

Country Profile

Norway

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Compiled by Bård Kleppe

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1. Cultural policy system

1.1. Objectives, main features and background

Cultural policy objectives

The main objectives of Norwegian cultural policy were defined in the [latest white paper on culture](#):

A free and independent cultural sector that:

- produces artistic and cultural expressions of the highest quality
- fosters education and critical reflection
- protects and disseminates cultural heritage
- creates and disseminates a cultural offering that is viewed as relevant, and which represents the population
- is available to everyone and encourages each person to experience and participate in cultural activities
- provides meeting places and builds communities
- transforms itself and shows an ability to transform
- has an international impact and fosters intercultural understanding
- strengthens the Norwegian language, the Sami languages, the national minority languages, and the Norwegian sign language as fundamental bearers of culture

Despite changing governments, the main objectives of Norwegian cultural policy has been steady for the last 20 years or more. There are few controversies about these objectives in public debates.

Main features

The Norwegian cultural policy model cannot be characterised as an archetype of any of the classical cultural policy models, such as the arms-length model, the interventionist model, the entrepreneurship model or the decentralised model. Instead, it contains elements of all of the models, excluding the entrepreneurship model. In the Norwegian model, the public authorities have played a considerable role in the culture sector, not least by giving financial support to a range of cultural and artistic activities. The relationship between the public authorities and the culture sector can be characterised by the terms of corporatism on the one hand and the arms-length principle on the other. While artists' organisations have played a crucial role in the administration of some public support schemes for artists, the work of the Arts Council is based on a relatively autonomous position vis-à-vis both the government and the field of art. However, the corporatist element of the Norwegian cultural policy model seems to have declined over the past two decades, although it is more significant than in many other countries.

National definition of culture

The [latest white paper on culture](#) draw a special attention to cultural expressions and freedom of speech when defining culture. This is emphasised in the introduction:

Art and culture are expressions that build society, and cultural policy must be based on freedom of speech and tolerance. The cultural sector and civil society are prerequisites for an educated and enlightened public, and thus an investment in democracy.

The emphasise on freedom of expression has also a juridical backdrop. In 2004, the paragraph on press freedom in the Norwegian constitution was changed from "There should be freedom of press" into "There should be freedom of expression". The paragraph was further expanded with the governmental responsibility of providing the fundament for an "open and informed public discourse". The paragraph underlined the government's responsibility to ensure a framework for production and distribution of expressions and thus cultural content.

Even though the main ambition for Norwegian cultural policy emphasise freedom of expression, the national definition of culture are rather broad and includes both sport and sociocultural activities.

Historical perspective: cultural policies and instruments

In 1814, Norway gained its freedom from Denmark, established its constitution and founded its national assembly – the Storting. In that same year, Sweden invaded Norway and the Norwegians were forced to accept a peace treaty which created a union with Sweden under the Swedish king. Norway kept its new constitution (with some amendments) and the Norwegian parliament. The union was finally dissolved in 1905 when Norway became an independent country.

Although some schemes for the public support of cultural and artistic activities and institutions were established in the 19th century and the first part of the 20th century (i.e. artists' scholarships, public support for libraries, art education, museums and theatres), a cultural policy has only become a distinct policy domain in Norway from the Second World War and thereafter. From the 1930s onwards, the welfare ideology gradually gained a foothold as the main rationale for the Norwegian policy system in general, which was also applied to the cultural domain. The welfare model was not solely due to financial limitations before the end of the war period. During the war, the German occupants and the Nasjonal Samling, a national socialist/fascist party in power from 1940 to 1945, established the Ministry of Cultural and Public Educational Affairs, which was responsible for a distinct part of the state budget. The war time cultural policy was formulated by the controlling regime as a tool for the political propaganda of the German occupants.

During the post-war period, a considerable emphasis was laid on the democratisation of culture. Arts and culture were then considered as both an important measure for the welfare of the entire population and as a useful tool for public education. In order to democratise culture, the state established important arts institutions

with a nationwide function, one for theatre - The Norwegian National Touring Theatre - in 1949, one for the visual arts – National Touring Exhibitions - in 1953 and one for music – Concerts Norway – in 1958. In addition, the National Opera was established in 1957.

In the period from the pre-war years to the early 1960s, the number of publications within Norwegian “highbrow” fiction fell substantially, with this situation contributing to the foundation of the Arts Council Norway in 1965. In order to defend the Norwegian culture and language, one of the main responsibilities of the Council was to administer a scheme for purchasing new Norwegian publications. Although the state gave a small number of artist grants from the 1830s, a significant range of support schemes for artists was introduced during the 1960s.

During the 1970s, major efforts were made to decentralise the cultural policy and the cultural administration system in Norway. Cultural affairs committees were established in most municipalities, and the municipal authorities gradually appointed directors and secretaries of cultural affairs. A similar system was developed at the county level, and new grant schemes were introduced. In this way, substantial responsibilities were decentralised in order to bring decision-making closer to the general population. Closely linked to this reform was a redefinition of culture, which was also taking place in other countries. The concept of culture was expanded in order to include the cultural interests of various parts of the population, which incorporated a renewed interest for amateur cultural activities. In addition, sport was included in the concept of culture. The more traditional elements of Norwegian cultural life also received financial support from the public authorities during the 1970s. A new *Libraries Act* was adopted in 1971, a new grant scheme for theatres was established in 1972 and a new decentralised grant scheme for museums was introduced in 1975. As the result of a white paper presented to the Storting in 1978, artists were granted the right to negotiate wages with the central government and improved schemes were developed in this field.

While the public culture budgets had expanded considerably during the post-war period, budget cuts and efficiency improvements characterized the 1980s and 1990s due to the stagnation of economic development in Norway. However, cultural expenses, not least at the municipality level, increased significantly in the 1980s. Today, Norwegian municipalities in total spends approximately the same amount of money on culture as the state level does.

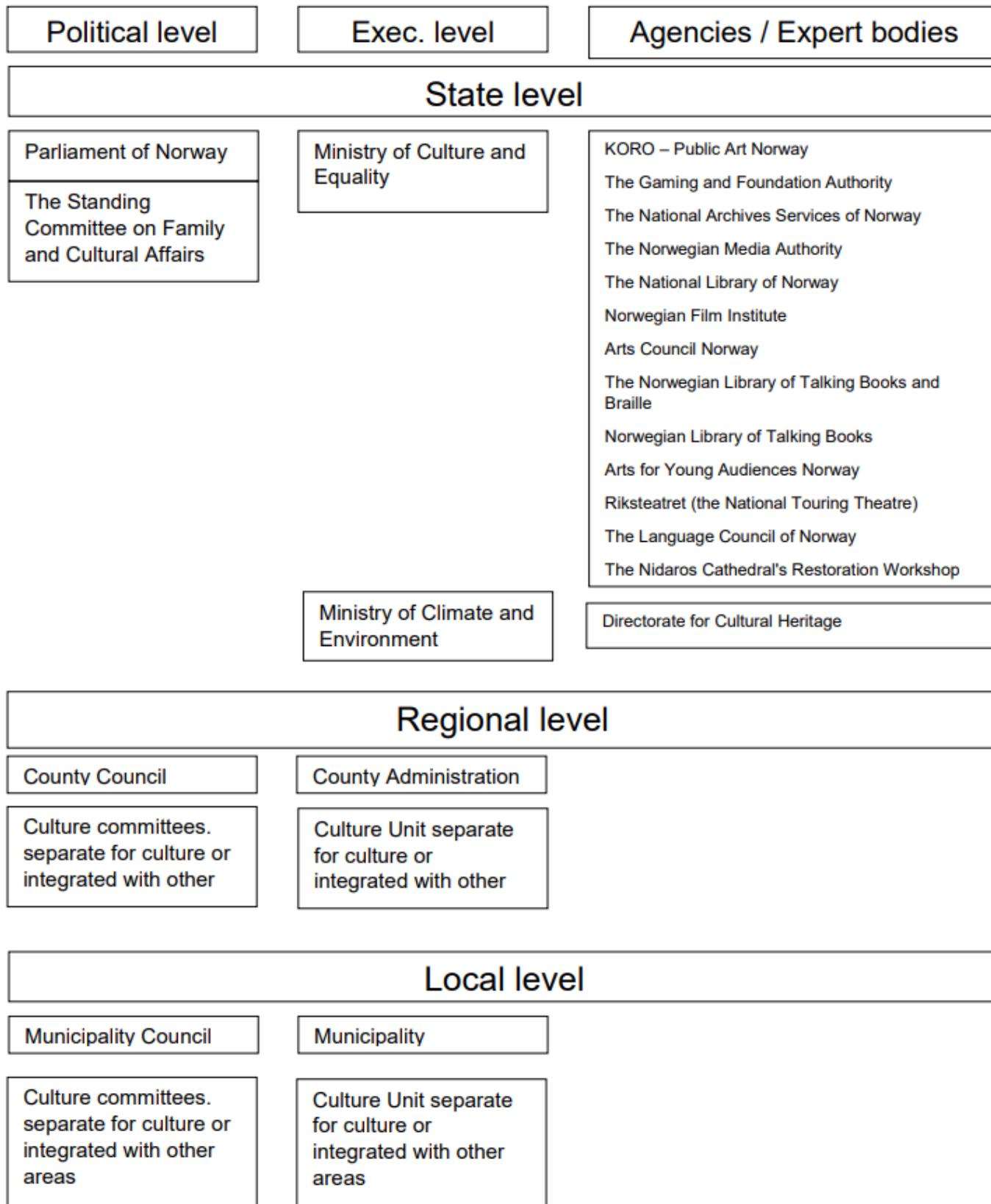
In 2005, the former centre-left government proclaimed an ambition to increase the share of the national budget allocated to culture to 1% within 2014 and that all arts form should benefit from this. Between 2005 and 2013 the governmental spending allocated to culture thus expanded from NOK 5 billion (EUR 625 millions) in 2005 to NOK 9,95 billion (EUR 1,2 billion) in 2013. In real terms, a spending growth of approximately 46 %.

In 2014, a new conservative government was elected. They did not pursued this policy ambition but they did not made significant budget-cuts. In the Norwegian parliament, there is more or less consensus concerning the main lines of culture policy.

During the pandemic, the Norwegian government spent more than EUR 700 million in extra allocations to the cultural sector. This helped most creative industries financially during the pandemic. However, there were several controversies regarding this funding since some large cooperations and institutions made huge profits due to the covid-funding.

1.2. Domestic governance system

1.2.1. ORGANISATIONAL ORGANIGRAM



1.2.2. NATIONAL AUTHORITIES

At the state level, the decision-making apparatus is relatively complex. Considerable authority is centred in the political and administrative body of the Parliament, the government and the ministries. Formally, the main framework of cultural policy is determined by the Storting (the parliament), while the *Ministry of Culture* prepares documents for the Storting. All legal, financial, organisational and information means are applied in order to achieve political goals. However, the national budget is the most important instrument, with the Ministry of Culture maintaining the responsibility for a total budget of approximately NOK 12,5 billion (2019). The Ministry also administers gaming profits from Norsk Tipping AS, which are allocated to culture (18%), sports (64%) and other humanitarian purposes (18%). The total profit in 2019 was NOK 5,7 billion.

Other Ministries concerned with cultural affairs are the *Ministry of Climate and Environment*, which is responsible for cultural heritage (except museums, archives and libraries) and cultural environments. The *Ministry of Education and Research* is responsible for education, including artists' education, as well as music and culture schools for children. The Ministry of Education and Research is also responsible for academic libraries and university museums.

The *Ministry of Foreign Affairs* has been given the responsibility for the presentation of Norwegian arts and culture abroad, including exchange projects with developing countries. Other ministries are also relevant to cultural policy, but play a more modest role. The *Ministry of Finance* plays a coordinating role in the budgetary process. The *Ministry of Trade, Industry and Fisheries* has the responsibility for governing all types of business in Norway, including a role in the development of the various culture industries

A considerable amount of authority is also delegated to arm's length institutions and expert bodies. *Arts Council Norway* is formally administered and financed by the Ministry of Culture, but it retains a largely independent position and is therefore characterised as an arm's length institution. Each year, the Storting provides an overall allocation to the *Cultural Fund*, which is administered by Arts Council Norway as one of its principal tasks (10 % of the state budget for culture).

In addition, the Arts Council acts in an advisory capacity to the central government and public sector on cultural affairs, as well as organising experimental cultural activities in areas which the Council considers to be of particular interest. In e.g. museum affairs, Arts Council holds a responsibility for the development of museums involving allocating special grants for projects of museum development even though museums are directly funded by the Ministry of Culture. The advisory tasks of the Arts Council will be separated from the funding tasks in a separate department named *Kulturdirektoratet (Directorate for Culture)* from 2023

The National Library of Norway holds a similar position as an advisory body in the library field.

The *Norwegian Film Fund* is responsible for administering national support for film production in Norway. According to its statutes, the Film Fund shall also advise the Ministry for Cultural on film policy.

Other expert bodies such as *The Language Council of Norway*, *KORO – Public Art Norway* and *The Norwegian Media Authority* hold administrative, advisory, coordinative and development responsibilities in their own fields.

1.2.3. REGIONAL AUTHORITIES

All former 19 counties established cultural boards and administrations during the 1970s. These are independent regional and local cultural administrations responsible to the county councils. Since the 1990s many counties have reorganized their cultural boards and administration, and integrated them into broader units, e.g. into regional development units.

The responsibilities of regional authorities include self-defined initiatives and subsidies for regional cultural activities and subsidies for regional institutions, which are partly state-funded and regulated by formal agreements on a shared responsibility.

In 2020 a regional reform reduced the number of counties from 19 to 11. As part of the reform, one aimed at providing the regions with increased responsibility for cultural policy. This has not yet happened.

1.2.4. LOCAL AUTHORITIES

At the political level, two third of the municipalities (356 in Norway) hold independent cultural boards where matters of cultural policy are decided. In some municipalities, the board is combined with other political areas¹. At the administrative level, approximately half of the municipalities holds a certain entity for culture policy administration.

The responsibilities of municipalities include self-defined initiatives and subsidies for local cultural activities, including shared responsibility for cultural institutions. However, the most important areas of local cultural policy includes local cultural schools (kulturskoler), public libraries as well as infrastructure for culture and sports.

From 2017 to 2020 a regional reform reduced the number of municipalities from 428 to 356. However, this reform has not led to any changes in the responsibility of the municipalities.

¹Miland, K. P., & Kleppe, B. (2022). *Kommunal kultursektor 2022: Organisering, prioritering og planlegging*. TF-rapport nr. 707:Bø.

1.2.5. MAIN NON-GOVERNMENTAL ACTORS

NGOs holds an important role in Norwegian cultural policy. It is somewhat difficult to define what organisations that might be characterized as NGOs since most cultural organisations are independent organisations receiving public funding from one or several governmental levels.

The voluntary cultural sector in Norway consists of a wide range of organisations where the activities include performing activities (choirs, bands, amateur theatres, folk dance etc.), promoting activities (jazz clubs, live organisations, art societies, film clubs etc.), and heritage activities (historic societies, folk art and craft associations, antique vehicle associations etc.). Some of these organisations are most occupied with serving the activity for their members, others are working close with an audience or a local community, while some work mostly political. Nevertheless, all of them to some extent influence the cultural policy decisions.

There is further a strong tradition for artists unions in Norway and most Norwegian artists holds a membership

in one or several such organisations. These organisations have also influenced cultural policy decisions quite heavily, a practice often referred to as corporatism¹.

¹<https://www.tandfonline.com/doi/abs/10.1080/10286632.2015.1084297> /

<https://www.idunn.no/doi/pdf/10.18261/ISSN2000-8325-2015-01-04>

1.2.6. TRANSVERSAL CO-OPERATION

The cooperation and coordination between different ministries are primarily dealt with according to the character of the actual matters, although some arrangements hold a more permanent inter-ministerial, cooperating structure:

The Cultural Rucksack is a joint initiative between the *Ministry of Culture* and the *Ministry of Education and Research* that was established in 2001. The Cultural Rucksack provides all pupils in elementary and secondary schools with arts and culture such as music, dramatic arts, literature, cultural heritage, dance performances, visual arts etc. The initiative is primarily administrated by the counties in cooperation between the culture and education divisions. At state level, the programme is administrated by *Kulturtanken – The Cultural Rucksack Norway*.

Music Norway is an umbrella organisation promoting Norwegian music abroad. The organisation is an NGO working according to the arms length principle, though it receives support from both the *Ministry of Culture* and the *Ministry of Foreign Affairs*.

1.3. Cultural institutions

1.3.1. OVERVIEW OF CULTURAL INSTITUTIONS

Most of the culture infrastructure in Norway consists of public or "semi-public" institutions. Many of these institutions are organised as independent foundations with an executive committee. They are mainly financed by one or several public bodies (state, regions, municipalities).

The private cultural infrastructure primarily consists of cinemas, cabarets and revue theatres, popular music venues and some art galleries.

1.3.2. DATA ON SELECTED PUBLIC AND PRIVATE CULTURAL INSTITUTIONS

Cultural heritage: The Norwegian Museum sector consists of approximately 106 different museum organisations running more than 500 small and large museums sites all over the country.

Visual arts: There are both public art galleries and art museums in Norway. Some of the art museums are organized within the 106 museums mentioned. Art galleries are mainly NGOs financed by one or several public bodies.

Performing arts: There are one large opera house and three large theatres in Norway with state funding. Further, there are 13 theatres with a combination of state, regional and local funding. All these theatres are large producing theatre with permanent staff. In addition to this, there are approximately 100 fringe theatres partly financed by the Arts Council Norway.

Libraries: Public libraries in Norway are owned and financed by the municipalities. The state funded National Library has a certain responsibility for the general development of libraries.

Audiovisual: Norwegian Broadcasting Corporation is the only state owned broadcasting organisation in Norway. It is financed mainly by a licence fee payable by anyone who owns or uses a TV or device capable of receiving TV broadcasts.

Interdisciplinary: Most cities hold their own culture house primarily owned and financed by the municipality. Such culture houses may include a cinema, one or several stages for performing arts, art galleries, libraries or sport venues. In recent years many such houses has been built.

Table 1: Cultural institutions financed by public authorities, by domain

Domain	Cultural institutions (sub-domains)	Number (2021)	Trend (++ to --)
Cultural heritage	Cultural heritage sites (recognised) ¹	8	+
	Museums (organisations)	105	- ²
	Archives (of public authorities)	11	
Visual arts	Public art galleries/exhibition halls		
	Art academies (or universities) ³		
Performing arts	Symphonic orchestras	7	
	Music schools ⁴	356	
	Music/theatre academies (or universities) ³		
	Dramatic theatre	16	
	Music theatres, opera houses	1	
Books and Libraries	Dance and ballet companies	2	
	Libraries	356	-
Audiovisual	Broadcasting organisations	1	
Interdisciplinary	Socio-cultural centres / cultural houses ⁵		

Source(s): Statistics Norway.

Notes: It is problematic to choose which and how many institutions can be included in such a list. The institutions chosen here are limited to those that the government holds a particular responsibility for. Domains not specified with numbers are a problem to separate.

¹Only includes World heritage sites

²Several museums have merged as part of a reform

³Academies are founded by the ministry of education and research, and are often part of a university or college.

⁴Almost all 356 municipalities in Norway offer out of school music and art training due to legislation. However, some municipalities cooperate.

⁵There are several culture houses around Norway that are primarily owned by the municipalities. No exact number can be found.

1.3.3. PUBLIC CULTURAL INSTITUTIONS: TRENDS AND STRATEGIES

Most Norwegian public cultural institutions experienced a growth in public funding during the years 2005 to 2015. As an example, the three state financed theatres have increased their state funding by fifty percent during this period. Since then, the funding has not increased considerably in real terms.

Since the millennium, there has been a considerable establishment of large local and regional culture houses. From 2003 until 2018 municipalities have spent more than 13 billion NOK on the establishment of local culture houses¹.

In the museums sector another important reform has taken place. The reform aims to reduce the number of museum units at the regional level and to strengthen the existing units professionally and administratively. The reform, which is often termed "consolidation", has focused on mergers between museums in the same regions and on the establishment of national networks (see also chapter 4.2.2).

Compared to other public sectors in Norway, there has been relatively little outsourcing of activities and privatisation of institutions in the culture sector.

¹ Numbers collected by the Norwegian newspaper Aftenposten:

<http://www.aftenposten.no/kultur/Kulturhus-boom-til-nesten-14-milliarder-7497309.html>

1.4. International cooperation

1.4.1. PUBLIC ACTORS AND CULTURAL DIPLOMACY

The *Ministry of Foreign Affairs* and the *Ministry of Culture* share the responsibility for international cultural cooperation.

The *Ministry of Foreign Affairs* is responsible for the presentation of Norwegian arts and culture abroad, including exchange projects with developing countries, in cooperation with several cultural institutions (that receive their funding from *Ministry of Culture*).

The Norwegian foreign services missions (administrated by The *Ministry of Foreign Affairs*) play a key role in establishing and administering cultural cooperation with other countries.

The *Norwegian Agency for Development Cooperation (NORAD)*, which is a directorate under the *Ministry of Foreign Affairs*, is also involved in international cultural projects and provides assistance for culture, media and information activities.

The *Ministry of Culture* is responsible for multilateral cultural cooperation, Nordic cultural cooperation as well as the domestic part of cultural exchange.

The *Ministry of Foreign Affairs*, (including the Norwegian foreign service missions), the *Norwegian Agency for Development Cooperation (NORAD)* and the *Ministry of Culture* are responsible for cultural cooperation with other countries.

State-funded institutions and professional organisations particularly aim at stimulating artistic exchange and promoting Norwegian artists and works of art, not least through the administration of specific grant schemes. The following organisations administer support programmes on behalf of the Ministry of Foreign Affairs:

The Norwegian Film Institute (NFI) works to preserve, support and distribute Norwegian and foreign films so that film as an expression of art and culture becomes more visible. The NFI also distributes and markets Norwegian films abroad and administers the Ministry of Foreign Affairs' support programme for the promotion of Norwegian films.

NORLA – Norwegian Literature Abroad (NORLA) plays an important role in providing information on Norwegian literature and Norwegian authors of fiction and non-fiction. NORLA facilitates contact between Norwegian authors and publishers, translators, universities and others interested in Norwegian literature abroad. In addition, NORLA provides translation subsidies to publishers of Norwegian literature abroad, offers travel grants for Norwegian authors and their translators and provides promotional subsidies for sample translations and presentations of authors.

- *The Office for Contemporary Art Norway (OCA)* was founded by the Ministry of Culture and the Ministry of Foreign Affairs in 2001. The main aim of OCA is to develop collaborations in contemporary art between Norway and the international art scene. OCA supports Norwegian contributions to major exhibitions abroad, the international activities of Norwegian artists and curators, and foreign curators and critics who wish to carry out research in Norway.
- *Music Norway* is the Norwegian Ministry of Foreign Affairs' formal advising organisation on music matters. They act as an adviser for the political establishment and serves as a facilitator and enabler for the entire Norwegian professional music scene.

Music Norway administers the Ministry of Foreign Affairs' tour support programme in order to facilitate the international touring activities of Norwegian artists and bands.

- *Performing Arts Hub Norway (PAHN)* works to facilitate independent theatre and dance activity in Norway. PAHN administers the Ministry of Foreign Affairs' tour support programme in this field.
- *Norwegian Crafts* is the national organisation for professional practicing artists, whose task is to administer the grant scheme for the activities of crafts artists abroad.

- The MFA's advisory-organization within design and architecture is *Norwegian Centre for Design and Architecture (DogA)*. DogA was established in 2014, when the Foundation for Design and Architecture in Norway and the Norwegian Design Council merged. Prior to that, the advisory role was carried out by the Foundation for Design and Architecture in Norway, an organization established at the initiative of the Ministry of Culture in 1992.

1.4.2. EUROPEAN / INTERNATIONAL ACTORS AND PROGRAMMES

Multilateral cooperation in the cultural field includes Norwegian participation in the activities of international organisations such as:

Nordic Cooperation

Multilateral cooperation in the cultural field includes Norwegian participation in the activities of international organisations such as *The Nordic Council* and the *Nordic Council of Ministers*.

The *Nordic Council* was formed in 1952 and is the forum for Nordic parliamentary cooperation. Since then, cultural cooperation has been the core component of intra-Nordic cooperation. The *Nordic Council of Ministers*, which was formed in 1971, is the forum for Nordic governmental cooperation. Culture is defined as one of the major areas for cooperation.

In 2007, a new structure for cultural cooperation was implemented. The aim was to add more energy, visibility and new working methods to Nordic cultural cooperation and to add more focus to the national contributions.

The overall aim of this reform was to allocate more money for projects, while spending fewer resources on administration. One of the main structural changes was the establishment of *Nordic Culture Point*, an arms-length body which replaced former committees.

In order to give the culture and media sector in the Nordic region more opportunities to work together, the Ministries of Culture have set up several programmes and support schemes:

- The *Nordic-Baltic Mobility Programme for Culture* aims to enhance cultural and artistic collaboration in the Nordic and Baltic countries by funding travel, networking and residential visits. The programme includes three different support schemes: Support for Artist Residencies, Mobility Funding and Network Funding.
- *Culture and Art Programme* is available for all fields of culture and the arts. The aim is to promote new ideas and initiatives, help establish Nordic partnerships and encourage the arts and culture in the Nordic countries and beyond.

The Nordic Culture Fund (Nordisk Kulturfond) is a Nordic body of cooperation whose task is to support cultural cooperation in a broad sense among the Nordic countries. In 2021 The Nordic Culture Fund awarded approximately EUR 4 million to cultural projects in the Nordic Region or to Nordic projects outside the Nordic Region. The projects that are supported reflect the entire spectrum of cultural life and involve all areas, including visual art, theatre, music and dance, literature and new media.

Every year, the Nordic Council awards a literature prize, children's literature prize a music prize, a film prize and a nature and environment prize.

The Nordic Council's Literature Prize is awarded for a work of literature written in one of the Nordic languages. The intention of the prize is also to increase interest in the literature of neighbouring countries, as well as in Nordic cultural fellowship.

The Nordic Council Children and Young People's Literature Prize was awarded for the first time in 2013. The award reflects the Nordic Culture Ministers desire to strengthen and elevate literature for children and young people in the region.

The Nordic Council's Music Prize recognises musicians of a high artistic standard. The prize is awarded to a piece of music by a living composer and to a small or large ensemble of high artistic and technical standards. The prize was launched as early as 1965, and was originally awarded every third year.

Nordic Council Film Prize was awarded for the first time as a trial in 2002 and became permanent prize in 2005. The prize is awarded to scriptwriters, directors and producers. The criteria for winning the prize is the creation of an artistically original film rooted in Nordic cultural circles.

Further information on Nordic cultural cooperation is available at <http://www.norden.org/en>.

European Union

Although not a member of the EU, Norway is closely associated with the European Union through the Agreement on the European Economic Area, which also encompasses cultural cooperations. Norway takes part in relevant programmes such as:

- *Creative Europe* is a EU program for the cultural and creative sectors. The program enables Norwegian cultural workers within TV, film, art and culture opportunities to collaborate internationally and to reach out to a wider European audience. Arts Council Norway is responsible for culture within Creative Europe in Norway while Norwegian Film Institute is responsible for media.
- *EEA grants* finance cultural exchange with Latvia, Lithuania, Poland, Portugal, Romania and the Czech Republic. Norwegian artists, producers and arts managers can also be involved in bilateral projects with Bulgaria, Slovakia, Spain and Hungary.
- Through the EEA agreement, Norway has adopted e.g. directive 2014/60/EU (Legislation on return of cultural goods)

The Council of Europe

Norway is one of the ten countries that established the Council of Europe in 1949 and has been a member of the *European Cultural Convention* – the basic document which regulates the cultural cooperation between the member states – since 1956. Norway takes part in the cultural cooperation of the Council of Europe in the Steering Committee for Culture.

UNESCO

Norway is a member of UNESCO and has participated in the international work for the protection and promotion of cultural diversity, including the *Convention on the Promotion and Protection of the Diversity of Cultural Expressions*, which was adopted by the General Conference of UNESCO in October 2005. Norway ratified the Convention in January 2007. Norway has also ratified UNESCO Convention – the *Convention for the Safeguarding of the Intangible Cultural Heritage*, the *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property – 1970* and *The Second Protocol to the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict*.

The International Network on Cultural Policy (INCP)

Norway has been a member of the INCP since 1999 and has been active in the working group on Cultural Diversity and Globalisation that elaborated the framework and scope of a cultural diversity instrument, which has been developed and is now carried out by UNESCO.

1.4.3. NGO'S AND DIRECT PROFESSIONAL COOPERATION

Several art institutions, cultural organisations and festivals habitually engage in international cooperation through co-productions or by providing a platform for international arts events.

2. Current cultural affairs

2.1. Key developments

Norwegian cultural policy has been very stable over the last 20-30 years despite changing governments. Generally, there has been few debates and few major changes in the cultural budget. The [latest white paper on culture](#) draw a special attention to cultural expressions and freedom of speech. This is emphasised in the introduction:

Art and culture are expressions that build society, and cultural policy must be based on freedom of speech and tolerance. The cultural sector and civil society are prerequisites for an educated and enlightened public, and thus an investment in democracy.

Compared to the last white paper on cultural policy (2003), where the main goals were public access to culture of high-quality art and culture the recent white paper describes a more fundamental task for the culture sector, namely to safeguard democracy. This change has also a juridical backdrop. In 2004, the paragraph on press freedom in the Norwegian constitution was changed from “There should be freedom of press” into “There should be freedom of expression”. The paragraph was further expanded with the governmental responsibility of providing the fundament for an “open and informed public discourse”. The paragraph underlined the government’s responsibility to ensure a framework for production and distribution of expressions.

Regionalisation of culture has also been a topic within the last years. A regional reform has decreased the numbers of municipalities from 428 to 356 and the number of regions from 19 to 11. One aim of the reform was to transfer state responsibility down to regional and local governments, also within the culture sector. This led to several debates. Currently (2022) few changes in responsibility have been made.

Since 2000, there has been a major establishment of new infrastructure for culture, both in Oslo and elsewhere in the country. In several cities, large cultural centres, and concert hall (kulturhus) has been built. Within the last two years, the new National Museum (of art) and the Much Museum moved into monumental new buildings in Oslo.

A rather small change that has caused huge changes in the culture budget is a funding change for Norwegian Broadcasting Corporation (NRK) where license payment has been exchanged with tax payment. The change has not caused much public debate and the budget of NRK has not change considerable. However, expenses for NRK are now visible in the state budget for media.

2.2. Cultural rights and ethics

As mentioned in chapter 4.1.1, there are two articles in the Norwegian Constitution related to culture: Firstly, Article 100 which guarantees freedom of expression, and Secondly, Article 108 which deals with the responsibilities vis-à-vis the Sami people.

In addition, the Act relating to the responsibility of public authorities for cultural activities (Kulturlova LOV-2007-06-29-89) states that:

The state shall promote and facilitate a wide range of cultural activities throughout the country through legal, financial, organizational, informational and other relevant means and measures.

The state must design tools and implement measures to promote and protect a diversity of cultural expressions in accordance with international rights and obligations.

Recently, a Norwegian Official Report on the Freedom of Expression¹ stated that *“In Norway, freedom of expression for artists is well protected. Surveys have confirmed that artists also believe this to be the case”*. However, the report expressed a concern for future technological developments in the media sector as well as a concern for a low level of acceptance for critical discussion within artistic communities who makes decisions based on the arms-length principle.

¹ <https://www.regjeringen.no/en/dokumenter/nou-2022-9/id2924020/>

2.3. Role of artists and cultural professionals

As stated in chapter 2.2, the recent Norwegian Official Report on the Freedom of Expression¹ stated that freedom of expression for artists is well protected in Norway and that artists themselves also agree on this. Studies have also shown that artistic directors in Norwegian art organisation benefit from high artistic autonomy².

Norwegian cultural policy has also included an artist policy where artists' labour conditions have been considered a matter for the policy making. Due to that, the Norwegian ministry of culture has conducted regular studies of the working- and income situation of artists and provided cultural policy measures for this. This policy includes grants to artists and a practice of permanently employed artists in several public art institutions. A recent White paper from the Ministry of Culture also address this issue³.

¹ <https://www.regjeringen.no/en/dokumenter/nou-2022-9/id2924020/>

² Bård Kleppe (2018) The autonomous world reversed: comparing liberal policy and autonomy in the performing arts, *International Journal of Cultural Policy*, 24:3, 387-405, DOI: [10.1080/10286632.2016.1184659](https://doi.org/10.1080/10286632.2016.1184659)

³ <https://www.regjeringen.no/no/dokumenter/meld.-st.-22-20222023/id2983542/>

2.4. Digital policy and developments

The use of digital media is relatively high among Norwegians and high-speed internet connections are available all around the country. According to [Statistics Norway](#), 98% of all Norwegians had access to the Internet at home and 96% of all Norwegians have access to a smartphone in 2021.

Since 2010, there has been a large increase in streaming of music. According to *Statistics Norway*, more 52 % of the population uses video-services such as YouTube during the last 24 hours.

Policy strategies to promote the implementation of new technologies in the field of art range from the general policies of utilising the potential of information technologies in public administration to specific support

schemes for artistic work.

In several fields of cultural policy, support schemes are now being evaluated and restructured aiming to adopt new technologies. This includes both support for music, film, literature and media. The overall aim of new support schemes is to make them independent of format.

One such development is the inclusion of e-books in the purchasing scheme for literature. There is also an ongoing debate on whether e-books shall benefit from an exemptions from outgoing VAT.

Both in museums and archives there has been conducted several large projects on digitalization. The (Norwegian) *Digital Archives* and *Digital Museum* are examples of such.

2.5. Cultural and social diversity

2.5.1. NATIONAL / INTERNATIONAL INTERCULTURAL DIALOGUE

In the years before and ahead of the millennium, several programs emphasising multiculturalism within the arts was established. Arts Council e.g. established the program *Mosaikk* to encourage artists of ethnical background.

The government includes terms of cultural diversity aspects when allocating grants to cultural institutions. For instance, The Ministry stresses that cultural diversity should not develop into a new sector of culture. This applies to institutions and organisations to integrate diversity perspectives into their ordinary activities. Thus, in addition to goals and measures of their activities in 2008, they should also prepare long-term strategies for the inclusion of diversity aspects in these activities.

In the museum sector, multiculturalism was also emphasized. In a 1999 Parliament report concerning libraries, archives and museums, the Norwegian government stated that: "Museums will be an arena where people can develop positive attitudes to their own and other cultural roots." Thus, multi-culturality was emphasised as an important future issue for museums as well. During the last few years, several museums have worked extensively with multicultural projects and a separate network for such projects has been established.

In recent years, there has been few such programs. This may be due the emphasis recently put on the autonomy of the arts. An important part of this included the removal of guidelines that promoted multiculturalism in the funding agreements of national cultural organisations. Artists with immigrant background has also expressed dissatisfaction with multiculturalist programs. They feel stigmatized when receiving support based on their ethnical background, not their artistic skills.

2.5.2. DIVERSITY EDUCATION

There are few or no specific programmes for intercultural Norwegian art education. Nevertheless, intercultural education is integrated into arts education in primary school, higher education and in voluntary art schools.

2.5.3. MEDIA PLURALISM AND CONTENT DIVERSITY

The recent White paper on media states that:

the government must facilitate freedom of speech, press freedom and freedom of information, good news production throughout the country and a broad and open public conversation in digital media. Media policy must stimulate innovation and new creation and at the same time preserve the traditions and basic values of the free press in a new era. The government wants media support that is predictable and unbureaucratic, having the greatest possible distance from political authorities.

Newspapers

There are approximately 230 newspapers in Norway with a total circulation of 2,5 million (2021) including both digital and analogue paper (1,4 million are analogue).

In the beginning of the twenties century, both the circulation, the number of readers, the number of subscribers and the income of printed media dropped significantly in Norway. However, the latter years this trend has turned and both the circulation, the media economy and the numbers of subscribers have been steady. However, there has been a large change in subscription from analogue to digital. In 2014, 9% of the Norwegian population subscribed to a payment service for digital newspapers, in 2021 this share has increased to 36%¹.

Politically, there is a broad consensus in Norway that a diversified press is a democratic asset. In the 1950s, the rising costs of newspaper production led to the demise of many newspapers. In 1966, the press organisations appealed to the authorities for economic support in order to be able to maintain a wide variety of newspapers, and thus to ensure the democratic exchange of opinions. Three years later a state subsidy scheme was established for the daily newspapers. Today, the press support is provided by the *Ministry of Culture* administrated by the *Norwegian Media Authority* and regulated through a special juridical regulation. Both printed and digital press may receive support. In 2021 newspapers received a total amount of NOK 388 million. In addition to this, newspapers also receive indirect support through exemptions from outgoing VAT.

Broadcasting

The Norwegian Broadcasting Corporation (NRK) was established by the Parliament in 1933. The Corporation was a state monopoly financed by public licensing fees. The first decades NRK just distributed radio signals, but in 1960 the first TV channel was opened. In 1996, the NRK became a joint stock company with the state as the sole owner. Advertising is still prohibited in the NRK, but a limited number of sponsored programmes have been allowed. Parties other than the NRK must hold a licence in order to engage in broadcasting. Until 2020, NRK was financed by a mandatory annual license fee payable by anyone who owns or uses a TV or a device capable of receiving TV broadcasts. From the start of 2020, NRK funding is an item in the national budget and the costs are covered through taxation for each individual liable for income taxes in Norway

Until the beginning of the 1980s, media policy was largely concerned with NRK. However, during that decade, media policy was liberalised and the way was paved for private broadcasting financed by advertising. The broadcasting of satellite television through the cable network led to a greater need for regulation and administration. The Ministry of Culture issues licences for national and local broadcasting. In 1991, the Ministry established a department of Media Policy and Copyright to be responsible for broadcasting legislation, copyright

issues, press subsidies and films. Today, several administrative responsibilities in the media sector are delegated to the Norwegian Media Authority.

The "public service" ideology has been central to media policy in Norway. The public service duties of the Norwegian Broadcasting Corporation are manifested in its statutes. However, the licences granted to the television channel TV 2 and the radio station P4 in the early 1990s, as well as the radio station Radio Norge in 2004 established channels with dual objectives. As privately owned entities, they were to generate the greatest possible profits for their owners, while the frameworks of the licences imposed mandatory public service broadcasting obligations on them.

Today, the commercial TV 2 has an agreement with the government that ensures cable broadcasting of the channel. In turn, TV 2 has obligations concerning the location of their headquarters and news production, and content obligations such as 50% of programming being in Norwegian. The current agreement expires by the end of 2016, and a new agreement has been announced for 2017-2019. In the new agreement, most of the content obligations have been eliminated. The announced agreement is open for all applicants.

Digital media

In recent years (from 2008), there has been a considerable development of optical fibre and other high-speed internet and television supplies, as well as a full digitalisation of the TV signals. This has led to an increase in public access to different TV channels.

Access and the use of the Internet have also increased. Today (2021), 98,9% of all Norwegians have access to the Internet at home².

The recent White paper on media states that:

the government must facilitate freedom of speech, press freedom and freedom of information, good news production throughout the country and a broad and open public conversation in digital media. Media policy must stimulate innovation and new creation and at the same time preserve the traditions and basic values of the free press in a new era. The government wants media support that is predictable and unbureaucratic, having the greatest possible distance from political authorities.

¹All data from MediaNorway (<http://medienorge.uib.no/english/>)

²<https://data.oecd.org/ict/internet-access.htm>

2.5.4. LANGUAGE

The official languages of Norway are Norwegian with two forms, Bokmål and Nynorsk. Additionally, Sami is recognized as an official language in certain municipalities. The two forms of Norwegian are products of two different policies in the process of establishing a language that could support an independent Norwegian nation after the secession from Denmark in 1814. Bokmål developed by using the Danish written language as a basis and adapting it for Norway according to the norms of urban upper-class speech, while Nynorsk developed on the basis of a comparative study of Norwegian dialects of the (self-taught) linguist Ivar Aasen (1813-1896).

Nynorsk received official recognition through a parliamentary resolution in 1885. The two forms of Norwegian are quite close, and easily understood by Norwegians.

There are 356 municipalities in Norway (2022). A total of 89 of these have chosen Nynorsk as their official language and approximately 117 municipalities have opted for Bokmål, while the rest are "neutral". Neutrality, however, usually means that Bokmål is the chosen form. Today 10-15% of the population use Nynorsk.

The main goal of the linguistic policy has been to protect and strengthen the two forms of the Norwegian language so that both Bokmål and Nynorsk can survive as equally important languages.

In a 2008 *Report on Language Issues* to the Parliament, the Norwegian government states that the Norwegian language has decreased its relative position in the Norwegian society, particularly in relation to the Anglo-American linguistic influence. This is considered to be a big problem because national languages are one of the most important forms of cultural expression. Thus, as a cultural nation, the Norwegian government has an obligation to maintain and develop Norwegian as a language for future generations. The overall goal of the linguistic policy must be to safeguard the Norwegian language's position as a full, community-supported language in Norway.

More than 95% of the Norwegian population use one of the Norwegian forms as their primary language, with the Sami languages (North Sami, Lule Sami and South Sami) being the most important national minority languages. Responsibility for the Sami language is seen as an important part of Norwegian cultural policy. Some operational tasks are allocated to the Sami parliament (Sametinget / Sàmediggi), including a Sami language council. The *Act on Sami* requires that public information that is particularly relevant to the Sami people is translated into Sami (i.e. laws and regulations, promulgations and forms).

Norway has signed the *European Charter for Regional or Minority Languages*, and has accepted certain obligations in respect to the minority languages in Norway. The Charter covers the languages of Sami, Kven, Romanes and Romani. After a request from the European Council, Norway clarified the status of Kvensk in 2005, which is now recognised as a language in its own right and not as a dialect of Finnish.

The plural language situation in Norway is manifested in the *Place Names Act*. The Act provides rules for the use of multilingual place names in the multilingual parts of the country. Place names in the areas where Sami and Kvensk are spoken must generally be used by public authorities on maps, signposts, registers, etc. Porsanger, for example, is a municipality in the northern part of Norway that has three official names, Porsanger (Norwegian), Porsáŋgu (Sami) and Porsanki (Kvensk).

The increase in immigration has led to a growth in the number of pupils who speak minority languages, and there is broad political consensus that schools should cater to the needs of these minorities to help enable them to pursue an education and a career. Under the auspices of the Nordic Council of Ministers, a Nordic collaboration has been established for the education of pupils who speak minority languages.

2.5.5. GENDER

Statistics on participation by men and women in various cultural activities demonstrate no radical differences in their use of culture and media. However, the percentage of men and women do vary between different types of cultural activities. While museums, concerts of popular music and sports events attract men to a greater extent

than women, cinema, dance / ballet, theatre / musicals, art exhibitions, public libraries and concerts of classical music attract more women than men.

The latest survey on the economic situation of Norwegian artists (2015) shows that there is a small preponderance of female artists (52% / 48%). This has changed since 2006 when there was a certain male dominance. Some art forms are dominated by men (authors, dramatists, film workers, musicians and composers), while others have a predominance of women (artisans, stage directors and dancers).

A survey completed in 2014-16 on employees in state funded culture institutions in the Nordic countries shows that 55 % of the employees and 54 % of the managers are women. Compared to other sectors of Norwegian society (e.g. research, public administration, media and the business sector), this percentage is relatively high¹.

¹<https://kulturanalys.se/publikation/jamstalld-kultur/>

2.5.6. DISABILITY

Norway has ratified the Convention on the rights of persons with disabilities, where article 30 deals with the right to participate in culture life. A recent white paper from the Ministry of Culture and Equality addresses this issue¹. Here they emphasize program such as Dissimilis, A cultural organization for intellectually disabled musicians, actors and dancers which organises more than 90 groups and 700 artists.

Another important measure is companion cards. The Ministry of Culture and Equality places a requirement on grant recipients that everyone with a companion card who buys a regular price ticket receives a free companion card for their companion.

Nevertheless, the paper also stresses that there remain several obstacles for disabled persons when attending a culture event.

¹ <https://www.regjeringen.no/no/dokumenter/meld.-st.-8-20222023/id2945431/?ch=4#kap12>

2.6. Culture and social inclusion

In Norway, the Sami are recognised as an indigenous people and Jews, Kvens (people of Finnish descent living in the North), Roma (Gypsies), the Romani People and Skogfins (people of Finnish descent living in the southeastern part of the country) are recognised as national minorities. The overall aim of the Norwegian government, regarding both the Sami and the national minorities, is to develop and complete a policy in accordance with the international duties of Norway and the duties found in the Norwegian laws and existing political resolutions.

The majority of the Sami people (about two-thirds, 40 000 people) live in Norway. The basis of the Norwegian government's Sami policy is found in the Constitution and the *Act on the Sami People*. In addition, Norway has ratified the Indigenous and Tribal Peoples Convention (no. 169). The overall aim of the Norwegian government's Sami policy is to facilitate the safeguarding of the Sami people to help them develop and maintain their own language, culture and social life. The Sami people have their own parliament – Sàmediggi – which is responsible for Sami issues, and is an independent institution elected by the Sami. The Norwegian Broadcasting Corporation

(NRK) has a special department – Sami Radio – that produces and broadcasts programmes in Sami on radio and television. Some of the municipalities in the northern part of the country are defined as an administrative area for the Sami language.

From an educational context, it is maintained that the culture and traditions of the Sami community are a part of the common Norwegian and Nordic culture and are included in both the national curriculum and the special Sami curriculum. In the areas defined as Sami districts, and according to specific criteria elsewhere in Norway, education is provided in accordance with the special Sami curriculum. For Sami pupils, this education is intended to build a sense of security in relation to the pupils' own culture and to develop Sami language and identity, as well as equipping Sami pupils to take an active role in the community and enabling them to acquire an education at all levels. State support is provided for the development of textbooks written in the Sami language.

To safeguard the rights of cultural minorities, Norway has ratified the *Framework Convention for the Protection of National Minorities* with the Council of Europe. In the last white paper on cultural minorities (2000), the government clarified that it would work for a society that facilitates cultural minorities to express, maintain and develop their identity, both in their own minority group and when interacting with the rest of society. While earlier assimilation policies have led to the encroachment of cultural minorities, not least the Romanis, the government apologised in the white paper for these injustices. The governmental initiatives for national minorities have focused on organisational development, economic support for NGOs representing national minorities and economic support for establishing and developing centres for national minorities. Newspapers and periodicals in Sami and other minority languages receive some economic support from the government through various schemes.

In addition to the national minorities, Norway today is characterized by a wide cultural diversity. According to Statistics Norway, the immigrant population make up approximately 18 percent of the population in Norway in 2022. The number includes immigrants and children born in Norway to two immigrant parents. The five largest immigrant groups in Norway are in turn Polish, Lithuanian, Somali, and Pakistani. The general inclusion policy in Norway is closely connected to the general social-democratic welfare policy.

2.7. Societal impact of arts

To democratise culture has been a central aim of Norwegian cultural policy as long as the public authorities have had an active cultural policy. The ambition has been to ensure that the socio-economic background or geographical place of residence is no obstacle to participation in cultural activities. Similar to many other countries, the strategy for culture and social cohesion in Norway changed from the "democratisation of culture" to "cultural democracy" during the 1970s. Today, it is more accurate to describe the strategy as a combination of the two.

Despite such policy, studies shows that socio-economic background still is crucial to cultural consumption in Norway¹.

¹ Mangset, Per, 2012. *Demokratisering av kulturen? Om sosial ulikhet i kulturbruk og -deltakelse* Bø: Telemarksforskning.

2.8. Cultural sustainability

The cultural sector in Norway is actively working towards becoming more climate and environment friendly. However, this transformation is occurring within the framework of 'business as usual'. While there is a greening of the sector, most operations and management continue more or less as before.

In Norway, the government has embraced Agenda 2030 by outlining a National Action Plan published as a White Paper, St. Meld. nr. 40 Mål med mening – Norges handlingsplan for å nå bærekraftsmålene innen 2030 (Goals with Purpose. Norway's Action Plan for Achieving the Sustainable Development Goals by 2030) (2020–2021). Both the White Paper and the accompanying guidance document "Nasjonale forventninger til regional og kommunal planlegging" (National Expectations for Regional and Municipal Planning) (Ministry of Local Government and Modernisation, 2019) emphasize that the 17 SDGs should be the primary policy focus in Norway until 2030. The SDGs should form the basis for all societal and spatial planning. In these policy documents, counties and municipalities are defined as key actors in realizing sustainable societal development and the SDGs in Norway. In other words, much has been entrusted to local and regional authorities. Generally speaking, we can say that both local, regional and national authorities have used soft means to nudge the actors to opt for more sustainable operations. Typically, cultural institutions are encouraged to choose electronic power, more climate friendly transport, more climate friendly building materials, through public funding. Another strategy seems to have been sharing knowledge and experience through seminars and conferences.

The impact on cultural policy is both implicit and explicit. The demand for sustainable transformation has made cultural policy more instrumental, simultaneously providing the sector with a new basis for legitimacy. We observe that all parts of the sector are adopting this legitimacy basis. "Culture for culture's sake" is replaced by "culture for the sake of sustainability".

The shift towards more climate-friendly practices stems primarily from initiatives within the practice field and has not been politically driven. The development has been bottom up in most areas. Established cultural actors are hiring new employees with expertise in this area, and entirely new actors are entering the sector specializing in the green transition. Civil society has been an important driver for change, whereas the public has been more reluctant to take an active role. This seems however to be changing as the Ministry for Culture and Equality are currently making a strategy for culture and sustainability.

An example of a programme aimed at facilitating cultural sustainability by public authorities can be found at <https://www.kulturdirektoratet.no/web/guest/kreativ-naering/vis/-/a-kulturelt-drivhus>

Regional and local programmes are probably more intersectoral.

2.9. Other main cultural policy issues

Information is currently not available.

3. Cultural and creative sectors

3.1. Heritage

MUSEUMS

Within the last twenty years a large museum reform that aims to reduce the number of museum units at the regional level and to strengthen the existing units professionally and administratively has taken place and led to a public debate. The process, which is often termed "consolidation", has focused on mergers between museums in the same regions and on the establishment of national thematic networks. While this process has been substantiated by the importance of professionally and administratively strong museum units, critics have warned that this could result in isomorphism and the loss of local engagement and autonomy in the museum sector.

3.2. Archives and libraries

ARCHIVES

The latest white paper on archives (2015) focuses particularly on digitalization and accessibility. The white paper highlights the importance of preserving digital content as well as digitalizing written and printed documents. The development of the *Digital Archives* (an internet based open access archive) is part of this strategy making archives available for the public.

LIBRARIES

The Norwegian library policy is grounded in the Act relating to public libraries (The Public Libraries Act) enforced in 1986. This act (Chapter 1) states that:

- The task of public libraries is to promote the spread of information, education and other cultural activities through active dissemination and by making books and other media available for the free use of all the inhabitants of Norway.
- Public libraries are to be an independent meeting place and arena for public discussions and debates.
- The individual library shall place emphasis on quality, versatility and topical relevance in its services for children and adults.
- The library's contents and services are to be made known.
- The public libraries are part of a national library system.

In 2015, the Minister of Culture presented a paper outlining the strategies for Norwegian Library policy for the next four years (2015-2018). This strategy focused particularly on a common national infrastructure for libraries (Norwegian libraries is a municipal task), the development of digital content, including e-books, and the importance of libraries as cultural venues and social arenas

3.3. Performing arts

The performing arts policy in Norway has since the seventies consisted of large institutional/repertoire theatres and orchestras funded by both the state level as well as the regional and local level. [A report from 2016](#) showed that the public subsidy level for these institutions varied between 73 and 93 %. Currently (2023), a total of 33 institutions, 16 theatres, 7 orchestras, 10 operas and three dance institutions, received a total of 2,8 billion NOK (240 million Euro).

In addition to this, some minor performing art institutions and companies also receive state support directly from the ministry. Arts Council Norway provides support for independent, fringe companies primarily as project based fundings. Due to recent cultural policy debates, the funding provided to performing arts to smaller companies has increased considerably in recent years. However, the share of the total funding is still low compared to the institutions funded by the ministry.

3.4. Visual arts and crafts

Norwegian cultural policy towards visual arts and crafts consists of different support schemes and measures. Concerning art production, [Government Grants for Artists](#) is an important scheme. In 2022, 263 visual artists, 34 artistic photographers and 79 craft workers received such grants. Concerning art dissemination, the most important measures are the art museums which is considered a part of the museum policy. Within the last years two large museums have been established in Oslo, The Much Museum (financed by Oslo municipality) and the National (art) Museum, financed by the ministry of culture.

Measures towards dissemination also includes schemes for art in public spaces. According to An Order-in-Council, budgets for new buildings owned by the state shall include an allocation of 0,5-1,5 % to public art or decoration. Several municipalities and regional municipalities follow a similar practice.

In recent years there have been several debates/controverses concerning private/public partnerships in art-museums. The director of the National Museum received much critique when engaging in a partnership with the Fredriksen Family Collection.

3.5. Cultural arts and creative industries

3.5.1. GENERAL DEVELOPMENTS

The term cultural and creative industries (CCI) do not have a long tradition in Norway. However, it is important to mention that Norwegian art policy, particularly since the millennium, has included a wide range of popular cultural expressions that might be characterised as creative industries in other European countries. This includes support-schemes for popular musicians, concert promoters and festivals provided by Arts Council Norway, Support schemes for the film-industry, production of videogames etc.

The recent whit paper on culture (from 218/2019) has a subchapter on CCIs. This chapter states that the CCIs in Norway experienced an economic growth between 2000-2009, but a decline from 2008-2014. This decline is much due to the collapse of the media industry but also due to a general growth in Norwegian industry making

the CCI relatively less important. The paper also states that the profitability in the CCI is limited compared to other sectors in the Norwegian economy.

There have been some few policy programs directed towards the CCIs in Norway from both the Ministry of Culture, the Ministry of Local Government and Regional Development and the Ministry of Trade. However, these programs have been limited in terms of budgets.

3.5.2. BOOKS AND PRESS

The main categories of instruments in the literature sector are exemptions from outgoing VAT, purchasing schemes and fixed prices on books. Currently the VAT exemptions only includes printed books. However, there is an ongoing discussion whether the exception also shall include digital books.

During the last few years there have been public debates about a sector agreement for the book trade between the Norwegian Booksellers Association and the Norwegian Publishers Association, which means that there are fixed prices on books during a limited period in Norway. The agreement relies on an exemption from the competition rules that the authorities have approved. The agreement has been perceived as important in order to ensure a decentralised network of bookstores throughout the country, to ensure the income of writers, and the promotion of a diverse literature.

Until 2005, one of the most important provisions of the agreement was the rule whereby the price of books had to be fixed in the year of publication and the following year. While the competition authorities have wanted to remove or radically modify the "book agreement" for the last two decades, the publishing and bookseller sector wanted to implement this in the legislation as a law on fixed book prices. Currently (2022), a draft for a book law is out for consultation.

3.5.3. AUDIOVISUAL AND INTERACTIVE MEDIA

It is seen as one of the government's main responsibilities to ensure that in a small country such as Norway there should be a range of films and other audio-visual products that reflect its history, culture and language. In the latest white paper on Norwegian film policy (2015), the present government outlines its goals:

- Ensure a large and diverse film production of high quality.
- Ensure the distributions of films to all citizens.
- Ensure a high audience on Norwegian film and TV series both domestic and abroad.
- Encourage the development of a professional and profitable film industry.

There are several schemes of state support for the film industry administered by the *Norwegian Film Institute*. This includes support for films, tv-series, short-films, documentaries, script development, film export etc.

Recently (2016), the *Norwegian Film Institute* introduced a new incentive scheme aiming to increase the number of international films and series produced in Norway.

Digitalization has also had several impacts on the film industry, the film policy and the way in which Norwegians watch movies. All cinemas in Norway have been digitalized giving the opportunity for most cinemas to present new movies simultaneously. Further digitalization has caused the extinction of video rental shops.

Simultaneously, the number of subscribers to streaming services such as Netflix and HBO has increased significantly.

Digitalization has also called for a more format-neutral support system. This is emphasised particularly in the latest white paper (2015).

3.5.4. MUSIC

Music has always been a prioritised art form in the Norwegian cultural policy, but there are no clear-cut distinctions between ordinary, artistic-based support and support for music with commercial potential. A wide range of popular music festivals and arenas get public support and there are support schemes for musicians in most genres.

Nevertheless, in recent years the government has focused quite a bit on the commercial potential of music, especially on exporting music. Both the *Ministry of Culture* and the ministry responsible for trade have supported Norwegian music export. Since 2012, *Music Norway* has been given the mission to promote Norwegian music abroad.

Every year, the Norwegian government invites foreign journalists, experts and representatives of the music industry to the annual music conference *By:Larm*, which is an arena for promoting Norwegian popular music.

3.5.5. DESIGN AND CREATIVE SERVICES

Please find the available information on this subject in 3.5.1.

3.5.6. CULTURAL AND CREATIVE TOURISM

Please find the available information on this subject in 3.5.1.

4. Law and legislation

4.1. General legislation

4.1.1. CONSTITUTION

There are two articles in the Norwegian Constitution related to culture: Firstly, *Article 100* which guarantees freedom of expression (English version updated in June 2015):

There shall be freedom of expression.

No one may be held liable in law for having imparted or received information, ideas or messages unless this can be justified in relation to the grounds for freedom of expression, which are the seeking of truth, the promotion of democracy and the individual's freedom to form opinions. Such legal liability shall be prescribed by law.

Everyone shall be free to speak their mind frankly on the administration of the State and on any other subject whatsoever. Clearly defined limitations to this right may only be imposed when particularly weighty considerations so justify in relation to the grounds for freedom of expression.

Prior censorship and other preventive measures may not be applied unless so required in order to protect children and young persons from the harmful influence of moving pictures. Censorship of letters may only be imposed in institutions.

Everyone has a right of access to documents of the State and municipalities and a right to follow the proceedings of the courts and democratically elected bodies. Limitations to this right may be prescribed by law to protect the privacy of the individual or for other weighty reasons.

The authorities of the state shall create conditions that facilitate open and enlightened public discourse.

Secondly, *Article 108* of the Constitution deals with the responsibilities vis-à-vis the Sami people:

The authorities of the state shall create conditions enabling the Sami people to preserve and develop its language, culture and way of life

4.1.2. ALLOCATION OF PUBLIC FUNDS

The Act relating to the responsibility of public authorities for cultural activities (Kulturlova LOV-2007-06-29-89) states that:

The state shall promote and facilitate a wide range of cultural activities throughout the country through legal, financial, organizational, informational and other relevant means and measures.

The state must design tools and implement measures to promote and protect a diversity of cultural expressions in accordance with international rights and obligations.

This act states the responsibility of the state in relation to culture. However, the law does not contain any details on how this shall be done. Currently (2023), the law is being revised.

The *Act on Arts Council Norway* (Lov om Norsk kulturråd), defines the responsibilities, tasks, and the organisation of Arts Council Norway. The act also affirms the arm's length principle of the council.

4.1.3. SOCIAL SECURITY FRAMEWORKS

There are no particular social security framework for Norwegian artists or creative workers. Concerning the general legislation, the *Act on National Insurance* ensures that unemployed people are entitled to daily cash benefits. The daily cash benefits partially compensate for a loss of income due to unemployment. Working hours must have been reduced by at least 50% compared to previous working hours. The *Act on Social Services* ensures that benefits are available to people who are unable to provide their own subsistence.

4.1.4. TAX LAWS

The legislation on taxes in Norway implies no specific incentives for private sector investment in culture.

The ordinary rate of VAT is 25% (2015). However, some cultural services have an exemption from VAT (tickets to performing arts), while others (cinema, museums, galleries and sport events) benefits from low (10%) VAT.

Charity institutions and organisations are also exempted from VAT when selling various goods.

There is no VAT on the sale of books in Norway, and some periodicals are also exempted from VAT. However, electronic books are charged a 25% VAT. VAT on electronic books, however, is subject to currently (2016) political debates.

There are also tax deductions on gifts to voluntary organisations.

There are legal measures in terms of fees and compensations that partly constitute the economic conditions for individual artistic activity:

- *The Turnover of Works of Visual Arts Levy Act* (1948);
- *Remuneration for the Public Performance of Performing Artists Act* (1956);
- *Norwegian Fund for Composers Act* (1965);
- *Remuneration for Lending by Public Libraries Act* (1987);
- *Remuneration for the Exhibition of Visual and Applied Arts Act (the revenues are used to support foundations for visual artists, performing artists, composers and authors)* (1993);
- *Copyright Act* (1961);
- *Income Tax Act* (1999); and
- *VAT Act* (1969).

4.1.5. LABOUR LAWS

There is no legislation on labour directly related to cultural workers. However, the Norwegian Working Environment Act (LOV-2005-06-17-62) regulates both employment practices, working hours and working

protection, all of which also applies to cultural workers. Recently, a new regulation came into force that regulated the use of staffing agencies. This may have large consequences for festivals and promoters hiring technicians and stage crew.

4.1.6. COPYRIGHT PROVISIONS

Norway follows the continental European *droit d'auteur* tradition in the general approach to copyright legislation. In addition, there is close cooperation between the five Nordic countries (Finland, Sweden, Denmark, Iceland and Norway) on copyright issues. There have been no recent debates about moral rights, although there is a general public awareness that the rights holders should be credited when their works are used.

There are no provisions in the *Copyright Act* explicitly covering the concept of "fair use" since Norway follows the *droit d'auteur* tradition. However, the system allows for exceptions to the authors' rights (see *Article 9 of the Berne Convention*). Such provisions include *inter alia* the use of works for educational purposes, use for the disabled, copying by libraries, quotations of works as well as private copying.

Secondary rights holders – i.e. rights holders who are not themselves authors of a work but have acquired rights from the original author – do not necessarily have the same rights as the original author. The rights of the secondary rights holder will depend on the content of the agreement entered into by the original author and the secondary rights holder. One example of this is that if an author has sold the right of reproduction of a work to be published in the form of a novel this does not include other forms of publication, such as in newspapers or journals, unless this is specified in the agreement.

Broadcasters can use copyrighted works in their broadcasts on the condition that they fulfil the terms of an extended collective licence, cf. *section 30 of the Copyright Act (1961)*. According to this provision, the broadcaster must have an agreement with an organisation representing the rights holders.

In 2005 the EEA (EU) Copyright Directive (2001/20/EC) was implemented in the *Copyright act*. There are now provisions in the *Copyright Act* concerning the protection of technological measures and rights-management information. Several provisions have also been revised to include digital reproduction. As regards other technological developments, the wording of the Norwegian copyright legislation has been kept "technologically neutral" so that rapid technological changes do not necessitate many actual changes to the *Copyright Act*.

In 2013, the possibility for right holders to register personal information on people suspected of violating copyright protected material was implemented in the *Copyright Act*.

4.1.7. DATA PROTECTION LAWS

The *Personal Data Act (Act of 14 April 2000 No. 31* relating to the processing of personal data) aims to protect natural persons from violations of their right to privacy through the processing of personal data. The *Act* shall help to ensure that personal data is processed in accordance with fundamental respect for the right to privacy, including the need to protect personal integrity and private life and ensure that personal data is of an adequate quality.

4.1.8. LANGUAGE LAWS

The following acts cover language issues in Norway:

- *Language Usage in Civil Service Act* (1980). The Act aims to ensure that both forms of the official languages are used in public service;
- *Sami Act* (1987). The Act includes regulations on the public use of the Sami.
- *Place Names Act* (1990). The Act determines the spelling of place names when they are used by public authorities at all levels.
- *The Education Act* (1998) The act regulates the use of bokmål and nynorsk in primary school, the right to language education in minority languages and the right to education in sign language.

4.1.9. OTHER AREAS OF GENERAL LEGISLATION

Information is currently not available.

4.2. Legislation on culture

4.2.1. GENERAL LEGISLATION ON CULTURE

On 1 August 2007, a new general *Culture Act* entered into force in Norway. The *Culture Act* is simple and contains no detailed regulations of financing, priorities or organisation of the field of culture for the state, counties and municipalities. The Act leaves room for local autonomy. At the same time, the Act aims to ensure that the counties and municipalities provide economic and organisational measures that promote a broad spectrum of cultural activities at the local and regional level. The *Culture Act* also aims at facilitating a national culture policy in a more globalised world.

Currently (2023), the law is being revised. The draft for the update does not signalise a considerably more detailed governing of culture policy. However, the new revision aims to legislate the arm's length principle on all levels of government.

Table 2: International legal instruments implemented by Norway in the cultural field

Title of the Act	Year of adoption
UN International Covenant on Economic, Social and Cultural Rights	1972
UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage	1977
Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of Their Phonograms	1978
Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations	1978
Council of Europe European Convention on the Protection of the Archaeological Heritage	1992
European Convention on Transfrontier Television Ratification	1993
Council of Europe Convention for the Protection of the Architectural Heritage of Europe (Faro convention)	1996
European Landscape Convention	2004
Convention for the Safeguarding of the Intangible Cultural Heritage	2007
Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property	2007
Convention on the Protection and Promotion of the Diversity of Cultural Expressions	2007
Council of Europe Framework Convention on the Value of Cultural Heritage for Society	2008

UNESCO Second Protocol to the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict	2016
Second Protocol to The Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict	2016
Council of Europe Convention on Cinematographic Co-production	2017
Convention on the Protection of the Underwater Cultural Heritage	Not ratified
European Convention for the Protection of the Audiovisual Heritage	Not ratified

4.2.2. LEGISLATION ON CULTURE AND NATURAL HERITAGE

The following acts cover cultural heritage issues in Norway:

- *Cultural Monuments: Prohibition of Exportation and Reallocation of Objects Act (1978)*
- *Archives Act (1992)*.

4.2.3. LEGISLATION ON PERFORMANCE AND CELEBRATION

The following acts are relevant to performing arts and music in Norway:

- *National Touring Theatre Act (1948)*;
- *Remuneration for the Public Performance of Performing Artists Act (1956)*; and
- *Norwegian Fund for Composers Act (1965)*.

4.2.4. LEGISLATION ON VISUAL ARTS AND CRAFTS

The following acts are relevant to visual and applied arts in Norway:

- *Fee on the Sale of Visual Arto. (the Fee on Art Statute) (1948)*. According to the act, the buyer of art shall pay a fee of 5% in addition to the price of the artwork. The art dealer shall collect the fee and send it to The Relief Fund for Visual Artists. This scheme reflects the Nordic collective version of "droit de suite"; and
- *Remuneration for the Exhibition of Visual and Applied Arts Act (1993)*.

4.2.5. LEGISLATION ON BOOKS AND PRESS

The following acts cover literature and library issues in Norway:

- *Public Libraries Act (1985)*;
- *Public Lending Rights Act (1987)*; and
- *Legal Deposit Act (1989)*.
- *Regulations on exemption from the Competition Act § 10 for cooperation in book sale (2014)*

4.2.6. LEGISLATION ON AUDIOVISUAL AND INTERACTIVE MEDIA

The following act is relevant to film, video and photography:

- *Films Act (1913)*.

The following acts cover mass media issues:

- *Broadcasting Act (1992)*;

- Media Ownership Act (1997); and
- Television Standards Act (1987).

Norway has no separate Act relating to the press, but various provisions of the General Civic Penal Code apply. Article 100 of the Constitution protects the freedom of the press. Article 100 reads:

There shall be freedom of expression.

No one may be held liable in law for having imparted or received information, ideas or messages unless this can be justified in relation to the grounds for freedom of expression, which are the seeking of truth, the promotion of democracy and the individual's freedom to form opinions. Such legal liability shall be prescribed by law.

Everyone shall be free to speak their mind frankly on the administration of the State and on any other subject whatsoever. Clearly defined limitations to this right may only be imposed when particularly weighty considerations so justify in relation to the grounds for freedom of expression.

Prior censorship and other preventive measures may not be applied unless so required in order to protect children and young persons from the harmful influence of moving pictures. Censorship of letters may only be imposed in institutions.

Everyone has a right of access to documents of the State and municipalities and a right to follow the proceedings of the courts and democratically elected bodies. Limitations to this right may be prescribed by law to protect the privacy of the individual or for other weighty reasons.

The authorities of the state shall create conditions that facilitate open and enlightened public discourse.

Article 100 is generally understood to prohibit prior censorship. However, the Court of Enforcement may issue an order to restrain publication if it threatens to seriously harm the interests of the plaintiff. Such injunctions remain very few and rare.

In Norway, advertisements promoting alcohol and tobacco are prohibited, as well as advertising which is not in accordance with the principle of equality between the sexes, as well as advertising for certain medicines. It is also prohibited to advertise for gambling, with an exception for state permitted gambling entities. Furthermore, the Broadcasting Act (1992) limits the volume of advertising allowed and prohibits advertising directed towards children.

There are no laws regarding ethical standards in the media. However, since 1936 the printed press has maintained a Code of Ethical Standards through the establishment of the Press Complaints Commission. Since 1996, complaints against radio and television are also dealt with by this Commission, although a special Broadcasting Complaints Commission was in operation until the summer of 1998 in accordance with the Broadcasting Act. The basis for the hearings by the Press Complaints Commission is the Code of Ethics, which is drawn up by the press organisations through their common organisation, the Norwegian Press Association.

4.2.7. LEGISLATION ON DESIGN AND CREATIVE SERVICES

The following act is relevant to architecture and the environment:

- *Planning and Building Act (1985).*

5. Arts and cultural education

5.1. Policy and institutional overview

The Storting (the Norwegian Parliament) and the government define the goals and decide the budgetary frameworks for education. The Ministry of Education and Research is Norway's highest public administrative agency for educational matters and is responsible for implementing national educational policy, including arts education at all levels. Over the past decade, arts education in Norway has been reorganised at the primary level, lower and higher secondary level and in the higher educational system.

5.2. Arts in schools

New curricula for primary schools, as well as lower and higher secondary schools, place an emphasis on aesthetic disciplines. Twelve percent of all teaching in elementary school is designated to arts, crafts and music (According to The Norwegian Directorate for Education and Training).

The wish to strengthen the aesthetic and creative capacities of Norwegian pupils is also manifested in *The Cultural Rucksack (Den kulturelle skolesekken)*, which was established as a national scheme in 2001. This is a national initiative for professional art and culture in education in Norway with the following objectives:

to help to ensure that pupils in the primary and lower secondary schools are offered a professional arts and culture programme;

to make it easier for primary and lower secondary school pupils to gain access to, make themselves familiar with and have a positive approach to art and cultural expression of all kinds; and

to contribute to an overall incorporation of artistic and cultural expression in the realisation of the schools' learning objectives.

DKS is a joint initiative of the Ministry of Culture and the Ministry of Education and Research and is primarily funded by profits from Norsk Tipping A/S (Norway's state-owned gaming company).

5.3. Higher arts and cultural education

Regarding third-level arts education, there are major variations between the different art forms in terms of the training opportunities available. While there are several different institutions offering higher education in visual arts and music, there are fewer opportunities to train in the fields of literature, theatre, dance and film.

Over the last few decades, the number of artist academies – both private and public – has expanded, especially within the performing arts. The number of Norwegian students gaining an art education abroad has also increased considerably. This has contributed to a large growth in the number of artists in Norway. As long as the economic basis for artistic work has not expanded proportionally, the expanding education of artists is seen as a problem by both artists' organisations and public authorities. At the same time, the growing numbers of artists

who gain their professional training abroad means that the close links that have traditionally characterised the relationship between the arts education sector on the one hand and the art institutions on the other, not least in the theatre sector, are changing. However, artists who gain their professional training abroad have not been automatically accepted in the Norwegian labour market for art, although this discrimination seems to be declining in recent years.

Higher arts education has been reorganised during the last decade in terms of the merger of various institutions in the field. The intentions of the state merger have been to enhance the available resources to help establish broader artistic professional environments and promote cooperation beyond disciplinary divisions. Both working artists and professionals in the existing art educational institutions have expressed scepticism in relation to these organisational reforms. In particular, critics have questioned whether the quality of the arts education and the specific needs of each art form are sufficiently considered within the new organisational frameworks.

5.4. Out-of-school arts and cultural education

The municipality schools of fine art / (kulturskole) make important contributions to the primary level of public arts education, which has been ongoing since the 1960s, and primarily started with a music education. On 5 June 1997, Norway formalised the municipality schools of fine art. The *Act on Primary and Secondary Education*, Section 13-6 states that: "All councils should, alone or in cooperation with other municipalities, have music / cultural offerings for children and young people organised in association with the school and other culture."

Today, the municipality schools of fine art provide an art education to children as well as adults. A total of 93 000 children attends a cultural school (2020), which is 14% of all children in primary school.

5.5. Vocational and professional training

Most cultural education in Norway is provided in higher education such as universities and colleges. However, there are also programs for art education in high schools, both performing arts (music, drama and dance), visual arts (Art, design and architecture) and crafts (Crafts, design and product development). In addition to this, there are some courses in culture-related educations within other programmes.

Further, there are culture educations within Folk high school which provides one year programmes in several cultural subjects.

6. Cultural participation and consumption

6.1. Policies and programmes

The most prominent programme to promote participation of school children in cultural life in Norway in recent years has been *The Cultural Rucksack (Den kulturelle skolesekken (DKS))* which was established as a national scheme in 2001. From 2007, the programme was extended to also include high schools.

DKS is a national initiative for professional art and culture in education in Norway, with the following objectives:

to help to ensure that pupils in primary, lower secondary schools and high schools are offered a professional arts and culture programme;

to make it easier for primary, lower secondary school and high school pupils to gain access to, make themselves familiar with and have a positive approach to art and cultural expression of all kinds; and

to contribute to an overall incorporation of artistic and cultural expression in the realisation of the school's learning objectives.

DKS is a joint initiative of the Ministry of Culture and the Ministry of Education and Research and is mainly funded by profits from Norsk Tipping A/S (Norway's state-owned gaming company). One of the preconditions of DKS is that experiences of art and culture in schools should compensate for any inequalities due to a pupil's social background.

6.2. Trends and figures in cultural participation

Table 3: People who participated in or attended a certain cultural activity during the last 12 months in Norway (in % of the population, over 3 available years)

	2012	2016	2021
Activities heavily subsidised by the state			
Theatre (<i>and musicals</i>)	45	50	16
Opera performances	8	8	3
Zarzuela			
Dance	14	14	5
Concerts of classic music			12
Libraries	49	46	37
Museums	41	44	29
Monuments			
Cultural centres			
Activities without large public subsidies			
Cinema	67	72	40
To read books not related to the profession or studies			
<i>In paper format (Usually¹ use)</i>			68
<i>In digital format (Usually use)</i>			18
<i>Directly on the Internet (Usually use)</i>			
To listen to music (Usually listen)			
<i>In a computer or directly on the Internet</i>			
To read periodic publications (Usually read)			

<i>Directly on the Internet</i>			
To watch videos (Usually watch)	12	26	52
<i>Directly on the Internet</i>			
To watch television (Usually watch)	77	67	46
<i>Directly on the Internet</i>			
To listen to the radio (Usually watch)	60	59	47
<i>Directly on the Internet</i>			
To play videogames (Usually play)		35	33
To use computer for entertainment or leisure (Usually use)			
Internet for entertainment or leisure (Usually use)	80	89	93

Table 4: People who have carried out artistic activities in Norway in the last 12 months by type of activity, in % of total population, period 2012-2021

	2012	2016	2021
Writing			
Visual art	11	8	16
Painting or drawing			
Other visual arts			
Photography			
Making videos			
Designing web pages			
Drama	2	2	1
Dance and ballet	4	3	3
Playing an instrument			19
Singing in a choir	7	7	6

¹ Usually – Daily use.

6.3. Trends and figures in household expenditure

Table 5: Household cultural expenditure by expenditure purpose, 2004 and 2012 (No recent numbers available).

Items (Field/Domain)	Household expenditure (in million EUR and percentages)				Average per capita expenditure (EUR)	
	2008	%	2012	%	2008	2012
I. Books and Press	593	1,3 %	573	1,0 %	282	257
Books	235	0,5 %	219	0,4 %	111	98
Press	359	0,8 %	354	0,6 %	170	159
II. Cultural Services	590	1,3 %	660	1,1 %	280	296
Cinema, theatre and others	159	0,4 %	160	0,3 %	76	72
Museums, libraries, parks and similar	66	0,1 %	64	0,1 %	32	29
Photographic services and other						
III. Audiovisual equipment and accessories	1001	2,2 %	1005	1,7 %	476	451
Support for recording image, sound and data						
Audiovisual equipment and accessories						
Musical instruments	27	0,1 %	51	0,1 %	13	23

IV. Subscriptions of television, information processing
 Rental and subscriptions of radio and television
Subscriptions of radio and television
Rental of cultural equipment and accessories
 Information
 Processing and Internet
Material for information processing
Mobile devices
Mobile and Internet services
 TOTAL

6.4. Culture and civil society

The culture sector in Norway is characterised by a wide range of NGOs, both in the amateur and professional sectors. Approximately 76% of all Norwegians hold a membership in one or several NGOs. However, this number includes all voluntary organisations. As shown in table 10, 11% of Norwegians were members of a band, choir or an amateur theatre ensemble in 2014.

The municipalities represent an important source of support for amateur arts and culture. In addition to this, The Ministry of Culture administers a support scheme called the [Frifond](#). Several youth organisations receive public support from the Frifond and the scheme also supports young people with creative ideas who are not members of an organisation. The application process is relatively easy, and all groups of three or more people may apply.

In 2010 a new scheme for VAT-compensation was established. NGO receives support based on their expenditures. In total, more than one billion NOK was distributed to NGO in 2014 through this scheme.

Table 10: Share of total population which holds a membership in one or several NGOs, 2011 and 2014

Membership in a NGO	2011	2014	2020
Member of political party	8	7	8
Member of an environmental or humanitarian organisation	17	16	14
Member of an art organisation.	13	11	11
Member of a religious association	..	8	5
Member of a secular humanist association	3	3	3
Member of sports clubs	27	25	25
Member of an outdoor organisation	15	15	14
Member of other associations or organisations	12	12	11

Source: Statistics Norway – Levekårsundersøkelsen.

7. Financing and support

7.1. Public funding

7.1.1. INDICATORS

Public cultural expenditure in Norway per capita in 2014 was NOK 4 455 (EUR 533). It corresponded to 0.72 % of GDP. At state level, the expenditure per capita in 2014 was NOK 2 057 (EUR 246), corresponding to 0.33% of GDP.

Table 3: Public cultural expenditure per capita, in NOK, 2005, 2008, 2011, 2014

Level of government	2005	2008	2011	2014
State (federal)	1 152	1 372	1 741	2 057
Regional (provincial)	149	187	234	262
Local (municipal)	908	1 630	1 907	2 136
Total	2 209	3 188	3 883	4 455
% of GDP, total	0.51 %	0.58 %	0.68 %	0.72 %
% of GDP, state (federal)	0.27 %	0.25 %	0.31 %	0.33 %

Source: Statistics Norway.

* Church affairs and sports not included.

7.1.2. EXPENDITURE ON GOVERNMENT LEVEL

Table 6a. Public cultural expenditure by level of government, 2021

Level of government	Total expenditure in national currency	Total expenditure in EUR*	% share of total
State (central, federal)	25 602 000 000	2 512 463 199	67 %
Regional (provincial, Länder, etc.)	1 745 300 000	171 275 761	5 %
Local (municipal, incl. counties)	10 680 100 000	1 048 096 173	28 %
TOTAL	38 027 400 000	3 731 835 132	100 %

Note: * At the date of expenditure

Source (Kulturstatistikk 2021)

Table 6b. Public cultural expenditure by level of government, 2019

Level of government	Total expenditure in national currency	Total expenditure in EUR*	% share of total
State (central, federal)	12 570 000 000	1 301 242 236	53 %
Regional (provincial, Länder, etc.)	1 756 000 000	181 780 538	7 %
Local (municipal, incl. counties)	9 344 635 000	967 353 520	39 %
TOTAL	23 670 635 000	2 450 376 294	100 %

Note: * At the date of expenditure

Source (Kulturstatistikk 2019)

7.1.3. EXPENDITURE PER SECTOR

Table 7: Direct state cultural expenditure and transfers (central level)*: by sector, 2021, in 1000 of national currency

Field/Domain/Sub-domain	TOTAL in 1000	in %
I. Cultural Heritage	3 908 000	15 %
<i>Historical Monuments</i>		
<i>Museums</i>	2 426 000	9 %
<i>Archives</i>	442 000	2 %
<i>Libraries</i>	951 000	4 %
<i>Intangible Heritage / Folk Culture</i>		
II. Visual Arts		
<i>Fine Arts / Plastic Arts</i>		
<i>Photography</i>		
<i>Architecture***</i>		
<i>Design / Applied Arts</i>		
III. Performing Arts	2 936 000	11 %
<i>Music</i>		
<i>Theatre, Music Theatre, Dance</i>		
<i>Multidisciplinary</i>		
IV. Books and Press		
<i>Books</i>		
<i>Press</i>		
V. Audiovisual and Multimedia	8 153 000	32 %
<i>Cinema</i>		
<i>Television</i>		
<i>Sound recordings</i>		
<i>Radio</i>		
<i>Multimedia</i>		
VI. Interdisciplinary	10 147 000	40 %
<i>Socio-culture</i>	2 583 000	10 %
<i>Cultural Relations Abroad</i>		
<i>Administration****</i>	205 000	1 %
<i>Cultural Education*****</i>		
VII. Not covered by domain I-VI	458 000	2 %
TOTAL	25 602 000	100 %

Source(s):

* Where available, please provide separate tables – 7.1, 7.2, etc. – for other levels of government

** Definition: "Direct expenditure" is spent within the administration and its own cultural institutions (for personnel, goods and services, capital investments in their own premises), whereas "transfers" are being allocated to either "other levels of government", e.g. on the local level, or to independent cultural institutions and organisations, to film companies, publishing houses, individual artists; etc.

*** This category does NOT include public investments into constructions or for the renovation of buildings. It covers e.g. the promotion of architecture, educational activities, etc.

**** When not allocable by domain.

NOTE The diverse field of digital arts could be mentioned either in their appropriate contexts (e.g. design or multimedia) or, where separate budgetary categories exist, specified under VII.

7.2. Support programmes

7.2.1. STRATEGIES, PROGRAMMES AND OTHER FORMS OF SUPPORT

Public authorities in Norway use the following methods to support artists:

- Government Grants For Artists (Arts Council Norway)

These schemes give support to individual artists.

- The Norwegian Cultural Fund (Arts Council Norway)

This fund allocates funding to projects based on application.

- Schemes for compensation and taxes

There are different schemes to ensure that artists receive compensation for the public use of their work.

- Grants to art institutions

Several theatres, symphony orchestras and the National Opera receive between 70-95% of their income from public grants.

- Grants to dissemination institutions

The major part of the income of many dissemination institutions are public grants.

- Others

There are several schemes that contribute to the extension of the market for artistic and cultural goods and services, e.g. the purchasing scheme for new Norwegian literature.

7.2.2. ARTIST'S FUNDS

Compensation funds / droite de suite:

- The Relief Fund for visual artists;
- Fond for Lyd og Bilde (Cultural Fund for Support to Music and Visual Art); and
- Audiovisual Sound.

Purchasing programmes:

- The Purchasing Programme for Contemporary Fiction and Non-Fiction, Arts Council Norway; and
- The National Foundation for Art in Public Buildings.

7.2.3. GRANTS, AWARDS, SCHOLARSHIPS

Government Grants for Artists are important instruments in the public artist policy in Norway. Grants for artists may potentially be allocated to all artists who primarily live and work in Norway. In addition to the support schemes for artists on the state level, some municipalities and counties have schemes for artists, but there are great variations among regions. The grants for artists on the state level are direct and individual support for artists awarded for set periods of time. Until recently, grants has also been given to artists permanently as a guarantee income. Nevertheless, only a small number of the applicants are successful. The most important grants are:

- Work grants of 1-5 years: Artists, primarily creative artists, working on a defined project, or artists who want to devote all their working hours to artistic work, are awarded with a grant. Work grants are distributed according to defined quotas between various artist categories. Creative artists receive most of the stipends.

Work grants for young artists: These grants are awarded for 1-3 years to artists under the age of 35 who are at the stage of establishing themselves as artists. This grant is relatively new and was first awarded in 1998 as compensation for the elimination of the specific scholarship connected to art education (see chapter 8.3.4).

7.2.4. SUPPORT TO PROFESSIONAL ARTISTS' ASSOCIATIONS OR UNIONS

Most of the professional artists associations and unions in Norway administer support schemes for their members. One example is the Norwegian Society of Composers, which administers the Norwegian Composers' Fund, and the Norwegian Authors' Union, which administers several support schemes for their members.

7.3. Private funding

In Norway, public authorities have taken considerable responsibility for culture, not least by financing cultural and artistic activities. Nonetheless, attention has been directed in recent years to the potential role of private actors. In 2005, the Ministry of Culture presented a white paper on the relation between culture and business. It emphasises that private actors may play a more prominent role in financing culture in the years ahead. However, the Ministry maintains that the main responsibility for financing culture still lies in the hands of the public authorities.

There are no statistics available that give a full overview of private financing, but several indicators show that there has been an increase in private financing in the past few years. According to Gran and Hofplass (2007), the total amount of cultural sponsorship in 2006 was estimated at NOK 519 million (EUR 65.78 million). There are few data on the recent development on private funding. However, numbers from the large theatres in Norway (NTO) shows that the amount of private funding has decreased since 2008. The amount of total income from sponsorship have dropped from 2,5 % in 2008 to 1,1 % in 2014 (NTO 2014). There are also some private foundations that fund culture. *The DnB NOR Savings Bank Foundation* and *The Freedom of Expression Foundation (Fritt ord)* are two of the largest foundations. The amounts donated each year are determined by financial results, so it changes every year. In 2014 *The Freedom of Expression Foundation* donated 112 million NOK to

culture and media purposes.

All major lotteries and gaming activity and the allocation of their profits are organised through the Ministry of Culture (see more in chapter 3.2).

Expert Authors

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SENIOR RESEARCHER

Bård Kleppe holds a PhD in cultural studies from the University of South-Eastern Norway. His PhD-project was a comparative study of cultural policy in three European countries. Kleppe has worked as a senior researcher at Telemark Research Institute since 2008 and has conducted a number of larger and smaller research projects on e.g. cultural policy. He has published a number of evaluations, reports and scientific articles on these topics.

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Per Mangset



PROFESSOR EMERITUS

Per Mangset is a Sociologist of Culture, Professor emeritus at the University of South-Eastern Norway and a senior researcher at Telemark Research Institute. Areas of interest include leisure; cultural professionalisation; arts audience; models and history of cultural policy in Western Europe; international cultural cooperation; artist roles in transition; comparative sports and cultural policy and entrepreneurialism. Mangset has conducted

several large research projects on cultural policy. Together with Dorte Skot-Hansen (Denmark), he initiated the International Conference on Cultural Policy Research (ICCPR) and coordinated the Scientific Committee of the ICCPR for several years.

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This profile was first prepared by Sigrid Røyseng and Per Mangset and updated by Bård Kleppe and Mangset since 2008.