Arts and Cultural Education at School in Europe

Norway

(Reference year 2007/08)

1. Responsibility and purpose

Central level (the Ministry of Education and Research) sets the curriculum and the time frames for the curriculum. The Directorate for Education and training develops the curriculum based on guidelines issued from the ministry.

Regional and local levels influence the curriculum through hearings during the development of the curriculum. The regional and local level can also influence the curriculum by developing local curricula on the basis of the national set curriculum.

School level is responsible for implementing the competency-targets and for methodology in implementing the curriculum. A local curriculum can also developed at school level. School level sets the overall achievement mark.

The Ministry of Education and Research is responsible for setting the aims for cultural and creative dimensions of education. The regional, local and school levels are responsible for the implementation of the Arts and crafts curriculum. The provisions for examination are set in the national curriculum. Schools can also develop local curricula based on the national curricula. The school level (teachers) is responsible for choosing the methodology to reach the competencies. They are also responsible for the distribution of hours within the total number of hours given centrally for the subject for stages 1-7 and 8-10.

2. Organisation and aims of arts education

2.1 Separate or integrated subjects

The Norwegian arts curriculum consists of both integrated and separate subjects being compulsory in primary and lower secondary school.

The curriculum is called Arts and Crafts subject curriculum (levels 1-10). For the indigenous population sami the Arts and Crafts curriculum is called duodji (levels 1-10).

The curriculum for Arts and Crafts consists of the following main subject areas:

- Visual communication
- Design
- Art
- Architecture

including:

- Visual arts
- Media arts
- Crafts
When it comes to music and dance, there is a separate curriculum called 'music subject curriculum' (Læreplan i musikk). Dance is included in this curriculum, and in the physical education subject curriculum (Læreplan i kroppsøving). Drama is included in the Norwegian subject curriculum (Læreplan i norsk), in the main subject area 'composite texts' (Sammensatte tekster). The curriculum for foreign languages includes culture such as arts, literature and film. The curriculum for knowledge of Christianity, religions and ethical view of life has competencies concerned with culture.

Art and Culture is also an important part of the Core curriculum for primary, secondary and adult education and the Principles of Education. The Core Curriculum places great emphasis on cultural competence, for instance in the chapter called 'The Creative Human Being'. Creative activity and innovation are part of the curricula in several ways, both in the Core Curriculum, in the Quality framework and not least in the competence objectives for the subjects. All subjects where there is room for creative activity and knowledge about art and various cultural forms of expression have included this in their statements of competence objectives.

2.2 Aims of arts subjects

The objectives of the Arts and Crafts subject curriculum as stated in the preamble:

Throughout time humankind has used and processed materials to make tools, clothing, dwellings and art. Artefacts are part of most areas of our lives and are indispensable for our existence. Artefacts communicate thoughts and ideas, make statements about social status, views on life, power and placement, who we are and where we belong. The aesthetic dimension is a central element of the everyday life of children and young people, constituting a basis for their choices and expressions.

The art and crafts subject embodies various traditions, from the craftsman’s solid knowledge of materials, techniques and work processes, via the designer’s knowledge of developing ideas and solving problem, to the artist’s production of creative works of art. The perception of art, design and architecture are along with raising the awareness of our cultural heritage in a global perspective, important aspects of the subject. Sami arts and crafts, duodji, are a natural element of our cultural heritage. Understanding the art and crafts of the past and the present in one’s own culture and that of others may provide the basis for developing our multicultural society.

Practical creative work in the studios, developing ideas, and designing products are all central aspects of the subject. This work includes using traditional and more contemporary materials, tools and techniques. Developing imagination, creativity, motor skills and aptitude – from the simple to the more sophisticated – are important dimensions of the subject and as such require time and in-depth study, thus giving each individual the opportunity to experience the joy of creating and mastering.

Knowledge about form, colour and composition is vital for the creation of products that function, and to successfully communicate through visual messages. This knowledge can contribute to personal development, which is a requirement for resolute creative idea development, visual communication and production. Such knowledge can improve the opportunity to participate in democratic decision-making processes in a society where more and more information is communicated visually. The subject has as one of its aims, to help to develop entrepreneurship and cooperation with business and industry, institutions and specialists. In interdisciplinary cooperation on design and technology the subject particularly contributes to the practical-aesthetic aspects of design.

The subject art and crafts has an important position in developing general cultural education. It also prepares pupils for a number of further education, trades and occupations. Aesthetic competence is a source of development on several levels, from personal growth, via influence on one’s personal surroundings, to creative innovation in a larger social perspective.
ART AND CRAFTS SUBJECT CURRICULUM

Main subject areas

The subject has been structured into main subject areas for which competence aims have been formulated. These main subject areas supplement each other and must be considered together.

The Arts and crafts curriculum has competence aims after the second, fourth, seventh and tenth years in primary school.

Basic skills are integrated in the competence aims where they contribute to development of the competence in the subject, while also being part of this competence.

Visual communication

In visual communication, the focus is on practical creative work with two-dimensional form and visual digital media. Form, colour and composition, as well as idea development, problem solving and symbols are important themes in this main subject area. Experimentation with visual elements is a key part of the work with visual communication in various media.

Design

Design represents a continuance of the artisan tradition and deals with the designing of objects. It comprises both work directly with materials and work with sketches and models. The design of ideas, technical drawings, products and arts and crafts are key elements. Familiarity with materials, problem solving and production can constitute the basis for innovation and entrepreneurship.

Art

The tradition of creative work with images and sculpture is continued and developed in this main subject area. Inspiration from art history, from rock carvings via antiquity and renaissance to contemporary art in our multicultural society, forms the basis and point of reference for the pupil's own imagination and creative work with various materials.

Architecture

In architecture, knowledge about the local physical environment is important. This means knowledge about how building traditions, interior and exterior, can influence our everyday life. Drawing and the building of scale models are part of the main subject area and form the basis for envisioning three-dimensional spaces based on drawings and computer animations.

In the following you will find extracts of the curriculum dealing with cultural or creative aims and distributed according to levels 2, 4, 7, 10:

Cultural aims

Competence aims after Year 4

Architecture

- talk about streets, squares and buildings with different functions in the local environment

Competence aims after Year 7

Design

- use design elements from different cultures when designing objects with decorative elements
Art

- elaborate on how various influential artists from the periods National Romanticism, Renaissance, Impressionism and Expressionism in different ways have left their mark
- compare the use of techniques in folk art and handicrafts in various cultures using digital and other sources

Architecture

- describe special features of buildings in the local environment and compare with national and international styles

Competence aims after Year 10

Design

- talk about how indigenous peoples and other cultures have influenced and inspired various cultural expressions
- elaborate on special features of Nordic design in an international perspective

Art

- talk about the perception of how artists at different times and different cultures have expressed themselves through photo, film and video, and use this as the basis for his or her own work
- compare and assess different directions and traditions in two- and three-dimensional art

Architecture

- explain how climate, culture and societal conditions influence the construction of buildings, choice of materials, shape, expression and symbol functions

Creative aims

Competence aims after Year 2

Visual communication

- express his or her own experiences through drawing
- mix and apply primary colours in his or her own creative work
- experiment with form, colour and rhythm in decorative edging

Design

- make simple objects and designs in paper and textiles by tearing, cutting, gluing and braiding
- make simple objects from clay
- build with simple geometrical basic forms

Art

- recognise art in the school's local neighbourhood and use this as the basis for his or her own images and sculptures
- talk about the images made by various national, Sami and Nordic fairy tale illustrators and use them as the basis for his or her own creative work
- use decorative elements from art and handicrafts in his or her own works
Architecture

- make simple models of houses using natural materials

**Competence aims after Year 4**

**Visual communication**

- visualise and present his or her own impressions in different techniques and materials
- use overlapping in drawing and painting
- identify and discuss the use of symbolic colours
- prepare simple exhibitions of his or her own works

**Design**

- plan and make simple artefacts
- make simple objects by knitting, weaving, felting, sewing, nailing and fixing by screws in various materials
- experiment with simple geometric forms in construction and as decorative form elements

**Art**

- use original art in the school's local environment as the basis for his or her own images and sculptures
- use elements from rock carvings in antiquity as the basis for his or her own creative work
- talk about how artists from various cultures have visualised nature and used this as the basis for their own work

**Architecture**

- plan and build models of houses and rooms using digital tools and simple craft techniques

**Competence aims after Year 7**

**Visual communication**

- use colour contrasts, diminution and central perspective to create the illusion of space in images with and without using digital tools
- uses contrasts between diagonal, horizontal and vertical lines in simple compositions to create the illusion of stability and motion
- use shadows in drawings
- use various graphic techniques in his or her own work
- photograph and manipulate images digitally and reflect upon the use of motifs and sections
- compose and assess how writing and pictures communicate and influence each other in various contexts

**Art**

- talk about the perception of how artists have applied form, light and shadow, and use this in his or her own work with images and sculptures
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Architecture

- build models of houses in scale based on his or her own technical drawings

**Competence aims after Year 10**

**Visual communication**

- use different materials and tools when working with images based on his or her own interests
- draw a storyboard, edit and manipulate simple digital recordings and assess his or her own use of techniques
- simplify motifs based on his or her own sketches when working with patterns, logos, signposts and pictograms

**Design**

- design products based on a technical specification of form and function
- describe different solution for the design of a product using sketches and digital software
- create clothing and discuss fashion, price and quality in a consumer perspective

**Art**

- discuss how artists in different cultures have portrayed mankind through the ages, and use this as the basis for his or her own creative work with portraits and sculptures

### PHYSICAL EDUCATION SUBJECT CURRICULUM

'Key elements of the subject include play, versatile sports, dance and outdoor life, where the pupils are to experience mastering and the joy of mastering according to their own skills and aptitudes.'

**One of the main subject areas is:**

**Sports and dance activities**

The main subject area *sports and dance activities* focuses on physical activity games, creative and performance dancing and sports activities adapted to the pupils’ skills and aptitudes. Organised activities, free activities and experimentation are key elements in this main subject area. Interaction and working together are also an important part of this main subject area.

**Competence aims after Year 7**

**Sports activities and dance**

- perform simple dances from different cultures
- create simple dances and experiment with rhythm and movement

**Competence aims after Year 10**

**Sports and dance**

- perform some dances from Norwegian cultural traditions and other cultures
- create dances and participate in dances made by others
- perform dances from youth cultures
- plan and lead sports and dance activities together with other pupils
- assess experiences from activities in sports and dance
MUSIC SUBJECT CURRICULUM

'Dance is a natural part of the music subject and contributes to diversity in pupils' forms of musical expression.'

Two of the main subject areas are:

Making music

The main subject area *making music* focuses on the experience of music, understood as both aesthetic perception and existential experience. This main subject area includes practical work with singing, playing various instruments and dancing in different musical genres and expressions on all year levels.

Listening

The main subject area *listening* focuses on perception of music and reflection.

**Competence aims in the subject**

**Competence aims after Year 2**

Making music

- participate in games with a varied repertoire of songs, rhymes and sayings, singing games and dances
- participate in performances with singing, playing together and dancing

Listening

- express experiences through language, dramatisation, dance and movement

**Competence aims after Year 4**

Making music

- dance a selection of Norwegian and international folk dances
- perform songs, music and dance in interaction with others

**Competence aims after Year 7**

Making music

- master some Norwegian dances and dances from other countries
- participate in performances with singing, playing and dancing where his or her own composed music is incorporated

NORWEGIAN SUBJECT CURRICULUM

One of the main subject areas is:

Composite texts

The main subject area *composite texts* focuses on an extended text concept where texts may be composed of writing, sound and pictures in a composite expression. This means working with texts such as picture books, cartoons, newspapers, advertising, web sites, lyrics, film and theatre. This main subject area includes pupils' text production and perceptions, critical assessment and analysis of composite texts.
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Competence aims in the subject

Competence aims after Year 2
- work creatively by drawing and writing in connection with reading
- express his or her own text experiences through words, drawings, pictures, music and movements

Competence aims after Year 7
- evaluate texts, TV shows, advertising, music, drama and films and give grounds for personal media habits

Competence aims after Year 10
- assess aesthetic techniques in composite texts taken from information and entertainment media, advertising and art and reflect upon how we are influenced by sounds, language and images

2.3 Number of hours of studies of arts

Curriculum for Arts have the following total number of hours (60 minute units): it is not possible to say how many hours per year (only for stages 1-7 and 8-10) as it is up to the local level and schools to decide how many hours per year for teaching the subject). The average number of hours per year has been set in parenthesis.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Stages 1-7</th>
<th>Stages 8-10</th>
<th>Total number of hours stages 1-10</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts and craft</td>
<td>477 (average 68 hours per year)</td>
<td>150 (average 50 hours per year)</td>
<td>627 (average 62.7 hours per year)</td>
<td>8.3 %</td>
</tr>
<tr>
<td>Music</td>
<td>285 (average 40.7 hours per year)</td>
<td>85 (average 28.3 hours per year)</td>
<td>370 (average 37 hours per year)</td>
<td>4.9 %</td>
</tr>
</tbody>
</table>

The definition of Arts does not include Architecture or handicrafts in the definition module of the Eurydice questionnaire. It is not possible to separate the main subject area architecture or specific competencies dealing with handicrafts from the arts curriculum as it is an integrated part of this curriculum.

In the other curricula dealing with Arts (Norwegian, physical education) it is not possible to define how many hours are dedicated specifically to art instruction (dance and drama) as the competencies dealing with dance, drama are a part of these curricula.

2.4 Cross-curricular links

The curriculum for foreign languages has a subject area called ‘Culture’ and which includes arts. Competence aims within visual arts, literature.

The subject ‘Christianity, religion and ethics education’ has competency targets after 4, 7 and 10 stages which deal with recognising, presenting and describing characteristics of art and architecture connected with Christianity, Judaism, Islam, Hinduism and humanism.
Basic skills

*Being able to express oneself in writing* in art and crafts means using signs and symbols to express oneself visually. The development of written and visual competence occurs when facts, ideas and attitudes are translated into signs.

*Being able to read* in art and crafts focuses on being able to interpret signs and symbols and to gain inspiration for creative work.

**Natural sciences** basic skills involve creativity: being able to use digital tools in the natural science subject means being able to use such tools for exploration, measurement, visualisation, simulation, registration, documentation and publication when performing experiments and fieldwork. Digital animations, simulations and games are good aids for stimulating creativity, and demonstrating and visualising natural science problems and research questions.

2.5 Use of ICT

ICT-skills are an integrated part of the Arts and Crafts curriculum and also one of the defined basic skills.

Being able to use digital tools in art and crafts is important when searching for information and producing information as text and images. Production of digital images is important in the pupils' work with photography, scanning, animation, film and video. Also included here are attitudes relating to source criticism, protection of personal privacy and familiarity with copyright rules. Multimedia is included in presentations of one's own work and that of others. Knowledge of aesthetic and digital techniques is decisive for successful communication.

ICT Competencies after year 4:
- use simple functions in digital image processing software

ICT Competencies after year 10:
- use various functions in image processing software
- talk about architectural drawings and digital presentations of building projects, assess adaptation to the environment and outline solutions

3. Special provision

The Schools of Music and Performing Arts

The municipal schools of music and performing arts were in 1997 established in Section 1 -6 of the Education Act, which states: *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 'On the way to diversity'. 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
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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 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. 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. 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.

The Rudolf-Steiner schools are publicly funded schools which focus on arts education in all subject teaching. The Steiner schools are both at compulsory level and at Upper secondary level. There are 32 Rudolf Steiner schools at compulsory level including one for disabled.

4. Assessment of pupils' progress and monitoring of standards in the arts

4.1 Pupil assessment

Norway has two compulsory subject curricula in arts education, both for primary school (level 1-7) and lower secondary school (level 8-10): ‘Music’ and ‘Arts and Crafts’.

At ISCED 1 (primary) level the assessment is made on a formative basis. Schools decide freely on methods of assessment in the arts. No grades are given in primary school. Similar to other subjects, assessment is connected to the aims in the curriculum. No certain criteria are developed yet. A teacher’s judgement in given in relation to curricular content and assessment is mainly given as a verbal comment to the pupil and parents, and is not recorded.

At ISCED 2 (lower secondary) level assessment is made on a formative basis. Summative assessment as one overall achievement grade after year 10 (the final year). Schools decide rather freely on methods in formative assessment, usually both as grades and dialog connected to competence aims. Some schools use portfolios. Assessment is connected to the aims in the curriculum. No assessment criteria are developed yet. Formative assessment is mainly given as verbal comments as well as grades. After year 8 and 9 given as a grade in school reports. Summative assessment is given as a grade in school reports.
There are no external tests in the arts subjects.

All pupils have a right to attend upper secondary school, even if they receive low grades or fails. In Oslo, pupils can choose among several upper secondary schools, and high grades from level 10 are necessary to get into the most popular schools. The grades in music and arts and crafts are among the grades that count.

For more information see:

http://www.udir.no/upload/larerplaner/Fastsatte_lareplaner_for_Kunnskapsloeftet/english/Music_subject_curriculum.rtf

http://www.udir.no/upload/larerplaner/Fastsatte_lareplaner_for_Kunnskapsloeftet/english/Arts_and_crafts_subject_curriculum.rtf

4.2 Monitoring of standards

No monitoring in arts subjects yet.

5. Teacher education in the arts

5.1 Initial Teacher Education

A general teacher can teach all art subjects from year 1 to 10. It is up to the schools/school leaders to decide who of the staff shall teach what subjects from year to year. Each school decides also which subjects can be taught by a general and which by a (semi)-specialist teacher.

Art subjects are not compulsory in the education of general teachers. At most of the teacher training educations they can choose 30 ECTS in at least one of the art subjects, at some educations up to 60 ECTS. It is within the autonomy of the institutions to decide whether they give this as an option or not. None of the general teachers get a specific training in the subjects mentioned. Some of it can be included if the student choose an art subject.

In order to become a specialist teacher one should follow minimum three year teacher education (bachelor in specialist teacher education) with one subject or an education of performing art completed with a one year teacher training course.

All the areas mentioned are integrated in the specialist teacher education:

- Child development in the arts
- Arts curriculum content
- Arts pedagogy
- Arts history
- Personal arts skill development of the prospective teacher
- Pupil assessment in arts

5.2 Continuing Professional Development

The following applies to general and (semi)-specialist teachers:

CPD is not regulated to the extent that general teachers are required to participate in CPD in order to improve their abilities in the arts on an annual basis or to give them qualifications to teach in the arts as an extension to their formal education. In the Norwegian higher education system, once a student has completed the teacher general education program, that teacher is qualified to teach any subject taught in Norwegian schools, including music and the arts. The result of this policy is seen in the
discrepancy between those who have a substantial amount of arts in their qualifications profile and those who do not.

To boot with this, regional or city officials can specifically order a certain course or collection of CPD courses for their teaching staff, and in those cases the region or the city will probably make the participation of such courses compulsory. However, whether or not the region or city chooses to plan for such CPD courses in the arts is up their own discretion. Other subjects areas can also be emphasised, such as mathematics or language.

A recent national strategy, released by the department of Education (2008) requires city and regional officials to earmark a certain amount (the total has not yet been released) of CDP funds to arts and culture CDP. This amount, 30 % of the total sum, however, must be shared with counselling, physics, chemistry and skills- and service oriented education.

Examples of CPD courses developed and offered by colleges in Norway for general teachers are:

- Digital competency, and technology and design (Oslo University College), art and design (elementary studies in higher education)
- Art and design (secondary studies in higher education) (Vestfold University College)
- Drama (pedagogy for children and youths) (Bergen University College).

Such courses are offered as CPDs and can in some cases be part of a greater CPD programme.

A recent national strategy is open for the opportunity for regions and colleges to develop and offer CPD courses, but assumes that these courses can furthermore be part of a CPD programme leading to a master’s level degree.

As to specialist or semi-specialist teachers a traditional master’s level programme can include a practical pedagogical emphasis (one year study), although this study is also considered a separate line of study necessary for specialists in the arts, enabling them to teach at elementary or secondary school level. Further CPD courses or programmes up to MA level can then be completed within pedagogy alone or in combination with other fields or within the art field of that specialist’s choice.

Professional artists can be involved in CPDs for general and (semi)-specialist teachers at ISCED level 1 or 2, but their involvement in developing or participation in such courses is governed by the college offering said course or programme. In these cases, the course offered and the professional artist to be used must be approved by the college academic administration. Furthermore, while the professional artist would be active in the execution of the course, an academic employee with competency in pedagogy would be officially and academically in charge of the course.

According to paragraph 10-8 of the Education Act the local school owners (local authorities) have the responsibility for ensuring a good system of CPD and that the teachers have the necessary competence and skills. During the last school reform of the basic education this responsibility has been strengthened and local school authorities and the school administration have got a more central role and have been more responsible for quality development in primary and lower secondary school and upper secondary school. As a result they shall develop plans for the teacher’s participation in CPD in agreement with the teacher unions.

The regional authorities are responsible to control that such plans are made and that they have been approved by the local authorities. The central authorities work out certain priorities on which subjects that are to be favoured in the CPD.

Both general teachers and specialist teachers may participate in CPD from their own interest. They then often attend a course at a university or a university college.
The length of the CPD may differ from shorter courses to further education. The shorter courses do not give any ECT, but vary from a length of some hours to some days over a shorter period.

Further education (In-depth studies) may give a formal competence from 10 to 60 ECT, depending on the teacher’s formal education and on how many ECT that is planned to be studied.

Mainly universities or university colleges educating teachers are responsible for organising CPD in arts for teachers. These institutions are situated all over Norway, but not all of them do offer further education in this subject.

There are also some institutions that have specialised on studies in arts, such as Norwegian Academy of Music, Bergen National Academy of the Arts and Oslo National Academy of the Arts. At these institutions teachers may follow studies for a Bachelor or Master’s degree.

The latest reform in the initial teacher education was in 2003. Before 2003 Arts was among the compulsory subjects for all students in initial teacher education. From 2003 the students only have some compulsory subjects in addition they have to choose some other subjects with relevance to education in primary and secondary school. Arts are one of these optional subjects.

For the moment the Government is working on a White Paper concerning a new reform in the teacher education.

From 2009 there will be a new strategy for a permanent system of formal further education in Norway. Within this system certain subjects will be given national priority, other subjects may have a certain priority from local needs. In the first period of the strategy (2009-2012) Arts are mentioned as one of the subjects that may be chosen for further education if the local authorities give it priority.

6. Initiatives

The Cultural School Bag


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. 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 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 kindergarten 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 2006/07 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 2007/08 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 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. 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 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 should 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 final decision concerning the future organisation of CSB will be decided by the CSB’s steering committee.

**National Strategic Plan**

In addition to the national curriculum a National Strategic Plan was introduced in 2007 by the Ministry of Education and Research, and a Norwegian Centre for Art and Education in Education was established. The Strategic Plan has five priority areas that focus on strengthening and developing competence in art and culture in kindergartens, primary and secondary education and higher education:

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

The Strategic Plan’s situation description refers to the various authorities that are responsible for the target groups of the Strategic Plan. In addition it mentions some of the challenges faced by the field of arts and culture in education.

The Directorate for Primary and Secondary Education and Training has the main responsibility for following up the Norwegian Centre for Art and Culture in Education at Bodø University College which will be responsible for the Strategic Plan and for seeing the measures as a whole. In this work the Directorate will collaborate closely with. The Directorate and the Norwegian Centre for Art and Culture in Education will prepare an annual status report on the measures and main objectives of the Strategic Plan.

**7. Ongoing reforms and proposals**

Except from a curriculum reform there have been no recent reforms (since 2000), and no reforms are planned regarding assessment and quality assurance in arts education. There have been discussions though, that we perhaps will introduce some form of criteria regarding whether the pupils have reached a certain level of competence or not, but this has not been decided upon yet.

The reform *Knowledge Promotion* involving all subjects in compulsory education ISCED 1+2 and upper secondary education ISCED 3. The reform was put into effect 01.08.2006.

The following were the main reasons for the curriculum Reform:

- Greater focus on subject knowledge and how the basic skills (reading, writing, oral skills, ICT skills and numeric skills) can form part of the subject
- Curricula are described as competencies that pupils shall reach
- Only one level of targets for the subject (competencies). As opposed to several levels before 2006.
- No methodological guidelines in the curriculum as opposed to before where there were some methodologies/subject specificities mentioned in the curriculum (for example naming specific artists, film makers or art works in the curriculum for Arts or specific literature texts in Norwegian)

Unrevised English

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