



NORWEGIAN MINISTRY  
OF CULTURE AND CHURCH AFFAIRS

Report No. 8 (2007–2008) to the Storting

# A Cultural Rucksack for the Future





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“We really enjoyed the cultural activities we took part in at school, and later we were able to use what we learned there.”

“I wish it could always last for ever.”

*Truls and Emilie from Sandefjord,  
after 10 years of participation in the  
Cultural Rucksack.*



## Norway – general facts

Population: 4.6 million  
Area: 385 155 sq km  
GDP (2007): NOK 2 277 000 (EUR 257 500)  
GDP per capita (2007): NOK 483 700  
(EUR 54 800)

### *Government:*

Norway is a constitutional monarchy with a parliamentary democratic system of governance. The democratic governance and the monarchy were both established in the Constitution of 1814, and parliamentarianism was introduced in 1884. Today, the King has little real political power, but fills an important symbolic function as the Head of State and official representative of Norwegian society.

State power is formally distributed between three institutions: 1) **The Storting** (the legislative power), which is a modified unicameral parliament consisting of 165 seats. The Storting is elected by county on the basis of proportional representation, i.e. each county is awarded a specified number of representatives based on its population. The representatives are elected to serve four-year terms. 2) **The Government** (the executive power), which consists of the prime minister and the Council of State comprising approx. 17-20 ministers. Each ministry functions as the minister's main instrument for translating policy into action. 3) **The courts** (the judicial power).

### *Political parties:*

The political system in Norway is based on representative democracy and a multi-dimensional party system. The most important dimension is the left-right dimension, where the parties are dis-

tributed along an axis according to their concern with equitable distribution and public planning and control. To the left are the Socialist Left Party and the Labour Party. Furthest to the right are the Party of Progress and the Conservative Party. The Centre Party, the Christian People Party and the Liberal Party are found in the middle of the left-right axis.

The present coalition government (2005- ) consists of the Labour Party, the Centre Party and the Socialist Left Party.

### *Local government:*

Norway is divided into 19 counties and 430 municipalities. The powers of the county and municipal councils for self-government have been delegated from the State, and are set out in legislation, not in the Constitution. The State is directly represented at a local level through the County Governors' offices. The 18 county administrations (Oslo is not defined as a traditional county) were established in 1975 to provide an administrative level between the State and the municipalities.

The municipalities are the most important units of local government administration. They are responsible for primary and lower secondary education, social services, municipal roads, water and sewerage and zoning regulation. Upper secondary schools and a number of technical services are administered at the county level. Each of these levels of administration receives part of their revenues through local taxation, fees and local business management, and partly from allocations from the central authorities and other public institutions.

([www.norway.org.uk/facts](http://www.norway.org.uk/facts), <http://www.ssb.no/nr/>)

## Preface to the English translation

The Cultural Rucksack programme is part of the Government's cultural policy. It is a national effort in which the cultural and education sectors cooperate on providing school pupils throughout the country with the opportunity to become acquainted with, understand and enjoy all forms of artistic and cultural expression at the professional level.

The state took over the administration of the Cultural Rucksack in 2001, and today every pupil at primary and lower secondary school in the country is able to participate in the programme. During their school career the pupils become acquainted with different forms of artistic and cultural expression in the fields of music, theatre, film, the visual arts, literature and the cultural heritage. As from 2008 the programme is being extended to include all pupils at upper secondary school. This means that around 800 000 school pupils, aged from 6 to 19, will take part in the Cultural Rucksack activities.

The Cultural Rucksack is mainly financed by the funds allocated to culture from the surplus earned by Norsk Tipping, the state-owned gaming company. NOK 167 million of these funds is allocated annually to the programme.

The present White Paper sets out the principles for the further development of the Cultural Rucksack.

The following are the main points:

1. The White Paper sets out the objectives of the Cultural Rucksack and the principles on which it is based. The Cultural Rucksack is a programme for ensuring that school pupils have the opportunity to participate in artistic and cultural activities provided by professionals in the cultural sector. The objectives and principles of the programme have to take account of the national curriculum established under the Knowledge Promotion Reform, but the activities are not intended to be a substitute for the aesthetic subjects taught by the school. The programme is intended to be an out-of-the-ordinary, but at the same time self-evident, supplement to school activities. A further principle is that there should be local and regional room for action, which will ensure local enthusiasm, activity and involvement.
2. The White Paper emphasises that there should be a clear division of work between the cultural and school sectors. The cultural sector is responsible for the artistic and other cultural activities, while the school is responsible for integrating the activities with the school day and the school curriculum, and for ensuring that preparation and follow-up are carried out in connection with the various activities under the programme.
3. The Cultural Rucksack is mainly financed from Norsk Tipping funds. The counties and municipalities receive a share of the Cultural Rucksack allocation and are responsible for ensuring that these funds are used in accordance with the principles of the programme. The funds are to be used in their entirety to finance cultural activities for the pupils, and may not be used for administrative purposes or competence-building for teachers or artists.
4. The Cultural Rucksack will be extended to upper secondary school over a period of several years. In 2007 a pilot project was undertaken in seven counties. Over the next few years the programme will gradually be extended to all counties, with the goal of ensuring that all 180 000 upper secondary school pupils participate in the Cultural Rucksack during school hours. Together with the 620 000 pupils at primary and lower secondary school, this brings the total number of pupils participating up to around 800 000.
5. A national institution will be appointed for each field of artistic and cultural expression. The institution will be assigned a clearer role and will be responsible for coordination, network-building and quality enhancement of the cultural activities offered under the programme. In the further development of the programme steps will be taken to promote the establishment of formal networks for the various bodies involved.
6. In the further development of the Cultural Rucksack priority will be given to competence-



development among artists and schoolteachers. The requirement that Norsk Tipping funds are not to be used for this purpose will continue to apply.

7. The Ministry of Culture and the Ministry of Education and Research will draw up a strategy for ensuring that research and evaluation have a permanent place in the work with the programme.
8. Reporting will be made obligatory and reporting procedures will be improved so as to ena-

ble the two ministries to gain a satisfactory overview of how the funds for the Cultural Rucksack are being used in the counties and municipalities. The aim is to publish statistics on the programme.

9. The Golden Rucksack prize will be awarded annually to the best school and the best production in the Cultural Rucksack.





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## 1 Background and summary of the content

### 1.1 The Cultural Initiative and the value of a cultural policy for children and youth

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The Government's goal is that Norway should be a leading cultural nation in which culture and the arts form an important part of every sector of society. The policy objective is that 1% of the national budget should be allocated to cultural purposes by 2014. By increasing support for cultural activities the Government wishes to place culture and the arts at the centre of Norwegian social development.

One of the Government's main objectives is to provide favourable conditions for artistic creativity and cultural expression. The goal is that everyone should have the opportunity to appreciate culture and the arts and to express themselves through different forms of art and culture irrespective of gender, place of residence, and social or economic background. Culture and the arts are resources that should be available to all.

Art challenges established thinking and provide alternative ways of looking at the world. Appreciating art and culture plays a significant part in the development of the individual's personality and quality of life. Art, culture and the cultural heritage help to form our sense of identity – who we are and where we come from. This is not only valuable for the individual, it also plays a decisive role in the development of a society.

Art, design, entertainment and appreciation of cultural activities are also important for economic growth, innovation and value creation. There is an increasing demand in the business sector for culture-related values, such as creativity, new ideas, a sense of curiosity and flexibility.

Children and youth should have access to cultural activities in the same way as adults. Contact with culture and the arts throughout childhood can give children knowledge and experience that will stimulate their own creativity and increase their ability to evaluate the various forms of cultural expression. Understanding artistic expressions is often a learning process, and children must be given the opportunity to develop an

appreciation of a broad range of cultural expressions, so that they are equipped to meet the challenges of the knowledge-based society.

The Government's cultural policy for children and youth has a number of tools, such as Frifond (the allocation from Norsk Tipping, the state-owned gaming company, to voluntary work targeted at children and youth), the musical workshops scheme for jazz, rock, folk music and world music activities, the youth and student card giving discounts for cultural events, and grants for the purchase of musical instruments for school bands. The main policy instruments are the municipal schools of music and the arts, the Norwegian Youth Festivals of Art, and the Cultural Rucksack.

These three instruments have different objectives. The municipal schools of music and the arts are intended to give children an opportunity to learn about creative and performance music and other art forms as a supplement to the school syllabus for aesthetic subjects. The Youth Festivals of Art is a nation-wide cultural programme aimed at stimulating creativity and cultural activity among children and youth. Through regional and local festivals children and young people can take part in cultural activities and meet others in their age group with the same interests. The Cultural Rucksack is a national programme for culture and the arts for schools that is at the core of the Government's policy for making culture and the arts available to all children and youth. It is intended to allow school pupils to become familiar with, understand and appreciate different forms of artistic and cultural expression at the professional level.

Thus in the municipal music and arts schools the emphasis is on *learning*, in the festivals it is on *activity* and in the Cultural Rucksack it is on *appreciation*. This means that the three programmes are able to supplement and reinforce each other. Close cooperation and a clear division of roles simplify the organisation of these programmes and support the role of culture and the arts in children's and young people's lives.

## 1.2 The Knowledge Promotion Reform and the school as a cultural arena

The purpose of the school is to learn and develop coping skills. The teaching is intended to equip children for working life and social participation, and give them the necessary knowledge to be able to cope with changing circumstances and an unpredictable future. Schooling is based on the acquisition of knowledge in a broad sense, with an emphasis on creativity and originality.

The Knowledge Promotion Reform for all school levels (see the White Paper *A Culture for Learning*, Report No. 30 (2003–2004) to the Storting, and the Curriculum for the Knowledge Promotion Reform, 2006) was introduced in 2006. The goal is that all pupils should develop the necessary basic capability and competence for active participation in society. The Norwegian school is inclusive, and is intended to give all children the opportunity to develop their abilities. The reform emphasises the principle of differentiated teaching and attaches more importance to learning. Culture and the arts are a means to this end.

The reform laid down a new national curriculum for primary and lower secondary school, which consists of three parts: a general part, a part dealing with the principles on which the teaching should be based, and a specific part, outlining the new curriculum for each subject, which includes the learning goals for that subject.

Part 1 sets out the overall objectives of the teaching, and the values, basic knowledge and understanding of the country's culture that the pupils should learn. A whole section is devoted to "The human being's natural creativity". The emphasis is on creativity, intellectual curiosity and a scientific working method. The pupils should be given the opportunity to experience and appreciate different forms of artistic expression and to explore and express their own creativity. The teaching should show how human imagination, originality and inventiveness have shaped the conditions under which we live and the content of our lives.

Part 2 sets out the principles on which the teaching is based. It states that:

In order for the pupils to develop the cultural competence necessary for participation in a multicultural society, the teaching should aim to give them knowledge of different cultures and allow them to experience a broad range of cultural expressions. The teaching should promote cultural understanding and encourage the develop-

ment of self-insight, a sense of identity, and the qualities of respect and tolerance. The pupils should become acquainted with forms of art and culture that have an original perspective but also those that show community between peoples, and that stimulate the children's imagination and creativity. They should also be given the opportunity to use their own powers of inventiveness, imagination and originality in different activities and in different forms. This will form a basis for reflection, spontaneity and the expression of feeling.

The reform has resulted in a number of changes in school structure, organisation, content and educational philosophy. It makes great demands on the pupils in terms of capabilities and knowledge, but at the same time it frees the schools to differentiate their teaching so as to enable all pupils to attain the school's goals. This has resulted in more varied ways of working, which also make good use of culture and the arts.

The Norwegian Centre for Art and Culture in Education was established in January 2007, as part of Bodø University College. Its main objective is to strengthen the position of culture and the arts in teaching and to build competence in this field in schools and day-care institutions. The target groups are preschool teachers, teachers in aesthetic subjects at schools and teacher's training colleges, school owners, students, researchers and developers of teaching aids. The work of the Centre is based on research and development projects carried out in close contact with students and teachers. This is described in more detail in Chapter 5.2.2.

In spring 2007 the Ministry of Education and Research published the strategic plan *Creative Learning – Art and Culture in Education 2007–2010*. The plan's main objective is to develop creativity, competence in culture and the arts, and the aesthetic sense among children, pupils, students, and staff in day-care institutions, schools, and institutions of higher education. The plan sets out 27 measures. Many of them are targeted at cooperation between the education and cultural sectors in general, and the development of the Cultural Rucksack in particular. The Directorate for Education and Training has the main responsibility for implementing the plan and the Centre for Art and Culture in Education will play a central role in these efforts.

### Box 1.1 The UNESCO report on art and culture in education

In 2004 UNESCO, the United Nations Education, Scientific and Cultural Organisation, commissioned an international analysis of arts education research. The analysis was conducted by Professor Anne Bamford and examined data and case studies from more than 60 countries. The report, entitled *The Wow Factor. Global research compendium on the impact of the arts in education*, was published in February 2007.

The report addresses the questions of how the teaching of arts-rich programmes is organised and how the arts are taught from an educational, cultural and social perspective.

The authors identified a difference between education in the arts and education through the arts. Quality arts education was found to be beneficial to the children's learning in other subjects and to their self-confidence, and to improve the children's reading and writing skills. This again results in a more positive attitude to schoolwork and reduces absenteeism. Another finding was that poor arts education may have a negative effect on children's creativity, self-confidence, well-being and learning.

## 1.3 Background for the Cultural Rucksack

In accordance with cultural and school policy over the last few decades, increasing efforts have been made to bring children and youth in contact with art and culture provided by professionals. The White Paper on *Culture for Our Time* (Report No. 61 (1991–1992) to the Storting) emphasised that children and youth should be able to experience professional art and culture and make use of their own cultural resources. An action plan drawn up by the Ministry of Education and Research and the Ministry of Culture in 1996, on aesthetic subjects and the cultural dimension of the school, advocated closer cooperation between the school and the cultural sector. The National Curriculum for Primary and Lower Secondary Schools of 1997 (L97) emphasised the importance of school as a

place where children and youth could encounter art and culture of high quality provided by professionals, and where their own activities in this field would be encouraged.

Over the last 15 years a number of counties and municipalities have developed coordinated cultural programmes for primary and lower-secondary school pupils. Most of the state-financed cultural institutions also offer cultural activities for this group on a systematic basis.

### 1.3.1 Allocations to the Cultural Rucksack over the government budget

In 2001 the Cultural Rucksack received a separate allocation for the first time over the budget of the Ministry of Culture, which was mainly inspired by existing local and regional programmes in this field. The allocation amounted to NOK 17 million and was a supplement to the ordinary allocations to institutions with cultural promotion activities for children and youth. The Ministry of Local Government and Regional Development allocated a further NOK 1.6 million to Kulturskatten i Telemark, which is responsible for the Cultural Rucksack in Telemark County, and the Ministry of Education and Research allocated NOK 5 million to competence-building for teachers in connection with the programme. Thus a total of NOK 23.6 million was allocated to the Cultural Rucksack over the 2001 government budget.

A steering group and a working group were appointed for the Cultural Rucksack, and the working group drew up a plan for the development of the programme based on the national curriculum L97. Large-scale development projects were initiated in nine counties and smaller projects in a further nine. Some of the funds were also used for developing productions and cultural presentations for primary and lower secondary schools.

In 2002 NOK 12.3 million was allocated to the Cultural Rucksack over the government budget. The funds were mainly administered at the regional level and used for introducing or strengthening productions and cultural presentations in primary and lower secondary schools.

In the government budget for 2003, NOK 12.8 million was allocated to the working group so that it could continue its coordination, administration and information efforts. The major part of the allocation, NOK 10 million, was used for developing and supporting programmes of activities for



children at 20 museums of various kinds in different parts of the country.

In the 2004 government budget no funds were allocated to the Cultural Rucksack; instead allocations were made directly to the 20 museums involved in the programme in the form of permanent grants. The letters of allotment stipulated that the museums should organise activity weeks in connection with the Cultural Rucksack.

### 1.3.2 Introduction of a new allocation key in 2003

Since 2003 the Cultural Rucksack has received a considerable amount of funding from the surplus earned by Norsk Tipping. This was made possible by a recommendation from the Standing Committee on Family and Cultural Affairs proposing an amendment to the Act of 28 August 1992, No. 103, relating to gaming.

In accordance with the amendment, the share of the surplus allocated for sport and cultural purposes was increased over three years, so that as from 2005 half went to sport and half to culture, instead of one-third to each. Two-thirds of the funds for cultural purposes were to be distributed by the Storting and one-third by a Royal Decree every year. Of the funds distributed by Royal Decree, 40% were to be allocated the Cultural Rucksack, 30% to cultural buildings and 30% to the Frifond scheme.

The new allocation key meant that the Cultural Rucksack could be enlarged and expanded. Since 2005 the Norsk Tipping allocation for the programme has remained at about NOK 160 million. The implementation and expansion phases were completed in 2006, when the programme was established on a permanent basis. It is a principle of the programme that the funds allocated from Norsk Tipping may not be used for administration or competence-building, but only for cultural activities that will benefit the individual pupils.

Table 1.1 Allocation of Norsk Tipping funds to the Cultural Rucksack 2003–2007  
(NOK million)

2003	2004	2005	2006	2007
60	120	160	161	167

Source: Ministry of Culture and Church Affairs

### *Distribution of Norsk Tipping funds in 2007*

In 2007 80% of these funds, or NOK 134 million, went to local and regional activities. NOK 122 million was distributed via the counties to the Cultural Rucksack in primary and lower secondary schools, NOK 6 million to a pilot project in upper secondary schools and NOK 6 million to the six Norwegian science centres. The funds to the counties are distributed according to a key based on pupil numbers, geographical distances and the cultural infrastructure in the county.

Twenty per cent of the funds are allocated to national measures for promoting art forms that face special challenges. In 2007 this amounted to NOK 33 million, which was distributed between music, film, theatre and the visual arts. This is dealt with in more detail in chapter 7.1 below.

### 1.3.3 The White Paper on the Cultural Rucksack, and its implementation

In spring 2003 the Government presented its White Paper on the Cultural Rucksack (Report No. 38 (2002–2003) to the Storting). The White Paper described the background for the introduction of the programme, the programme objectives and the values on which it is based. It identified the challenges facing the schools and the cultural sector when introducing and developing the programme under the new system established when they received the Norsk Tipping allocation for the first time. The White Paper was one of the basic documents during the expansion phase of the programme up to 2006. The Cultural Rucksack was also discussed in the White Paper on art and culture in schools ((Report No. 39 (2002–2003) to the Storting)).

In its deliberations on the White Paper, the Storting requested the Government to conduct an evaluation of the Cultural Rucksack during spring 2006 and lay the evaluation report before the Storting.

The Storting also decided that the larger part of the funds should be used for providing opportunities for children to appreciate culture, and requested the Government to evaluate how this could best be achieved and submit the results to the Storting. The Storting also requested the Government to allocate funds to Rikskonsertene – the Norwegian Concert Institute, for the purpose of expanding the school concerts programme.

In the budget proposal for 2005 the Government allocated 80% of the allocation to the Cul-

tural Rucksack to activities at regional and local levels and 20% to those at national level. The counties were given the responsibility for coordinating the distribution of the funds to the various regional and local activities. They were to allocate one-third of the funds directly to the municipalities, one-third to regional activities, and one-third as the county considered appropriate (see also chapter 5.3).

At the national level, Rikskonsertene received funding for expanding its activities to cover the whole country. Funds were also allocated to national projects in the fields of theatre, the visual arts and film. As from the school year 2005–2006 a pilot scheme was introduced, whereby municipalities with more than 30 000 inhabitants could on request receive a direct transfer of the funds allocated by the county to be used for presentations of culture to schoolchildren, based on pupil numbers.

The task of evaluating the Cultural Rucksack was put out to competitive tender in autumn 2006, and the evaluation report was submitted in September 2006. The present White Paper presents the report and the responses from the public consultation. It discusses the challenges revealed by the evaluation and the responses, and makes recommendations for how the problems can be solved by the various actors involved in the programme. It also contains proposals for expanding the programme to cover upper secondary schools and how this can be financed.

#### **1.4 Definition of culture, art and quality**

The definition of “culture” has varied throughout history. It also varies according to context and the purpose for which it is being defined. The term culture can be used in a broad and in a narrow sense. In its broadest sense it refers to a set of values, norms, knowledge, symbols and forms of expression that are common to a group of people or a community. In its narrow sense it refers to activities in cultural life covered by cultural policy when considered as a separate sector. An important aspect of culture is that the individual is part of a large or small community of identity and community of meaning that develop through interaction between the members and with outsiders.

The concept of art also has different meanings. There is not always a clear division between what is considered to be art and what is not; forms of artistic expression may alter suddenly

and radically. Art can be defined as any form of aesthetic expression that is in constant change, that gives rise to an experience of some kind and that challenges accepted ideas. An individual’s understanding of art is formed through childhood experience, education and participation in social and cultural life.

The term “quality” is relative, but not subjective. Quality in a work of art or a cultural expression is not determined by individual likes or dislikes but by its content and use. Thus a work of art may be of high quality in one situation and of low quality in another, but the decision as to its quality is objective in both cases. In a changing society, art, and what is considered to be good art at any given time, will also change. Thus quality is not a static concept. There is no particular set of criteria that applies in every case, but there are a number of criteria that can be combined in different ways, and that may even be in conflict with one another. However, quality is one of the first requirements for a cultural activity to be given priority under the Government’s cultural policy.

#### **1.5 Content of the present White Paper**

##### *Chapter 1: Background and content*

- The Cultural Initiative is the basis for the White Paper. The Government’s goal is that Norway should be a leading cultural nation in which culture and the arts form an important part of every sector of society.
- Everyone should have the opportunity to appreciate culture and the arts and express themselves through these media irrespective of gender, place of residence, and social and economic background.
- Children and youth should have access to cultural activities in the same way as adults.
- Understanding art and cultural expressions is often a learning process, and children must be given an opportunity to develop an appreciation of a broad range of cultural expressions, so that they are equipped to meet the challenges of the knowledge-based society.
- The main building blocks of the Government’s cultural policy are the municipal schools of music and the arts, the Norwegian Youth Festivals of Art and the Cultural Rucksack. In the municipal music and arts schools the emphasis is on learning, in the festivals it is on activity and in the Cultural Rucksack it is on appreciation.



- The first time funds were allocated to the Cultural Rucksack was in the government budget for 2001. The allocation was a supplement to allocations to existing institutions that made culture available to children.
  - As from 2003 the Cultural Rucksack received a share of the funds allocated to culture from the surplus earned by Norsk Tipping. The amount, NOK 160 million a year, has remained approximately the same since 2005. These funds are distributed every spring through a Royal Decree.
  - The basic document for the Cultural Rucksack during the expansion phase was the White Paper dealing with the programme. When the White Paper was debated, the Storting decided that the Government should have the programme evaluated in spring 2006 and lay the evaluation report before the Storting.
  - The evaluation was put out to competitive tender in autumn 2005. The tender was won by NIFU STEP, which submitted its report in September 2006.
  - The report, together with the responses to the subsequent public consultation, is discussed in the present White Paper. This White Paper also deals with the further development of the Cultural Rucksack, including its expansion to cover upper secondary schools.
- that they saw no need for any major organisational changes.
  - The consultation bodies emphasised that the terms of reference need to be clarified and a clear division of work established between the school and cultural sectors.
  - Many of the consultation bodies considered that a clearer reporting system was needed, together with contractual standards and a standardised system for remuneration, per diem allowances and transport.
  - Many of the consultation bodies emphasised the need for competence-building in connection with the production of cultural activities and the implementation of the programme.
  - The Ministry of Culture has chosen to give greater weight to the comments of the consultation bodies than to the evaluation report. The Ministry notes that there has been a great improvement in the individual programmes of cultural activities available to schoolchildren, which have become better planned and more systematic. The Cultural Rucksack is in the main a successful and popular programme.
  - On the basis of the public consultation the Ministry does not consider it necessary to make significant changes in the organisation of the programme.
  - A number of improvements are needed. Objectives, principles and division of work between the school and the cultural sectors must be clarified. A better reporting system and more research and competence-building are required.
  - Steps must be taken to ensure that the programme is well integrated with the school day.

### *Chapter 2: Evaluation of the Cultural Rucksack*

- The evaluation report stated that there is some tension between the school and cultural sectors, related to the terms of reference, objectives, financing, organisation, structure and definitions of content and quality.
- The report stated that the organisation is too complicated, and that the system is poorly understood at every organisational level.
- The report discussed various ways of presenting culture to schoolchildren.
- It was pointed out that there is no standardised system of reporting, which makes it difficult to follow the flow of funds.
- In some cases the consultation bodies did not agree with the conclusions in the evaluation report concerning the successfulness of the programme.
- The majority of the consultation bodies expressed satisfaction with the fact that the current structure facilitates local activity, influence and ownership. A large majority declared

### *Chapter 3: Objectives and principles*

- The Cultural Rucksack is intended to enable pupils to come in contact with professional artists and others in the cultural sector.
- The programme should be based on both cultural policy and educational objectives.
- The objectives and principles of the Cultural Rucksack should be in line with the general school curriculum established by the Knowledge Promotion Reform.
- The Cultural Rucksack is not intended to be a replacement for aesthetic subjects taught by the school, but a supplement.
- Artists and cultural workers should not replace teachers but function in a purely artistic capacity.

- Local and regional room for action is one of the principles of the Cultural Rucksack. This ensures local enthusiasm, activity and involvement.
- It is important to ensure that pupils with disabilities are also able to take part in the Cultural Rucksack. The school is responsible for making this possible. The county or municipality also has a responsibility in its capacity as school owner.
- It is important to conduct a dialogue with schools before the Cultural Rucksack is introduced, in which the individual school is informed of the programme content and what action it needs to take in order to facilitate implementation of the programme.
- The educational sector, including the individual schools and their principals, must be informed of the content of the programme at an early stage. A close dialogue between the cultural and school sectors is important for sound planning.
- The school sector, including the individual schools and their principals, is responsible for ensuring that cultural activities are integrated with the school day, the general curriculum and the various subject curriculums. The school should ensure that preparation and follow-up are carried out in connection with cultural activities.
- The school and pupils should have the opportunity to give systematic feedback on each activity or project. The county authorities are responsible for reporting feedback to the Secretariat for the Cultural Rucksack.

#### *Chapter 4: Content and quality of the Cultural Rucksack – status and further development*

- The Cultural Rucksack is intended to ensure that school pupils are able to enjoy art and culture provided by professionals.
- Artists and cultural workers in and outside institutions who are involved in the Cultural Rucksack should provide cultural productions of a professional standard.
- The quality of art and cultural productions should be assessed within a qualified professional framework.
- Counties, and municipalities to which responsibility has been delegated, should ensure that productions under their auspices are subject to such quality assurance.
- The Cultural Rucksack should encompass all forms of artistic expression. Counties, and municipalities to which responsibility has been delegated, should ensure this.
- Culture and the arts should be presented in different forms. The cultural sector should continually revise forms of cultural production and develop new ones.
- For each field of culture there should be a national coordinator who is responsible for the activities of a cultural network, facilitate competence-building and provide advice and guidance in the field. These coordinators may also initiate activities and productions for the Cultural Rucksack.
- It is difficult to establish fixed criteria for assessing quality. It is therefore important to have a running discussion of quality in both the education and the cultural sector.

- Cultural diversity should be a permanent dimension of the Cultural Rucksack.
- Sami culture should also be a permanent dimension. The Cultural Rucksack should be used actively to promote knowledge of Sami culture in southern Norway.
- Counties and municipalities should bear in mind the language policy aspect when planning activities for the Cultural Rucksack. Pupils speaking bokmål should also be given the opportunity to experience productions in nynorsk.

#### *Chapter 5: Organisation of the Cultural Rucksack – status and further development*

- The steering group, with members from the political leadership of the Ministry of Culture and the Ministry of Education and Research, will be continued.
- The Secretariat will be moved to the Ministry of Culture. The Ministry will ensure that the work of the Secretariat is linked with the Ministry's other administrative tasks, give priority to culture for children and youth, and strengthen the link between the Cultural Rucksack and the cultural sector in general.
- The Ministry of Culture and the Ministry of Education and Research will continue the effort to improve coordination between the cultural sector and the education sector at the national and local levels. As part of this effort it will assess the role that the Norwegian Centre for Art and Culture in Education should play in the Cultural Rucksack.

- The reference group for the Cultural Rucksack will be discontinued. Instead the Ministry of Culture will facilitate the establishment of a flexible system of discussion forums for particular issues, for example dialogue conferences, consultation meetings, brainstorming sessions and ad-hoc groups.
- The counties will continue to have a special responsibility for administering and allocating funds to the Cultural Rucksack.
- An application from a municipality for its share of the Norsk Tipping funds for the county to be transferred directly will be granted if it satisfies the requirements for implementation, quality assurance and reporting.

*Chapter 6: Special priorities for the further development of the Cultural Rucksack*

- Expansion to upper secondary school: the Cultural Rucksack is to be expanded to include upper secondary school, and will therefore be available to a further 180 000 pupils. Since the counties are responsible for schools at this level, the most practical course would be to make the counties also responsible for introducing the programme. This should be done in close contact with the schools, whose wishes will also be taken into account.
- Better networks and meeting places: networks of national cultural institutions will be formalised. County networks will also be formalised, and efforts will be made to improve the functioning of networks within the various forms of art and culture. To ensure that cultural heritage is included in the Cultural Rucksack, steps will be taken to involve the cultural heritage authorities.
- Competence-building: competence-building is conducted in many different fields. With regard to the Cultural Rucksack, there will be a focus on competence-building in the implementation of cultural projects and the production of art and culture of a high quality. The principle that Norsk Tipping funds are not to be used for competence-building will be upheld.
- A strategy for research and evaluation: a strategy will be drawn up for including research and evaluation in the work of the Cultural Rucksack on a permanent basis.
- Better logistics and reporting systems: a set of obligatory reporting procedures will be devel-

oped that will provide more information on the quality, content and scope of the various programme activities. The logistics and reporting systems will be coordinated by the Archive, Library and Museum Authority.

- Employment contracts and transport: although the central government authorities should obviously not become involved in the details of employment contracts or transport arrangements, these need to be harmonised. The counties and municipalities should work on this.
- Gullsekken (the Golden Rucksack): this prize was awarded by the Cultural Rucksack for the first time in 2007. The award will be an annual event.

*Chapter 7: Economic and administrative consequences*

- The inclusion of upper secondary schools in the programme will require increased resources. In the present White Paper a new allocation key is proposed for the Norsk Tipping funds to the Cultural Rucksack.
- During the expansion period, the funds that have been earmarked for national activities, science centres and the upper secondary school pilot project (NOK 45 million) will be diverted to the efforts to include upper secondary schools.
- During the expansion period a sum corresponding to the amount currently allocated to national activities and science centres (NOK 39 million) will no longer be taken from Norsk Tipping funds but distributed over the budget for the Ministry of Culture.
- Institutions that currently receive state funding will continue to produce activities for the Cultural Rucksack even though they will no longer receive funds from Norsk Tipping. This requirement will be clearly stated in the allotment letter.
- A new allocation key will be introduced in 2009. The Government assumes that Norsk Tipping funds for the Cultural Rucksack will continue to be approximately the same as the 2008 allocation of NOK 167 million. If the amount turns out to be smaller with the new key, the efforts to include upper secondary school in the programme must be adapted accordingly.

## 2 Evaluation of the Cultural Rucksack

### 2.1 Introduction

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This chapter deals primarily with the evaluation of the Cultural Rucksack that was begun in autumn 2005, and with the evaluation report submitted to the Ministry of Culture in 2006. The evaluation was conducted in response to the decision of the Storting (Norwegian parliament) after consideration of the White Paper *The Cultural Rucksack* (Report No. 38 (2002–2003) to the Storting). The evaluation and the responses from the public consultation are presented, followed by the Ministry's discussion of the points raised in these processes.

No major investigations of the Cultural Rucksack other than this evaluation have been initiated by the central government authorities. The Secretariat for the Cultural Rucksack has implemented two small studies of organisation models in Sandefjord Municipality and Møre og Romsdal County (Lidén, 2001 and 2004), and also an evaluation of the new system of direct transfer of funds to municipalities with more than 30 000 inhabitants (see Chapter 3.1).

In 2007 NOK 0.5 million was allocated for an evaluation of the pilot project for the introduction of the Cultural Rucksack in upper secondary school.

There has been considerable interest at the regional level in discovering more about how the various parties have experienced the Cultural Rucksack. A number of counties have therefore commissioned external evaluations of their efforts to implement the programme (see section 2.4). Graduate and PhD theses have also been written on related subjects.

### 2.2 Evaluation

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The task of evaluating the Cultural Rucksack was put out to competitive tender in autumn 2005. The terms of reference were as follows:

“The evaluation should provide an overview of how well the objectives of the Cultural Rucksack are being met and provide a sound basis

for decisions on how the programme can be further developed. The evaluation should be suitable for use in developing and strengthening the quality and effectiveness of the programme. The evaluation should reveal any weaknesses in content, organisation, structure or other features, and identify the potential for improvement.”

In December 2005 the Ministry of Culture assigned the project to NIFU STEP, which conducts studies on education, research and innovation.

NIFU STEP was given a mandate to investigate the following questions:

- What forms of organisation have been chosen for the Cultural Rucksack by the various parties?
- What do the various parties do to evaluate the usefulness of the organisational solution they have chosen?
- How does the way in which the productions are acquired influence the quality of the content from the cultural and educational perspectives?
- What are the strengths and weakness of the various organisational forms, and what is the potential for improvement?

The methods used in the evaluation were Internet questionnaires, document studies, group interviews with teachers and pupils, and interviews with artists, presenters of cultural activities and other actors.

The Ministry of Culture and NIFU STEP then discussed the goals of the evaluation in more specific terms. The Ministry specified the terms of reference in more detail and added a question on the adaptation of the programme to pupils with special needs.

The report, *Ekstraordinært eller selvfølgelig – Evaluering av Den kulturelle skolesekken i grunnskolen* (“Extra-ordinary or self-evident – evaluation of the Cultural Rucksack in primary and lower secondary schools”), was submitted to the Ministry in September 2006. The Ministry conducted a public consultation in which the report was circulated to 123 bodies in the cultural and education sectors and to all municipalities,



counties and county governors – a total of almost 600 bodies. The final date for responses was 1 February 2007.

The Ministry received responses from about 160 bodies: 41 municipalities, 16 counties, five county governors, 29 museums, Norges Museumsforbund (the confederation of Norwegian museums), 39 cultural institutions and organisations, seven universities and university colleges, four church organisations and two ministries. Responses were also received from individuals, organisations and societies involved in the Cultural Rucksack in various ways.

### **2.2.1 Summary of the evaluation report**

The main conclusions and recommendations of the report indicate that the relationship between the cultural and the school sector with regard to the programme is complicated and marked by tension, and that this affects implementation of the programme. According to the report the tensions are related to the terms of reference, objectives, financing, organisation and structure of the programme, and to the content and concept of quality. The report also points out that the tensions are most marked at central government level, and decrease with each level in the system.

According to the report, the division of responsibility between the two sectors is the programme's Achilles' heel. Thus the Ministry of Culture is responsible for the allocation of Norsk Tipping funds and the development of the programme, while the Ministry of Education and Research is responsible for the arena in which the Cultural Rucksack is implemented.

The report stated that the authorities at central government level must clarify what the Cultural Rucksack is intended to be, what roles the various actors should play and what tasks they should be performing. More specifically, it must be decided whether the programme is a cultural policy instrument that is being offered to schools or whether the schools are to take part in the development of the programme, with the responsibilities and authority this implies. The report recommends that measures are taken to promote genuine cooperation between the two sectors and that the perspectives and wishes of the school sector should be given more weight. The report claims that the organisation of the programme is too complicated and that the system is poorly understood at every level.

The report contains a lengthy discussion on the differences between a monologue and a dialogue as a form of communication. In the case of the Cultural Rucksack, the two forms of communication largely reflect different opinions on the quality of the programme content. The report cites the definition of quality given in the previous White Paper on the Cultural Rucksack, which states that the quality of the programme can be judged on the quality of the pupils' experience of the encounter with the artist or presenter of the activity. According to the report the parties disagree about what this means in practice.

The conditions for the financing of the Cultural Rucksack are also evaluated in the report. It concludes that since the reporting system is not standardised it is difficult to follow the flow of funds. It recommends that a simpler and clearer reporting system is established, but that this must not involve more bureaucracy.

### **2.2.2 Summary of the responses of the consultation bodies**

To a large extent the consultation bodies commented on their own experience of the Cultural Rucksack and that of actors at the local level. The responses can be classified into the categories organisation and structure, cooperation, content, financing, and competence-building.

#### *Organisation and structure*

There was broad agreement that the current organisation of the programme facilitated constructive cooperation between the cultural and educational sectors. A majority of the consultation bodies expressed satisfaction with the current structure on the grounds that it facilitated local activity, ownership and influence, while at the same time ensuring that the activities were of a high quality. A large majority of the bodies advised that no major organisational changes should be made.

Like the evaluator, the consultation bodies considered that measures should be taken to make the actors more familiar with the system. It is important to ensure that all actors understand the objectives of the programme and the division of roles. The objectives outlined in the steering documents (particularly in the White Paper on the Cultural Rucksack and the White Paper on art and culture in schools ((Report No. 39 (2002–2003) to the Storting)) need to be specified more clearly.

Rikskonsertene stated that:

“The ministries should be more specific about the nature of the Cultural Rucksack, so that there is a common understanding of what the programme is intended to include. The potential value of the programme for the individual pupil must be the subject of continual discussion, and the conclusions used as a basis for future overall guidelines from the ministries. This would guarantee that the programme is not static but continually evolving in pace with new developments and the increase in general competence in the cultural and school sectors”.

### *Cooperation*

With a few exceptions the consultation bodies agreed that cooperation between all administrative levels, and between the school and cultural sectors, was essential for the success of the programme.

Many of the counties and municipalities have formalised their cooperation, and they claimed that this functioned well in most cases. However, clearer terms of reference and division of work are definitely needed. It was pointed out that this would contribute to a common understanding of the intentions behind the Cultural Rucksack, which in turn would ensure continuity, high quality and diversity. Most of the consultation bodies agreed that the Cultural Rucksack should not be an ordinary cultural or school project. It is a unique, innovative programme that incorporates the perspectives, experience and competence of both the school and the cultural sector.

Sogn og Fjordane County wrote that:

“The Cultural Rucksack is one of the best cultural programmes for children and youth that has ever been established. Cooperation between the school and the cultural sector must be based on mutual respect and a clear division of roles. The parties have a joint interest in creating well-functioning models and developing the content of the Cultural Rucksack in cooperation. Both parties are equally important in their own way. It is in the everyday school arena that culture and the arts must flourish”.

### *Content*

There was broad agreement on most aspects of the content and quality of the programme, even though special interests were also mentioned in

many cases. Most of the consultation bodies stated that practical cooperation between the various actors was a fundamental condition for ensuring satisfactory content. The evaluation stressed that cooperation must not be based on conflict and that if the content is to benefit the pupils, it is important that both cultural and educational objectives are maintained.

The consultation bodies considered it constructive that professionals with difference experience, competence and interests worked together. However, they pointed out the importance of giving the individual professionals a share in the programme, which will foster a sense of ownership and thereby increase their motivation. This applies at all levels and to both sectors.

A number of consultation bodies pointed to the fact that the Cultural Rucksack is intended to be implemented by external professionals and to supplement the ordinary teaching of aesthetic subjects in the school. The concept of quality should, however, be discussed regularly. This is in accordance with the conclusions of the evaluation report, which states that the criteria for artistic and cultural quality cannot be either standardised or objective.

Nordnorsk kunstnersenter (North Norway artists' centre) commented:

“In our experience the encounter between the artist and the children and their joint creativity results in genuine engagement. The aim is not primarily to be good at something, but to grow as a person and in relationships with other people”.

### *Financing*

The responses indicated that most of the consultation bodies approved of the allocation key for the Norsk Tipping funds. However, several of them pointed out the need for a simpler reporting system, contractual standards, and a standardised system of remuneration, per diem allowances and transport. Several of them considered that the Norsk Tipping funds should also be used to cover administrative costs and competence-building, and some pointed out that the system of annual allotment of these funds made it difficult to plan for more than a year at a time.

Tromsø Municipality also wrote:

“Central government control of funds to the Cultural Rucksack should be kept to a minimum in order to maintain local ownership”.

### *Competence-building*

A broad majority of the consultation bodies pointed to the need for a higher level of competence among those involved with the Cultural Rucksack. Thus a number of bodies stated that the schools needed to acquire greater knowledge of cultural matters and that the artists needed to know more about how to tailor their productions to a school audience. Many of the consultation bodies advocated using Norsk Tipping funds to cover competence-building measures, since lack of knowledge could compromise the quality of the programme. A number of bodies pointed to the need for more knowledge about forms of cooperation between the cultural and school sectors and the various county organisational models. It was pointed out that competence was spread among a large number of professional groups, and that no one institution or sector possessed the key to success. Thus there was a need for organised cooperation and an ongoing dialogue.

Volda University College stated that:

“Since the goal is that all pupils, whatever their abilities, should be able to appreciate and take part in cultural activities, it is important to facilitate competence-building, cooperation and guidance in connection with artistic production and the choice of presentation methods. Dialogue, cooperation and the exchange of knowledge and experience between key institutions in the Cultural Rucksack are in themselves a way of building competence, and add to the quality of the programme. Efforts to promote contact of this kind should definitely be intensified.”

### **2.3 Investigation of the system of direct transfer of funds to municipalities**

In 2004 individual municipalities and cooperative groups of municipalities with more than 30 000 inhabitants were invited to take part in a trial scheme whereby Norsk Tipping funds were transferred to them directly. This meant that these municipalities would each receive their share of the Norsk Tipping funds and that they themselves would be responsible for designing a Cultural Rucksack programme for their schools (see also Chapter 5.4).

The municipalities of Bergen, Bodø, Karmøy and Lørenskog accepted the invitation and were allotted their share of the funds for the school

years 2005–2006, 2006–2007 and 2007–2008. In their applications the municipalities had to present their plans for including the various forms of art and culture in their programmes. These had to include evidence of political involvement, use of resources, participation in networks and established cooperation between the cultural and school sectors. The main condition was that, like the counties, the individual municipality could show that it was in a position to offer its schools a range of art forms and cultural expressions of a high quality provided by professionals.

In April 2007 a questionnaire was sent to the four municipalities and the relevant counties. The questions concerned objectives, content, scope, organisation, financing and cooperation with other municipalities and with the county. The four municipalities vary considerably in size, and the survey showed that there were considerable differences in the way they had organised their programmes.

Bergen is the largest of the four. It has produced a catalogue of the activities available, with its own website. The schools have to take the initiative to sign up for each activity, but there are no minimum requirements regarding the number or the content of the activities offered to each pupil. Bergen reported that in the school year 2006–2007 all schools had signed up for one or more activities. The individual schools were followed up, but whether all the pupils at the school had participated was not investigated.

The other three municipalities have introduced a system whereby participation in the programme is obligatory for all pupils in the municipality. In Bodø all pupils in the same grade are offered the same activity, while in the other two municipalities the school may apply for other activities in addition to the obligatory programme.

All four municipalities were satisfied with the method of organisation they had chosen, and had not registered any, or very few weaknesses in it. However, the direct transfer system has certain disadvantages that should be noted.

Since Bergen is a city, it has a great many resources to draw on in the form of art and cultural institutions, and the municipality has a good quality assurance system. Great emphasis is placed on contemporary art and cultural diversity. On the other hand, it was found that the cultural institutions often drew on their own resources in their cultural presentations to the children, even though many of them are also responsible for their region as a whole. The county stressed that this was a problem.



From the interviews and feedback given by the various bodies, the Ministry gained the impression that in smaller municipalities responsibility for the day-to-day administration of the programme often devolved on a few enthusiastic individuals. Enthusiasm and zeal are strengths, but relying only on these individuals makes the programme vulnerable. It was also found to be difficult to quality assure the content of the programme in these municipalities, and an alternative solution would be to introduce inter-municipal cooperation on the Cultural Rucksack.

## **2.4 Evaluation of the Cultural Rucksack in the counties**

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Several counties have commissioned research-based evaluations of the Cultural Rucksack.

In 2002 the Telemark Research Institute conducted an evaluation of the establishment and expansion of the Cultural Rucksack in Buskerud County (Åsne Widskjold Haugsevje, 2002). The evaluation showed that the programme offered pupils a greater number and a better quality of artistic and cultural activities than they would otherwise have had, and that the professional standard of the productions had improved the schools' own efforts to provide cultural activities for their pupils. The evaluation emphasised that the county considered it important to integrate art and cultural appreciation into the teaching, and stressed that good teaching materials, preparation and follow-up were essential in achieving this. The evaluation revealed that the system of appointing cultural coordinators at the schools had functioned well, and pointed to the importance of setting aside time and resources for this work.

In 2002-2003 the Telemark Research Institute also evaluated Turnéorganisasjonen for Hedmark (Hedmark Touring Organisation) (Sigrid Røyseng and Ellen Aslaksen, 2003). The report concluded that it was important to strengthen the contact between the organisation and the schools. It recommended establishing more arenas and communication channels for dialogue, including how and how far to integrate the Cultural Rucksack into the ordinary school day. This means that schools will have to set aside resources for this work, for example through the cultural coordinators, and the organisation will have to approach the schools more often and devote more time to dialogue. The report also pointed to the need to

clarify roles and expectations between the various actors in the cultural field.

In 2003 the research foundation Østfoldforskning conducted an evaluation of Turnéorganisasjonen i Østfold, which is responsible for the Cultural Rucksack in Østfold County (Anne Rønning, 2003). It was concluded that the main objectives of the programme had been fulfilled, but that in certain fields more focused efforts were needed. Information to the schools needed to be improved and the efforts to involve the school sector needed to be intensified. Roles, responsibilities and the issue of resources should be clarified.

In autumn 2006 a user survey of the Cultural Rucksack in Akershus County was conducted by the Faculty of Art, Design and Drama of Oslo University College (Line Prøis Kristiansen, 2007). The conclusion was that the cultural institution "kultur.akershus" has fulfilled the objectives of the Cultural Rucksack to a large extent. However, the implementation of the programme depended on whether the individual municipality set aside resources for a municipal cultural coordinator and cultural coordinators at the schools. Furthermore, the benefits to the pupils of the professional productions depended on the attitudes and interests of the school and the teachers. It was pointed out that schools and teachers should be made more aware of the kinds of roles they can play in the Cultural Rucksack.

## **2.5 The Ministry's assessment of the evaluation and the responses of the consultation bodies**

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The primary aim of the evaluation performed by NIFU STEP was to provide a sound basis on which the Ministry could further develop the Cultural Rucksack. There was considerable variation between the consultation bodies on the accuracy of the report on certain points. The experiences of the various actors involved seemed to depend on their place in the system and their geographical location. This underlines the complexity and diversity of the programme, which is a complicating factor in the Ministry's assessment.

Several of the consultation bodies emphasised the importance of the programme. For example, Rikskonsertene wrote that:

"The Cultural Rucksack is a unique programme, and nothing like it exists in any other country. This is something we can all be proud of, especially the politicians in the Storting!"

Some of the museums commented that the Cultural Rucksack had inspired them to think in new ways (the Museum of Science and Technology, the Eidsvoll 1814 museum and Aust-Agder kulturhistorisk senter), and others that they had been inspired to intensify their cooperation on putting together a cultural programme. Many of the municipalities were very pleased with the programme organised by the county.

The Cultural Rucksack is an ambitious cultural and school policy project. Its implementation depends on cooperation between many different bodies in the cultural and school sectors at the national, regional and local levels. Its implementation requires a continual process of finding new solutions and arenas for cooperation across cultural fields and between the various administrative levels.

One of the main principles on which the programme is based is that local and regional bodies are free to develop their own “rucksacks” adapted to local conditions. The intention was that there should be as little centralised control as possible. As indicated by the evaluation and the responses of the consultation bodies, this principle has resulted in a situation where there is not one single cultural rucksack, but many different ones. On the one hand this is a positive development, since it gives local and regional actors freedom of action and provides opportunities for local engagement and creativity. On the other it makes it more difficult to establish a centralised tool for maintaining an overview of how the programme functions in all parts of the country.

All in all, the Ministry considers that the evaluation report has paid more attention to tensions and differences than on finding out how the programme functions in practice. The Ministry considers that the empirical data given in the report are too weak, and that the conclusions alone do not provide a sound enough basis for decisions on

the further development of the programme. Furthermore, in some cases the conclusions differ from the responses of the consultation bodies.

The consultation responses and the regional evaluations have given the Ministry a more positive impression of the functioning of the Cultural Rucksack. The programme has resulted in a more systematic and carefully planned presentation of culture to schoolchildren. A larger number of cultural activities are available and the quality is higher, and in general more attention is paid to quality and methods of presentation. The schools now have a resource for making children acquainted with different art forms and thus developing their appreciation of a broad range of cultural expressions. The programme also has a democratic aspect and promotes social cohesion, both of which are cultural and educational policy objectives.

The years up to 2006 were a period of expansion and development. The Ministry considers that the implementation of the programme has proved to be successful in most municipalities, and that working with the Cultural Rucksack is experienced as meaningful and instructive for the parties involved. The programme now has a significant place in children’s education, in schools and in cultural life. In many places it has stimulated the professional presentation of art and culture, and revitalised the role of culture as a factor in regional development. The Ministry regards this as a very positive result. On the basis of the consultation responses the Ministry does not consider that the evaluation report has provided sufficient grounds for making any major or comprehensive changes in the organisation of the Cultural Rucksack. Major changes at this stage would probably do more harm than good.

The Ministry realises that cooperation between the two sectors can be challenging, but considers that the position of the programme in the interface between education and culture is also a strength. With a clear division of roles, and close dialogue and cooperation, the programme

**Box 2.1 Seljord Municipality commented:**

“The school sector in Seljord is in general very pleased with the activities provided through the Cultural Rucksack. This applies to both the content of the cultural presentations and the organisation. The programme has considerably raised the level of the cultural activities available to children, who are now able to enjoy theatre, literature and exhibitions, whereas before there were only concerts.”

**Box 2.2 Fredrikstad Municipality commented:**

“The Cultural Rucksack has markedly improved the range and quality of the cultural activities available to the children. The programme should be continued and further developed.”

**Box 2.3 Saltdal Municipality commented:**

“Saltdal wishes to express great satisfaction with the way the Cultural Rucksack Nordland is run. The schools report that in their experience the programme is inspiring, that the quality is high, and that the county cultural coordinator does a very good job. All experience so far has been good.”

**Box 2.4 Lyngen Municipality commented:**

“All the schools in the municipality have reported that the Cultural Rucksack has improved the cultural activities available to the children, since rural districts often have little to offer in this respect. The programme inspires the children and gives them the opportunity to appreciate a variety of art forms.”

should prove to be a resource for the various parties. In this way the Cultural Rucksack will be an out-of-the-ordinary, but at the same time self-evident, supplement to other school activities. The cultural sector should ensure that the programme offers high-quality, professional productions. The school sector should facilitate the incorporation of these activities into the school day, set aside time for preparation and follow-up, and adapt the teaching to the programme content. The school and the pupils should have the opportunity to give systematic feedback after each presentation or project.

It will of course be necessary to address many of the problems highlighted in the evaluation report and the consultation responses. The Ministry realises that the objectives, principles and division of roles must be clarified. A more coordinated reporting system is needed. The further development of the programme should include competence-building on a more systematic basis and a continuous research process. The school sector should be more closely involved in the planning, development and implementation of the programme at the local and regional levels.

## 3 Objectives and principles of the Cultural Rucksack

### 3.1 Objectives and principles

The Cultural Rucksack is a national effort in which the school and cultural sectors cooperate on a programme that enables school pupils to become acquainted with and develop an understanding of artistic and cultural expressions of a professional standard.

Today the term “Cultural Rucksack” is used to cover all activities that comply with the objectives of the Cultural Rucksack programme, whether or not they are financed by allocations from the surplus earned by Norsk Tipping, which is currently the main source of funding. An example of this is Rikskonsertene, which has existed ever since the late 1960s, and is mainly financed through the ordinary budget allocations to culture.

The Cultural Rucksack has the following objectives:

- To enable schoolchildren to enjoy artistic and cultural productions provided by professionals.
- To facilitate pupils’ access to a wide range of cultural expressions so that they can become acquainted with and develop an understanding of culture in all its forms.
- To assist schools in integrating different forms of cultural expression with their own efforts to attain learning goals.

A few changes have been made in the wording of the objectives set out in the White Paper *The Cultural Rucksack* (Report No. 38 (2002–2003) to the Storting). One of the original objectives stated that pupils should gain “a positive attitude to the various forms of artistic and cultural expression”. Art does not always arouse positive feelings. One of its aims is to provoke and shock, and the new wording takes this into account. Another change is that since the upper secondary school is being included in the Cultural Rucksack, the words “primary and lower secondary school” are being replaced by “school”.

The Cultural Rucksack will be developed and continually evaluated on the basis of the following principles:

*A permanent programme:* the Cultural Rucksack should be a permanent programme for school pupils.

*For all pupils:* the Cultural Rucksack is intended for all pupils, regardless of their social, economic, ethnic or religious backgrounds or the particular school they attend.

*Achievement of the goals of the national curriculum:* the content of the Cultural Rucksack should be in line with the goals of the general part of the national curriculum and of the specific subject curriculums.

*High quality:* the artistic and cultural programme offered to the pupils should be of a high artistic quality and provided by professionals.

*Diversity:* the Cultural Rucksack should include forms of artistic and cultural expression from a diversity of cultures and historical periods.

*A wide range:* music, theatre, the visual arts, film, literature and the cultural heritage should all be represented in the Cultural Rucksack, and should be presented in a variety of forms.

*Regular access:* the pupils should have regular access to art and cultural activities in every school grade.

*Cultural–school cooperation:* the school and cultural sectors should cooperate closely on the Cultural Rucksack at every level. The schools should be involved in the programme and given time to plan for the various activities.

*Division of roles between the school and cultural sectors:* the school should be responsible for ensuring educationally sound preparation and follow-up of the cultural activities, and the cultural sector for the content of the production and for informing the school of the content in advance, to allow sufficient time for preparation.

*Local responsibility and ownership:* the individual school, the municipality and the county should all be involved in the Cultural Rucksack. This will ensure enthusiasm and a sense of ownership among all parties and provide room for local variation.



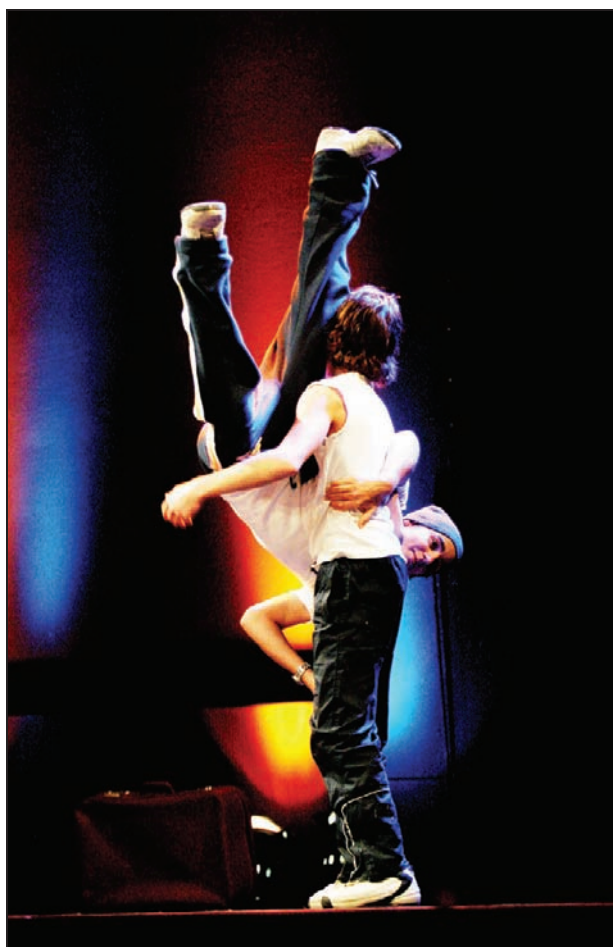


Figure 3.1 “Frie Fraspark”

“Frie Fraspark” is a creative school project in which the pupils have dance lessons with professional dancers from the Panta Rei dance theatre and present a dance production to the rest of the school.

Photo: Jeanette Landfald

### 3.2 Cooperation and division of work between the school and cultural sectors

The evaluation report on the Cultural Rucksack recommends that the two sectors should agree on the interpretation of the programme objectives. The report pointed out that the present objectives and principles can be interpreted in many different ways, and that this has meant that the lines along which the programme is organised are poorly understood at all levels. In its conclusion the report advises that the two sectors should decide whether the Cultural Rucksack is a cultural policy instrument that is being offered to the

school or whether the school is to take part in the development of the programme, with the responsibilities and authority this implies.

The Ministry considers that it is fully possible for the school and cultural sectors to agree on the interpretation of the programme objectives and to establish a practical division of work.

The Cultural Rucksack is a major cultural and education policy instrument. The programme is based on close cooperation between two social sectors with different objectives, traditions and ways of thinking. The school sector operates within a well-defined administrative framework and according to politically determined curriculums that apply to everyone. The cultural sector has a looser, more informal structure, in which the various bodies have greater freedom to choose their own objectives.

The Ministry considers that the two sectors can supplement and inspire each other. The Cultural Rucksack is based on both cultural and education policy objectives. Thus the objectives and principles of the programme have to take account of, and be adapted to, the national curriculum set out in the Knowledge Promotion Reform.

However, there is a need to clarify the position of the Cultural Rucksack in relation to other school activities in the cultural field.

The purpose of the Cultural Rucksack is to offer pupils up to and including lower secondary school, and with time in upper secondary school as well, the opportunity to become acquainted with all forms of artistic and cultural expression of a professional standard. Quality and professionalism are fundamental criteria. The cultural sector is responsible for the activities offered under the programme.

The Cultural Rucksack is part of the school’s work with art and culture, but is not intended to cover all cultural activities offered by the school. Thus it is not meant to serve as a replacement for aesthetic or other school subjects, but as a supplement. The artists and cultural workers in the programme may not replace the teachers, they must function in a purely artistic capacity. Visits to the school by artists and cultural workers, and visits to cultural institutions by the school, strengthen the school’s expertise in cultural matters. They also provide an opportunity for the school to use art and culture in new ways. Increasing the school’s cultural expertise requires close cooperation between the school and cultural sectors.

Although the Cultural Rucksack must take account of the school curriculum, it is meant to

**Box 3.1 “Transparent realism”**

“Transparent realism” is an art project run by the artists’ centre Nordnorsk kunstnersenter. The pupils visit the workshop of the glass artist Kari Malmberg, where they learn how glass is made, discuss the works of art on display and practise engraving glass with the help of the artist. The school was invited to participate and the details were agreed beforehand. The artist finds working with the pupils inspiring, and the teacher accompanying the class realises how important it is for the children to meet artists and see how they work. The benefits to the pupils are knowledge, understanding and enjoyment.

provide experiences that are special or out of the ordinary, and not part of the ordinary school day. At the same time it is important that pupils feel that the programme activities are a natural part of their education, and that they are able to perceive that the content is related to the curriculum and the subjects they are being taught. The school and the teachers have a responsibility to ensure that the school curriculum takes account of the activities offered by the Cultural Rucksack.

A work of art can be interpreted in different ways, and it is not always possible to predict how the pupils will respond to it or what they will learn from it. Becoming acquainted with art and culture at this level stimulates their general development. In the further development of the programme, both sectors should be aware that direct experience of art and culture will be an important supplement to ordinary teaching throughout the pupils’ school lives.

In its work on the programme the cultural sector must take account of the special nature of the school as an institution. The cultural sector has a responsibility to inform the school of the content of the activities being offered. For its part the school sector must give priority to the programme and make plans for the necessary schoolwork to be done prior to and following the activity in question. In this process cooperation between the school leadership and the teachers is extremely important if the objectives of the Cultural Rucksack are to be realised, and it is essential that the school should be enthusiastic about the programme and take active steps to implement it.



Figure 3.2 Sculpture project at Slidre school

The large sculpture made by the pupils with the help of the sculptor Rolf Starup now stands in the school playground.

Photo: Marit Brænd/Oppland County

### 3.3 Local and regional freedom of action

From the beginning a key principle of the Cultural Rucksack has been that the individual counties and municipalities should be free to develop their own cultural programmes, in line with local and regional conditions and without too much central government control. Thus in practice there is not just one Cultural Rucksack: there are 19 county rucksacks, 431 municipal rucksacks, a rucksack for Svalbard and many thousand individual school rucksacks. All of them employ different procedures and practices, and all have different experience of and ideas about the programme. The Ministry considers local engagement and freedom of action to be one of the most important features of the programme.

All the actors involved should be able to influence the content and implementation of the programme and thus feel that they have a stake in it.

Cooperation across the school and cultural sectors ensures quality of content and presentation, knowledge transfer and competence-building. The administration of the programme is based on the assumption that the regional and municipal authorities, together and separately, are willing and able to adopt a coherent approach and take advantage of the resources available in cultural institutions in their region. It is also important to encourage independent groups and artists to develop their own productions, since these will contribute to the quality of the programme.

### **3.4 Availability of the Cultural Rucksack**

It is an objective of Norwegian educational policy that all pupils should receive education appropriate to their aptitudes and abilities. In its evaluation NIFU STEP was asked to examine how the Cultural Rucksack was adapted to pupils with special needs or disabilities.

The evaluator found that apart from practical arrangements, there was little systematic thinking with regard to the programme's suitability for these pupils. Some counties considered that this was a matter for the individual municipality and school, others that the responsibility lay with the education department at the county governor's office.

It is a cultural policy objective that everyone should be given the opportunity to enjoy a diversity of art forms and cultural activities, and an overall policy objective that people with special

needs and disabilities should have the same opportunity to participate in cultural life as other people, both as part of the general public and as active participants. For this objective to be achieved, all levels – county, municipal and school – must take account of the fact that pupils have different capacities and needs, and take appropriate steps when planning, designing, making decisions and implementing the programme.

In this connection the Ministry refers to section 1-2 of the Education Act, which states that the "teaching shall be adapted to the abilities and aptitudes of individual pupils, apprentices and trainees." All school activities have to be based on differentiated teaching. Furthermore, section 9-1 of the Education Act states that all school pupils have the right to a favourable physical and psychosocial environment that promotes health, well-being and learning.

The responsibility for fulfilling these objectives lies with the individual school and the municipality or county that owns it. The municipality must safeguard the pupils' right to primary and lower secondary education and special needs teaching. However, generally speaking all those involved in the Cultural Rucksack should examine how the programme can be adapted to these pupils, taking account of the fact that these pupils do not constitute a homogeneous group. Art and cultural activities can provide insight into many different forms of expression and thereby give these pupils the opportunity to learn new ways of coping.



## 4 Content and quality of the Cultural Rucksack – status and further development

### 4.1 Introduction

The Cultural Rucksack is intended to allow school pupils to become familiar with, understand and appreciate all forms of artistic and cultural expression – music, theatre, the visual arts, literature, film, cultural heritage and crossover art, both classical and contemporary. These should be provided by professionals, represent cultural diversity and promote local ownership.

The programme should offer a wide range of activities, and include the innovative and the traditional, the familiar and the unexpected, the deeply meaningful and the entertaining, the complex and the challenging. They should appeal to the emotions, provide enjoyment, give food for thought and provide a basis for discussion.

The artistic and cultural activities offered by the programme should be based on quality in terms of both content and presentation. Productions by artists and cultural workers in and outside institutions should be of a professional standard. Each programme should offer a variety of activities and forms of presentation. Adequate information and material for preparation and fol-

low-up by schools in connection with each activity should be provided.

The cultural sector is responsible for the quality and standard of the programme's cultural content, and the quality of the productions should be assessed by qualified professionals. The county and municipal authorities are responsible for ensuring that productions under their auspices meet such standards.

Planning must be done in good time and in a dialogue with the school sector. Involving the school in the planning of preparation and follow-up ensures that the programme activities are relevant to and implemented in line with the school's activities and work plan. The school and the individual teachers are responsible for setting aside time for preparation and follow-up, and decide how much time should be spent on these activities. It is essential that the school has thought seriously about the significance of culture and the arts for the pupils' education.

The content of the Cultural Rucksack should be in line with the goals of the national and specific subject curriculums.

Table 4.1 Content of the programmes offered by the counties during the school year 2006–2007 by art form, production and individual event (preliminary figures)

Art form	Productions	Individual events
Film	131	1433
Literature	155	3229
Cultural heritage	132	4017
Visual arts	173	7847
Theatre	168	3583
Music	278	7079
Crossover art	41	760
Not specified	32	406
<b>Total</b>	<b>1 110</b>	<b>28 354</b>

Source: Secretariat for the Cultural Rucksack

Table 4.2 Participation in county programmes during the school year 2006–2007 by art form (preliminary figures)

Art form	No. of pupils
Film	74 560
Literature	312 450
Cultural heritage	310 659
Visual arts	251 543
Theatre	344 624
Music	1 026 168
Crossover art	51 547
Not specified	212 838
<b>Total</b>	<b>2 584 389</b>

Source: Secretariat for the Cultural Rucksack

## 4.2 Extent of the county programmes

In 2007 the Secretariat for the Cultural Rucksack in cooperation with the counties developed a new report form for Cultural Rucksack activities. The results for the school year 2006–2007 provide an overview of the extent and content of the county-organised programmes, although figures for the municipalities are not yet available. Further improvements will be made to the report form and procedures (see Chapter 6.5).

The preliminary figures show that in the school year 2006–2007 the counties organised a total of 1 100 productions in the fields of film, literature, the cultural heritage, the visual arts, theatre and music, and various combinations of these art forms. The counties organised 28 354 events, including concerts produced by Rikskonsertene. Of these events, 7 847 were in the visual arts and 7 079 in the music field. If crossover art and unspecified art forms are excluded, the smallest number of events, 1 433, was in the field of film. On the other hand, the figure for film productions is relatively high.

The figures show that the coverage for the Cultural Rucksack was almost 100%, in other words almost all primary and lower secondary pupils had participated in programmes offered by the county. In 2006, the participation figure was about 2.6 million. Given the total number of 640 000 pupils, this means that on average each pupil has attended four county-organised events. In addition, many pupils have attended events organised by the individual municipalities.

## 4.3 Programmes in the various cultural fields

A large number of national, regional and local institutions, individual artists and other professionals in the cultural sector contribute to the Cultural Rucksack.

In most art forms there are national resource institutions whose work includes development and network-building in the field. Examples of such institutions are Rikskonsertene; Norsk Scenekunstbruk (The National Touring Network for Performing Arts); Norsk Form; the National Museum of Art, Architecture and Design; the Archive, Library and Museum Authority; the Norwegian Film Institute; Arts Council Norway; and the Directorate for Cultural Heritage.

Local and regional cultural institutions are also important resources for the Cultural Rucksack. Examples of these are regional art and cultural institutions, libraries, museums, local archives, artists' centres, independent groups and artists, voluntary bodies working with culture, and churches and other religious communities. Many of these cooperate with the county and municipal authorities on the public presentation of culture and the arts, professional development, network-building and quality assurance. In cooperation and across different fields of culture, many of these bodies should be able to develop a larger number of interesting cultural productions that will reach more schools and thus more pupils.

The Cultural Rucksack is an important area of work for artists and institutions, and has raised the status of cultural productions for children and youth. However, there is a long way to go before all the institutions that receive government grants, and are thereby responsible for making culture and the arts available to children and youth, do in fact contribute to a satisfactory extent to productions suitable for use in the programme. Institutions with national outreach may have more resources at their disposal that can be used to develop cultural productions for the Cultural Rucksack.

### *Norsk Tipping funds for nation-wide activities*

Today 20% of the Norsk tipping funds to culture are allocated to national measures for promoting forms of art and culture that face special challenges. In 2007 this amounted to NOK 33 million, which was distributed between music, film, thea-

Table 4.3 Allocations of Norsk Tipping funds to national measures by field of culture in 2007 (NOK million)

Music	Rikskonsertene	19
Performing arts	Arts Council Norway	3
	Scenekunstbruket	3
Visual arts	The National Museum of Art, Architecture and Design	2
	Nordnorsk kunstnersenter	0.5
	Norsk Form	0.5
	Trondheim kunstmuseum	0.5
	Lillehammer Art Museum	0.5
	Sørlandet Art Museum	0.5
Film	Rogaland Museum of Fine Arts	0.5
	Norwegian Film Institute	3
Total		33

Source: Ministry of Culture and Church Affairs

tre and the visual arts. None of these centrally distributed funds are used to promote literature or the cultural heritage, but the six science centres have received a total of NOK 6 million of the regional funds.

Scenekunstbruket (The National Touring Network for Performing Arts), Rikskonsertene and the National Museum of Art, Architecture and Design use Norsk Tipping funds for activities that are part of their normal programme. The Film Institute and Arts Council Norway award grants for development projects.

Scenekunstbruket, Rikskonsertene, the National Museum of Art, Architecture and Design and the Film Institute have national outreach and cooperate with regional and local bodies. These institutions use a substantial part of their own funds in such efforts, and the Norsk Tipping funds provide an opportunity to take greater responsibility for the Cultural Rucksack.

The four regional art museums and Norsk Form have used Norsk Tipping funds to support development projects. Nordnorsk kunstnersenter has used these funds for an extensive programme of touring art projects for school pupils in the three northernmost counties.

The six science centres, Bergen Science Centre, the Science Centre of North Norway, Innlandets vitensenter, Vitensenteret i Trondheim, Jærmuseet and the Norwegian Museum of Science and Technology, together cover the whole country, and receive funding from both the Ministry of Education and Research and the Ministry of Culture. Their Norsk Tipping funds are used for activities under the Cultural Rucksack.

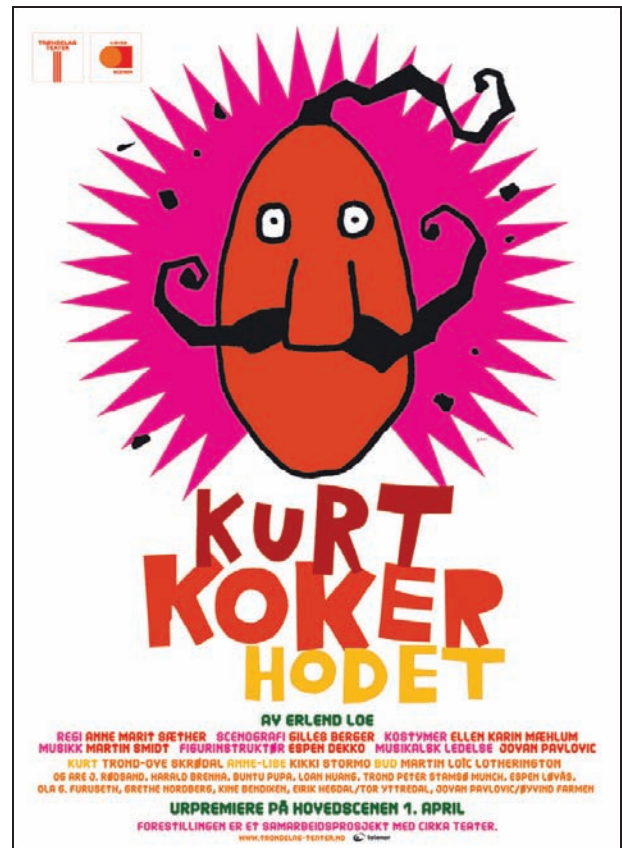


Figure 4.1 Theatre in a truck!

In 2003 the Norwegian writer Erlend Loe wrote one of his wonderful stories about Kurt the truck-driver for Trøndelag Teater. The play was produced in cooperation with Cirka Teater under the title *Knut boils his head* and was a huge success. The Cultural Rucksack in Sør-Trøndelag County has enabled two thousand pupils to enjoy the story of Kurt and his truck.

Photo: Trøndelag Teater

Table 4.4 School concerts by county for the calendar year 2006

Østfold	355
Akershus	808
Oslo	554
Hedmark	208
Oppland	350
Buskerud	468
Vestfold	384
Telemark	330
Aust-Agder	253
Vest-Agder	345
Rogaland	484
Hordaland	1083
Sogn og Fjordane	268
Møre og Romsdal	605
Sør-Trøndelag	464
Nord-Trøndelag	316
Nordland	659
Troms	463
Finnmark	212
Svalbard	5
<b>Totalt 2006</b>	<b>8614</b>

Source: Rikskonsertene's annual report for 2006

The central government funds and the share of regional funds that have until now been allocated to the science centres will for a certain period be diverted to the expansion of the Cultural Rucksack to upper secondary school (see Chapter 7). In future national cultural activities will no longer receive Norsk Tipping funds. Instead funds over the government budget will be earmarked for the Cultural Rucksack, and the cultural sector will work with the Cultural Rucksack as part of its ordinary activity.

#### 4.3.1 Music

The national body responsible for the music field in the Cultural Rucksack is Rikskonsertene. In the course of almost 40 years the institution has built up a nation-wide programme of school concerts, which are arranged in cooperation with the counties. Agreements have been made between Rikskonsertene on the one hand and the county authorities on the other that define the division of responsibility for producing these concerts. The tour organisers at Rikskonsertene and those in



Figure 4.2 "Sokora", a production by Rikskonsertene

Kossa Diomande presents traditional West African music.

Photo: Mimsy Møller/Rikskonsertene

the counties cooperate on planning concert tours. School concerts are the most important single item in the work of Rikskonsertene, which offers a broad programme to schools and pupils throughout the country.

The allocation to Rikskonsertene over the government budget was about NOK 135 million in 2007, of which about NOK 74 million was used to fund school concerts. Since 2004 these funds have been supplemented by annual grants of NOK 19 million from the government allocations to the Cultural Rucksack. This means that today Rikskonsertene's activities cover all Norwegian municipalities, and pupils normally have the opportunity to attend two concerts a year. All musical genres are represented. In the calendar year 2006, 8 614 concerts were given, attended by a total of 1 238 303 school pupils. About 700 musicians a year are engaged to tour municipalities.

Rikskonsertene has an advisory programme committee with members from all parts of the country for quality assurance of productions, and in 2006 the institution established a resource and development centre under the department dealing with children and youth. One of the purposes of the centre is to strengthen cooperation between Rikskonsertene and counties, municipalities, schools, national institutions and organisations, the Cultural Rucksack and other institutions. The centre's tasks also include evaluation and commissioned research on music presentation efforts aimed at children and youth, and international cooperation. In the last few years Rikskonsertene has emphasised the importance



of involving the schools themselves in the organisation of concerts, for example by using pupils as event organisers (see Box 4.1).

In addition to the concerts offered by Rikskonsertene, some municipalities draw on the resources of the municipal schools of music and the arts for concerts by local performers. Some festivals offer concerts for schoolchildren in the area where the festival is taking place, and some orchestras have given performances for the Cultural Rucksack in cooperation with either Rikskonsertene or a county or municipality.

#### *Further development*

The national role played by Rikskonsertene in the music field will be further developed. The institution is interested in cooperating with other institutions and artists for the purpose of providing a more differentiated programme. The aim is to continue with projects and arrangements for schools that involve workshops, one-day visits, and process learning as part of the teaching of music under the Cultural Rucksack.

Rikskonsertene considers it very important to emphasise quality in terms of artistic performance, form of presentation, and standard of production throughout the value chain. It is important to continue the cooperation with local artists. An evaluation of the advisory programme committee has been commissioned for the purpose of strengthening its role, terms of reference and working methods.

Rikskonsertene's resource and development centre is seeking to coordinate its work with that of the Norwegian Centre for Arts and Culture in

Education and to supplement the work of the Centre where appropriate.

It is important that schoolchildren are able to attend professional music performances, not only at their schools but also in more public arenas, where larger groups like orchestras perform. The national music institutions and cultural nodes should cater for schoolchildren outside their region to a greater extent than they do at present.

#### **4.3.2 The visual arts**

The visual arts include painting, decorative arts, architecture and design, and combinations of these art forms. The field covers both the visual arts heritage to be found in art museums and encounters with contemporary art and artists.

The National Museum of Art, Architecture and Design makes an important contribution to the Cultural Rucksack. It administers a large part of the country's visual arts heritage and produces touring exhibitions and presentations, particularly of innovative contemporary art. On 1 July 2005 Rikstutstillinger, the National Touring Exhibitions Norway, was incorporated into the National Museum, which assumed responsibility for making art available to the whole country. This national effort is carried out through the school network, the art gallery network and the museum network. The Museum promotes cooperation between the networks, produces exhibitions, and organises tours, public presentations and transfers of expertise.

In 2007 the Museum received approximately NOK 198.8 million over the government budget, of which about NOK 5.1 million was used for the school network. Since 2004 the Museum has also received annual grants of about NOK 2 million from the Norsk Tipping funds to the Cultural Rucksack, which are used for the production and organisation of activities under the programme.

In addition to its efforts in the school network, the Museum organises a considerable number of exhibitions for schoolchildren outside the school arena. These include exhibitions in the four museum buildings in Oslo and through the network of galleries in all parts of the country. These activities accounted for around NOK 5 million in 2007.

In the school network, the Museum has agreements with 12 counties and one municipality. The cooperation is regulated by letters of intent for four-year periods, and covers productions and competence-building in connection with the Cul-

#### **Box 4.1 Pupils as event organisers**

There is increasing awareness of pupils as a potential resource when artists visit the school. Rikskonsertene and *Musikk i Skolen* (Music for Schools) have developed an Internet-based instruction programme for pupils who are put in charge of the preparations for school concerts. The benefits are twofold: the pupils learn what organising a concert involves, and the musicians encounter a school that is well prepared and pupils who expect to enjoy the performance.

<http://docs.rikskonsertene.no/elevsommarrangorer/>  
(site in Norwegian)

tural Rucksack. The current period runs from 2005 to 2008. In 2006 the Museum arranged 16 different touring exhibitions that were seen by almost 43 000 schoolchildren. To prepare teachers for helping the children to appreciate the exhibitions 28 seminars were held for a total of 241 participants.

Like Rikskonsertene, the Museum has an advisory programme committee consisting of internal and external experts, who quality assure touring exhibitions. The Museum cooperates with for example counties, independent artists and regional art museums on the production and exhibition of the visual arts.

In addition to the National Museum, there are a number of other institutions in the visual arts involved in the Cultural Rucksack. Norsk Form, the regional art museums, and other presenters of the visual arts offer schools a large number of activities and events, often in cooperation with the county authorities. It will be useful to explore other ways in which the regional art museums can provide even more opportunities for schoolchildren to appreciate the visual arts.

Other actors in this field are county art galleries, artists' centres, art associations and independent artists engaged by counties or municipalities. So far, four regional art museums, together with Norsk Form and Nordnorsk kunstnersenter have received funding from the Norsk Tipping funds to the Cultural Rucksack. In 2006–2007 these four museums arranged activities for schoolchildren in their own regions and Nordnorsk kunstnersenter arranged activities for 4 500 pupils in the three northernmost counties. Norsk Form has cooperated with individual schools in some counties on presentations of art to schoolchildren.

In 2005 the National Museum was commissioned by the Ministry of Culture to draw up a plan of action for a country-wide effort to present the visual arts, the decorative arts, architecture and design to the public. Under the plan the Museum will serve as a national resource centre, and a number of measures are proposed to ensure that people throughout the country have an opportunity to appreciate art of a high quality, including crossover art, from a variety of different periods.



Figure 4.3 "Illusion"

Pupils in Øksnes Municipality meet the textile artist Kari Vevle, whose work is being exhibited.

Photo: Øksnes Art Association

### *Further development*

It is a policy objective that every child in the country should have an opportunity to become acquainted with different forms visual art provided by professionals during their school career, and this includes visiting art exhibitions held in suitable premises outside the school buildings.

As a national institution, the National Museum of Art, Architecture and Design should promote the production of activities and the further development and coordination of efforts to bring the visual arts to schoolchildren as part of the Cultural Rucksack. This involves both presenting the visual arts heritage and providing opportunities for them to see contemporary art and meet artists.

Technological advances are providing new ways of making the visual arts available to schoolchildren in every part of the country, and it is one of the tasks of a national institution to be a driving force in the development of such methods. The National Museum should also ensure that the Cultural Rucksack has access to a well-functioning network in the visual arts and promote developments in the field. The facilitation of a network for the Cultural Rucksack is a natural part of the Museum's responsibility for the national art museum network.

The best way of developing methods of bringing the visual arts to schools is to strengthen the role of the regional art museums as producers and presenters of professional art, and promote dialogue and cooperation between these institutions and centres of national expertise. In this process the National Museum's 2005 plan of action will be revised and made more specific so as to clarify the division of roles and responsibilities with regard to the regional art museums and the other institutions involved.

### **4.3.3 The performing arts**

Theatre, opera and dance institutions and independent groups all put together productions for the Cultural Rucksack.

Scenekunstbruket is a national promotion system for completed productions by independent theatre groups run by the Norwegian Association for Performing Arts. The network facilitates tours of stage productions, with an emphasis on children and young people. The network has become the most important facilitator of stage productions for the Cultural Rucksack; for example in the cal-

endar year 2006 it was responsible for 2 350 performances of 57 productions, which were attended by 230 000 people, all in connection with this programme.

In 2007 the Norwegian Association for Performing Arts was allocated NOK 2.974 million from the Ministry of Culture's budget for use by Scenekunstbruket, and since 2004 Scenekunstbruket has received an additional NOK 3 million a year from Norsk Tipping funds.

Scenekunstbruket has a network of event organisers and promoters that includes a number of counties and municipalities. Currently 16 counties and 369 of their municipalities are members.

Scenekunstbruket has an overview of non-institutional theatre throughout the country. The network attends performances and monitors the quality in cooperation with an expert reference group and in a dialogue with the county network. Artistic quality is emphasised, but the diversity of the total repertory, including a diversity of theatre forms and production formats, is also considered important.

Event organisers that are part of the network can choose freely from the entire repertory. They then contact the group or performer and draw up a contract for a particular performance or tour. With regard to the Cultural Rucksack the event organisers are usually at county level and cooperate with the municipalities on booking tours that fit in with the county programme.

Scenekunstbruket has a scheme for financial support for event organisers, under which a share of the total costs of the performances selected from its repertory is refunded. The size of the refund is calculated on the basis of the figures presented in the county's annual report, and the amount varies from year to year according to the funds available to Scenekunstbruket and the total number of activities receiving support. The greater the number of productions from the repertory organised by a county, the larger the refund it receives.

Scenekunstbruket also arranges competence-building activities for event organisers and performing artists, with particular emphasis on the Cultural Rucksack. It arranges the performing arts festival Showbox, which serves as a meeting place for artists and organisers.

The major theatre institutions and regional theatres have contributed in varying degrees to the Cultural Rucksack. The larger institutions have a longer planning horizon than the independent groups and smaller institutions, and they



should be able to put on productions for schools to a greater extent than is being done at present. Some of the smaller institutional theatres, on the other hand, have put on a considerable number of productions for the Cultural Rucksack. However, the most important aspect of such productions is high artistic quality, regardless of which producer is responsible. The theatre programme should provide diversity in terms of both content and producers. The quality of the productions must be monitored and no particular institution should have a monopoly.

#### *Support for new stage productions*

Some counties award grants from their Cultural Rucksack budget to stage productions, but many do not. Since 2004 Arts Council Norway has received NOK 3 million a year of Norsk Tipping funds to be used for new stage productions for the programme, targeted at independent theatre groups. In 2007 the Council received 82 applications, 16 of which received project grants. Most of the 2007 applications were from groups in Oslo County (41), followed by those in Akershus (7), Sør-Trøndelag (5) and Tromsø (4). There were no applications from the counties of Østfold, Oppland, Nord-Trøndelag, Finnmark, Aust-Agder or Vest-Agder.

One of the conditions stipulated by the Ministry of Culture for such support is that Arts Council Norway and Scenekunstbruket cooperate on use of the funds. In practice this means that the Council informs Scenekunstbruket which productions it intends to support. However, not all applications for support are submitted through Scenekunstbruket's county network.

The scheme has been in operation for three years and it has become obvious that there is a discrepancy between the size of the grants to projects and the amount spent on stage performances. The Ministry will therefore examine how the funds can best be used for new stage productions and performances for the Cultural Rucksack.

#### *Further development*

Like other fields, theatre needs a national institution that will encourage new productions, build networks, facilitate competence-building and provide expert advice. The most appropriate institution for this seems to be Scenekunstbruket, on condition that all the counties can be included.



Figure 4.4 “Så tag nu mine hænder” (Take My Hands)

A dance production by Hege Haagenrud performed by Vilde Viktoria Madsen and Marianne Haugli.

Photo: Siren Lauvdal

There is a great need for high-quality, innovative new productions, especially those that challenge pupils' assumptions about theatre, from both institutions and independent groups.

In order to ensure a better correspondence between productions and performances of free theatre, the Ministry of Culture will consider whether the funds for new theatre productions should go to Scenekunstbruket rather than Arts Council Norway. This will be considered in relation to the plans for reorganising the distribution of Norsk Tipping funds to the Cultural Rucksack (see Chapter 7).

It is important that institutions that possess substantial funds for new theatre productions contribute actively to the Cultural Rucksack. Pupils should also be able to see professional theatre outside the school arena. Cooperation between Scenekunstbruket and Riksteatret would be a good way of ensuring that a greater number of theatre productions from the large theatre institutions are included in the programme.

The Ministry of Culture is preparing a White Paper on the performing arts that will contain information on the current status of publicly financed theatre in Norway, including professional theatre performed under the Cultural Rucksack programme. An overview will be given of the geographical distribution of permanent and touring theatre productions, and will take up particular issues, such as theatre for children and youth. Establishing cooperation between Scenekunstbruket and Riksteatret will be considered in more detail in the White Paper.

#### 4.3.4 Film

The White Paper on film (Report No. 22 (2006–2007) to the Storting) stated that film projects for children and youth should be given priority and form an integral part of film policy. It also stated that responsibility for central government-administered film projects for children and youth throughout the country should be strengthened and coordination between the various institutions should be improved. The White Paper proposed reorganising central government activity in this field by establishing a new film institute to take over the functions of the Norwegian Film Fund, Norwegian Film Development and the existing Norwegian Film Institute.

The Storting approved the main lines of the proposals in the White Paper and the new Norwegian Film Institute will become operative in April 2008. The establishment of this new institution will also have consequences for the organisation of film projects for children and youth.

Currently national film projects for children and youth are supported by the existing Film Institute and FILM&KINO. FILM&KINO is a member organisation for municipalities and a trade organisation for the cinema and film industry. It also administers the Norwegian Cinema and Film Foundation. The organisation's tasks include initiating and supporting school cinema projects, for which it receives substantial annual support from the Cultural Rucksack among others, and developing educational material for the use of film in teaching. FILM&KINO cooperates with the county authorities and arranges regional school cinema tours as part of the Cultural Rucksack.

The existing Film Institute is currently responsible for other activities in film aimed at children and youth, such as acquiring, producing and distributing short films and documentaries. It is also responsible for providing information to young

#### Box 4.2 "JAMSÍIS"

"JAMSÍIS" is an innovative, light-hearted theatre project that uses animation and new video technology. The pupils participate in a story by Hallgrim Hansegård from Dansekompaniet FRIKAR. Hansegård plays the head of a shadow theatre where the shadows go on strike because his dancing is too acrobatic.

The audience (10- to 15-year-olds) have attended a workshop where they learned to make Hallgrim's shadows for parts of the show. Otherwise the shadows are created by live video improvisations. "JAMSÍIS" was produced with funding from the Norwegian Film Institute and Arts Council Norway, and features the artists Bruna Caverna, with a background in capoeira, and Hallgrim Hansegård, with a background in traditional Norwegian music and a particularly lively folk dance called "hallingdans". The music was composed by Maja Ratkje.

Norwegian film-makers, for example through projects like the Nordic website [www.dvoted.se](http://www.dvoted.se).

NOK 3 million is allocated from the national share of Norsk Tipping funds to film projects for the Cultural Rucksack, and these are currently administered by the existing Film Institute. In 2006 the Institute received 41 applications for funding, and 24 film projects received support. A further six crossover projects received funding through the cooperation between the Film Institute and Arts Council Norway. The Institute has also provided considerable support for regional and local film activity under the Cultural Rucksack.

Films for children and youth are also produced by regional film centres, municipal cinemas, media

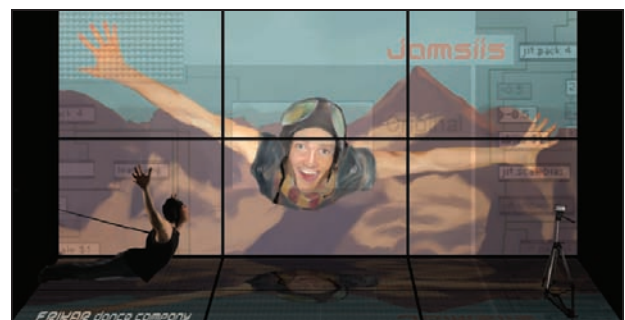


Figure 4.5 From the project "JAMSÍIS"

Photo: FRIKAR dance company

workshops and freelance film-makers, often in cooperation with counties and municipalities.

#### *Further development*

The White Paper on film confirmed that FILM&KINO has the main responsibility for film activities for children and youth. The institution is in close contact with municipalities and local cinemas and has experience of promoting school cinema. The Ministry of Culture is conducting a dialogue with FILM&KINO on the future division of work between the various bodies in the film sector, including the work on the Cultural Rucksack.

The new Film Institute, FILM&KINO and the Ministry of Culture in cooperation will draw up a plan of action for work with children and youth when the Film Institute is operative.

#### **4.3.5 Literature**

There are a large number of actors that foster children's acquaintance with literature. The main national institutions are the Norwegian Institute for Children's Books, Foreningen !les and the Norwegian Writers' Centre. The Cultural Rucksack is mentioned explicitly in the national action plan "Make Space for Reading!" County, local and school libraries are important in the literature field; they are repositories of knowledge and possess a broad and varied range of literature. In the evaluation of the action plan many schools emphasised the importance of county and local libraries as external cooperation partners in the work of educating pupils about literature.

Besides public libraries the other main actor in the literature programme under the Cultural Rucksack is the Norwegian Writers' Centre, which has been arranging visits by writers to schools all over the country since 1968, some of whom hold writing courses for schoolchildren. In 2006 the Centre arranged visits to over 7 000 classes. The Writers' Centre has offices in Oslo, Bergen, Trondheim and Tromsø, and cooperates with counties on arranging tours for schools.

Another important resource for the Cultural Rucksack is Litteraturbruket, a resource centre for encouraging cooperation and providing qualified support for the promotion of published literature. The centre was established by the Writers' Centre with support from the Freedom of Expression Foundation and Arts Council Norway. It is intended as a national arena for establishing, coordinating and promoting literary works.

#### **Box 4.3 Poetry festival in Hamar**

The annual poetry festival in Hamar is organised by Hamar Municipality, Hamar library, the municipality's three lower secondary schools and the Cultural Rucksack in Hedmark County. The aim is to give pupils a sense of ownership of poetry as a form of expression, and the festival gives them an arena where they are encouraged to play around with words and forms of expression.

In 2007 the theme of the festival was poetry in relation to music. Workshops and other activities were arranged at the schools and elsewhere. The activities included writing courses, a guitar workshop, a Prøysen evening (Alf Prøysen was a well-known Norwegian poet) and a poetry market. There was also a crossover project entitled "Haikutronics", in which old Japanese haikus translated into Norwegian were set to electronic music. At the end of the festival the various workshop productions were presented to the public.

The poetry festival was very popular with the pupils, especially the boys, many of whom revised their views on poetry quite considerably. They learnt to overcome some of the barriers surrounding this form of literature, and discovered that there are no wrongs or rights in poetry.

#### *Further development*

The establishment of the Cultural Rucksack as a national programme has resulted in a growing demand for literature presentations. Acquainting all schoolchildren with literature as an art form requires new measures.

There is a need in this field for a national body to form networks, coordinate activities and be responsible for competence-building and quality development. Concentrating responsibility in a single institution will improve the management of resources and build expertise on the promotion of literature. The work of such a body should cover a broad field, and it should strengthen networks, promote cooperation between the various actors and build expertise in the development of crossover projects, in cooperation with other art forms.

The Ministry of Culture is currently preparing a White Paper on the library sector, based on the report "Bibliotekreform 2014" (Library Reform



2014), which was submitted by the Archive, Library and Museum Authority. The report proposes a number of activities for children and youth that relate to the Cultural Rucksack, but it is too early to say how far these proposals will be adopted. In the White Paper the Ministry will discuss which body should be given responsibility for coordinating the efforts to promote literature under the Cultural Rucksack.

#### 4.3.6 The cultural heritage

Knowledge and insight regarding Norwegian traditions and the cultural heritage are an important part of the Cultural Rucksack throughout the country. The field of cultural heritage includes museums, science centres, archives and the cultural heritage authorities, which should be more closely involved with the programme. Religious institutions are also important resources, and there are a number of voluntary organisations concerned with history and the cultural heritage that would make interesting partners, especially in the fields of local history and knowledge of local handed-down skills.

The Norwegian museum sector is large and varied, and ranges from small local collections to university museums and the major art, cultural and natural history museums. Visits to larger museums, including university museums, have long been part of the school curriculum and have given pupils an opportunity to become acquainted with and reflect on various forms of art and culture. Most of the museums arrange activities as part of the Cultural Rucksack, and museum statistics show that in 2006, 358 711 pupils took part in activities offered by museums.

One of the tasks of the Archive, Library and Museum Authority is to encourage innovation in the museum sector through project funding. The Authority also deals with the improvement of educational presentations by museums, and in cooperation with Oslo University College has developed an educational programme in this field. Since 2003, 20 museums have received earmarked grants over the budget of the Ministry of Culture. These funds are no longer earmarked, but all museum allocations from the Ministry's budget are linked to the requirement that the museums give priority to educational presentations to schoolchildren.

The Ministry of Culture will present a White Paper dealing with university museums in spring 2008. One of the subjects to be addressed will be

#### **Box 4.4 “The hunt for pests” – pupils as a resource for a regional museum**

Dalane folk museum in Egersund has started a cooperation project with the fifth grade at one of the local schools. The children were taught about the various pests that can attack museums, and were given equipment for detecting harmful beetles, insects and other pests. The experience taught them about their local museum and about museum pests, and gave them an opportunity to make their own contribution by helping to care for the exhibits. The result was greater interest among the children in the museum, its exhibits and its buildings. A win-win situation!

Source: Anne Tove Austbø (ed.) L97 and the museums, Norsk Museumsutvikling 3:2000.

the museums' potential to contribute to the Cultural Rucksack.

The science centres provide educational presentations through interactive exhibitions that allow visitors, particularly schoolchildren, to explore natural, cultural, environmental, health and technological phenomena through experiment and activity. The centres serve as arenas for interactive learning and link science with local knowledge, creativity and originality. Several of the centres present science in the context of cultural history, particularly the two science centres that are also national museums, the Norwegian Museum of Science and Technology, and Jærmuseet.



Figure 4.6 “The hunt for pests”

Pupils hunt for pests in Dalane Folk Museum in Egersund.

Photo: Egil Mong

#### **Box 4.5 Cultural Heritage Year 2009**

The Government has decided that 2009 is to be a cultural heritage year, during which efforts will be made to show the inherent potential of the cultural heritage. The aim is to reduce the destruction of cultural monuments and sites and safeguard them so that future generations can also enjoy them. It is important to make people aware of the value of a diverse cultural heritage, especially as a source of knowledge and enjoyment.

All six science centres, Bergen Science Centre, the Science Centre of North Norway, Innlandets vitensenter, Vitensenteret i Trondheim, Jærmuseet and the Norwegian Museum of Science and Technology, have in recent years received funds from the Cultural Rucksack to enable them to provide activities for pupils throughout their respective regions, so that together they cover the whole country. The Ministry of Education and Research also supports the centres through the Research Council of Norway.

In the archive sector the Archive, Library and Museum Authority has developed a presentation project for schools with the aim of promoting

cooperation between archives and schools. Eleven archives have participated in the project, enabling several hundred pupils to become acquainted with this field.

It is important for pupils to become aware of the value of the cultural heritage. It is an irreplaceable source of information about the historical development of our environment and about people's relationships with one another and with nature, promoting knowledge and enabling us to appreciate the past. The Ministry of the Environment is responsible for management of the tangible, or physical, cultural heritage.

The Ministry of the Environment wishes to encourage the Cultural Rucksack programme to put greater emphasis on the cultural heritage at both regional and local levels. This could be done by creating regional meeting places where schools, authorities, museums, cultural workers and others can exchange ideas and experience and develop projects. Another important step would be to coordinate the activities of the programme in this field with those of [sustain.no](http://sustain.no), which is an educational tool for sustainable development.

The Directorate for Cultural Heritage is the advisory and executive body for the Ministry of the Environment. It is responsible for implementing the Government's cultural heritage policy and has the overriding technical responsibility for the

#### **Box 4.6 "The Bomb Shelter", a cooperation project involving writers and archives**

The bomb shelter project was developed by Stiftelsen Arkivet (a foundation working with information, documentation, education, research and culture) in Kristiansand in cooperation with, first, the writer Gaute Heivoll and later the writer and teacher Eystein Ellingsen.

The purpose of Stiftelsen Arkivet is to own and administer the State Archive of Kristiansand, which from 1942 to 1945 was the headquarters of the Gestapo in Southern Norway. The Archive is now an information centre on Norway and the region during the Second World War, and an education centre for forward-looking work on peace and conflict resolution. Its aim is to promote knowledge and awareness of democratic values and human rights.

The bomb shelter project gives the pupils knowledge and awareness of their cultural heritage in authentic surroundings, and in the context of both the past and the present. The chil-

dren meet a professional writer and participate in workshops. They also write down their interpretations and ideas.

The first part of the presentation takes place in the bomb shelter. The shelter is the last public bomb shelter in Kristiansand that dates from the last world war, and the pupils experience what it was like to live in constant fear of bombs. The writer encourages the children to write about incidents in their own lives that they associate with the feeling of being shut in.

The pupils then visit the Archive, where they are shown round and do further work on their texts together with the writer.

The texts are published on the website <http://www.stiftelsen-arkivet.no/tilfluktsrommet>, which can also be visited by other pupils and used as a basis for assignments and discussions.

The project is a very popular activity under the Cultural Rucksack in Vest-Agder County.



work of the regional cultural heritage authorities. The Directorate has long experience of cooperation with the education sector through its work with sustain.no.

Religious belief has an aesthetic dimension that over the centuries has been expressed in terms of art and culture. The Church of Norway manages a considerable part of the cultural heritage in the form of Norway's approximately 1 600 churches. The rich cultural material in many of these churches is a source of knowledge and understanding of the past, and a builder of local identity. Church life, the liturgy, and religious music and texts can also be utilised in professional presentations of art and culture in the Cultural Rucksack. Diversity is an important element in the programme and children need to be made aware of the religious diversity in Norway and the cultural legacy this represents.

#### *Further development*

The field of cultural heritage has always been an important part of the school's teaching. Work with the Cultural Rucksack has in many ways served

as a stimulus for professionals in this field to develop new methods of presentation and crossover projects.

In a field that involves so many different professionals with different backgrounds, the requirement of a professional standard of presentation, in which information has to be given in terms appropriate for schoolchildren, can be a problem. It will be important to coordinate the available resources, especially at the local level, so as to ensure that pupils become acquainted with a variety of different aspects of the local, national, and international cultural heritage. The requirement of professionalism is the same as in the arts.

Cooperation between the different actors in the cultural heritage field needs to be improved. It would be useful to examine how presentations of the cultural heritage can be combined with other forms of art and culture in ways that arouse the pupils' interest and curiosity.

The Cultural Rucksack should also give pupils the opportunity to become aware of the diversity of art forms and approaches represented in religious art, and steps should be taken to include a variety of cultural expressions from different religions.



Figure 4.7 The bomb shelter project

A project set up by Stiftelsen Arkivet.

Photo: Sol Nodeland/Stiftelsen Arkivet

The Archive, Library and Museum Authority is the national body responsible for enhancing the quality of cultural heritage presentations in the programme. The Authority will contribute to further development in this field through networks, information campaigns and competence-building. It is important to involve the Directorate for Cultural Heritage in the development efforts.

#### 4.4 Quality and professionalism

There is often a thin line between the professional and the non-professional. Generally speaking a professional is a person whose occupation involves artistic or other cultural activity. However, there are bodies and individuals that are not professional but that have local knowledge or knowledge of handed-down skills, especially in the cultural field, and these can be a valuable resource for the Cultural Rucksack. Their activities or productions must be evaluated by qualified professionals in the same way as other activities and productions in the programme.

The cultural sector is responsible for providing art and culture of a professional standard and a high quality, while the school is responsible for integrating the events and activities into the school day and linking the projects with the curriculums for the various subjects. This often involves preparation and follow-up activities, and requires advance planning. This makes learning more interesting for the pupils, and ensures that they do not feel that the programme is an outside activity unrelated to their schoolwork.

Maintaining a high level of quality and creativity in the programme requires an ongoing discussion between the actors involved, especially as regards the concept of art and how it should be interpreted. An evaluation of the quality of the pupils' encounter with examples of art and culture must take account of the following factors:

- what is being presented,
- how well it is being presented,
- the pupils' response and assessment of the activity,
- the teachers' knowledge of art, cultural subjects and the cultural heritage,
- how well the school caters for cultural activities,
- how well the school leadership and teachers integrate the activities with the subjects being taught, including the preparation and follow-up activities,

#### Box 4.7 Feedback system

A number of counties have procedures for systematic feedback from both schools and artists. The body responsible for arranging tours in Hedmark County sends out a form to all the artists and some of the schools that participate in the programme. Such feedback may also be given digitally, through the county's planning tool.

- communication and the information flow between those involved.

Because the cultural and school sectors complement each other, both must be involved in these efforts. Each has its own role: the cultural sector has the expertise necessary for assessing the quality of the artistic and cultural content, presentation method and the event itself, and the school sector has the expertise necessary for assessing how far the content is appropriate to the curriculum, the level of the target group and how to facilitate learning and appreciation among the pupils.

It is neither possible nor desirable to apply fixed criteria for the quality of the programme content. This should be the subject of an ongoing dialogue between the two sectors, in meeting places and networks and through systematic feedback. The activities must be quality assured by experts.

The counties and municipalities have a special responsibility to facilitate systematic feedback from schools and pupils on the presentation, and the artists must be given an opportunity to report on the schools' response to the event. A strategy will be drawn up for incorporating research and evaluation in the Cultural Rucksack on a permanent basis (see Chapter 6.4).

#### *Further development*

The national bodies responsible for the Cultural Rucksack have an important role to play in strengthening and promoting the efforts to ensure the quality of the programme. Quality assurance is the responsibility of the county and municipal authorities, while the schools are responsible for preparation and follow-up in connection with the various activities.



**Box 4.8 “Kunstfyret”**

“Kunstfyret” (the Art Lighthouse) is a cooperation project between the Cultural Rucksack in Akershus County, the artist Tony J. Larsson and the composer Bjarne Kvinnslund. It makes use of art, music and cultural history presentations, with active participation by the pupils.

The event takes place on Steilene, an island in the Oslofjord that has a lighthouse and accommodation for the lighthouse-keeper. The pupils spend a whole school day there, learning all about the island and its history. An important part of the project is to enable the pupils to become aware of how nature influences art. They draw and paint under the guidance of Tony Larsson, and record sounds and use them to make music with Bjarne Kvinnslund. They also take and edit digital photographs, and there is a course for pupils with a special interest in art.



Figure 4.8 “Kunstfyret” (the Art Lighthouse)

From the Art Lighthouse project on the island of Steilene in the Oslofjord.

Photo: Tony L. Larsson

One way of ensuring quality is by promoting new productions, since experience so far has revealed a chronic shortage of high-quality productions. There are too few innovative productions, productions that reflect today’s society, and productions that challenge received ideas about art. Unless it is dealt with, the situation will be worse when the programme is expanded to upper secondary schools.

As part of its efforts on behalf of children and youth, Arts Council Norway has launched the Art Initiative (Kunstløftet), a project to enable all Norwegian children and youth to enjoy innovative art and culture of a high quality. The project is being developed over a number of years and the aim is to facilitate productions for children and youth. Professionals in the arts fields will be encouraged to take advantage of the available expertise on art and childhood. The project is also part of the efforts to enhance quality in the activities under the Cultural Rucksack.

#### 4.5 Presentation methods

There are many different ways of presenting art and culture, and the Cultural Rucksack reflects

this. The various cultural expressions are presented individually or as crossover projects.

The terms “monologue” and “dialogue” are used in the evaluation report to describe different forms of cultural presentation, but the Ministry of Culture does not consider these terms to be applicable to art and culture. Even in a performance, where it is the performers who seem to be responsible for most of the action, there is always a large element of dialogue with the audience. Viewing and listening are also active processes, and even when an audience is sitting still, they are usually actively learning and appreciating the performance.

The line between being an active member of an audience and being an active part of a process is also blurred. For example, many performances under the programme have an element of participation since some of the pupils are on stage. Furthermore, performances by pupils alone that are important for schoolwork may be part of the follow-up for which the school is responsible. In Cul-



Figure 4.9 Tone Toft's studio

Pupils from Herøy Municipality in Møre og Romsdal County visit the artist in her studio.

Photo: Tone Toft

tural Rucksack activities, however, the artistic and professional aspects must always predominate.

The Cultural Rucksack allows schoolchildren to participate in a creative process together with a professional artist or other professional and, in the case of the performing arts, as the audience. Many performing artists conduct workshops that involve pupils in the creative process.

In the performing arts, some presentations challenge and experiment with the border between stage and hall, performer and audience. In other cultural activities, like literature or cultural heritage presentations, acting is used to broaden and intensify the experience. Thus the programme includes a number of activities where the borders between different forms of expression are crossed or blurred.

#### *Further development*

It is important to develop different presentation forms within the various cultural expressions that engage the pupils and arouse their enthusiasm.

The Cultural Rucksack has a special responsibility here, but both counties and municipalities have to ensure that the choice of activities includes a variety of presentation methods and arenas, from schools to cultural buildings. Preparation and follow-up of the cultural activities should continue to be the responsibility of the school.

## 4.6 Cultural diversity

There is increasing awareness, both nationally and globally, of the importance of cultural diversity in the development of a society. It is an international perception that in societies where cultural policy promotes and facilitates the positive aspects of pluralism, cultural diversity serves as a source of creativity and development. It is therefore not necessary to choose between a single national culture and a diversity of cultures.

This awareness was reinforced at the UNESCO General Conference in 2005, when an overwhelming majority of states adopted the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The convention was ratified by the Norwegian parliament in December 2006.

Norway has always been a multicultural country, where cultural expressions are constantly changing and new ones being formed in contact with other cultures. This cultural diversity also influences the cultural heritage, and it is important to raise awareness of the culture of the Sami, national minorities and new minority groups (see sections 4.7 and 4.8).

It is important that children and youth learn about the different cultures in Norway, and this is



Figure 4.10 "Friends"

A performance by Solo Cissokho and Olav Torget.

Photo: Rikonskcertene



therefore a permanent dimension of the Cultural Rucksack. The programme should reflect the same diversity of cultures as the children themselves. Thus art and cultural expressions that reflect religious traditions and practices, both Christian and others, are an important part of the programme.

The actors involved in the Cultural Rucksack should ensure that the programme as a whole reflects this cultural diversity. This will not only benefit the individual pupil, it will also reduce social, cultural and economic barriers. Culture has a significant influence on the conditions that qualify individuals to participate fully in society at large, and therefore plays a significant role in integration.

It is important that all pupils are able to derive the same benefit from culture and the arts irrespective of ability or background. Pupils that speak minority languages may need help with language, and practical adaptations of the physical environment will be necessary for pupils with disabilities. Strategies and measures for meeting these pupils' needs will differ from school to school and municipality to municipality, but the planning of programme activities must take this into account.

When planning for cultural diversity under the programme, the various cultural groups in the region or municipality represent an important resource. Art and culture can build bridges between different cultures and ethnic groups and

promote democratic values, tolerance and social justice. The understanding of different cultures provided by the Cultural Rucksack is valuable for the children; it helps pupils with a minority background to feel proud of their culture and puts them on an equal footing with the majority.

#### **4.7 Presentation of Sami culture**

In its comments on the evaluation report the Sámidiggi (Sami parliament) stated that the Sami dimension was not given sufficient attention in either the steering documents for the Cultural Rucksack or the report itself. The Sámidiggi referred to Article 110 a of the Constitution, which states that: "It is the responsibility of the authorities of the State to create conditions enabling the Sami people to preserve and develop its language, culture and way of life." The Sámidiggi stated that it considers that Sami art and cultural expressions should be a natural and important part of the Cultural Rucksack, and that it should be given allocations for this purpose on the same basis as the allocations to the counties. It also proposed that Sami cultural institutions should receive government project funds.

The Norwegian authorities have a special responsibility to safeguard and strengthen Sami culture. The Government is aware of this responsibility, and will therefore follow the development of Sami culture closely and provide favourable conditions for Sami culture and the Sami community. If Sami culture is to continue to exist, it is important that Sami children and youth feel secure about their language and culture, and do not feel that there is a conflict between these and the majority culture. The Cultural Rucksack will contribute to such identity-building.

Sami art, culture and cultural heritage should be an integral part of the Cultural Rucksack. This will help to preserve and strengthen Sami culture and enable other children and youth to become acquainted with it.

The counties have a particular responsibility for administering and coordinating the Cultural Rucksack programme (see Chapter 5.3). They administer the largest share of the Norsk Tipping funds allocated to the programme and distribute these to the municipalities. They also spend considerable sums from their own budgets on the programme, including administrative costs.

The counties and municipalities are responsible for ensuring that all pupils up to and including

#### **Box 4.9 The Norwegian Year of Cultural Diversity 2008**

The Storting approved the Government's proposal to make 2008 a year to celebrate cultural diversity in Norway. The aim is to make people aware of the multicultural perspective in every field of art and culture and to establish meeting places between the majority and minority cultures. Institutions and projects that receive public grants for cultural activities are expected to ensure that these reflect this diversity and increase knowledge in the field. The Year of Cultural Diversity will not be limited to this period of time, but marks the start of a process in which cultural diversity is a prominent and cross-sectoral feature of Norwegian cultural policy.

See [www.kultureltmangfold.no](http://www.kultureltmangfold.no).

lower secondary school, and gradually in upper secondary school as well, have an opportunity to become acquainted with professional art and culture in a variety of forms. This also applies to Sami pupils and pupils of Sami origin. The authorities also have a responsibility to ensure that Sami art, culture and cultural heritage are presented to other pupils and in other schools. The Ministry of Culture will ensure that this requirement is clearly expressed in the guidelines for allocations to the counties. Under the new reporting system the county authorities will also be asked to report specifically on the presentation of Sami culture.

The Ministry of Culture considers that the best way of achieving the objective of increasing the Sami dimension in the Cultural Rucksack is through cooperation between the Sámidiggi and the counties, with clear guidelines from the Ministry on the allocation of Norsk Tipping funds. The Ministry points to the fact that cooperation agreements have already been concluded between the Sámidiggi and the counties of Finnmark, Troms, Nordland, Nor-Trøndelag, Sør-Trøndelag and Hedmark, which emphasise the responsibility of these parties to ensure that Sami art and culture are part of the Cultural Rucksack. The Ministry will raise this matter with the Sámidiggi after the debate on the present White Paper.

For a period of time the government allocations to the Cultural Rucksack will be diverted to the efforts to introduce the programme in upper secondary schools (see Chapter 7). This means that the programme content will have to be financed from the Norsk Tipping funds at the disposal of the counties and municipalities and the ordinary budgets of the institutions concerned. This also applies to the Sami cultural programme. The Ministry of Culture will ensure that the ordinary allocations to cultural institutions will be accompanied by clear guidelines stating the responsibility of these institutions to promote Sami culture as part of their contribution to the Cultural Rucksack.

In the last few years the Sámidiggi has received a general increase in the ordinary allocations from the Ministry of Culture's budget. The Government wishes to earmark these funds as little as possible and to attach the fewest possible conditions. The Sámidiggi is free to allocate part of these funds to Cultural Rucksack activities, for example by imposing conditions on the institutions that receive grants.

Although the Cultural Rucksack offers many productions with a Sami content, more are

#### Box 4.10 Examples of Sami-related activities in the Cultural Rucksack

The following are some of the many activities in the Cultural Rucksack related to Sami art and culture:

- Rikskonsertene has arranged a school concert tour of a performance entitled "Starting with yoik" (a traditional form of musical expression exclusive to the Sami).
- Nordland County library and the South Sami book bus cooperate with the Cultural Rucksack on presentations of Sami literature and theatre.
- Sverresborg Trøndelag Folkemuseum has a permanent programme for schoolchildren dealing with Sami culture.
- In autumn 2007 Arts Council Norway gave a grant to a dance project for children and youth involving a combination of traditional yoik and contemporary dance.
- In autumn 2007 the Cultural Rucksack in Finnmark County arranged a workshop on creative writing headed by the young Sami writer Sigbjørn Skåden. Skåden was nominated for the Nordic Council's Literature Prize in 2007 for his first collection of poems, *Skuovvadeddjiid gonagas*.
- For the school year 2007–2008 Troms County set up nine Sami projects in the fields of music, the visual arts, theatre, literature and film. The museums of cultural history also provide activities relating to Sami art and culture.

needed. It is important that Sami artists, cultural workers and cultural institutions cooperate closely with county and municipal authorities on developing productions for the programme. Those involved with the programme should also ally themselves with regional and national institutions like Rikskonsertene and Scenekunstbruket in order to cooperate on developing and presenting Sami cultural productions. This will enable ideas to be discussed, translated into projects and considered for inclusion in the Cultural Rucksack.

It is particularly necessary to improve knowledge about Sami culture among those responsible for the Cultural Rucksack in southern Norway. A good way of doing this would be if the Sami cultural institutions took the initiative in networks

and arenas established for the programme, since these are meeting places for organisers and producers of activities for the programme.

The Sámidiggi and the Ministry of Culture should conduct a close dialogue on the presentation of Sami art and culture in the programme, for example in connection with the existing consultation agreement between the Sámidiggi and the Government. The Ministry of Culture intends to follow the efforts to develop the presentation of Sami culture closely in the years ahead.

#### 4.8 National minorities

In 1999 Norway ratified the Council of Europe's Framework Convention on the Protection of National Minorities. The groups recognised as national minorities in Norway are the Jews, Kvens (people of Finnish descent living in the High North), Roma (Gypsies), the Romani People and Skogfins (people of Finnish descent living in the south-eastern part of the country). Knowledge about national minorities is one of the teaching objectives in the national curriculum for primary and secondary school, and by the seventh grade pupils should be able to name the national minorities in Norway and give a summary of their history and living conditions. The national minorities have not occupied a very visible place in either the school or the public arena, and it is therefore important to present their culture in the Cultural Rucksack.

#### 4.9 Presentation of art and culture in nynorsk

The Ministry of Culture is currently preparing a White Paper on a cross-sectoral language policy. This means that a language policy perspective should be included in all other policy formation where appropriate. The aim is to strengthen the position of the Norwegian language in general and of nynorsk in particular.

Nynorsk is the least used of the two versions of Norwegian. If its position is to be strengthened, a larger number of cultural expressions and activities should be presented to schoolchildren in nynorsk. It is particularly important that pupils who are taught in nynorsk should encounter a wide range of cultural presentations in nynorsk at school, in order to counteract the strong influence of bokmål outside the school arena.

Thus the Cultural Rucksack can strengthen the linguistic identity of these pupils through a greater emphasis on nynorsk in the presentation of art and culture. This will support the teaching objectives and strengthen the school's role as bearer of nynorsk culture and builder of linguistic and cultural identity.

It is important that the county and municipal authorities bear this linguistic perspective in mind in their efforts to develop the programme and when planning specific productions. Pupils taught in bokmål should also be presented with a certain number of productions in nynorsk.

#### 4.10 Gender equality

Women and men differ in their use of culture. For example, we know that girls read more literature than boys. The basis for an interest in art and cul-

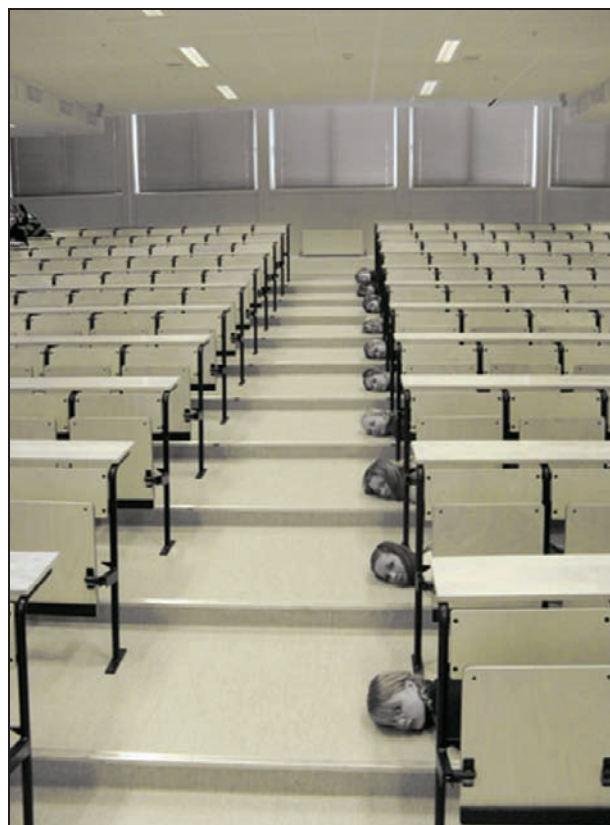


Figure 4.11 "House Gymnastics"

Prosjektet «House Gymnastics» handlar om å ta i bruk kropp og rom på ein ny måte. «House Gymnastics» er eit spanande prosjekt med danse-kunstnaren Gitte Bastiansen og fotografen Ida Hjerkin. Biletet viser elevar ved Dokka ungdomsskole.

Foto: Ida Hjerkin

ture is usually laid at a young age, and influences both leisure activities and choice of career. Thus not only are girls more active consumers of culture in their leisure time, they also tend to choose an education in cultural subjects more often than boys.

One of the strengths of the Cultural Rucksack is that it reaches all pupils, regardless of gender, social background or other traditional divisions that affect access to and interest in the different forms of cultural expression. The programme should therefore reduce gender-based differences in the use of culture.

Since 2006 the Ministry of Culture has made changes in the reporting system so as to gain a better overview of the gender equality dimension in the activities of cultural institutions. There seem to be considerable differences between the various cultural fields. Thus while men and

women are fairly equally represented in some fields, in others there is a clear imbalance between the sexes. This is especially noticeable in film, where the ratio of men to women is 80:20. Currently very few key positions in Norwegian film, such as director, producer or script writer, are occupied by women. The tendency is the same for art museums, where reports reveal that women artists are under-represented (about 30:70); this applies to both the number of works purchased and the number of works exhibited.

If the goal of gender equality is to be achieved, it is important to be aware of the structural differences in the cultural field. All those involved in the Cultural Rucksack, whether they are artists, administrators or teachers, should therefore bear the gender perspective in mind when choosing the productions and art forms to be presented to schoolchildren.



## 5 Organisation of the Cultural Rucksack – status and further development

In its evaluation, NIFU STEP stated that there was a need to review the organisation of the Cultural Rucksack with a view to simplifying it. More specifically, the report recommended clarifying the division of work between the school and cultural sectors, strengthening the cooperation arenas and further developing the bridge-building functions of the various parties.

As pointed out in Chapter 2, there is no need for comprehensive changes to be made in the organisation of the Cultural Rucksack. The consultation bodies pointed out that there seems to be broad agreement that the present organisation, with its three levels and two sectors, helps to ensure programme quality, cooperation across the school and cultural sectors, and local ownership and influence. Experience has shown that the organisation should continue to be adapted to regional and local conditions, and that both sectors at national level should facilitate and support the efforts at regional and local levels.

Both the evaluation report and the consultation comments showed that the line of administration and division of responsibility need to be specified more clearly. Good communication between all the administrative levels and the two sectors is required. The two sectors must have clearly defined roles and responsibilities, but they must also cooperate on planning and implementing the programme. Steps should be taken to involve the Directorate for Cultural Heritage more closely in the cooperation.

### 5.1 The ministries and the steering group

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The Cultural Rucksack is organised as a cooperation between the school and cultural sectors at three administrative levels. The Ministry of Culture is responsible for the programme at national level. The Minister of Culture is responsible for the allocation of Norsk Tipping funds for cultural purposes, including the allocations to the Cultural Rucksack.

The Ministry of Culture cooperates closely with the Ministry of Education and Research on the development of the programme, and the two ministries are responsible for ensuring that their respective sectors receive the same messages. The Ministry of Culture follows up the allocations and ensures that they are being used as intended and that the quality of the programme remains high.

The cooperation between the ministries is organised by a steering group headed by the Ministry of Culture. The steering group consists of a state secretary from each of the two ministries, and advises the Minister of Culture on the objectives and activities of the programme and the block grants allocated to the programme from Norsk Tipping funds. The group evaluates matters of policy and frames the priority areas of the programme.

The evaluation report concluded that the cooperation between the two ministries on the Cultural Rucksack has developed over time and that there is greater agreement on the division of roles and work.

#### *Further development*

The steering group arrangement will be continued. It ensures cooperation between the school and cultural sectors at ministry level and serves as an important meeting place between the two sectors. The Cultural Rucksack will continue to be given priority in both ministries.

#### **5.1.1 The Secretariat for the Cultural Rucksack**

A secretariat has the day-to-day responsibility for the work on the Cultural Rucksack, and answers to the Archive, Library and Museum Authority in administrative matters. The Secretariat follows up the allocations from the Ministry of Culture to the national and regional bodies, deals with reports, compiles statistics, provides information, operates websites, and establishes meeting places for national and regional bodies.

The Secretariat maintains contact with the various bodies involved in the programme and facilitates professional development, for example through conferences, network meetings and brainstorming sessions. It also advises the government on the programme on the basis of qualified evaluations. The Secretariat cooperates with the Directorate for Education and Training on providing information, developing networks and facilitating professional development.

The evaluation report and several of the consultation comments claimed that the Secretariat's work was inconspicuous and that there was some uncertainty and disagreement about its role and function. Several consultation bodies questioned the Secretariat's position in the organisation.

When the Cultural Rucksack was established, the Secretariat was placed in the Archive, Library and Museum Authority. It was felt that placing it under a subordinate agency to the Ministry of Culture would ensure close cooperation with all the bodies responsible for allocating Norsk Tipping funds and strengthen the efforts to facilitate professional development. It was also felt that the expertise and networks of the Archive, Library and Museum Authority would be important in the development phase of the programme. It was understood from the beginning that the programme would be developed with the minimum of government control and bureaucracy. The Secretariat has consisted of two employees during this period.

#### *Further development*

During the development phase there was a need for an operative secretariat to take initiatives and serve as a prime mover in the development efforts. However, the Cultural Rucksack is now more firmly established; the structures are in place and it is possible to concentrate on improvements. This means that networks of experts (see Chapter 6.2) should be given a more prominent role as prime movers in the further development of the programme, and the Secretariat should have a more general role. Thus its capacity for dealing with reports, statistics and analyses should be strengthened.

The Secretariat will therefore be moved from the Archive, Library and Museum Authority to the Ministry of Culture. This will provide a link with the overall administration carried out by the Ministry, give more prominence to culture for children and youth in general and strengthen

cooperation between the Cultural Rucksack and the rest of the cultural sector. The condition for this move is that reporting should continue to be handled in cooperation with the Archive, Library and Museum Authority (see Chapter 6.5).

The Secretariat will now be responsible for the overall coordination of Cultural Rucksack activities. It will develop infrastructure, networks and meeting places, carry out information activities, deal with reports and compile statistics. It will work closely with the school sector, the cultural sector and executive personnel at all levels. Finally, it will prepare the meetings of the steering group.

#### **5.1.2 The reference group for the Cultural Rucksack**

A reference group of experts for the Cultural Rucksack was active during the period 1 March 2003 to 31 December 2007. The members were personally appointed from the cultural and education sectors.

A programme like the Cultural Rucksack requires continuous discussions on content and form, and the decision-makers need to be able to draw on a broad range of contacts. It was particularly important at first to gather many different views, and the reference group also helped to give the programme the necessary legitimacy.

In the evaluation of the Cultural Rucksack it was pointed out that the reference group was large, represented many different interests and played a number of different roles. The terms of reference were vague and the links with the steering group were weak. The evaluator recommended that the members of such a group should have greater cultural and educational expertise and greater insight into systems thinking at all levels, and that parents and teachers should be represented.

The Ministry considers that given the complexity of the programme and the many actors involved, a permanent reference group for the further development of the Cultural Rucksack would not be an optimal solution. When the reference group was appointed in 2003, the intention was that the members should represent most of the groups of actors involved in the programme, while at the same time not being too large. However, the Ministry considers that this has been only partly successful. On the other hand during the development phase the group functioned as an arena for the exchange of views, and the mem-

bers have provided a good deal of important input to the efforts to shape the policy for the programme.

#### *Further development*

In order to promote a continuous and constructive discussion on central issues, the Ministry intends to replace the reference group with a more flexible arrangement consisting of different forums adapted to the issues at hand and in which the two sectors are represented. Examples of such forums are dialogue conferences, consultation meetings, brainstorming sessions and ad-hoc groups appointed to provide expert advice. This working method will ensure that the necessary input for the further development of the programme is provided and that the parties involved are able to have their views heard.

## **5.2 The education sector**

### **5.2.1 The Directorate for Education and Training**

The Directorate for Education and Training is responsible for the development of primary and secondary education, and is the executive agency of the Ministry of Education and Research. It was established in 2004 as a replacement for the former Læringscenteret. The Directorate has the overall responsibility for supervising education and the administration of the education sector, and for implementing legislation. It also compiles statistics for primary and lower secondary education. Until now the Ministry of Education and Research has delegated all responsibility for administering the Cultural Rucksack to the Directorate.

According to the new strategic plan for 2007–2010, Creative Learning – Art and Culture in Education, the Directorate will seek to ensure that the programme is integrated with the school's educational programme and is used to promote the learning goals.

### **5.2.2 Norwegian Centre for Arts and Culture in Education**

The Norwegian Centre for Arts and Culture in Education was established on 1 January 2007 for the purpose of implementing the government's educational policy platform, as set out in the White Paper on art and culture in schools (Report

No. 39 (2002–2003) to the Storting). The Centre, which is located at Bodø University College, received a grant of NOK 6 million from the budget of the Ministry of Culture in 2007.

The Centre is a national resource centre in the field for pre-school, primary and secondary schools and for the municipal schools of music and the arts. One of its main tasks is to implement the government's strategic plan for art and culture in education.

The main target groups are preschool teachers, art teachers at schools and teacher's training colleges, school principals, students, researchers and developers of learning materials. The Centre also cooperates with other institutions in the field in Norway and the counties.

Several of the consultation bodies felt that the Cultural Rucksack should be integrated more closely with the education sector at the national level, and the Centre will be able to play an important role in such efforts.

#### *Further development*

The Ministry of Culture and the Ministry of Education and Research will continue their efforts to coordinate the activities of the cultural and education sectors at the national and local levels, and

#### **Box 5.1 Fellesrådet for kunstfagene i skolen (the joint council for arts subjects in schools)**

The members of Fellesrådet are the following interest groups for dance, theatre, media subjects and Norwegian as school subjects: Dans i Skolen, Landslaget for Drama i Skolen, Landslaget for medieundervisning i skolen and Landslaget for norskundervisning. The two interest groups for music and for art and design are no longer members, but continue to receive government grants that are channelled through Fellesrådet.

The aim of Fellesrådet is to strengthen the teaching of aesthetic subjects in schools and promote competence-building and cooperation between the various arts subjects in the education and training programmes. The council receives funding from the budget of the Ministry of Culture. In 2007 the allocation was NOK 3.654 million, and for 2008 it is NOK 3.991 million.

will consider the role the Centre should play in relation to the Cultural Rucksack.

The Centre will be an important resource in the further development of the programme and in the efforts to involve the education sector more closely with the Cultural Rucksack. It will also build competence in implementing the programme and presenting art and culture, and together with the Secretariat for the Cultural Rucksack it will be able to strengthen networks and other forms of competence-building.

### 5.2.3 The county governor's office

The education department at the county governor's office (the county governor represents central government in the county) is an important cooperation partner for the county. The main responsibility of the department is assuring the quality of primary and lower secondary schools through reports, evaluations and guidelines. The department also supervises the implementation of legislation at all school levels and decides appeals in accordance with the detailed provisions of the Education Act.

Part of the department's quality assurance effort is to seek to ensure that all levels of the education sector are involved in the Cultural Rucksack. In accordance with the strategy for competence development in primary and lower secondary education 2005–2008 (Ministry of Education and Research 2004), the education department at the county governor's office also provides guidelines for the municipalities concerning competence development and cooperation between school owners, universities, university colleges and other bodies involved in education.

The education department has been responsible for the concert tours arranged by Rikskonserterne for many years, but as from the school year 2007–2008 the counties are taking over this task.

#### *Further development*

In the further development of the Cultural Rucksack, arrangements should be made for systematic, binding cooperation between the county cultural department and the education department at the county governor's office. Ideally, this should be included in the county's plans for the Cultural Rucksack.

### Box 5.2 Close cooperation

In 2002 the County Governor of Sør-Trøndelag initiated a network project entitled "Creating opportunities with the Cultural Rucksack". The aim was to build competence in the field of culture in schools. Seventeen of the county's schools participated.

In this project the schools drew up their own plans for teaching art and culture, in which the Cultural Rucksack was one of several elements. The teachers were aware of the programme and its potential to contribute to the school's educational efforts.

As a result of the project, the participating schools and the counties now cooperate closely on the Cultural Rucksack; roles have been clearly defined and networks have been strengthened.

## 5.3 The counties

The county authorities have a special responsibility for the Cultural Rucksack. They distribute the largest share of the Norsk Tipping funds and ensure that cultural productions of a high quality are available to the municipalities. They also assist municipalities in developing the programme in their areas, and coordinate programme activities at regional level.

Today 80% of Norsk Tipping funds are allocated to local and regional activities. In 2007 this amounted to NOK 134 million. The counties allocated NOK 122 million of this to activities for schools up and including to lower secondary level, NOK 6 million to seven counties for a pilot project to introduce the programme in upper secondary schools, and NOK 6 million to the science centres. The funds to the counties were allocated according to a distribution formula based on pupil numbers, geographical distances and cultural infrastructure in the county.

The county authorities are responsible for ensuring that cultural productions of a high quality are made available to the municipalities. At least a third of the allocation must be spent on the purchase and presentation of productions or on arranging tours. A more detailed overview of these activities is given in Chapter 4.2.



Table 5.1 Distribution of Norsk Tipping funds to the Cultural Rucksack in primary and lower secondary schools in 2007, by county (NOK)

Østfold	6 290 729
Akershus	10 808 543
Oslo	7 933 998
Hedmark	5 441 008
Oppland	5 315 776
Buskerud	6 242 535
Vestfold	5 686 312
Telemark	4 844 611
Aust-Agder	3 712 832
Vest-Agder	4 915 443
Rogaland	9 762 535
Hordaland	10 134 180
Sogn og Fjordane	4 434 496
Møre og Romsdal	6 924 971
Sør-Trøndelag	7 021 312
Nord-Trøndelag	4 558 477
Nordland	7 693 991
Troms*	5 501 404
Finnmark	4 776 848

\* The allocation to Troms County included NOK 100 000 to Svalbard.

Source: Ministry of Culture and Church Affairs

Another third of the allocation must be distributed to the municipalities, and the last third may be allocated at the discretion of the individual county.

The accounts for 2006 showed that half the counties allocated one-third of the funds to municipalities, and that the remainder allocated between half and two-thirds of the funds to municipalities.

The counties play a major role in regional development, and thus in administering regional policy instruments. Most of them spend funds from their own cultural budgets on the Cultural Rucksack in addition to the funds from Norsk Tipping. Chapter 7 gives an overview of the income and expenses of the counties in connection with the Cultural Rucksack in 2006–2007.

The county authorities are responsible for cooperating with the education department at the county governor's office and the municipalities, as school owners, to ensure that the schools are involved in the Cultural Rucksack. Written agreements with the municipalities ensure that all pupils are regularly able to participate in pro-

gramme activities. The agreements also facilitate planning and division of roles at these two levels.

The county authorities are required to draw on regional and local cultural resources when drawing up their programmes, and cooperate with national institutions that present art and culture to schoolchildren. Representatives of the appropriate university colleges and the cultural and education sectors in the region should also be involved in the cooperation.

The implementation of the Cultural Rucksack by the county is decided at the political level. When planning the programme, the county authorities must consult municipalities, schools and the local cultural sector. The annual reports of the counties must show how the county authorities coordinate, administer and contribute to the programme, as well as their networking and other efforts to cooperate with municipalities. The reports must also describe the cooperation with the cultural and education sectors at county level and with regional and national cultural institutions.

Setting up networks involving municipalities and cultural actors in the region is an important part of the work of the county administration. All counties have a cultural coordinator for the programme, and about twice a year these attend meetings arranged by the Secretariat to discuss technical and practical questions.

The evaluation report recommended that the lines of administration and bodies at county level should be reviewed in order to slim down the organisation of the programme. It also recommended that the county authorities should take particular care to ensure that target groups are consulted during this process.

#### *Further development*

The existing model, in which the counties and municipalities are responsible for administering most of the funds for the Cultural Rucksack, will be continued. The arrangement has the advantage that regional and local expertise is utilised through cooperation and networks, which helps to ensure the quality of the programme. The system of regional touring productions also ensures that large numbers of pupils are able to benefit from them, since tours can be organised more rationally under this arrangement.

Each county is responsible for organising a programme of high-quality productions adapted to local conditions and provided by qualified pro-

professionals for the pupils in its schools. Regional and local freedom of action will continue to be a key principle.

It is also important for the county to ensure that every municipality and school is involved in the programme, that all pupils are reached and that the quality is high at every level. The Ministry considers that the best way of achieving these aims is through close cooperation between the regional and municipal authorities and across the school and cultural sectors. In the further development of the programme, the county and municipal authorities should enter into cooperation agreements specifying, for example, the division of work and competence-building.

Close cooperation between the county governor's office and the municipalities in their capacity as school owners is required if the school sector is to be involved in the Cultural Rucksack. The introduction of the programme in upper secondary schools will also require cooperation between the county education department and the school principals in the county. The county authorities should establish procedures that promote dialogue with the users. Since the county is also the regional cultural heritage authority, this will ensure the quality of the cultural heritage activities in the programme.

Good digital tools for logistics and reporting are an important condition for the work of the county authorities (see Chapter 6.5).

### **5.3.1 The counties of Nordland and Akershus – examples of two different models for implementing the Cultural Rucksack**

The counties of Nordland and Akershus have both succeeded in fulfilling the objectives of the Cultural Rucksack, but by means of different methods. The counties are very dissimilar; Nordland has a scattered population and wide geographical distances, while Akershus is densely populated, has a great number of schools, many of them large, and is close to the major cultural institutions in the capital.

The strengths of the model adopted in Nordland are that there is strong local enthusiasm and engagement in the Cultural Rucksack, and that individual schools and municipalities have been closely involved in decisions about programme content. This local engagement is the result of intensive efforts by the county authorities.

The strength of the Akershus model is that considerable expertise with regard to productions

in all branches of art and culture for the Cultural Rucksack has been developed at regional level. The county has set up an organisation called *kultur.akershus* ([www.kulturakershus.no](http://www.kulturakershus.no)), which organises productions in all fields of culture. The organisation can draw on a network of producers for each cultural expression, and has developed advanced new presentation methods in the fields of for example the cultural heritage, film and crossover art. Several of the productions by *kultur.akershus* have been used in other counties and in national arenas.

#### *Nordland*

The county of Nordland has about 33 500 school pupils at 252 schools in 44 municipalities. The county's share of Norsk Tipping funds for the Cultural Rucksack amounts to around NOK 7.7 million, and the county also allocates NOK 2.6 million from its own cultural budget to the programme. The latter funds are used for administration, including the arrangement of school concerts.

The county re-allocates 50% of the Norsk Tipping funds to municipalities that have an approved plan for a programme of activities under the Cultural Rucksack. These funds are used for projects initiated by the municipality and for the purchase of cultural productions. Bodø Municipality has chosen to receive a direct transfer of Norsk Tipping funds, and therefore receives its share of the county's funds in addition (see Chapter 2.3 and section 5.4 for details).

Nordland has four priority areas for its strategy for the Cultural Rucksack: competence-building, local development projects, art productions and regional priority areas. The regional priority areas cover productions that the individual municipality lacks the capacity or the expertise to develop.

Nordland started its efforts to develop the programme by concentrating on local development projects, thus ensuring local engagement from the beginning. Currently 41 of Nordland's 44 municipalities have drawn up their own plans for the Cultural Rucksack in their schools. These plans have been decided at the political level, and all the municipalities consider the Cultural Rucksack to be an important contribution to the community.

There is good contact between the municipalities and the county, and the latter serves as prime mover, adviser and quality assurer of programme content. Contact between the county and the

schools takes place primarily through the municipal cultural coordinator.

During the school year 2006–2007 the county arranged for at least two theatre productions and two school concerts in all 44 municipalities. The county programme also included activities in the fields of the visual arts, cultural heritage, film, literature and crossover art.

In this model the county authorities have chosen to give priority to activities that provide practical experience of art forms and cultural expressions and involve direct meetings with artists. This has met with a positive response, and visits to artists' workshops have become a very popular activity.

The county authorities themselves consider that the greatest challenge is to persuade people to think of the Cultural Rucksack not just as an enjoyable intervention in the school day, but as an important and active part of the children's education.

#### *Akershus*

Akershus has about 73 000 pupils at 262 schools in 22 municipalities. In 2007 the Norsk Tipping funds allocation to the Cultural Rucksack in the county amounted to NOK 10.8 million, and the county used NOK 7 million from its own budget. The county allocates 58% of the Norsk Tipping funds to the municipalities. Lørenskog Municipality has chosen a direct transfer, and therefore receives 100% of its share of the funds.

When the Cultural Rucksack was introduced as a nation-wide programme in 2003, Akershus had already established a number of cultural presentation programmes of its own. In addition to concerts through Rikskonsertene, the county had set up Pilotgalleriet, a network for presenting the visual arts, and Mediefabrikken, a resource centre for film-making. Since 1993 Pilotgalleriet has been a well-established network for presenting the visual arts to all the schools in 19 municipalities, and Mediefabrikken provides professional guidance in the field of film to all schoolchildren in the county.

When the Cultural Rucksack was established, Akershus decided to use the programme to coordinate all cultural activities for schools in the county. The authorities have made intensive efforts to offer a wide range of cultural productions and activities, and arrange tours so that all pupils are able to encounter professional artists and cultural workers in all fields of culture.

#### **Box 5.3 "Spacestation Nordland"**

Spacestation Nordland is a touring exhibition that shows life at the International Space Station (ISS). Astronauts from all over the world work and live at the real ISS, and at the exhibition the pupils are able to experience what living there involves in practice. What is it like working in a weightless environment? What do the astronauts eat? How do they go to the lavatory? The pupils design and build their own space station under the guidance of artists in theatre and the visual arts.

In Nordland the project was extremely successful in terms of both content and presentation. It was both a cultural experience and a lesson in physics, astronomy and philosophy. The project was funded by Nordland County in cooperation with the Norwegian Aviation Museum. The latter provided personnel and the exhibition hall, while the county paid the artists and financed the pupils' travel costs.

In response to the evaluation by NIFU STEP, the county authorities conducted a user survey on the Cultural Rucksack (Line Prøis Kristiansen, 2007). Pupils and school and municipal cultural coordinators in four municipalities were interviewed about the way the programme was integrated with the school day and how the schools organised it. The pupils were also asked about their response to the individual activities (see Chapter 2.4).

## **5.4 The municipalities**

In cooperation with the counties, the municipalities are responsible for developing a coordinated programme under the Cultural Rucksack for all the schools in their area. As school owner, the municipality is also responsible for ensuring that the programme is integrated with the school's other activities and viewed in relation to the goals of the strategic plan for art and culture in education.

The counties allocate between one- and two-thirds of the Norsk Tipping funds for the Cultural Rucksack to the municipalities in their region. The allocation key is decided by the counties and



municipalities in cooperation, but the municipalities have to be allocated at least one third. The allocation key for the individual municipalities is the same as that used for the allocations for quality development in primary and lower secondary schools. The funds are to be used for quality development only and may not be used to pay the cost of a permanent or visiting teacher. Reports for the school year 2006–2007 show that the counties allocated a total of NOK 53 million of the Norsk Tipping funds to the municipalities, which is above the required one-third (see Chapter 7.1).

The municipalities of Bergen, Bodø, Lørenskog and Karmøy have received their share of the funds at the county's disposal directly, at their own request. This means that they do not participate in the county programmes but organise all their own activities under the Cultural Rucksack. Until now the Ministry has made it a condition that only municipalities with 30 000 or more inhabitants may participate in this arrangement (see also Chapter 2.3).

There are great differences between municipalities in the amount of effort they put into the Cultural Rucksack. Many of them have done a great deal, drawing on local resources, taking advantage of the best programmes offered by the county and creating their own innovative projects. Others have not made much progress with their programmes.

The municipalities report to the county, not to a national body. Thus the Ministry does not at present have reliable figures on which to base a complete overview of the content and scope of the municipal programmes. The reporting system is



Figure 5.1 “Spacestation Nordland”

Pupils in the district of Salten make their own model of outer space.

Photo: Norwegian Aviation Museum

being further developed with a view to providing the Ministry with better information about the activities in the different municipalities (see Chapter 6.5).

Reports for the school year 2006–2007 show that 203 municipalities have formalised their cooperation with the county in the form of a written agreement between the individual municipality and the county, setting out the parties' duties and responsibilities.

The reports also show that all the municipalities in the country, apart from the four that receive direct transfers, cooperate with the county authorities. This means that each municipality submits a plan to the county with a summary of how it intends to implement the programme in its area, on the basis of which the county disburses the municipality's share of Norsk Tipping funds. In many municipalities the Cultural Rucksack programme is incorporated in the municipal plans for the school and cultural sectors and in the individual schools' annual plans.

The counties play an important role in providing support for the efforts of the municipalities. For example, a number of counties and municipalities have a well-functioning system of cultural coordinators that ensures cross-sectoral cooperation. In many cases the county has a coordinator in each municipality, and many municipalities report good experience of cooperation with cultural coordinators at the schools. The figures for the school year 2006–2007 show that 243 municipalities have a system of cultural coordinators. Sixteen counties have supported competence-building measures in the school sector and 14 counties have supported competence-building measures in the cultural sector.

#### *Further development*

Quality assurance is a challenge for all the municipalities, and in many cases too little attention has been paid to quality in terms of the pupils' responses. It is also important to encourage the municipalities to be more courageous and innovative when selecting and developing productions. The municipalities should consider cooperating with other municipalities as a way of ensuring that a larger number of pupils are able to participate in activities of a high quality.

A distribution formula by which a larger share of the funds is distributed to the municipalities would ensure greater engagement among school owners and the schools themselves, but this



**Box 5.4 The art of arriving and the art of preparing for an event**

Sogn og Fjordane County has published a brochure with advice and guidelines for cultural coordinators at schools, and a similar one for artists on tour under the auspices of the Cultural Rucksack. This enables both parties to make thorough preparations for the event. (See for example <http://sff.ksys.copyleft.no/home/>, site in Norwegian.)

would make it more difficult to conduct quality assurance, organise tours, and maintain networks and other forms of cooperation at regional level. It would also mean that the municipalities would have to finance the administration of the programme over their own budgets.

The evaluation report and several of the consultation comments stated that schools and teachers should participate more often in the forums where decisions concerning the Cultural Rucksack are made, which would promote cross-cultural cooperation. Thus the municipalities should ensure that schools are given the opportunity to give input to the content and organisation of the programme.

The Ministry considers that it should be up to the individual county and municipality to decide in cases where a municipality, or a group of municipalities in cooperation, wishes not to avail itself of the county programme but to receive its total share of the Norsk Tipping funds as a direct transfer. The requirement that a municipality has to have over 30 000 inhabitants in order to qualify for a direct transfer will be abandoned. However, the municipality or group of municipalities must be able to ensure that its programme is based on the principles of the Cultural Rucksack, and that the parties agree on how the programme should be implemented.

Municipalities that wish to participate in this arrangement must submit plans setting out how they intend to ensure that their programme includes all forms of cultural expression. The plans must show evidence of political involvement, use of municipal resources, participation in networks and established cooperation between the school and cultural sectors. The same requirements of innovation and quality assurance as those that apply to county programmes apply to such municipal programmes.

## 5.5 Schools and municipal schools of music and the arts

The school leadership and teachers are the bridge-builders between the pupils and the Cultural Rucksack. The teacher is an important role model for the children with regard to art and culture, and must make use of the Cultural Rucksack in the pupils' education. This should be facilitated by preparatory and follow-up work with the class in the case of each activity or event. The activities should be used in the efforts to achieve the learning goals and should be organised to fit in with the school's activities in general.

It is important that schools link the content of the programme and the pupils' appreciation of the various cultural expressions with the ordinary schoolwork. It is also important that the artists and cultural workers present their productions in a way that takes account of what the pupils are currently learning at school.

The Cultural Rucksack must be a well-planned, attractive part of the school day. The county or municipality must plan the programme well in advance so that the schools can be notified in time to include the activities in the semi-annual plan. This will enable teachers to ensure that the pupils' participation and response extends beyond the actual visit.

Several of the consultation bodies pointed out the importance of involving the school leadership in the Cultural Rucksack. An enthusiastic school principal is in most cases a condition for the success of the programme. The system of school cultural coordinators ensures that the school is bought into the process and simplifies communication between the parties involved. These coordinators also serve as a link with the municipal and/or county administration.

As school owner, the municipality should be responsible for establishing such arrangements. Some municipalities set aside resources for remuneration and cultural and educational input for school cultural coordinators, and a number of counties do the same for municipal cultural coordinators.

Many schools have good experience of involving pupils in the planning and preparation of the artists' visits (see Box 4.1).

The municipal schools of music and the arts have replaced the former music schools. The Ministry of Culture's strategic plan for art and cul-

### Box 5.5 The Cultural Rucksack in Vestre Slidre Municipality

Two of the schools (Røn and Slidre) in Vestre Slidre, Oppland County, have adopted the same objectives and cooperate closely with each other and the local school for music and the arts. The two schools have a total of around 230 pupils. They make great efforts to integrate culture in general and the Cultural Rucksack in particular with school activities, and since 1996 have established links with professional artists and cultural workers for the development and presentation of projects. The schools have also made good use of the various tours arranged by the county.

In 2006–2007 the schools organised a project entitled “Culture for everyone. Music and the arts take over the school”. The aim was to allow more pupils to follow lessons in the music and arts school during ordinary school hours, and twice a week the school day is extended to incorporate a half-hour lesson for all the pupils.

What is interesting about this effort is that the schools are aware of the fruitfulness of using professional artists, local cultural life and cultural history in the pupils’ education. The schools’ goals for the programme are enjoyment, inspiration, participation, creativity and inclusion. Their motto is: culture has a use for everyone!

ture in education points out that these schools can serve as resource centres that cooperate with schools, voluntary workers in the education and culture field, and local cultural life. Given educational guidelines, the arts and music schools can also involve schools and teachers more actively in the programme. The municipalities are responsible for facilitating such processes.



Figure 5.2 A doll-making workshop in Svolvær

Pupils at Svolvær school visit the doll-maker Ulrike Quade. The initiative is the result of cooperation between the Cultural Rucksack in Nordland County, the school and Nordland Visual Theatre.

Photo: Geir-Ove Andersen/Nordland Visual Theatre

In recent years the council for the municipal schools of music and the arts has initiated a number of large projects that aim to develop competence in this field among teachers and pupils in the ordinary school. One of these projects, KOM (which stands for “a creative childhood”), provides school principals and teachers with networks and meeting places and guides them in developing and presenting educational cultural productions. KOM gives schools an opportunity to work in depth on larger projects with smaller groups than is possible with the Cultural Rucksack alone, which is aimed at all pupils.

Professional artists and cultural workers who also work for the music and arts schools are involved in the same way as other local artists and cultural professionals in developing and presenting local productions as part of the Cultural Rucksack. However, it is important to separate the role of music or arts teacher from that of professional presenter of a cultural production.

## 6 Particular priority areas in the further development of the Cultural Rucksack

### 6.1 Expansion of the Cultural Rucksack to upper secondary school

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In its report to the Ministry of Culture in 2006, the Archive, Library and Museum Authority concluded that the Cultural Rucksack should be expanded to include day-care institutions and upper secondary school as well. The Government now intends to introduce the programme in upper secondary school.

Pupils in upper secondary school are 16 to 18 years of age, a phase in their lives when they are facing important choices. They are having to decide on issues such as who they are, what kind of further education they should choose and where they are going to live. Art and culture can give these young people valuable space in which to reflect on these questions, and provide shared experiences that may be lacking in the ordinary school day.

One of the principles of the Knowledge Promotion Reform is that school pupils should be presented with forms of art and culture that have an original perspective or express a sense of community, and that stimulate the pupils' imagination and creativity. The expansion of the Cultural Rucksack will help to ensure that these principles are followed in the teaching at all levels. The reform covers both primary and secondary school, and the general part of the national curriculum and the principles on which the teaching is based apply to all school levels. Upper secondary school is the first step towards further education and working life, and the pupils have to choose between a greater range of subjects, taught by more specialised teachers, than in lower secondary school.

Young people who have completed lower secondary school or the equivalent have, on application, the right to three years of full-time upper secondary education (section 3-1 of the Education Act). The county is responsible for ensuring that this right is fulfilled. There are about 500 upper secondary schools in Norway, which are mostly

located in cities or urban areas, and around 180 000 pupils in upper secondary school (excluding apprentices) were registered for the school year 2005–2006.

Many counties have offered cultural programmes designed for upper secondary pupils for many years. Thus there already exist a large number of cultural initiatives and programmes for this age group that take account of the structure and content of upper secondary education.

As in primary and lower secondary school, it will be important to involve the school owners and the schools themselves in the Cultural Rucksack programme at upper secondary level. Since the county is both the upper secondary school owner and the authority responsible for administering the programme at county level, this should be a simple task, which means that a smaller amount of resources per pupil will be needed. At the same time it is important that the school principals and teachers play an active role in incorporating art, culture and the cultural heritage into the ordinary school day.

As in primary and lower secondary school, the success of the programme requires cooperation between the school and cultural sectors. The schools must play an active role in these efforts, and the county authorities must actively involve the schools, for example by establishing networks. The division of responsibility between the sectors must be clearly defined and planning must be carried out as a cooperative activity.

In addition to these efforts, the county authorities should organise competence-building activities in the field of art and culture that are financed over their own budgets. Furthermore it will be important to involve the municipalities as well, since in many cases it will be an advantage to coordinate the county programme with those of the individual municipalities. This will require cooperation at the local level.

Care must be taken to ensure that the principle of differentiated teaching and the requirement that the Cultural Rucksack must be part of the



Figure 6.1 “Mobile Art – Min verden” (MobilArt – My World)

The photographer Jørn Hagen shows pupils at Gjøvik upper secondary school how they can use mobile cameras for creative photography. The figure shows an example of the pupils’ work.

Photo: Pupil at Gjøvik upper secondary school

school’s academic programme also apply to pupils in upper secondary school.

The programme for upper secondary school should ensure that all pupils are equally able to enjoy cultural activities of a high quality provided by professionals. Multicultural activities should also be offered.

Since the Cultural Rucksack was introduced, the parties involved – artists, cultural workers, county and municipal authorities and schools – have acquired a great deal of experience and expertise in the field, and this should be utilised in the efforts to introduce the programme at upper secondary school. It is important to foster a common awareness among all those involved that appreciating art and culture is an important supplement to the ordinary teaching at every school level.

### 6.1.1 Pilot projects in seven counties

In 2007 pilot projects were started in the counties of Vest-Agder, Hordaland, Sogn og Fjordane, Møre og Romsdal, Hedmark, Oppland and Troms, all of

Table 6.1 Distribution of Norsk Tipping funds to pilot projects in upper secondary school, 2007 (NOK)

Vest-Agder	1 000 000
Hordaland	685 000
Sogn og Fjordane	500 000
Møre og Romsdal	1 000 000
Hedmark/Oppland	1 500 000
Troms	800 000
Evaluering	500 000

Source: Ministry of Culture and Church Affairs

which applied to participate. The Ministry of Culture imposed the following conditions:

- The project must ensure that all pupils are equally able to enjoy cultural activities of high quality provided by professionals.
- Multicultural activities should also be offered.
- The project must be planned and implemented in cooperation with the education sector, and the division of responsibility between the sectors must be clearly defined.
- Plans must be made for competence-building activities in connection with the project that are financed over a different budget.

The counties of Hedmark and Oppland are planning a joint programme for the schools in their regions, so as to take advantage of the best available competence in both counties. Several counties intend to begin with a few schools and gradually expand the scope of the programme, and some counties already have a programme but intend to expand it.

NOK 0.5 million has been set aside for evaluating the pilot project.

## 6.2 Better networks and meeting places

### County networks

Those who work with the Cultural Rucksack on a daily basis need to meet and exchange experiences. The network of county cultural coordinators meets twice a year, and the meetings are sometimes attended by representatives from the education department at the county governor’s office.



A wide range of matters, including practical problems, are discussed at the meetings, which may also feature some form of cultural production. The county cultural coordinator decides when a meeting is to be held, and the Secretariat for the Cultural Rucksack now plays a greater role in the planning and organisation.

There are also other networks such as the city network, which comprises the cities of Oslo, Bergen, Trondheim, Stavanger, Drammen, Tromsø, Fredrikstad and Kristiansand.

#### *County meeting places*

Each county also has cultural gatherings or similar meeting places for schools, teachers, artists, cultural institutions and other cooperation partners. The organisation of such events varies from county to county.

#### *Network meetings for the different forms of cultural expression*

Annual meetings are held for each form of cultural expression. The Norwegian Film Institute arranges an annual seminar on the Cultural Rucksack in connection with the Amandus Festival in Lillehammer. Rikskonsertene arranges annual gatherings of producers and organisers of school concerts. In recent years Scenekunstbruket has arranged Showbox, with performances of new theatre productions and a seminar. The National Museum of Art, Architecture and Design arranges gatherings for those involved with visual arts productions, with excerpts from cultural productions.

In recent years the Secretariat has cooperated with the Bergen International Festival on Nystemt, a two-day cultural festival for pupils and schools. Nystemt includes performances of productions in different art forms and parallel with the festival there is a seminar for adults from all over the country on the presentation of art and culture to schoolchildren. The performances are open to pupils at schools in the Bergen area and to the seminar participants. The festival is thus an important meeting place for the various parties in the Cultural Rucksack.

#### *Network for national institutions*

A number of national cultural institutions involved in the Cultural Rucksack have formed a national network called Riksforum, in which they can

exchange experiences and discuss matters related to the programme.

The members of Riksforum are Rikskonsertene, the National Museum for Art, Architecture and Design, Scenekunstbruket, the Norwegian Writers' Centre, the Norwegian Film Institute, Arts Council Norway and Norsk Form. A member of the Secretariat attends the meetings. At present there are no representatives from the cultural heritage field.

Riksforum is an important meeting place for developing programme content and for quality assurance of productions. It also has an important coordinating function. Representatives attend meetings of the county cultural coordinators and have regular contact with the Secretariat on matters relating to programme content.

In its consultation response the Norwegian Film Institute pointed to the importance of maintaining a national overview of each of the different forms of cultural expression in order to ensure an equal distribution of professional, high-quality productions throughout the country. The National Museum of Art, Architecture and Design emphasised that it was essential not to compromise on substance or the professional aspect, and Rikskonsertene proposed that all the institutions involved should engage in a continual process of evaluation and quality assurance. Scenekunstbruket was also concerned about quality, and Arts Council Norway stressed that both artistic and educational principles must be followed.

#### *International networks and meeting places*

International networks for presenters of culture and the arts for schools provide an opportunity for the exchange of experience and new perspectives, and cooperation across national borders makes it possible to arrange exchanges of productions, artists, cultural workers and others.

The Ministry of Culture, the Ministry of Education and Research, the Directorate of Education and Training, and the Secretariat for the Cultural Rucksack are all members of various international networks and forums.

At present the Cultural Rucksack has few parallels in other countries, and has aroused international interest, especially in Sweden and Denmark. A Nordic network has now been established for national institutions in the field of art and culture for schools. The members are senior officials from the ministries of education and culture in the Nordic countries, and representatives from key institu-

**Box 6.1 The Cultural Rucksack in Sweden and the Faeroe Islands**

In 2007 the Swedish Government launched a project entitled “Creative Schools”, modelled on the Cultural Rucksack. At present the project is designed for lower secondary school.

In 2007 the Ministry of Culture in the Faeroe Islands, together with the Nordic House and the Faeroes association of local authorities, launched a pilot project for bringing live art to folk schools all over the country. The project is also modelled on the Cultural Rucksack.

tions in each country. The network is primarily an arena for the exchange of information.

The Norwegian Centre for Art and Culture in Education will promote the exchange of experience with other countries and foster cultural cooperation as part of the Government’s development efforts in the High North. This will also raise awareness of cultural diversity in the Cultural Rucksack.

*Further development*

In order to ensure continued cooperation and the optimal use of resources, it will be necessary to maintain, strengthen and encourage greater activ-

**Box 6.2 The World Conference on Arts Education in Portugal in 2006**

There is increasing awareness among international organisations of the importance of art and culture in education. In 1999 UNESCO launched an International Appeal for the Promotion of Arts Education and Creativity at School, and in March 2006 a world conference on arts education was held in Portugal. Among the main themes were quality of education, which included teacher training in artistic education and the importance of stimulating creativity, the impact of arts education and the promotion of partnerships involving schools, the commercial art sector and the private sector. At the conference, which was attended by 1200 delegates from 97 countries, Norway’s Cultural Rucksack programme was also presented.

ity in the existing networks established for the Cultural Rucksack.

Riksforum, the network of national cultural institutions, will be formalised, but it will be a requirement that all the cultural expressions included in the programme are represented.

The county network will also be formalised, and the Secretariat for the Cultural Rucksack will take greater responsibility for organising meetings. The networks for the various cultural expressions should also be stimulated to greater activity, and the national institutions should be made responsible for network activities in their own sphere. Efforts will be made to involve the cultural heritage authorities more closely in the cooperation.

**6.3 Competence development**

It was stressed in the evaluation report, the consultation responses and elsewhere that competence development is one of the greatest challenges in connection with the Cultural Rucksack. The field of competence required varies, and ranges from the development and presentation of productions to educational competence.

Work on the Cultural Rucksack is in itself a process in which the various parties are continually gaining competence, but competence in presenting art and culture must also be built up systematically. Artists, presenters, museum curators and cultural workers need to know more about the target groups and about how to develop productions of a high standard for such groups. Many teachers need more knowledge about art and culture at the professional level and about how to organise preparation and follow-up in connection with the various activities.

Today there are a large number of groups in the school and cultural sectors working with competence development in connection with the programme, but their efforts are not always sufficiently comprehensive or focused.

Some of the major cultural institutions, like Rikskonsertene, the Norwegian Film Institute, Scenekunstbruket, the five university museums, the science centres, the National Museum of Art, Architecture and Design and the Archive, Library and Museum Authority, provide competence-building programmes in their fields for both the cultural and the school sectors. Seminars and meetings for performers, teachers and others working with the programme are held regularly.

### Box 6.3 Competence-building at the National Museum of Art, Architecture and Design

The National Museum of Art, Architecture and Design offers a number of competence-building activities for counties with which it has framework agreements. One of these is Kunsttorget. This is held every year for the members of the Museum network, with talks on relevant subjects, a forum for presenters and working groups that present productions they have developed at the meeting. The Museum also arranges seminars for teachers and provides input to courses on presentation for artists and cultural workers in the counties belonging to the network.

The Centre for Art and Culture in Education provides higher and further education programmes for employees in the school sector whose work includes the aesthetic subjects. The network Nettverk for estetiske fag and the interest groups for the various aesthetic subjects also provide and develop programmes and courses.

Since the Norsk Tipping funds for the Cultural Rucksack may not be used for competence-building, many counties, municipalities and cultural institutions have to set aside considerable funds from their own budgets for competence-building activities. Many counties arrange annual cultural gatherings and seminars for individuals working with the programme in their region; for example Møre og Romsdal County has been arranging meetings for school teachers, municipal cultural coordinators, artists, and teachers at the municipal schools for music and the arts for many years. In some counties, for example Telemark, the education department at the county governor's office is included in the planning of such meetings. Other counties have similar arrangements, and some municipalities hold courses for the cultural coordinators in their areas.

The county governor's office is responsible for conducting surveys of the need for competence-building in the education sector as a guide for municipalities, encouraging cooperation between school owners and other cultural and educational bodies, supervising competence development activities among school owners and distributing the available resources for these purposes.

### Further development

There is a need to strengthen and coordinate competence development in the field of art education in the school and cultural sectors, and systematic, focused efforts will be made in this direction in the further development of the Cultural Rucksack. Specialised competence must also be developed in professional bodies in the various specialised fields.

## 6.4 Research and evaluation strategy

So far no overall plan or strategy for research and evaluation has been developed for the Cultural Rucksack. Apart from the evaluation by NIFU STEP in 2006, no research projects of any size have been commissioned at government level, although in 2007 NOK 0.5 million was set aside for evaluating the introduction of the programme in upper secondary schools. In such a large programme there will always be a need for research and development, as confirmed by the report from the Research Council of Norway, *Kunnskapsbehov i kultursektoren* ("Knowledge needs in the cultural sector"), and by a background document drawn up by NIFU.

The background document proposes a type of knowledge production for the Cultural Rucksack that it considers will ensure research that is comprehensive, broad-based and of high quality. It should include systematic registration of the various parties' experience of the programme and the development of more theoretical insight. The document outlines a number of topics for research and recommends making contact with the



Figure 6.2 "Fargelys" (Coloured lights)

Photo: Rune Sævig



Research Council for an overall evaluation of the research being carried out.

Research is needed on art education, for example on how the presentation of art and culture can promote the goals of the national curriculum and those of the various subjects. With more knowledge in this field, new methods for integrating art and culture with other education activities could be developed.

The work of the Centre for Art and Culture in Education is based on research and development projects that involve students and teachers. It also cooperates with centres of expertise at the national and international level.

#### *Further development*

The Ministry of Culture and the Ministry of Education and Research will draw up a strategy for including research and evaluation as a permanent element in the future work on the Cultural Rucksack. The programme is in itself an exciting research topic, even outside the projects commissioned by the ministries.

## **6.5 Better Internet-based tools**

There was broad agreement among the consultation bodies that good Internet-based tools would simplify reporting, planning, information-sharing and logistics in the Cultural Rucksack. In addition, the various parties would like to see long-term investment in suitable digital tools for the programme.

#### *Reporting system*

In order to obtain a good overview of the Cultural Rucksack throughout the country, reliable, quality-assured information about the implementation of the programme in counties and municipalities is important. In cooperation with the Archive, Library and Museum Authority and the counties themselves, the Secretariat has developed an Internet-based reporting system for the counties, which includes figures from the municipalities. The reporting system is an element in the Authority's efforts to compile statistics in the archive, library and museum sector.

The Secretariat received the first reports from the counties in autumn 2007, and the preliminary figures for the content and scope of the counties' programmes for the school year 2006–2007 are

discussed in more detail in Chapter 4.2, while those for the counties' revenues and expenditure in connection with the programme are discussed in Chapter 7.1. The reports have provided a certain overview of how the counties use their allocations from the Norsk Tipping funds, but at present the figures do not provide a good enough basis for evaluating the content and scope of the programmes offered by the municipalities.

#### *Information to schools, planning and logistics*

A large programme like the Cultural Rucksack requires an efficient system for tour planning and organisation. If the schools are to benefit from the various activities it is important that they receive information in advance so that they can prepare teachers and pupils. Since the responsibility for administering and organising the programme lies with the individual county and municipality, they must choose their own information, planning and logistics systems.

Currently a number of different systems are used for information-sharing, tour planning and logistics in connection with the Cultural Rucksack. Fourteen counties use the Internet-based tool KSYS, which has been developed by the supplier in cooperation with a number of counties. The remaining five counties have developed their own Internet-based tools. KSYS is also used by some of the national institutions, such as the National Museum of Art, Architecture and Design, and the Norwegian Writers' Centre.

Internet-based tools like this can also be used by other bodies involved in the programme. Schools can use them to keep up to date on the activities available, and counties can use them to publish information about forthcoming tours, obtain information about the school schedule, and generate reports on the finances and content of the programme. The national institutions can also use them to publish information about activities and tours. Such systems make it easier for all those involved to plan and document activities and share information.

#### *The website for the Cultural Rucksack*

The programme's website, <http://www.denkulturelleskolesekken.no/>, is an important source of information and provides links to the most important bodies involved: counties and municipalities, and to other relevant websites. It also publishes press cuttings and details of forthcoming confer-



ences and meetings relating to the programme. The Secretariat is responsible for the content of the website and the Archive, Library and Museum Authority for the technical operation.

#### *Further development*

The efforts to obtain sound, reliable, quality-assured information about the implementation of the Cultural Rucksack in counties and municipalities, and to improve report forms and procedures will be continued. Special attention will be paid to developing a system that will provide clearer information about the activities of the municipalities. The county will be responsible for obtaining data from the individual municipalities on the basis of a standard report form sent to all municipalities. The intention is that the annual reports from the counties and municipalities should provide a reliable basis for published statistics on the programme.

Information about the work being done by the schools in connection with the programme should also be compiled, and the existing information system for primary and lower secondary schools, GSI, will be a useful tool in this effort.

In order to ensure the optimal use of resources, a national institution should be made responsible for coordinating the different Internet-based information, planning and logistics systems used by the counties and national cultural institutions. A long-term strategy is also needed for developing and maintaining the various systems.

The possibility of linking the various information, planning and logistics systems with the official gateway to culture in Norway, [www.kulturnett.no](http://www.kulturnett.no) (in English: [www.culturenet.no](http://www.culturenet.no)), should also be considered. Culturenet contains information on events, institutions and individuals in the fields of art and culture, and shares many features with the information, planning and logistics systems used in the Cultural Rucksack. Culturenet was initiated by the Ministry of Culture, and is operated by the Archive, Library and Museum Authority.

The Ministry will therefore request the Authority to coordinate the information, planning and logistics systems for the Cultural Rucksack. The systems should be coordinated with the reporting system for the programme, Culturenet, the Cultural Rucksack website and the website being planned by the Centre for Art and Culture in Education. The Archive, Library and Museum

Authority will also consider methods for operational maintenance and development of these tools.

## **6.6 Work contracts and transport arrangements**

Both the evaluation report and the consultation responses pointed out that many bodies involved in the programme were in favour of establishing a national standard regulating for example remuneration and contracts in order to ensure that artists and performers in the different art forms worked under comparable conditions.

Remuneration agreements are negotiated with the individual artists' organisations. Although it is not always easy to compare agreements, the counties and some of the national cultural institutions have been cooperating for a long time on harmonising practices. These bodies are responsible for engaging artists and cultural workers, and thus for the content of the programme.

Transport for the pupils was another issue raised in the report and the responses. Transport has to be arranged whenever the pupils are to engage in activities outside the school. In some counties the schools themselves have to pay the cost of transport, while in others this is considered part of the programme and covered by the county or municipality.

The details of work contracts or transport arrangements under the Cultural Rucksack cannot be fine-tuned at government level, but the



Figure 6.3 Svolvær primary and lower secondary school

Svolvær primary and lower secondary school won the Golden Rucksack for best school in the Cultural Rucksack in 2007.

Photo: Geir-Ove Andersen/Nordland Visual Theatre

Ministry wishes to point to the need for harmonisation and standardisation, and encourages the counties and municipalities to take further steps in this direction. The Ministry also wishes to point out that the allocation key for Norsk Tipping funds to the counties takes account of geographical distances in the county.

## 6.7 The Golden Rucksack – best school and best production

The Cultural Rucksack has its own prize, the Golden Rucksack, which was awarded for the first time at the Bergen International Festival in May 2007. The prize is awarded for the best school and the best production, and the winners received NOK 100 000 each.

The prize for best production goes to a production that as far as possible complies with the principles and objectives of the Cultural Rucksack. The production must show evidence of high quality at every stage, including the artistic idea and/or the cultural project idea, content, technical and practical implementation, and adaptation to the age group.

The prize for the best school goes to a school or group of schools whose programme complies best with the principles and objectives of the Cultural Rucksack.

Candidates for the prize are nominated by counties, municipalities and various cultural institutions, and the jury contains representatives from both school and cultural sectors.

The prize for 2007 went to Svolvær primary and lower secondary school and the project Jam!, pro-



Figure 6.4 Jam!

Pupils at Bjølsen lower secondary school take action against bullying and racism.

Photo: Pupil at Bjølsen lower secondary school/Jam

### Box 6.4 Best school in 2007

Svolvær primary and lower secondary school won the Golden Rucksack for best school in relation to the Cultural Rucksack in 2007. The jury stated that the school had made systematic efforts for many years to establish permanent cooperation between visiting productions and the school's own cultural arena. Through its planning and organisation of the programme and competence-building activities, the school had made it possible for the pupils to appreciate visiting productions from outside the school and integrate their experience with their ordinary schoolwork.

duced by the group Adbusters in cooperation with the National Museum of Art, Architecture and Design. The jury emphasised that the school had made systematic efforts to integrate art and culture with the school day, and that Jam! pushed back boundaries, challenged preconceived ideas and used artistic media to make an impact on the participants.

### Further development

The Government's intention is that the Golden Rucksack should be an annual event. The award will pay tribute to the schools and artists/cultural workers who have made a special effort under the programme, promote the presentation of art and culture to schoolchildren and present good examples of the programme.

It will be important to find an arena for the award of the Golden Rucksack that will attract a large public, and the Secretariat is charged with the task of making the award an important event.

### Box 6.5 Best production in 2007

The project Jam! by Adbusters won the Golden Rucksack for best production under the Cultural Rucksack in 2007. The aim of the project was to show children how to express their views through artistic media. The jury stated that the project was impressive and thought-provoking, that it inspired reflection and made use of humour, and that it made the children aware of social attitudes and how culture can help them express their own opinions.

## 7 Economic and administrative consequences

### 7.1 Current allocation model

The Cultural Rucksack is a voluntary, non-statutory arrangement financed by part of the surplus from Norsk Tipping, the state-owned gaming company. In 2007 the total allocation to the Cultural Rucksack from the Norsk Tipping funds was NOK 167 million. In accordance with the decision by the Storting after consideration of the White Paper *The Cultural Rucksack* (Report No. 38 (2002–2003) to the Storting), 80% of the allocation is earmarked for local and regional efforts and 20% for national programmes.

In 2007 the allocation to local and regional programmes, a total of NOK 134 million, was distributed as follows:

- NOK 122 million to the counties for implementation of the Cultural Rucksack in primary and lower secondary schools in their regions. The allocation key is based on the pupil numbers, geographical distances and cultural infrastructure in each county (Table 5.1). The counties have to use one-third of the funds for providing programmes of cultural activities, artistic and cultural productions and presentations of art and culture in their regions. One-third must be allocated to the municipalities for use in providing municipal programmes. The allocation key for the municipalities is the same as that used for the allocations for quality development in primary and lower secondary schools. Each municipality must submit a summary of its plans for implementing the programme in its area in order to receive its share of the Norsk Tipping funds. The counties may use the remaining third of the Norsk Tipping funds for projects they consider of particular value in their region. (See also Chapter 4.3.)
- NOK 6 million was distributed between the six science centres: Bergen Science Centre, the Science Centre of North Norway, Innlandets vitensenter, Vitensenteret i Trondheim, Jærmuseet and the Norwegian Museum of Science and Technology, to be used for developing and presenting cultural activities under the programme. (See also Chapter 4.3.6.)
- NOK 6 million was earmarked for a pilot project to introduce the Cultural Rucksack in upper secondary schools in the counties of Vest-Agder, Hordaland, Sogn og Fjordane, Møre og Romsdal, Hedmark, Oppland and Troms. NOK 500 000 has been set aside for an evaluation of the project. (See Chapter 6.1.)

In 2007 the Norsk Tipping funds to national institutions were allocated for measures to promote fields of art and culture that face special challenges. The funds, which amounted to a total of NOK 33 million, were distributed between music, film, theatre and the visual arts. Currently none of these funds are being allocated to literature or the cultural heritage. The funds were distributed as follows:

- NOK 19 million to Rikskonsertene for the production and presentation of school concerts.
- NOK 6 million to theatre production and performances. Of these funds, Arts Council Norway received NOK 3 million for administering a support scheme for new productions, and Scenekunstbruket received NOK 3 million for the support of productions by independent theatre groups.
- NOK 5 million is allocated for productions and presentations in the visual arts field. Of these, the National Museum of Art, Architecture and Design received NOK 2 million, and Nordnorsk kunstnersenter, Norsk Form, Trondheim kunstmuseum, Lillehammer Art Museum, Sørlandet Art Museum and Rogaland Museum of Fine Arts received NOK 0.5 million each.
- NOK 3 million was allocated to the Norwegian Film Institute for administering a support scheme for the production and presentation of films for the Cultural Rucksack.

### 7.2 New allocation model for financing the introduction of the Cultural Rucksack in upper secondary schools

The cost of introducing the programme in upper secondary schools depends on the level of ambi-



tion – how many different forms of cultural expression should be presented to the pupils, and how resource-demanding the presentations should be. Another factor to be considered is how the programmes should be planned and organised.

The upper secondary schools are owned by the county. These schools are fewer in number and larger than the schools at lower levels. This should mean that it will be simpler to implement the Cultural Rucksack at this level and that the cost per pupil will be lower. It should also be possible in some cases to coordinate the upper secondary programme with that of other schools. However, the Ministry realises that the introduction of the Cultural Rucksack in upper secondary schools will require a new allocation model for the distribution of Norsk Tipping funds and a substantial increase in the allocations to the programme.

The Government has proposed that the Norsk Tipping funds that in 2007 were allocated to national cultural institutions, the science centres and the pilot project for upper secondary schools should for the next few years be used to finance the introduction of the programme at upper secondary level. This will be done in several stages: in spring 2008 the allocations to several national institutions and the science centres will be halved. These funds are intended to cover their programmes for autumn 2008. The remainder of the Norsk Tipping funds allocated at national level will be used for the upper secondary schools.

In 2009 and 2010 an increasing share of the allocations will be diverted to extending the programme to upper secondary schools. At the same time funds will be set aside in the ordinary budget of the Ministry of Culture for strengthening the institutions whose allocations are being reduced, but that will be continuing their efforts under the Cultural Rucksack. The planned increases are NOK 19.5 million in 2009 and a further NOK 19.5 million in 2010 from the Ministry's ordinary

budget. Whether or not the plans will be realised will depend on the budget situation in the next few years.

A more detailed evaluation must be made of the distribution formula for scaling back the Norsk Tipping funds to the institutions and whether there is a need to add funds in addition to the redistribution outlined in Table 7.1. An assessment will also have to be made of whether the redistributed funds as shown in Table 7.1 will be sufficient. Steps will have to be taken to ensure that important cultural institutions and activities have sufficient funds for further development of the programme content.

The most suitable institutions for the innovation and development of programme content will have to be considered during the ordinary budget process every year. Institutions and groups that have already demonstrated creativity in this respect should be given special priority.

### 7.3 Economic and administrative consequences for the state and the local government sector

All the counties have chosen to participate in the Cultural Rucksack and have assumed responsibility for administering Norsk Tipping funds for this purpose. All except four of the municipalities in the country have established cooperation with the appropriate county on implementing the programme. These four have chosen not to become part of the county efforts but to implement their own programmes, and thus have been directly allocated their share of the funds from the county. Until now the condition for such direct allocation has been that the municipality has over 30 000 inhabitants, but the Ministry proposes to change this system. In the future any municipality will be eligible to receive its entire share of funds directly as long as it can show evidence that it will be able

Table 7.1 Projections for the redistribution of funds for the Cultural Rucksack in 2007–2010 (NOK million)

	2007 NT funds*	2008 NT funds	2009 NT funds	2009 Budget	2010 NT funds	2010 Budget
Primary, lower secondary	122 000	122 000	122 000		122 000	
Upper secondary	6 000	25 500	25 500		45 000	
National institutions, science centres	39 000	19 500	19 500	19 500		39 000
Total NT funds	167 000	167 000			167 000	
Budget funding				19 500		39 000

\* Norsk Tipping funds



Table 7.2 Summary of accounts for the counties 2006–2007

Revenues	
Norsk Tipping funds	122 157 038
Own funds	45 517 930
Refunds from RK and NSKB*	27 353 322
User fees from the municipalities	17 039 498
Interest	1 878 730
Other	915 993
<b>Total</b>	<b>214 862 511</b>
Expenditure	
Content/production/presentation	106 833 239
Transfers to municipalities	53 560 242
Networks/competence-building – cultural gatherings	1 982 517
Networks/competence-building – other	2 912 035
Administration – labour costs	29 922 212
Administration – other	5 761 040
Other	1 245 582
<b>Total</b>	<b>202 216 867</b>

\* RK – Rikskonsertene, NKSB – Scenekunstbruket

Source: Secretariat for the Cultural Rucksack

to comply with the goals and principles of the Cultural Rucksack. The municipality and the county must agree on how the arrangement should be implemented. (See Chapters 2.3 and 5.4.)

In accordance with the guidelines set by the Storting in connection with the White Paper on the Cultural Rucksack, the Norsk Tipping funds must be used as far as possible to present more art and culture to the individual pupils. They are not to be used for administration or competence-building, which must be covered by the county or municipality itself. This means that municipalities that choose to receive a direct share of Norsk Tipping funds will also have to bear all the accompanying administrative costs. Competence-building must be financed from the ordinary budget allocations to competence-building in the school and cultural sectors.

In cooperation with the counties, the Secretariat for the Cultural Rucksack has developed a reporting system for the programme. The system provides a good overview of the counties' revenues and expenses in connection with the pro-

gramme, but at present the figures for the municipalities are not sufficiently reliable. The Secretariat will continue its efforts to improve the reporting system, especially with regard to the use of Norsk Tipping funds by the municipalities. The system should give the national authorities a sufficient overview of how the Norsk Tipping funds are being used without imposing too great a burden on the municipalities. (See Chapter 6.5.)

It is reasonable to assume that the counties will use more of their own funds for implementing the Cultural Rucksack in upper secondary schools. It can also be assumed that they will make use of their experience of implementing the programme at lower school levels in these efforts. This means that the introduction of the programme in upper secondary schools will proceed relatively smoothly.

Table 7.2 shows the preliminary figures for cultural presentation from the accounts of the counties for the school year 2006–2007. The category “own funds” includes remuneration and funding for productions and presentations in the county or by institutions for which the county is responsible. The counties' expenses for the production of school concerts are refunded by Rikskonsertene, and Scenekunstbruket refunds the expenses incurred in connection with theatre performances arranged through Scenekunstbruket. (See Chapter 4.3.3.)

Many counties have a subscription arrangement under which the subscribing municipalities pay a user fee. Rikskonsertene also has a system of user fees. Thus municipalities pay a user fee to Rikskonsertene in the case of a concert subscription and to the county in the case of other art forms.

The figures show that for the school year 2006–2007 the counties transferred NOK 53 million of the Norsk Tipping funds to the municipalities, which amounted to more than the obligatory one-third. This means that the counties have found it advantageous to transfer more funds to the municipalities than they are formally obliged to. The counties' administration costs also cover other cultural presentations that are not financed by Norsk Tipping funds.

In accordance with the guidelines set by the Storting in connection with the White Paper on the Cultural Rucksack, there is a relatively low level of government control of the programme. During the period since the Cultural Rucksack was established the Secretariat has only consisted of two employees (see Chapter 5.1.1).

The principle of a minimum of government control will continue to apply in the further development of the programme.

In the present White Paper it is proposed to move the Secretariat from the Archive, Library and Museum Authority to the Ministry of Culture. This will link the work on the Cultural Rucksack more closely with the overall work of the Ministry and give greater emphasis to the work with children and youth. Cultural networks should be given a more important role as prime movers in the further development of the programme, while the Secretariat should work at a more general level.

The expansion of the Cultural Rucksack to upper secondary schools is not expected to have further administrative consequences for the state. The economic consequences for the state are discussed under section 7.2.

#### **7.4 Introduction of a new allocation key for Norsk Tipping funds in 2009**

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In 2009 a new allocation key will be introduced for the Norsk Tipping funds, according to which culture will receive a smaller share (36.5%) than it does at present (50%). In the White Paper on pol-

icy for the voluntary sector (Report No. 39 (2006–2007) to the Storting), it is assumed that the total turnover will be sufficiently large to ensure that the recipients continue to receive the same amount of funds. In the cultural sector, the distribution will be the same: two-thirds are allocated by the Storting and one-third by Royal Decree. Forty per cent of the funds allocated by Royal Decree will be allocated to the Cultural Rucksack, 30% to cultural buildings and 30% to Frifond (the allocation to voluntary work targeted at children and youth). The Government assumes that the amount of Norsk Tipping funds for the Cultural Rucksack will be approximately the same as at present: NOK 167 million. If the amount should turn out to be less, the efforts to extend the programme to upper secondary schools must be adapted accordingly.

The Ministry of Culture and Church Affairs

h e r e b y r e c o m m e n d s :

that the recommendation of the Ministry of Culture and Church Affairs concerning A Cultural Rucksack for the Future should be submitted to the Storting.

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*The following are the most frequently used abbreviations in the text:*

NIFU STEP – the evaluator of the project, a body that conducts studies on education, research and innovation.

Norsk Tipping funds – from the allocation to culture of the surplus from Norsk Tipping, the state-owned gaming company.

Rikskonsertene – the Norwegian Concert Institute.

Scenekunstbruket – The National Touring Network for Performing Arts.





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