years, and some schools also include adults and even pensioners. There are about 5084 teachers employed at the music and art schools. On an average, 17% of children at the primary and secondary levels are also pupils of music and art schools. The National parliament has however defined a goal of 30% as a minimum.

The first public Norwegian music schools were established back in the 1950s. Quite a number of schools offer a variety of subjects- although classical music is still the dominant field, courses are also available in theatre, dance, creative writing and contemporary circus. The national organisation '**Norsk Kulturskoleråd**' was established in 1973, initially as a meeting place for the headmasters of the 60 odd number schools. In 2000, it was merged with the smaller organisation for the visual arts, to create the Norwegian Council of Music & Art Schools. The vision of the '**Norsk Kulturskoleråd**' is '**music and art school for all**' and the organisation is owned by municipalities with a music & art school.

Strongly influenced by the councils' persistent work throughout the years, in 1997 the Norwegian parliament passed an amendment stating, *“All municipalities, either alone or in cooperation with other municipalities shall provide courses in music and other cultural activities for children and young people, organised in association with the school system and local cultural life”*



Figure 1.1 The Norwegian parliament (Stortinget)



Trondheim at Glance:

Trondheim is located at the mouth of the river Nidelva, with its excellent harbour and sheltered condition. It is a city and municipality in the county of Sør-Trøndelag of Norway. More than a thousand years ago, the Viking king Olav Tryggvason sailed into the Fjord (in the year 997) and decided to found his city which he called Nidaros. The word Nidaros in English means 'the mouth of the river Nid'. A statue of Olav Tryggvason, the founder of Trondheim, is located in the city's central plaza, mounted on top of an obelisk. His statue on the Torvet looks over the ancient town (see pic. above).

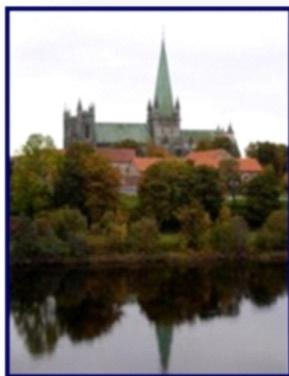


Figure1.3 Nidaros Cathedral

The city is famous for the Nidaros Cathedral and Olav Haraldsson, who fell in the Battle of Stiklestad in 1030. The King was buried in Nidaros and several mediaeval kings have been buried there. The Norwegian National Regalia are kept in Trondheim, and Nidaros Cathedral is where Norwegian royalty are crowned. Hence Trondheim is often described as the historical capital of Norway. The Nidaros Cathedral has been acclaimed as the greatest wonder of Norway.

Though Trondheim is the third largest city of Norway, you will find most parts of it within walking distance from the centre.

Most of the downtown area is scattered with small specialty stores and shops, however the main downtown shopping area is concentrated around the pedestrian street Nordre gate (Northern street) and the Olav Tryggvason gate. Since the city was founded by king Olav the name Olav is given to a number of places, monuments, streets, hospitals and other places of public interest including the auditorium.

Culture:

The main regional theatre, Trøndelag Teater, is situated in Trondheim. The theatre is the oldest in Northern Europe still in use from 1816.

Trondheim has a broad music scene, and is known for its strong communities committed to rock, jazz and western classical music, the latter two spearheaded by the music conservatory at NTNU and the municipal music school, Trondheim Kommunale Musikk- og Kulturskole ie TKMK, with the Trondheim Symphonic Orchestra and the Trondheim Soloists being the best-known arenas. Classical artists hailing from Trondheim include violinist Arve Tellefsen, Elise B  ytne and Mariane Thorsen.

Education:

Trondheim has a population of about 165,000 and is a centre for technical research and education. Trondheim is home to the Norwegian University of Science and Technology, NTNU with its 20,000 students, as well as Sir Tr  ndelag University College HiST with 7,000 registered students. Both NTNU and HiST receive thousands of students from all over the country, which means that the actual population of the city is somewhat higher than the official number. Although the population is less and the immigrant population is on the rise the city has retained its vibrant culture.



Figure 1.4 River Nidelva with Nidaros Cathedral and Old Town Bridge

Student Culture:

With students comprising almost a fifth of the population, the city of Trondheim is heavily influenced by student culture.

Student culture in Trondheim is further characterized by a long-standing tradition of volunteer work. Most noticeable is Studentersamfundet i Trondhjem, the city's student society.

The student society is being run by more than 1200 volunteers. NTNU, Norway's largest sports club, is among the other volunteer organizations that dominate student culture in Trondheim. Students of Trondheim also conduct two major Norwegian culture festivals, UKA and The International Student Festival in Trondheim (ISFIT).



Source : Wikipedia
Guide 2008 Trondheim, Central Norway



Coat of arms

Trondheim komm. musikk- og kulturskole(TKMK) *i.e.* TRONDHEIM CITY SCHOOL OF MUSIC & PERFORMING ARTS

The Trondheim komm. musikk- og kulturskole (TKMK) is one of the largest music schools of its kind in Norway nominated by the Norwegian Ministry of Education and Research as national Demonstration School. TKMK has more than 4300 pupils visiting once or twice a week this is in addition to the pupils from compulsory schools. The age group of pupils vary from 5 to 20 years. The School has a non-centralised structure.



Figure1.5 The collage at the Lobby

The school was first established in 1911. In 1973*, the music school became a public school, owned and run by the municipality of Trondheim. Recently, the school celebrated its 35th* anniversary. The authorities and students are busy planning for a grand centennial in 2011, as the school was first incepted in 1911 though as a private school.

In addition to the main building, where the administration is carried out and some of the classes are conducted, TKMK offers classes in the children's local neighbourhoods, usually at the primary schools and runs projects in two categories:

External Projects:

- (i) This involves sending the teachers to other compulsory schools within Trondheim area. About 70 such teachers are employed with different local centres in the neighbourhood.
- (ii) Conducting Concerts, Orchestra and Choir for children.



Figure 1.6 TKMK Admin Office Corridor

The other in-house projects run are:

- (i) **The Cultural Merry-go-Round:** wherein 320 pre-school children come

to the institute to give their tests in order to gauge their fortes.

(ii) The Cultural Walking Stick:

The Cultural Walking Stick involves senior citizens participating in music or other activities. Presently the institute has about 17 seniors from 55- 80 years of age. It is an effort to make them feel loved, give an outlet to their emotions and at the same time benefit from their experience.

(iii) The Cultural Rucksack is a scheme for professional art & culture in schools in Norway.

The school believes in the principle '**free access for everyone**'. There is no qualifying examination or any other entry requirements. They believe that everybody has talent that lends itself to further development.

The Rektor & the Principal of TKMK Vidar Hjemås says, "Art and culture are among the few things in life that just get better and better when you share".



Figure 1.7 Vidar Hjemås, Rektor & Principal, TKMK

The support system for smooth and efficient functioning of the school is:

- 136 teachers
- Teachers outsourced by other schools are 70

- There are 5 Vice Principals
- 4 Secretaries
- 4 Co-ordinators/ Secretary for the Cultural Rucksack

TKMK offers the largest cultural arena for children and young persons, and also a resource centre for schools and the cultural scene in general. They believe in the fact that the School should be open to everybody. The fees should be kept as low as possible and last but not the least; no one should be excluded because of their financial situation, categorically says Vidar Hjemås.



Figure 1.8 Great Minds at Work! : A Piano Lesson

Over the last 35 years, the Values and Ideology practised at TKMK is; as good as possible, as cheap as possible & as many as possible

What students gain at TKMK:

- High class quality education
- Participation in concerts or large groups
Feel connected to music
- Being engaged in music and art learning for life
- Experience
- Being a master of some Faculty, eventually

The teachers at TKMK are competent, open and encouraging.

The Programmes conducted at Trondheim School of Music & Arts:

The School offers instruction in all kinds of instruments as well as vocal training and various chamber music activities. In addition, theatre, fine arts, film and animation and a few dance activities are also offered here



Figure 1.9 Music Instruments Room

A list of programmes on offer at TKMK are:

Composing, Song writing, Band music, instruments and vocal, church organ, chamber, bagpipe, Djembe, chamber music school, theatre, theatre/dance, Music theatre, Visual arts etc.

Apart from these they have Lordagsskolen and training for instruments like Saxophone, Althorn, Obo (Oboe), flute, baryton, trumpet, trombone, klarinett (Clarinet), Valthorn (French Horn), Fagott (Bassoon), Tuba, Kirkeorgel (Church Organ), Musikteknologi (Music Technology), Piano, Electric organ, Harp, Skapende skiving (Creative Writing), Mini-cello, Mini-fiolin (Mini-Violin), Fiolin (Violin), Cello, Kontrabass (Double Bass), Musikbarnehage (Music Kindergarten), Bratsj (Viola), Bandoneon, Trekkspill (Accordeon), Akkorden (Free Bass Accordeon), Djembe, Slagverk (Percussion), Sirkus (Circus), Sang (Song), Sekkepipe (Bagpipes), Acoustic Guitar, Electric Guitar,

Electric Bass, Band, Latskriving (Songwriting), Breakdance etc.

There is also a special project, called the New Circus, which allows young people to learn a number of typical circus performance activities. One of the other interesting programmes run at the School is *'From Mini violinist to Trondheim soloist'*:



Figure 1.10 Ms. Liv-Utler Henriksen, VP, TKMK with a mini Violin

This involves children as young as 5 to 6 years of age to be trained as mini violinists, post training these artists are offered 'Playing in School Orchestra'.

Participation in the School Orchestra is again at three levels:

1. Aspirant Orchestra
2. Main Orchestra
3. Chamber Orchestra

This takes them further on to 'Chamber Music' and 'Saturday School'.

The 'Saturday School':

The TKMK also runs a Saturday school for gifted children. This is a very popular programme, which is reputed.

The Salient features of the Saturday School are:

It is specially meant for gifted / talented children. Classes are conducted in breathing technique, music theory, and a history of music. The students play in chamber groups and they give concerts and perform frequently.

Audition:

The Saturday School children have to pass an audition test before a jury to prove that they have reached a certain level before they are admitted.

Students from the middle part of Norway i.e. in and around Trondheim also join in for group teaching and benefit from the programme.

Apart from group teaching, individual lessons are also given. Participation in ensembles gives students a scope for creativity.

The class teaching serves as a good Foundation and gives the students a solid platform for more advanced studies.



Figure 1.11 Solo Lesson on the Saxophone

The Saturday concert:

Every Saturday a concert is organised; as musical performance or listening to a performance gives way to creativity.

Projects:

Music oriented thematic projects are given to students. The outcome at the 'Saturday School' so far has been quite encouraging as many of TKMKs' former students have been accepted as students at various conservatories, including the National Academy of Music in Norway and similar institutions abroad.



Figure 1.12 Saxophone Group Lesson

More about Cultural Rucksack:

This is a scheme operational at the national level, wherein schools of music and art throughout Norway implement the scheme under the guidelines laid down in the Strategic Plan as local resource centre, says Harry Rishaug of the Norsk Kulturskoleråd.

This scheme helps school pupils aged 6 to 16 to get acquainted with all kinds of professional art & cultural expressions. The Cultural Rucksack includes all municipalities and counties in Norway.

The initiative is being financially supported from the profits of the national games organiser 'Norsk Tipping'.

The Cultural Rucksack is a joint initiative of the Ministry of Culture and Church Affairs and the Ministry of Education and Research.

The objectives of the scheme are:

- To ensure that pupils in the primary and lower secondary school are offered a professional arts and culture programme
- To help pupils get familiar with all kinds of artistic and cultural expressions. To develop a positive attitude to art & culture and experience encounters with artists
- To incorporate artistic and cultural expressions in the fulfilment of the schools' learning objectives

Specific goals

The Cultural Rucksack is a permanent element of basic education in Norway and is applicable throughout the primary and the lower secondary school (age group 6 - 16).

The Cultural Rucksack offers cultural opportunities representing a wide variety of cultural expressions, such as the performing arts, visual arts, film, music, literature and cultural heritage. It is a joint venture between the educational and cultural sectors at all levels. The Secretariat for the scheme is the Norwegian Archive, Library and Museum Authority. The Secretariat cooperates with the Norwegian Directorate for Education and training.

Utilisation of the Funds allocated for Rucksack:

Harry Rishaug said "of the allocated funds to the Cultural School Bag (CSB), 80% has been allocated to regional and local measures

administered by the county departments of culture. 20% of the money goes to the national projects, divided between music, film, visual arts & stage arts".

"a certain fixed amount is also spent on expanding the project to upper secondary schools" Vidar Hjemås added further.



Figure 1.13 The Rektor with his Signature Tune?

Advantage of Collaboration between schools and schools of music and performing arts:

Schools are often arenas for both the production and presentation of different artistic and cultural expressions, both during school hours and during leisure time. The pupils must encounter art and art forms as expressions both of peoples' individuality and of fellowship. The collaboration between such schools and the education system is both at; school leader level, teacher level and pupil level. Stress is also laid upon sharing the use of premise, instruments and collection of literature, music, visual art, and crafts and design as important areas of collaboration and cooperation.

TKMK makes an effort in running programmes in cooperation with the School System. Modes used by them are:

- In partnership with the University
- Byasen school
- Blussvold school

- The Cultural Rucksack initiative is jointly conducted with the Trondheim Kommune in 21 Schools. Through this mode creative adolescence surroundings are created and in the cultural roundabout there are concerts, exhibitions, productions etc.
- Students also participate in school bands an important platform for showcasing talent
- Teachers visit 38 different schools to deliver lessons, conducted in the capacity of sale of services

In this entire journey of 35 years and services rendered by the **Trondheim Kommunale Musikk- og Kulturskole**; the school aspires to be:

- A resource centre in all music and art exhibitions
- A central network builder
- A skilled project leader
- An inspiration for providing higher competence

Purpose of being a local resource centre:

- Developing the school into a local resource centre gives all children access to the activities of the school. This can then be further developed in different ways like:
 - Developing traditional schools of music and art; reflecting cultural diversity in the community
 - Developing activities oriented towards normal schools
 - Being a local provider and organiser for concerts, exhibitions etc.
 - Developing competence levels and mastery on the subject, to provide pupils an opportunity to interface with professionals etc.

For co-operation with the cultural life, TKMK participates at various levels like:

- Choirs, Bands, Orchestra
- Trondheim Symfoniorkester
- The oldest country theatre in north Europe 'Trondelag theatre'
- Ringve museum of music history
- Music conservatory at NTNU's -Institute for music
- Sverresborg Folk museum
- Nidardomens guttekor
- Music festivals
- Trondheim Kammermusikk festival
- Latinfestivalen

The school is running all of these programmes and initiatives with and under the guidelines laid down by the council and the Ministry of Education and Research. Marking a success of being a good local resource centre TKMK does 300 appearances a year. A few examples are Manedens bilde, Fredagsskonsert etc. says Vidar proudly.

Although, the TKMK is one of the participating schools in an international collaborative development programme, called '**UMOJA**'; Norsk Kulturskoleråd is largely responsible for managing the project, informed Harry Rishaug.



**Figure 1.14 Harry Rishaug,
Senior Advisor, Norsk Kulturskoleråd**

TKMK is also nominated by the Directorate of Education as a Demonstration

School as it fulfils the criteria prescribed in the policy.

The Focus areas as a Demonstration School are:

- A model for string teaching in a perspective of totality
- The Saturday School
- International Participation
- The Cultural Rucksack
- Models for cooperation with the school system and the local music and cultural institutions

“And to sum it all up - students, teachers and leaders at TKMK have long traditions in receiving visitors from other places in

Norway and abroad. The guests get acquainted with the philosophy behind the teaching methods practised at TKMK and knowledge is shared on the above mentioned areas”, says Harry Rishaug.

Funding for the Trondheim School of Music & Performing Arts

This is the one of the important factors involved in successful running of an organisation. The Norwegian policy and planning makes things comfortable for the schools. In case of TKMK 75% is provided as grants from the government and 25% needs to be raised by the School through the mode of fees and sale of services.

TKMK's Cultural Competence Centre Module



Figure 1.15 - Cultural Competence Centre Module

In Nutshell...

Music comes to them naturally! The reason why a common man understands basic music lies in the national policy that seeks everyone to join hands in the music movement. Some of the salient features of Creative Learning strategy for art and culture in education laid down by the Norwegian Ministry of Education & Research for the year 2007-2010 is enclosed as Annexure-I.

At TKMK, there are no qualifying examinations to join the school as stated in the mission statement "Free access to everyone". It is further believed that there is an inherent talent in each individual, which needs to be nurtured. The school does not issue any certificates, which are otherwise considered to be the criteria for appraisal in India. It's not just Certificates, but one's mettle and content which are the criteria for all those who wish to pursue their career in music. In any case, to be a performer or an educator; one has to complete masters from a music academy.

Since, this system has been followed over decades, even the parents of today's students are from a similar background and hence, can relate well with their kids (elementary level), while participating in the school's cultural activities. Such conducive musical environment has helped Norwegians become musicians in their own way.

It was heartening to see that in the social pattern of the Norwegian society, culture takes the front seat. Moreover, there is an increasing awareness about society becoming multi-cultural. And efforts are being taken to develop cultural competence for participation in a multi-cultural society.

In fact, the policies laid down by the Norwegian government lay emphasis on cultural competence and significantly on encounters with cultural and artistic expressions. The objective is simply to develop artistic, cultural, aesthetic and creative competence amongst children, pupils and the educators.

The school will have immense potential to start its faculties in India as so far, none of the Western Music Schools have any infrastructure in India (although TCM does conduct its exams in India through its local network). Indians too could have good potential for cross cultural exchange projects with Norway. The school does not have the "Old Boys Network" ie the Alumni.

Apparently, it was further realised that the students and the faculties had little information about Indian music (ironically, the Oslo Music School has a full-fledged faculty for *South Indian i.e. Carnatic music*). The authorities were highly impressed with the traditional Indian Classical Music after streaming its music previews by A&M.

Based on the preliminary discussion, authorities appeared to be serious about exploring cross cultural collaboration projects with A&M in India & Norway.



Foreword

by the Minister of Education Mr. Bård Vegar Solhjell

Today children and young people are growing up in a complex and ever changing society, and in a more inter-woven world than the 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 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 artistic and cultural 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-examining 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.

Kindergarten 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 regards 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 cultural 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 1st 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

sd/-
Minister of Education
Oslo, 22 November 2007

Source: Strategic Plan- Creative Learning, Strategy for Art & Culture in Education 2007-2010
By Norwegian Ministry of Education & Research, June 2007

The Nordic Model- *Music and Arts Education in Nordic Countries*

The Nordic Association of schools for music and the arts- Denmark, Finland, Iceland, Norway & Sweden- prepared in cooperation the presentation “Music and Arts Education in Nordic Countries” for the European Music School Union (EMU) General Assembly in Finland in 2006.

Have we got a Nordic model and typical Nordic soul for the schools of music and the arts? What does it look like?

The aim of the presentation is to make an overview about music and arts education in the Nordic Countries and give answers to the following questions: How does funding, legislation or social values vary in the Nordic countries? It will also try to find out what changes the Nordic societies are facing in the first years of the new millennium and how do these changes influence on music and arts education.

The Nordic countries form a common region with many similarities in both the social and economic structure. The judicial system with its principle of transparency, the widely applied municipal autonomy, the system of schools for music and the arts, the interdisciplinary attitude and the common copyright legislation are elements that together form a firm platform to build on.

It is perhaps in the description above of our schools that we can find the “Nordic soul and the Nordic model”.

Danish Music School Association (DAMUSA)

Association of Finnish Music Schools

Association of Music School Teachers, Iceland

The Norwegian Council of Music and Arts School

The Swedish Council of schools for music and the arts (SMoK)

Funding

<p>Denmark (Please note, Denmark, except from the Faroe Islands in all answers)</p> <ul style="list-style-type: none"> • State covers upto 25% of salary costs • Fees not more than 33% • Municipality covers the rest • Average tuition fee 375€ per year 	<p>Norway</p> <ul style="list-style-type: none"> • State covers upto 15% • Fees not more than 20% • Municipality covers 65 • Average tuition fee 230€ per year
<p>Finland</p> <ul style="list-style-type: none"> • State covers over 50% • Fees covers 17% • Municipality covers 33% • Average tuition fee 600€ per year 	<p>Sweden</p> <ul style="list-style-type: none"> • Municipality covers 65 • Tuition fee 18% • Average tuition fee 130€ per year
<p>Iceland</p> <ul style="list-style-type: none"> • Municipal covers 80% • Fees covers 20% • Average tuition fee 450€ per year 	

Legislation

<p>Denmark</p> <ul style="list-style-type: none"> • Every municipality must have a music school • Guidelines concerning education • Teaching manual 	<p>Norway</p> <ul style="list-style-type: none"> • Education act states that every municipality should have a school of music and the arts • The council has published a programme plan describing the basic subjects in the school of music of the arts
<p>Finland</p> <ul style="list-style-type: none"> • Ministry of Education / funding and permissions to arrange education • National Board of Education / National curriculum • Finnish Music School Association Examination and evaluation recommendations 	<p>Sweden</p> <ul style="list-style-type: none"> • There is no legislation to establish school of music and the arts in Sweden
<p>Iceland</p> <ul style="list-style-type: none"> • Legislation when establishing a school • A nationality standardize examination system 	

Values of the Society

<p>Denmark</p> <ul style="list-style-type: none"> • Local foundation of music schools • Very open to society • Boards democratic • Profile of quality and cooperation 	<p>Norway</p> <ul style="list-style-type: none"> • Schools of music and the arts are in principle open to all interested children • In order to give all children the possibility to attend schools, the fees are kept low • Special offers of studies for talented pupils • Employ teachers qualified for combined positions in schools and working as conductors in bands, choirs etc.
<p>Finland</p> <ul style="list-style-type: none"> • Finland is a young nation (1917), national romanticism in the late 19th century has built the national culture identity • Strong state funding for culture • Nordic welfare society ideology 	<p>Sweden</p> <ul style="list-style-type: none"> • A positive leisure time for young people • An important part of the local music life • Half of the old music schools has developed into schools of music and the arts
<p>Iceland</p> <ul style="list-style-type: none"> • Strong position in society • 10% of the students are aged 21 years or older • Students can have their lessons within the normal school day 	

Changes in Society

<p>Denmark</p> <ul style="list-style-type: none"> • Zapping culture • Fewer music schools • Arts schools entering soon • Bigger and perhaps more talent focussing music schools 	<p>Norway</p> <ul style="list-style-type: none"> • The development in technology • The multicultural society • The influence from media and commercial culture • A decreasing number of boys as pupils
<p>Finland</p> <ul style="list-style-type: none"> • Fast economical development • Larger groups of retired people, meaning less taxes more costs • Internet and new technology • The new multicultural society 	<p>Sweden</p> <ul style="list-style-type: none"> • Cooperation between the common schools and schools of music and the arts • Cooperation between different culture expression in the schools of music and the arts • Pupils' influence • More open for disabled children • Induce the government to stand up for the Swedish schools of music and the arts • Internet as a tool in the learning process
<p>Iceland</p> <ul style="list-style-type: none"> • More privately operated music schools • More foreign teachers to Iceland 	

Summary

<p>Denmark</p> <ul style="list-style-type: none"> • Music schools in general have a big task to bring out the idea of playing together. Without funding, the music schools in the future will only be available for rich people with music understanding and loving in general as a looser. We have to open up for cooperation between eg teachers training with Europe 	<p>Norway</p> <ul style="list-style-type: none"> • In spite of big challenges and continuous changes in society, schools of music and the arts in Norway never have had a stronger position. • Present government state: all children should be offered music and art school training to a low price
<p>Finland</p> <ul style="list-style-type: none"> • Not so much state control and guidance • New ways of studying music via internet • Possibility to have arts both as a hobby as with professional aim • More multicultural art education • More cooperation with different forms of arts 	<p>Sweden</p> <ul style="list-style-type: none"> • The Swedish schools of music and the arts have a very strong position in the local music life. The development from music to schools of arts goes rather fast. The last ten years the total budget for the Swedish schools of music and the arts has increased about 35% but the fees have increased with only 13%. With that background legislation from the government is not necessary or may be not desirable
<p>Iceland</p> <ul style="list-style-type: none"> • The Icelandic music school system has operated with great stability over the years. Many indicators now point to the need for schools to concentrate on internal development and progress to meet new social demands for effectiveness, increased flexibility and varied teaching methods 	

Music makes people

• Music Schools in Europe

Source : The national associations of the European Music School Union

"Thus education by the means of music is most excellent, as rhythm and harmony may reach the centre of the soul most deeply and lend her grace and dignity"

What Socrates put into words has had a lasting influence on the history of culture and society within Europe. Still valid in our time, it has been made more topical today thanks to a number of recent scientific studies.

Music promotes the free development of the personality. It provides a foundation of values and orientation in an often chaotic and superficial world.

The ability to feel music and to express it expands a person's ability to experience themselves and the world around them. Playing music cultivates a person's ability to communicate and trains individuals in social behaviour.

- *Music schools commit themselves to this educational ideal.*

Playing music trains important secondary abilities in a person abilities, which are also of benefit in other life contexts, for example in professional life. These include concentration, stamina and motivation, creativity, communication and expression skills, social role behaviour and teamwork.

- *Music schools further this "added value" of music training.*

What holds Europe together at its core is its nature as a cultural space. European musical culture has created a language of music which can be understood by all peoples of Europe.. Musical education helps people to accept the cultural differences which exist in our common world; it enhances integration and the preservation of peace a process of life long learning

- *Music schools open a door to music for people of every age.*

European music culture with its diversity of form and style, is a great common heritage, worthy of being preserved and developed. Music needs to be experienced and understood, deeply felt and grasped in its manifold dimensions. No technical devices will ever be able to substitute live music as a genuine expression of human vitality. Playing music or listening to live music denotes human encounter, mutual understanding and communication.

- *Music schools make music come alive within each of their students.*

The development of a cultural identity was granted the status of a human right by UNESCO in 1989. In 1999, the UN Convention on the Rights of the Child calls upon us to respect and promote the right of the child to participate fully in cultural and artistic life and to encourage the provision of appropriate and equal opportunities for creative and artistic activity.

- *Music schools play an important part in making these basic rights a reality.*

In order to fulfil their important educational task music schools need to

- be recognised as public educational institutions
- be a subject for which cultural, educational and social policy take responsibility
- be granted sufficient public funding
- receive broad support from all parts of society.

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