

# Periodic Report (Convention)

## A. General information

### Name of State Party

Norway

### Date of Ratification

2007-01-17

## Question A.1

### Executive summary

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**Please provide an executive summary of the report that will allow general readers to understand the overall status of legislative, regulatory and other measures taken at the national level to implement the Convention. This should follow the organizational structure of the form.**

The present report is an overview of the status of the implementation of the Convention and related activities in Norway. Its content is influenced by the preconditions for the process given by UNESCO, the National Government, the national consultation process, resources available as well as the lack of statistics in this field. Norway has a wide variety of practitioners' initiatives and NGOs, at national as well as regional and local levels. These play a key role in the safeguarding and dissemination of intangible cultural heritage, but might not be sufficiently visible in this report due to the restrictions imposed by the process.

Reference is made to Norway's first periodic report on the implementation of the Convention (2014), as well as to Norway's second (2016) and third (2020) periodic reports on the implementation of UNESCO's 2005 Convention on a Diversity of Cultural Expressions, which describes the overarching framework for Norwegian cultural policy more in detail. Many of these are of relevance to the implementation of the 2003 Convention.

Safeguarding and documentation measures concerning intangible cultural heritage have been carried out in Norway for more than a century. Measures related to the documentation, safeguarding and practice of intangible cultural heritage are carried out by institutions such as museums, archives, educational institutions, voluntary and non-governmental organisations (including the UNESCO-accredited NGOs) and the individual practitioners themselves. Nearly all of these institutions and organisations receive public funding, be it from governmental, regional or municipal authorities, either in the form of operating grants and/or individual project grants.

An extensive and inclusive consultation process has been carried out in the preparation of this report, consisting of meetings as well as written input. A draft version of this report has been made openly available on the website of Arts Council Norway, the national

coordinating authority, and has also been circulated for feedback among key stakeholders.

The consultation process has provided valuable insights and input to the further implementation of the Convention. Several actors have expressed a wish for increased funding, stronger legislation and more regular meetings with government authorities to monitor the implementation. Many have also expressed the desire for closer cooperation with the educational sector and educational authorities, as the education sector is of key importance for the protection and transmission of intangible cultural heritage.

On a general level, few tradition-bearers with elements inscribed on the Convention's List and Register report any tangible benefits to inscription apart from increased visibility and prestige. At the same time, it is reported that the inscription process has raised awareness and built capacity in the communities concerned.

Several actors have expressed a wish to nominate elements to the List and Register. In order to manage expectations and to ensure sustainable nomination practices, Norway will establish formalised guidelines for national nomination processes in the next reporting period.

On a national level, intangible cultural heritage is often mistaken for and confused with world heritage, especially by the media. This remains a challenge when raising awareness about the Convention and in capacity-building initiatives. Norway will strive for a closer national coordination of the implementation of UNESCO's cultural conventions, which involves several government ministries and agencies. There are strong synergies with the 2030 Agenda and the SDGs.

In Norway's ratification process, the national parliament (the Storting) decreed that the intangible cultural heritage of the Sámi indigenous people and the national minorities should be given special priority in the implementation process. This remains a key priority in the national implementation of the Convention. The cultural infrastructure of the Sámi indigenous people and national minorities remains vulnerable.

## Question A.2

### Contact information of the focal point for the periodic report

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If you need to update the information related to the focal point, please write to the Secretariat ([ich-reports@unesco.org](mailto:ich-reports@unesco.org)) indicating the information to be updated, and the Secretariat will make necessary changes.

#### **Title (Ms/Mr, etc)**

Mr

#### **Family name**

Vinje

**Given name**

Haakon

**Institution/position**

Senior Advisor

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**Other relevant information**

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Senior Advisor  
Arts Council Norway

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**Question A.3****Institutions and organizations involved in the preparation of the periodic report**

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- Governmental institutions

National Archives of Norway  
Norwegian Ministry of Education and Research  
Norwegian Environment Agency  
National Library of Norway  
Nidaros Cathedral Restoration Workshop  
Arts Council Norway, Expert Committee for Intangible Cultural Heritage and  
administrative staff  
Norwegian Directorate for Cultural Heritage  
National Norwegian Archive for Queer History, a part of the University of Bergen  
Library  
Sámi Parliament

Sámi arkiiva, the Sámi archives of the National Archives of Norway  
Language Council of Norway  
Norwegian Directorate for Education and Training  
Norwegian Ministry of Foreign Affairs

Around 150 institutions, organisations and other actors were invited to contribute input to the draft report, and the draft was submitted for consultation. These institutions have participated in consultation meetings and/or submitted written input.

- National commission for UNESCO

The Commission has attended webinars on the work with the periodic report. We have had separate meetings with the Commission and discussed the work and different issues regarding the work with UNESCO in general and ICH in particular.

- Cultural centres

Please see the box; Center of expertise.

- Centres of expertise

Norwegian Coastal Federation  
Norwegian Society of Rural Women  
Norwegian Folk Art and Craft Association  
Norwegian Ship Preservation Association  
Norwegian Institute for Cultural Heritage Research  
Norwegian Centre for Traditional Music and Dance  
Norwegian Crafts Institute  
Norwegian Institute of Bunad and Folk Costume  
Duodjeinstituhtta (Sámi Crafts Institute]  
Halti Kven IKS Cultural Centre – Nordreisa Language Centre  
Kven Institute  
Kvænangen Language Centre  
Romano kher,  
National Centre for Roma Culture  
Pite Sámi Centre  
Porsanger Language Centre  
Sijti Jarng, Southern Sámi Language and Cultural Centre  
Kven Language Centre Vadsø

Around 150 institutions, organisations and other actors were invited to contribute

input to the draft report, and the draft was submitted for consultation. These organisations have participated in consultation meetings and/or submitted written input.

- Universities

- Museums

Mid-Troms Museum  
ANNO Museum (Glomdal Museum)  
Haugaland Museums  
Oslo Jewish Museum  
Jewish Museum Trondheim  
Museum of Cultural History  
Museums in Akershus  
Norwegian Museum Association's Section for Intangible Cultural Heritage  
North Troms Museum  
Norwegian Museum of Cultural History (Norsk Folkemuseum)  
Oslo Museum, (Intercultural Museum)  
Porsanger Museum  
Sámi Museum in Karasjok  
South Sámi Museum  
Sámi Museums Association  
Centre for Northern Peoples  
Museum of Forest Finn Culture in Norway  
Varanger Museum, (Vadsø Museum – Ruija Kven Museum)  
Østfold Museums, (Halden Historical Collections)

Around 150 institutions, organisations and other actors were invited to contribute input to the draft report, and the draft was submitted for consultation. These museums signed up for the webinars and have participated in consultation meetings and/or submitted written input.

- NGOs

Hilmar Alexandersen Foundation  
Western Norway Cultural Academy  
Árran Lule Sámi Centre  
The Jewish community in Trondheim  
Finnskogen Nature and Culture Park  
Norwegian Organisation for Sexual and Gender Diversity

Jewish Cultural Festival Trondheim  
 National Council of the Church of Norway, Sámi Church Council  
 Kvenland Association/Kven Finn Association  
 Norwegian Kven Association's youth organisation Kven Youth  
 National Organisation for Romani People  
 Norwegian Federation of Cultural Heritage Organisations  
 Norwegian Kven Association  
 Oselvar Boatbuilding Workshop  
 Riddu Riddu Festival  
 Tater's Association of Norway  
 Sámi Writers Association  
 Sámi Handicraft Association  
 Sámi House Oslo  
 Sámi Artists Union  
 Sámi Artists Council  
 Sámi Composers Association  
 Setesdal Folk Music Association  
 Sjeltie-Sámi Culture Park, Majavatn  
 Forest Finn Music  
 Skogfinske interesser i Norge (Forest Finn interests in Norway)  
 Association for Studies of Culture and Traditions  
 Traveller/Romani People's Human Rights Association  
 National Association of Tater/Romani People  
 National minorities in Norway, (association for National minorities interests in Norway)  
 Norwegian Folklore Society  
 Norwegian Youth Association  
 Memoar - Norwegian organization for oral history

Around 150 institutions, organisations and other actors were invited to contribute input to the draft report, and the draft was submitted for consultation. These NGOs signed up for the webinars and have participated in consultation meetings and/or submitted written input.

- Municipalities

Kautokeino Municipal Council  
 Røyrvik Municipal Council and Gieleaerne Southern Sámi Language and Cultural Centre in Røyrvik  
 Tromsø Municipal Council

Around 150 institutions, organisations and other actors were invited to contribute input to the draft report, and the draft was submitted for consultation. These Municipalities signed up for the webinars and have participated in consultation meetings.

- Local governments

Troms og Finnmark County Council, incl. the Sámi Upper Secondary and Reindeer Husbandry School

Innlandet County Council, Department of Art and Culture

Agder County Council, SetesdalFolk

Vestland County Council

Around 150 institutions, organisations and other actors were invited to contribute input to the draft report, and the draft was submitted for consultation. These local governments have participated in consultation meetings and/or submitted written input - some of them sent input in the open hearing.

- Private sector entities

Oselvar Boatbuilding Workshop

Årjelhsaemien Theatres

Around 150 institutions, organisations and other actors were invited to contribute input to this draft report. These actors signed up for the webinars and have participated in consultation meetings.

- Others (if yes, specify)

Private individuals (2)

Advisory Council on Crafts, Design and Product Development and the former Design and Crafts Council

Nordic States Parties and NGOs (Sagobygd Museum)

UNESCO training of trainers workshop 2014, 2015

Relevant actors were invited to consultation meetings, and the network of Nordic State Parties (Focal Points) and NGOs was invited to discuss as a part of their preparation for the periodic report. These meetings were held digitally. The meetings followed the same pattern: Arts Council Norway gave a brief presentation of the work undertaken to implement the Convention and the periodic report. The actors were then given the opportunity to provide oral input during the meeting and subsequently submit input in writing.

Arts Council Norway freely invites input to the draft report via its website.

**Please provide any comments in the box below**

Around 150 institutions, organisations and other actors were invited to contribute input to this draft report. Overall, approx. 100 organisations and some individual actors have participated in consultation meetings and/or submitted written input.

The institutions/organisations from the Nordics were invited to attend the consultation meetings for experience sharing. They did also get information when the draft report was submitted for hearing. Arts Council Norway freely invited input to the draft report via its website during the consulting period.

## Question A.4

### Accredited Non-Governmental Organizations

For information, please find below the list of accredited NGOs located in your country, if any. You can find detailed information on each NGO, by clicking on the question mark symbol.

Name of the NGO	Year of accreditation
Norwegian Center for Traditional Music and Dance (NGO-90086)	2010
Norwegian Crafts Institute (NGO-90022)	2010
The Norwegian Museum of Cultural History/Norwegian Ethnological Research - NF/NEG (NGO-90281)	2016
Norwegian Folk Art and Craft Association (NGO-90308)	2014
The Norwegian Coastal Federation (NGO-90349)	2016
Norwegian Institute of bunad and folk costume (NGO-90384)	2018
The Norwegian Society of Rural Women (NGO-90395)	2018
Norwegian Ship Preservation Association (NGO-90448)	2020

**Please provide in the box below observation(s), if any, on the above-mentioned information.**

Safeguarding and documentation measures concerning intangible cultural heritage have been carried out in Norway for more than a century. Measures related to the documentation, safeguarding and practise of intangible cultural heritage are carried out by institutions such as museums, archives, educational institutions, voluntary and non-governmental organisations (including the UNESCO-accredited NGOs) and the individual practitioners themselves. Nearly all of these institutions and organisations receive public funding, be it from state, regional or municipal authorities, either in the form of operating grants and/or individual project grants.

It is up to the NGOs themselves to decide whether to become accredited. The Norwegian Government has worked with Sámi NGOs and national minorities' organisations, and has informed them of the Convention and the possibility of obtaining accreditation. Among other things, accreditation opens the door to a national and international network that can benefit the field. The Government has also emphasised that accreditation is not a prerequisite for organisations to work with the implementation of the Convention.



Accredited NGOs in Norway all work at the national level. Four are voluntary organisations, three are centres that work in different domains.

o The instructor network, where all the accredited NGOs are represented, stated that Norway has a large number of NGOs that form an important link between local communities and the national level.

- Work on the periodic report has resulted in greater awareness of and knowledge about the protection and transmission of the intangible heritage and the Convention.

## Question A.5

### Participation to the international mechanisms of the 2003 Convention

#### Question A.5.1

##### Elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding

For information, please find below the list of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, if any. You can find detailed information on each element, by clicking on the question mark symbol (*Periodic reporting on these elements is done under a separate set of guidelines using form ICH-11*).

none

**Please provide in the box below observation(s), if any, on the above-mentioned information.**

#### Question A.5.2

##### Elements inscribed on the Representative List of Intangible Cultural Heritage of Humanity

For information, please find below the list of elements inscribed on the Representative List of Intangible Cultural Heritage of Humanity, if any. You can find detailed information on each element, by clicking on the question mark symbol (*the report on these elements will be made in section C of this form*).

Name of the element	Year of inscription
Practice of traditional music and dance in Setesdal, playing, dancing and singing (stev/stevjing) (01432)	2019

**Please provide in the box below observation(s), if any, on the above-mentioned information.**

Experiences relating to inscription were discussed at two consultation meetings; one with Setesdalfolk and the Setesdal Folk Music Association, which focused on the inscribed

Setesdal folk traditions, and one with the Norwegian Coastal Federation about the Nordic multinational nomination of clinker-built boats, which will be examined by the Committee in December 2021. The input from the Setesdal groups has been implemented in Part C of this report.

Points from the consultation meetings about experiences relating to the nomination process/inscription:

It was underlined that the nomination process has resulted in greater awareness and a higher profile in the community – and increased knowledge of similarities and differences between the traditions. The nomination processes have also encouraged networking, particularly with regard to the multinational nomination process, and has prompted valuable reflections on long-term efforts to protect and transmit intangible cultural heritage. All the actors highlighted education as essential to the work of protecting and transmitting the tradition and traditional knowledge. It was also pointed out that traditional knowledge has a lower status than formal knowledge, but that both forms of knowledge are important today.

Several people also underlined that UNESCO's communications concerning culture and sustainable development goals have opened new perspectives on the effort to protect and transmit intangible cultural heritage.

Several of the actors mentioned that the Covid-19 pandemic has had a major impact on the effort to protect and transmit intangible cultural heritage because the market has changed and activities have been postponed or cancelled. Several people also pointed out that digital meeting places have increased the number of meetings / made meetings easier to hold, and that this is perceived as positive.

Participants underlined that they have not noticed any effect of being inscribed on the national list, and those registered under [safeguardingpractices.com](https://safeguardingpractices.com) have not noticed any particular effect of this either. Increased visibility started with international nomination. Actors working at a workshop and in the local community have expressed the wish to use UNESCO's logo on its website, buildings, letterheads, etc., to raise their profile or attract more attention.

UNESCO has linked the Setesdal folk tradition to SDG 4: Quality Education and SDG 8: Decent Work and Economic Growth, as well the biomes "Forests" and "Mountains" (<https://ich.unesco.org/dive/sdg/>).

The Setesdal groups confirm SDGs 4 and 8, and add SDGs 3, 5 and 17:

SDG 3 Good Health and Wellbeing: By building identity through the implementation of the elements in deeper school structures, schools will be created that resonate with the local community. This is a measure that can help build good mental health among children and young people.

SDG 4 Quality Education has been strengthened by organising the in-depth training of teachers, who will be used both by the school and the culture school in partnership. This will enable the creation of part-time jobs offering more working hours, which will be more attractive to apply for. At the same time, inter-municipal cooperation should be established to promote quality in education. In our area, we currently have a strong focus on training/recruiting teachers. Long-term planning will include research at the tertiary

educational level.

SDG 5 Gender Equality is an area of awareness with respect to the further transmission of the element. Where the culture was previously male dominated, there is now practically a gender balance among practitioners.

SDG 8 Decent Work and Economic Growth. The Setesdal groups will work to place idealistic, unpaid work in frameworks where work on the element and its further transmission become paid work. Greater focus on protection of the element will, hopefully, lead to recruitment, more jobs, greater activity and economic growth.

SDG 17 Partnership for the Goals. According to the networks mentioned in the report by the pre-project UNESCO Setesdal (2020), the intention is for close and regular communications to be maintained both within and between the networks in order to work together to reach relevant goals.

The instructor network stated that the inscriptions have been important for raising awareness of intangible cultural heritage.

The work on international nominations is both time consuming and resource intensive. Norway should work to establish a broad knowledge base to examine the effect of inscription for various actors in relation to the resources invested in the process.

Goal: During the next reporting period, Norway will establish national guidelines for nominations to the listing mechanisms under the Convention.

### Question A.5.3

#### Programmes selected for the Register of Good Safeguarding Practices

For information, please find below the list of programmes selected for the Register of Good Safeguarding Practices, if any. You can find detailed information on each element, by clicking on the question mark symbol.

Name of project/programme/etc.	Year of inscription
Oselvar boat - reframing a traditional learning process of building and use to a modern context (01156)	2016
Craft techniques and customary practices of cathedral workshops, or Bauhütten, in Europe, know-how, transmission, development of knowledge and innovation (01558) <i>Multiple: Germany, Austria, France, Norway, Switzerland</i>	2020

**Please provide in the box below observation(s), if any, on the above-mentioned information.**

Experiences relating to inscription were discussed at two consultation meetings; one with the Oselvar Boatbuilding Workshop about the building and use of Oselvar boats, and one with the Nidaros Cathedral Restoration Workshop (NDR) about the nomination of the cathedral workshop. NDR is a government agency, funded from the Norwegian Ministry of

Culture's budget.

Points from the consultation meetings about experiences relating to the nomination process/inscription

- Reflections on values, awareness-raising, similarities and differences between the traditions.
  - Recognition, visibility in the market, applications.
  - Strategy to boost recruitment and visibility, financial stability.
  - Education/research: important to transmit and develop the tradition; traditional knowledge has lower status than formal knowledge from experts and science – both important today.
  - Sustainable Development Goals give new perspectives. Identify a larger number of relevant SDGs than UNESCO has specified (<https://ich.unesco.org/dive/>).
  - Covid-19 has had a major impact on the market and reduced/delayed activities. Has made meetings easier/more frequent.
  - No noticeable effect of inscription on the Norwegian list or on [goodsafeguardingpractices.com](https://goodsafeguardingpractices.com) (focus started with international nomination).
  - The Oselvar Boatbuilding Workshop pointed out that they had not noticed any effect of inscription on the international list.
  - NDR is part of an established international network and has strategies for its endeavours after inscription. They will monitor the impact of international nomination.
  - Different perspectives on the local or multinational element.
- o Shared: desire to be able to use the logo.

The instructor network submitted that the inscriptions have been important for raising awareness of intangible cultural heritage.

#### Question A.5.4

##### **Projects financed through International Assistance (Intangible Cultural Heritage Fund)**

For information, please find below the list of projects financed through the ICH Fund in your country, if any. You can find detailed information on each project, by clicking on the question mark symbol.

none

**Please provide in the box below observation(s), if any, on the above-mentioned information.**

#### Question A.6

##### **Inventories**

**Please provide information on the inventory or inventories of the intangible cultural heritage present in your State's territory, as referred to in Articles 11 and 12 of the Convention and paragraph 153 of the Operational Directives. The**

**'Add' tab allows you to add as many inventories as you wish to include. If no inventory has been established yet in your country, leave this section blank.**

**1**

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**a. Name of inventory**

Immateriell kulturarv

**b. Hyperlink to the inventory (if any)**

<https://www.immateriellekulturarv.no/>

**c. Responsible body**

Arts Council Norway

**d. Date of establishment**

06.03. 2017

**e. Updated since ratification or during the reporting period (provide further details in section 7.3**

)

Yes

**Date of latest update**

17-03-2020

**f. Method and frequency for updating**

Arts Council Norway has sent out an invitation/reminder to the regulator/community to update the element included in the inventory every second year. For elements inscribed in 2017, The Arts Council sent out invitations for updates in 2019 and in 2020.

**g. Number of elements included**

41

**h. Applicable domains**

Traditional crafts

Practical arts

Knowledge of nature and the universe

Oral traditions and expressions

Social customs, rituals and festivities  
Food traditions

**i. Ordering principles**

Date by inscription  
By domains  
Search by keywords

**j. Criteria for inclusion**

The inventory is open to everyone. Arts Council Norway is keen to highlight living traditions and traditional knowledge belonging to various minority communities.

**k. Does the inventory record the viability of each element?**

Yes

**Please provide further details, if appropriate:**

Yes, the contributors are asked to provide information about the safeguarding of the element and describe the tradition and knowledge in detail. Contributors are asked to describe how and the element is carried out or performed, and what is needed for its practice.

The contributors are also encouraged to provide information about highly skilled practitioners, historical background and changes in the practice and describe the transmission process in detail.

In addition, the contributors are asked to provide a safeguarding plan.

Images, videos, audio clips that illustrate the practice can be uploaded.

**l. Does the updating of the inventory reflect the current viability of elements included? (provide further details in section 7.3**

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Yes

**Please provide further details, if appropriate**

When the community/contributors are asked for updating, they need to:

- Describe changes of the element since the inscription was last modified, if any.
- Update list of names if new tradition bearers have joined
- Provide information on how to continue and develop the tradition/practice.

They are asked to look particularly at the section for the safeguarding plan.

**m. Does the inventory identify threats to the ICH elements included?**

Yes

**If yes, what are the main threats you have identified?**

\* Lack of resources

\* Many tradition bearers are old, difficulties in the transmission process

\* Lack of suitable meeting places for practice

**n. Is this a specialized inventory or an inventory of specific scope? (provide further details in section 7.2**

)

No

**Name of the associated element, domain, ethnic group, geographical region, etc.**

**o. Is access to the inventory facilitated while respecting customary practices governing access to specific aspects of ICH? (provide further details in section 7.4**

)

Yes

**p. Do communities, groups and NGOs participate inclusively in the inventorying process? (provide further details in section 8.1**

)

Yes

**q. Does the inventory respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society and all regions? (provide further details in section 8.2**

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Yes

**r. Does the inventory include the practices and expressions of all genders? (provide further details in section 8.2**

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Yes

## Question A.7

### Synergies with other international frameworks

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**States Parties are invited to share examples of concrete activities developed within other international frameworks which contributed to the safeguarding of ICH:**

**1**

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#### **Programme/Convention /Organization**

Other international frameworks

#### **Activity/project**

Arctic Arts Summit

Bringing together representatives of the Indigenous nations and Arctic countries in the circumpolar region, the overarching purpose of the Arctic Arts Summit is to explore and advance the perspectives, stories, and cultures of the North. The summit will be a forum to stimulate an ongoing, sustainable collaboration in the arts and creative industries throughout the region. The summit also aims to stimulate the building of sustainable continuous collaborations within arts and creative industries and broader the international high north development.

#### **Contributions to the safeguarding of intangible cultural heritage**

Arctic Arts Summit Contributions to the safeguarding of intangible cultural heritage: Arctic Arts Summit, with its circumpolar focus on indigenous peoples – which was one of the flagship initiatives of Norway's leadership of the Nordic Council of Ministers in 2017. Efforts to safeguard and transmit Sámi ICH were also a key element in the discussions when Finland hosted the Summit in 2019. This topic will also be highlighted when Canada hosts the event in 2022, since the Summit is being held in Yukon, Canada.

**2**

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#### **Programme/Convention /Organization**

World Intellectual Property Organization (WIPO)

#### **Activity/project**

In 2017, the Sámi allaskuvla in Norway, the Sámi Archives of the National Archives of Finland and the Ájtte - Swedish Mountain and Sami Museum in Sweden started the Arctic Indigenous Design Archives (AIDA) project, which aims to ensure the preservation and



continuity of Sami design thinking for future generations. The project received funding from Interreg Nord for three years. <https://arkisto.fi/aida/en/about-aida>

### **Contributions to the safeguarding of intangible cultural heritage**

In addition to homepage development, the group work together with duojárs, meaning Sami craftsmen, designers and artists, to establish their individual archives to preserve archival materials from their creative processes. Twenty-two singular archives known as "the Duojár Archives" were established during the first project - now new archives are being established continuously.

The Duojár Archives are used in a higher education of duodji provided by the AIDA's third collaborative member, the Sámi allaskuvla, known as the Sami University of Applied Sciences. For the students, archives and museums acts as an inspiring learning environment and contributes to safeguard ICH.

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### **Programme/Convention /Organization**

1972 Convention Concerning the Protection of the World Cultural and Natural Heritage

### **Activity/project**

Every other year since 1984, the International Course on Wood Conservation Technology (ICWCT) has been organised by the Norwegian Directorate for Cultural Heritage in cooperation with ICCROM (The International Centre for the Study of the Preservation and Restoration of Cultural Property) and NTNU (the Norwegian University of Science and Technology).

The aim of ICWCT is to promote cultural understanding and research in the field of wood conservation, and to be a valuable resource for the work of the individual participants in their respective countries. The course is directed towards professionals who have been working for some years within the field of wood conservation.

### **Contributions to the safeguarding of intangible cultural heritage**

The ICWCT covers a wide range of interdisciplinary topics and theoretical and practical aspects of wood conservation are given equal consideration. The course concludes with a practical group examination which awards 15 (ECT) university credits if passed.

Both national and international experts in the field of wood conservation give lectures on different topics such as wood anatomy, biodegradation, preventative conservation, structural repairs and the impact of climate change on wooden cultural heritage. The course also includes practical exercises, workshops, field studies and museum visits.

## B. Reporting against core indicators

The **Section B** of the form will allow you to report on your safeguarding activities and priorities according to the [Overall Results Framework](#) approved in 2018 by the General Assembly of States Parties to the 2003 Convention. Distributed in eight thematic areas, **26 core indicators** have been established. To each of the indicators correspond assessment factors.

Each tab under Section B corresponds to one of the 26 indicators. The answers provided for each assessment factor determine the extent to which the indicator is satisfied. It constitutes your **baseline** and it is represented by a scale. You are invited to define a **target** for the next reporting exercise in six-year time and to explain how you intend to achieve this target, referring to the specific aspects and assessment factor(s) that the State may wish to address.

# 1. Extent to which competent bodies and institutions and consultative mechanisms support the continued practice and transmission of ICH

**Guidance note** corresponding to indicator 1 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

## Question 1.1

**Have one or more competent bodies for ICH safeguarding been designated or established?**

Yes

1

### Name of the body

Arts Council Norway (ACN)

### Brief description of the safeguarding functions of the body

The Norwegian Ministry of Culture charged the Arts Council Norway (with the national implementation of the 2003 Convention in 2010. Arts Council Norway and is the Ministry of Culture's topical agency in the implementation of the convention. Since 2011 a full-time national coordinator has been appointed for the work, and a varying number of staff members have worked on the implementation.

The Convention is followed up as an integrated part of the Norwegian Ministry of Culture's supervision of the Arts Council, and there are regular topical meetings as well as informal contact. The tasks related to this responsibility have included following up on the 2010 report on implementation of the 2003 Convention, contributing to the periodic reports, and participating in relevant international fora. Furthermore, in accordance with the priorities set forth by the Storting (the national parliament), special emphasis should be given to the intangible cultural heritage of indigenous people and national minorities., as well as awareness-raising about the Convention. The Norwegian Ministry of Culture furthermore instructed Arts Council Norway to develop procedures for nomination of elements to the international lists. Since 2013 it has been possible for communities to send nomination files for initial evaluation by the Arts Council. In 2016 the Norwegian Ministry of Culture instructed the Arts Council Norway to make a national inventory.

In 2020, the Norwegian Ministry of Culture asked Arts Council Norway to coordinate and implement the process of preparing Norway's second periodic report up until the submission of the final draft report to the Norwegian Ministry of Culture in the autumn of 2021. In this respect, the following tasks were specified:

- Carry out relevant assessments with respect to the facts underpinning the report.
- Ensure that the affected groups/communities are involved in the reporting process (see the Convention's emphasis on tradition-carriers and practitioners' role and defining power).
- Provide input to how the directives issued by the Norwegian parliament (Storting) concerning particular emphasis on the ICH of indigenous people and national minorities can be safeguarded in the coming period.

- Ensure a comprehensive, interdisciplinary approach, including broader compliance with the Convention's various domains and diversity of cultural expression (see UNESCO's strategic priorities), and the role of local communities (see the Convention text).
- Provide a basis for assessing Norwegian actors' experience of the inscription of cultural expressions on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity and Register of Good Safeguarding Practices.

Arts Council Norway's own operational strategy does not mention intangible cultural heritage in its 2018–2020 plan, but the topic was mentioned once in the 2014–2018 plan, under tasks and frameworks. Arts Council Norway carries out a number of development and management tasks for the museum and archive sector, intangible cultural heritage, including diversity, R&D and international tasks relating to the EU's culture programme and cultural exchange programmes within the EEA Grants.

Sámediggi – The Sámi Parliament of Norway is democratically elected by and among the Sámi; it is an indigenous parliament and deals with all matters concerning the Sámi people in Norway. The Sámi Parliament has the national administrative responsibility for Sámi cultural sites and monuments, in addition to the overall Sámi responsibility to cultural heritage and intangible cultural heritage. The Sámi Parliament funds cultural heritage projects at the primary education level, as well as projects that aim to safeguard traditional knowledge and intangible cultural heritage.

Advisory committee on the work with ICH

Arts Council Norway appoints four members of the ICH committee. The Sámi Parliament appoints one member to this committee. The committee's primary task is to assess proposals for nomination to UNESCO's lists and inventories. In addition, Arts Council Norway wishes to use the ICH committee as a discussion partner and adviser for its strategic efforts to implement the Convention.

The three most important focus areas in the 2020–2022 period are:

- Coordinating the periodic reporting process
- Continue working with the ICH of indigenous people and national minorities
- Work with ICH in the education sector

## **Website**

[www.kulturradet.no](http://www.kulturradet.no)

## **Contact details**

### **Address**

Postboks 4808 Nydalen, 0422 Oslo

### **Telephone number**

[+47] 21 04 58 00

### **E-mail address**

## Question 1.2

**Do competent bodies for safeguarding specific ICH elements exist in your country?  
(whether or not inscribed on one of the Lists of the 2003 Convention)**

Yes

**1**

**Name of the body**

**Select the element if it is inscribed on one of the Lists of the 2003 Convention**

-

**Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)**

**Brief description of the safeguarding functions of the body**

Norway does not currently have a committee to discuss ICH in general, as recommended in Article 13(b), OD 158(a), OD 162(d). The safeguarding and transmission of ICH in Norway is carried out primarily by voluntary organisations and institutions/organisations that all have an independent position in society, and in informal/private arenas. Even before Norway ratified the Convention, institutions had been established to work for the safeguarding of the intangible cultural heritage at the national level. These included the Norwegian Centre for Traditional Music and Dance, the Norwegian Crafts Institute, the Norwegian Institute for Bunad and Folk Costume and Nidaros Cathedral Restoration Workshop. In addition, some regional authorities had established competent bodies to safeguard specific cultural expressions, including the preservation of historic buildings, craft traditions and folk music. In 2012, Arts Council Norway set up a committee comprising actors in the field. Committee members are appointed for a term of four years, and the Sámi Parliament appoints one representative. The committee is involved in the assessment of international nominations and advises on the implementation effort. There are good, well-established processes for dialogue between the Government and various actors in the field, and the government has to date considered that this is a good model for the work.

**Website**

## Contact details

**Address**

**Telephone number**

**E-mail address**

## Question 1.3

**Do any consultative bodies or coordination mechanisms encourage and support broad and inclusive involvement of communities, groups and individuals in ICH safeguarding and management?**

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No

**Explain briefly how such bodies or mechanisms involve/encourage communities, groups and individuals in ICH safeguarding and management.**

#### **Question 1.4**

**Are institutions, organizations and/or initiatives for documenting ICH fostered and supported by the State?**

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Yes

**Describe briefly how the State supports such institutions, organizations and/or initiatives for documenting ICH.**

See section A, A4 and indicator 1.5

**Are the documentation materials produced utilized to support the continued practice and transmission of ICH?**

Yes

**Describe briefly how the documentation materials are utilized for these purposes.**

The only ICH documentation that has been created specifically to comply with the Convention's guidelines/principles is the website [immateriellkulturarv.no](http://immateriellkulturarv.no) (own reporting section). Measures related to the documentation, safeguarding and practise of intangible cultural heritage are carried out by institutions such as museums, archives, educational institutions, voluntary and non-governmental organisations (including the UNESCO-accredited NGOs) and the individual practitioners themselves. Nearly all of these institutions and organisations receive public funding, be it from state, regional or municipal authorities, either in the form of operating grants and/or individual project grants. Documentation by institutions such as museums and archives is generally carried out by experts, and not in accordance with the Convention's principle concerning community involvement. The institutions are presented under indicator 1.5.

#### **Question 1.5**

**Which of the following institutions contribute towards ICH safeguarding and management?**

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1.5

- Cultural centres

The Romano Kher Cultural and Resource Centre for Roma people was established in January 2018. In the Roma language, Romano Kher means “the Roma’s house” (<https://kirkensbymisjon.no/romano-kher/kultur-og-ressurscenter/>).

The cultural centre is part of the Norwegian Government’s reparations to the Roma following the exclusionary policies imposed on the Norwegian Roma in the decades before and after World War II.

Romano Kher is a cultural centre that also includes a bridge-building service and leisure activities for children and young people. The bridge-building service is staffed by Roma and non-Roma people, who provide individual advice to Norwegian Roma and guidance and capacity building to public services. The bridge-building service also engages in efforts to change attitudes, political lobbying and efforts to promote the rights of Roma as a national minority in Norway.

- Centres of expertise

For indigenous people and national minorities, language centres, archives and museums are particularly important for the work of documenting and disseminating information about their ICH. The institutions’ efforts are important not only for culture bearers and the communities themselves, but also for endeavours to inform society at large.

As of 2021, there are 19 Sámi language centres working to highlight the Sámi languages and help to strengthen and develop them. The language centres focus on their specific language areas and initiate measures tailored to the needs of the various areas. The language centres’ activities play a significant role in highlighting Sámi in the local area through courses, tailored information campaigns and projects aimed at different target groups. Some of the centres work actively on place name projects. Some centres are co-located with museums and other cultural centres, while others are municipal entities. The Sámi Parliament is responsible for their administration.

As of 2021, there are 16 Sámi cultural centres and educational institutions. They vary in size and in the extent and content of their activities. They are tasked with offering a variety of activities relating to Sámi culture and cultural history in a local and regional perspective. They have regular opening hours and to stage various events, courses and projects, as well as maintaining a dialogue with the population about the activities they offer.

Duodjeinstituhtta (Sámi Crafts Institute) plays a central role in the practice of traditional Sámi crafts (duodji). Its task is to develop and provide expertise in the practice of duodji. Dáiddadállu is a Sámi artists collective located in Kautokeino. The collective currently comprises 19 artists from various genres, such as film, dance, visual art and literature.

Sámi art makes much greater use of its tangible and intangible cultural heritage in its expression, in keeping with other indigenous peoples’ art. With the exception of folk art, modern majority art genres draw less heavily on the cultural heritage.

The Árbiediehtu report (2021; [https://sametinget.no/\\_f/p1/i50da2bc0-d0d1-4dc9-b3b9-3e3efaf0cebd/mattuid-arbi-boahtteaigai.pdf](https://sametinget.no/_f/p1/i50da2bc0-d0d1-4dc9-b3b9-3e3efaf0cebd/mattuid-arbi-boahtteaigai.pdf)) highlights a Sámi desire for

networks, expert bodies and a centre to safeguard traditional Sámi knowledge in the context of Sámi ICH.

In the Kven/Norwegina-Finn community, great efforts have been made over many years to preserve and strengthen the Kven language. This work has been followed up with a targeted plan for the Kven language.

<https://www.regjeringen.no/no/dokumenter/videre-innsa/id2587416/>

In 2021, five language centres for the Kven/Norwegian-Finn minority were established. The language centres help to strengthen the language in various ways, depending on local conditions and requirements. The centres often provide different activities for different age groups.

The Language Council of Norway works to strengthen the Norwegian language and linguistic diversity in the country. The Language Council of Norway is a government agency under the Ministry of Culture, and is the Government's expert body on language issues and follows up the Norwegian language policy. The Language Council of Norway also works to promote Norwegian sign language and the national minority languages Kven, Roma and Romani, and collaborates with the language user groups. The Language Council of Norway's primary goals are

- To strengthen the status of the Norwegian language and its use in vulnerable areas of society.
- To promote Norwegian as a well-functioning language for culture and general use.
- Preserve linguistic diversity and the interests of language users.

The Norwegian Crafts Institute, the Norwegian Institute for Bunad and Folk Costume, and the Norwegian Centre for Traditional Music and Dance, all UNESCO-accredited NGOs, – all work with practitioners and communities to document ICH, and they all receive government funding.

The Norwegian Crafts Institute was established in 1987. The institute works to document, preserve and promote traditional crafts, for the knowledge they embody, as cultural expressions and as professional occupations. It also strives to increase society's knowledge of and respect for craft traditions, in line with the Convention. The Norwegian Institute for Bunad and Folk Costume is a national competence centre that works to document, research and inform about Norwegian bunad and folk costumes. The institute works to safeguard the bunad as a living tradition through documentation and education, in close consultation with user groups and craft practitioners. In addition, the institute works to improve the framework conditions for those working within traditional textile crafts.

The Norwegian Centre for Traditional Music and Dance was established in 1992. Their main goal is to promote, safeguard and transmit Norwegian traditional music and dance as an expression of cultural identity with unique qualities. The centre works to safeguard the living cultural heritage through documentation and education, in close consultation with practitioners.

- Research institutions

Norway has no research institutions dedicated exclusively to intangible cultural



heritage.. Documentation and research is, however, carried out by other institutions, such as museums, language centres, archives and NGOs.

- Museums

Museums are important institutions for the documentation, curation and communication of ICH. Since 2004, Arts Council Norway has collected statistics from the museums, which are part of Statistics Norway's cultural statistics, and published the results in an annual report.

Since 2007, the museums have been asked to report on their ICH activities. Since 2017, this reporting has been standardised in that the museums report on topics/domains and whether they have documented plans for these activities.

In the past four years, the museum statistics have encompassed around 100 museums. Around 70 of these are funded by the Norwegian Ministry of Culture. Several museums receive operating grants from several government levels. The others are private museums, municipal museums, university museums or museums funded by other government ministries. The Sámi Parliament has had administrative responsibility for the Sámi museums since 2002 – see the presentation on the Sámi museums below.

The reporting has led to increased awareness of the Convention and the museums' own work in the field of ICH. The majority of museums report that the topic of ICH is an integral part of their strategy plans, and many of them report on their ICH endeavours in the form of activities to increase the public's awareness of living traditions, in keeping with the Convention's guidelines. The Convention is seen by the museums as significantly to Norway's commitment to facilitating diversity of expression and ensuring involvement and empowerment. The activities are often undertaken in collaboration with practitioners, particularly those relating to national minorities. The museums and cultural centres for national minorities are important keepers and communicators of cultural knowledge that is not necessarily preserved and protected by institutions rooted in the majority culture. In this way, they become important institutions not only for the communities themselves, but also for the majority society, see the discussion under indicators 5.2 and 10.1.

The reports show that some museums are working systematically to increase competence and transmit knowledge through courses and seminars, primarily in the areas of building preservation and the transmission of various craft skills, as well as technical/industrial cultural heritage sites.

Many museums also work with aspects of ICH that lie outside the scope of the Convention, such as the documentation of historical events and practices. In addition, several of them are working with the documentation of important contemporary events, such as the Covid-19 pandemic or information on people's digital media habits. This is important knowledge, which can contribute to the understanding of living traditions.

Documentation in archives and collections is often carried out by experts, i.e. not in keeping with the Convention's principle relating to community-based methods, see 1.4 above.

Sámi museums:

The Sámi museums are grouped into six consolidated museum pages that cover an area from Innlandet County in the south to the Russian border in the northeast. In this way, they represent the diversity of the Sámi cultural heritage in Norway. Their subject matter also extends into the areas of the Skolt Sámi culture on the Finnish and Russian sides of the border.

Five of the museums are part of the Sámi cultural centre that is tasked with developing the Sámi languages, art and culture. The centres may comprise museums, language centres, research units, cultural centres, kindergartens and other institutions engaged in various Sámi-related issues. In this way, the Sámi cultural centres are key knowledge bases and competence centres for the preservation and transmission of Sámi ICH.

In the round of consultation meetings ahead of this report, it was pointed out that there is a need to establish a dedicated Sámi art museum, and that this should be a pan-Sámi institution. Through the Norwegian Ministry of Culture's White Paper (Report to the Storting) No. 23 (2020-2021) on Museums Policy, and the Storting's subsequent examination, political will to construct a Sámi art museum. One of three important focus areas in the White Paper is "Art in the North".

Practitioners of traditional crafts in the museums

Two professional reports have described the extent of traditional craft practitioners in the museums, which represents the largest group of employed traditional craftspeople. An analysis of competence and personnel/resources relating to building preservation in the museums reveals that they have 242 full-time equivalent permanently employed craftspeople (Arts Council Norway 2020). There is a shortfall of 210.2 full-time equivalent employees for the maintenance of the building mass. The maintenance of protected buildings carried out by permanently employed building craftspeople (tinsmiths, painters, masons/bricklayers, cabinet makers, roofers, wood carvers, joiners/carpenters and others), corresponds to 180.5 full-time equivalents (36% of the maintenance requirement). In addition, 25.7 full-time equivalents are employed on temporary contracts, 63.5 full-time equivalents are contracted in individually or from external companies, while 23 full-time equivalents provide their services a voluntary basis.

There is no comprehensive overview of the number of traditional craftspeople employed by museums in fields other than building preservation. However, it appears to be small. A survey returned information on 48.5 full-time equivalents at seven museums (Survey of Sectoral Networks, Organisation of Traditional Craftspeople, 2020): Hardanger and Voss Museum has 17.5 full-time equivalent traditional craftspeople at the Hardanger Maritime Centre: 9 boat builders, 1 mechanic, 2 cabinet makers, 1 blacksmith and 1 rope-maker (2 positions). In addition, museum craftspeople/janitorial staff make up 3.5 full-time equivalents. The museum also discloses that it has 7 apprentices (1 rope-maker, 1 blacksmith and 5 wooden boat builders. At the Museums in Akershus's Traditional Crafts, Education Office and Competence Centre, there are 19 full-time equivalent apprentices: 5 blacksmiths, 1 sailmaker, 3 upholsterers, 1 cabinet maker, 1 joiner at Follo Museum, 2 filigree silversmiths, 3 traditional tanners, 1 saddler, 1 bunad-maker and 1 potter). The

Museums in South Trøndelag have 2 boat builders and 2 apprentice boat builders at the Museum of Coastal Heritage. Nordmøre Museum employs 2 full-time equivalents: 1 traditional boat builder (Geitbåt Museum) and a ship's carpenter with a certificate of apprenticeship as a boat builder (Kristiansund Museum). The Arctic University Museum of Norway employs 1 full-time equivalent boat builder. The Romsdal Museum employs 2 full-time equivalent bunad-makers. The Valdres Museum has 1.5 full-time equivalent instrument-makers and 1.5 full-time equivalent tailors whose tasks involve education and documentation.

#### Subject-specific museum networks

Subject-specific networks are a fundamental element in the development and enhancement of the museums' subject-specific activities in Norway. At present, there are 22 subject-specific museum networks. The networks vary in size, subject matter and methodology, but they are all led by a single museum with primary responsibility for ensuring the quality and continuity of the work.

The networks engage in projects in the fields of research, education and curation, and stage seminars and courses within the individual subject areas. Three examples serve to illustrate the potential and breadth of the networks' activities:

- The Sámi museums network has initially focused on highlighting the curation of collections, with the establishment of a plan for shared guidelines for the handling of tangible and intangible Sámi culture. The participating museums contribute with perspectives on collection, ownership and curation. The objective is for the guidelines for the curation of collections to be published on the Sámi museums network's website, so that it is available for all museum staff.
- The network for diversity and minorities has launched a recruitment project called "Diversity in the Museums". The objective is to increase minorities' knowledge of and competence relating to varied museum work, to help recruit people from minority backgrounds to operative positions at museums. At the heart of the project is the idea that the Norwegian museum landscape will be strengthened by the participation of minorities, in terms of contact with user groups, opportunities to see the museum's own activities from the outside, and competence and understanding in a globalised world.
- The fisheries and coastal culture network is an example of a network that engages in active collaborations with a number of government agencies: the Norwegian Directorate for Cultural Heritage, the Norwegian Ministry of Trade, Industry and Fisheries, the Norwegian Coastal Administration and Arts Council Norway. An important outcome of this is the production of *Fortellinger om kyst-Norge* ("Stories about Coastal Norway"), a series of books containing stories about important eras and topics in coastal history. The maritime network and the Museums of the Norwegian Coastal Administration/Lindesnes Lighthouse Museum have also played an active role in this endeavour, including as members of an editorial board. In a report from 2017, several of the networks highlight their work with ICH. This includes the costumes and textiles network, the network for building preservation and traditional crafts, and the network for the cultivated landscape.

- Archives

Some archives engage in documentation and several contain documentation of various types of ICH. In addition, archives (as well as libraries and museums) provide knowledge about the intangible cultural heritage, which gives recognition to those who possess that knowledge. Archive statistics provide no direct information on ICH. The National Archives of Norway uses [www.digitalarkivet.no](http://www.digitalarkivet.no) to publish digitised archival material. Since 2019, it has also allowed other institutional archives to upload and publish their scanned archive material on the same website. The public can search registered archive materials at the digital archive. However, much material remains unregistered in public and private archives. The need for a better overview of the yoik/folk music of the Sami (a distinctive cultural expression for the Sami's) to be found in archives has been pointed out on several occasions. The main collection of yoik material is held at the Arctic University of Norway's Tromsø Museum.

A digitisation project is currently underway specifically to safeguard audiovisual formats. This will provide a better overview of the contents, better metadata and better accessibility within the constraints of copyright protection. The National Library of Norway is responsible for maintaining the quality of the digital preservation, while the individual institutional archive is responsible for the quality of its dissemination.

Norway has NGOss which is a nationwide policy and special interest organisation that works to promote the preservation and dissemination of municipal and private archives, as well as raising the professional quality of this work. One example is the Norwegian Association of Archives.

Documentation in archives and collections is often carried out by experts, i.e. not in keeping with the Convention's principle relating to community-based documentation.

Examples of archives which document and disseminate ICH:

- The Sámi Archives are part of the National Archives of Norway and deal specifically with documenting Sámi cultural heritage.
- The Norwegian Folk Music Archive Network was established in 2008. It is a forum for cooperation, knowledge sharing and culture policy activities for the country's folk music archives (<http://www.folkemusikkarkivet.net/>). The network has 20 members. Everyone working with the documentation of folk music and dance traditions in Norway is welcome to join the network. The Norwegian Centre for Traditional Music and Dance is the network's secretariat and hosts their annual archives seminar.
- Skeivt Arkiv – The Queer Archive – is the national center for knowledge on queer history in Norway. The archive is part of the University Library of Bergen. It was deemed necessary to establish a special archive to collect and promote private archives relating to queer history and raising awareness about this. Through the archive awareness has been raised, and elements relating to intangible cultural heritage is being collected, researched and disseminated.
- The Valdres Museums: The Valdres Folk Music Archive is one of the oldest and largest folk music archives in the country, with around 15 000 recorded tracks. The archivist also acts as a source of expertise and advisor for Norway's performing folk music community.
- The Norwegian Institute for Bundad and Folk Costume has an archive of some 85

000 registered folk costume garments in private ownership. These form the basis for work in the bunad field. The institute also has a photo archive comprising 450000 documentary photos.

· The University of Bergen (UiB) and the University of Oslo (UiO): The Language Collections at UiB, the Norwegian Folklore Archives at the UiO, the Ethno-Folkloristic Archives at the UiB.

Norwegian Ethnological Research (NEG) was established in 1946 to collect, manage, communicate and research tales of everyday life – to be a national resource centre for the collection of personal memories. The institution is responsible for managing NEG's questionnaires and some other collections relating to various aspects of everyday life.

- Libraries

Norwegian libraries are public institutions and offer free access to document collections that contribute to social processes for learning, knowledge sharing and cultural education. They have a growing focus on their role as a meeting place for members of the public. Education is one of the three main areas in the National Library Strategy 2020–2023. The Strategy's objective is to further develop libraries as relevant and important cultural institutions which contribute to the factual and cultural education of the population. In addition to being an arena for education, the National Library of Norway also provides funding for measures that strengthen educational activities at libraries. Libraries are meeting places where members of the public come together to pursue different activities, such as language cafés, knitting circles, etc. Some activities target specific groups, such as children and young people. The library statistics provide an overview of the number of units for different types of media. They do not provide information on the contents or use of the types of media. Examples of libraries/library events that educate and provide meeting places for cultural expression, including ICH:

- The Deichman Library in Oslo has a department, "The People's Workshop", where people can borrow 3D printers, sewing machines, vinyl cutters, fabric printing machines, large format printers, soldering irons, etc. Visitors can also borrow tools such as drills, jig saws, angle grinders, laser measuring devices and polishing machines, with which to complete their projects. Courses and workshops led by various cultural actors are also held. <https://deichman.no/bibliotekene>
- The Sjølvberget Library and Cultural Centre in Stavanger arranges language cafés, knitting courses, a workshop where people can sew their own clothes, etc. (<https://www.xn--slvberget-l8a.no/Hva-skjer/Kurs-og-verksteder>)
- In 2016, Bergen Public Library established an interview studio in collaboration with Memoar, the Norwegian organisation for oral history. It is available to voluntary organisations, museums and private individuals who wish to collect oral histories.

The Norwegian Sound Archives Conference (<https://lydarkiv.no/om-norsk-lydarkivkonferanse/>) is a forum and meeting place for people who have an interest in and work with sound recordings in all forms and formats. The conference addresses

the archives, library and museum sectors, private collectors, researchers and the music industry.

- Others

As previously mentioned, the safeguarding of ICH in Norway is undertaken primarily by voluntary organisations that have an autonomous position in society, and in informal arenas in private homes, with transmission between generations.

A voluntary organisation could be an association (club, society, network or umbrella organisation), with members and a democratic structure, or a foundation or non-profit limited company, which does not distribute funds or distributes funds only to voluntary work, cf. the definitions set out in sections 3 and 4 of the NGO Registration Act.

Voluntary organisations comprise both special interest organisations, whose purpose is to fight for its members' own interests, and humanitarian organisations, whose objective is more idealistic, with no thought for members' own advantage.

Voluntary organisations that work both inside and outside the scope of the Convention have a long tradition in Norway.

- There are more than 2,000 voluntary organisations in the country. Over two-thirds of these were founded after 1960.

- The voluntary work performed under the auspices of these organisations corresponds to 142,000 full-time equivalent employees (Statistics Norway's Satellite Account for Non-Profit Institutions 2020).

- 63% of the population (over the age of 15) have performed voluntary work in the past year (Voluntary Sector Survey 2019).

- 78% of the population are members of at least one organisation, while 48% are members of at least two organisations. (Statistics Norway's Survey of Living Conditions 2020).

- Voluntary work resulted in value creation worth the equivalent of NOK 78 billion in 2018 (Statistics Norway's Satellite Account for Non-Profit Institutions 2020).

- The Satellite Account for Non-Profit Institutions (2013) indicated that voluntary and idealistic work in Norway corresponded to almost 148,000 full-time equivalent employees in 2014. The same statistics indicate that there are around 100,000 different local associations and societies in Norway. Over half of all voluntary work is performed in cultural and leisure organisations, including sports.

Although the number of organisations has increased, overall participation in such activities has decreased somewhat in recent years. Many people nevertheless feel that working in a voluntary organisation is a nice way to spend their time and use their abilities, for the good of the community and for the betterment of others.

Voluntary and idealistic organisations derive 27% of their revenue from the national government and 17% from local and regional authorities through transfers and the purchase of services, 45% derives from households and 12% from other private actors (Statistics Norway's Satellite Account for Non-Profit Institutions 2020).

EXAMPLES OF VOLUNTARY ORGANISATIONS:

As mentioned earlier, Norway has a lot of voluntary organisations; like organisations

within the different domains, like the accredited NGOs, and organisations operating across multiple domains. Festivals are an important meeting place for the transmission of a vibrant cultural heritage. Many initiatives are important for a sense of belonging, inclusion and diversity, for the individual minorities and for society at large.

Examples of voluntary organisations include NGOs with expertise in various crafts, folk music and dance, and oral narratives.

The Sami Parliament, the national minorities and several NGOs have stated that the operating grants provided for individual NGOs are insufficient.

Goal: To continue prioritising work with the ICH of indigenous people and national minorities, in accordance with the decrees of the Storting.

In the reporting process, several stakeholders have stated that it can be difficult to understand the term “intangible cultural heritage” and what falls inside and outside the scope of the Convention. The museum statistics do not currently distinguish between these elements, and ICH is not part of any other statistics/reporting, cf indicator 9.2.

During the next reporting period, Arts Council Norway must work to ensure the museum statistics more fully encompass ICH.

The inclusion of ICH in other reports, such as archive statistics and library statistics, could also be facilitated.

Activities in the realm of ICH take place primarily at the NGO level in Norway. At the consultation meetings, the various groups have indicated they desire more frequent dialogue with Arts Council Norway in order to monitor the area’s status.

## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

## Extent to which the current indicator is met:

Largely

## Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State Party will maintain its emphasis on the intangible cultural heritage of the Sámi and national minorities in the implementation of the Convention.

## 2. Extent to which programmes support the strengthening of human capacities to promote safeguarding and management of ICH

**Guidance note** corresponding to indicator 2 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 2.1

**Do tertiary education institutions offer curricula and degrees in ICH safeguarding and management, on an inclusive basis?**

Yes

**Describe briefly, using examples and focusing on the course content relevant to ICH safeguarding and management.**

- The Norwegian University of Science and Technology NTNU's Erasmus Mundus joint master's degree programme Choreomundus includes the Convention in its curriculum (<https://choreomundus.org/intangible-cultural-heritage/>).
  - o UNESCO highlights measures such as documentation, transmission and broader educational and social projects as being central to its aims, clearly requiring experts with highly specialised training. Choreomundus aims to engage critically with the Convention, focusing on dance heritage within a cross-cultural perspective. The programme will contribute not only to the field of dance studies but also to the now well-established discipline of heritage studies.
  - o The programme has been designed to provide all students with a common scientific training to equip them with the intellectual tools to analyse dance cross-culturally and to deal with issues concerning dance as ICH in diverse professional contexts. These include the above-mentioned state cultural sector and cultural industries, but also the tourist industries, and the tertiary educational sector which requires highly trained graduates to fulfil academic positions especially outside of Europe.
  - o Erasmus EMMC Joint Master programme 2012-2018 and the Erasmus+ Joint Master Degree EMJMD 2017-2021; The present programme is offered by a consortium of four universities internationally recognised for their leadership in the development of innovative curricula for the analysis of dance and other movement practices: University of Clermont Auvergne (coordinator), Clermont-Ferrand, France; Norwegian University of Science and Technology, Trondheim, Norway; University of Szeged, Hungary; University of Roehampton, London, United Kingdom.
- The University of South-Eastern Norway, Rauland Campus
  - o All three bachelor's degree programmes (in folk art, folk music and the planned degree in folk dance) introduced learning outcomes relating to ICH in 2019, in connection with the university's inclusion of sustainable development goals in all its courses of study.
  - o The master's degree in traditional art includes the Convention's ideas but has not updated its learning outcomes since the Convention was ratified in Norway.
- NTNU's bachelor's degree in Cultural Heritage Management



(<https://www.ntnu.no/studier/bkulmi>) and master's degree

(<https://www.ntnu.no/studier/mkulmi>)

o The 2003 Convention is not currently referred to directly in the learning outcomes of the cultural heritage management study programmes at NTNU. It is taught along with other relevant conventions at the start of the master's degree in cultural heritage management. The Convention may also be taught as part of other components in the bachelor's and master's degrees. This depends on the lecturers' own competence.

### **Do these programmes ensure inclusivity?**

Yes

### **If yes, describe briefly how these programmes ensure inclusivity.**

- NTNU Erasmus Mundus Master of Arts in Dance as Knowledge, Practice and Heritage is an open study for all who qualify for a master in traditional dance and have so far had 179 students from 62 countries.

## **Question 2.2**

### **Do governmental institutions, centres and other bodies provide training in ICH safeguarding and management on an inclusive basis?**

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Yes

### **Describe briefly, using examples and focusing on the nature of the training offered and the body providing it.**

- Workshop on Sámi intangible cultural heritage, 2019.

The Sámi Parliament and Arts Council Norway staged a workshop on Sámi ICH, which took place on 13–15 November 2019. It was attended by representatives from the Finnish, Swedish and Norwegian sides of the border. The workshop highlighted problems relating to ICH rights issues, commercialisation/over-commercialisation and sustainable development. In this context, reference is made to international agreements to which Norway is a signatory, and how different agreements can be seen in conjunction, for example WIPO and the 2003 Convention.

UNESCO consultants facilitated the workshop and wrote a report on its findings, which was published on the websites of both the Sámi Parliament and Arts Council Norway (<https://sametinget.no/aktuelt/rapport-om-samisk-immateriell-kulturarv.4340.aspx> , <https://www.kulturradet.no/museum-kulturarv/vis-artikkel/-/rapport-om-samisk-immateriell-kulturarv>).

- Consultation meetings for the period report, spring 2021

We have been informed that the consultation meetings themselves have contributed to greater knowledge of the Convention in Norway. See the list of participants in and description of the meetings in A.3.

Do these programmes ensure inclusivity? If yes, describe briefly how these programmes ensure inclusivity.

- Workshop on Sámi intangible cultural heritage, 2019. The workshop was specifically

designed around the needs of the Sámi community. The workshop aimed to assist the Sámi community to discuss the challenges and opportunities of engaging further with UNESCO and WIPO for the purposes of safeguarding their intangible cultural heritage or protecting their traditional knowledge within the community, and to consider how they might benefit from doing so (<https://sametinget.no/aktuelt/rapport-om-samisk-immateriell-kulturarv.4340.aspx> , <https://www.kulturradet.no/museum-kulturarv/vis-artikkel/-/rapport-om-samisk-immateriell-kulturarv>).

- Consultation meetings for the period report, spring 2021

A wide variety of organisations and actors within the different domains, and from the different national minorities and the indigenous Sami people were invited to the consultation meetings. Invitees were encouraged to spread the invitations to other interested parties. An open round of consultations was also held in the autumn of 2021. Several Sámi cultural actors have pointed out that the development work relating to ownership of and rights to cultural heritage materials should continue, and that it should encompass the entire Sápmi region. The initiative should therefore be pursued as a Nordic partnership project.

In the coming reporting period, Norway will work to achieve closer Nordic cooperation with regard to Sámi ICH.

Several actors have also submitted that there is a need for more meeting places tailored to the sharing of experiences across multiple areas/sectors, in order to increase interdisciplinary collaboration.

In the next reporting period, Arts Council Norway will facilitate meeting places for the sharing of experiences with respect to ICH.

#### **Do these programmes ensure inclusivity?**

Yes

#### **If yes, describe briefly how these programmes ensure inclusivity.**

Cf. information above.

### **Question 2.3**

#### **Do community-based or NGO-based initiatives provide training in ICH safeguarding and management, on an inclusive basis?**

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Yes

#### **Describe briefly, using examples and focusing on the training offered and the organization providing it.**

- The Norwegian Centre for Traditional Music and Dance organised a UNESCO Training of Trainers workshop in 2015. It was called “Community-based inventorying” and was aimed at the Norwegian/Nordic instructor network (funded by Arts Council Norway ). Although the instructor network has wanted to continue working to increase members’ competence with respect to the Convention, funding for further workshops has not been

found.

- During the Kven festival Paaskiviikko 2019, North Troms Museum and Halti Kven Cultural Centre staged a two-day seminar on Kven/Norwegian-Finn ICH called “Meän tradišuunit ellää – Our traditions are alive”. <https://ntrm.no/aktuelt/mean-tradisuunit-ellaa-vare-tradisjoner-lever-et-seminar-om-kvensk-immateriell-kulturarv>

### **Do these programmes ensure inclusivity?**

Yes

### **If yes, describe briefly how these programmes ensure inclusivity.**

- 2015: The Training of Trainers workshop was primarily a follow-up course for those who had attended the 2014 workshop called “Implementing the UNESCO Intangible Cultural Heritage Convention on the National Level”. Despite limited places, invitations were distributed widely in the Nordic region to organisations/institutions and representatives of Sámi groups and national minorities.
- 2019: The “Meän tradišuunit ellää – Our traditions are alive” seminar was organised by the minority institution Halti Kven Cultural Centre, in partnership with North Troms Museum. This was reflected in the programme, in part by having culture bearers hold presentations. The seminar was open to all and was free of charge.

### **Baseline and target**

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### **Extent to which the current indicator is met:**

Satisfied

### **Target for the next report:**

Satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

In the next reporting period, Arts Council Norway will continue to facilitate meeting places for the sharing of experiences with respect to ICH.

### 3. Extent to which training is operated by or addressed to communities, groups and individuals, as well as to those working in the fields of culture and heritage

**Guidance note** corresponding to indicator 3 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

#### Question 3.1

**Do training programmes provide capacity building in ICH addressed to communities, groups and individuals?**

Yes

**Describe briefly, using examples and referring to capacities built/strengthened, the training provider and the participants (incl. age and sex).**

Cf. below.

**Do these programmes ensure inclusivity?**

No

**If yes, describe briefly how these programmes ensure inclusivity.**

**Are any of these training programmes operated by communities themselves?**

Yes

**Provide examples of such trainings, describing the involvement of communities in operating these programmes**

- The nomination process for inscription on the Representative List has increased knowledge about the Convention and safeguarding strategies among several groups.
  - o The Setesdal Folk Music Association coordinated the process of preparing the nomination of for the Practice of traditional music and dance in Setesdal, playing, dancing and singing (stev/stevjing) inscribed in 2019 (<https://ich.unesco.org/en/RL/practice-of-traditional-music-and-dance-in-setesdal-playing-dancing-and-singing-stev-stevjing-01432>)
  - o The Norwegian Coastal Federation drove the coordinated the process of preparing the multinational Nordic nomination for Nordic clinker boat traditions. The nomination will be considered for inscription in December, 2021. <https://ich.unesco.org/en/files-2021-under-process-01119>
- Several groups are working towards a nomination proposal for inclusion on UNESCO's listing mechanisms and tell us that the process is building knowledge about the Convention and safeguarding strategies among multiple groups.

## Question 3.2

**Do training programmes provide capacity building in ICH addressed on an inclusive basis to those working in the fields of culture and heritage?**

Yes

**Describe briefly, using examples and referring to capacities built/strengthened, the training provider and the participants (incl. age and sex).**

Cf. 2.2, 2.3 and 3.1.

**Do these programmes ensure inclusivity?**

Yes

**If yes, describe briefly how these programmes ensure inclusivity.**

This group is included in the activity described in 2.2, 2.3 and 3.1

## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

## Extent to which the current indicator is met:

Satisfied

## Target for the next report:

Satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

## 4. Extent to which both formal and non-formal education strengthen the transmission of ICH and promote respect for ICH

**Guidance note** corresponding to indicator 4 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

In your country, is ICH transmitted through or used as a medium of teaching and learning in the following?

- formal education
- non-formal education

### Question 4.1

**Are practitioners and bearers involved in designing and developing ICH education programmes and/or are actively presenting and transmitting their heritage?**

Yes

**Explain briefly how practitioners and bearers are involved in these activities.**

Inclusion is often part of the actual learning process: Practitioners of traditions are often also professionals who are employed at educational establishments/centres/organisations, or who are hired in as expert teachers in both formal and informal courses/study programmes. Within the area of formal education, there are official quality systems that ensures participation and control development. There are often similar evaluation processes for informal courses controlled by the organisations.

Inclusive processes are implemented when subject curricula in schools are changed. All subject curricula in primary, lower secondary and upper secondary education were renewed with effect from August 2020, pursuant the Norwegian Ministry of Education and Research's White Paper (Report to the Storting) No. 28 (2019-2020) on the Knowledge Promotion Reform. The statutory regulations are also new, pursuant to Section 1-5 of the Education Act. The document "Core curriculum – values and principles for primary and secondary education" is also new, and has the status of a statutory regulation, along with the rest of the curriculum (cf. Section 5.1 of the Education Act, <https://www.udir.no/lk20/overordnet-del/?lang=nob>). Six core values for education and training are listed in the "Core curriculum" document. These values apply to compulsory education in Norway. Two of them may be linked to culture, cultural heritage, tradition, diversity and intangible cultural activities: Identity and cultural diversity and The joy of creating, engagement and the urge to explore. Several of the organisations are pleased that the intangible cultural heritage has been given more space and is more broadly covered in the new curricula. However, they point out that they contain no provisions instructing teachers to prioritise ICH. The genre prioritised will depend on the teacher's competence and will therefore rarely include cultural expressions that are safeguarded under the Convention.

Primary, lower secondary and upper secondary school curricula

Work on new subject curricula started in the autumn of 2017. Groups of teachers,

educationalists and other professionals worked together with those responsible for the individual school subjects at the Norwegian Ministry of Education and Research to develop the new curricula.

During the process, drafts of the curricula were shared, and the input received by the Norwegian Directorate for Education and Training was incorporated as the work progressed. Towards the end of the process, a formal consultation was undertaken. The Directorate received a total of 14,000 replies.

Before work on the new curricula commenced, separate guidelines were drawn up for the various subject groups. These guidelines made it clear that Sámi cultural heritage is part of Norway's overall cultural heritage. Through their education, students should gain an insight into the indigenous Sámi people's history, culture, way of life and rights. (See also Sections 1-1 and 6-4 of the Education Act's preamble.

The Sámi Parliament determines the contents of Sámi-related school subjects, within the framework set out by the Norwegian Ministry of Education and Research, see Section 6-4 of the Education Act. The Sámi Parliament determines curricula for Sámi language tuition at the compulsory educational level and curricula for separate Sámi-related subjects at the upper secondary educational level, reindeer husbandry and the five "duodji" (Sámi craft) subjects, which are culture bearers for Sámi business and society. Sámi educational groups participate in the advisory councils that are responsible for the various subjects. In 2016, the Sámi Upper Secondary School and Reindeer Husbandry School became a member of the World Indigenous Higher Education Consortium (WINHEC) Sámi Allaskuvla/Sámi University of Applied Sciences is also a member, and offers a number of relevant study programmes, see Indicator 5.4.

In Norway, there is a long tradition of tripartite cooperation between the government, employers' organisations and the trade union movement. The tripartite cooperation on vocational training involves employer and employee organisations and the government jointly arriving at good solutions for future educational structures, based on ILO Convention 142, the Human Resource Development Convention.

This tripartite cooperation is also intended to ensure the joint development of solutions that, in the best way possible, meet the need for competence on the part of the individual, the business community and society at large.

Within each individual study programme in the vocational educational structure, the government appoints advisory councils made up of representatives of the three branches. Arts Council Norway is represented on the Advisory Council for Craft, Design and Product Development, and has helped ensure the 2003 Convention's principles have been included in the new curricula.

## Question 4.2

**Are modes and methods of transmitting ICH that are recognized by communities, groups and individuals, included or strengthened in formal and non-formal educational programmes?**

Yes

**Explain briefly, using examples, how such modes and methods of transmission are included and/or strengthened.**

Formal education:

ICH is not a separate subject in primary, lower secondary or upper secondary schools. The topic is covered implicitly, through the overarching curricula, and explicitly in certain subjects, depending on the various branches, such as language, music, dance and crafts. For further details, see Indicator 5.1. In the consultation meetings, it was pointed out that tradition-bearers may be visible and active nationally and internationally, but that they are not much used by/in schools.

In the courses of vocational training at the upper secondary level, we find subjects that preserve traditional craft techniques, methods and materials. These subjects are deemed to have a cultural value which, for social reasons, it is important to pass on. Local companies, where the transmission of traditional knowledge is undertaken through close collaboration between a master craftsman and an apprentice.

The subjects are inscribed on a list of traditional crafts worthy of preservation. The Norwegian Directorate for Education and Training decides which traditional crafts are to be kept as school subjects, in response to input from the Secretariat for Rare and Protected Crafts. The Secretariat, which is part of the Norwegian Crafts Institute at the Lillehammer Museum, is a national resource centre for rare and protected crafts for relevant actors at the primary and lower secondary school level.

Many people have stated that there is a need for broad craft-related competence to preserve and maintain a diverse cultural heritage, most recently in Arts Council Norway's review of museums' competence and personnel resources relating to building preservation (Arts Council Norway, 2020) and the Cultural Heritage Policy set out in White Paper (Report to the Storting) No. 16 (2020–2019). At the same time, reports and analyses point to weaknesses, deficiencies and obstacles that have gradually resulted in fewer and fewer young people choosing to study small, traditional craft skills. The Norwegian Directorate for Education and Training's Vocational Committee for the Intangible Cultural Heritage and Rare and Protected Crafts pointed to several limitations in the report Long Live Traditional Crafts! (2016). For example, career paths for practitioners of rare and protected crafts are deficient and unclear; there is a lack of training in craft/practical skills in primary and lower secondary school; upper secondary schools lack curricula for important traditional craft skills and techniques; and there are insufficient companies willing to take on apprentices in rare and protected crafts.

Sustainable development is a key topic, in particular for the subjects covered by the vocational training programme for craft, design and development. Here are some examples:

- In the third-year upper secondary school bunad-maker study programme, the interdisciplinary topic sustainable development aims to foster conscious reflection about the choice of materials, production methods and tools in an ethical and sustainable production process. It also focuses on making high-quality, durable bunad garments and accessories, which can be maintained and repaired. Sustainable development is also about taking care of and developing a vibrant cultural heritage, with local and national roots.



- In the third-year upper secondary school filigree silversmith study programme, the interdisciplinary topic sustainable development focuses on producing durable products, which can be maintained, repaired and reused, and further developing and creating high-quality, durable new filigree products. The filigree silversmith study programme is also about being part of the effort to safeguard the local, national and international cultural heritage. The programme also aims to foster reflection about the choice of materials, production methods, tools and machines in an ethical and sustainable production process, and how this can affect emission levels and the environmental footprint.

- In the third-year upper secondary school wooden boatbuilding study programme, the interdisciplinary topic sustainable development aims to foster critical reflection about the choice of materials, production methods, tools and machines in an ethical and sustainable production process, and how this can affect emission levels and the environment footprint. This involves focusing on producing durable products, which can be maintained, repaired and reused, and further developing and creating high-quality, durable new wooden boats. Sustainable development is also about the craft being part of the effort to safeguard the local, national and international cultural heritage.

The key tenets of the traditional craft subjects are also described in their specific curricula. Here is an example from the curricula for the filigree silversmith study programme:

- The third-year upper secondary school filigree silversmith study programme is intended to enable students to develop products that embody sustainability, quality, culture and history. The programme passes on traditional craft skills and preserves resources for the future. It also helps to create respect for and an understanding of the cultural and natural heritage, on the basis of which new solutions can be developed. The programme also aims to provide apprentices with knowledge about the rights and duties of both employers and employees, and about the importance of the tripartite cooperation, where employer, employee and the authorities work together to develop the craft and improve working conditions.

The curricula for the five “duodji” (Sámi craft) study programmes are determined by the Sámi Parliament. In addition to the elements mentioned above, the curricula place particular emphasis on Sámi values, Sámi languages, an indigenous people's perspective and knowledge about nature and natural materials in the practice of the crafts.

In Norway, students from Year 1 of primary school to Year 3 of upper secondary school experience professional art and culture through a scheme called the “Cultural Schoolbag”, see Indicator 11.2 for further details. The Cultural Schoolbag is part of the government's policy of bringing the arts and culture into primary, lower secondary and upper secondary schools. This scheme enables students to encounter practitioners of selected traditions, in addition to artists of different kinds.

Informal education:

The safeguarding and transmission of ICH in Norway is also carried out by voluntary organisations that have an independent position in society. These organisations have created courses of study based on traditional knowledge and traditional techniques, cf. indicator 2.3. There are many informal courses. For some traditional areas of knowledge, university courses and study programmes have also been established. For example:

Yoik/Folk music

- o Informal education makes use of both traditional methods of learning by ear/copying and formal academic learning using musical notation, both in a one-to-one learning situation and

for group tuition in societies and on courses.

- o Formal education via the Cultural Schoolbag, at upper secondary school and at the tertiary educational level uses the traditional one-to-one learning situation, in addition to group tuitions and a broader theoretical foundation.

- o Individual practitioners who offer informal learning arenas, such as online yoik courses, stand-alone courses, courses at festivals/meetings.

Folk dance:

- o Dances are learned in informal settings, such as dance parties, festivals or practice sessions run by folk dance associations. Often, dance skills are taught by one person to another during the activity and passed on from one generation to the next..

- o Several organisations and individuals offer courses focusing on specific local dance traditions or on basic dance techniques and an understanding of dance. .

- o Through the online resource folkepedia.no, children and young people are offered the opportunity to learn traditional dances. The dance videos that are available online have been made by and for children and young people and demonstrate the diversity of Norwegian folk dances.

· Duodji/Sámi crafts, Crafts

- o Informal education makes use of traditional teaching methods to pass on knowledge of the craft.

- o Formal education at upper secondary school, with subsequent apprenticeship, higher education with a great deal of practical work/guidance.

- o Sámiid Duodji's local branches and the Sami Study Association offer courses in the various Sámi crafts.

- o Some municipal culture schools offer courses in Sámi crafts, e.g. in Hamarøy.

- o The Institute for Sámi Crafts (Duodjeinstituhtta) currently has seven advisers in the field of Sámi crafts and design. The advisers assist clubs, associations, retail companies, etc., which organise, produce and/or sell Sámi craft items. The advisers are also tasked with facilitating education/capacity building through courses in conjunction with professional bodies and authorities. This service is inadequate in relation to the need.

- o The Norwegian Folk Art and Craft Association, the Norwegian Institute of Bunad and Folk Costume, the Norwegian Youth Association, the Norwegian Folk Costume Forum, the Association for Studies of Culture and Traditions have created an educational programme for students aged 9–12, which focuses on the use of bunads in Norway and includes facts, reflection and practical activities. In addition, an educational pamphlet aimed at the 9–12 age group has been created.

- o The Norwegian Institute for Bunad and Folk Costume offers a module in the modular bunad-course provided by the Association for Studies of Culture and Traditions.

- o Each year, museums offer a number of different building preservation courses for employees and other interested parties. Some courses are specially designed for young practitioners.

- o The Norwegian Crafts Institute engages in several training and documentation projects in partnership with various institutions and culture-bearers. The institute has around 30 ongoing projects each year, covering most fields.

· Oral traditions

- o Fortellerhuset (The Storyteller House) holds courses in oral storytelling for both novices

and experienced storytellers – for organisations, schools, kindergartens, businesses, libraries, public speakers and other interested parties.

o In 2018 and 2019, the Norwegian Folklore Archives, Norwegian Ethnological Research (NEG), the Association of Local History and Memoar, the Norwegian organisation for oral history, held courses at several locations around the country on collaboration between voluntary organisations and museums, archives and libraries, with the focus on collecting, documenting, archiving and communicating oral history. History societies, local museums and libraries, and private individuals have been involved, giving this aspect of ICH a boost in a number of local communities. The course built on a local initiative from Memoar, the Norwegian organisation for oral history in 2016.

### Question 4.3

**Do communities, groups, NGOs or heritage institutions offer educational programmes and/or extra-curricular activities concerning ICH and strengthening its transmission, and do they receive any support?**

Yes

**Explain briefly, with examples, how these programmes strengthen ICH transmission and who provides them.**

With respect to vocational training, upper secondary school and the apprentice's employer constitute equivalent learning arenas. Companies that train apprentices in traditional crafts are often local tradition bearers that help to pass on knowledge through the formal educational pathway. Like the upper secondary school, apprentice training companies are responsible for ensuring that the training provided complies with the Education Act and the subject's curriculum. The training company receives financial support for the work it does with the apprentices.

For each apprentice or student aiming for a certificate of practice and individual who has signed a contract of traineeship/training in traditional crafts, an additional grant is given for each year of training at the company.

The Norwegian Directorate of Education and Training, in consultation with the Secretariat for Rare and Protected Crafts and the advisory councils, decides which crafts are to be considered rare and protected.

Voluntary organisations and institutions organise many informal courses, including courses in ICH.

Some folk high schools in Norway offer programmes of study in performing folk music and dance, and some offer courses in craft skills, including carpentry, textiles and glass/porcelain. Some folk high schools offer programmes of study relating to outdoor pursuits, hunting and fishing, while three offer courses in building preservation. The museums are important learning arenas, and many offer a variety of courses in traditional crafts relating to building preservation and rare and protected crafts. Some museums are also arenas for learning place-specific traditions relating to food culture, natural history and naming traditions. The

Sámi museums and museums working with national minorities report that minority languages are an important part of the transmission process.

NGOs, and the UNESCO-accredited NGOs in particular, report that they hold annual courses on ICH safeguarding. The Norwegian Folk Art and Craft Association reports that every year it holds about 3,000 courses with approx. 15,000 participants and provides 60,000 hours of study in traditional craft techniques. The courses are administered through the Association for Studies of Culture and Traditions. The Association for Studies of Culture and Traditions reported that in the period 2014–2018 an average of 5,113 courses were held, providing 157,610 hours of study to 40,224 participants. The bulk of these courses were in the fields of theatre, dance and crafts. The Wood Seminar was first held in 2004. From 2015, the Association for Studies of Culture and Traditions has been responsible for the event, which is held at the Hjerleid School and Craft Centre in Dovre.

The various study associations collaborate with different organisations and offer courses that cover the safeguarding of the intangible cultural heritage. For example, in 2019, a total of 2,966 courses were held, providing 61,039 hours of study to 26,645 participants. The courses offered included dyeing with fungi and mushroom dyes, food from wild plants, preparation of hides, dyeing with plants, tanning of fish skins, practical outdoor pursuits, glacier hiking, preparation for the hunting licence test and practical elk hunting. The Music Study Association is the largest of its type. In 2019, it held almost 6,000 courses, providing over 290,000 registered hours of study to more than 40,000 participants. The focus is on folk music and the construction of historical folk music instruments, as well as courses in i.a. traditional Norwegian dance, choir singing, folk ballads in the care of the elderly, and marching band harmonisation.

The Sámi Study Association reports that it held approx. 84 courses, providing 7,298 registered hours of study to 420 participants in 2020. The association offers the Sámi population adult education courses intended to preserve and develop the Sámi languages and culture in a modern Norway. It offered courses in duodji (traditional Sámi crafts) and other craft skills, as well as courses in other cultural subjects, Sámi languages and use of the natural environment.

Association for Studies of Culture and Traditions – nationwide seminars and projects:

- The Bunad and Folk Costume Conference acquired its current form in 2015. With the exception of 2020, it has attracted 100–140 participants every year. This is an annual meeting place for competence enhancement, the sharing of ideas and debate. It is organised by the Norwegian Youth Association, the Norwegian Folk Art and Craft Association, the Norwegian Folk Costume Forum and the Norwegian Institute of Bunad and Folk Costume.
- The competence project: Bunad and sustainability. This is a business development programme for bunad production/textiles companies. The programme is organised jointly by the Norwegian Youth Association and the Norwegian Folk Art and Craft Association. In 2020, there were 8 participants/businesses.
- The WOOD Seminar in Dovre, is organised jointly by the Norwegian Folk Art and Craft Association, Hjerleid School and Craft Centre and the Centre for Rural Culture in April each

year. The annual seminar was cancelled in 2020 and 2021 due to Covid-19.

The Norwegian Federation of Cultural Heritage Organisations

The Norwegian Federation of Cultural Heritage Organisations' members hold courses nationwide, either through the Association for Studies of Culture and Traditions, under its own auspices or in conjunction with others. Many have also developed good educational programmes for the Cultural Schoolbag scheme.

Norway has a strong tradition for voluntary work, and over 60 per cent of the population participates in voluntary work each year. The Norwegian Federation of Cultural Heritage Organisations has 29 nationwide member organisations, with over 2,000 local branches and 250,000 personal members in all. The member organisations make a significant contribution not only to preserving our cultural heritage, educating the public and passing it on to new generations, but also to disseminating the unique knowledge they have about their individual areas. Volunteers devote over six million hours of unpaid work per year to the preservation of the cultural heritage, making the voluntary sector one of the largest actors in the field of cultural heritage preservation.

These organisations play a vital role, not least locally. They know the local history and how society has developed. They preserve cultural heritage sites that are meaningful to people and pass on traditions that create identity and a sense of belonging. Examples include folk costumes, food and beverages, knitting patterns, village squares, the coastal environment, transport history and stave churches. In addition, the organisations generate activity and engagement in the local community and represent important social meeting places and arenas for learning and the sharing of knowledge.

- The transmission of knowledge is one of the most important tasks of the Norwegian Federation of Cultural Heritage Organisations' members. The transmission of knowledge takes place in several ways: through courses, voluntary work or meetings, or through educational programmes tailored to various target groups.

- Many organisations have activities tailored specifically for children and young people. This includes educational programmes in conjunction with schools, or separate courses or summer camps.

- Many cultural heritage organisations also work closely with other cultural institutions, such as archives, libraries and museums.

Norwegian Centre for Traditional Music and Dance

The Norwegian Centre for Traditional Music and Dance is a competence centre for folk music and dance, and works to promote, protect and transmit Norwegian folk music and dance traditions. The Centre is an accredited NGO under the Convention.

The Centre has an archive, and engages in research, education and projects as part of a broad national and international network. The archive comprises the largest collections of folk music and traditional dance in Europe.

- The archive material is used by educators, practitioners, students, researchers, private individuals and voluntary organisations.
- Research and development work constitutes an important part of the Centre's activities.

Basic research into the archive material is undertaken continuously.

- Systematic efforts to protect and transmit living traditions to children and young people, and with their participation, are undertaken through the Centre's two major projects "The Museums Dance" and "The Villages Dance".

#### The Norwegian Museum Association

The Norwegian Museum Association is a special interest organisation for museum policy and professional development. The Association is open to all museums in Norway that meet the ICOM definition of a museum and that endorse the Association's articles of association.

During the consultation process, the Norwegian Museum Association submitted that practically all museums in Norway undertake work to protect and transmit ICH in line with the ICOM definition of a museum.

Knowledge through practice: In conjunction with volunteers, museums often organise courses or workshops where knowledge is transmitted through practice to new generations. In connection with restoration work, a sound understanding of both craft skills and materials is crucial for a good result, and the museums are among the foremost repositories of knowledge in this area. Interest in such knowledge is currently growing, now that sustainability and the interconnection between nature and culture has been put firmly on the agenda. Going forward, this is an area in which museums can play an even more active role. This also applies to traditional crafts and the maintenance of historic buildings.

The Norwegian Crafts Institute and Norwegian Institute of Bunad and Folk Costume engages in the transmission of traditional craft knowledge and skills.

The Secretariat for Rare and Protected Crafts has a particular responsibility for the smallest and most vulnerable crafts. The Secretariat facilitates training in upper secondary schools in conjunction with the various industrial sectors. Acting on the advice of the Secretariat for Rare and Protected Crafts, the Norwegian Directorate of Education and Training decides which crafts should be included on the list of protected traditional crafts. To qualify for protected status, a craft must have few practitioners and must safeguard traditional craft knowledge and skills. In addition to the formal educational pathways, there are a number of craft traditions (e.g. ski-maker, Hardanger fiddle-maker) and practical skills/techniques (e.g. embroidery, ribbon weaving, tatting, spinning, gilt leather-making, rose painting, sweeping, lagging) which may be categorised under domestic crafts, hobbies or crafts depending on the context, or they may be categorised within an apprenticeship subject without being formally taught.

#### Norwegian Directorate for Cultural Heritage

Every other year since 1984 the International Course on Wood Conservation Technology (ICWCT) has been organised by the Norwegian Directorate for Cultural Heritage in cooperation with The International Centre for the Study of the Preservation and Restoration of Cultural Property and the Norwegian University of Science and Technology.

The aim of ICWCT is to promote cultural understanding and research in the field of wood conservation, and to be a valuable resource for the work of the individual participants in

their respective countries. The course is directed towards professionals who have been working for some years within the field of wood conservation.

During the consultation meetings, some actors expressed a desire for greater focus on Sámi crafts.

**Provide additional details here of the nature of any support (financial, technical, in-kind or other) they receive.**

#### Question 4.4

**Do teacher training programmes and programmes for training providers of non-formal education include methods for integrating ICH and its safeguarding into education?**

Yes

**Provide additional details here of these training programmes, in particular the methods taught and the target audience.**

In the subject physical education (from Year 1 primary to Year 2 upper secondary), one of the core elements is “outdoor activities and moving through the countryside”. Emphasis is here placed on the students using the local area and exploring nature through varied outdoor activities in different seasonal conditions. Experience of the natural world and safe and sustainable movement through it are key elements. In PE, students should experience different cultures under the heading “outdoor leisure pursuits”, including activities relating to Sámi culture.

Subjects like “outdoor leisure pursuits” can also touch on this topic, where movement through different environments, people’s differing ways of life, nature and the environment are key topics. These are subjects that upper secondary school students majoring in sports can choose.

Teacher training courses provide no information about the Convention or the protection of ICH.

The formal and informal educational programmes within the practice of ICH focus on the safeguarding of the tradition being taught.

#### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

#### Extent to which the current indicator is met:

Satisfied

**Target for the next report:**

Satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**



## 5. Extent to which ICH and its safeguarding are integrated into primary and secondary education, included in the content of relevant disciplines, and used to strengthen teaching and learning about and with ICH and respect for one's own and others' ICH

**Guidance note** corresponding to indicator 5 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 5.1

**How is ICH included in the content of relevant disciplines? (you may check several)**

- As a stand-alone subject

ICH is not a separate subject in primary, lower secondary or upper secondary schools. The topic is covered implicitly, through the overarching curricula, and explicitly in certain subjects, depending on the various branches, such as language, music, dance and crafts. For further details, see Topic 4, Indicators 4.1–4.3.

Subjects in primary and lower secondary schools that are particularly related to ICH:

Art and craft, Years 1–10 contributes to the domains of traditional crafts and of knowledge of nature and the universe

Of the four core elements described in this subject, we have highlighted two as being particularly relevant in this context:

- **Craft skills:** The core element “craft skills” means that students must develop proficiency, practical skills and perseverance in the use of various tools and materials. Students must develop an understanding of the materials’ properties, functionality and expression, through their own creative work. They must use hard, malleable and soft materials, as well as digital tools, in an aesthetic, environmentally aware and safe way throughout their time at school. Specific and tailored competence goals for Years 1–10 will safeguard the acquisition of practical knowledge. .
- **Cultural understanding:** The core element “cultural understanding” means that students must explore the contemporary visual culture and cultural heritage from different parts of the world, as a source of experience and inspiration for their own creative practice. Students must encounter examples of and reflect over how art, craft and design reflect and shape culture, social development and people’s sense of identity. Knowledge of visual and material culture provides a basis for informed choices as a consumer and citizen, and in the students’ own creating work. Specific and tailored competence goals for Years 1–10 will safeguard the acquisition of practical knowledge.

Music Year 1-10, contributes to the domain of performing arts

Of the four core elements, perhaps this is the most relevant for the intangible cultural heritage:

The core element “cultural understanding” is about how the songs and music that the students play, create and experience are embedded in and are important for the culture from which they spring. Being able to understand one's own and others' musical expressions, play music, create music and experience music both presume and contribute to cultural competence. Music, song and dance as aesthetic expressions are influenced by and are expressions of historical and societal conditions. Music acquires meaning when it is used in social contexts, and music provides meaning to social events and rituals. Specific and tailored competence goals for Years 1–10 will safeguard the acquisition of practical knowledge. .

Food and Health Year 4-10, contributes to the domain of traditional crafts, the domain of social practices, rituals and festive events; and the domain of knowledge of nature and the universe

Of the three core elements described in this subject, we have highlighted one as being particularly relevant in this context:

- Culture relating to food and meals is constantly changing, and is influenced by the use of raw materials, knowledge, traditions and social or religious norms and values. Cooking and mealtimes are social arenas for exploration, cooperation and co-creation. Meetings between food cultures and cultural activities from Norway and other countries promote diversity and create understanding, awareness and curiosity. In this way, students are able to experience the joy of food as a group, thereby enabling our culinary cultures to be both preserved and renewed. Specific and tailored competence goals for Years 1–10 will safeguard the acquisition of practical knowledge.

Norway's upper secondary schools offer study programmes that are relevant for the country's ICH. These may be found in the general academic study programme Music, Dance and Drama, and within the vocational study programmes Craft, Design and Product Development (which covers the small traditional craft subjects), Agriculture, Fishing and Forestry (which includes reindeer husbandry) and Restaurant and Food Processing (which includes food preparation and service).

Input from the consultation process

- o Several actors stated that traditional crafts are only partly covered in the vocational study programme areas, see the Advisory Committee on Vocational Training's report: Long Live Traditional Crafts (Lenge leve tradisjonshåndverket) (<https://www.udir.no/globalassets/filer/samlesider/fagopplaring/sry/yrkesfaglig-utvalg-for-immateriell-kulturarv-og-verneverdige-fag.pdf>). This report, which was commissioned by the Norwegian Ministry of Education and Research in 2016, resulted in changes to Norway's vocational training schemes.

- o Some actors pointed out that the national course of study for folk music (including

folk dance) at Vinstra

(<https://www.vinstra.vgs.no/hovudmeny/utdanningstilbod/landsline-for-folkemusikk/>) has so few students that it is in danger of being discontinued.

o The reindeer husbandry study programme at the Sámi Upper Secondary School and Reindeer Husbandry School is located in Kautokeino. The same school also offers a course of study in Sámi crafts (duodji).

Hjerleid Handverksskole AS

Hjerleid School and Craft Centre is an approved publicly funded, privately owned upper secondary school, owned by the Association for Studies of Culture and Traditions and the Norwegian Heritage Foundation. The school offered the following upper secondary school study programmes in Design and Craft Skills, Design and Woodwork, Blacksmithing, Building technology, with the emphasis on traditional techniques and Painting and Surface Treatment, with the emphasis on traditional techniques.

Odda Upper Secondary School

The national course of study for blacksmithing builds on the upper secondary school Year 1 courses Technology and Industrial Production or Design and Craft Skills

Out-of-school-hours care (SFO) and kindergartens

Local councils provide optional morning and afternoon out-of-school-hours care arrangements (SFO) for children in primary school Years 1 to 4, and for children with special needs in primary schools Years 1 to 7. Through a variety of cultural activities, the SFO's aim is to enable children to create their own expressions and learn different ways of expressing themselves to increase their respect for difference and recognition of diversity. The SFO is meant to help children experience equality, social inclusion and fellowship with other children and staff members.

According to the curriculum for the kindergarten sector, the kindergarten's core values are meant to promote democracy, diversity and mutual respect, inclusion, equality, sustainable development, the ability to cope with life and good health.

- As a means of explaining or demonstrating other subjects

The Norwegian Museum Association submitted that many museums provide ICH-related programmes, tailored to the primary and lower secondary curriculum, through the Cultural Schoolbag scheme. Examples include sewing, dance, rowing and Sámi crafts (duodji). They also have educational programmes relating to other subjects, such as boat building in maths and care of the agricultural landscape and traditional use of different wood species in biology.

Yoik is part of the primary and lower secondary school music curriculum but is not yet defined as a separate subject.

Primary and lower secondary schools in Sámi areas experiment with ICH in the teaching of other subjects, such as the use of traditional units of measurement in maths.

As a stand-alone subject. Briefly explain how ICH is included in the course content of relevant disciplines, as a stand-alone subject, giving examples.

(Art. 14(a)(i), OD 107, OD 180(a)(ii))

- Others

## Question 5.2

**Do school students learn to respect and reflect on the ICH of their own community or group through educational programmes and curricula?**

Yes

**Explain briefly, with examples, how school students learn this.**

The core values for the primary and secondary school level curricula include identity and cultural diversity, ethical awareness, respect for nature and the environment, democracy and co-determination, and cultural heritage. The curricula do not explicitly contain the term “intangible cultural heritage”. However, efforts are required to be made to facilitate local adaptations. See Indicator 5.1. The idea is that schools should be able to use varied learning arenas and thereby provide students with practical, real-life experiences that promote motivation and insight.

The Sámi Parliament aims to increase awareness raising on ICH in primary and lower secondary schools and has therefore established a dedicated support scheme to this end. As part of the work on the new curricula, separate guidelines were drawn up for the various subject groups. These guidelines made it clear that Sámi cultural heritage is part of Norway's overall cultural heritage. See Indicator 5.1.

Both Sámi groups and national minorities report that public institutions know little about their cultures.

Input to the report from the consultation process:

- o Romani representatives point out that there is little understanding that specifically tailored tuition is needed to enable children to accompany their parents as they travel. This is an important part of the transmission of the travellers’ cultural heritage, which largely comprises oral traditions.
- o Input from Roma groups: If schools and the child welfare services do not know the children belong to the Romani group, they are not taught about their own culture.
- o The instructor network submitted questions about the status of ICH in kindergartens.
- o The instructor network stated that it was important for children to be exposed to

practitioners of traditional arts and crafts in primary and lower secondary school. Practitioners and NGOs can be important partners in such an effort. The Cultural Schoolbag scheme has focused more on ICH in recent years and is important in helping children to experience traditional culture. So far, there seems to be a substantial overemphasis on the tangible cultural heritage, at the same time as traditional practitioners lose out in competition with trained artists, who are deemed to have a higher level of competence.

- o The instructor network contributed with views on the new vocational training curricula in the upper secondary school sector. They are pleased that traditional crafts have a more prominent place in the text, and hope this will lead to students encountering traditional crafts to a greater extent during their education.
- o The instructor network stated that ICH should be included in the education system to raise awareness of the preservation and transmission of traditions, particularly in the areas of folk music and environment protection.

Several museums that work with national minorities and Sámi groups offer programmes to schoolchildren, so they can learn about the culture. In 2015, for example, Glomdal Museum opened a peripatetic exhibition called Latjo drom, the good journey – the difficult settlement. The exhibition is aimed primarily at schools, and shows the various ways in which the Tater/Romani people have been, and still are, the victims of discrimination.

### **Do school students learn to respect and reflect on the ICH of others through educational programmes and curricula?**

Yes

**Explain briefly, with examples, how school students learn this.**

### **Question 5.3**

**The diversity of learners' ICH is reflected through educational curriculum via:**

- Mother tongue education

The Norwegian Constitution requires the state to enable the Sámi to safeguard and develop Sámi languages, culture and society. This requirement is followed up in the Education Act. The Sámi curriculum applies to those municipalities that are part of the management area for Sámi languages. The same curriculum applies to students living elsewhere in Norway who are entitled to tuition in a Sámi language.

There are separate curricula for the Sámi Knowledge Promotion scheme. These curricula are equal and parallel curricula for education in Sámi districts. Students who are entitled to tuition in a Sámi language, but who live elsewhere, follow the curriculum for Sámi as a first or second language. They also receive tuition in other subjects in accordance with the national curricula, e.g. Sámi history, Sámi music, Sámi science. (OD 107)

There are separate curricula for the various languages that may be offered to

different students, e.g. the curriculum for Kven or Finnish as a second language, see the Education Act.

Section 2-7 of the Education Act gives students at primary and lower secondary school in Troms og Finnmark County the right to tuition in Finnish as a second language if at least three students with a Kven/Finnish background so demand. Tuition in Finnish follows the curriculum for Finnish as a second language, where applicable with local adaptations.

In addition, tuition is provided in, for example, Norwegian sign language and basic Norwegian for linguistic minorities. There is a separate curriculum in Norwegian for linguistic minorities who have only recently arrived in Norway and are attending upper secondary school. The new first-language curriculum for linguistic minorities may be used in primary, lower secondary and upper secondary schools. Together with the curriculum in basic Norwegian, this is intended to promote specifically adapted tuition and safeguard linguistic minorities' need for separate tuition in Norwegian.

Sámi groups and several of the national minorities report that there are challenges with respect to language tuition. Tuition in the Sámi languages outside the Sámi area is particularly challenging.

- There is a discrepancy between the provisions set out in law and actual practice. This applies to the Sámi languages, Kven, Roma and Romani.
- The national minorities' linguistic rights are safeguarded through the Council of Europe's Framework Convention for the Protection of National Minorities, and are followed up by the Norwegian Ministry of Local Government and Regional Development.
- The Council of Europe's Framework Convention states that religious, ethnic or linguistic minorities are entitled to practise their culture and religion, and their own languages.
- Roma and Romani are recognised as religious or minority languages in Norway and are protected through the European Charter for Regional or Minority Languages.

The input underlines that languages are important for the preservation and transmission of ICH.

#### Question 5.4

**Do educational programmes teach about the protection of natural and cultural spaces and places of memory whose existence is necessary for expressing ICH?**

Yes

**Briefly explain, giving examples, how educational programmes teach this**

- The new curricula for the vocational study programme Craft, Design and Product Development at upper secondary school covers sustainability, choice of materials, etc.

Following the curriculum renewal, there is now a separate Year 2 Joinery programme at upper secondary school, which has restoration/renovation as one of its core elements. The restoration/renovation core element focuses on the repair of existing building elements using new and recycled materials and solutions. It focuses on adapting and incorporating new materials into older materials and constructions. The core element also focuses on changing constructions to adapt them to new uses. Another core element is compliance with the occupational health and safety regulations, as well as discussing the regulations and agreements that regulate working conditions and reflecting on the students' own practices.

- See also Indicator 4.4.

The Norwegian Museum Association states that several museums host student interns. For example, student architects and landscape architects have internships museums such as the Hardanger and Voss Museum and the Museums in Sogn og Fjordane.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Largely

### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

## 6. Extent to which post-secondary education supports the practice and transmission of ICH as well as study of its social, cultural and other dimensions

**Guidance note** corresponding to indicator 6 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 6.1

**Do post-secondary education institutions offer curricula and degrees that strengthen the practice and transmission of ICH in the following fields?**

- Music

The Ole Bull Academy in collaboration with the University of Bergen's Grieg Academy (<https://olebull.no/>):

- Bachelor of Traditional Music
- Master of Traditional Music
- Nordic Master of Folk Music

The Norwegian Academy of Music, <https://nmh.no/fagmiljoer/folkemusikk>  
Instrumental and vocal skills in Norwegian traditional music.

- Bachelor of Music Performance Traditional Folk Music
- Bachelor of Music in Music Education
- Master of Music Performance

The University of South-Eastern Norway, Rauland Campus

- Folk Music (1 year)
- Bachelor of Folk Music, <https://www.usn.no/studier/finn-studier/bachelor-i-folkemusikk/>
- Master of Traditional Art, <https://www.usn.no/studier/finn-studier/master-i-tradisjonskunst/>

Nord University

- With Yoik as the starting point, 15 ECTS, <https://www.nord.no/no/studier/med-joik-som-utgangspunkt-15-studiepoeng>
- Yoik and the renewal of traditions, 30 ECTS, <https://www.nord.no/no/studier/joik-og-tradisjonsfornyelse>
- Rhythmic choir conducting, yoik and traditional music, 30 ECTS, <https://www.nord.no/no/studier/rytmisk-korledelse>
- The Norwegian Centre for Arts and Culture in Education aims to increase the quality of arts and culture-related subjects in kindergartens and primary and lower secondary schools. It is part of the Faculty of Education and Arts – <https://www.nord.no/no/om-oss/fakulteter-og-avdelinger/fakultet-for-larerutdanning-og-kunst-og-kulturfag#&acd=732bfff-19ae-13d6-af18-cbec5e25495b>  
<https://kunstkultursenteret.no/>



Sámi Allaskuvla, the Sámi University of Applied Sciences in Kautokeino, became a member of WINHEC since 2008 and renewed its membership in 2018. The university offers a number of relevant programmes of study, though the course offer varies from year to year:

- Yoik for trainee primary and lower secondary school teachers
- Juoigan ja muitaleapmi: yoik and the art of storytelling
- Traditional knowledge: Theoretic approach to traditional knowledge and methods for documenting and teaching tradition knowledge
- Education in Sámi crafts (duodji) at bachelor and master degree level, as well as subjects for trainee teachers, in addition to the knowledge programme about how indigenous people express themselves.
- Higher education in reindeer husbandry

The courses provided by vocational colleges or universities can be scaled up or down depending on the number of applicants. At the website [www.utdanning.no](http://www.utdanning.no), there is an updated overview of study programmes in Norway.

- Arts

Norwegian University of Science and Technology (NTNU)

- Erasmus Mundus joint master's degree programme Choreomundus includes the Convention specifically in its curriculum (<https://choreomundus.org/intangible-cultural-heritage/>).

- Crafts

Norwegian University of Science and Technology (NTNU)

- Bachelor's degree in traditional building crafts, where students learn to use traditional materials and processing techniques, <https://www.ntnu.no/studier/fttradbygg>, <https://tradisjonshandverk.com/>
- A continuing educational pathway from master's degree to doctorate is under development.

The practical course has 8 students per year. However, the national effort contributes to interaction and knowledge production between the NTNU and the museums, through learning arenas where students receive practical guidance on their work. There is a potential to develop this by expanding the number of learning arenas and developing forms of partnership, cf. the Ministry of Culture's White Paper (Report to the Storting) No. 23 (2020-21) on Museums Policy.

University of Southeast Norway,

- Wood and metal – Art, Craft and Design (1 year), <https://www.usn.no/studier/finn-studier/tre-med-metall-kunst-handverk-og-design-1/>
- Textiles – Art and Design 1 (1 year)

- Bachelor of Folk Art: Wood – Metal – Textiles
- Vocational teacher training in Design, Art and Crafts, <https://www.usn.no/studier/finn-studier/faglarerutdanning-i-design-kunst-og-handverk/>
- Master of Design, Art and Crafts, <https://www.usn.no/studier/finn-studier/master-i-design-kunst-og-handverk/>

Sámi University of Applied Sciences, Kautokeino

- Knowledge of Indigenous Cultural Expressions and Arts, 15 ECTS course for trainee primary and lower secondary school teachers, <https://samas.no/nb/studier/knowledge-indigenous-cultural-expressions-and-arts>
- <https://samas.no/nb/studier/arbediehtu-tradisjonell-kunnskap>
- The Sámi University of Applied Sciences also offers higher educational courses in reindeer husbandry and Sámi crafts (duodji).

- Technical education/training

Cf. the description of vocational colleges, Indicator 4.3.

- Vocational education/training

Vocational training courses are described under the section on upper secondary schools.

- Others

- The Sámi University of Applied Sciences, Kautokeino – narrative tradition in primary and lower secondary school teacher training

The Sámi University of Applied Sciences' vision is for the Sámi languages to be heard and read on a daily basis, and for the values and ideas of the Sámi and other indigenous peoples to be at the core of this: <https://samas.no/nb/om-hogskolen>.

- The Sámi nursing studies course started in 2021. This course is a collaboration between the Sámi University of Applied Sciences and the Arctic University of Norway. The aim is to provide culturally appropriate and linguistically conditioned health services to Norway's indigenous people. For example, yoik is used particularly for people suffering from mental illnesses. An assessment of whether this course of study should be offered across national borders in the Sápmi region (the region traditionally inhabited by the Sámi people, extends across Finland, Norway, Russia and Sweden) is currently underway.
- The Arctic University of Norway in Tromsø and the Sámi University of Applied Sciences provide courses in the Sámi language (Northern Sámi). Important as a foundation for understanding and living the culture. <https://uit.no/startside> and

<https://samas.no/>

- The Arctic University of Norway in Tromsø also provides courses of study in the Kven language. <https://uit.no/startside>

Nord University

- Master's degree programme in Lule Sámi for primary and lower secondary school teachers (Years 1–7), <https://www.nord.no/no/studier/lulesamisk-grunnskolelærerutdanning-master-1-7>
- Master's degree programme in Southern Sámi for primary and lower secondary school teachers (Years 1–7), , <https://www.nord.no/no/studier/sorsamisk-grunnskolelærerutdanning-master-1-7>

Oslo Metropolitan University

- Oral storytelling (1 semester) <https://www.oslomet.no/studier/studieoversikt>
- Oral storytelling, continuing education

Vocational training courses

- In the areas of building preservation, bricklaying/masonry, etc .

Study programmes/courses discontinued during the reporting period

The NTNU Ba programme Science of Dance with Traditional Dance was discontinued in 2015 (efforts underway to establish this at Rauland), EVU course in folk dance, discontinued in 2016 NTNU, Pilot BA in Performing Folk Dance 2012–2015 NTNU/ Ole Bull Academy/Norwegian Centre for Traditional Music and Dance. At the initiative of the folk dance community, the University of Southern Norway's Rauland campus has gained accreditation for a Bachelor in Performing Folk Dance in 2020, in collaboration with the Norwegian Centre for Traditional Music and Dance. However, it has still not arranged the funding for the new performing study places.

NTNU Costumes and Society (bunad), discontinued EVU course at NTNU 2016. Efforts are underway to re-establish this course of study at Rauland.

NTNU BA in Technical Building Conservation, discontinued in 2018.

Study programmes in development

A course of study in boat building is being developed at the Arctic University of Norway.

A study pathway to Master's degree and PhD is being developed for Traditional Building Crafts at NTNU.

## Question 6.2

**Do post-secondary education institutions offer curricula and degrees for the study of ICH and its social, cultural and other dimensions?**

Yes

**Describe briefly, giving examples, how these programmes and degrees relate to the study of ICH.**

Norwegian University of Science and Technology (NTNU)

- Bachelor of Cultural Heritage Management, <https://www.ntnu.no/studier/bkulmi/om>
- Master of Cultural Heritage Management, <https://www.ntnu.no/studier/mkulmi>

University of Oslo

- Master of Museology and Cultural Heritage,

<https://www.uio.no/studier/program/museologi-og-kulturarvstudier-master/>

Are not courses of study that directly address ICH's role in society? Can be studied within the courses specified in 4.1 et al. (e.g. Sociology, anthropology). Known dissertations/theses dealing with ICH are listed in 9.2.

## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

## Extent to which the current indicator is met:

Satisfied

## Target for the next report:

Satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

## 7. Extent to which inventories reflect the diversity of ICH and contribute to safeguarding

**Guidance note** corresponding to indicator 7 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 7.1.a

**To what extent are the inventories identified in section A.6 oriented towards safeguarding of ICH?**

Fully

**Explain briefly, giving examples, how these inventories are oriented towards safeguarding of ICH. If you have answered 'Not at all' or 'Minimally', explain what obstacles you face in having them do so.**

Anyone can submit a contribution to the inventory, and update whenever needed ([www.ikanorge.no](http://www.ikanorge.no)).

Questions regarding viability are part of the registration form: the contributors are asked to provide information about the safeguarding of the element and describe the tradition and knowledge in detail, included what equipment/space is needed to perform the element. The contributors are also encouraged to provide information about highly skilled practitioners, historical background and changes in the practice and describe the transmission process in detail. In addition, the contributors are asked to provide a safeguarding plan.

### Question 7.1.b

**To what extent do these inventories reflect the diversity of ICH present in your territory?**

Partially

**Explain briefly, giving examples, how these inventories reflect the diversity of ICH. If you have answered 'Not at all' or 'Minimally', explain what obstacles you face in so doing.**

When the inventory was launched in 2017; there were 20 elements registered. The first two years 20 new elements were inscribed. No new contributions the last year. The inventory counts 41 elements in December 2021.

All the domains are covered, and there is a good geographical spread of the elements inscribed. The inventory is open for everyone and practitioners or communities can register their ICH themselves. Nevertheless, there are few elements on the inventory compared with the number of NGOs / institutions / actors in Norway working with intangible cultural heritage and whose purpose is to safeguard intangible cultural heritage.

Many actors/institutions/communities do not see a reason for registering their knowledge/practice on the inventory. Outside of the Arts Council, the public authorities at various levels do not use the inventory to any significant extent.

The framework of the inventory is translated to North Sámi and English, so people can register their element in these languages.

Feedback from NGOs and culture bearers that have contributed to registrations: The inventory is an underutilised resource and is perceived as a dormant database. Minimal updating since it was opened. No focus on using the contents of the database, nor filling it with new content. Few/no new registrations in the past year. The database does not currently provide a good and representative overview of ICH in Norway.

## Question 7.2

**Do specialized inventories and/or inventories of various scopes also contribute to the safeguarding of ICH and reflect its diversity?**

Yes

**Based on your response in section A.6 Inventories**

**, explain how such specialized inventories and/or inventories of various scopes contribute to the safeguarding of ICH and reflect its diversity**

(Art. 12)

- Safeguarding Practices <https://safeguardingpractices.com/>. The main purpose of the website Safeguarding Practices is to share experiences in safeguarding intangible cultural heritage in the Nordic and Baltic region. The vision is to generate synergies in wider and wider circles and facilitate processes of communication between different levels of stakeholders. The database was launched in 2017 as a Nordic project, and in 2020 the Baltic countries was included. The inventory consists of 42 registrations, per December 2021. The database is the outcome of a pre-project funded by the Nordic Council of Ministers and Norwegian Crafts Institute. The Norwegian Crafts Institute has editorial responsibility for the website.

Some of the Sámi museums point to <https://safeguardingpractices.com> as a good educational arena for ICH.

- The Norwegian Crafts Institute also administers the Håndverksregisteret (The Crafts Register; <https://handverksinstituttet.no/databaser/soek-i-haandverksregisteret>), a register that can provide an overview of traditional crafts and techniques represented by the ca. 2,700 registered craftspeople. The register contains active, inactive and historic practitioners of traditional crafts and techniques. Registration is voluntary and those registering can choose whether to be visible in the open part of the database. Hobbyists, business owners and employees are registered, but the database cannot at present publish reports on the percentage in each category. At the end of 2021, the details of approx. 870 of the registered craftspeople were openly searchable.
- Rødlista (The Red List) is one of the Norwegian Folk Art and Craft Association's actions to prevent traditional craft techniques from being lost forever ([http://www.husflid.no/om\\_oss/fakta\\_om\\_nh/about\\_us/the\\_red\\_list](http://www.husflid.no/om_oss/fakta_om_nh/about_us/the_red_list)). The local branches of the Association choose what knowledge is important in their local context and come up with

measures for education in and communication of these skills. The objectives of The Red List are:

- o To raise awareness about local and endangered traditional craft techniques
- o To elaborate and revitalise handicraft skills at a local level
- o Facilitate arenas and processes for defining, documenting and practising traditional craft techniques and expose and transmit the know-how to younger persons.
- o To revitalise and strengthen the sense of identity and unity expressed in local craft techniques.
- o In 2021 there are 200 registered traditional craft skills, and the list is slowly growing.

- To encourage and develop a locally initiated process of engagement and involvement. Some Sámi crafts (duodji) are considered to be in a difficult position, with little funding and few practitioners, who are all well on in years. The idea of establishing a “red list” of the most endangered forms of duodji has therefore been mooted.

- The Norwegian Museum of Cultural History, The Nordic Museum in Stockholm, Sweden, and the KulturIT firm have established the websites [www.minner.no](http://www.minner.no) and [www.minnen.se](http://www.minnen.se). The aim is to facilitate cooperation between private individuals and cultural institutions in documenting culture and society, and to collect and preserve individuals’ knowledge and experiences, otherwise easily lost to posterity.
  - o Individuals can share their own experiences - and take part in others’
  - o Cultural institutions can invite people to participate in documenting different phenomena and events
  - o Journalists, researchers and other interested parties can take part in how different people understand their own lives and living conditions

Archives and museums hold many collections that document ICH, particularly folk music and folk dance. Documentation in archives and collections is often carried out by experts, i.e. not in keeping with the Convention's principle relating to community-based documentation.

Examples of archives which document and disseminate ICH:

- The Sámi Archives are part of the National Archives of Norway and deal specifically with documenting Sami cultural heritage. <https://www.arkivverket.no/om-oss/samisk-arkiv> The intangible cultural heritage of the Sámi and national minorities needs further documentation.
- The Queer Archive (National Norwegian Archive for Queer History) at the University of Bergen Library preserves, documents and disseminates queer history or LGBT history (<https://skeivtarkiv.no/>). The collections comprise a number of archives from private individuals and organisations, as well as books and periodicals..
- The Norwegian Folk Music Archive Network was established in 2008. It is a forum for cooperation, knowledge sharing and culture policy activities for the country's folk music archives (<http://www.folkemusikkarkivet.net/>). The network has 20 members. Everyone working with the documentation of folk music and dance traditions in Norway is welcome to join the network. The Norwegian Centre for Traditional Music and Dance is the network’s secretariat and hosts the annual archive seminar, which takes place in Trondheim.
  - o Since 2014, the National Folk Music Collection has been part of the National Library of

Norway (<https://www.nb.no/samlingen/musikk/folkemusikk/>). The audio-archive contains tens of thousands of recordings that have been collected through fieldwork. This material is used for research and educational purposes, as well as publication.

o The Norwegian public broadcaster NRK has a folk music archive containing 60,000 individual recordings of folk musicians and singers from across the country. A unique documentation of music which, in many cases, would have been lost to posterity without NRK's efforts to record and collect it over a period of almost 80 years. The collection is presented to the public in the Folk Music Hour radio programme on NRK's P2 Culture Channel, which started in 1931.

- The Norwegian Centre for Traditional Music and Dance's archive contains a folk music and dance collection comprising over 16,000 films/sound recordings. The collection is growing each year. The main challenge is to digitise all formats to safeguard them for the future, as well as deal with the registration backlog. The archive and collections are the core of research, education, transmission and revitalisation, stage performances and museum exhibitions. Changes over time, variations between regions and individual styles, different dance types and time signatures have been documented. Since 2014, it has had its own YouTube account, where the rights to some more recent archive material have been cleared for public performance: <https://www.youtube.com/user/Rffsentret>

- Material has been lent to users via the streaming service Folkedansporten ([www.folkedansporten.no](http://www.folkedansporten.no)). This service is currently inoperative, due to problems with its maintenance.

- The Norwegian Centre for Traditional Music and Dance has a collection of books relating to folk music and dance (purchases, donations and reports to the support scheme). The collection contains 8176 titles (7308 books, 561 journals/magazine (titles/series), 274 phonograms and 33 films, as in November 2021 relating to dance and music from all over the world, with the majority about Norwegian folk music and dance. The collection is searchable at <http://sff.bibkat.no>.

- In its work relating to ICH, Mjøs Museum has a broad thematic focus. This includes teaching children and young people about traditional music

- Valdres Museum: The museum integrates ICH-related activities in several areas, particularly concerning the use of folk costumes and traditional music.

- Lokalhistoriewiki, is an encyclopaedia and research site that is run by the Norwegian Institute of Local History at the National Library of Norway. The wiki focuses on local history and contains contributions from a wide variety of users. See the presentation in Indicator 10.1.

- Norges dokumentarv is the national register established under UNESCO's Memory of the World Programme (<https://www.kulturradet.no/norges-dokumentarv>). A national committee, comprising representatives from the National Archives of Norway, the Norwegian Directorate of Cultural Heritage, the Norwegian Museum Association, the Norwegian Association of Archives, the Sámi Parliament and the National Library of Norway, assess and decide which documents should be inscribed in the register of Norway's written heritage. The register contains over 100 inscribed elements, providing many good examples of knowledge about intangible cultural heritage, including important sources of information about minorities.

### Question 7.3



**To what extent are existing inventories regularly updated, taking into account the current viability of the elements included therein?**

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Minimally

**Based on your response in section (f) and (l) of A.6 Inventories**

**, explain the method(s) of updating the inventories, giving examples of how those take into account and reflect the current viability of the inventoried elements.**

Minimally, but all elements are probably vital, since they were registered less than 4.5 years before the date of this report.

Anyone can submit a contribution to the inventory( [www.immaterieellkulturarv.no](http://www.immaterieellkulturarv.no)), and update whenever needed.

Questions regarding viability have to be addressed when registering an expression in the inventory: the contributors are asked to provide information about the safeguarding of the element and describe the tradition and knowledge in detail, included what equipment/space is needed to perform the element. The contributors are also encouraged to provide information about highly skilled practitioners, historical background and changes in the practice and describe the transmission process in detail. In addition, the contributors are asked to provide a safeguarding plan.

When the inventory was launched, it was decided to ask for updates of the registrations every two years. Contributors were invited to update in 2019 for registrations in 2017, and in 2020 for registrations in 2018. Small/no changes were made due to short intervals. The experience has led Arts Council Norway to consider requesting for updates every 4/5 years. Arts Council Norway will consider how often included elements should be updated. There are no elements with threatened viability inscribed.

#### **Question 7.4.a**

**To what extent is access to ICH inventories facilitated, while respecting customary practices governing access to specific elements of ICH?**

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Fully

**Based on your response in section (o) of A.6 Inventories**

**, explain briefly, giving examples, how this is accomplished.**

(Art. 13(d)(ii), OD 85)

The inventory is open to everyone with access to internet.

Anyone can submit a contribution to the inventory. Practitioners who wish to make their knowledge/practice visible are welcome to register their element. In that way, they contribute to increased visibility and awareness raising.

Sámi actors/communities/groups and actors representing national minorities have told Arts Council Norway that this inventory does not suit their needs, and that for a variety of reasons they have difficulty registering cultural heritage elements in the database. This is probably reflected in the small number of elements registered by Sámi actors or national minorities. The Sámi Parliament is thinking of examining whether to facilitate the establishment of a separate inventory of Sámi ICH in the whole Sápmi region, i.e. across national borders. Any such examination must be performed in partnership with the Sámi parliaments in Finland and Sweden.

#### Question 7.4.b

**To what extent are ICH inventories utilized to strengthen safeguarding?**

Partially

**Explain briefly, giving examples, how the ICH inventories are utilized to strengthen ICH safeguarding. If you have answered 'Not at all' or 'Minimally', please explain what obstacles you face in having them do so.**

Preservation and transmission are described in a “safeguarding plan”. The impression is that registration is documentation that does not lead to new safeguarding strategies.

#### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

#### Extent to which the current indicator is met:

Largely

#### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

During the next reporting period, the State Party will assess how the inventory of ICH in Norway is used and how it can be further developed.

## 8. Extent to which the inventorying process is inclusive, respects the diversity of ICH and its practitioners, and supports safeguarding by communities, groups and individuals concerned

**Guidance note** corresponding to indicator 8 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 8.1

**To what extent do communities, groups and relevant NGOs participate inclusively in inventorying, thus informing and strengthening their safeguarding efforts?**

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Large

**Based on your response in section (p) of A.6 Inventories**

**, explain briefly, giving examples, how this is accomplished.**

The inventory is open to everyone with access to internet.

The EU's Digitalisation Index (DESI1) for 2020 shows that, by the close of 2020, Norway had met the target of being able to offer a 100 megabits per second broadband service to 90 per cent of the population. In March 2021, the government set a new target: 100 per cent of the population should have access to such a high-speed broadband service by the end of 2025.

Anyone can submit a contribution to the inventory. Practitioners who wish to make their knowledge/practice visible are welcome to register their element.

The need for registration came from the instructor network, with broad representation from universities, museums, archives, NGOs, experts and representatives of Sámi and The Romani communities. The instructor network contributed to the development of the system, which was piloted in villages in Iceland and Norway. The inventory itself builds on independent contributions from practitioners/organisations. The extent to which it strengthens the preservation and transmission of the registered elements may be evaluated by means of a questionnaire, for example.

Arts Council Norway has editorial responsibility for the inventory and reserves the right to remove articles that do not fit the website's profile. Contributions that fail to comply with the rules for updating may also be deleted. Since 2017, Arts Council Norway has removed two inscriptions because they advertised for sale.

### Question 8.2

**To what extent does the inventorying process in your country respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society, all genders and all regions?**

---

Largely

### Based on your response in section (q) and (r) of A.6 Inventories

, explain briefly what measures are taken to ensure respect for diversity of ICH and its practitioners as well as gender inclusiveness in the inventorying process.

The inventory is open to everyone with access to internet. Anyone can submit a contribution to the inventory. Practitioners who wish to make their knowledge/practice visible are welcome to register their element.

Arts Council Norway has endeavoured to secure examples of elements in each domain and to include Sámi elements and elements from national minorities and other minorities.

Arts Council Norway has created information material about the inventory, which has been distributed to various actors. In 2017/2018, brochures containing information about the inventory were printed up in Norwegian and Northern Sámi. The brochure was given to various NGOs, museums and other institutions. The brochure was also distributed at various events and festivals. Arts Council Norway has also highlighted this resource in a meeting with the Sámi Parliament and meetings with various Sámi groups. In meetings with representatives of the five national minorities, Arts Council Norway has discussed the inventory.

At the consultation meetings relating to the periodic report, Arts Council Norway highlighted the inventory as a tool with which to gain an overview of the diversity of ICH in Norway. This included separate meetings with Sámi groups, national minorities and the queer community.

The database can be adapted and used to gain an overview of ICH in Norway and is used in Arts Council Norway's role as national diversity coordinator.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

During the next reporting period, the State Party will assess how the inventory of ICH in Norway is used and how it can be further developed.

## 9. Extent to which research and documentation, including scientific, technical and artistic studies, contribute to safeguarding

**Guidance note** corresponding to indicator 9 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 9.1

**Are there any financial or other forms of support oriented towards safeguarding in one or more of the fields below? (please only include those in conformity with the [Ethical Principles](#)):**

- Documentation and archiving

Arts Council Norway administers funds and offers project grants to cultural heritage projects. The purpose of the Cultural Fund's grant is to encourage the project-based collection, documentation, preservation and transmission of material that constitutes the basis for increased knowledge of history, art, cultures and society in Norway. Arts Council Norway is keen to ensure that cultural conservation encompasses the breadth of society's cultural expression, and that it has a low threshold for participation. New actors and voices help to strengthen the overall field and make it more relevant in a multicultural social context. Everyone should have the opportunity to define the cultural expressions of the past and present, and the diversity of experience must reach out to as many people as possible.

In addition to ad hoc project funds, day-to-day financial support is also given to national organisations which play an important role for cultural conservation at the local, regional and national level, see Indicator 10.1.

In 2020, the National Library of Norway embarked on the new task of digitisation of Norway's cultural heritage – paper documents, photographs, film and sound recordings – from archives, libraries and museums across the country (<https://abmdig.no/>). This effort will initially cover material already held in archives, museums and libraries. See Indicator 10.1 for further details.

At the consultation meetings, the need for more systematic documentation of Sámi ICH and the national minorities' ICH has been highlighted. See comments under Indicator 10.1.

Actors in the field of folk music and dance and the Norwegian Folk Art and Craft Association have highlighted the need for a more stable framework that can encourage documentation, research and education relating to the field.

### Question 9.2

## **Is research on approaches towards, and the impacts of, safeguarding ICH in general and of specific elements (whether or not inscribed) encouraged and/or supported?**

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Yes

### **Describe briefly the research conducted, in particular the impacts studied.**

(Art. 13 (c ), OD 162)

In Norway, there are few studies focusing on ICH, and no studies focusing primarily on the impact of the Convention. Some examples can be mentioned nevertheless:

- Research report: Berge et al., 2020, Kulturell berikelse – politisk besvær (Cultural enrichment – political trouble). In a review of the policy on national minorities 2000–2019, Telemarksforskning 490 <https://www.telemarksforskning.no/publikasjoner/kulturell-berikelse-politisk-besvaer/3597/>) proposes the following:
  - o The establishment of a Directorate for National Minorities should be considered.
  - o Tangible goals for the policies relating to each minority should be developed.
  - o The threshold for seeking out and engaging the minorities' own institutions and representatives must be lowered.
  - o The Contact Forum dialogue arena should be abolished in its present form and replaced or supplemented by bilateral meetings between the Ministry of Local Government and Modernisation.
- Liisa-Rávná Finbog (2021) *It speaks to you - Making Kin of People, Duodji and Stories in Sámi Museums*. Doctoral thesis at the University of Oslo, 2019:39 (<https://www.hf.uio.no/ikos/english/research/news-and-events/events/disputations/finbog.html>), which developed a distinct Sámi research methodology in the field of museology, where the traditional Sámi view of knowledge was incorporated into the international scientific method relating to indigenous people (see also Indicator 9.3 ).
- Siri Mæland (2019) *Dansebygda Haltdalen – Knowledge-in-dancing in a Rural Community in Norway: Triangular interaction between dance, music and partnering*. Doctoral thesis at NTNU, 2019:39 (<https://ntnuopen.ntnu.no/ntnu-xmlui/handle/11250/2622048>), which studied the role of the village dance for the transmission of dance traditions in local communities.
- Erik Goth Småland (2020) *“Det frivillige fartøyvernet i Noreg - Historisk bakgrunn, omfang og motivasjon”*. PhD in Conservation, University of Gothenburg, Culture and Languages, ([https://gupea.ub.gu.se/gupea\\_2077\\_64378\\_1](https://gupea.ub.gu.se/gupea_2077_64378_1)), which showed how voluntary work contributes to the transmission of important knowledge relating to the preservation of vessels, and that this is important knowledge at the societal level. Emphasis is also placed on the fact that the community adds an important social dimension to the activity and that it contributes to good health.
- “The Museums Dance” is an educational project undertaken by the Norwegian Centre for Traditional Music and Dance in Trondheim. Based on the Convention, the project is developing interactive methods to present dance as an aspect of ICH at museums. The project is being conducted in collaboration with the Museums in South Trøndelag. It has been further extended in the form of a national and Nordic peripatetic exhibition (<https://museenedanser.wordpress.com/about/>).
  - o Erlien, Tone (2015) *“Danseformidling på museer i ny drakt”* i *Musikk og tradisjon*. Norsk Folkemusikklag, Novus forlag. Oslo

o Erlien, Tone og Bakka, Egil. (2017) Museums, Dance, and the Safeguarding of Intangible Cultural Heritage: "Events of Practice" – A New Strategy for Museums? *Santander Art and Culture Law Review* nr. 3

o Erlien, Tone og Bakka, Egil (2018) "Museums, dance and safeguarding of practice" in *Intangible Cultural Heritage – Successes, Problems and Challenges 10 Years After the Entry into Force of the UNESCO 2003 Convention*. *Santander Art & Culture Law Review*

o Erlien, Tone, Stranden, Marit, Melhus Lars Erik, Mellemsether, Hanna (2018). "Interaktiv danseformidling – et møte mellom arkivmateriale, tradisjonsbærere og publikum" *By og Bygd 47 Immateriell kulturarv, årbok for Norsk Folkemuseum*

o Myrvold, Tone Erlien (2020) Curating Participation in Dance in Museum: An Open Air Museum's Community House Occupied by Dancers. *International Journal of the Inclusive Museum*. September 2020, Vol. 13 Issue 3, p31-44. 14p.

Master's degree dissertations focusing on ICH

In the reporting period 2014–2021, several dissertations mention the 2003 Convention, and two touch specifically on the Convention:

- Ellen Krageberg (2019) *Smaken av Sápmi - Samiske mattradisjoner som immateriell kulturarv*. University of Oslo, Master's degree dissertation in Museology and Cultural Heritage, June 2019, <https://www.duo.uio.no/handle/10852/70263?show=full>
- Kenneth Staurset Fåne (2014) *Immateriell kulturarv ved arkiv og museum. En studie av vern og formidling av folkemusikk og folkedans*. NTNU, Master's degree dissertation in Cultural Heritage Management, [https://ntnuopen.ntnu.no/ntnu-xmlui/bitstream/handle/11250/243169/734602\\_FULLTEXT01.pdf?sequence=1&isAllowed=y](https://ntnuopen.ntnu.no/ntnu-xmlui/bitstream/handle/11250/243169/734602_FULLTEXT01.pdf?sequence=1&isAllowed=y)
- Tone Erlien (2014) *A dance museum – Museums and institutions in Europe promoting dance and intangible cultural heritage*. NTNU, Master thesis Erasmus Mundus Choreomundus.
- Rui, Signe (2018) *Gjenoppliving eller vidareføring? - Rekonstruksjon av bunad som bevaringsmetode for immateriell kulturarv (Resurrection or continuation? – Reconstruction of bunad as a way of safeguarding the intangible cultural heritage)*. <https://ntnuopen.ntnu.no/ntnu-xmlui/handle/11250/2503241>
- Elin Gilde (2019) *Mellom barken og veden: Materialets stemme, formens uttrykk (Between the bark and the wood: the material's voice, the design's expression)*. Master's degree dissertation from the University of South-East Norway. On the use of lime bast fibre in several craft techniques.
- Ann Viola Ulvin (2016) *Kapitler av en bunad (Chapters of a bunad)*. Diploma thesis, Oslo School of Architecture and Design.

Other articles

- Bakka, Egil (2015) Safeguarding of intangible cultural heritage. The spirit and the letter of the law. *Musikk og Tradisjon (Music and Tradition)*, pp. 135–170. Novus forlag, Oslo.
- Bakka, Egil (2017) "Theorizing and "De-Theorizing Dance." *Studia Choreologica* 18, pp. 223-240.
- Bakka, Egil (2020) Multi-Track Practices and Linearisation Safeguarding Variability or Authorised Versions. *Musikk og Tradisjon (Music and Tradition)*, pp. 35–55.
- Bakka, Egil (2020) Vidareføringa av immateriell kulturarv i Norden. *Folkedansforskning i Norden (Safeguarding the intangible cultural heritage in the Nordic region. Folk dance research in the Nordic region)*, pp. 38–47.
- Vigdis Festervoll (2018) *Bunadliv, Bunadbruk og produksjon i et samfunnsperspektiv*



(Bunad bodices, their use and production in a societal perspective). This is one of many books published on the topic of bunad and their use.

Input to the report from the consultation process:

The instructor network states that no specific research is being conducted on the implementation of the Convention, but that much research into ICH elements is underway.

The instructor network sees what it perceives as a lack of strategies in the ICH field resulting in the individual NGOs prioritising the projects for which they receive funding, but that the effort is unstructured. They also stated that someone should take responsibility for this, though the network did not point to any specific actor.

Reference was made to the Norwegian Ministry of Culture's White Paper (Report to the Storting) No. 23 (2020-2021) on Museums Policy, which states that knowledge about the museums' ICH-related work is fragmented and unsystematic. The Norwegian Ministry of Culture would like to see the facilitation of increased knowledge development in this area going forward.

The Norwegian Ministry of Culture considers that museums must have a clear role as knowledge institutions, relating to research, ICH, cultural interaction and critical perspectives.

NTNU has been given the national task of providing high-level education to practitioners of traditional building crafts. The university does this in close collaboration with arenas for practical learning ([www.ntnu.no/studier/fttradbygg/](http://www.ntnu.no/studier/fttradbygg/)) nationwide, so that the national study programme safeguards local and regional building craft traditions. The White Paper on Museums Policy points to the constructive collaboration between different expert environments. The museums' partnership with NTNU in the building crafts field is highlighted as a good example of the type of knowledge sharing the Ministry of Culture would like to see more of, not least in relation to the relevance of ICH to the SDGs and greater focus on the relationship between culture and nature.

As mentioned under Indicator 1.5, we have been informed that it is difficult to understand the term "intangible cultural heritage" and what falls inside and outside the scope of the Convention. The museum statistics do not currently distinguish between these elements, and ICH is not part of any other statistics/reporting. Statistics Norway has taken steps to improve the presentation of cultural heritage in the public statistics compiled. Statistics Norway is responsible for coordinating the development, compilation and dissemination of official statistics in Norway.

Despite rapidly changing attitudes toward queers and an increasing focus on minority history, queer culture and history has been almost totally absent both in the governmental committees working on minority issues, as well as in the cultural heritage sector, also in recent years. While the indigenous population, the national minorities, and lately also the "new minorities", have been given attention in archives and museums during the last decades, traces of queer history is still surprisingly absent in the cultural heritage institutions of Norway. Only in the last few years, and after the establishment of Skeivt arkiv in 2015, we see a marked interest in mending this historical exclusion. Declaring 2022 as a Year of Queer

Culture, and the government setting aside a small fund to support new initiatives in this area, will hopefully make visible many aspects of queer intangible cultural heritage.

### Question 9.3

**Do ICH practitioners and bearers participate in the management, implementation and dissemination of research findings and scientific, technical and artistic studies, and with their free, prior, sustained and informed consent?**

Yes

**Describe briefly the nature of practitioners' and bearers' participation and how their consent is secured.**

(OD 109 (a,e), OD 153(b)(ii), OD 175, EP 1, EP 7)

Yes, but explain that there is little collaborative research in which the "communities" themselves participate in the management of the research results (?).

- Liisa-Rávná Finbog (2021) It speaks to you - Making Kin of People, Duodji and Stories in Sami Museums. Doctoral theses at UiO; 2019:39 (<https://www.hf.uio.no/ikos/english/research/news-and-events/events/disputations/finbog.html>)

On the basis of a large volume of oral material obtained through interviews, as well as collections of artefacts in Sámi museums, Finbog has investigated the intersection between Sámi identities, Sámi crafts (duodji), the right to self-determination and museum collections. Duodji has long been understood as traditional Sámi crafts. However, through her work, Finbog shows that this is a historic devaluation resulting from a series of colonial strategies, including various assimilation practices and the brutal missionary policy that was implemented from the 1600s onwards. Finbog further demonstrates how duodji must instead be understood as a Sámi epistemology, produced and reproduced with the help of aesthetic practices and *mitalusat* (narratives).

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Largely

### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

## 10. Extent to which research findings and documentation are accessible and are utilized to strengthen policy-making and improve safeguarding

**Guidance note** corresponding to indicator 10 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 10.1

**Are documentation and research findings made accessible to communities, groups and individuals, while respecting customary practices governing access to specific aspects of ICH?**

Some

**Provide any additional details here.**

The Norwegian Ministry of Culture has overarching national responsibility for archives, libraries and museums. These are important institutions for the documentation of Norway's cultural heritage. The Sámi Parliament is responsible for the preservation and development of Sámi art and culture. However, the dissemination of Sámi art and culture is not solely the responsibility of the Sámi community. Other archives, library and museum institutions also bear a responsibility of this nature, as part of their mission and role in society.

As the Norwegian Ministry of Culture states in its White Paper (Report to the Storting) No. 8 (2018-2019) on cultural policy for the future, cultural heritage material managed by archives, libraries and museums is an important basis for today's society because these institutions are bearers and curators of a shared culture and history, both tangible and intangible culture. Ensuring that as much as possible of this material is preserved and made publicly accessible for future generations is therefore a priority task.

For a long time, Norway has been working to make cultural heritage material digitally accessible, so that people can access the same knowledge base. This supports an important democratic principle. The digital solutions are also being developed to provide better access to the information and the cultural heritage as the basis for research, teaching, innovation and product development.

A great deal of work has been done to digitise collections, and this will remain an area of focus in the time ahead. Efforts are also being made to develop databases for documentation and educational purposes. Most of the databases are expert based, and not based on community involvement. Examples include:

- [www.digitalmuseum.no](http://www.digitalmuseum.no) is a joint database of collections in Norwegian and Swedish museums of art and cultural history. The database comprises ca. 4.4 million items from around 250 museums. The material includes photographs, artefacts, artworks, design objects and buildings. It also provides access to film, video and recorded audio collections. The objective of the Digital Museum is to make the museums' collections easily accessible to

all interested parties, irrespective of time and place, and to make the collections easier to use for research and teaching purposes, as well as shared knowledge building.

- [www.minner.no](http://www.minner.no) Minner.no is a website where museums and archives collect the knowledge, experiences and memories of private individuals. Everyone can take part and contribute stories, photographs and films, which are stored for posterity in a shared memory bank. Minner.no is operated by the Norwegian Museum of Cultural History's cultural history archive the Norwegian Ethnological Research.
- [www.digitalarkivet.no](http://www.digitalarkivet.no) is an online portal for the National Archives of Norway's digitised archives. The objective is for all users to be able to search and retrieve digital content from state, municipal and private archives from all over the country.
- [Norges dokumentarv](https://www.kulturradet.no/norges-dokumentarv) is the national register established under UNESCO's Memory of the World Programme (<https://www.kulturradet.no/norges-dokumentarv>). The register is accessible through tailored digital presentation.
- [www.nb.no](http://www.nb.no) is an online portal to the National Library of Norway's collections. The National Library of Norway collects, registers and preserves everything that is published in Norway. The collection contains works of literature and music, broadcast material and private archives. The music collections contain sound recordings, printed musical scores, musical manuscripts, documentation and archives deriving from private individuals and organisations. For example, the National Library of Norway acts as a national archive for traditional music in Norway.
- [www.tv.nrk.no/programmer/nrk-arkivet](http://www.tv.nrk.no/programmer/nrk-arkivet) Norsk rikskringkasting (NRK) is the state-owned public broadcasting company that provides media content on radio, television and the internet, as well as via its own streaming service. NRK's archive, which is accessible online, contains documentary series and information about Sámi culture and history, and programmes about national minorities. It also provides general information about ICH, in the form of folk music and dance, selected craft traditions and place name traditions. The archive is open to the public.
- [Lokalhistoriewiki](https://lokalhistoriewiki.no), is an encyclopaedia and research site that is run by the Norwegian Institute of Local History at the National Library of Norway. The wiki focuses on local history and contains contributions from a wide variety of users. The wiki contains over 61,000 articles and almost 190,000 images. The wiki is a co-creative arena and has over 2 million visitors per year.

The vast majority of academic publications are not openly accessible and require a subscription/payment to access. Plans that will ensure the requirements for full and immediate open publication are met have been postponed and will apply from the Research Council of Norway's round of announcements in 2021.

Some general remarks: Amendments to the Norwegian Archives Act enable online users to share digitised material without obtaining permission for general publication. The Sámi Parliament and Arts Council Norway are working on a systematic effort to learn more about rights and ownership relating to Sámi ICH. Much of the material surrounding ICH is historic and much of the documentation has not been carried out in a community-based way. An exception to this rule may be found in the collections of folk music and dance, though much of the material is not openly accessible due to its format or collateral rights.

In work with both Sámi actors and national minorities, it has been repeatedly stated that

there is a need to document living traditions. In work with Sámi ICH, it has been pointed out that much of the documentation and collections of Sámi culture and history are preserved in various archives in several countries. For example, information about the Sámi yoik is spread over many archives in several countries, which makes access more difficult and creates rights issues. The same applies to collections relating to national minorities.

According to one of the national minority organisations, the assimilation policy has led to the Tater/Romani people's language and culture being destroyed. This has had a particularly severe impact on Tater/Romani people who travelled by boat. Such a long time has passed since this way of travelling was practised and defined the culture itself. For historical reasons, they now have to focus on taking care of whatever aspects of history and language that remain, like work on revitalise the language and raise awareness of what it means to come from a boat-travelling family. This could help people to feel proud of being descendants of a special group of people, who characterised life along Norway's coasts for a long time. See the comment in Indicator 9.1.

The Haugaland Museum has been working with Tater/Romani people for many years. In 2020, the museum received a grant from the Government's collective reparations scheme for Tater/Romani people to realise the project "Romani cultural heritage sites along the coast". The aim of the project is to record cultural heritage sites, such as meeting places, harbours, temporary stopping places and places with names linked to the Romani people. The project builds on the 2005 pre-project called De båtreisende på Vestlandet – romanifolket som reiste sjøveien (Boat travellers on the west coast – the Romani people who travelled by sea). The aim of this pre-project was to identify what existed in the way of material in this region, examine relevant literature, establish contacts with local Romani organisations, conduct some interviews and collect objects and photographs.

## Question 10.2

**Are the results of research, documentation, and scientific, technical and artistic studies on ICH utilized to strengthen policy-making across different sectors?**

Not applicable

**Provide any additional details here.**

## Question 10.3

**Are the results of research, documentation, and scientific, technical and artistic studies on ICH utilized to improve safeguarding?**

Limited

**Provide any additional details here.**

As previously mentioned, little research is being conducted into ICH (see Indicator 9.3). Although traditions for the preservation and transmission of knowledge have been developed through the activities of various organisations and institutions (courses, training), there has hitherto been little tradition for research-based work. The organisations focus

more on the development of methodologies than on documenting their methods in publications.

Some programmes intended to preserve and transmit ICH have been developed: Collaboration between museums and universities regarding, for example, Nidaros Cathedral Restoration Workshop, the boatbuilding study programme at the Arctic University of Norway in Tromsø, and the Norwegian Crafts Institute's scholarship scheme. The main focus of all these programmes is formal and informal education, not research partnerships. The Norwegian Crafts Institute has published articles on the preservation of ICH in Norway and abroad.

At the consultation meetings prior to this report, it was pointed out that the craft field lacks good and accessible archives. There are several collections of craft-related documents, but they are not considered particularly accessible for research purposes:

- The Norwegian Folklore Archives have a lot of interesting material. However, for the past ten years they have lacked qualified personnel to manage and disseminate that documentation. The collection primarily comprises unregistered hand-written texts/notes. In 2012, the oldest parts of the Norwegian Folklore archive's material was selected for inscription in the national register under the UNESCO's Memory of the World Programme.
- The Norwegian Crafts Institute was tasked with collecting material as part of the craft register, and it holds many documents in different formats. This collection is largely unregistered and therefore not particularly accessible, and, there is a lack of qualified resources to manage and disseminate the documentation.
- There is a substantial body of documents from the 1930s concerning building practices on the west coast of Norway. This is important cultural-geographical documentation that is held by the county. The archive is well organised and is available for use in the reading room. There is a digitisation project underway, which aims to publish this on [digitalarkivet.no](http://digitalarkivet.no). This work is planned to be completed in 2021. Although this will make the material available, the archive does not have trained professional staff who can help users find what they are looking for and interpret the material.
- The Norwegian Institute of Bunad and Folk Costume has a large available collection of costume pieces and registered costumes. Advisors offer free advice and guidance on practical textile work, various craft techniques and the preservation of costume collections.

All three collections/databases lack qualified resources to manage and disseminate the documentation. The traditional building crafts scholarly group at the NTNU emphasises documentation in its undergraduate programme and examines methods for documentation and analysis of archive material in collaboration with the Norwegian Centre for Traditional Music and Dance, which has extensive experience of the documentation and analysis of corporeal movements.

The material in the folk music archives is used actively in new folk music productions and folk-dance performances.

The Norwegian Crafts Institute has published articles on the safeguarding of ICH in Norway and abroad.

## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

## Extent to which the current indicator is met:

Minimally

## Target for the next report:

Minimally

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**



## 11. Extent to which policies as well as legal and administrative measures in the field of culture reflect the diversity of ICH and the importance of its safeguarding and are implemented

**Guidance note** corresponding to indicator 11 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 11.1

**Have cultural policies and/or legal and administrative measures been established (or revised) and implemented that incorporate ICH and its safeguarding and reflect its diversity?**

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Yes

**1**

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**It is a**

- Cultural policy

**Name of the policy/measure**

The Norwegian Ministry of Foreign Affairs's Proposition to the Storting No. 73 (2005–2006) on Consent to the Ratification of UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage of 17 October 2000

**Established**

13-12-2006

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

In this proposition, the Government seeks the Storting's consent to ratification of the Convention. The proposition was presented by the Norwegian Ministry of Foreign Affairs on 2 June 2006 and was approved by Royal Decree the same day.

**2**

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**It is a**

**Name of the policy/measure**

The Norwegian Ministry of Local Government and Modernisation's White Paper (Report to the Storting) No. 40 (2020-2021) on Norway's Action Plan to Reach the United Nations Sustainable Development Goals by 2030

**Established**

23-06-2021

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

In this White Paper, the government sets out a plan for how Norway will realise the UN Sustainable Development Goals (SDGs). Among other things, the Government will establish a National Forum for the 2030 agenda to ensure good cooperation. The forum will develop and coordinate work on the SDGs, in cooperation with the business sector, civil society, local government and academia. In addition, the Government will task all state-controlled entities with reporting on how they are contributing to the SDGs and assess how that contribution can be increased. Going forward, the Government will also assess the impact that all new propositions and reports to the Storting and government strategies will have on the SDGs.

The Report reviews the 17 UN SDGs and 169 sub-goals, as well as describing the challenges for Norway and the government's policies in these areas. The Report does not contain the term "intangible cultural heritage".

**3**

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**It is a**

**Name of the policy/measure**

The Language Act

**Established**

11-04-1980

**Revised**

20-05-2021

**Is the policy/measure being implemented?**

Yes

**Brief description**

The purpose of the Act is to give the Norwegian language a statutory status and stronger protection. The Act also defines the status of the Sámi languages, national minority languages and Norwegian sign language. The Act recognises Sámi languages as of equal status to Norwegian, and establishes in law that Sámi is the language of indigenous people in Norway. Public bodies must promote and protect national minority languages and Norwegian sign language.

**4**

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**It is a****Name of the policy/measure**

Arts Council Norway Act

**Established**

07-06-2013

**Revised****Is the policy/measure being implemented?**

Yes

**Brief description**

The purpose of Arts Council Norway is to promote contemporary society's artistic and cultural expression and help ensure that art and culture is created, preserved, documented and made accessible to as many people as possible.

**5**

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**It is a****Name of the policy/measure**

The Adult Education Act

**Established**

28-03-1976

**Revised**

19-06-2009

## **Is the policy/measure being implemented?**

### **Brief description**

The purpose of the Adult Education Act, which came into force in 2010, is to promote lifelong learning by facilitating organised courses of study alongside the formal education system. The Act is intended to contribute to motivation and access to knowledge and competence for all, thereby promoting the development of the individual and meeting the needs of society and the labour market.

The Act is intended to safeguard learning and participation in voluntary organisations, contribute to the preservation of a diverse cultural life and safeguard the cultural heritage through learning.

**6**

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### **It is a**

#### **Name of the policy/measure**

The Copyright Act

#### **Established**

20-12-2018

#### **Revised**

## **Is the policy/measure being implemented?**

Yes

### **Brief description**

Copyright provisions exist to protect and reward intellectual creativity, and are meant to incentivise cultural production. A literary or artistic work which expresses an original and individual act of creation is deemed to be the creator's intellectual property

**7**

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### **It is a**

#### **Name of the policy/measure**

The Sámi Act

#### **Established**

20-06-1987

**Revised**

01-06-2021

**Is the policy/measure being implemented?**

Yes

**Brief description**

The Sámi Act is a Norwegian law concerning the Sámi Parliament and other legal matters relating to the Sámi people. The Act primarily contains provisions relating to the Sámi Parliament and its operations. The Consultation Act is not an independent law but comes as an amendment to the Sámi Act. The Consultation Act primarily establishes in law overarching administrative procedures for the Sámi Parliament's consultations at the state level. It also establishes in law that municipal and county councils have a duty to carry out consultations.

**8**

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**It is a**

- Legal measure

**Name of the policy/measure**

The Cultural Heritage Act

**Established**

09-06-1978

**Revised**

20-12-2018

**Is the policy/measure being implemented?**

Yes

**Brief description**

The purpose of the Cultural Heritage Act is to protect the distinctiveness and variation of cultural heritage sites and cultural environments as part of our cultural heritage and identity, and as part of the comprehensive management of Norway's environment and resources.

Protecting these resources as scientific source materials and as the enduring basis for current and future generations' experience, self-understanding, enjoyment and activity is a national responsibility.

When decisions are taken pursuant to other legislation, emphasis shall be placed on the objectives of this Act.

**9**

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**It is a**

- Cultural policy

**Name of the policy/measure**

The Norwegian Ministry of Local Government and Modernisation's White Paper (Report to the Storting) No. 31 (2019–2020) on Sámi Languages, Culture and

**Established**

28-08-2020

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

The White Paper describes development trends and challenges for the Sámi languages, culture and society, and the services provided to Sámi citizens. It does not mention ICH or the Convention specifically, but the safeguarding of cultural heritage is an important focal point in all work relating to language and culture.

**10**

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**It is a**

- Cultural policy

**Name of the policy/measure**

The Norwegian Ministry of Culture's White Paper (Report to the Storting) No. 8 (2018–2019) on Cultural Policy for the Future

**Established**

23-11-2018

## **Revised**

### **Is the policy/measure being implemented?**

Yes

### **Brief description**

The White Paper states that arts and culture are expressions that build society, and that a rich and varied cultural life is a precondition for freedom of expression and a well-functioning democracy. Taking part in cultural activities is of value to the individual, and also accustoms them to encounter a diversity of opinions and forms of expression. In this way, cultural life can promote tolerance and an understanding of other people, and thereby foster reflection and insight with respect to values, identity and society.

The White Paper recognises the value of intangible cultural heritage.

**11**

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### **It is a**

- Cultural policy

### **Name of the policy/measure**

The Norwegian Ministry of Climate and Environment's White Paper (Report to the Storting) No. 16 (2019-2020) on New Goals for Norway's Cultural Environment Policy

### **Established**

17-04-2020

## **Revised**

### **Is the policy/measure being implemented?**

Yes

### **Brief description**

The White Paper presents three new national goals for Norway's cultural environment policy, with the emphasis on involvement, sustainability and diversity. Through the White Paper, "cultural environment" is introduced as a collective term for "cultural monuments, sites, environments and landscapes". This underlines the value of taking a holistic and contextual approach as well as making the link to other climate and environmental policies clearer. ICH is included and described in the report.

In the White Paper, the Government flags its intention to draw up a new cultural environment law to replace the existing Cultural Heritage Act.

**12**

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**It is a**

**Name of the policy/measure**

The Norwegian Ministry of Culture's White Paper (Report to the Storting) No. 23 (2020–2021) on Museums in Society

**Established**

17-04-2020

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

The White Paper underlines the role of the museum sector in the infrastructure for democracy and freedom of expression, cf. the signals given in the Norwegian Ministry of Culture's White Paper (Report to the Storting) No. 8 (2018–2019) on Cultural Policy for the Future, cf. above. As institutions for documentation and arenas for dissemination, transmission and preservation through use, many museums also play an important role in implementing the Convention.

**13**

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**It is a**

**Name of the policy/measure**

The Norwegian Ministry of Culture's White Paper (Rreport to the Storting) No. 18 (2020–2021) on Art and Culture for, with and by Children and Young People

**Established**

19-03-2021

**Revised**

**Is the policy/measure being implemented?**



Yes

**Brief description**

The goal of the White Paper is to give all children and young people, irrespective of their background, access to art and culture, to ensure that art and culture created for and disseminated to children and young people is of a high quality, and to provide all children and young people the opportunity to experience and create culture on their own terms.

**14**

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**It is a**

**Name of the policy/measure**

The Norwegian Ministry of Culture's White Paper (Report to the Storting) No. 10 (2018–2019) on the Voluntary Sector

**Established**

07-12-2018

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

A fundamental principle with respect to the Government's policy on the voluntary sector is that the voluntary organisations are independent. The Government does not set goals for voluntary organisations – they do that themselves. The White Paper covers policies that are intended to support a strong, independent and diverse voluntary sector. Broad participation is the overarching goal of the Government's policy on the voluntary sector. The Government will facilitate this in a variety of ways.

**15**

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**It is a**

**Name of the policy/measure**

The Norwegian Ministry of Local Government and Modernisation's White Paper (Report to the Storting No. 12 (2020–2021) on National Minorities in Norway

**Established**

20-12-2020

## **Revised**

### **Is the policy/measure being implemented?**

Yes

### **Brief description**

The White Paper describes the development of policies relating to national minorities in Norway in recent years, and how the Government aims to adjust these policies to strengthen the minorities' languages, cultures and situations.

The White Paper covers work relating to ICH and points out that the communities themselves define their own cultural heritage. In addition, in its work with the Convention, Arts Council Norway attaches importance to involving the national minorities, by holding seminars with them and obtaining written input from the groups. The input to the periodic report has been obtained on the basis of this principle.

**16**

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## **It is a**

### **Name of the policy/measure**

The Norwegian Ministry of Agriculture and Food's White Paper (Report to the Storting No. 32 (2016-2017) on Reindeer Husbandry

### **Established**

07-04-2017

## **Revised**

### **Is the policy/measure being implemented?**

Yes

### **Brief description**

Ecologically sustainable practices and increased production form the basis for unique opportunities within reindeer husbandry sector. The White Paper presents strategies and initiatives to enable the sector to better exploit its potential in a rational and market-oriented direction. The reindeer husbandry sector's revenues shall, as far as possible, be created by selling sought-after products and services to the market. This will safeguard the sector's economic foundation, continue the tradition of reindeer husbandry and thereby preserve the profession as a Sámi culture bearer.

**It is a**

**Name of the policy/measure**

The Norwegian Ministry of Climate and Environment's White Paper (Report to the Storting) No. 29 (2020–2021) on a Comprehensive National Plan for the Conservation of Important Marine Habitats

**Established**

09-04-2021

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

Norwegian-controlled waters include world-famous fjords, a distinctive archipelago, unique cold-water corals, open seas and deep oceans with valuable seabed ecosystems. Cultural heritage is also a matter of living traditions and traditional knowledge that must be passed on through practical interaction and active learning. The driving force behind the work with The Nordic clinker boat tradition is engagement in boating and coastal life, in the climate and the environment, and in fellowship between people

## Question 11.2

**Have national or sub-national strategies and/or action plans for ICH safeguarding been established (or revised) and implemented?**

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Yes

**Describe briefly the strategies and/or action plans and how they contribute towards safeguarding ICH.**

In recent years, the Government has published a number of White Papers (reports to the Storting) in the field culture field that lay down policies in this area, mentioned in Indicator 11.1. Established agencies, directorates and government-level actors, such as Arts Council Norway, Kulturtanken (the Cultural Schoolbag), the Norwegian Directorate of Cultural Heritage, the Norwegian Environment Agency, the Language Council of Norway, the National Library of Norway, the National Archives of Norway, etc., as well as public authorities and regional and local levels, work to implement the policies through their plans and strategies.

The Sámi Parliament is a democratic instrument for Sámi self-determination and for the

development of useful and necessary services and provisions for the Sámi population. The Sámi Parliament is a representative for the Sámi people both nationally and internationally. The Sámi Parliament will contribute to the implementation of the rights set out in the UN Declaration on the Rights of Indigenous Peoples in law and in practical policies.

The Sámi Parliament's strategies, assessments and reports

(<https://sametinget.no/kultur/nyttige-ressurser/strategier-redegjorelser-og-rapporter/>)

- The Sámi Parliament executive council's report on yoik and Sámi music (PDF, 817 kB)
- The Sámi Parliament's report on Sámi cultural institutions (PDF, 330 kB)
- Report – Establishment of an institutional home for yoik (PDF, 914 kB)
- The Sámi Museums in 2019 –Arts Council Norway's assessments (PDF, 819 kB)
- Sámi intangible cultural heritage and the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage – follow-up and opportunities (PDF, 416 kB) / useful resources/strategies, assessments and reports
- Feasibility study for RidduDuottarMuseat (RDM) (PDF, 10 MB)

Examples of activities for children and young people:

- Culture Schools have existed in Norway for a couple of generations. These schools are regulated by the Education Act and are subsidised by the national government to provide a nationwide service. The schools are owned and operated by municipalities, and without national guidelines, they are free to determine the content and scope of the services in their schools. This model has led to significant variations in arts provision across the country. The most common subjects are music, dance, theatre, visual arts, creative writing and contemporary circus, but in some municipalities, they offer cultural heritage and crafts. Teaching is given both individually and in groups, depending on the course and scholarly tradition.

- The Cultural Schoolbag has been part of the Government's cultural policy for primary and secondary schools since 2001. This means that all pupils from the ages of 6 to 19 to become familiar with the arts and culture at the professional level. Pupils are introduced to a variety of cultural expressions: as performing arts, visual arts, music, film, literature and cultural heritage. The offer ranges from concerts, storytelling and theatre performances by professional artists, to participatory activities like courses where pupils can make animation movies, and workshop productions.

Kulturtanken is a government agency that manages the funds allocated by the state to the Cultural Schoolbag scheme. It is tasked with strengthening and developing the scheme in collaboration with those who administer it within the various counties. Kulturtanken also contributes to the work being done in the area of children's and youth culture and to improve opportunities for children and young people to participate in cultural life.

2020 was the first time all the country's regional governments included productions with Sámi content in the Cultural Schoolbag.

The Cultural Schoolbag scheme also felt the effects of the Covid-19 pandemic, with many cancellations. On average, all schoolchildren experienced 1.8 cultural encounters in 2020, compared with an average of 3.1 encounters per student in 2019. This represents a

reduction of almost 50%. The Cultural Schoolbag is managed locally. This has been highlighted as one of the main reasons why the scheme has continued to operate even during the pandemic. The scheme could be implemented because it was possible to tailor activities right down to the individual school.

### **Are there plans designed for safeguarding specific elements (whether or not inscribed on the Lists of the 2003 Convention)?**

Yes

#### **If yes, provide details.**

- As mentioned in Indicators 16.2 and 19.1, the Norwegian Ministry of Culture is in the process of drawing up a strategy for folk music and dance, and has received input from the field. During the preparation of this period report, several of the national minorities and Sámi actors have submitted input on the field:
  - o The Forest Finn minority has pointed out that they have few tradition bearers in the local community, while the tradition lives on as a popular dance in other folk dance communities, e.g. the folk dance contest scene in Norway and the folk dance community in Sweden, e.g. Stockholm.
  - o According to Jewish tradition bearers, it is positive that Klezmer music is being revitalised, has gained renewed popularity and is also played by non-Jewish musicians.
  - o The new Romani Kher cultural centre provides meeting places for Roma people, where they can show off and pass on their dances, which are an important part of their identity. Many young and proficient practitioners.
  - o Representatives of Tater/Romani organisations pointed out that there are many highly proficient musicians who sit on their own and sing, and who do not have a chance to showcase their music.
  - o Sámi vocal traditions include both yoik and yoik dialects, and hymns/psalms that help to pass on the language, which contain a wide variety of dialects. Several of the ten Sámi languages are severely endangered. Many of the yoik dialects are even more seriously endangered.
- With respect to the repatriation of Sámi artefacts to Sámi museums from Norwegian and foreign museums, work has been undertaken to get an overview of the material held by Norwegian museums and agree the transfer of the objects' ownership (project 2012–2019), share experiences and transfer knowledge. The overview showed that there are Sámi artefacts in museums in many countries. A five-year project under the auspices of the Norwegian Museum Association was continued in 2021.
- Norway's report in 2020 on repatriation of ceremonial objects and human remains under the UN Declaration on the Rights of Indigenous Peoples (UNDRIP): The Sámi museums and the Sámi Parliament refer to the Bååstede Repatriation Project (2012 – 2019) as an example of good practice with regard to Norwegian repatriation policy. Due to this project, approximately half of the collections of Sámi objects that are now in the custody of the Norwegian Museum of Cultural History (Norsk Folkemuseum) and the Museum of Cultural History of the University of Oslo, are scheduled to be returned to six consolidated Sámi museums/ in local Sámi communities. A formal agreement to this effect was signed in June

2019 between the two museums and the Sámi Parliament. However, funding is needed in order to upgrade the Sámi museums/siidas capacities to facilitate these objects.

- A large part of Sámi cultural objects – among them ceremonial objects, including sacred drums, horn hats subject to demonised labelling, hence extremely rare and culturally valuable and other ceremonial objects, are part of museum collections outside Norway. Some of the most important objects are in German, Danish and Swedish museum collections. There are also Sámi artefacts in museums in UK, France, Italy, USA, and other countries
- The Directorate of Cultural Heritage has initiated the project Safeguarding Strategies for 2021–2024. This is a new area of focus in the cultural heritage preservation field and emphasises the cultural environment's importance for society. An important goal is to preserve the diversity of Norway's cultural environment. This project will have an impact on the preservation of both the tangible and the intangible cultural heritage.
- Most regional governments (counties) mention ICH in their county plans, though some link it primarily to tangible cultural heritage sites and have few specific initiatives/goals. Many highlight traditional crafts, some folk music and a few folk dance. Some, such as Vestland County, show a broad understanding of the term intangible cultural heritage and include language, storytelling and outdoor pursuits, among other aspects. Most counties that have a Sámi indigenous population and/or national minorities mention these groups in their plans. For example, Troms has a programme to build competence with regard to Kven/Norwegian-Finn culture. Troms og Finnmark County plans to draw up a regional plan for reindeer husbandry. The Sámi Parliament has stated that emphasis must be placed on traditional knowledge. Oslo does not mention ICH, but highlights the breadth of its activities relating to diversity.
- The two listed elements on the Register of Good Safeguarding Practices or the Representative List, the Oselvar Boatbuilding Workshop and the Setesdal tradition, are mentioned, respectively, by Hordaland and Agder counties.
- Efforts relating to social inclusion and diversity in Norway's largest cities are embedded in action plans which also mention the field of culture. The plans point out that culture is a shared arena, where people can come together, irrespective of age, ethnicity, gender, functional ability or social background. Bergen's action plan highlights ICH as also being an important focus area in its diversity-related activities. The City of Trondheim aims to help build fellowship between generations and social groups, and work to give culture a larger place in its preventive health and welfare activities.
- Many local governments define cultural heritage as comprising a tangible and an intangible component, but the majority link it to their policy on cultural heritage sites. Some local governments, particularly in Northern and Central Norway, highlight work with Sámi and national minority cultures.

### Question 11.3

**Is public financial and/or technical support for the safeguarding of ICH elements (whether or not inscribed on the Lists of the 2003 Convention) provided on an equitable basis in relation to the support given to culture and heritage as a whole?**

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Yes

**Describe briefly, giving examples, the nature of the support provided and how equity is ensured.**

Safeguarding and documentation measures concerning intangible cultural heritage have been carried out in Norway for more than a century. Measures related to the documentation, safeguarding and practise of intangible cultural heritage are carried out by institutions such as museums, archives, educational institutions, voluntary and non-governmental organisations (including the UNESCO-accredited NGOs) and the individual practitioners themselves. Nearly all of these institutions and organisations receive public funding, be it from state, regional or municipal authorities, either in the form of operating grants and/or individual project grants.

Arts Council Norway does not have dedicated funds for the safeguarding of ICH. ICH is one of several prioritised fields for the cultural heritage funding managed by the Arts Council, cf. the description in Indicator 9.1. Arts Council Norway manages separate grant schemes for national minorities, and many of the projects it supports financially include the preservation and transmission of the respective minorities' ICH. The Sámi Parliament manages its own grant schemes for Sámi art and culture. During the consultation meetings, several people pointed out that they find it difficult to obtain support from Arts Council Norway for their efforts to achieve the safeguarding of ICH. In their experience, a greater emphasis on supporting freelancers has resulted in many project proposals by democratic member organisations and institutions not receiving support.

**Do these forms of support prioritize ICH in need of urgent safeguarding?**

Yes

**Please explain how this is done or, if not, why this is the case.**

There are no separate appropriations/schemes for endangered expressions. Nor is there any government inventory of endangered expressions.

Arts Council Norway gives financial support to arts and culture nationwide. It is a driving force for new art and culture projects, leads development work and advises the government on cultural issues. Arts Council Norway works for a more accessible, representative and relevant arts and cultural life, and the right to self-expression through artistic and cultural forms of expression. This is manifested through Arts Council Norway's financial support for artistic and cultural projects, initiatives and endeavours in a variety of fields, development projects, knowledge production and dissemination. In 2020, Arts Council Norway was made national coordinator for increased diversity, social inclusion and participation in the cultural sector. Efforts to promote Sámi art and culture, as well as those of Norway's national minorities, are included in Arts Council Norway's work as coordinator, an assignment that encompasses the whole of Arts Council Norway's portfolio.

The Tater/Romani people have a rich cultural heritage and a living culture with a wide

variety of traditions and cultural expressions. In 2019, management of the Government's collective reparations to the Tater/Romani people was transferred to Arts Council Norway. The Arts Council is currently working on a grant scheme for and with the Tater/Romani people to survey the status of the group's tangible and intangible cultural heritage. In particular, efforts are being made to strengthen cultural arenas and meeting places, in addition to strengthening the Romani language. Funding for projects that support this effort will be prioritised in the coming years.

The Museum of Forest Finn Culture's project "Basket Weaving from Forest Finn Areas" was carried out in the period 2013–2019 and was funded by Arts Council Norway. The project aimed to register and document objects made using various basket weaving techniques, but also picked up on tradition-bearers and the craft's underlying intangible knowledge. The project may also be linked to Indicator 19.3.

The Sámi Parliament has two different cultural heritage funding schemes. One is a prioritisation under the scheme for cultural projects that safeguard traditional knowledge and ICH, while the other is a scheme for traditional knowledge in the education sector.

The primary purpose of both schemes is to support vulnerable cultural heritage projects.

- <https://sametinget.no/stipend-og-tilskudd/tilskudd/kultur/kulturtiltak/>

- <https://sametinget.no/stipend-og-tilskudd/tilskudd/opplaring-og-laremidler/tradisjonell-kunnskap-i-grunnopplaringen/>

#### Question 11.4

**Are cultural policies and/or legal and administrative measures that incorporate ICH and its safeguarding informed by the active participation of communities, groups and individuals?**

Some

**Explain briefly, giving examples, how these policies and/or measures are informed by the active participation of communities, groups and individuals.**

At the general level, there is a high degree of democratic influence in Norway. Some (how many) local plans have included ICH following feedback. The Røros conservation plan involves a high level of inclusion, but not much in the way of specific ICH initiatives.

Explain briefly, giving examples, how these policies and/or measures are informed by the active participation of communities, groups and individuals.

The Norwegian official hearing scheme obliges Government ministries and their agencies to circulate matters for general review to all public and private institutions and organisations affected. This includes non-governmental and voluntary organisations. The body that circulates a matter for review should also consider using other ways to ensure participation on the part of those affected, e.g. through the use of information and communication technology, meetings, etc. All matters that are circulated for review shall contain a list of consultative bodies and be dated on the same day as the matter is circulated. The period for review shall normally be three months and no less than six weeks. If the response of those



consulted or other conditions lead to substantial changes in the matter concerned, the revised matter shall be sent to the bodies most affected by it for further review. Civil society organisations are often represented in independent expert committees submitting Green Papers (Norwegian Public Reports) to the various government ministries.

The National Council of the Church of Norway adopted a cultural heritage strategy in 2020. This states that the Church of Norway will strengthen its competence with respect to the religious cultural heritage of the Sámi people and Norway's national minorities. In addition to being safeguarded and preserved, the religious cultural heritage must be developed, used and kept alive, so that it becomes an active resource for the Church and society. The Sámi Church Council points out that much of the heritage takes place outside the Church, in private settings, and that more research is needed into the singing of hymns/psalms as part of the Sámi music tradition, blessing practices in day-to-day situations and healing practices used by Sámi and Kven/Norwegian-Finn people as well as Norwegians.

Arts Council Norway engages in a continuous dialogue with various organisations, the UNESCO-accredited NGOs and the instructor network. The groups have submitted input on the work to safeguard the intangible cultural heritage.

In the period 2014–2018, Arts Council Norway organised seminars with representatives of all the national minorities, to which relevant organisations and institutions were invited as part of a competence-building effort. The seminars provided information about the Convention. Their starting point was the minorities' position, needs and desires for the work to implement the Convention. The minorities themselves defined which domains they worked on most and which expressions were endangered. They also pointed out activities that should be initiated to safeguard the transmission of knowledge. Articles on the various seminars are published on Arts Council Norway's website and includes input from the minority organisations themselves. In the work leading up to this periodic report, the dialogue was followed up and the input to this report builds on the previous dialogue with the national minorities and the follow-up work. The same process applies to work with Sámi ICH.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State Party will maintain its emphasis on the intangible cultural heritage of the Sámi and national minorities in the implementation of the Convention.

## 12. Extent to which policies as well as legal and administrative measures in the field of education reflect the diversity of ICH and the importance of its safeguarding and are implemented

**Guidance note** corresponding to indicator 12 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 12.1

**Have policies and/or legal and administrative measures for education been established (or revised) and implemented to ensure recognition of, respect for and enhancement of intangible cultural heritage?**

Yes

1

**It is a**

- Education policy
- Legal measure
- Administrative measure

**Name of the policy/measure**

The Norwegian Ministry of Education and Research's White Paper (Report to the Storting) No. 21 (2020–2021) on Completion of Upper Secondary Education Reform.

**Established**

26-03-2021

**Revised**

26-03-2021

**Is the policy/measure being implemented?**

Yes

**Brief description**

Curricula: The core values for the primary and lower secondary school level include identity and cultural diversity, ethical awareness, respect for nature and the environment, democracy and co-determination, and cultural heritage. However, they do not explicitly include the term “intangible cultural heritage”. See the description in Indicator 4.1.

The government’s goal is for nine out of ten students to complete upper secondary school

with a pass grade by 2030. The White Paper contains measures to strengthen vocational training and ensure more adults and young people gain a general studies or vocational qualification, and are well prepared to go on to further education or enter the labour market. The White Paper also refers to Norway's obligations under the Convention. It points out that Norway has a particular responsibility to safeguard protected craft skills as bearers of the Norwegian cultural heritage.

**2**

---

**It is a**

- Education policy

**Name of the policy/measure**

Practical and aesthetic subjects – new five-year study programme from 2021

**Established**

**Revised**

**Is the policy/measure being implemented?**

**Brief description**

In 2020, the Government authorised some universities to offer a master's degree for teachers of practical and aesthetic subjects. The aim is to strengthen the teaching of practical and aesthetic subjects and working practices in nurseries, schools and teacher training programmes. The new study programme will be introduced gradually from 2021. The five-year programme of study will encompass six practical and aesthetic subjects, of which the students have to select two: Dance; Design, Art and Crafts; Drama and Theatre; Physical Education and Sport; Food and Health; and Music.

Nord University, the University of Southeast Norway, Vestlandet University College, the Norwegian School of Sports Sciences, Innlandet University College and Oslo Metropolitan University have received funding to initiate the study programme.

## **Question 12.2**

**Have policies and/or legal and administrative measures for education been established (or revised) and implemented to strengthen transmission and practice of ICH?**

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Yes

**1**

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**It is a**

- Administrative measure

**Name of the policy/measure**

Discontinued courses

**Established****Revised****Is the policy/measure being implemented?**

No

**Brief description**

NTNU has discontinued its ICH modules in its BA in Dance Science (primarily traditional/folk dance), has not continued its pilot BA in Performing Folk Dance, and has discontinued its FCE courses in folk dance and bunad/folk dress.

Input in the consultation process; Norwegian Centre for Traditional Music and Dance commented that according to Article 15 of the Convention, the Cultural Schoolbag scheme and the work of Kulturtanken (mentioned under Indicators 11.2, 16.2 and 17.4.) should as far as possible emphasise that practitioners, traditional communities and individuals be involved in the safeguarding effort.

**Question 12.3**

**Have policies and/or legal and administrative measures for education been established (or revised) and implemented that promote mother tongue instruction and multilingual education?**

Yes

**1**

**It is a**

- Education policy

**Name of the policy/measure**

The Education Act

**Established**

07-07-1988

**Revised**

21-06-2021

## Is the policy/measure being implemented?

Yes

### Brief description

The Act applies to primary, lower secondary and upper secondary education in publicly funded schools and companies hosting apprentices unless otherwise specifically specified.

For educational services especially organised for adults, and for which the municipal or county council is responsible, chapter 4A applies.

The Education Act – <https://lovdata.no/dokument/NL/lov/1998-07-17-61>

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

## 13. Extent to which policies as well as legal and administrative measures in fields other than culture and education reflect the diversity of ICH and the importance of its safeguarding and are implemented

**Guidance note** corresponding to indicator 13 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 13.1

Are the [Ethical Principles](#) for Safeguarding Intangible Cultural Heritage respected in development plans, policies and programmes?

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No

Provide additional explanation, indicating the sector involved.

### Question 13.2

Have policies or legal and administrative measures for inclusive social development and environmental sustainability been established or revised to give consideration to ICH and its safeguarding?

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Yes

In which of the following themes, policies and/or legal administrative measures have been established or revised?

- Food security

Cf. below.

- Knowledge and practices concerning nature and the universe

Cf. below.

- Others

In 2018, the Storting appointed a Truth and Reconciliation Commission to investigate the Norwegianisation policy and the injustices suffered by the Sámi, Kven/Norwegian-Finn populations (<https://uit.no/kommisjonen>). The Forest Finns were incorporated into the Commission's mandate in 2019. The purpose of the investigation is to lay the foundations for recognition of how the Norwegian authorities' policies have impacted the Sámi, Kven/Norwegian-Finn and Forest Finn

populations, and the consequences these experiences have had for them as groups and individuals. The Commission's work is scheduled to be completed in the first half of 2023.

- A historical survey will be undertaken, which will describe the Norwegian authorities' policies and practices with respect to the Sámi, Kven/Norwegian-Finn and Forest Finn populations at the local, regional and national level. The impact of the Norwegianisation policy will be investigated.
- The Commission will examine how the Norwegianisation policy has affected the majority population's views of Sámi, Kven/Norwegian-Finn and Forest Finn people, and investigate the significance of Norwegianisation up to the present date.
- Finally, the Commission will propose measures that will contribute to further reconciliation.

In 2015, a commission that was established in 2011 published a Green Paper (Norwegian Official Report on Norwegian policies and practices with respect to the Tater/Romani people from 1850 to 2015; the NOU 7:2015 Assimilation and Resistance – Norwegian policies towards Tater/Romani people from 1850 to the present. The report showed that the Norwegian authorities subjected this ethnic group to a comprehensive policy of assimilation in the 20th century. The most important practices were the removal of children from their parents' care and fixed settlement (partly through the use of force). This policy has had a detrimental impact on individuals and the group as a whole, and continues to affect relations between the Tater/Romani people and majority society to this day. The report recommended that the Norwegian authorities should consider implementing measure in several areas. <https://www.regjeringen.no/no/dokumenter/meld.-st.-23-20202021/id2840027/> The NOU report attracted a mixed reception.

In 2018, a report was published containing a review of the government's policy initiatives with respect to national minorities. The report was compiled by Telemarksforsking and formed part of the basis for the White Paper on national minorities that was presented in December 2020.

Telemarksforsking's report also proposed some tangible initiatives for the work going forward. These included the development of specific goals for the policies relating to each minority and that the threshold for seeking out and engaging the minorities' own institutions and representatives must be lowered. <https://www.telemarksforsking.no/telemarksforskings-gjennomgang-av-statens-virkemidler-i-politikken-overfor-nasjonale-minoriteter-er-ferdig/>

Arts Council Norway is currently following up initiatives aimed at the national minorities in the cultural field, both in its capacity as the manager of financial support schemes for national minorities and to follow up the Convention.

At the consultation meetings ahead of this periodic report, several of the national minorities stated that it is problematic that majority society, including the Government, do not understand the minorities' situation, including their cultures. Examples of inputs given;



- The Roma people reported that children in foster homes are not offered the opportunity to learn about their own cultural identities and that they feel as though they have no identity. They do not feel welcome in the community.
- The Tater/Romani people feel that they are unable to pass on their cultural heritage, which takes place during their travels, because their children are not granted leave of absence from school. Representatives of the community have said that they are able to take their children out of school for one year, but if they do so the next year, the Child Welfare Services come and take the children away.

### Question 13.3

**Have policies and/or legal and administrative measures that respond to situations of natural disaster or armed conflict been established or revised to include the ICH affected and recognize its importance for the resilience of the affected populations?**

No

**Provide any additional details**

### Question 13.4

**Have policies and/or legal and administrative measures for inclusive economic development been established that consider ICH and its safeguarding?**

Yes

**In which of the following themes, policies and/or legal administrative measures have been established or revised?**

- Others

Arts Council Norway and the Norwegian Film Institute will survey and analyse the Covid-19 pandemic's impact on the culture sector. How the sector can be rebuilt and reinforced in the period after 2021 will also be assessed. Several analyses have already begun. The results will be presented in a final report in December 2021. The cultural sector will be involved in the work along the way.

The Norwegian Ministry of Foreign Affairs' White Paper (Report to the Storting No. 27 (2020–2021) on Nordic Cooperation states that “Safeguarding the intangible cultural heritage in the form of traditional knowledge promotes the transition to a more sustainable society.”

<https://www.regjeringen.no/no/dokumenter/meld.-st.-27-20202021/id2842454/>

### Question 13.5

**Have favourable financial or fiscal measures or incentives been established or revised to facilitate and/or encourage the practice and transmission of ICH?**

Yes

## Do they ensure the availability of natural and other resources required for the practice of ICH ?

Yes

**If yes, explain how measures or incentives ensure the availability of natural and other resources required for the practice of ICH.**

As mentioned earlier, e.g. A4 and indicator 11.3, safeguarding and documentation measures concerning intangible cultural heritage have been carried out in Norway for more than a century. Measures related to the documentation, safeguarding and practise of intangible cultural heritage are carried out by institutions such as museums, archives, educational institutions, voluntary and non-governmental organisations (including the UNESCO-accredited NGOs) and the individual practitioners themselves. Nearly all of these institutions and organisations receive public funding, be it from state, regional or municipal authorities, either in the form of operating grants and/or individual project grants.

In the consultation process, Sámi actors have pointed out that much Sámi intangible cultural heritage and traditional knowledge relates to primary industries, the use of uncultivated land and general activities in the natural environment and landscapes cultivated by the Sámi. Continued secure access to natural resources will therefore be crucial to safeguarding the Sámi's living cultural heritage, intangible cultural heritage and traditional knowledge. See also Indicator 15.1.

It is well known that various interventions in the natural landscape, construction projects and measures to exploit natural resources can, in sum, put a strain on and pose a threat to traditional Sámi livelihoods and culture, particularly reindeer husbandry.

Each year, the Sámi Parliament negotiates a business agreement with the Sámi crafts sector. According to this agreement, the Sámi Parliament provides the following financial support to the Sámi crafts sector:

- Operating grants
- Investment and development grants
- Welfare schemes
- Professional and financial committees
- Market adaptation / brand building

The Norwegian Environment Agency provides grants for the management of endangered habitats in Norway. Management-related nature has the majority of endangered species, so there is a need to safeguard the human traditions to preserve biodiversity in cultural landscapes.

Arts Council Norway

- Arts Council Norway manages a variety of financial support schemes for the culture sector. The Arts Council purpose is to stimulate the diversity of contemporary artistic and cultural expressions, and to highlight the role of culture in society. Arts Council Norway supports arts and culture projects nationwide, engages in development work and advises the government

on cultural issues. Through support for professional artists, event organisers, publishers and various cultural organisations, Arts Council Norway helps ensure that art and culture is created, documented, preserved and made accessible to as many people as possible. The aim is for Norway to have a vibrant and diverse artistic and cultural life.

- Regional and local governments :

Several regional governments have grant schemes targeting cultural institutions, associations and organisations which also safeguard ICH. For example, Vestland County Council actively provides funding to stimulate the safeguarding of local/regional musical traditions, craft traditions and place names, through a focus on museums, archives and other local and regional organisations and institutions.

In their input to this periodic report, several NGOs have pointed out that Arts Council Norway's schemes are structured in such a way that the safeguarding of ICH often falls outside their scope, making it difficult to obtain project financing for the safeguarding of ICH.

Norway has several general arrangements that also benefit ICH practitioners. For example:

- VAT compensation for voluntary organisations, including organisations working with ICH. The aim of this scheme is to promote voluntary work. VAT compensation is intended to offset the amount that voluntary organisations pay in VAT when they buy certain goods and services.
- All taxpayers living in Finnmark and North Troms automatically receive a deductible from their ordinary income.
- Everyone living in Finnmark and North Troms is entitled to a tax-free write-down of their student loan of up to 10% of the original amount borrowed - up to a maximum of NOK 25,000 per year.

## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

## Extent to which the current indicator is met:

Partially

## Target for the next report:

Partially

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

## 14. Extent to which policies as well as legal and administrative measures respect customary rights, practices and expressions, particularly as regards the practice and transmission of ICH

**Guidance note** corresponding to indicator 14 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 14.1

**Are forms of legal protection, such as intellectual property rights and privacy rights, available to communities, groups and individuals when their ICH is exploited by others for commercial or other purposes?**

Yes

**Provide any details with regard to (a) intellectual property rights and (b) privacy rights.**

The United Nations Declaration on the Rights of Indigenous Peoples (Article 31) gives particular attention to their 'right to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions' as well as their associated intellectual property

Article 8(j) of the UN Convention on Biological Diversity underlines the importance of the knowledge, practices and innovations of indigenous and local communities for ensuring biological diversity.

A new Copyright Act was adopted in 2018. The new Act builds largely on the previous legislation from 1961, which protects works of intellectual property. The main rule is that the creator of a work has sole rights over it. The protected copyright period extends for 70 years after the expiry of the year in which the creator died. In addition to actual copyright, the Copyright Act also regulates adjacent rights. When regulating copyright, it is important to ensure a reasonable balance between the rights holder's interests in obtaining a financial benefit from their work and the interest of society and users in using the work of intellectual property and accessing the cultural heritage. With regard to archive material, adjacent rights prevent the open publication of cultural heritage material, unless the copyright holder consents to publication.

Parts of the Sámi ICH and cultural heritage elements are subject to commercialisation, and preventing this is a challenge. Unfortunately, commercialisation has increased in scope in recent years. The Sámi Parliament's Executive Council wishes to highlight this issue and aims to establish a protection mechanism. To be able to challenge commercialisation and deal with the issue appropriately, it is necessary to establish a collective-ownership approach to ICH.

Input from Sámi actors:

- The Sámi Parliament and Arts Council Norway follow up efforts relating to ICH and rights issues in collaboration with actors on the Swedish and Finnish sides of the border. See description in Indicator 15.3.

Input from the instructor network:

- There are similar conflicts surrounding the protection of bunads as a Norwegian craft. Norway does not have any requirements for labelling the country of origin of garments, and people automatically assume that bunads are locally made. The bunad-makers' organisation Norges Bunadshåndverkere is working for the introduction of rules requiring garments to be labelled with the country of origin, so that consumers know whether the garment they are buying is imported or the result of local craft production.

### Question 14.2

**Do policies and/or legal and administrative measures recognize the importance of protecting the customary rights of communities and groups to land, sea and forest ecosystems necessary for the practice and transmission of ICH?**

No

**Explain briefly, giving examples, how policies and/or legal and administrative measures recognize this.**

### Question 14.3

**Do policies and/or legal and administrative measures recognize expressions, practices and representations of intangible cultural heritage that contribute to peaceful conflict prevention and resolution?**

No

**Explain briefly, giving examples, how policies and/or legal and administrative measures recognize these.**

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Partially

### Target for the next report:

Partially

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State Party will maintain its emphasis on the intangible cultural heritage of the Sámi and national minorities in the implementation of the Convention.

## 15. Extent to which the importance of ICH and its safeguarding in society is recognized, both by the communities, groups and individuals concerned and by the society at large

**Guidance note** corresponding to indicator 15 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 15.1

**Do communities, groups and individuals use their ICH for well-being, including in the context of sustainable development programmes?**

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Yes

**Describe briefly, giving examples, how they do so.**

Art and culture are expressions with society-building power. This is also emphasised in the Norwegian Ministry of Local Government and Modernisation's White Paper (Report to the Storting) No. 40 (2020-2021) on Norway's Action Plan to Reach the United Nations Sustainable Development Goals by 2030, which points out that the creation of safe and socially sustainable local communities and the promotion of healthful choices is an important part of public health policy. Stronger efforts to prevent loneliness, reduce social inequality in health care, provide early intervention for children and young people, and create an elder-friendly society are also important.

In addition, it has been scientifically documented that participation in cultural activities is good for people's health and reduces mortality (Helseundersøkelsen i Trøndelag, HUNT). The positive impact is relatively equal for both sexes, but has a strong sociocultural correlation, where higher education is associated with higher levels of cultural participation.

Research shows that song, music, dance and other artistic and cultural activities have a direct impact on the body's physiology and on the brain. A national competence centre for culture, health and social care was established in 2014. In partnership with researchers, healthcare workers and cultural workers, the centre runs a song/music therapy course for employees in the health and social care sectors. These simple methods can help to increase the quality of life for residents and their families, as well as employees, and reduce the amount of medication required.

A PhD study examined the importance of culture and language in mental health care (<https://www.helsebiblioteket.no/267203.cms>). Sámi culture is emphasised as important for the provision of good health services to Sámi people. Recent studies have shown the importance of yoik for quality of life, since it is associated with feelings of belonging, happiness and contentment, and has been shown to reinvigorate, strengthen, delight and reawaken the memories of people with dementia (<https://nafkam.no/joik-og-det-gode-liv-en-studie-om-et-levende-kulturelt-uttrykk-og-dets-betydning-livskvalitett>). To date, yoik has not been used systematically in clinical practice.

Good health is about social and productive participation, and is related to way of life, culture and the social framework conditions that regulate one's opportunities to make healthy choices.

A PhD thesis documented increased wellbeing and better health for people who participate in the preservation of boats (<https://gupea.ub.gu.se/handle/2077/64378>). Older practitioners are included and feel themselves to be well when they have the chance to do things they have the skills to do.

Several voluntary culture and nature-focused organisations have recently updated their articles of association to include public health benefits as part of their purpose.

- 2019: "The purpose of FolkOrg – the Norwegian Traditional Music and Dance Association – is to work on behalf of traditional music and dance in Norway by strengthening their role and position in society, and thereby promote both cultural heritage and good public health."
- 2021: The purpose of the Norwegian Association for Mycology and Foraging is to "enable the sustainable collection of mushrooms and edible plants to be a source of inclusion and healthful outdoor activities."
- The Association for Studies of Culture and Traditions emphasises an open and inclusive learning environment when describing its purpose. The association's vision is that it shall be possible for everyone living in Norway to become familiar with and learn cultural expressions and folk traditions in a creative and safe environment.

Another example of ICH contributing to good health is a survey that documented that reindeer husbandry offers a good learning environment and a clear experience of mastery, along with enjoyable work and an extremely high level of job satisfaction (98.2%). These are factors that are known to protect against health-damaging stress (<https://forskningprosjekter.ihelse.net/prosjekt/PFP1115-13>). At the same time, there are several factors that increase the risk of physical and mental health issues, such as the extensive and serious discrimination that affects the group (95% compared with 3.5% of the Norwegian population), in addition to a lack of trust in public authorities and institutions. The results show that negative experiences with public authorities, and experience of discrimination by the media and people outside the reindeer husbandry community are the two areas of stress that predict reduced quality of life and mental health among adult reindeer herders in Norway.

Several government reports point out that it is difficult to make a living through the practice of traditional crafts. Despite this, many people choose to engage in traditional crafts because it provides a good quality of life and a meaningful occupation.

"To deal with the risks and uncertainties, many people who run small culture-related businesses, also have other jobs. However, some also choose to lower their requirements with respect to living standards in order to operate their businesses." (Telemarkforskning 2019). This is also highlighted in the report "Organisation of Traditional Craftspeople," (2020. An analysis of industry networks).

Some Sámi acts of cultural expression is based on renewable natural resources from Sámi cultivated landscapes. Acts of cultural expression are based on the cycle of nature, where



the different seasons produce different raw materials.

Much Sámi intangible cultural heritage and traditional knowledge relates to primary industries, the use of uncultivated land and general activities in the natural environment and landscapes cultivated by the Sámi. This applies both directly and, for example, by giving access to and knowledge of the acquisition and processing of materials for duodji (traditional Sámi crafts), building traditions, culinary culture, etc., as well as knowledge about place names, stories and practices. Continued secure access to natural resources will therefore be crucial to safeguarding the Sámi's living cultural heritage, intangible cultural heritage and traditional knowledge. See also Indicator 13.5.

It is well known that various interventions in the natural landscape, construction projects and measures to exploit natural resources can, in sum, put a strain on and pose a threat to traditional Sámi livelihoods and culture, particularly reindeer husbandry. To ensure that the intangible cultural heritage is safeguarded, the natural foundations needed for its expression must also be protected. See also Indicator 13.5.

The Planning and Building Act, section 3-1(c) and the planning part, are intended to protect the natural foundations of Sámi culture, livelihoods and society. Based partly on this law, the Sámi Parliament has drawn up a Planning Guide. The purpose of the Planning Guide is to pave the way for the protection of the natural foundations for and safeguard the continued development of Sámi culture, livelihoods and society, through central, regional and municipal planning and decisions pursuant to the Planning and Building Act or other legislation, see also section 3-1(1)(c) of the Planning and Building Act. The Sámi Parliament calls on municipalities and others to seek out traditional Sámi knowledge about the use of areas during the planning process and to attach as much importance to this knowledge as research-based knowledge in the planning effort.

Several stakeholders have stressed that recognising the intangible cultural heritage of minorities and marginalized groups contributes to peaceful conflict prevention and reduction of inequalities. Including those who have been historically excluded and underrepresented, are crucial to ensuring that societies remain vibrant, healthy, and inclusive.

## Question 15.2

**Do communities, groups and individuals use their ICH for dialogue promoting mutual respect, conflict resolution and peace-building?**

Yes

**Describe briefly, giving examples, how they use their ICH for one or more of these purposes.**

A rich and varied cultural life is a precondition for freedom of expression and a well-functioning democracy. Taking part in cultural activities is of value to the individual, and also accustoms them to encounter a diversity of opinions and forms of expression. In this way, cultural life can promote tolerance and an understanding of other people, and thereby

foster reflection and insight with respect to values, identity and society. Individuals, voluntary organisations and institutions are all important in this democracy-building effort.

Examples of arenas that promote dialogue between cultures:

- Fargespill is an artistic organisation that produces stage performances with children and youngsters between the ages of 7 and 25 from all over the world (<https://fargespill.no/in-english>). At a typical Fargespill show, you should expect to experience up to 100 people from over 35 different countries on stage at the same time. The performances are based on the cultural treasures the participants bring with them, such as traditional songs, dance moves and rhythms from their upbringing or heritage. The musical expressions are merged together in medleys, with Norwegian folk traditions or expressions from modern youth culture. The performances are elevated by professional musicians, choreographers, instructors, sound- and light designers. Fargespill debuted in Bergen in 2004, and has since performed at many festivals and major public events.
- Fortellerhuset, (The Storytelling House) the longest running professional storytelling group in Norway, have focussed on dual-language multi-ethnic Storytelling, since its formation in 2003 (<https://www.fortellerhuset.no/>). The members from 3 continents have worked with training of minorities to increase interest and competence in their own traditions. Participants often experience that renewing their own stories and increasing their storytelling talents builds confidence and they find themselves with a strengthened identity both at work and at home.

Festivals, museums, theatres and cultural centres are important meeting places which promote diversity of expression. Many museums define themselves as dialogue institutions and are important actors in their local communities. Here are a few examples:

- In recent years, several museums in Norway have carried out projects in partnership with various culture bearers and communities, to give museum space to new voices and stories. In 2017/2018, the Norwegian Museum Association ran a project intended to develop ways in which museums could interact with various groups in their vicinity.  
<https://museumsforbundet.no/inkluderende-museer/>
- The Riddu Ri?u Festival is a meeting place for Sámi and indigenous peoples from all around the world. In recent years, the festival has also highlighted queer communities. In a marquee in the festival area, members of the public have the chance to meet over a cup of coffee, talk to each other and learn more about what it is like to be queer in Sápmi. The meeting place was announced in the festival programme in 2018.
- The Mela Festival is an urban meeting place for the celebration of all types of artistic and cultural expression that have come to Norway through immigration, particularly from countries in the South. The first Mela Festival was held in Oslo in 2001. Since then, it has grown to be one of the largest of its kind in Europe.
- The Førde Festival: The festival has been showcasing folk music from around the world since 1990. The festival offers a varied programme of concerts, courses, exhibitions, children's activities and tours.
- The Norwegian Centre for Traditional Music and Dance and the Museums in South Trøndelag jointly staged a three-year project called "Museums Dance". As part of the exhibition "The Dance of Life – Dance for Special Occasions and Day to Day", dance meetings were organised between different genres and cultures, so that the dancers could get to know each other and each other's cultures. Events included a Syrian-Norwegian basket

festival, with food and dance; dance in Sámi culture; dance with dance students from Uganda, India, Iran, South Africa, Colombia and Guatemala; dance with two musicians from Malawi and two from Norway; dance for deaf and hearing people; dance and music from Norway and Asia; and encounters between the genres ballroom, Lindy Hop, 60s, salsa and jazz.

At the consultation meetings, several people pointed to the importance of intergenerational meetings for the transmission of ICH, and were concerned that opportunities for such meetings are reduced in today's age-segregated society. Examples of the passing on of traditions in families include transhumance, where the number of working high-altitude summer dairy farms has fallen sharply.

### Question 15.3

#### Do development interventions recognize the importance of ICH in society?

Yes

#### If so, how do development interventions recognize the importance of ICH?

- As a source of identity and continuity

Arts Council Norway has engaged in active development work together with Sámi communities and national minorities with respect to implementation of the Convention. The aim of the work has been to identify various initiatives that concern the safeguarding of ICH and issues that actors in the field consider to be obstacles to the transmission of traditions, skills and knowledge. Efforts with respect to Sámi ICH have come furthest, and the plan is to build on the experience gained from Sámi actors in the work with national minorities going forward.

The work has led to greater knowledge of ICH and its significance for the local community, and the work has also given the authorities greater knowledge of how Sámi actors and national minorities relate to their cultural heritage. With respect to Sámi ICH, the dialogue and discussions have led to greater knowledge and understanding of the link between the tangible and the intangible cultural heritage, the relationship between art and culture, and the importance of language for the work to safeguard living traditions and living knowledge. The discussions have also led to knowledge of the value of passing on traditional knowledge in the management of nature and culture, and increased knowledge of rights linked to cultural heritage, particularly Sámi cultural heritage. This is knowledge that will be applied to work with other groups, e.g. in dialogue with the various national minorities, where some of the groups have highlighted similar issues. Potential initiatives will be developed in close consultation with the individual minority groups.

- In 2019, Arts Council Norway and the Sámi Parliament organised a seminar on ICH, where cultural heritage rights issues was one of the topics addressed. The issue has been discussed by Sámi people for many years on the Norwegian, Swedish and Finnish sides of the border. The seminar provided new insights into ICH and rights

thereto. Sámi actors have submitted that work on this topic should be raised to a pan-Sápmi level going forward. See also Indicators 17.3 and 24.3.

- As a source of knowledge and skills

Sámi groups and the national minorities all point out that there is a strong link between the tangible and the intangible cultural heritage. Several Sámi museum institutions and actors have highlighted the right to manage their own cultural heritage through the use of their own knowledge and traditions in museum-related activities.

Both Sámi actors and representatives of several of the national minorities have pointed to the importance of protecting the language to the preservation and transmission of craft knowledge, and that if restoration work is performed by craftspeople from the majority community, this knowledge will be lost.

Examples include:

- A total of 19 Sámi language centres have been established in Norway. Apart from the one in Oslo, they are all located in Sápmi (on the Norwegian side of the border). The language centres are intended to help strengthen and develop Sámi languages. The language centres' activities play an important role in highlighting the Sámi language in the local community. The language centres focus on their specific language areas and initiate measures tailored to the needs of the various areas. For example, some of them are active in the work relating to place names.
- Five Kven language centres have been established to strengthen the Kven language. The language centres help to strengthen the language in various ways, depending on local conditions and requirements. The centres often provide different activities for different age groups and work with adult education, contribute to the development of teaching materials and hold language and cultural events and courses for a variety of target groups.
- In 2016, the Riddu Duottar Museat (RDM) held a river boat course in collaboration with Sámiid Vuorká-Dávvirat/The Sámi Collections and Guovdageainnu gilišillju/Kautokeino Local Museum, in connection with the "River Boat" project. On the basis of the 2016 river boat course, an exhibition was developed in 2017, which consisted of texts, photos and films about the construction and use of the traditional river boat. In 2018, a department at RDM, Porsanger Museum, staged the "River Boats in Porsanger" project. The project consisted of a course in boat building, documentation and dissemination. The object of the course was to preserve and transmit existing knowledge. The course was held in the Kven, Finnish and Sámi. Through the documentation project and the practical course in building river boats, the museum wanted to collect information and document knowledge of how to build river boats of different sizes and types. <https://www.porsanger.kommune.no/kurs-i-elvebaatbygging-sommeren-2018.6053837-21678.html?showtipform=2>
- Communicating in two or more languages is resource-intensive for museums. However, it is important to disseminate ICH to both Sámi-speaking actors and those

who do not understand Sámi languages.

The instructor network regularly provides input to Arts Council Norway and to political processes, for example through public consultations, in which they have expressed the desire for stronger government regulation and more systematic monitoring of work relating to ICH to ensure that traditions, practices and knowledge are adequately safeguarded.

- As a resource to enable sustainable development

Sámi cultural heritage is defined on the basis of a holistic view of culture, which includes sustainability to protect nature as the basis for reindeer husbandry, for culinary traditions and duodji (Sámi crafts), for yoik, rituals and belief systems.

Sámi actors have underlined that Sámi hunting and fishing traditions, as well as the use of uncultivated land for husbandry and gathering take a holistic approach to the exploitation of and harvesting from nature. Many of these practices and approaches are heading for extinction, since they often conflict with the majority society's regulations regarding the use of uncultivated land. Two examples were highlighted:

- The practice of “lodden”, a traditional method for hunting ducks which remains in use in Kautokeino, conflicts with how the majority society defines the use of uncultivated land: [https://www.guovdageainnu.suohkan.no/\\_f/p1/i3380f0e8-2424-4ab6-a633-1240ccdbd82c/lodden-en-kulturbarende-sedvane-i-guovdageaidnu.pdf](https://www.guovdageainnu.suohkan.no/_f/p1/i3380f0e8-2424-4ab6-a633-1240ccdbd82c/lodden-en-kulturbarende-sedvane-i-guovdageaidnu.pdf)
- In 2021, one of Europe’s largest salmon rivers, the Tana River, which stretches from Karasjok to the mouth of the Tana River, was closed for all fishing. This has had an impact on the River Sámi people’s culture, and it will impair the Sámi cultural heritage (cf. indicator 13.5 and 15.1). See reports and articles:  
[https://yle.fi/uutiset/osasto/sapmi/guldal\\_jiena\\_solveig\\_joks\\_arvala\\_ahte\\_sami\\_arb\\_edihtu\\_boahta\\_hedjonit\\_go\\_samit\\_eai\\_beasa\\_deanus\\_bivdit\\_luosa/11961272](https://yle.fi/uutiset/osasto/sapmi/guldal_jiena_solveig_joks_arvala_ahte_sami_arb_edihtu_boahta_hedjonit_go_samit_eai_beasa_deanus_bivdit_luosa/11961272)  
<https://sametinget.no/aktuelt/mener-stenging-av-fisket-er-en-alvorlig-krise-for-elvesamisk-kultur.14358.aspx>  
<https://sametinget.no/aktuelt/reagerer-pa-forslag-om-stans-av-sjolaksefiske.13915.aspx>

Several actors have submitted input saying that ICH is relevant for the sustainable development of local cultures and helps to create a sense of belonging. Sustainable choices relate to professional identity and knowledge about durability and reuse, about the use of nature and management of the natural environment.

- Norwegian culinary culture provides useful knowledge to enable sustainable choices to be made in a public health and environmental perspective. The local community and voluntary sector are important in this effort.
- The Norwegian Folk Art and Craft Association’s initiative “Holdbart” (durable), is described in Indicator 17.1

The Norwegian Museum Association submitted that the museums create awareness of the local use of natural resources in dialogue with the local community. This includes both indigenous people and national minorities in the regions concerned and immigrants. Systematic efforts are being made to promote cultural diversity in the regional museums as well (e.g. The Museum of Oslo), through language tuition, cultural events and training courses.

The instructor network regularly provides input directly to Arts Council Norway, as well as through consultation processes, in which they point to the need to look at the Convention's intentions as a holistic and sector-transcending policy area. The political debate must be broader and encompass, in particular, the field of education and research, as well as the cultural heritage field.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

## 16. Extent to which the importance of safeguarding ICH is recognized through inclusive plans and programmes that foster self-respect and mutual respect.

**Guidance note** corresponding to indicator 16 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 16.1

**Are ICH safeguarding plans and programmes inclusive of all sectors and strata of society, including:**

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- Indigenous peoples

As an indigenous people, the Sámi, along with Norway's national minorities, have been a priority area in the follow-up of the Convention, in accordance with the decisions of the Storting, cf. also the 2014 periodic report. The Sámi perspective is highlighted in all relevant parts of this periodic report, based on consultation meetings with Sámi actors and in collaboration with the Sámi Parliament.

In 2020, Arts Council Norway was made national coordinator for increased diversity, inclusion and participation in the cultural sector, with particular emphasis on endeavours addressing four target groups, including the Sámi population.

- Groups with different ethnic identities

See comments above: Together with the Sámi, the intangible cultural heritage of Norway's national minorities has been a priority area in the implementation of the Convention, in accordance with the decisions of the Storting, cf. also the 2014 periodic report. Perspectives from the groups are highlighted in all relevant areas of this periodic report, based on consultation meetings with each of the five national minorities: the Kven/Norwegian-Finns, Jews, Forest Finns, Roma and Tater/Romani people.

The Norwegian Ministry of Local Government and Regional Development delegated the responsibility for the allocation of operating and project grants for national minorities to Arts Council Norway in 2019.

In 2020, Arts Council Norway was made national coordinator for increased diversity, social inclusion and participation in the cultural sector, with particular emphasis on endeavours addressing four target groups, including national minorities.

Examples of other ways in which the national government and regional authorities are working with national minorities that were submitted at the consultation

meetings:

- The Language Council of Norway works to preserve and promote the national minority languages Kven, Roma and Romani. The preservation of these languages is a goal of Norway's language policy.
- Troms and Finnmark County Council is responsible for the government funding scheme for the Kven language and Kven/Norwegian-Finn culture.
- The Norwegian Institute for Bunad and Folk Costume collaborates with national minorities with regard to their cultural heritage, if this is the wish of the minorities themselves. The institute has carried out research into use of the bunad and the hijab in a multicultural Norway, in collaboration with Muslim women. Reference is also made to Indicator 21.2.
- In recent years, the Norwegian Directorate of Cultural Heritage has focused on the national minorities' cultural heritage sites. After a survey of protected cultural heritage sites in Norway in 2011, it was found that the national minorities' cultural heritage sites had not been successfully protected.

So far, the Norwegian Directorate of Cultural Heritage has focused on cultural heritage sites of relevance to the Forest Finns (commenced in 2016), the Kven/Norwegian-Finns (commenced in 2017) and the Jews (commenced in 2020). In the years to come, the Directorate will start focusing on sites of relevance for the Roma and Tater/Romani people.

At the consultation meetings, it was further pointed out that it is the minorities themselves who know best and most about their own cultural heritage sites, and who own their own histories. In this work, it is important that the minorities themselves help to define which cultural heritage sites are important for them, and which represent their history and culture. It was further pointed out that there are few cultural heritage sites relating to the Tater/Romani people, and that these are often linked to their traditional campsites and individual buildings. The places are often situated along roads and paths, and are therefore threatened by present day redevelopment. With respect to Kven/Norwegian-Finn cultural heritage sites, it was submitted that buildings designated as Sámi have been protected under the Sámi building programme, but that several of them also represent Kven/Norwegian-Finnish culture.

- Migrants, immigrants and refugees

The Government aims to provide immigrants with equal opportunities, rights and obligations. Statistics published annually in the national budget highlights the differences and similarities between immigrants as a group and the rest of the population in some important areas of society. The statistics are used as the basis for the various ministries' development of targeted policies and initiatives to give immigrants and their children equal opportunities, rights and obligations.

As commented above, in 2020, Arts Council Norway was made national coordinator for increased diversity, social inclusion and participation in the cultural sector, with



particular emphasis on endeavours addressing four target groups, including visible minorities and groups that represent multicultural and ethnic diversity. Discrimination and social exclusion is a problem, despite many initiatives that seek to increase mutual respect having been put in place (see also Indicator 15.2). Examples of work with visible minorities that represent multicultural and ethnic diversity.

- The Norwegian Women's Public Health Association offers a diversity of measures, like Multicultural Cookery Course (2018)
- The Municipality of Sørums is partnering with local associations to arrange multicultural meeting places, meeting places to promote inclusion and better integration between people from different cultures.
- In recent years, the City of Oslo has worked systematically in certain areas of the capital. With additional efforts in vulnerable areas, and through interdisciplinary collaborations, the focus on specific areas will help make all Oslo's districts feel like good and safe places to live and grow up in. This effort is being undertaken in collaboration with the government and with input from various institutions and organisations within the city.

The Intercultural Museum in Oslo documents and presents multicultural urban neighbourhoods in two digital exhibitions.

o The project "People in Grønland" presents this vibrant city borough in a series of small, day-to-day glimpses: of neighbours, shopkeepers and people who have a strong connection to the borough and are afraid that it will be destroyed through a process of gentrification, which will leave them unable to afford to live there; <https://www.oslomuseum.no/aktivitet/folk-pa-gronland/>.

o The consequences of gentrification on two urban areas in Oslo was examined in a digital exhibition at the Intercultural Museum in 2020, entitled "Damn, this neighbourhood is changing" (<https://www.oslomuseum.no/aktivitet/this-neighborhood-is-changing-digital/>). The exhibition examines the problematic consequences of urban development, when this is undertaken rapidly and makes the borough feel alien to the local population and business community.

o The Museum of Oslo leads the museums' diversity network.

The network aims to strengthen work with minorities and cultural diversity in the Norwegian museum landscape, by creating meeting places, sharing experiences and carrying out projects together with selected communities and actors. See a description of the network: <https://www.oslomuseum.no/mangfoldsnettverket-2/>

- People of different ages

In the Norwegian Ministry of Culture's White Paper (Report to the Storting) No. 18 (2020–2021) on Art and Culture for, with and by Children and Young People, the Government wishes to continue facilitate the transmission of cultural heritage to children and young people.

Across Norway, there are many organisations and actors in both the cultural and sporting fields who enable children and young people to participate in various activities free of charge. The Kultur i Gamle Oslo (KIGO) scheme offers a variety of

activities to children and young people in the Gamle Oslo Borough. Through its portfolio of activities, which can be tailored to different age groups, for example, children and young people in Oslo's Gamle Oslo borough have the opportunity to develop their skills and talents. KIGO's objective is to create a sense of fellowship, identity and contentment.

The Museum of Oslo's Intercultural Museum department challenges the public to explore their own prejudices through the exhibition "Typically Them", <https://www.oslomuseum.no/typical/>. One of the groups that was included in the exhibition was young people aged 14–22 with a multicultural background. It showed how ICH can help provide a sense of security, but revealed that there is a lack of meeting places where this age group can find such an anchor point.

The Norwegian Ministry of Health and Care Service's White Paper (Report to the Storting) No. 15 (2017–2018) on A Full Life – All Your Life – A Quality Reform for Older Persons, it is stressed as key to help older people to live independently for longer, feel confident that they will receive adequate care when they need it, ensure that families can help their relatives without becoming completely worn out, and enable employees to use their competence in the services they provide.

The objective is to preserve older people's relationships with their families, friends and social networks, and create good experiences and encounters across the generations. Physical, social and cultural activities must be tailored to the individual's interests, wishes and needs. It is important to take account of the individual's cultural and religious background in all aspects of healthcare, and the individual's life story, values and wishes must form the starting point for the services provided by the health and social care sector. This also means respecting and taking account of the individual's language, culture and identity. For example, there is a need to tailor health and social care services to the Sámi population, adapted to the Sámi languages, culture, traditions and understanding of illness. For some elderly immigrants, admission to a nursing home could mean that they or their family violate cultural norms and expectations that the family will take care of its own.

Examples of initiatives to promote a good local environment, with shared arenas that create intergenerational meeting places:

- Karasjok School and Karasjok Nursing Home; Sámi courtyard, a vibrant outdoor meeting place with roots in Sámi tradition and culture for people with dementia. The aim is to offer activities that people with dementia can master, and facilitate meetings across the generations, where older people can pass on Sámi traditions to children and young people in the local community. "For many, moving to a nursing home a long way away means moving out of Sámi society."
- In the municipalities of Ullensvang, Vingrom and Kvænangen, the local store is a social arena, with older people as an important target group. In many small local communities, the local supermarket is the last remaining service point. It is therefore important that a variety of functions can be brought together in the store. It can be the village's social focal point, with a café, concerts, art exhibitions and fitness centre, and established activities at the quayside for both young people and the elderly.
- In Tysvær, the cultural centre has the same entrance as the nursing home and day

care centre. For more than two decades, this co-location has provided plenty of opportunities for the generations to meet, engage in shared activities and the shared use of the premises.

- Church City Mission, a national NGO; The Open Nursing Home – a meeting place in the local community. The nursing homes are intended to be meeting places in the local community, with cafés, cultural activities, etc.
- Open nursing homes and day care centres make their premises and cafeterias available to local organisations and associations for meetings, youth clubs, choir practice, knitting cafés, bridge clubs, football pubs, dance evenings and book clubs, or as the venue for small concerts, evening lectures and cultural activities.
- Norwegian Youth Association: Operation of cultural centres it owns itself – sharing of experience and transfer of knowledge. These centres are important meeting places in which to safeguard the intangible cultural heritage. Many of the buildings are very old, and their operation requires knowledge of buildings, building techniques and building management. This knowledge is passed down from one generation to the next through the active use of the buildings, through group voluntary work, maintenance, etc. The “House in the Village” project (<https://www.husetibygda.no/>) works actively to enhance knowledge of and competence in the operation of such buildings.
- The national cultural scheme the Cultural Walking Stick, aims to provide high-quality, professional artistic and cultural experiences to elderly people. This scheme paves the way for greater collaboration between the cultural and social care sectors, enabling the development of good artistic and cultural projects at the local level.

The National Centre for Culture, Health and Social Care has been established to develop and disseminate milieu-therapeutic methods and practices which use music, song and other cultural expressions in treatment and day-to-day activities.

- Fevikun Bo- og Omsorgssenter and Ytterøy Helsetun; music-based milieu therapy. The two nursing homes and care centres make systematic use of song, music and movement in day-to-day activities and tasks.

Voluntary organisations perform work equivalent to 5,000–10,000 full-time employees in the care sector. Around 75% of the volunteers performing this work are over 50 years of age. Many people from minority backgrounds participate in voluntary work.

- The Livsglede for Eldre foundation works to strengthen the active care provided and to put users’ social and cultural needs centre stage. The initiative is intended to provide training, support and guidance to enable all those nursing homes that wish it to systematically offer activities and good experiences for the individual resident. Verdighetssenteret in Bergen trains voluntary work coordinators and disseminates a training programme for end-of-life care.
- Jødisk Bo- og Seniorsenter is a nursing home and care centre run by the Jewish community. They celebrate all the Jewish festivals and holy days, and serve Kosher food in accordance with Jewish practice. The nursing home is not open to non-Jewish residents.

- People of different genders

Everyone who lives in Norway should have equal opportunities to contribute to and participate in the community, irrespective of gender, ethnicity, sexual orientation or functional ability. Lesbian, gay, lesbian, bi-sexual, trans, intersex and queer (LGBTIQ) people have the right to live openly. The authorities are working to prevent discrimination.

In 2021, the Government presented a new action plan to combat discrimination on the basis of sexual orientation, gender identity, gender expression and gender characteristics

([https://www.regjeringen.no/contentassets/023227879f06471793113a7f116e71b9/210624-handlingsplan-lhbtiq\\_.pdf](https://www.regjeringen.no/contentassets/023227879f06471793113a7f116e71b9/210624-handlingsplan-lhbtiq_.pdf)). The Sámi Parliament, LGBTIQ organisations, researchers, employer and employee organisations, and other affected actors at the regional and local levels have contributed to the plan. The government wants to increase the effort to safeguard the rights, living conditions and quality of life of LGBTIQ people. Initiatives in the cultural field:

- o Diversity competence in the appointment of government representatives to cultural institutions
- o Strengthen the dissemination of queer history and culture through the Queer Culture Year 2022.

Collaboration with civil society is an important measure that will be continued through support for voluntary organisations.

The Queer Archive (the National Norwegian Archive for Queer History, part of the University of Bergen Library), preserves, documents and disseminates queer history or LGBT history. The collections comprise a number of archives from private individuals and organisations, as well as books and periodicals.

Together with the National Library of Norway and the National Museum in Oslo, the National Norwegian Archive for Queer History has taken the initiative for a year of queer culture in 2022.

In 2014, the private archive of the gay rights activist Kim Friele was included on the national register established under UNESCO's Memory of the World Programme.

- Persons with disabilities

Norway ratified the UN Convention on the Rights of Persons with Disabilities (CRPD) in 2013.

While disability has traditionally been understood as a medical issue, it is now more commonly viewed in terms of the interaction between the individual, society and the situation.

A Society for All – Equality, Democracy and Human Rights (2019). This action plan A Society for All – Equality, Democracy and Human Rights (2019) is intended to safeguard co-determination, participation and inclusion. The Government's goal is a society for all. Increased participation in cultural and leisure activities is sought through financial support for diversity and inclusion in cultural life. The government wants to foster an inclusive cultural life, where a diversity of actors provides varied experiences to as many people as possible.

As mentioned above, in 2020, Arts Council Norway was made national coordinator for increased diversity, social inclusion and participation in the cultural sector, with particular emphasis on endeavours addressing four target groups, including people with disabilities.

Examples of initiatives that help to change attitudes

- The Norwegian Association of Disabled (NAD) endeavours to change attitudes to disability, including disability among the minority population, through campaigns and festivals, by fronting diversity and meeting people and being visible in the community.
- The DAM foundation supports health-related projects through voluntary organisations, including initiatives like:
  - o The Norwegian Association of the Deaf, the Norwegian Centre for Traditional Music and Dance and the Norwegian Museum of the Deaf: Dance classes and a dance for the deaf (2017–2019); (<https://museenedanser.wordpress.com/2019/01/24/dans-for-dove-og-horende/>). By means of dance classes, hearing and hearing-impaired participants explored how the deaf learn to dance traditional dances and how a body can lead and be led by a dance partner. A dance was held for hearing and hearing-impaired people, with live music and 50 guests. Participants discussed how deaf people learn movement and how deaf people can teach other deaf people how to dance. The conclusion was that deaf people can participate in dancing to the same extent as hearing people because the body dances, not the ears.

- Members of vulnerable groups

See list above

## Question 16.2

**Do safeguarding plans and programmes for ICH in general and/or for specific elements of ICH (whether or not inscribed on the Lists of the 2003 Convention) foster self-respect within and mutual respect between communities, groups and individuals?**

Yes

**Explain briefly how they foster self-respect within and mutual respect between communities, groups and individuals, providing examples.**

Arts Council Norway's strategy for the work to implement the 2003 Convention in the period 2015–2020 follows up the signals issued by the Storting when it ratified the Convention. Sámi cultural heritage and national minorities' cultural heritage are priority areas, in addition to collaboration with relevant NGOs. Importance has been given to dialogue-based development and implementation activities. The plan also encompasses activities to raise awareness and build knowledge of the 2003 Convention and other international frameworks that support this work within Arts Council Norway's own organisation.

Arts Council Norway took over responsibility for managing grants to national minorities and the Government's collective reparations to the Tater/Romani people in 2019. To manage these grant schemes in the best possible way, Arts Council Norway has regular discussions with the national minorities, through joint meetings and separate meetings with the individual minorities, to obtain the best possible overview of the field and learn about the individual minorities' needs and challenges. This is in line with the provisions of the 2003 Convention and the Council of Europe's Framework Convention for the Protection of National Minorities.

- As mentioned in Indicator 13.2, it was pointed out at the consultation meetings that there is generally little knowledge of national minority and Sámi culture and history among the majority population, and that this in turn shows that there is a need to learn more about the culture and history of the Sámi people and the national minorities.
- As mentioned several times in this report, language is highlighted as important for the identity of Sámi communities and national minorities. All the Sámi languages and the languages of the national minorities are classified as endangered, seriously endangered or extinct. Initiatives to increase the use of the various languages are important to increase knowledge of and pride in one's own culture and respect for other cultures.

The Sámi Parliament is currently drawing up specific strategies for the smallest Sámi languages that have been identified as belonging on the Norwegian side of the border. Sadly, some of these have been officially declared extinct on the Norwegian side of the border:

- Pite Sámi: <https://sametinget.no/adasa/rapport-om-pitesamisk-sprak-pa-norsk-side.14452.aspx>
- Ume Sámi: <https://sametinget.no/aktuelt/rapport-om-umesamisk-sprak-pa-norsk-side.14476.aspx>
- Skolt Sámi / East Sámi: <https://sametinget.no/aktuelt/rapport-om-skoltesamisk-spraksituasjon-i-norge-strategier-og-tiltak-for-vitalisering-av-spraket.13831.aspx>

At the consultation meetings, several actors have raised the cross-border aspect of working with ICH. This is also commented on in the Norwegian Ministry of Culture's White Paper (Report to the Storting) No. 23 (2020-2021) on museums policy, which points out that intangible cultural heritage has been raised to a pan-Sámi level, to the Sámi Parliamentary Council. This is a collaborative body for the Sámi parliaments on the Finnish, Swedish and Norwegian sides of the border. The objective is to draw up a shared Sámi intention for the management of Sámi cultural heritage and traditional knowledge. Such coordination will strengthen the management of Sámi cultural heritage in general and could help raise UNESCO's work with indigenous people worldwide. This must be seen in light of the UN's Decade of Indigenous Languages 2022–2032. The institutions responsible for implementing

the 2003 Convention in Norway, Sweden and Finland are establishing a stronger and clearer collaboration in the area of Sámi cultural heritage.

- Collaboration on the Disney film project Frozen 2 has been an important step in the embodiment of a shared Sámi attitude to ICH, and materialised a partnership agreement between the three Sámi parliaments and the Walt Disney Company.

[https://sametinget.no/\\_f/p1/i8604a805-ec7d-40c1-ad0c-b3313eb3baf9/agreement\\_wdas\\_sami-4.pdf](https://sametinget.no/_f/p1/i8604a805-ec7d-40c1-ad0c-b3313eb3baf9/agreement_wdas_sami-4.pdf)

- The Language Council of Norway works to preserve and promote the national minority languages Kven, Roma and Romani. The preservation of these languages is a goal of Norway's language policy. The Language Council of Norway has drawn up plans and endeavoured to ensure that efforts to strengthen the minority languages are carried out in collaboration with the minorities themselves.

- Kulturtanken, which manages the Cultural Schoolbag scheme, is working to promote Sámi art and culture in schools nationwide. Kulturtanken also works to promote the national minorities' cultures, advises central government agencies in the culture and education sectors on ways to realise policy goals, and takes the initiative to strengthen national programmes. (See also Indicators 17.4, 11.2 and 4.2.)

- The forthcoming strategy for folk music and dance in Norway will also include Sámi traditions, the traditions of the national minorities and efforts relating to the traditions of more recent minorities.

## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

## Extent to which the current indicator is met:

Satisfied

## Target for the next report:

Satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

## 17. Extent to which communities, groups and individuals participate widely in raising awareness about the importance of ICH and its safeguarding

**Guidance note** corresponding to indicator 17 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 17.1

**Do awareness-raising actions reflect the widest possible and inclusive participation of the concerned communities, groups and individuals?**

Yes

**Describe briefly, giving examples, how participation is ensured. If it is not, please explain why.**

In Norway, it is considered important that cultural life should be diverse, strong and independent. The government provides operating and project funding to many organisations and NGOs (e.g. many voluntary organisations and institutions/foundations/archives/museums/competence centres). However, apart from its policy documents and reports, the government does not direct the organisations and institutions' activities (the arm's length principle). Cultural policy in Norway is based on the premise that art and culture have a unique and intrinsic value for the individual and expand our understanding of ourselves and the society in which we live.

Cultural activity is carried out by democratically organised, voluntary organisations which are open to all interested parties who want to work in pursuit of the organisation's objectives and in accordance with its guidelines. Furthermore, the NGOs are controlled by boards whose members often represent other organisations and practitioners. Many work for the preservation and transmission of various elements based on the community's own needs. In addition to the accredited NGOs, several other actors have become aware of the Convention and work nationally and locally to further raise awareness through seminars, courses, etc.

The contents of this periodic report are based on consultation meetings with different organisations and institutions, including Sámi organisations and national minority organisations. The meetings have in themselves provided an overview of the status of the work, and the majority said that they would like regular – preferably annual – meetings with Arts Council Norway to monitor the work being done in the field of ICH.

Many actors highlighted the need to translate the “UNESCO-language” into a language more easily understood by the general public, since the unfamiliar terminology is a barrier to understanding the Convention's intentions. In its work on the periodic report, Arts Council Norway has held meetings to discuss the work on the Convention and the report. The meetings were held in Norwegian and terms and terminology were also discussed. The draft report was written in Norwegian, with the opportunity to provide feedback. This process has, in itself, helped to increase knowledge of the Convention and the work being done in connection with it.



One example of how an accredited NGO is working to increase the visibility of the Convention's contribution to the UN SDGs is the Norwegian Folk Art and Craft Association's new focus area "Holdbart" (durable), which contributes to SDG 12 Responsible Consumption and Production (<http://www.husflid.no/fagsider/holdbart>). Sustainable craft, meaning both 'longlasting' and 'handheld', aims to show the many ways traditional crafts and material knowledge can enhance sustainable development. Understanding materials, using local resources, making and mending are important aspects of sustainable consumption and production. This is what traditional handicrafts, at the core, is all about. As part of the Holdbart agenda, the organisation works on the following:

- o To raise awareness about materials and material knowledge on the consumer level
- o To teach repair and mending skills
- o Enhance the status of traditional handicrafts and craftsmanship

In order to make more sustainable choices as consumers, knowledge about materials and handicraft techniques are important. To make things that last, mend what is broken and make use of the materials that surround us, was once a matter of course. It is part of our intangible cultural heritage. With the environmental challenges the world faces today, traditional knowledge is again highly relevant and useful.

- o Another example is that the majority of Norwegian museums have been established by and with communities (interest groups) in order to present their histories. Practically all the museums in Norway collaborate with voluntary organisations in one way or another, and some of this relates to the safeguarding of ICH.

- o Sámi museums have been established by and with input from their communities. At the large national museums, such as the Norwegian Museum of Cultural History and the Museum Cultural History in Oslo, management of the Sámi collections and the dissemination of Sámi history is undertaken by Sámi staff members. Ownership of the museums' collections is currently under discussion, as are the issues of who creates the exhibitions and which stories are told. (Cf. the Bååstede project and potential repatriation of Sámi museum artefacts in Indicators 11.2 and 24.4).

- o In addition to museums that have been established by the national minorities, such as the Jewish museums, the Museum of Forest Finn Culture in Norway and several of the Kven/Norwegian-Finn museums, other museums collaborate with minorities when they set about presenting the minority's culture and history.

- One example of this is the Anno Museum, a branch of Glomdal Museum, which presents the culture and history of the Tater/Romani people. The "Latjo Drom" exhibition opened in the spring of 2006. It explores the culture and history of the Tater/Romani people in Norway. The exhibition was created in partnership with representatives of the Tater/Romani people and is a broadly encompassing presentation of this national minority. A small portion of the exhibition deals with the government-imposed Norwegianisation policy and state-backed abuses experienced by this minority. <https://glomdalmuseet.no/latjo-drom>

- At the Museum of Oslo's Intercultural Museum, representatives of the Roma community had the opportunity to select those aspects of their culture that they wanted to present in the exhibition "Norvegiska romá – Norwegian Roma". The project started in 2009 and the exhibition was on display from 2015 to 2017. The Museum of Oslo gifted the Roma community those parts of the exhibition they wanted to put on display at the Romano Kher Centre for Roma Culture. What the Roma community wanted to put on display changed from the time the exhibition opened at the Intercultural Museum in 2015 until it was closed

in 2017. It must be adapted to its new location, which opened in November 2021. The exhibition was extremely important in highlighting Roma culture and identity in Norway, as well as its history and current situation.

The Intercultural Museum also works with other minorities through, for example, two digital exhibitions on multicultural urban neighbourhoods in the capital (see Indicator 16.1).

## Question 17.2

**Do awareness-raising activities concerning specific elements of intangible cultural heritage secure free, prior, sustained and informed consent of the concerned communities, groups and individuals?**

Yes

**Describe briefly, giving examples, how their consent is secured.**

In Norway, it is considered important that cultural life should be diverse, strong and independent. Both Institutions and the voluntary sector are important actors in this effort, and work independently in their respective areas.

Norway has many active NGOs which endeavour to disseminate knowledge of the Convention and the safeguarding of ICH. They help to share knowledge and raise awareness through their networks. At the same time, they have been contributors to a variety of cultural events. Arts Council Norway is in regular contact with key NGOs in this effort.

Between 2013 and 2018, Arts Council Norway held seminars on the Convention and the work to safeguard ICH with Sámi actors and with each of the five national minority groups. Various organisations and institutions attended the seminars, and they were asked to describe the status of their work, identify challenges in the work to safeguard the intangible cultural heritage and provide input for further efforts in this area. They were also urged to point to some institutions/organisations/resource persons who they felt follow up this work in a good way. They were further asked to disclose their expectations with respect to the work done by Arts Council Norway. Minutes from the various meetings/seminars may be found on Arts Council Norway's website. The Council's work to implement the Convention is based on dialogue with Sámi actors and the national minorities.

The consultation meetings ahead of this periodic report were organised along similar lines. Several of the national minority organisations, such as the Jewish minority and the Kven/Norwegian-Finns, have established youth groups. Others have not yet done so. One organisation commented that a youth group is needed because they have expressed a desire to learn more about the minority's own culture, language and history.

The Kven/Norwegian-Finn minority has worked systematically for many years on all types of documentation and educational initiatives to increase the minority's language proficiency, in the same way that Sámi actors have worked systematically to increase knowledge of the various Sámi languages.

The Tater/Romani people do not at present have their own written language. Various parts of the community are working to increase knowledge of the language through a variety of initiatives. Some are involved in wide-ranging documentation projects, while others have worked to establish a language app, where those who are interested can use the digital tool to become familiar with the language. All the measures include collaboration with culture bearers, with the aim of increasing proficiency in and knowledge of the Romani language.

Language centres, cultural centres, archives and museums all help to boost knowledge of the individual minority's history through various documentation and educational projects. This is work that is undertaken in conjunction with practitioners' organisations and culture bearers. The Sámi museums, language centres and cultural centres work in a similar way to highlight Sámi culture, language and history. This is in line with the signals and guidance set out in the Council of Europe's Framework Convention for the Protection of National Minorities, the ILO convention and the European Charter for Regional or Minority Languages.

### Question 17.3

**Are there mechanisms in place that duly protect the rights of communities, groups and individuals, and their moral and material interests during awareness raising activities about their ICH?**

Yes

**Explain briefly, giving examples, how these mechanisms protect the rights of communities, groups and individuals and their moral and material interests during awareness raising activities.**

The Sámi Parliament and Arts Council Norway staged a workshop on Sámi ICH in. In collaboration with UNESCO facilitators, the workshop was created on the basis of input from Sámi actors. The actors who attended the workshop came from the Finland, Sweden and Norway, and were both independent practitioners and representatives of cultural institutions. The three Sámi parliaments also sent delegates.

The workshop addressed issues identified by cultural actors. These included ownership and rights relating to the shared cultural heritage, commercialisation/over-commercialisation, the language dimension in the work relating to the Convention and the relationship between the tangible and the intangible cultural heritage. Processes and structures that may hinder the safeguarding of Sámi ICH were identified and discussed. The report from the workshop identified some future initiatives. The report may be found on the Sámi Parliament's website and Arts Council Norway's website. <https://sametinget.no/aktuelt/rapport-om-samisk-immateriell-kulturarv.4340.aspx> and <https://www.kulturradet.no/museum-kulturarv/vis-artikkel/-/rapport-om-samisk-immateriell-kulturarv>

This work has been followed up through the "Intangible Cultural Heritage in Sápmi" project implemented by the Sámi Parliament in Norway. The project ran from 10 March 2020 to 9 March 2021 and examined the use, protection and management of Sámi cultural heritage and traditional knowledge. This project placed particular emphasis on an examination of the intangible cultural heritage

(<https://innsyn.onacos.no/sametinget/mote/norsk/wfdocument.ashx?journalpostid=2021016156&dokid=1032148&versjon=1&variant=A&>).

During the Sámi Parliament's plenary session in June 2021, the issue of rights to the cultural heritage was debated and the following resolutions passed:

- The individual and shared Sámi culture, such as aesthetic elements, music, language, narrative traditions, history and other traditional cultural performances constitute property belonging to the Sámi people.
- The Sámi Parliament continues the process relating to Sámi intangible cultural heritage and will analyse models and develop initiatives that can meet the challenges and needs, and promote rights relating to the ownership of intangible cultural heritage.
- The Sámi Parliament's process relating to Sámi intangible cultural heritage seeks local, national, pan-Sámi and international working methods to strengthen and build up ownership to Sámi cultural heritage.
- The intangible cultural heritage crosses the borders to four countries (Finland, Norway, Russia and Sweden) and should therefore be coordinated between these countries. The Sámi Parliamentary Council must therefore be involved and reinforced, so that indigenous people may collectively set the agenda for the development of their areas and local communities. The Sami people must safeguard both the tangible and the intangible cultural heritage, and the basis for Sami settlements and cultural practices. The tangible and intangible cultural heritage are intertwined and must be seen as one. Efforts to safeguard them should be robust and led by the Sámi people. Providing the strongest protection must be the starting point for the work going forward, but this will depend on the Sámi Parliament being given real influence over the processes and the safeguarding initiatives. UNESCO's World Heritage List (inscription on the international lists of intangible cultural heritage) may also be one of many alternatives for the safeguarding of the intangible cultural heritage. (<https://innsyn.onacos.no/sametinget/mote/norsk/wfdocument.ashx?journalpostid=2021016156&dokid=1032147&versjon=4&variant=P&>)

The work relating to rights and Sámi culture is being followed up during Finland's leadership of the Nordic Council of Ministers in 2021. In this connection, Finland is organising a conference on the protection of indigenous Nordic peoples' traditional knowledge and intellectual property (IP) rights in November 2021. The aim of the conference and the work is to strengthen the regional cross-border cooperation and increase the Nordic countries' competence relating to IP rights and traditional knowledge. In connection with this event, efforts are underway to discuss the safeguarding of ICH and IP rights in order to put this expertise on a broader footing.

As has been pointed out numerous times in this report, several Sámi actors have said that the project relating to Sámi ICH rights should continue at a pan-Sámi level, in the same way that other work relating to Sámi ICH is followed up at the pan-Sámi level.

## Question 17.4

**Are there mechanisms in place that facilitate the active engagement of youth in awareness-raising activities?**

Yes

**Describe briefly, giving examples, what mechanisms exist to facilitate their active engagement. If 'no', please explain why not.**

In the Norwegian Ministry of Culture's White Paper (Report to the Storting) No. 18 (2020–2021) on Art and Culture for, with and by Children and Young People, the government underlines the importance of facilitating good schemes for the transmission of cultural heritage to children and young people.

Kulturtanken is a government agency that provides children and young people with opportunities to experience art and culture. It has national responsibility for the Cultural Schoolbag scheme, which ensures that all schoolchildren in Norway have the opportunity to experience professional art and culture in school. The scheme gives students the opportunity to experience, learn about and develop an understanding of various artistic and cultural expressions. The cultural activities and performances provided are supposed to be of high quality and demonstrate the breadth of the six forms of cultural expression: film, cultural heritage, literature, music, theatre and visual art.

- Through the Cultural Schoolbag scheme, schoolchildren encounter both intangible and tangible cultural heritage offerings provided by professional actors and the voluntary sector. In 2019, cultural heritage accounted for approx. 10% of audience numbers. Thus far, however, it is largely the tangible cultural heritage that is presented. Much of the dissemination of cultural heritage relates to the museums. One example of a cultural heritage production in 2020 was “Ord på vandring” (Wandering Words), a touring musical storytelling performance that included Indian folk music and improvisation, which was on the road in Viken County in March 2020 until the tour was cancelled due to the pandemic.

Because Sámi art and culture is defined as an integral part of the Cultural Schoolbag scheme, Kulturtanken has a special focus on strengthening the scope and offering of Sámi art and culture. Efforts are also being made to highlight the culture and history of national minorities, so that children and young people will know about the different minorities' culture and history. As commented in the consultation process, knowledge of the various minorities' living traditions may be disseminated through the Cultural Schoolbag scheme, but there are at present no good systems in place to verify whether all schools receive Cultural Schoolbag offerings that relate to the Sámi and national minorities.

Municipal music and culture schools was based on classical music when established in the 1970s. Today they include a variety of different cultural expressions. These schools are regulated by the Education Act and are subsidised by the national government. The schools are owned and operated by the municipalities. No national guidelines specifying the curricula, leading to a diversity in subjects and courses offered influenced by the local competences and the attitudes. Some schools offer intangible heritage subjects like traditional music and crafts, often in collaboration with voluntary organisations and societies.

The Norwegian Centre for Arts and Culture in Education (<https://kunstkultursenteret.no/>) aims to increase the quality of arts and culture-related subjects in kindergartens and primary and lower secondary schools. The centre currently has seven educational programmes relating to ICH in its resource base. Six of the programmes relate to Sámi crafts

(duodji/duodje/duedtie and dáidda) and one to the use of bunads. The programmes are often created by organisations and actors that protect and preserve traditional knowledge.

The Sámi Guides are four young people who travel around Norway and hold talks about the Sámi, primarily at upper secondary schools. The guides study Sámi Culture and Social Science at the Sámi University of Applied Sciences in Kautokeino. Working as guides is part of their studies (<https://samiskeveivisere.no/om-veiviserordningen/>). The Jewish community arranges for two young Norwegians to travel to schools across the country to meet students and talk about their experience of growing up as Jews in Norway (<https://www.xn--jdedommen-l8a.no/jodiske-veivisere/>). Correspondingly, there was a pilot project for Kven Guides in 2014–2016. Efforts are underway to make this a permanent arrangement.

At the consultation meetings, several examples were given of the work organisations and institutions are doing with respect to young people and ICH.

- The Sámi and national minority groups report that young people with a minority background are curious about their own cultural identity and want to revitalise lost cultural heritage and languages. Several of the national minority organisations report an increase in activity among young people in their communities. Separate youth groups have been established by the Kven associations. Young people from majority backgrounds also request more information about the minorities.
- The Roma minority pointed out that the new Romano Kher cultural centre is an important meeting place to enable children and young people to take part in, learn and practise the intangible cultural heritage, e.g. dance and music and the opportunity to learn the language.

### **Are youth engaged in collecting and disseminating information about the intangible cultural heritage of their communities or groups?**

Yes

### **Describe briefly how young people are engaged, giving examples.**

For over ten years, the Folk Art and Craft Association has had a special programme to pass on knowledge and an enjoyment of craft skills to children and young people (<https://safeguardingpractices.com/good-practice/folk-art-and-craft-groups-for-youth/>).

Introducing young people to traditional handicrafts has many positive benefits, from increased well-being, greater awareness of sustainability issues, to cross-cultural connection. Furthermore, engaging with youth is essential in order to safeguard traditional handicrafts for the future.

- “Bygda Dansar” (Revitalizing traditional dancing, <https://safeguardingpractices.com/good-practice/bygda-dansar-safeguarding-traditional-dancing/>); the aim is to teach young traditional dancers to become professionals, and for innovative stage performances. Several of the youths in earlier projects are now working either as folk dance teachers, as professional dancers or as dance archivists.

### **Question 17.5**

**Do communities, groups and individuals use information and communication technologies or any other form of media, in particular new media, for raising awareness of the importance of ICH and its safeguarding?**

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Yes

**Explain briefly, giving examples, which ICTs and media are used for awareness raising and how they are used.**

Arts Council Norway publishes information about its work with the Convention on its website (<https://www.kulturradet.no/immateriell-kulturarv>) and the national inventory of intangible cultural heritage (<https://www.immateriellkulturarv.no/>). The Sámi Parliament publishes information about its work in the field of ICH on its website (<https://sametinget.no/aktuelt/rapport-om-samisk-immateriell-kulturarv.4340.aspx>).

Voluntary associations, organisations, NGOs actively inform their members on websites and have social media channels. Social media have lowered the threshold for sharing and discussing ICH, and have resulted in a wide diversity of forums on which anyone can create their own spaces.

- The Roma community has a video channel for the promotion of the Roma culture, with the emphasis on humour. The channel also broadcasts the food programme Romane chabenata, where TV chefs chat about Roma history in addition to showcasing Roma food traditions (<https://kirkensbymisjon.no/romano-kher/sprak-og-tradisjoner/mattradisjoner/>).
- The Instagram account #skogfinnefakta; Skogfinner i Norge / Metsäsuomalaiset norjassa, is run by Lina, a Forest Finn who is trying to get to know her own culture (but repeatedly crashes into the brick wall of Norwegianisation) (72 posts as at May 2021).
- Five organisations (the Norwegian Folk Art and Craft Association, the Norwegian Institute of Bunad and Folk Costume, the Norwegian Folk Costume Forum, The Norwegian Association for Studies of Culture and Traditions and the Norwegian Youth Association) are working together with the aim of a potential future nomination of the use of the bunad in Norway for inscription on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity and are using social media to disseminate information about the process (<https://www.bunadbruk.no/>).
- Since it was created, the Norwegian Museum Association's section for intangible cultural heritage has staged annual seminars for museum employees and other interested parties. Each year's seminar focuses on different topics in the museums' field of activity, with the emphasis on relevant theories, methods and practices. The 2021 seminar was about the Kven/Norwegian-Finn culture and how the museums can contribute to the management of the Kven/Norwegian-Finn cultural heritage. For the past two years, the seminar has been live streamed.

Non-organised interest groups also actively share information on and in ICH on social media, in the elements such as craft skills, folk music and folk dance. This information is open to anyone interested.

**Baseline and target**

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

#### Extent to which the current indicator is met:

Satisfied

#### Target for the next report:

Satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**



## 18. Extent to which media are involved in raising awareness about the importance of ICH and its safeguarding and in promoting understanding and mutual respect

**Guidance note** corresponding to indicator 18 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 18.1

**Does media coverage:**

- Raise awareness of the importance of ICH and its safeguarding?

On the whole, it is international nominations that are reported in the media with direct reference to UNESCO. There were also some articles on the opening of the national inventory in 2017 (<https://www.immateriellekulturav.no/>). ICH is often mixed up with World Heritage (cf. the 1972 Convention), particularly in the media. Several TV and radio programmes, podcasts, newspaper articles and websites highlight the issue of ICH. For example, all companies and channels cover the celebration of Norway's 17 May national day, with items from across the country showing shared and local traditions. There has also been growing coverage of other celebrations.

Since 1976, the Norwegian public service broadcaster NRK has broadcast a weekly show, Norge Rundt, with content from the various regional offices. It is primarily a light entertainment programme, and some of the items feature tradition bearers. The programme helps to disseminate knowledge of different traditions that are practised in various places around the country.

- Promote mutual respect among communities, groups and individuals?

Norsk rikskringkasting AS (NRK) is the government-owned public broadcasting company, with the Ministry of Culture as its general meeting of shareholders (<https://www.nrk.no/informasjon/nrks-vedtekter-1.5392438>). The purpose of the NRK is to provide public service broadcasting for the entire population of Norway by means of radio, television and other media platforms (<https://www.nrk.no/aarsrapport/>). Its social mission is to create added value through a unique breadth of content and by being accessible to all. NRK is intended to contribute to media diversity (regionally and nationally) in Norway through collaboration, competence initiatives and sharing with other media actors.

NRK shall mediate content from the Nordic countries, and help to disseminate knowledge of Nordic social conditions, culture and languages. NRK shall disseminate knowledge of diverse groups and of the diversity of Norwegian society. NRK shall

create arenas for debate and information about Norway as a multicultural society.

NRK shall reflect the geographical diversity of Norway and provide a satisfactory range of local programmes and maintain a local presence. NRK Sápmi is located in Karasjok.

NRK shall provide cultural content to both broad and narrow target groups, and disseminate Norwegian cultural heritage. NRK shall make efforts to digitise its archives and make them available to the public. As far as is practically and legally possible, and appropriate with respect to press ethics, NRK's archive material shall be available for secondary use.

## Question 18.2

**Do various ICH stakeholders and media organizations jointly establish and implement specific cooperation activities or programmes concerning ICH, including capacity-building activities?**

Yes

**Describe, using examples, such joint cooperation activities or programmes.**

Media can purchase ready-made programmes, but they also develop their own programmes, sometimes in cooperation with practitioners.

- The documentary "Arven fra vidda" (<https://tv.nrk.no/program/DMPP21400020>) was about a young South Sámi woman, who took a year's break from her university studies to explore her "heritage from the mountain plateau" and discover whether the life of a reindeer herder was what she wanted.
- Studio Sápmi is the largest and most important producer of cultural and entertainment content targeting a young adult Sámi audience. In addition, NRK has renewed and reinforced cooperation relating to its Sámi mission across all areas of its operation, with Sámi participants and Sámi themes in its productions.

**Describe in particular any capacity-building activities in this area, with examples.**

Programmes are made that teach people about traditions and showcase expert practitioners who are preserving and passing on their traditions.

- "Fremmed blod" (2021, <https://tv.nrk.no/program/KMTE30002419>) was a documentary about a mother and daughter who investigate their Forest Finn roots.
- Arven (2019, <https://tv.nrk.no/serie/arven/>) is a series of four short documentaries on traditional craft occupations.

## Question 18.3

**Media programming on ICH:**

- Is inclusive

NRK has a duty to strengthen the Norwegian and Sámi languages, identity and culture, and the country's cultural, linguistic and religious diversity. NRK has an aim of reflecting the population, which includes both large and small groups in society. As such, it has a particular responsibility for Norway's national and linguistic minorities. NRK has a dedicated channel for Kven news, language and culture <https://www.nrk.no/kvensk/>. In the same way, NRK disseminates Sámi news via a dedicated channel: <https://www.nrk.no/sapmi/>

The Folk Music Hour (previously called the Folk Music Half-Hour) is a Norwegian music programme that has been broadcast on NRK Radio since 1931. It is known as one of the world's oldest scheduled radio shows, and is the longest running Norwegian music programme. Its presenters are themselves folk musicians.

- Utilizes language(s) of the communities and groups concerned

NRK's official languages are Norwegian and Sámi. NRK has a duty to strengthen and develop these languages. At least 25% of the verbal content of NRK's radio and television programming must be in New Norwegian. Many local newspapers use New Norwegian and/or related dialects.

- NRK Sápmi highlights Sámi languages and culture. NRK Sápmi DAB broadcasts Sámi-language content and music 24 hours a day, all year round.
- Ruijan Kaiku (<https://www.ruijan-kaiku.no/>) is a free and independent newspaper for Kven, Norwegian-Finn and Finns in Norway. The newspaper is trilingual, mainly Norwegian, Kven and Finnish, but also uses Meänkieli and Swedish.

- Addresses different target groups

NRK works systematically to reflect the population's diversity, both in its content and its organisation. The aim is to highlight multicultural diversity in society as a natural part of the content NRK publishes. Everyone should recognise something or someone from their own day-to-day lives.

NRK has daily broadcasts for the Sámi population. In 2019, Sámi stories and news items were more highly visible in NRK's national platforms than ever before. The current affairs programmes *O?asat* on NRK1 and *Buorre I?dit Sápmi* were created in partnership with the Nordic broadcasting companies' Sámi departments, NRK Sápmi, SVT Sápmi and YLE Sápmi.

NRK also aims to reflect national and linguistic minorities in its day-to-day content. Here are some examples of NRK's content for and about the five national minorities Kven/Norwegian-Finns, Forest Finns, Roma, Tater/Romani and Jews. The website [nrk.no/kvensk](http://nrk.no/kvensk) is operated from NRK's regional office in Troms and regularly publishes new content about the Kven language and culture. The website is also an

important point of dialogue with the public and others interested in Kven/Norwegian-Finn culture.

Examples of items about different target groups

- The podcast “Tett på” is meant to be a door-opener to Sápmi – which is probably more diverse than you thought: [https://radio.nrk.no/podkast/tett\\_paa](https://radio.nrk.no/podkast/tett_paa)
- “Mellom himmel og jord” examined the Roma people’s music in connection with the Roma People’s Day on 8 April 2019.
- “Røverradioen”, a radio program coproduced with prisoners, has had an episode on Norwegians’ prejudices against Tater/Romani people.
- Pesach, the Jewish Passover holiday and religious festival j ([https://www.nrk.no/video/pesach-jodisk-paaske-og-religios-hoytid\\_35044](https://www.nrk.no/video/pesach-jodisk-paaske-og-religios-hoytid_35044))

## Question 18.4

**Is media coverage of intangible cultural heritage and its safeguarding in line with the concepts and terminology of the Convention?**

Limited

**Provide any additional explanation.**

The language of the Convention is perceived to be difficult to understand. This was the media’s focus when Arts Council Norway launched the inventory of Norway’s intangible cultural heritage. For example, the editor of the plain language newspaper Klar Tale thought the name was far too difficult. <https://www.klartale.no/kultur/her-kan-du-vise-fram-tradisjonen-din-1.933943>

The Ethical Code of Practice for the Norwegian Press (<http://presse.no/pfu/etiske-regler/vaer-varsom-plakaten/>) sets out the ethical norms that the media must abide by in Norway. The Code applies to the printed press, radio, television and online publications. The Code applies to the entire journalistic process, from information gathering to presentation of the journalistic material.

## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

## Extent to which the current indicator is met:

Satisfied

## Target for the next report:

Satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

## 19. Extent to which public information measures raise awareness about the importance of ICH and its safeguarding and promote understanding and mutual respect.

**Guidance note** corresponding to indicator 19 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 19.1

**Do policies and programmes publicly acknowledge the practitioners and bearers of ICH on an inclusive basis?**

Yes

**Describe briefly, giving examples, how policies and programmes do this.**

Policy documents build on dialogue with the communities and groups concerned, and more recent reports refer to the 2003 Convention as part of the framework.

- The White Paper on national minorities describes how policies regarding national minorities have developed over the past 20 years and outlines how the government can help to strengthen the minorities' languages, cultures and position in society going forward. The report refers to Arts Council Norway's work with national minorities' ICH in the endeavour to follow up the Convention.
- The White Papers on museums and the cultural environment highlight craft knowledge and skills as important for the maintenance and preservation of traditional buildings in Norway.
- Both the White Papers on museums and the cultural environment highlight craft knowledge and skills as important for the maintenance and preservation of traditional buildings in Norway.
- The Norwegian Ministry of Culture, the Norwegian Ministry of Climate and Environment and the Norwegian Ministry of Education and Research jointly fund university programmes in traditional building crafts, in recognition of the need to train additional practitioners of traditional crafts.
- In 2020, the Norwegian Ministry of Culture started working on a strategy for folk music and dance. The Ministry asked for input and received 51 written replies.

**Describe in particular measures to ensure that they do so inclusively.**

Norway has a tradition of preparing policy documents that build on a dialogue with relevant sectors through consultation processes, in the form of consultation meetings and written submissions. Furthermore, drafts of the documents are sent out for consultation and adjustment before they are adopted at the political level.

### Question 19.2

**Are public events organized that concern ICH, its importance and safeguarding, as well as the Convention?**

Yes

### Are these events organized for:

- Communities, groups and individuals

In the period 2014–2018, Arts Council Norway held seminars with all five national minorities about their intangible cultural heritage. The implementation work will be designed in cooperation with the various minorities.

In 2013, Arts Council Norway had its first meeting with Sámi actors, cf. the description in the 2014 report. 2018: Arts Council Norway held a seminar on Skolt Sámi ICH during the Riddu Riddu festival. In a panel discussion with Skolt Sámi from the Norwegian, Finnish and Russian sides of the border, we highlighted the issue of forced relocation, with an introduction to Skolt Sámi history and culture in a pan-Sámi perspective.

- General public

The Arts Council Norway seminars on ICH is generally open to all interested parties, like the seminar described above, and other:

- Sámi ICH was highlighted at Arts Council Norway's annual conference in 2015. In 2017, Sámi art and culture was the theme for Arts Council Norway's annual conference.
- 2017: Opening seminar for the national inventory

- Researchers

No known open seminars for this target group

- Media

No known open seminars for this target group

- Other stakeholders

• Other stakeholders NGOs stage open seminars on the subject of ICH and the Convention. The Norwegian Museum Association's section for intangible cultural heritage was established in 2014. Its purpose is to strengthen the museums' efforts in the area of intangible culture and cultural heritage. The section stages an annual

seminar, which has focused on topics such as the museum as an arena for the practice of ICH; museums and the intangible – in encounters with language and industry; music and dance at the museum; the use of nature at the museum; and ICH and UNESCO. In 2021, the focus is on Kven/Norwegian-Finn ICH.

- In 2019, the Norwegian Society of Rural Women, the Norwegian Folk Art and Craft Association and the Coastal Federation organised a conference entitled “Living Tradition!”. ICH in the voluntary sector.

### Question 19.3

#### Are programmes for promotion and dissemination of good safeguarding practices encouraged and supported?

Yes

#### Explain briefly, giving examples, how such programmes are encouraged and supported.

Arts Council Norway promotes ICH in newsletters and on its website and social media channels, as well as through its responsibility as editor of the national inventory.

- In 2015, Arts Council Norway invited applications for project funding relating specifically to the safeguarding of ICH. The projects took place largely in the period 2016–2017. One of the projects to receive financial support was a course in and project to document the building of Sámi river boats under the auspices of the Riddu Duottar Museat. A film was made of the course, which will be shown at the museum after the project has been completed. Another project related to the collection of Sámi place names. Vardobaiki Sámi Centre was responsible for the project, and the museum partnered with various Sámi groups to map the naming traditions.

The Government provides indirect support through operating grants awarded to certain NGOs that promote good practice.

- The main purpose of the website Safeguarding Practices is to share experiences in safeguarding intangible cultural heritage in the Nordic and Baltic region, with a view of generating synergies in wider and wider circles and to facilitate processes of communication between different levels of stakeholders (<https://safeguardingpractices.com/about/>)
- The Nordic and Baltic network on Intangible Cultural Heritage, <https://safeguardingpractices.com/the-nordic-and-baltic-network-on-intangible-cultural-heritage/>
- The Norwegian Folk Art and Craft Association's Red List directs attention towards techniques that are little used, forgotten or almost forgotten! The Red List is not a definitive list, but a project where our local branches decide themselves which techniques from their own areas must be passed on to new practitioners before it is too late (<http://www.husflid.no/fagsider/roedlista>).
- The NGOs have pointed out that the processes surrounding nominations for the international lists/programmes has been important for raising awareness of ICH.

### Question 19.4



**Does public information on ICH promote mutual respect and appreciation within and between communities and groups?**

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Yes

**Explain briefly, using examples, how public information on ICH promotes this.**

The actual work of involvement in periodic reports has resulted in many people learning (more) about ICH and wanting to work with the topic. At the consultation meetings, many different groups have listened to each other's submissions and learned more about different actors' work with ICH. The consultation meetings have also led to actors finding new partners for collaboration.

The Norwegian Inventory illustrates diversity, including Sámi traditions and the traditions of the national minorities, in addition to other groups.

Through the work to nominate the Nordic clinker boat building tradition, the Norwegian Coastal Federation was able to boost awareness and knowledge of the Sámi and Kven/Norwegian-Finn parts of this tradition.

**Baseline and target**

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

## 20. Extent to which programmes raising awareness of ICH respect the relevant ethical principles

**Guidance note** corresponding to indicator 20 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 20.1

Are the [Ethical Principles](#) for Safeguarding Intangible Cultural Heritage respected in awareness-raising activities?

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Yes

**Describe briefly, giving examples, how the Ethical Principles are respected in awareness-raising activities.**

Many organisations and NGOs work for the preservation and transmission of various elements based on the community's own needs. The activity is carried out by democratically organised, voluntary organisations which are open to all interested parties who want to work in pursuit of the organisation's objectives and in accordance with its guidelines. In addition to the accredited NGOs, several other actors have become aware of the Convention and work nationally and locally to further raise awareness through seminars, courses, etc.

The contents of this periodic report are based on consultation meetings with different organisations and institutions, including Sámi organisations and national minority organisations.

In the consultation process, representatives of Sámi groups and the national minorities reported a lack of influence and empowerment. They underlined that being a minority is stressful, since attempting to get the public administration to understand what minority-related policies actually entail is felt to be both difficult and time consuming. For example, several mentioned that they had experienced being included at too late a stage in development plans relating to their cultural heritage.

Examples given in the consultation process

- Forest Finn interests related to the Museum of Forest Finn Culture in Norway explained that the Ministry of Culture's allocation for a new building for the Museum of Forest Finn Culture entails certain conditions which are felt to be problematic by the Forest Finn community. The Ministry has made the allocation conditional upon a strengthened cooperation between the Museum of Forest Finn Culture and the regional museum, with the stated view of securing a more robust organisational structure for the implementation of the construction project and a larger professional network. This is felt as an impingement on the minority's ownership and its self-determination by the Forest Finn community. The representatives of the minority group reports that this process weakens their trust in the authorities.
- In 2021, the Storting voted to amend the Sámi Act, which is meant to ensure that Sámi views are heard at the local government level. Now, the Sámi population's views on matters concerning them must be listened to by not only the central government, but also by county

and municipal councils. This is a follow-up of a report published by the Sámi Parliament in 2007.

The project “Váhca” is a partnership between the Sámi Parliament and the Municipality of Tromsø. It addresses the tourist industry in Troms and Northern Norway, with ethical guidelines to avoid over-commercialisation and products that have been culturally appropriated. Experiences are positive, but much work remains to secure a successful outcome.

## Question 20.2

**Are ethical principles, as embodied in relevant professional codes or standards, respected in awareness-raising activities?**

Yes

**Describe briefly how professional codes and standards are respected in awareness-raising activities.**

Several government agencies and other organisations have ethical guidelines that explicitly or implicitly include the Convention’s provisions. Here are some examples:

- Ethical Guidelines for the Norwegian Civil Service, revised in 2017: <https://www.regjeringen.no/no/dokumenter/etiske-retningslinjer-for-statstjenesten/id88164/>
- Ethical guidelines for Sámi health research. In connection with Sámi health research, the collective consent of the Sámi community must be obtained to ensure that Sámi health research is rooted in indigenous peoples’ right to self-determination, and that it takes account of and is respectful towards the diversity and distinctiveness that characterises Sámi culture and Sámi society (<https://sametinget.no/barnevern-helse-og-sosial/etiske-retningslinjer-for-samisk-helseforskning-og-kollektiv-samtykke/>)
- The National Archives of Norway, including the Sámi Archive, participated in the 2019 ICA Indigenous Matters Summit that adopted the Adelaide Declaration to guide archives worldwide to actively support the UN Declaration on the Rights of Indigenous Peoples: <https://www.arkivverket.no/om-oss/samisk-arkiv/ica-indigenous-matters-summit-2019>
- The International Council on Archives (ICA) had adopted a code of professional practice for the world’s archivists. The aim of the code is to provide an ethical framework for the archival profession. The National Archives of Norway have translated the ICA’s Code of Ethics for Archivists into Norwegian: <https://www.arkivverket.no/forvaltning-og-utvikling/regelverk-og-standarder/yrkesetiske-retningslinjer-for-arkivarer#!#block-body-1>
- The International Council of Museums (ICOM) code of museum ethics have been translated into Norwegian ( <http://norskicom.no/det-etiske-regleverk/>). In addition, efforts have been made to establish a distinctive code of ethics that expands on and reinforces the international frameworks.
- The Nordic and Baltic network on Intangible Cultural Heritage, has a code of conduct based on the UNESCO values; <https://safeguardingpractices.com/the-nordic-and-baltic-network-on-intangible-cultural-heritage/>

## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

#### Extent to which the current indicator is met:

Satisfied

#### Target for the next report:

Satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

## 21. Extent to which engagement for safeguarding ICH is enhanced among stakeholders

**Guidance note** corresponding to indicator 21 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 21.1

**Do communities, groups and individuals participate on an inclusive basis, and to the widest possible extent, in the safeguarding of ICH in general or specific elements, (whether or not inscribed on the Lists of the 2003 Convention)?**

High

**Describe briefly, giving examples, how community, group and individual participation is secured.**

As mentioned several times elsewhere in this report, the government provides operating and project funding to many voluntary organisations. Norway has a large number of democratically organised, voluntary organisations which are open to all interested parties who want to work in pursuit of the organisation's objectives and in accordance with its guidelines. Many work for the preservation and transmission of various elements based on the community's own needs. In addition, several have become aware of the Convention and work nationally and locally to further raise awareness through seminars, courses, etc.

Sámi organisations and institutions have been established to preserve and pass on the Sámi languages and culture, and the Sámi Parliament has primary responsibility for following this up. The Sámi Parliament is a democratic instrument for Sámi self-determination and for the development of useful and necessary services and provisions for the Sámi population. Organisations have been established for each of the national minorities. These work to organise themselves and promote the minority/group's language and culture. See the guidelines set out in the Council of Europe's Framework Convention for the Protection of National Minorities, described in more detail below.

Practically all the museums in Norway collaborate with voluntary organisations in one way or another, and some of this relates to the safeguarding of ICH. Many of the museums that work with national minorities were established to document, safeguard and promote the minority's culture and history. The museums are important institutions in the effort to raise awareness and knowledge of the minority's culture and history. The same applies to the Sámi museums, which all have local roots.

Examples of community-based participation in the safeguarding of ICH

- o A Jewish cultural festival is organised by the Jewish Museum in Trondheim in partnership with voluntary organisations.
- o The Kven/Norwegian-Finn Paaskeviikko Festival is a collaboration between North Troms Museum, the Kven language centre and voluntary organisations.
- o The Roma people point to the new Romano Kher cultural centre as an important meeting place in which to demonstrate and pass on the group's ICH through the participation of

children and young people in activities to learn and practise Roma language and dance traditions.

- o The local amateur dramatic project “Kyläpeli/Village Play” has generated enormous engagement among the residents of Nordreisa and among Kven/Norwegian-Finn communities in Norway. It has inspired others, such as a professional Kven theatre group. When Kyläpeli is staged, it highlights other aspects of Kven ICH, such as narratives and craft traditions. The journey begins at “Ovi Raishiin” (Reisa National Park’s visitor centre), continues to Tørfoss Kven Farm and ends at the Halti Centre's auditorium.

<https://www.landsbyspel.no/>

- o The project “Kven/Norwegian-Finn cultural heritage in Varanger” collected, documented, presented, disseminated and published present day vocal and musical expressions. The project included individuals and groups in kindergartens, schools, cultural schools, choirs, bands, religious congregations and the voluntary cultural sector. It was a partnership between a museum, university and NGO to find methods by which society can preserve and revitalise cultural expressions, so that they can be passed on to new generations. The songs were taught to children and young people via the Cultural Schoolbag scheme, and texts were set to music in collaboration with the museum's educator to create an educational programme at Vadsø Museum – Ruija Kven Museum.

- o The Tater/Romani people’s culture and history is documented and presented in a permanent exhibition at the Glomdal Museum's ANNO museum, in collaboration with Tater/Romani organisations.

- o Knowledge of the Forest Finn culture and history is highlighted by history societies in collaboration with the Museum of Forest Finn Culture in Norway through documentation projects and with Forest Finn craft traditions.

- o The Ringøy og Bu branch of the Norwegian Society of Rural Women, Folgefonn Folk Art and Craft Association and Hardanger Museum of Cultural History joined forces to include the folding of the traditional headscarf worn with the Hardanger bunad on the Norwegian Folk Art and Craft Association's Red List of endangered techniques. The aim was to preserve and pass on this knowledge. The tradition is also registered in the Norwegian Inventory (<https://www.immateriekkulturarv.no/bidrag/skautfelling>)

- o The museums are important arenas for building conservation and often hold courses in partnership with voluntary organisations and tradition bearers in order to pass on craft traditions. One example is the river boat project at Riddu Douttarmuseet in 2016, the follow-up exhibition in 2018 and the further work being done on other local river boat projects.

[https://rdm.no/no/porsanger\\_museum/hva\\_skjer/arkiv/bilder\\_fra\\_utstillingsapningen\\_6\\_2\\_2018\\_elvebaten\\_/](https://rdm.no/no/porsanger_museum/hva_skjer/arkiv/bilder_fra_utstillingsapningen_6_2_2018_elvebaten_/)

- o Several of the professional museum networks collaborate with NGOs, communities, tradition bearers in a variety of projects undertaken by the networks. Examples include the diversity network's endeavours discussed in Indicator 16.1.

### **Describe in particular measures to ensure that this is inclusive.**

The overall objective of the policy on voluntary work is to ensure broad participation. Furthermore, the independence of the voluntary effort is a fundamental principle. The voluntary organisations set their own goals. Policies relating to minorities are guided by the provisions set out in the Council of Europe's Framework Convention for the Protection of National Minorities, which Norway ratified in 1999.

In general, membership organisations are open to all interested parties who want to work to promote the organisation's objective. The organisations are established in accordance with democratic guidelines, which often ensure a balance between the genders, and numerous organisations work according to ethical codes. Many actors hear about the 2003 Convention through the accredited NGOs, which reach out to a large network of their own members who reach out to a broader network still. Numerous voluntary organisations participate in a variety of festivals around the country and provide information on their work.

All of the five national minorities have established their own organisations to work for the preservation of their cultures and languages and gain an overview of their own histories. The consultation meetings showed that all the organisations have worked systematically to promote the minority's culture, language and history through documentation, research and educational activities. The work is carried out by the organisations alone or in partnership with other institutions, such as museums, archives and cultural centres. The organisations' plans for the further development of their efforts are restricted by the limited resources available for the safeguarding of the minority's ICH.

## Question 21.2

**Do NGOs and other civil society actors participate in the safeguarding of ICH in general and of specific elements of ICH (whether or not inscribed)?**

High

**Explain briefly, giving examples, how NGO and civil society participation in ICH safeguarding is ensured.**

In Norway, NGOs (e.g. institutes/foundations/archives/competence centres) have been documenting, conducting research into and safeguarding the country's ICH for a very long time. Documentation and collection activities began in the 1800s, and the first voluntary organisations were established in the 1900s. Today, the government provides financial support for the operation of several of these organisations. They perform important work to gain an overview of ICH in Norway. However, several actors pointed out at the consultation meetings that this documentation is often expert based and does not include practitioners in accordance with the Convention's ideals.

In addition, voluntary organisations engage in the safeguarding of ICH. All of the five national minorities have established their own organisations to work for the preservation of their cultures and languages and gain an overview of their own histories, pursuant to the Council of Europe's Framework Convention for the Protection of National Minorities, which Norway ratified in 1999. The Convention's main principles are that national minorities have a right to preserve and further develop their own cultures, and that governments have a duty to take steps to support this effort, see also Indicator 5.3.

It was pointed out at the consultation meetings that there are few support schemes for national minorities. A lack of resources to engage in the safeguarding of the national minorities' work relating to language and culture were highlighted as a problem in the area

of safeguarding. These are issues that have also previously been raised in connection with the work to safeguard national minorities' ICH.

- o The Roma national minority, which is located primarily in the Oslo area, has changed its tradition of travelling. The minority itself points out that the change may be related to the fact that the Roma people have acquired their own cultural centre in Oslo, Romano Kher, which serves as a meeting place for members of the community.

- o Sámi actors have on various occasions pointed out that language and culture are linked, but that the Sámi languages are not adequately safeguarded as culture bearers in Norway. This is particularly true of the smallest Sámi languages. Only a small proportion of the Sámi population speaks Sámi (due to the previous assimilation policy), and this results in the loss of important terminology and ICH. See example: <https://www.nrk.no/nordland/bar-pa-hemmelighet-i-300-ar-1.10842172>.

- o Several groups point to a lack of arenas which the Sámi population can use in the work to preserve, strengthen and develop the Sámi languages. Sámi ICH may be safeguarded by means of language courses, language development and the creation of learning materials, and through the collection, documentation, research into and dissemination of ICH elements relating to the language. Sámi organisations highlight the importance of safeguarding measures managing to encompass the huge diversity that exists within the individual cultures. For example, there are different dialects within Sámi vocal traditions. Several Sámi organisations wish to play an active part in this work, but are prevented from doing so by a lack of resources. The same issue was also raised by all the national minorities.

- o Some minorities feel that they are disadvantaged with respect to the UNESCO framework, which in their view seems to be designed to support intangible cultural heritage that has been freely, naturally and proudly expressed through centuries, often by the majority population.

- o In the Vega archipelago World Heritage Site, volunteers are maintaining the tradition of collecting eider down, but the transition to a new generation threatens interest in preserving this tradition.

- o "Løfte Håndverket" ("Raise the Crafts") is a national interdisciplinary interest group, which is run by a resource group from the field and is administered by the Norwegian Crafts Institute. It is a meeting place both for craft organisations and for individual practitioners, with the goal of connecting the diversity of the Norwegian crafts community together through annual conferences which discuss shared challenges in the endeavour to safeguard craft traditions.

### Question 21.3

**Do private sector entities participate in the safeguarding of ICH, and of specific elements of ICH (whether or not inscribed), while respecting the [Ethical Principles](#) of Safeguarding of ICH?**

High

**Describe private sector participation in ICH safeguarding briefly, giving examples, and explain how the Ethical Principles are respected.**



Private actors that fund cultural activities have developed good, transparent procedures for the processing of funding applications (open invitations, disclosure of who received support and good information about the projects receiving support):

- The Sparebankstiftelsen DnB (Savings Bank Foundation) supports initiatives in the areas of art, culture, outdoor pursuits, sports, knowledge of the natural environment, local community activities and cultural heritage. The foundation has supported the work associations and organisations are doing to safeguard living traditions at both the national and local level. The foundation supports projects particularly aimed at children and young people through several craft projects, including the building of traditional boats, bunad traditions, traditional foods, redesign courses, and social fellowship centred around street dance. (<https://www.sparebankstiftelsen.no/no/gaver/s%C3%B8k>).
- In the same way as Sparebankstiftelsen, Gjensidigestiftelsen (Gjensidige Foundation) supports local projects that promote living traditions. (<https://en.gjensidigestiftelsen.no/>).
- The International Sami Film Institute has published a set of ethical guidelines, Pathfinder – Guidelines for responsible filmmaking with the Sámi culture and people (<https://isfi.no/article/pathfinder-guidelines/>), which are intended to provide guidance for financiers who are thinking of supporting projects with a Sámi content proposed by private filmmakers (production companies, etc.). The Pathfinder guidelines are a joint initiative from International Sámi Film Institute, the Sámi Filmmakers Association, and the Pathfinder filmmakers reference group.

## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

## Extent to which the current indicator is met:

Satisfied

## Target for the next report:

Satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

## 22. Extent to which civil society contributes to monitoring of ICH safeguarding

**Guidance note** corresponding to indicator 22 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 22.1

**Does an enabling environment exist for communities, groups and individuals to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?**

Yes

**Describe briefly, giving examples, how communities, groups and individuals can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.**

It is possible to study/research ICH within existing, but limited, support schemes. There are no specific projects that are examining the impact of various initiatives, just projects that document/research/study ICH, e.g. reconstruction of folk music and dance in Akershus, archive in North Trøndelag.

### Question 22.2

**Does an enabling environment exist for NGOs and other civil society bodies to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?**

Yes

**Describe briefly, giving examples, how NGOs and other civil society bodies can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.**

It is possible to study/research ICH within existing support schemes/operating funds, but in practice it is difficult to get funding to ICH safeguarding measures. There are no specific programmes (or known studies) to study the impact of safeguarding in accordance with the Convention's principles. NGOs/institutions in the ICH field set their own goals on the basis of a self-assessment, and they have a duty to report to the government (except the museums).

The Norwegian Centre for Traditional Music and Dance implemented an external evaluation of the project Bygda dansar (The Countryside Dances), a national dance project aimed mainly at young people aged 15–19 (<https://www.bygdadansar.no/nyheter-2/2021/6/25/20-r-med-bygda-dansar>). The project started as a project-funded pilot in 2001 in response to Arts Council Norway's report showing that folk dance was suffering from a recruitment crisis and should renew itself within the framework of the performing arts. The project was implemented as part of the ordinary operating appropriation granted by the

Ministry of Culture and has been conducted in 11 counties. The main focus of the project is the dissemination and transmission of Norwegian folk dance, as well as the adaptation and facilitation of folk dance for the stage.

### Question 22.3

**Does an enabling environment exist for scholars, experts, research institutions and centres of expertise to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?**

Yes

**Describe briefly, giving examples, how scholars, experts, research institutions and centres of expertise can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.**

It is possible to study/research ICH within existing studies/research programmes, but no programmes prioritise the impact of safeguarding ICH. NGOs/institutions in the ICH field set their own goals on the basis of a self-assessment, but must then prioritise evaluation over other projects.

The Performer-Audience Interaction project, supported by the Programme for Artistic Development Work (2012-2015, <http://www.researchcatalogue.net/view/60494/60495>), has been further developed as a concept by the Kartellet dance company, led by Norway's only qualified folk dance choreographer (<https://kartellet.org/>).

Árbediehtu (traditional knowledge)

Árbediehtu is a North Sámi term used for traditional knowledge. Árbediehtu is also a partnership project for the documentation and preservation of Sámi traditional knowledge. The project's main aim is to develop a methodology for the documentation, preservation, protection and storing of árbediehtu. In this context, we use the term árbediehtu.

In 2019, the Sámi Parliament appointed a working group which concluded that the Sámi Parliament must give far greater priority to the Sámi people's traditional knowledge (<https://sametinget.no/hoyere-utdanning-og-forskning/prosjektet-arbediehtu/>)

The term "sámi árbevirolaš máhttu/ saemie aerpiemahto/sámi árbbedábálasj máhtudahka (SÁM)" encompasses both traditional knowledge that is transmitted wholly unchanged and that which is adapted or changed through use. SÁM is disappearing on a daily basis as knowledge-bearers pass away. In addition, major changes in Sámi society have made the situation for SÁM alarming.

According to the working group, SÁM is not taken into account in decisions relating to alterations to the natural and cultural environment, as well as their use and preservation despite existing provisions in domestic legislation and international law.

According to Telemarksforskning's research report no. 476 2019, the Sámi Parliament's goals for duodji do not address the cultural aspect or duodji as a culture bearer, but focus on

duodji in terms of business, earnings, profitability and professionalism (Løkka, Eng og Haugsevje, 2019).

The report proposed a model for the management of SÁM, which is seen as necessary to strengthen the SÁM actors who are often isolated in their practice of SÁM. The report proposes:

- The creation of a network for SÁM actors engaged in the practice of SÁM, the collection, preservation, documentation and dissemination of SÁM, as well as participation in and initiation of research.
- The establishment of a professional body, Sámi árbemáhttogáldu/Sáme árbemáhttogáldo/Saemien aerpiemahtoegaaltije, to support the SÁM networks.
- The establishment of a duodji centre in response to local initiatives in Sápmi to safeguard duodji as a culture bearer.

Great potential for research in the archives, libraries and museums sector

The Norwegian Museum Association points out that the museums both facilitate external research and carry out their own research into ICH. The report “Vilje til forskning – museumsforskning i Norge i det 21. arhundre” (The Will to Research – museum research in Norway in the 21st Century) highlights the substantial potential for and numerous obstacles to research activities at the museums (<https://www.regjeringen.no/no/dokumenter/vilje-til-forskning---museumsforskning-i-norge-i-det-21.-arhundre/id2741066/>)

- The museums are especially well placed for research due to their proximity to the collections and archives, and because museum operations provide a basis for interdisciplinary and multi-institutional research partnerships. Work on exhibitions and with the public provides an excellent starting point for approaching the source material in ways that can provide new approaches to its interpretation.
- Going forward, the museums could be particularly relevant as researching knowledge institutions in partnership with others, but not much is known about how the research competence of institutions other than the university museums is used.
- As publicly funded institutions, the museums should be responsible for facilitating research through leadership and prioritisation. However, they need external funds in addition to their basic appropriation to finance any strengthening of their research capabilities. The museums offer very different conditions for engaging in research.

The White Paper on Museums points out that closer ties between the museums and the tertiary education sector will benefit both sectors. Knowledge development through practice, like older craft techniques or pedagogy, adds aspects and perspectives to the research conducted at museums that are less easily accessible to other research environments. This affords a rich potential for expanded research practices.

The Norwegian Ministry of Culture sees that the sector has a greater potential for research than is currently exploited. In the time to come, the Ministry will examine more closely how research in the archives, libraries and museums sector as a whole can be strengthened and viewed in context in order to ensure the build up of research-based knowledge about the source materials these institutions manage. The Government's aims were expressed in the Norwegian Ministry of Education and Research's White Paper (Report to the Storting) No. 25 (2016–2017) on the Humanities in Norway, which states that The Government intends to

explore measures for supporting greater research cooperation between universities/university colleges and researchers based at archives, libraries and museums, and assess the need for financing mechanisms suited to the characteristics and capacity of the latter as research institutions, as part of a general review of relevant research policy measures.

In its further dialogue with the museums that receive operating grants from the Norwegian Ministry of Culture's budget, the Ministry will discuss the representation of research expertise in museum management teams and how research is foregrounded in their planning activities. Consideration will be given to the establishment of separate indicators for the registration and reporting of knowledge production at the museums.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### State Party-established target

Satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

**23. Number and geographic distribution of NGOs, public and private bodies, and private persons involved by the Committee in an advisory or consultative capacity (this indicator is monitored and reported by the Secretariat at the global level)**

**Guidance note** corresponding to indicator 23 of the Overall Result Framework:  
[English](#) | [French](#) | [Spanish](#)

## 24. Percentage of States Parties actively engaged with other States Parties in cooperation for safeguarding

**Guidance note** corresponding to indicator 24 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 24.1

**Is there cooperation to implement safeguarding measures for ICH in general at:**

- Bilateral level

Norway works with other countries through a variety of bilateral agreements, also in the education and culture sectors. Norwegian-Icelandic cultural cooperation is intended to contribute to a multiplicity of cultural cooperation between Norway and Iceland, and enable cultural actors to apply for financial support for joint projects that provide lasting contacts between artists, cultural workers and cultural institutions in the two countries. Two examples of projects that have received support and that relate to the ICH field:

- The pilot project relating to the ICH inventory (2015-2016) run by the Norwegian Foundation for Folk Music and Dance, the Mid-Norway Centre for Folk Music and Dance, Steinkjer Municipal Council and ÞjóðList Ehf / Center for Traditional Arts. Experience with the registration of ICH was shared, and the project was conducted in close consultation with Arts Council Norway, which launched the Norwegian national inventory of intangible cultural heritage in 2017.
- Summer Academy – Fiber Fokus. “Wool as a shared cultural heritage and art” was granted financial support in 2021. Sheep and wool have been of enormous historic significance for the survival of people in Iceland and along the entire Norwegian coast. A great deal of history and knowledge attaches to the use and exploitation of wool in both countries. In this collaborative project, the actors highlight to common denominators that exist in the field of textile techniques and history. The project aims for six artists/craftspeople from Norway and ten from Iceland to participate in 2021. In 2022, six artists/craftspeople from Iceland and ten from Norway will participate.

- Regional level

Pan-Sámi cooperation

In the work to implement the Convention, Norway has for several years worked to highlight the ICH of indigenous peoples and national minorities. This has led to closer cooperation with Finland, Sweden and Greenland. Sápmi, the region traditionally inhabited by the Sámi people, extends across Finland, Norway, Russia and Sweden.

Nordic level

For many years, the Nordic countries have cooperated extensively to implement the

2003 Convention. Virtual meeting spaces make it easier to meet across national borders, and this has contributed to increased cooperation and the sharing of experience in the field. In recent years, this cooperation has also included the Baltic states.

- Experience sharing through regular meetings, increased the last two years
  - o After Sweden joined the Committee, there have been consultation meetings on the topic between States Parties and NGOs, e.g. on inventorying mechanisms.
  - o In 2021, the meetings share experiences about methods for periodic reporting.
  - o From 2015/2016, there was extensive experience sharing on the work with the national inventories, and information on prioritised areas in the work on implementation. Work with indigenous people and national minorities was emphasised on the Norwegian side.

- Contributions to conferences/seminars

- o In 2017, Norway staged a one-day seminar on ICH and launched the ICH-related website [immaterieellkulturarv.no](https://www.immaterieellkulturarv.no).

- o Norway has also presented interventions at Nordic events, in Finland in 2019.

- o States Parties also take part in NGO/civil society-initiated networks for the sharing of best practices (Nordic-Baltic ICH Network).

- o A new European network was created in the wake of the reporting process. It is called the European Network of Focal Points for the 2003 Convention, <https://www.aineetonkulttuuriperinto.fi/en/event/building-cooperation-enfp>

#### The Nordic Council of Ministers

Nordic cooperation at the government level takes place within the framework of the Nordic Council of Ministers. This is the world's oldest cooperation of its kind, and includes Denmark, Finland, Iceland, Norway and Sweden, as well as the Faeroes, Greenland and Åland. The cooperation encompasses political, economic and cultural issues, and is intended to highlight areas where shared Nordic engagement creates added value for the Nordic countries and their inhabitants. The Nordic Council of Ministers for Culture, through which the Ministers of Culture meet twice a year, represents one of the largest priority sectors in the Nordic Council of Ministers.

The Nordic countries works to promote a strong Nordic region in the world and is an important partner in European and global cooperation. The Nordic region's position as one of the most innovative and competitive parts of the world is strengthened by the countries' shared values and cultures. In the field of culture, the focus areas are defined around terms such as social sustainability, green cultural life and a competitive region. Efforts that highlight the region's ICH are included in these focus areas. This includes work with Sámi ICH.

#### Other joint projects

- Northern Dimension Project 2021-2023: The aim of the project is to bring together government and NGO actors from ten countries to identify and develop policies to strengthen the potential of living cultural heritage to support stability, wellbeing, and livelihoods, i.e. sustainable development. Finnish Heritage Agency acts as the coordinator of the project starting autumn 2021. Project partners are from ten



countries in the Northern Dimension Region. Arts Council Norway has been involved in planning and will be a partner in the project.

- Arctic Arts Summit; The main objective of the Arctic Arts Summit is to strengthen the arts and culture in the north and underline the role of circumpolar cooperation. The summit also aims to stimulate to the building of sustainable continuous collaborations within arts and creative industries and broader the international high north development. The summit is planned as a biennial event, and will rotate between Arctic countries.

The first Arctic Arts Summit was held in Harstad in 2017. It was organised jointly by the Norwegian Ministry of Culture and the annual festival of arts and culture in Northern Norway Festspillene i Nord-Norge. The event was organised as part of Norway's chairmanship of the Nordic Council of Ministers in 2017. In 2019, the Arctic Arts Summit was staged in Rovaniemi in Finland. ICH and the indigenous peoples' perspective were emphasised as important dimensions. Due to the Covid-19 pandemic, the Summit was not held in 2021. Canada is hosting the event in 2022. Discussions and issues relating to indigenous peoples' rights and ownership of their ICH are highlighted at these events and help to build knowledge and awareness in the field. Plans are afoot to stage and event on indigenous peoples' ICH in connection with the Arctic Arts Summit in 2022.

European cooperation

European Economic Area (EEA)

Norway participates in international cooperation in the cultural field through regulated agreements such as the EEA Agreement and the EU's culture programme Creative Europe.

Through the EEA Grants, Norway, Iceland and Liechtenstein make a financial contribution to the mitigation of social and economic disparities in 15 countries in Central and Southern Europe. Nine of the countries have their own cultural programmes, which encompass the breadth of the culture field. Prioritised topics are cultural entrepreneurship, audience development and diversity.

- Both Arts Council Norway and the Norwegian Directorate of Cultural Heritage contribute to the realisation of various projects that also include the safeguarding of ICH, particularly in the domain of traditional crafts. See the list of initiated and completed projects: <https://www.riksantikvaren.no/prosjekter/eos-prosjekter/?land=&finansieringsperiode=2014-2021&prosjektttype=>

- Arts Council Norway's online project bank, see: <https://www.kulturradet.no/eos-midlene/prosjektbank?categoryIds=1208551> where these projects are described:
  - o The project "Yidish far ale" was carried out in 2013–2015. The objective was to pass on knowledge of the Yiddish language and culture to new audiences through concerts, exhibitions, lectures and workshops with Norwegian, Polish and international artists. From 2013 to 2015, courses in the Yiddish language and culture were held in Wroclaw. Guest lectures were held in Wroclaw, Trondheim and Oslo, and there were workshops on Yiddish art. The project concluded with an exhibition in Wroclaw and Oslo in 2015. Several cultural actors from Oslo and Trondheim contributed. This project was referred to in the consultation meetings as a successful template for further work with Jewish culture.

- o Cultural minorities in Oltenia: A Norwegian-Romanian partnership regarding a cultural trail in the southwest region of Romania is intended to help promote the cultural history of minorities.
- o Theater dialogue box: A Norwegian-Romanian theatre project is intended to highlight minority history and minority issues.

Creative Europe is the EU's programme for the cultural and creative sectors. 2018 was the European Year of Cultural Heritage. Creative Europe invited funding applications for projects specifically related to cultural heritage. Among the successful applicants were Norwegian projects, such as the Skrei Convention <https://www.kulturradet.no/eus-kulturprogram/vis-artikkel/-/skrei-convention>.

Work with and the dissemination of ICH is included in several Creative Europe projects, such as: <https://www.kulturradet.no/eus-kulturprogram/vis-artikkel/-/north-atlantic-tales-untold-routes-and-roots>

In the new programme period 2021–2027, cultural heritage is one of the annual sector-specific focus areas. In the programme's overarching vision, cultural heritage is also a key factor. One of the two overarching goals is "to safeguard, develop and promote European cultural and linguistic diversity and heritage".

- International level

Norway participates in a number of international partnerships which may be relevant for the safeguarding of ICH. Examples include: UNESCO, ICOM, IFFACA, Nordic Councils of Ministers.

## Question 24.2

**Is there cooperation to implement safeguarding measures for specific elements of ICH, in particular those in danger, those present in the territories of more than one State, and cross-border elements at:**

- Regional level

The Sámi Parliament in Norway has passed a resolution stating that work with Sámi ICH, which extends across the borders of Finland, Norway, Russia and Sweden, should be coordinated at the pan-Sámi level (31/21 Ownership of Sámi Intangible Cultural Heritage). They want to involve the Sámi Parliamentary Council in the work to examine ownership of ICH.

Young Arctic Artists promote new young artists from Arctic areas. In 2021, the focus is on Kven folk groups, and is called "FIGHT – KAMPPAILU", a collaboration between the Kven community and Finland, Sweden and Estonia. Through joint art exhibitions in Norway and Finland, the project will prompt meetings and discussions with

established art institutions about the role the Kven/Norwegian-Finn minority can have/should take in the artistic field. The main administrator is the Artists' Association of Lapland and the exhibition will be curated by a group of Finnish/Kven curators, where the Kven aspect is represented by a disseminator of Kven/Norwegian-Finn culture and language and a young Kven artist, who will highlight the lack of knowledge transmission from previous generations by working with raw materials typically used in Käsityö (the Kven/Norwegian-Finn people's traditional crafts), without having any elders who can teach her the traditional skills).

Jeunesses Musicales International (JMI) staged Ethno Arctic (2020-2021), a music camp with workshops and concerts for folk musicians aged from 18 to 25 from all over the world, with the main focus on national minorities in the High North. From Norway, participants with Sámi and Kven/Norwegian-Finn backgrounds will be specifically recruited into the project. From Denmark, participants with a Greenland background will be specifically recruited into the project. Over eight days, the young musicians will share their own traditions with each other and have a unique opportunity to develop their own artistry, create networks and share their experiences. The closing concert will be produced in collaboration with the Kalottspel festival.

Interreg Nord, sub-area Sápmi, supports the project "Digital access to Sámi heritage archives" (2018-2020), which is mapping key Sámi cultural heritage archives in Europe and developing digital pathways to them (<https://digisamiarchives.com/>).

Cooperation on the multinational nomination of the Nordic clinker boat tradition, which will be examined in December, 2021, was initiated by NGOs and has contributed to good cooperation at the States Parties level. The process has provided an overview of how things stand for the tradition and the transmission of knowledge with respect to practitioners, associations and organisations in the Nordic countries. In Norway, it emerged that the most vulnerable part of the tradition related to the boat traditions of Sámi actors and of the Kven/Norwegian-Finn minority.

The cooperation on the multinational nomination of the European cathedral workshop tradition, which was inscribed in 2020, was a good example of how international cooperation can help to promote and share knowledge and good methods for the safeguarding of ICH, and strengthen the work of preserving traditional knowledge for the future.

- International level

Last year, Norway signed a new programme partnership agreement with UNESCO on culture and freedom of expression for the period 2020–2021 (<https://www.regjeringen.no/no/aktuelt/norge-gir-94-millioner-kroner-til-arbeidet-for-ytringsfrihet-og-kultur/id2814610/>). In the cultural field, the funds are allocated to three different programmes in the areas of artistic freedom and diversity, cultural

heritage and world cultural heritage. NOK 25 million goes annually to the World Heritage Centre (particularly related to the 1972 Convention ), NOK 6 million goes to the Aschberg Programme for Artistic Freedom (particularly related to the 2005 Convention), while NOK 6 million goes to the Heritage Emergency Fund (related to all the UNESCO Conventions ).

It is not possible to quantify the proportion of the Norwegian contribution that goes to support work relating to the 2003 Convention, since none of the funds are appropriated directly to the Cultural Heritage Fund through the partnership agreement with the Ministry of Foreign Affairs. However, we do know that UNESCO is concerned to achieve good synergies between the cultural funds, and that different activities and programmes relating to the various cultural conventions reinforce each other.

### Question 24.3

**Are information and experience about ICH and its safeguarding, including good safeguarding practices, exchanged with other States Parties?**

Yes

**Explain briefly, using examples, how such exchanges operate, their purpose(s) and outcome(s).**

Cf. the description in indicator 24.1.

### Question 24.4

**Have you ever shared documentation concerning an element of ICH present on the territory of another State Party with it?**

Yes

**Describe any relevant case(s), naming the element and the other State(s) Party(ies) involved.**

Norway's report in 2020 on repatriation of ceremonial objects and human remains under the UN Declaration on the Rights of Indigenous Peoples (UNDRIP): The Sámi museums and the Sámi Parliament refer to the Bååstede Repatriation Project (2012 – 2019) as an example of good practice with regard to Norwegian repatriation policy. Due to this project, approximately half of the collections of Sámi objects that are now in the custody of the Norwegian Museum of Cultural History (Norsk Folkemuseum) and the Museum of Cultural History of the University of Oslo, are scheduled to be returned to six consolidated Sámi museums in local Sámi communities (siidas). A formal agreement to this effect was signed in June 2019 between the two museums and the Sámi Parliament.

A large part of Sámi cultural objects, including drums, horn hats and other ceremonial objects, are part of museum collections outside Norway. Some of the most important objects are in German and Nordic museum collections. There are also Sámi artefacts in

museums in UK, France, Italy, USA, and other countries.

Nevertheless, there is little systematic knowledge of what Sámi cultural material is held in collections outside Sápmi and the Nordic countries. The establishment of joint projects between Sámi and international museums could help to provide a better overview of the Sámi material held in foreign collections.

Norway has a system in place to facilitate international cooperation through the system of the United Nations, the Council of Europe, UNESCO, UNDC, UNIDROIT and the Nordic Council of Ministers. Norway has a Regulation on the return of stolen and unlawfully exported cultural objects (<https://lovdata.no/dokument/SF/forskrift/2001-10-04-1179>). Norway has concluded the following agreements in connection with the repatriation of illicitly exported/illicitly imported cultural objects:

- Memorandum of Understanding (MoU) with Myanmar (2017), resulting in repatriation of the Buddha statue to Myanmar in 2016-2017.
- Memorandum of Understanding with Peru (2018)

In 2021, Norway returned 600 illegally imported cultural artefacts, seized in ten enforcement actions, to a number of European countries, such as Spain, Bulgaria, Italy, Ukraine and Slovakia, as well as the Baltic states.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

## 25. Percentage of States Parties actively engaged in international networking and institutional cooperation

**Guidance note** corresponding to indicator 25 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 25.1

**Do you participate in the activities of any category 2 centre for ICH?**

No

1

**Choose a category 2 centre**

-

**Describe the activities and your country's involvement.**

### Question 25.2

**Is international networking among communities, groups and individuals, NGOs, experts, centres of expertise and research institutes that are active in the field of ICH encouraged and supported?**

Yes

**Describe briefly, giving examples, specifying the partners involved and how networking is encouraged and supported.**

Besides the transfer of knowledge in private homes, the bulk of the activity relating to ICH in Norway takes place at the NGO level. Institutions such as museums and archives support the work being done by the NGOs. Several of the NGOs work internationally through various types of partnership, e.g. subject-specific networks with sister organisations in other countries, or through UNESCO partnerships.

Most Norwegian museums collaborate through international networks and in subject-specific forums. The overarching work is linked to the International Council of Museums (ICOM).

The Norwegian Ministry of Culture's White Papers on a cultural policy for the future and on museums policy discuss the value of international endeavours and point to the conventions as important frameworks for cooperation on the development of cultural policy. The initiatives set out in the Museums in Society report include facilitating more exchange programmes between museums, also internationally.

The Sámi Parliament also highlights the following examples of international networks:

- WINHEC, the World Indigenous Nations Higher Education Consortium, provide a forum and support for Indigenous peoples to pursue common goals through higher education,

<https://winhec.org/>

o The International Centre for Reindeer Husbandry is a member and contributes to the unique international cooperation of circumpolar reindeer herding peoples, and hosts the Secretariat of Association of World Reindeer Herders (WRH),

<https://www.reindeerherding.org/>

· The University of the Arctic (UArctic) is a network of universities, colleges, research institutes, and other organisations concerned with education and research in and about the North. UArctic builds and strengthens collective resources and infrastructures that enable member institutions to better serve their constituents and their regions,

<https://www.uarctic.org/>

· The International Sámi Film Institute is dedicated to providing Sámi people with the skills and economic opportunities in developing, producing, and distributing Sámi films in the Sámi language, [www.isfi.no](http://www.isfi.no)

· The Riddu Riddu Festival is an annual international festival for indigenous people, which is held in the municipality of Kåfjord in North Troms. The aim of this festival of music and culture is to highlight, challenge and develop the culture and identify of the Sámi and other indigenous people. The festival attracts indigenous people from all over the world. The festival programme consists of outdoor concerts, theatre performances, seminars, courses, a children's festival, art exhibitions, a programme of films, a youth programme and a literature festival, [www.riddu.no](http://www.riddu.no)

Examples of NGOs engaging in international cooperation in the field of ICH:

· Norwegian Crafts Institute has engaged in a number of projects in recent years with partners from other countries. The projects have enabled participants to share different methodologies for the transfer of knowledge, and included lectures on the Convention as well as workshops with craftspeople. Furthermore, the Norwegian Crafts Institute has been active in the international forum for accredited NGOs and has edited the journal #HeritageAlive since 2012. This includes collaborating with ICHCAP (UNESCO Category 2 Centre for Asia and the Pacific). The objective is to develop subject-specific methods and enable NGOs working in the ICH field to share their experiences. Since 2017, #HeritageAlive has published two books, one on traditional food and the other on traditional medicine. Work is currently underway on a third publication, this time on musical instruments.

· The Norwegian Folk Art and Craft Association is for the last six years responsible for the secretariat and held the General Secretary of European Folk art and Craft Federation; a non-governmental organisation established in 1972. Its objective is to strengthen Folk art and craft as skill, culture and a way of living. For nearly 50 years, similar organisations within Europe have shared information, knowledge, and collaborative actions. Today the federation consists of 11 organisations in 10 counties.

Since 2019 the Norwegian Folk Art and Craft Association have collaborated on a regional online activity together with Faroe Island Craft Association, Finnish Crafts Organisation TAITO <https://www.taito.fi/>, Estonian Craft Union <http://folkart.ee/en/>, FORA ,Denmark <https://fora.dk/>, Islandic Craft Association, Norwegian Folk Art and Craft Association <http://www.husflid.no/> and Swedish Craft Association <https://hemslojden.org/>

o Nordic Craft Week is an online collaborative campaign. During this week each country shares ideas, inspiration and instructions on a theme. The idea is to show both the similarities and differences in craft practices and traditions across the Nordic region. This

also brings forth the collaborative relationship between the organisations.

Examples of international collaboration on ICH where Norwegian researchers participate:

- The network proposal "Charcoal, resin, tar, potash" for a COST Action (COST | European Cooperation in Science and Technology) for 50 researchers from different countries. The aim of the proposal is the interdisciplinary evaluation of subsidiary forest products, namely charcoal, tar, resin, and potash. These products and related production techniques all represent traditions of Europe's intangible cultural heritage. The investigation of these heritages can teach us relevant aspects of our modern demand for renewable products for bio-economy.

- The Craft of the Miller Network (<https://network.molens.nl/>), organised by De Hollandsche Molen based on the craft of the miller is on the Representative List; the first two conferences showed that there is a great need to connect mill friends from all over the world. It has been organised workshops on training of the miller and the role of the government and UNESCO.

### Question 25.3

**Do you participate in ICH-related activities of international and regional bodies other than UNESCO?**

Yes

1

#### International and regional bodies

European Union

#### ICH-related activity/project

Erasmus Mundus Joint Masters scholarship ([https://ec.europa.eu/programmes/erasmus-plus/opportunities/individuals/students/erasmus-mundus-joint-masters-scholarships\\_en](https://ec.europa.eu/programmes/erasmus-plus/opportunities/individuals/students/erasmus-mundus-joint-masters-scholarships_en)); Erasmus mundus Master of Arts in Dance as Knowledge, Practice and Heritage (<https://choreomundus.org/intangible-cultural-heritage/>)

European union, Interreg (a supporting cooperation across borders through project funding:

- Interreg Nord Sápmi supports «Digital access to Sámi heritage archives», <https://digisamiarchives.com/>, which aims to improve the accessibility to the Sámi cultural heritage in Sámi archives by developing new technological solutions, cf. information under indicator 24.2.

- In 2017 the Sámi allaskuvla in Norway, the Sámi Archives of the National Archives of Finland and the Ájtte - Swedish Mountain and Sami Museum in Sweden started the Arctic Indigenous Design Archives (AIDA) project, which aims to ensure the preservation and continuity of Sami design-thinking for future generations. The project received funding from Interreg Nord for three years. <https://arkisto.fi/aida/en/about-aida>

#### Contributions to the safeguarding of intangible cultural heritage



The Erasmus Mundus Master Programme Choreomundus contribute not only to the field of dance studies but also to the heritage studies and engage critically with UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage (see indicator 2.1)

## 2

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### International and regional bodies

Others

### ICH-related activity/project

Nordic Council of Ministers; Sámi culture and traditional knowledge and intellectual property rights

### Contributions to the safeguarding of intangible cultural heritage

The protection of indigenous Nordic peoples' traditional knowledge and intellectual property (IP) rights was followed up during Finland's leadership of the Nordic Council of Ministers in 2021 (see indicator 17.3). Norway takes over the chairmanship in 2022 and will continue this endeavour and will promote Sámi ICH as one of the focus areas.

## 3

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### International and regional bodies

Others

### ICH-related activity/project

The International Course on Wood Consideration Technology, organized by The Norwegian Directorate for Cultural Heritage, The International Centre for the Study of the Preservation and Restoration of Cultural Property and the Norwegian University of Science and Technology

### Contributions to the safeguarding of intangible cultural heritage

The International Course on Wood Conservation Technology (ICWCT) is organized every other year since 1984 is to promote cultural understanding and research in the field of wood conservation, and to be a valuable resource for the work of the individual participants in their respective countries (see indicator 4.3).

## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting

exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Largely

**Target for the next report:**

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

## 26. ICH Fund effectively supports safeguarding and international engagement (this indicator is monitored and reported by the Secretariat at the global level)

**Guidance note** corresponding to indicator 26 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#)

# C01432

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Practice of traditional music and dance in Setesdal, playing, dancing and singing (stev/stevjing)	2019

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Dancing is a social activity enjoyed regionally and nationally at festivals, pubs, private occasions, competitions and performances. The solo musician tradition forms an important part of a shared culture for the listeners and dancers. The jews-harp, made and used locally, saw a national revival of interest in the 1970s. The social function of the music may change over time, e.g. some tunes traditionally performed at ceremonies like weddings and funerals are used for concerts today. Practitioners use modern clothing but wear folk costumes – traditionally made by the family for occasions throughout life – when formal dress is required.

The singing helps safeguard the local dialect. Collections of lyrics are kept through generations. New lyrics are written for new situations. Many use stev songs for greetings on anniversaries, weddings, etc. "Stev" are used in local newspapers for advertisements and debates, and have even been used in grant applications to the municipality. Stevjing ("stev"

performed as a dialogue) can also be used as a humoristic battle, where the performers tease each other with verses.

Tradition gives a strong sense of identity and pride, both for practitioners and for the community as a whole. It demonstrates local identity to visitors, and promotes the area. It is a natural part of festive celebrations like the national day, weddings and birthdays. It can also be used to draw attention to issues, e.g. as when a youth group danced at a demonstration against the installation of a cellphone mast at an old mountain dancing arena.

A working group comprising representatives of the Setesdal Folk Music Association; Agder County Council, the three municipalities of Bygland, Bykle and Valle; the Regional Council, Setesdal Museum and Setesdal Folkehøgskule (community college) discussed how inscription on the list could best be followed up. A pre-project financed by Agder County Council was initiated. Here a local practitioner and researcher wrote a report in 2020, which examined the number of practitioners and recruitment, among other topics. The project report proposed further initiatives. Starting in 2021, this will be followed up by a three-year project management position, located in Setesdal and financed by Agder County Council.

As a result of the report, a membership organisation in the nearest city, Kristiansand spel- og dansarlag (Kristiansand Folk Music and Dance Association) has been included as part of the element's community.

## Question C.2

### C.2. Assessment of its viability and current risks

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Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

In partnership with the local community, Agder County Council funded a pre-project in 2019 on how Setesdal can strengthen and develop the way the tradition is safeguarded. A report was published in 2020. The report surveyed the number of active practitioners, the level of activity and the need for recruitment in order to safeguard the element in the three municipalities. The survey found:

19 Hardanger fiddle players: three women and 16 men; low recruitments, primarily living in Valle.

20 Jew's harp players: three women and 17 men; good recruitment but a need for additional practitioners in Bygland and Bykle.

38 singers: 25 women and 13 men; good recruitment but a need for additional practitioners in Bygland.

44 dancers: 23 women and 21 men; good recruitment but a need for additional practitioners in Bygland and Bykle.

Approx. 20 children, from 4 years old to approx. Year 5, in Austad Leikarring dance weekly at Bygland School. Participants quit when they reach adolescence.  
The frequency with which the local associations practise varies from weekly to four times a year.

The Setesdal tradition has always been used in the nearest city, Kristiansand. The report includes the community represented by the Kristiansand spel- og dansarlag (Kristiansand Folk Music and Dance Association). This consists of ten resource persons, some of whom are instructors and some are both musicians and dancers. There are six Hardanger fiddle players, one Jew's harp player, three dancers and two singers. They use the "gangar" both in the "Folk Dance for Dummies" series of courses and at dance evenings and the folk music pub.

The biggest challenge to the transmission of the tradition is to secure adequate recruitment and improve the representativeness of the practitioners. However, the tradition is perceived as vibrant and is felt to have been strengthened after inscription. In particular, the element's incorporation into municipal and county council planning frameworks is expected to provide better conditions for the initiatives.

### Question C.3

#### C.3. Contribution to the goals of the List

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Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The Norwegian Ministry of Culture is working on a strategy for the folk music and folk dance. The national NGOs, the Norwegian Traditional Music and Dance Association and the Norwegian Centre for Traditional Music and Dance coordinated digital consultation meetings for all interested practitioners (during the pandemic).

2019: A celebratory event was well covered by the media. Getting journalists to understand the difference between the 1972 and the 2003 conventions has been challenging.

Conference 2017: launch of the Norwegian inventory. Setesdal shared their experiences from the nomination process. The local practitioners who had initiated the nomination summed up their experiences with the process in an article in the freely accessible history and cultural heritage magazine "Egde – magasin for historie og kulturarv" in 2018.

The Setesdalskappleiken, a local festival in 2019 arranged a seminar on the theme, with presentations from the Norwegian National Commission for UNESCO representatives from a Latvian partner and the Arts Council Norway.

The Norwegian Museum Association's national section on ICH staged its annual seminar in Setesdal in September 2020 on the basis of the inscription of the Setesdal tradition and the

museum's work with ICH, which encompasses craft and narrative traditions as well as folk music and dance.

Experiences with inscription were also shared internationally at Kaustinen Intangible Cultural Heritage Seminar in 2019, as part of the Kaustinen Folk Music Festival in Finland.

In 2018, after the nomination proposal was submitted to UNESCO, Setesdal practitioners shared their experiences of inscription with counterparts in Latvia.

## Question C.4

### C.4. Efforts to promote or reinforce the element

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Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

All initiatives described in the nomination file are active. Activities are staged in all the municipalities. Popular folk music pubs represent informal arenas.

“Gorrlaus”, an educational scheme and recruitment project for schools organised by the Setesdal Folk Music Association, is a partnership between the three municipalities and their cultural schools. Setesdal Museum and the Agder Folk Music Archive contribute.

Annbjørg Lien's PhD thesis from 2020 “Retune. A toolbox for composing. Based on Hardanger fiddle music from Setesdal” (, combined scientific and artistic studies of performing rhythmic music.

Agder County Council has included the safeguarding of the Setesdal culture in the regional culture plan and has created a three-year project management position, to be located in Setesdal, whose incumbent will organise the safeguarding initiatives like recruitment and educational activities, raise interest and stimulate enthusiasm in the relevant communities, and focus on children and young people. Additional practitioners could strengthen the tradition's capacity to promote respect for cultural diversity and human creativity by sharing the cultural expression with other traditions, both nationally and internationally.

The three municipalities hold planning meetings with the Setesdal Folk Music Association, and work to include the element in educational plans and municipal sub-plans. Educational schemes have been initiated in kindergartens, and concerts have been held in kindergartens and primary schools.

Visit Setesdal and the Setesdal Regional Council have received funding to promote the cultural heritage in general. Tour companies arrange bus trips with concerts at Sylvartun, where the local tradition bearers are hired to share their traditions.

## Question C.5

## C.5. Community participation

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Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

Men and women of all ages practise the tradition as informal or voluntarily organised leisure activities, semi-professional and professional activities. It is an important part of the local identity even for non-practitioners. Individuals, organizations, municipalities and businesses recognise traditional dance and music in Setesdal as the local cultural expression and as a means of promoting the valley.

The local population (ca. 3,500) includes migrant workers, refugees and individuals who were attracted to the valley due to their strong interest in its traditions (nationally and abroad). In 2015, ca. 1 % of the inhabitants were musicians, ca. 5 % were singers and ca. 15 % were dancers. Historically, the Romani/Tater national minority made a significant imprint on the tradition, and particularly on fiddle music.

Practitioners and interested parties are members of the voluntary organisations that are related to the element. The Setesdal Folk Music Association took the initiative for inscription, and the element has also received important support from the dance groups Sæbyggjan, Kulturpatrulja, and Austad Leikarring.

The element is also important to people living outside of Setesdal who practice and/or appreciate the tradition, including the participants of social gatherings, competitions and concerts. The membership organisation in the nearest city, Kristiansand spel- og dansarlag, is now also included. Many people originally from Setesdal have moved to the city, and other practitioners of folk music and dance are interested in the Setesdal cultural heritage.

The report from the county proposes the creation of an advisory panel containing representatives from the performing tradition, including the Setesdal Folk Music Association, young practitioners, the tourist industry, the County Council and Setesdal Museum. The three municipalities in Setesdal hold regular planning meetings with Setesdal Folk Music Association.

## Question C.6

### C.6. Institutional context

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Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.



The three municipalities in Setesdal, Valle, Bykle and Bygland, hold regular planning meetings with Setesdal Folk Music Association. The aim is to include the tradition in educational plans and municipal sub-plans. Educational schemes have been initiated in kindergartens, and concerts have been held in kindergartens and primary schools . Setesdal Folkehøgskule (community college) plan a programme in the autumn of 2022 with main focus on Setesdal folk music and dance tradition.

A Master study of the safeguarding done since the inscription is planned.

The report from the county proposes the creation of an advisory panel containing representatives from the performing tradition, including the Setesdal Folk Music Association, young practitioners, the tourist industry, the County Council and Setesdal Museum. It further confirms the local and national actors interest in collaborating to safeguard aspects of the Setesdal tradition.

A three-year local project manager position has been created by Agder County Council. The project manager will organise the initiatives described in the nomination file, with the emphasis on recruitment and a focus on children and young people.

## **Question C.7**

### **C.7. Participation of communities in preparing this report**

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Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

Arts Council Norway wrote a draft of the periodic report in Norwegian, based on known information deriving, among others, from the nomination file and the report from Agder County Council's pre-project. The pre-project was made by a local practitioner and researcher in 2020, which examined the number of practitioners and recruitment, among other topics. This report proposed further initiatives and initiated a three-year project management position from 2001, located in Setesdal and financed by Agder County Council.

The draft report was sent to the Setesdal Folk Music Association, which provided oral feedback on the report at a meeting as well as written feedback.


A draft version of the state periodic report was openly available on the website of Arts Council Norway, the national coordinating authority, and has also been circulated for feedback among key stakeholders.

The report portion was updated and the Setesdal Folk Music Association approved the contents of a new version that was made available for comment on ACN's website in June.

A three-year project manager position has been created by Agder County Council. The position will be located in Setesdal. The project manager will organise the initiatives described in the nomination file, with the emphasis on recruitment and a focus on children

and young people.

The report confirms the interest of local actors Agder Folk Music Archive and the Setesdal Museum, and has sounded out other actors like different universities, municipalities, tourism organisations and national NGOs, who are all in favour of a collaboration to safeguard aspects of the Setesdal tradition.



## Question D

Signature on behalf of the State

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**The report should conclude with the original signature of the official empowered to sign it on behalf of the State, together with his or her name, title and the date of submission.**

**Name**

Stein Sægrov

**Title**

Deputy Director General

**Date**

07-12-2021

**Signature**

Signed periodic report - Periodic report: [English](#)

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