



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

# Periodic Report

ICH-10 – Form

## REPORT ON THE IMPLEMENTATION OF THE CONVENTION AND ON THE STATUS OF ELEMENTS INSCRIBED ON THE REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**DEADLINE 15 DECEMBER 2014  
FOR EXAMINATION IN 2015**

*Instructions for completing the periodic report are available at:  
<http://www.unesco.org/culture/ich/en/forms>*

<b>A. COVER SHEET</b>
<p><b>A.1. State submitting this report</b></p> <p><i>States non party to the Convention reporting on an element incorporated on the Representative List should indicate the name of the State and mention 'State non party to the Convention'.</i></p>
Kingdom of Norway
<p><b>A.2. Date of deposit of the instrument of ratification, acceptance, approval or accession</b></p> <p><i>This information is available online at <a href="http://www.unesco.org/culture/ich">www.unesco.org/culture/ich</a>.</i></p>
17 January 2007
<p><b>A.3. Elements inscribed on the Urgent Safeguarding List, if any</b></p> <p><i>Please list all the elements from your country inscribed on the Urgent Safeguarding List, together with the year of inscription; for multinational elements, please indicate the other States concerned.</i></p>
N/A
<p><b>A.4. Elements inscribed on the Representative List, if any</b></p> <p><i>Please list all the elements from your country inscribed on the Representative List, together with the year of inscription; for multinational elements, please indicate the other States concerned.</i></p>
N/A

**A.5. Programmes, projects or activities selected as best reflecting the principles and objectives of the Convention, if any**

*Please list all the programmes, projects or activities from your country selected by the Committee on the Register of Best Safeguarding Practices, together with the year of selection; for multinational programmes, please indicate the other States concerned.*

N/A

**A.6. Executive summary of the report**

*Please provide an executive summary of the report that will allow general readers to understand the overall status of measures taken at the national level to implement the Convention.*

*Between 400 and 600 words*

Upon its ratification of the Convention in 2007, the Norwegian Government decided that the implementation should be seen in close relation to the implementation of the Council of Europe's Framework Convention for the Protection of National Minorities and the International Labour Organization's Convention concerning Indigenous and Tribal Peoples in Independent Countries (No. 169, 1989). In the case of Norway, this refers to the Sámi indigenous people and Norway's five national minorities – the Kven, Forest Finns, Jews, Roma and Romani minorities.

The present reporting form seems to be built on the premise that no safeguarding measures were in place before the ratification and implementation of the Convention. Safeguarding and documentation measures concerning intangible cultural heritage have, however, been carried out in Norway for more than a century. The Norwegian Folklore Archive at the University of Oslo was founded in 1914, and documents various expressions dating from as far back as 1612. The structure of the present reporting form is thus ill-adjusted to reflect the situation in Norway, and makes its compilation unnecessarily complicated.

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. Since the ratification of the Convention, museums funded by the Norwegian Ministry of Culture and Arts Council Norway are required to report on their work and activities related to intangible cultural heritage in their annual reports and grant applications. This has contributed to raising awareness of intangible cultural heritage and the Convention, and we find that several institutions now refer to the Convention in their reports and applications.

Norway's three UNESCO-accredited NGOs play an active and key role in every aspect of the implementation of the Convention. Norway has a large and vibrant voluntary sector. The Arts Council actively encourages other NGOs to consider applying for accreditation, but does not see UNESCO accreditation as a prerequisite for cooperation on the national level. A draft version of this report has been made publicly available on-line, and NGOs and practitioners have been encouraged to comment and provide additional information.

The domains most prevalent in Norway are performing arts (especially traditional dance and music) and traditional craftsmanship. Expressions such as social practices, rituals and festive events are continually carried out and transmitted by and within the communities themselves, be it within the home or in a wider social setting – such as e.g. the Constitution Day celebrations on May 17 (in which children's parades are organised all over the country, band music is played and traditional costumes are worn), which have taken place annually since 1824.

### **A.7. Contact person for correspondence**

*Provide the name, address and other contact information of the person responsible for correspondence concerning the report. If an e-mail address cannot be provided, indicate a fax number.*

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### **B. MEASURES TAKEN TO IMPLEMENT THE CONVENTION**

*Throughout part B below, 'measures' refers to the appropriate legal, technical, administrative and financial measures undertaken by the State, or fostered by the State and undertaken by civil society, including communities, groups and, where appropriate, individuals. The State should describe, wherever relevant, its efforts to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit intangible cultural heritage, and to involve them actively in its management (Article 15 of the Convention).*

#### **B.1. Institutional capacities for safeguarding intangible cultural heritage**

*Report on the measures to strengthen institutional capacities for safeguarding intangible cultural heritage, as described in Article 13 of the Convention and paragraph 154 of the Operational Directives.*

##### **B.1a Competent bodies for safeguarding intangible cultural heritage**

*Each State shall 'designate or establish one or more competent bodies for the safeguarding of the intangible cultural heritage present in its territory' (Article 13). Please identify such a body or bodies and provide complete contact information.*

*Not to exceed 250 words*

Arts Council Norway  
Pb. 8052 Dep, N-0031 Oslo, Norway  
post@kulturrad.no  
Tel. +47 21 04 58 00

Arts Council Norway is a funding, implementing and advisory agency under the Norwegian Ministry of Culture, and has been charged by the Ministry with the implementation of the Convention since 2010. The Arts Council is tasked with following up on government funding to

museums in the national museums network, and is also an arm's length funding body for the independent and fringe arts scene.

The Sámi Parliament of Norway is the representative body of the indigenous Sámi people. It has the administrative responsibility for Sámi arts and culture, including intangible cultural heritage, and receives an annual block grant from the Government for allocation to various Sámi initiatives and measures.

Arts Council Norway and the Norwegian Ministry of Culture meet annually with the Sami parliament to discuss cultural policy issues of common interest, including the implementation of the Convention. There is also an ongoing informal exchange of information and contact on various issues between the three institutions.

### **B.1b Institutions for training in intangible cultural heritage management**

*Identify any such institutions created, fostered or strengthened by the State and provide complete contact information.*

*Not to exceed 250 words*

Several museums and organisations are also actively involved in training, safeguarding and documenting intangible cultural heritage. In this report, we have highlighted some of the higher education institutions working specifically with intangible cultural expressions. They all receive government funding. The contact information to the various institutions has been omitted due to space constraints. We will be happy to provide such information upon request.

The Sámi University College, the Norwegian University of Science and Technology, the University of Bergen, the University of Oslo, the Norwegian Academy of Music, Oslo and Akershus University College of Applied Sciences, Nord-Trøndelag University College, Sør-Trøndelag University College, Telemark University College, Ole Bull Akademiet and the International Centre for Reindeer Husbandry all provide training in various aspects of intangible cultural heritage management, whether through research activities, BA and MA degree programmes, undergraduate courses, etc. Two examples are mentioned below.

The Norwegian University of Science and Technology offers an Erasmus Mundus MA degree in Dance Knowledge, Practice and Heritage, addressing the Convention, as well as a BA in Traditional Dance Performance in cooperation with Ole Bull Akademiet and the Norwegian Centre for Traditional Music and Dance; a UNESCO-accredited NGOs.

The Sør-Trøndelag University College will offer a new BA degree in Applied Traditional Construction Methods. This has been facilitated by special funding from the Ministry of the Culture, the Ministry of Education and Research and the Ministry of Climate and the Environment. Students will undergo work placements in museums, coordinated by the Norwegian Crafts Institute, a UNESCO-accredited NGO.

### **B.1c Documentation institutions for intangible cultural heritage**

*Identify any such institutions established by the State and provide complete contact information; describe any measures taken by the State to facilitate access to them.*

*Not to exceed 250 words*

Nearly all museums and archives, and many libraries, cultural institutions, associations and organisations working within the domains of the Convention can be considered as documentation institutions. The vast majority of them receive public funding, whether from national, regional and/or local authorities. We refer to B4 below. We will be happy to provide contact details to specific institutions upon request.

An important example is the Sámi Archives (N-9250 Kautokeino, Norway, tel. +47 78 44 85 60, samisk.arkiv@arkivverket.no; www.arkivverket.no/eng/content/view/full/744), which is a separate institution under the National Archives of Norway. The Sámi Archives is tasked with documenting Sámi cultural heritage and holds i.a. a digital sound archive documenting the joik

tradition. The Sámi Archives takes part in the DigSam project described under B3 below.

The Tromsø University Museum (Pb. 6050 Langnes, N-9037 Tromsø, Norway, tel. +47 77 64 50 00, postmottak@tmu.uit.no; <http://en.uit.no/tmu>) is part of UiT the Arctic University of Norway, and has documented Sámi intangible and tangible cultural heritage since it was established in 1872. It also documents Kven intangible cultural heritage. It holds i.a. a traditional music archive, cf. B2 below.

Although not established by the State, the Norwegian Centre for Traditional Music and Dance and the Norwegian Crafts Institute – two of Norway's UNESCO-accredited NGOs – can also be considered documentation institutions, cf. B2 below.

## **B.2. Inventories**

*Please report 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. You may include information on:*

- a. the name of each inventory and the entity responsible for it;*
- b. the ordering principles used for structuring your inventory(ies). For example: according to communities/groups of tradition bearers; domains of intangible cultural heritage; territorial principles (national, regional, local), etc.;*
- c. the criteria used for inclusion of intangible cultural heritage elements in your inventory(ies);*
- d. whether your inventory(ies) take(s) into account the viability of intangible cultural heritage (for example, intangible cultural heritage threatened by disappearance, in need of urgent safeguarding, etc.);*
- e. the format/approach of your inventory(ies);*
- f. the method and frequency for updating inventory(ies);*
- g. the ways in which communities are involved in identifying and defining intangible cultural heritage to be included in the inventory(ies), and in their preparation and updating;*
- h. the participation of relevant non-governmental organizations in identifying and defining intangible cultural heritage.*

*Between 500 and 1000 words*

In addition to national databases for museums and archives collections, in which several intangible cultural heritage expressions can be found, there are also several topical inventories and archives, some of which are developed and maintained by Norway's UNESCO-accredited NGOs. Arts Council Norway is looking into various ordering principles and technical solutions for establishing an eventual overarching, national inventory, should such a decision be made.

**Inventories – established and maintained by Norway's UNESCO-accredited NGOs**

The Norwegian Crafts Institute maintains an online registry of more than 2500 traditional craftsmen active in Norway. Registration is voluntary, and the registry is publicly accessible online.

The Norwegian Folk Art and Crafts Association maintains a similar online registry of folk art and crafts practitioners, sorted by region and craft, which is also publicly. The Association also manages a separate registry of traditional craft techniques whose transmission is deemed to be critical.

The Norwegian Centre for Traditional Music and Dance has developed an online cultural heritage portal where practitioners and members of the public may register expressions of traditional music and dance. The Centre is also secretariat for the Norwegian Folk Music Archives Network.

**Inventories – other music and sound archives**

The Norwegian State Broadcasting Corporation (NRK) holds an archive of more than 50 000 recordings of traditional music. The oldest recordings date from 1934. NRK operates a dedicated DAB radio channel (NRK Alltid folkemusikk) which broadcasts traditional music. NRK Alltid folkemusikk is available through DAB radio receivers and online.

There are also several regional traditional music archives in Norway. Many of them contain written music as well as sound collections and interview materials. Some of these collections, but not all, are digitally available. These are typically funded by regional and local authorities and/or higher education institutions. The regional folk music archives vary in size and available resources, but they all document, safeguard and disseminate traditional music. One example is the Arne Bjørndal Collection of Folk Music at the University of Bergen's Grieg Academy of Music. The Department of Traditional Music at the Tromsø University Museum; a part of the UiT Arctic University of Norway, collects and documents material relating to traditional music from northern Norway, including materials relating to the Sámi indigenous people and the Kven national minority, whilst the Museum for Forest Finn Culture in Norway is home to the Forest Finn Sound Archive. The Sámi Archive, a part of the National Archives of Norway, also holds sound archives, cf. B1c above.

#### Inventories – tradition archives

The Norwegian Institute of Bunad and Folk Costume holds an archive with documentation of traditional clothing and folk costumes from the entire country. This archive contains documentation of textile techniques and shows the use and spread of these techniques in traditional folk costumes.

The National Library of Norway hosts the Norwegian Collection of Folk Music and the Norwegian Folk and Popular Song Archives. The Collection of Folk Music holds a sound archive with some 45 000 recordings and nearly 4000 transcriptions of traditional fiddle tunes.

The Norwegian Folklore Archive (Norsk folkemminnesamling) is hosted by the Department of Culture and Oriental Languages at the University of Oslo and is a national repository of folklore and cultural history. It was founded in 1914. The Archive documents i.a. knowledge and practices concerning nature and the universe in the form of oral traditions as well as popular traditions and beliefs dating from as far back as ca. 1830. The oldest parts of the Archive were inscribed in the national Memory of the World register in 2012.

Norwegian Ethnological Research is hosted by The Norwegian Museum of Cultural History, and is an inclusive archive for the documentation of social customs and rituals and the various aspects of traditional knowledge related to everyday life and work by means of oral history interviews. Documentation projects are continuously on-going, and have been carried out since 1946. The historical parts of the archive were inscribed in the national Memory of the World register in 2014.

#### Inventories – national databases and digital infrastructure

The databases described below represent relevant existing measures and initiatives documenting, contributing to and enabling the dissemination of knowledge related to both intangible and tangible cultural heritage. There are different ordering principles/criteria used for structuring the national databases, such as time, place, communities and topics covered. Members of the public are encouraged to contribute to several of these services, for instance through uploading user-generated material, providing comments etc.

Digitalt fortalt (trans. "Digital Tales") is an online database with more than 4000 digital stories relating to intangible and tangible cultural heritage topics, including customs, traditions and personal memories. Students, pupils, cultural heritage professionals and people with a special interest in local history are among the many different groups which contribute stories and memories. The stories are communicated through text, sound, image, film and multimedia storytelling ([www.digitaltfortalt.no](http://www.digitaltfortalt.no)).

Digitalt Museum (trans. "the Digital Museum") is a database for museum collections. It consists of more than 1,3 M objects, ranging from physical objects to photos. Museums update and upload objects to the database on a regular basis. Users are encouraged to comment on and geotag objects ([www.digitaltmuseum.no](http://www.digitaltmuseum.no)).

Arkivportalen (trans. "the Archives Portal") is a national online database containing archival catalogues and metadata from 61 institutions, including the National Archives of Norway. The portal is updated by the individual institutions and is accessible to the public. It has been developed by i.a. the National Archives of Norway, Arts Council Norway and the National Association of Local and Private Archives ([www.arkivportalen.no](http://www.arkivportalen.no)).

Digitalarkivet (trans. "the Digital Archive") is a digital database run by the National Archives of Norway. It provides free public access to digitalised archival material such as transcripts, articles, images and sound. The material covers i.a. censuses, parish registers and genealogy collections ([www.arkivverket.no/eng/Digitalarkivet](http://www.arkivverket.no/eng/Digitalarkivet)).

### **B.3. Other safeguarding measures**

*Describe other safeguarding measures, including those referred to in Article 13 of the Convention and paragraph 153 of the Operational Directives, aimed at:*

- a. promoting the function of intangible cultural heritage in society and integrating its safeguarding into planning programmes;*
- b. fostering scientific, technical and artistic studies with a view to effective safeguarding;*
- c. facilitating, to the extent possible, access to information relating to intangible cultural heritage while respecting customary practices governing access to specific aspects of it.*

*Between 500 and 2000 words*

#### Measures and initiatives carried out by Arts Council Norway

In 2010, the Arts Council commissioned an expert report on intangible cultural heritage in Norway, with separate chapters devoted to the Sámi and national minorities. Several workshops with the stakeholders concerned were held as part of the preparations.

As a direct consequence of Norway's ratification of the Convention, museums are obliged to report on how intangible cultural heritage is addressed in their strategies, activities and programme development in their annual reports to the Arts Council and to the Ministry of Culture. This has contributed to raising the awareness of intangible cultural heritage in the museums. In 2014, the Norwegian Museums Association established a new members' section devoted to intangible cultural heritage.

The Arts Council has carried out a variety of initiatives in the implementation of the convention. Ongoing cooperation and exchange of information with the UNESCO-accredited NGOs, other NGOs, practitioners and stakeholders are important principles in the Arts Council's work. Biannual national conferences on the Convention and intangible cultural heritage in general have been held since 2012. The Arts Council has also provided funding to a Nordic capacity-building instructor's course, described under B5 below.

The Arts Council has developed and implemented national procedures for nominations to the lists/register under the Convention, as has organised a seminar on the preparation of nominations in December 2014. To facilitate the nomination processes, unofficial translations of the nomination forms have been provided in both Norwegian and North Sámi language.

In 2013 and 2014, workshops dedicated to the Convention have been held with representatives of different Sámi groups and national minorities. More workshops are planned for 2015. The Arts Council actively encourages relevant NGOs to apply for accreditation by UNESCO, should they wish to do so.

The state, whether through the Ministry of Culture, Arts Council Norway and/or other authorities,



has also increased the funding to various intangible cultural heritage related initiatives, institutions and organisations in the 2007-2014 period. A few examples are mentioned below. 2010 saw the foundation of Riksscenen, a national venue for national and international folk music and dance, in Oslo. In 2013, the Valdresmusea museums' operating grant was strengthened with NOK 900 000 to strengthen the museums' musical instruments workshop, specialising in the traditional and Hardanger fiddles and langeleik instruments. A 1 M NOK increase in the Ole Bull Academy's operating grant in 2014 has enabled students to specialise in Hardanger fiddle making.

### Sámi intangible cultural heritage

As mentioned earlier, the Sámi Parliament receives an annual block grant from the Government for further allocation to Sámi arts and culture initiatives, measures and projects, some of which are mentioned below. Most initiatives, measures and projects relating to Sámi intangible cultural heritage are also eligible for funding from the Arts Council as well as other national, regional and/or municipal grant schemes.

Sámi traditional handicrafts are known as duodji. Duodji is a source of identity and has key importance for Sámi culture and language. The Sámi Parliament works actively in promoting duodji as a source of income, and supports duodji practitioners and the duodji industry through i.a. an annual framework agreement with the duodji sector.

Several duodji practitioners are organised in Samiid Duodji, a nationwide membership organisation working to safeguard duodji traditions and to improve the conditions of duodji practitioners. It established a separate youth group in 2013.

The Sámi Parliament supports the Duodjeinstituhtta (trans. the Duodji Institute); an NGO working to increase employment possibilities within the duodji traditions and to promote economic development based on traditional craftsmanship. It is a resource centre for craft development and employs several duodji trainers.

The Riddu Riđđu Festivála is an international indigenous festival that takes place in July each year in the coastal Sámi area Gáivuotna – Kåfjord Municipality in Troms County. It has been arranged since 1991 and receives funding from a number of sources, including the Ministry of Culture. Its programme includes concerts, seminars, performances, a youth camp, stage art, literature, film courses, art exhibitions as well as specific programmes for children.

Samisk studieforbund is an adult education initiative under the Norwegian Saami Association. It offers courses in Sámi language, crafts and other subjects within the framework of the Adult Education Act.

Since 2006, the Sámi Parliament has funded a project to register, document and safeguard Sámi traditional knowledge, especially when it comes to understanding nature and the use of natural resources. The Árbiediehtu project relates to Norway's implementation of the UN's Convention on Biological Diversity, particularly Article 8 J. The project includes documentation and analysis of Sámi people's traditional knowledge of resource management and its systems, that has continued from generation to generation, orally and through work and practices. Work on the inclusion of traditional knowledge in education, management of natural and environmental resources, and assist in the mapping of climate change is important. The project is managed by the Sámi University College and implemented in cooperation with several Sámi museums and institutions.

Of a more recent nature is the DigSam project, which is funded by the Research Council of Norway for the 2013-2016 period. It involves the Norwegian Institute for Cultural Heritage Research (NIKU), the Saemien Sijte South Sámi Museum and Cultural Centre, the Centre for



Northern Peoples, the UiT Arctic University and the Sámi Parliament. The project aims to identify challenges in the digitalisation of Sámi cultural heritage and how digital dissemination and availability can stimulate economic and competence development in contemporary Sámi society.

#### The intangible cultural heritage of national minorities

The last decades have seen several initiatives, at national, regional as well as local levels, to promote and safeguard the cultural heritage of national minorities. A few examples are mentioned in the following paragraphs.

Kainun institutti – Kvensk institutt (trans. the Kven Institute) is a national centre for Kven language and culture. It receives funding from the Ministry of Culture as well as the Ministry of Education and Research to safeguard, promote and document Kven language and culture.

Hedmark County established the Multicultural Knowledge and Resource Centre as part of Glomdalsmuseet/ANNO Museum in 2006. The Centre documents and disseminates intangible and tangible expressions of cultural heritage associated with minority cultures in Hedmark County, such as the Forest Finns, the Romani and the South Sámi – as well as contemporary immigrant groups.

Stiftelsen romanifolkets/taternes kulturfond is a foundation administering a 75 M NOK cultural fund. The proceeds of the fund are allocated to measures and initiatives safeguarding Romani culture, language and history. It was established in 2007 on the basis of a settlement and public apology from the Government for the historical treatment of the Romani people in Norway.

#### Practitioners' initiatives and organisations

Norway has a wide variety of practitioners' initiatives and organisations, at national as well as regional and local levels. These play a key role in the safeguarding and dissemination of intangible cultural heritage.

The Norwegian Institute of Bunad and Folk Costume provides (alone and in cooperation with other institutions) forums for the exchange of resources and knowledge of traditional clothing and textiles, as well as education and consultation based on their extensive archives.

FolkOrg is the largest folk music and dance organisation in Norway. It has ca. 4500 individual members and ca. 150 member organisations. It runs a grant scheme and organises several projects, events and festivals, such as Landskappleiken; a traditional annual competition in folk music and dance. In recent years ca. 1000 practitioners have gathered to compete, and more than 5000 people participate as spectators. Landskappleiken and its programme have always been governed by practitioners. This form of competition began slowly in the late 1800s, and became established as an annual event from 1920 onwards. The event is ambulatory and moves to a new location each year.

Studieforbundet kultur og tradisjon (trans. The Study Association for Culture and Tradition) is a membership organisation with 30 non-governmental organisations offering courses in various aspects of traditional and popular culture, such as traditional handicrafts, clothing, dance and theatre, coastal culture, local history etc. The Association receives funding from the Norwegian Ministry of Education and Research and is assigned with developing, promoting and funding various educational activities in its constituent member organisations and local branches. Courses are offered all over Norway and at different levels. Among other things, it offers a secondary level vocational course in traditional weaving in cooperation with the Norwegian Folk Art and Craft Association, a UNESCO-accredited NGO.

Both Studieforbundet and the Norwegian Folk Art and Craft Association offer vocational courses in traditional costumes in cooperation with Noregs Ungdomslag (trans. Norway's Youth Association); a cultural association founded in 1896 with more than 14 000 members and 400 local chapters all over Norway.

The Norwegian Folk Art and Craft Association carries out activities for children and young people across the country, and runs a separate programme called Ung husflid (trans. Young

Crafts), in which children and young people learn craft techniques through various courses and activity days. The Association also runs summer camps on traditional arts and crafts during school holidays.

The Norwegian Centre for Traditional Dance and Music – one of Norway’s UNESCO-accredited NGOs – coordinates a national dance project called Bygda dansar (trans. “The village is dancing”). It caters to people aged between 15 and 19 years, and aims at the dissemination and continued practice of Norwegian folk dance, as well as the reworking and adaption of folk dance for the stage. The project is implemented in cooperation with local branches of the various traditional music and dance organisations, FolkOrg and Noregs Ungdomslag, cf. above.

#### Other measures and initiatives

Several museums are actively engaged in the safeguarding of intangible cultural heritage through activities such as i.a. hosting workshops, lectures and courses. One out of several examples is Glomdalsmuseet/ANNO Museum, which has arranged and hosted an annual traditional dance and music festival in cooperation with practitioners’ organisations since the 1960s. The festival includes courses in traditional dance as well as fiddle, accordion and harmonica playing. The Follo Museum, part of the Akershus Museum, offers continuing education courses in traditional crafts techniques for craftsmen.

In addition to the measures and initiatives described in this section of the report, there are also national programmes for children and young people like the Cultural Rucksack and the culture schools, described below under B4.

### **B.4. Measures to ensure recognition of, respect for and enhancement of intangible cultural heritage**

*Describe measures to ensure greater recognition of, respect for and enhancement of intangible cultural heritage, in particular those referred to in Article 14 of the Convention and paragraph 155 of the Operational Directives:*

- a. educational, awareness-raising and information programmes aimed at the general public, in particular to young people (you may for example specify whether intangible cultural heritage is integrated, and how, in school curricula);*
- b. educational and training programmes within the communities and groups concerned;*
- c. capacity-building activities for the safeguarding of the intangible cultural heritage;*
- d. non-formal means of transmitting knowledge (you may address, for example, how non-formal ways of transmission are perceived and recognized by the general public and at national level);*
- e. education for the protection of natural spaces and places of memory whose existence is necessary for expressing the intangible cultural heritage.*

*Between 500 and 1000 words*

#### Educational measures at national level

As mentioned in B3 above, there are various national measures in place through which pupils and young people become familiar with a variety of cultural expressions, including those relating to intangible cultural heritage. There are also several institutions and organisations outside of the official educational system that offer courses and various educational activities relating to intangible cultural heritage, such as the FolkOrg organisation, the Study Association for Culture and Tradition and the Samisk studieforbund, all of which are described in B3. We refer to B1b for a description of higher education programmes involving intangible cultural heritage.

Municipal music and culture schools have been in place since the 1970s. These schools are regulated by the Education Act and are subsidised by the state. The schools are owned and operated by the municipalities. With no national guidelines specifying the curricula, the music and culture schools are free to determine the content and scope of the educational services offered. This has led to a significant diversity in subjects and courses offered, and some schools offer more intangible cultural heritage related subjects, typically traditional music and crafts, than others. The most common subjects are music, dance, theatre, visual arts, creative writing and contemporary circus. Teaching is provided both individually and in groups, depending on

the subject and scholarly tradition. Many students will perform or exhibit their works at various events throughout the academic year. 415 municipalities are members of the Norwegian Council of Culture Schools.

The Cultural Rucksack is a nation-wide scheme promoted by the Norwegian Ministry of Culture and the Norwegian Ministry of Education and Research. It is funded by national lottery funding, and has been part of the Government's cultural policy for primary and lower secondary schools since 2001. It was extended to the upper secondary school level in 2007. The aim is that all pupils from the ages of 6 to 19 shall be introduced to arts and culture at a professional level. Pupils are introduced to a variety of cultural expressions, such as performing arts, visual arts, music, film, literature and cultural heritage, including Sámi joik and duodji traditions. Activities range from concerts, storytelling and theatre performances by professional artists, to workshop productions and participatory activities like courses where pupils can make animation movies, and workshop productions.

Several administrative levels cooperate in the administration of the scheme. Arts Council Norway is the national secretariat, whilst the counties' culture and educational departments coordinate the programme in the regions. Individual programmes are also developed by the municipalities. This assignment of responsibility to local authorities promotes enthusiasm and a sense of ownership among all parties and provides room for local variation. The scheme is also an important source of income for artists and cultural workers.

Vinstra Upper Secondary School offers a national upper secondary level education in traditional music. It is the only upper secondary level degree in its kind, and students from all over Norway are entitled to apply. Upper Secondary Schools are owned and operated by the counties (the regional administrations).

Specific measures relating to traditional crafts and craftsmanship

From 2014, the Innlandet Vocational School will be offering a new continuing education programme for craftsmen specialising in traditional construction methods and restoration of traditional buildings. The programme is funded by the Norwegian Directorate for Cultural Heritage, and is aimed at experienced craftsmen with masonry, carpentry and wood products backgrounds. The programme will be implemented in partnership with the Norwegian Agency for Lifelong Learning, Hedmark County Council, Oppland County Council, Røros Upper Secondary School, the Røros Museum and the Federation of Norwegian Construction Agencies.

There are also a few privately-owned schools offering courses in intangible cultural heritage related subjects in Norway.

The Norwegian Directorate for Cultural Heritage cooperates with a number of museums and associations projects relating to the preservation of buildings and traditional craftsmanship, such as the project at Akershus Museum described under B3. The expertise of local museums is essential for safeguarding traditional crafts in Norway. The institutions are meeting places for professionals and practitioners to exchange experiences and ideas. At the same time, visitors are invited to watch the practitioners at work, participate in workshops and learn about the history of the craft.

The Norwegian Directorate of Cultural Heritage also supports three national centres for ship preservation. Documentation, safeguarding and dissemination of traditional craftsmanship and craft methods are among the centres' key priorities. The Norwegian Ship Preservation Association, which is funded by the Norwegian Directorate of Cultural Heritage, organises 162 preserved vessels and their associated owners, such as museums, associations, institutions, foundations and individuals.

Local institutions like Oselvarverkstaden – a foundation devoted to traditional boat building, funded by Hordaland County Council, Os Municipality and the Os Boat Builders' Association – are also important for safeguarding intangible cultural heritage. Oselvarverkstaden provides a meeting place, bringing together boat builders, various associations and individual enthusiasts who have in-depth knowledge of particular traditional boats. The cooperation and exchange of knowledge that arises from this shared space can in many cases contribute to and improve the quality of the boats produced,

Specific measures relating to traditional music

A number of county councils have employed specific county musicians. A county musician is a full-time position, where the incumbent(s) perform and teach throughout the county/region in question. County musicians may be practitioners of a variety of musical expressions, including

traditional music. Troms County Council has employed an individual county joiker to safeguard and disseminate knowledge of the Sámi joik traditions, especially in schools.

#### **B.5. Bilateral, sub-regional, regional and international cooperation**

*Report on measures taken at the bilateral, subregional, regional and international levels for the implementation of the Convention, including measures of international cooperation such as the exchange of information and experience, and other joint initiatives, as referred to in Article 19 of the Convention and paragraph 156 of the Operational Directives. You may, for example, consider the following issues:*

- a. sharing documentation concerning an element of intangible cultural heritage present on the territory of another State Party (paragraph 87 of the Operational Directives);*
- b. participating in activities pertaining to regional cooperation including for example those of Category II centres for intangible cultural heritage that are or will be established under the auspices of UNESCO (paragraph 88 of the Operational Directives);*
- c. development of networks of communities, experts, centres of expertise and research institutes at sub-regional and regional levels to develop joint and interdisciplinary approaches concerning the elements of intangible cultural heritage they have in common (paragraph 86 of the Operational Directives).*

*Not to exceed 1000 words*

#### **Voluntary supplementary contributions to the Intangible Cultural Heritage Fund**

Norway has made a number of substantial voluntary supplementary contributions to UNESCO's Intangible Cultural Heritage Fund. The contributions amounted to 7, 74 million NOK for the biennium 2010 – 2011, and 10 million NOK for the 2012 – 2014 biennium, amounting to 17 million NOK since 2010. 15, 5 million NOK have been disbursed to date.

Norway's contribution has been earmarked for capacity-building in a number of beneficiary states, including Angola, Aruba, Cape Verde, Cuba, the Dominican Republic, Eritrea, Guinea-Bissau, Haiti, Kazakhstan, Kyrgyzstan, Mauritania, Morocco, Mozambique, Myanmar, São Tome and Principe, Tajikistan, Turkmenistan and Uzbekistan.

#### **The EEA and Norway Grants**

The EEA and Norway Grants are Norway's, Iceland's and Liechtenstein's contribution towards reducing social and economic disparities in Europe. Cultural heritage has been a separate priority sector or programme area under these grant schemes since 2004. The funds allocated to cultural heritage (both tangible and intangible) amounted to 214 million EUR for the 2004-09 funding period (resulting in 218 projects and funds) and 208 million EUR for the 2009-14 period (which is still under implementation, and the total number of projects is not yet known). 97 % of the EEA and Norway Grants are contributed by Norway.

Promoting bilateral cooperation is a key objective of the EEA and Norway Grants, and many of the supported projects are carried out in cooperation with various Norwegian government agencies, entities and cultural actors. Two of Norway's UNESCO-accredited NGOs are also involved in a number of projects funded by the EEA Grants.

Several projects funded by the EEA Grants have strong intangible cultural heritage components. These range from traditional music and dance to traditional handicrafts such as basket-weaving and boat building. Some projects also combine aspects relating to both tangible and intangible cultural heritage. One out of several examples can be found in a 1, 3 M EUR project carried out by the Wallachian Open Air Museum in Rožnov pod Radhoštěm, Czech Republic, in cooperation with the Norwegian Directorate for Cultural Heritage and the UNESCO-accredited NGO Norwegian Crafts Institute. This project includes a mutual exchange of experiences and competence-building activities involving Czech and Norwegian traditional craftsmen in partnership.

The complete list of programmes, projects and funds – of which several are currently under implementation – is available at [www.eeagrants.org](http://www.eeagrants.org).

#### **International activities carried out by Norway's UNESCO-accredited NGOs**

The Norwegian Centre for Traditional Music and Dance and the Norwegian Crafts Institute

arranged a capacity-building instructors' course in May, 2014. 21 participants from Denmark, Finland, Iceland, Norway and Sweden attended. Officials representing the States Parties of Norway, Poland and Sweden participated as observers. The participants were required to have a pre-existing knowledge of the Convention, teaching experience and expertise in one or more of the Convention's domains. The Norwegian participants have formed a network organised by the three UNESCO-accredited NGOs and will provide capacity-building courses in the Convention for organisations, individuals and other interested parties.

The Norwegian Crafts Institute collaborates with museums and crafts institutions in several countries, including Bulgaria, the Czech Republic, Estonia and Georgia. Some of these projects are realised under the framework of the EEA and Norway Grants (cf. above).

The Norwegian Centre for Traditional Music and Dance cooperates with the Institute of Fine Arts at Tallinn University, Estonia, on traditional dance teaching methods. The Centre is also engaged in an ongoing cooperation between the Norwegian University of Science and Technology's dance studies programme and the University of Humanities and Economics in Łódź, Poland. Emeritus Professor Egil Bakka, who is associated with the Centre, served as Chair of the Consultative Body in 2014, and has evaluated files under the Convention in 2005, 2009, 2012, 2013 and 2014.

The Norwegian Folk Art and Craft Association cooperates with several foreign organisations in promoting living craft traditions through exhibitions, seminars and workshops for practitioners as well as students. From 2012-2014, the Association cooperated with the Nanjing Yunjin Brocade Research Institute and the Nanjing Yunjin Museum in Nanjing, China, on exchanging knowledge in the craft of weaving. The project involved both practitioners and students from both countries.

#### Other activities

Several institutions and organisations active within the domains of intangible cultural heritage – including institutions and organisations devoted to the Sámi and national minorities – engage in international cooperation, particularly with the Nordic countries.

The Nordic Council of Ministers provides annual funding to the Saami Council, an international NGO made up of Sámi organisations in Finland, Norway, Sweden and Russia. The Saami Council allocates grants to various Sámi arts and culture measures, including intangible cultural heritage, across the national borders. Some aspects of the Sámi University College's research activities are also funded by the Nordic Council of Ministers. This is a legacy of the former Nordic Sámi Institute, which merged with the University College in 2006. Its mission was strengthening and developing Sámi language, culture and social life in a pan-Sámi perspective through research.

The Museum for Forest Finn Culture in Norway has cooperated in documenting safeguarding Forest Finn intangible cultural heritage with institutions and organisations in Finland and Sweden since the 1980s. There also exists a Nordic network organisation, FINNSAM, devoted to Forest Finn culture.

Another example of Nordic cooperation is the Nordic Committee for Folk Music; an organisation comprising several umbrella organisations in Denmark, Finland, the Faroe Islands, Iceland, Norway and Sweden. In August, 2014, the Committee organised a conference entitled "Tradition for Tomorrow"; devoted to discussing awareness-raising and the safeguarding of living traditional music traditions within the framework of the Convention. The conference received funding from i.a. Arts Council Norway and the Nordic Council of Ministers.

In March 2014, the University of Bergen hosted an international conference on UNESCO's 1972, 2003 and 2005 Conventions entitled "Synergies for Development. Using Natural and Cultural Heritage in Sustainable Development", with attendance from UNESCO Director-General Irina Bokova as well as a large number of professionals active in the domains of the three conventions.

## **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 [www.unesco.org/culture/ich](http://www.unesco.org/culture/ich) or on request at the Secretariat.*

*The State Party shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned 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 element:**

**Inscribed in :**

### **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').*

*Between 150 and 250 words*

### **C.2. Assessment of its viability and current risks**

*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.*

*Between 150 and 250 words*

### **C.3. Contribution to the goals of the List**

*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.*

*Between 150 and 250 words*



**C.4. Efforts to promote or reinforce the element**

*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.*

*Between 150 and 250 words*

**C.5. Community participation**

*Describe the participation of communities, groups and individuals in safeguarding the element and their commitment to its further safeguarding.*

*Between 150 and 250 words*

**C.6. Institutional context**

*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.*

*Not to exceed 150 words*

**C.7. Participation of communities in preparing this report**

*Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned during the process of preparation of this report for each concerned element.*

*Between 150 and 250 words*

**D. SIGNATURE ON BEHALF OF THE STATE**

*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: Heidi Karlsen

Title: Deputy Director General

Date: 12 December 2014

Signature:

