Compendium
cultural policies & trends



**Short Profile**

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# NORWAY

## Short Cultural Policy Profile

*Author: Bård Kleppe and Ola K. Berge*

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## 1. Facts and figures

**Political system:** Parliamentary, representative democracy and constitutional monarchy. Executive power is exercised by the Council of State/Government. Legislative power is vested in both the Government and the legislature, the Storting, which is elected under a multi-party system. Judicial power is independent of the executive and legislative branches.

**Official languages:** Norwegian and Sami

| | **2025** | **2020*** |
|---|---|---|
| Population as at 1 January | 5 594 340 | 5 367 580 |
| GDP in millions of euros | 549 000 (2024) | 322 000 |
| GDP per capita in PPP index (EU27_2020 = 100) | 160 (2024) | 141 |
| Public expenditure (as a % of GDP) | 49.5 (2024) | 57.8 |
| Public expenditure on culture in millions of EUR | 3 961 | 3 625 |
| Public expenditure on culture as a percentage of GDP | 0.72% | 1.13% |
| Public expenditure on culture per capita | 708 | 675 |
| Share of cultural employment in total employment | 4.1% (2024) | 3.9 |

Sources:

Population as at 1 January, *latest available data / https://ec.europa.eu/eurostat/databrowser/view/tps00001/default/table?lang=en*

GDP in millions of euros, *latest available data / https://ec.europa.eu/eurostat/databrowser/view/namq_10_gdp/default/table?lang=en*

GDP per capita in PPP index (EU27_2020 = 100), *latest available data / https://ec.europa.eu/eurostat/databrowser/view/tec00114/default/table?lang=en*

Public expenditure (as a % of GDP), *latest available data / https://ec.europa.eu/eurostat/databrowser/view/tec00023/default/table?lang=en*

Public expenditure on culture / Public expenditure on culture as a % of GDP / Public expenditure on culture per capita: see also section 7.1.1 of the national compendium profile

Share of cultural employment in total employment / *latest available data: https://ec.europa.eu/eurostat/databrowser/view/cult_emp_sex/default/table?lang=en*

*In 2020, the budget included a number of temporary support schemes in connection with Covid-19.

## 2. Cultural policy system

### *2.1 Objectives*

The main objectives of Norwegian cultural policy were defined in the latest cultural policy white paper:

A free and independent cultural life that

- creates artistic and cultural expression of the highest quality
- promotes education and critical reflection
- preserves and disseminates cultural heritage
- creates and promotes a cultural offering that is perceived as relevant and representative of the population
- is accessible to all and encourages individuals to experience and participate in cultural activities
- provides meeting places and builds a sense of community
- renews itself and demonstrates the ability to adapt
- has international impact and promotes intercultural understanding
- strengthens the Norwegian language, the Sami languages, the national minority languages and Norwegian Sign Language as fundamental cultural carriers

Despite changing governments, the main objectives of Norwegian cultural policy have remained unchanged for the last 20 years or more. There is little controversy surrounding these objectives in public debate.

### *2.2 Main functions*

As in the other Nordic countries, Norwegian cultural policy is both centralised and decentralised. It is primarily the state that lays the foundations for most of cultural policy, although significant responsibility for the formulation and implementation of cultural policy is delegated to local and regional authorities.

**National level**

At national level, the decision-making process is relatively complex. Considerable authority is concentrated in the political and administrative bodies: the Storting, the Government and the ministries. Formally, it is the Storting that sets the broad framework for cultural policy, whilst *the Ministry of Culture* prepares documents for the Storting. All legal, financial, organisational and informational instruments are utilised to achieve the policy objectives. However, the national budget is the most important instrument.

Other ministries dealing with cultural matters include *the Ministry of Climate and Environment,* which is responsible for cultural heritage and cultural environments. *The Ministry of Education and Research is responsible* for arts education, cultural schools for children, specialist libraries and university museums. *The Ministry of Foreign Affairs* is responsible for Norwegian art and culture abroad. The Ministry of Defence is responsible for the Armed Forces' music and museums, and the Ministry of Finance is responsible for various tax exemptions.

A significant proportion of this authority is also delegated to arm's-length bodies. *The Arts Council Norway enjoys* a largely independent status and is therefore characterised as an arm's-length body. *The Norwegian Film Fund is* responsible for administering all national support for film production in Norway.

A large proportion of the culture budget also goes directly to cultural institutions, including the Norwegian Opera and Ballet, seven professional orchestras and a number of theatres

**Regional level**

All counties established cultural boards and administrations during the 1970s. These are independent regional and local cultural administrations that report to the county councils.

The regional authorities' responsibilities include self-defined initiatives and grants for regional cultural activities, as well as grants to regional institutions, which are partly state-funded and regulated by formal agreements on shared responsibility.

In 2020, the regional reform reduced the number of counties from 19 to 15. As part of the reform, the aim was to give the regions greater responsibility for cultural policy. This has happened to a limited extent.

**Municipal level**

Most local authorities also have independent cultural committees and administrations, sometimes combined with other policy areas such as business, leisure or education.

The municipalities' responsibilities include funding for local cultural activities, including shared responsibility for cultural institutions. However, the most important areas of local cultural policy comprise cultural schools, public libraries and infrastructure for culture and sport.

**Sápmi**

Generally speaking, it is most accurate to understand cultural policy in Sápmi as a multi-level system, rather than as a single, unified cultural policy regime. Sápmi spans Norway, Sweden, Finland and Russia, whilst the strongest formal governance and funding mechanisms remain within the individual states.

At regional level, the Sámi Parliamentary Council is the most important body for cooperation between the Sámi parliaments in Norway, Sweden and Finland. Among other things, its aim is to strengthen, preserve and develop the Sámi language, culture and community life across national borders. The Sámi Council is also a non-governmental Sámi cooperation organisation with member organisations from the four parts of Sápmi. The Sámi Council administers cultural funding provided by the Nordic Council of Ministers, with particular emphasis on initiatives that operate across national borders.

On the Norwegian side, Sámi art and culture form part of the Norwegian national cultural policy system described above, at national, regional and local levels. An important difference, however, is that the Ministry of Local Government and Regional Development (KDD) has overall responsibility for coordinating central government policy towards the Sámi, and that much of cultural policy is the responsibility of the Sámi Parliament, the Sámi people's elected representative body. The Sámi Parliament pursues an independent cultural policy within its own financial framework, and thus plays a far stronger role in terms of cultural policy and administration than an ordinary interest group, with its own direct grants, project funding, artist-in-residence policies, institutional development, agreements and corporate governance. At the same time, the Ministry of Culture and Equality, through its executive directorates, has its own initiatives that may encompass or include Sámi culture. This means that, in practice, Sámi cultural policy in Norway is a form of shared or overlapping governance, rather than a simple delegation of powers from the state to the Sámi Parliament.

Norway's national policy towards the Sámi region is based on key national and international rights. At the national level, Article 108 of the Constitution forms the basis, including for cultural policy. It states that state authorities shall create the conditions necessary for the Sámi people, as an indigenous people, to safeguard and develop their language, culture and community life. In addition, the consultation rules in the Sami Act mean that cultural policy is more than just a matter of funding: public authorities must consult the Sami Parliament or other affected Sami interests on matters that may directly affect them.

The policy is also based on several international conventions. These do not provide direct guidance for Sámi cultural policy, but are nevertheless important as they establish the legal framework for Norwegian cultural, linguistic and Sámi policy. The most important of these are ILO Convention No. 169 concerning Indigenous and Tribal Peoples (1989), the UN International Covenant on Civil and Political Rights (ICCPR), in particular Article 27, and the Council of Europe's European Charter for Regional or Minority Languages.

### *2.3 Management system: Organisational organisational chart*

| Political level | Executive level | Expert bodies |
|---|---|---|
| **National level** | | |
| The Norwegian Parliament | Ministry of Culture and Equality | KORO – Art in Public Spaces |
| The Family and Culture Committee | | The Lottery and Foundation Authority |
| | | The National Archives of Norway |
| | | The Norwegian Media Authority |
| | | The National Library of Norway |
| | | Norwegian Film Institute |
| | | Arts Council Norway |
| | | Norwegian Library of Talking Books and Braille |
| | | Kulturtanken – The Cultural School Bag Norway |
| | | The National Theatre |
| | | The Language Council |
| | | Restoration work on Nidaros Cathedral |
| | Ministry of Climate and the Environment | The Director-General of Cultural Heritage |
| | Ministry of Education and Research | |
| | Ministry of Foreign Affairs | |
| **Regional level** | | |
| County Council | County administration | |
| Separate cultural committees or integrated with other areas | Culture unit: separate for culture or integrated with other areas | |
| **Local level** | | |
| Municipal council | Municipal administration | Local Cooperation Councils |
| Separate culture committees or committees integrated with other areas | Culture unit: separate or integrated with other areas | |

### *2.4 Historical background covering the last 70 years*

In the post-war period, great emphasis was placed on the democratisation of culture. Art and culture were regarded both as an important measure for the welfare of the entire population and as a useful tool for public education. To democratise culture, the state established key arts institutions (theatre, music, visual arts, etc.).

In 1965, the Norwegian Cultural Council was established to safeguard Norwegian culture and language. During the 1960s, a number of support schemes for artists were also introduced.

In the 1970s, major reforms were carried out to decentralise cultural policy and cultural administration in Norway. Cultural committees were set up in most municipalities, and gradually cultural directors and cultural secretaries were appointed in the municipalities. A similar system was developed at county level, and new grant schemes were introduced. In this way, considerable responsibility was decentralised to bring decision-making closer to the public. Closely linked to this reform was a broadening of the scope of the cultural sector, with the aim of incorporating the cultural interests of different sections of the population, which also included a renewed interest in amateur cultural activities.

Whilst public cultural budgets had grown considerably in the post-war period, the 1980s and 1990s were characterised by budget cuts and efficiency measures due to economic stagnation in Norway. Cultural expenditure, particularly at local authority level, increased significantly in the 1980s, however.

In 2005, the centre-left government announced its ambition to increase the proportion of the national budget allocated to culture to 1 per cent by 2014, and that this would benefit all art forms. Between 2005 and 2013, central government funding for culture thus rose from 625 million euros in 2005 to 1.2 billion euros in 2013. The level of public expenditure has remained roughly the same, even though growth has stalled.

During the pandemic, the Norwegian government allocated more than 700 million euros in additional funding to the cultural sector.

# 3. Current cultural issues

## *3.1 Key trends*

Norwegian cultural policy has been very stable over the last 20–30 years, despite changes in government. Generally speaking, there have been few debates and few major changes to the culture budget.

Nevertheless, digitalisation has created new challenges for cultural policy in Norway, as it has in the rest of the world. This includes debates on support and regulation for the new media landscape. Over the past few decades, the political parties have also debated the principle of arm's-length funding. Despite a general consensus on the main principles of cultural policy, the political parties have also been somewhat divided on the level of public support for culture.

Furthermore, recent cultural policy has emphasised cultural policy as a tool for safeguarding freedom of expression. The latest White Paper on Culture [https://www.regjeringen.no/no/dokumenter/meld.-st.-8-20182019/id2620206/?q=ytringsf&ch=1#match_0] states that:

Art and culture are forms of expression with the power to shape society, and cultural policy must be based on freedom of expression and tolerance. Cultural life and civil society are prerequisites for personal development and an enlightened public sphere, and thus an investment in democracy.

Compared with the previous White Paper on Culture (2003), in which the main objective was public access to high-quality art and culture, the latest White Paper describes a more fundamental task for the cultural sector, namely to safeguard democracy. This change also has a legal backdrop. In 2004, the clause on freedom of the press in the Constitution was amended from 'Freedom of the press shall prevail' to 'Freedom of expression shall prevail'. The clause was further expanded to include the state's responsibility to lay the foundations for an 'open and informed public debate'. The clause further emphasised the state's responsibility to ensure a framework for the production and distribution of expressions.

The regionalisation of cultural life has also been a topic of discussion in recent years. A regional reform has reduced the number of municipalities from 428 to 357 and the number of regions from 19 to 15. One of the aims of the reform was to transfer state responsibilities to regional and local authorities, including within the cultural sector. This led to several debates. So far (2022), few changes have been made to the areas of responsibility.

Since 2000, there has been extensive development of new cultural infrastructure, both in Oslo and elsewhere in the country. In several cities, large cultural centres and concert

halls have been built. Since 2020, the new National Museum (of Art) and the Munch Museum have moved into monumental new buildings in Oslo.

One relatively minor change that has led to major shifts in the culture budget is the reorganisation of NRK's funding, whereby licence-based payments have been replaced by payments via the tax return. The change has not sparked much public debate, and NRK's budget has not changed significantly. However, expenditure on NRK is now visible in the government budget for media.

In 2025, the Norwegian Cultural Act (https://lovdata.no/dokument/NL/lov/2007-06-29-89) was amended to include three key changes: the arm's-length principle and the infrastructure requirement are enshrined in the Act's purpose, a separate provision has been introduced to ensure that decisions relating to the arts and culture are taken independently of political authorities, and local and county authorities are required to draw up overviews and set targets and strategies in the cultural sector.

The changes are intended to strengthen freedom of expression, limit detailed political control and make the Culture Act a clearer tool for cultural policy.

### *3.2 Key themes*

*The most important themes in Norwegian cultural policy are currently:*

- Freedom of expression
- Cultural sustainability
- Culture and emergency preparedness

The Cultural Policy Cooperation Programme 2021–2024 sets out the key priorities for the Council of Ministers for Culture for the period 2021–2024.

### *3.3 International Cultural cooperation*

The Ministry of Culture and Equality is responsible for Nordic and multilateral cultural cooperation, whilst the Ministry of Foreign Affairs is responsible for bilateral cultural cooperation and the promotion of Norwegian art and culture abroad.

Seven state-funded institutions and professional organisations, organised within the Norwegian Arts Abroad network, have as a particular aim to stimulate artistic exchange and promote Norwegian and Sámi artists and works of art, not least through the administration of specific grant schemes. The following organisations administer support schemes on behalf of the Ministry of Foreign Affairs:

*The Norwegian Film Institute (NFI)* works to preserve, support and distribute Norwegian and foreign films, thereby raising the profile of film as an artistic and cultural expression. The

NFI also distributes and promotes Norwegian films abroad and administers the Ministry of Foreign Affairs' support scheme for the promotion of Norwegian films.

*NORLA – Norwegian Literature Abroad* plays an important role in disseminating information about 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 grants to publishers who publish Norwegian literature abroad, offers travel grants for Norwegian authors and their translators, and provides promotional support for sample translations and author presentations.

- *The Office for Contemporary Art Norway (OCA)* was established by the Ministry of Culture and the Ministry of Foreign Affairs in 2001. OCA's main objective is to develop cooperation between Norway and the international visual arts scene within the field of contemporary visual art. OCA supports Norwegian contributions to major exhibitions abroad, the international activities of Norwegian artists and curators, and foreign curators and critics wishing to conduct research in Norway.
- *Music Norway* is the Ministry of Foreign Affairs' official advisory body on music matters. It acts as an adviser to the political sphere and as a facilitator for the entire Norwegian professional music sector.
- Performing Arts Hub Norway (PAHN) works to facilitate independent theatre and dance activities in Norway. PAHN administers the Ministry of Foreign Affairs' touring support scheme in this field.
- The Ministry of Foreign Affairs' advisory body for design and architecture *is the 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 Foundation for Design and Architecture in Norway – an organisation established on the initiative of the Ministry of Culture in 1992 – had held the advisory role.
- *Norwegian Crafts* was established in 2012 to strengthen the international standing of contemporary arts and crafts from Norway. On behalf of the Ministry of Foreign Affairs, Norwegian Crafts administers a grant scheme for international arts and crafts projects; it also advises the Ministry and the Norwegian embassies and consulates abroad on contemporary arts and crafts

The Nordic Council of Ministers is the most important platform for Nordic cultural cooperation. It describes culture and the arts as the cornerstones of the Nordic community.

# 4. Cultural institutions

## *4.1 Overview*

In general, it is difficult to distinguish between public and private cultural institutions in Norway. There are a few purely commercial theatres and concert halls in the major cities; otherwise, most institutions are partly funded by one or more public authorities. Most institutions are organised as foundations.

**Cultural heritage:** The Norwegian museum sector comprises around 100 different museum organisations which operate more than 500 museum venues. In recent years, several museums have been merged as part of a public sector reform.

**Visual arts:** There are both public art galleries and art museums in Norway. Some of the art museums are organised within the aforementioned museum organisations.

**Performing arts:** There is one large opera house and 16 major production theatres, funded through a combination of central, regional and local government funding. In addition, there are approximately 100 independent theatres, which are partly funded by the Arts Council Norway.

**Libraries:** Public libraries are the main libraries in Norway. These are owned, run and funded by the local authorities. There are also university libraries.

**Audiovisual:** NRK is the only state-owned broadcasting organisation in Norway.

**Multidisciplinary:** Most towns have their own cultural centre, which is mainly owned and funded by the local authority. Such cultural centres may include a cinema, one or more venues for the performing arts, art galleries, a library or sports facilities. Many such centres have been built in recent years.

**Sápmi:** In Norway, there are a number of distinct Sámi cultural institutions, such as Beaivváš: the Sámi National Theatre, the International Sámi Film Institute, several Sámi museums and cultural centres, and festivals.

### *4.2 Data on selected public and private cultural institutions*

**Table 1: Cultural institutions, by sector and field of activity**

| ***Domain*** | ***Cultural institution (sub-domain)*** | ***Number (2025)*** | ***Number (2019)*** |
|---|---|---|---|
| ***Cultural heritage*** | *Cultural monuments (recognised)* | | |
| | *Archaeological sites* | | |
| ***Museums*** | *Museum institutions* | ***100*** | ***104*** |
| ***Archives*** | *Archival institutions* | ***11*** | ***11*** |
| ***Visual arts*** | *Public art galleries/exhibition halls* | | |
| ***Performing arts*** | | | |
| | *Concert halls* | | |
| | *Theatre companies* | ***16*** | ***16*** |
| | *Dance and ballet companies* | ***2*** | ***2*** |
| | *Symphony orchestras* | ***7*** | ***7*** |
| ***Libraries*** | *Libraries* | ***356*** | ***356*** |
| ***Audiovisual*** | *Cinemas* | ***197*** | ***205*** |
| | *Broadcasting organisations* | ***1*** | ***1*** |
| ***Interdisciplinary*** | *Sociocultural centres/cultural centres* | ***NA*** | ***NA*** |
| ***Other (please explain)*** | | | |

*Source:*

*Cultural Statistics 2019; Cultural Statistics 2014*

# 5. Funding for culture

## *5.1 Overview*

Public authorities have played a crucial role in the funding of culture in Norway, with central government and local authorities being the most important. Between 2005 and 2014, budgets increased and have remained stable since then. Over the last two years, local authorities have made some cuts to their cultural expenditure.

Total public expenditure on culture in 2025 amounted to 46.4 billion NOK (4 billion EUR). Of this, the central government spent 25 billion NOK (2.1 billion EUR), the county authorities 2.4 billion NOK (202 million EUR) and the local authorities 19.1 billion NOK (1.6 billion EUR).

In Norway, there is good data on cultural funding at all three levels of government. It is worth noting that other ministries' cultural expenditure is not included in the table. In 2020, NRK was included in the national budget for the first time. This led to a significant increase. 2020 was also a year of substantial additional funding due to the pandemic.

Approximately 10 per cent of the state budget for culture is allocated through the Arts Council Norway. The largest share of the budget goes to cultural institutions (museums and the performing arts).

There has been relatively little attention paid to non-public funding of culture in Norway, and there is little data on the extent of such funding. However, there are some important foundations, mainly funded by bank surpluses, which are significant players in the cultural sector

### 5.2 Public cultural expenditure by level of government

*Table 2: Public cultural expenditure by level of government, in NOK and EUR, 2025 and 2020*

| Central government | Total cultural expenditure in 2025 | | | Total cultural expenditure in 2020 | | |
|---|---|---|---|---|---|---|
| | In mio. NOK | In mio. EUR | % share of the total | In mio. NOK | In mio. EUR* | % share of the total |
| Government (central, federal) | 24 937.5 | 2 128 | 54% | 22 597.5 | 2 108 | 58% |
| Regional (provinces, states, etc.) | 2 367.3 | 202 | 5% | 2 013.5 | 188 | 5% |
| Local (municipal, incl. counties) | 19 113.3 | 1 631 | 41% | 14 254.5 | 1 330 | 37% |
| TOTAL | 46 418.1 | 3 961 | 100% | 38 865.5 | 3 625 | 100% |

*Source: Statistics Norway*

### 5.3 Public expenditure on culture by sector

***Table 3: Public expenditure on culture: by sector, in national currency and in euros, 2019 and 2014. Central government level. Sport and religious organisations are not included.***

| Field / category | **Cultural Expenditure 2025** | | | **Cultural Expenditure 2020** | | |
|---|---|---|---|---|---|---|
| | in NOK | in EUR | % share | in NOK | in EUR* | % share |
| Cultural heritage | 103 575 000 | 8 839 192 | 0% | 90 498 000 | 8441426 | 0% |
| Museum | 3979067000 | 339577477 | 10% | 3470068000 | 323679237 | 10% |
| Archive | 515623000 | 44003772 | 1% | 443563000 | 41374444 | 1% |
| Libraries and languages | 3392011000 | 289477543 | 9 % | 2688509000 | 250777375 | 8% |
| Music and performing arts | 3310390000 | 282511926 | 8% | 3051705000 | 284655386 | 9 % |
| Audiovisual and multimedia | 9932499000 | 847649197 | 25% | 8083835000 | 754039848 | 24% |
| Interdisciplinary sociocultural studies, cultural relations abroad, administration, cultural education | 12583739000 | 1073908617 | 32% | 11866672000 | 1106893393 | 35% |
| Not covered by other areas | 5802361000 | 495179173 | 15% | 3943399000 | 367830366 | 12% |
| Total | 39 619 265 000 | 338 114 689.7 | 100% | 33 638 249 000 | 3 137 691 475 | 100% |
| Cultural heritage | 103 575 000 | 8 839 192 | 0% | 90 498 000 | 8441426 | 0% |

# 6. legislation on culture

## *6.1 Overview of national cultural legislation*

The Norwegian Constitution contains two articles relating to culture: *Article 100*, which guarantees freedom of expression, and *Article 108,* which deals with responsibility towards the Sami people.

There is no general legislation regulating the distribution of cultural responsibilities between the national, regional and local levels in Norway. Most of the cultural priorities of the municipalities and county councils are self-defined. Important exceptions are the responsibility of the county councils and municipalities for public libraries, which is regulated by *the Public Libraries Act* (1947), and the municipalities' responsibility for music and culture schools, which was incorporated into *the Education Act in* 1997.

The standard VAT rate is 25 per cent (2022). However, some cultural services are exempt from VAT (tickets for music and the performing arts), whilst others (cinemas, museums, galleries and sporting events) are subject to a reduced VAT rate (12 per cent). Charitable institutions and organisations are also exempt from VAT on the sale of various goods, and there are tax deductions for donations to voluntary organisations.

There is no labour or social security legislation directly relating to cultural workers.

On 1 August 2007, a new general *Culture Act* came *into* force in Norway. *The Culture Act* is straightforward and contains no detailed provisions regarding funding, priorities or the organisation of the cultural sector for the state, county councils and local authorities. The Act allows for local self-government. At the same time, the Act is intended to ensure that county councils and local authorities implement financial and organisational measures that promote a broad spectrum of cultural activities at local and regional level. *The Culture Act is* also *intended* to facilitate a national cultural policy in a more globalised world. The Act has recently been revised. In this revision, the arm's-length principle has been strengthened.

In addition to the Culture Act, there are several sector-specific laws in the cultural sphere.

## *6.2 Overview of international cultural legislation*

Norway is a member of the Council of Europe, the UN, UNESCO and the OECD. Norway is not a member of the EU, but most EU legislation has been incorporated through the EEA Agreement, including the Treaty of Rome and EU competition law.

As cultural policy schemes interfere to a certain extent with the free market, several Norwegian cultural policy schemes must be approved by the EFTA Surveillance Authority

(ESA). During the pandemic, several extraordinary support schemes were approved as exceptions to EU competition law.

Most EU directives in the field of cultural policy have been transposed into Norwegian law. The Directive on copyright in the Digital Single Market is currently in the process of being transposed into Norwegian law.

The following list comprises culture-related treaties that have been ratified by the Norwegian State. The years in brackets indicate when they were ratified:

- The UN International Covenant on Economic, Social and Cultural Rights (1972)
- The Council of Europe's Convention on the Protection of the Architectural Heritage of Europe (1996)
- UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage (1977)
- The Council of Europe Convention on the Co-production of Cinematographic Works (2017)
- UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (2007)
- UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (2007)
- UNESCO's Second Protocol to the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (2016)
- European Convention on the Protection of the Archaeological Heritage (revised) (1992)
- UNESCO 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)