



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

NGO accreditation

ICH-09 – Form

Reçu CLT / CIH / ITH

Le 05 MAI 2017

N° 0800

Handwritten signature and initials

REQUEST BY A NON-GOVERNMENTAL ORGANIZATION TO BE ACCREDITED TO PROVIDE ADVISORY SERVICES TO THE COMMITTEE

DEADLINE 30 APRIL 2017

Instructions for completing the request form are available at:

<http://www.unesco.org/culture/ich/en/forms>

1. Name of the organization

1.a. Official name

Please provide the full official name of the organization, in its original language, as it appears in the supporting documentation establishing its legal personality (section 8.b below).

Norsk Institutt for bunad og folkedrakt

1.b. Name in English or French

Please provide the name of the organization in English or French.

Norwegian Institute of bunad and folk costume

2. Contact of the organization

2.a. Address of the organization

Please provide the complete postal address of the organization, as well as additional contact information such as its telephone number, e-mail address, website, etc. This should be the postal address where the organization carries out its business, regardless of where it may be legally domiciled (see section 8).

Organization: Norwegian Institute of bunad and folk costume

Address: Tyinvegen 27, 2900 Fagernes, Norway

Telephone number: 00 47 61 36 62 50

E-mail address: post@bunadogfolkedrakt

Website: www.bunadogfolkedrakt.no

Other relevant information:

2.b Contact person for correspondence

Provide the complete name, address and other contact information of the person responsible for correspondence concerning this request.

Title (Ms/Mr, etc.):	Ms
Family name:	Rossing
Given name:	Camilla
Institution/position:	Director of Norwegian Institute of Bunad and Folk Costume
Address:	Tyinvegen 27, 2900 Fagernes, Norway
Telephone number:	0047 920 23 916
E-mail address:	camilla.rossing@bunadogfolkedrakt.no
Other relevant information:	

3. Country or countries in which the organization is active

Please identify the country or countries in which the organization actively operates. If it operates entirely within one country, please indicate which country. If its activities are international, please indicate whether it operates globally or in one or more regions, and please list the primary countries in which it carries out activities.

local

national

international (please specify:)

- worldwide
- Africa
- Arab States
- Asia & the Pacific
- Europe & North America
- Latin America & the Caribbean

Please list the primary country(ies) where it is active:

Primary country of activity is Norway, but we have regularly networking and cooperation with all Nordic countries and to a certain degree the United States.

4. Date of its founding or approximate duration of its existence

Please state when the organization came into existence, as it appears in the supporting documentation establishing its legal personality (section 8.b below).

The Bunad and Folk Costume Council was first founded in december 1947, as an independent advisory council under the Department of Agriculture. During the next decades the office and archives grew, and was included in the Department of Church and Eduaction in 1955. In 1986 the secretariat had employed a director and three curators. The secretariat was incorporated in the

Museum of Valdres in 2007. The secretariat was named the Norwegian Institute of Folk Costume in 2011, whereas the council retained their name as the Bunad and Folk Costume Council. Today the institute is an integrated part of the Valdres Museum, with six curators and a director. The institute is advised and guided by the council, but the director of the Valdres Museum is the top leading manager. The institute has a national mandate.

5. Objectives of the organization

Please describe the objectives for which the organization was established, which should be 'in conformity with the spirit of the Convention' (Criterion C). If the organization's primary objectives are other than safeguarding intangible cultural heritage, please explain how its safeguarding objectives relate to those larger objectives.

Not to exceed 350 words; do not attach additional information

Norwegian Institute of bunad and folk costume (NBF) is working to guard and promote the manufacturing and use of bunads (revitalized, regional costumes), as an expression of cultural identity and as a unique cultural heritage. Furthermore: A) NBF works to document the traditional folk costume through fieldwork, and to preserve the knowledge about these customs in terms of production, use and cultural context. B) All information and knowledge derived from fieldwork and interviews is to be made publically available, both at the institute itself and online. C) NBF shall work to research the history of the traditional folk costume, both theoretically and practically. Also, NBF works to research the revitalization of the traditional costumes, as seen in the extensive use of bunads throughout the 1900's. D) The institute aims to be a source of information and assistance to bunad-craftsmen, students and researchers in the field. NBF is frequently working to offer a variety of university classes, practical courses and informal training upon request. NBF works to promote the knowledge and use of bunad in a modern context.

The objectives for which NBF was founded are still very much valid today; to serve as a facilitator, nationally and regionally, to document existing material and to give advice and guiding based on research. The Institute has in recent years worked together with other NGO's to promote the use and knowledge of traditional costumes and bunads, for example by arranging the annual Bunad-Conference in August. Furthermore, the institute has since 2008 been heading a national network of textile museums. Here, the objective has been to increase the practical and theoretical knowledge of museumworkers about textiles and costumes.

6. The organization's activities in the field of safeguarding intangible cultural heritage

Sections 6.a to 6.d are the primary place to establish that the NGO satisfies the criterion of having 'proven competence, expertise and experience in safeguarding (as defined in Article 2.3 of the Convention) intangible cultural heritage belonging, Inter alia, to one or more specific domains' (Criterion A).

6.a. Domain(s) in which the organization is active

Please tick one or more boxes to indicate the primary domains in which the organization is most active. If its activities involve domains other than those listed, please tick 'other domains' and indicate which domains are concerned.

- oral traditions and expressions
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other domains - please specify:

6.b. Primary safeguarding activities in which the organization is involved

Please tick one or more boxes to indicate the organization's primary safeguarding activities. If its activities involve safeguarding measures not listed here, please tick 'other safeguarding measures' and specify which ones are concerned.

- identification, documentation, research (including inventory-making)
- preservation, protection
- promotion, enhancement
- transmission, formal or non-formal education
- revitalization
- other safeguarding measures – please specify:

6.c. Description of the organization's activities

Organizations requesting accreditation should briefly describe their recent activities and their relevant experience in safeguarding intangible cultural heritage, including those demonstrating the capacities of the organization to provide advisory services to the Committee. Relevant documentation may be submitted, if necessary, under section 8.c below.

Not to exceed 550 words; do not attach additional information

From fieldwork during many years, an extensive, national archive has been established. As of 2017 it contains approx. 75 000 registrations of clothes, privately owned. These fieldtrips have a duration of five days, and there are about five or six such weeks through the year. Each fieldtrip is organised in close cooperation with local forces. Local associations prepare the fieldwork and talk to people that might have stored old clothes in their homes, usually farmers' families. The owners bring their collections to a local venue, where the institute is ready to register the clothes. Usually the owners have their collections registered the same day. In some cases, it is necessary to return for fieldtrips in the same area several years. Each private owner signs an agreement to registration. Each item is photographed, and a description is produced detailing the fabric, colour, technique and cut. Any additional information from the owner is vital, so that knowledge about the garments and their history is preserved. Knowledge about how different parts of clothing has been worn together, their symbolic meaning, and information about the context in which they have been used, is important information. NBF often gives advice on how to preserve and take care of the old garments in private homes.

The archive is supplemented by photos, sketches, patterns and notes about material related to costume traditions from different districts. Additional sources include illustrations from artists, probate material, letters and other items that describe the old costume traditions. The archives at the NBF also include samples of fabrics, information on textiles, and detailed descriptions of sewing technique. The archives are publicly available.

Based on fieldwork, interviews and other studies, the institute give both practical and theoretical classes on the subject. Craftsmen may be given advice and practical guidance, and even training according to their specific needs. The institute engages in local and regional safeguarding programmes, and contributes with their knowledge of traditional crafts and cultural history.

As a national institution, NBF plays an important role as a mediator and a counsellor to the Ministry of Culture and the Ministry of Education.

Specific safeguarding activities include:

- NBF work with other NGO's to provide six weeks of practical training annually for young craftsmen and-women.
- NBF offers a week long training course for museum-employees every year, concerning cultural history and the phenomenon of traditional dress and the revitalization of bunad.

- NBF work together with University of Trondheim on six courses in the phenomenon of traditional dress and the revitalization of bunad, as part of their ethnology-programme.
- NBF hosts the annual conference of bunad called "Fagdagane", every year in august, with four other NGO's. Last years conference had 140 participants, and aims to raise awareness and knowledge of traditional costumes and bunads.

6.d. Description of the organization's competence and expertise

Please provide information on the personnel and membership of the organization, describe their competence and expertise in the domain of intangible cultural heritage, in particular those demonstrating the capacities of the organization to provide advisory services to the Committee, and explain how they acquired such competence. Documentation of such competences may be submitted, if necessary, under section 8.c below.

Not to exceed 200 words; do not attach additional information

The National institute of folk costume and bunad has six employees and two volunteers:

- Director Camilla Rossing: Master's degree in cultural history. She has worked with bunad-producers in practical training of dressing and certain crafts. Practical and theoretical teaching and training of students and others. Works with network of museums, exhibitions, seminars and independent research of traditional dress.
- Curators Ragni Nilsen and Solveig Strand: Master's degree in cultural history. Have close dialog with craftsmen and bearers of local tradition. Arrange fieldworks and is in charge of the archive and collections. Both do independent research. Solveig has several years of varied international training, especially in Eastern Europe.
- Tailor Bodil Enger and Kristin Gulbrandsen: Tailors of men and women's bunad. Have since 2010 been an integral part of the crafts-team at the institute. Responsible for the archive of textile producers worldwide. Holds courses and give individual training in practical, traditional crafts. They both have a close dialog with groups and associations concerning information about local tradition of wearing and making traditional folk costumes and bunads.
- Archive assistant Randi Flatin: extra teacher in textile-crafts.
- Volunteer Maria Lund: Sewing and extra teacher in textile-crafts.
- Volunteer Margunn Søyland: Librarian

7. The organization's experiences cooperating with communities, groups and intangible cultural heritage practitioners

The Committee will evaluate whether NGOs requesting accreditation 'cooperate in a spirit of mutual respect with communities, groups and, where appropriate, individuals that create, maintain and transmit intangible cultural heritage' (Criterion D). Please briefly describe such experiences here.

Not to exceed 350 words; do not attach additional information

The purpose of establishing the Norwegian Institute of Bunad and Folk Costume (NBF) in 1947, was always twofold; to document and gather information from bearers of the traditional folk costumes, and to give advice and training to craftsmen producing bunad according to the tradition. This dual purpose has since then resulted in a continuing dialog between different groups or individuals and the institute.

The institute has from the beginning worked to establish public archives of registered clothing, photos and many other sources in addition to a collection of modern day bunads. That is why NBF travels around the country, to do fieldwork, to interview bearers and to visit places of traditional, small-scale production. The institute is therefore an important source for bearers, researchers and others to find materials and information concerning bunad and folk costumes.

In other words; the NBF has since the beginning been entirely depended on a good and respectful dialog and cooperation with knowledgeable individuals and communities. This relationship has been, and still is, inter-dependable. Usually the initiative to do fieldwork comes from these local groups, with a request to NBF for assistance. In such cases, a very fruitful cooperation begins, where NBF brings experience and equipment necessary for fieldwork. The community brings together bearers and people with collections of clothes and knowledge of the tradition. The owners will be given information about the institute and its work, then, the owner can decide whether the registration of each piece of clothing is to be public or classified. When the registration is over, the clothes are returned to its owner with information about storage and preservation. If the owners themselves are bearers of the tradition, or are very knowledgeable, they are interviewed and encouraged to share their knowledge further.

In addition to documentation work, research and training, NBF also hosts or participates in several seminars, courses or conferences every year. The services that NBF offers, big or small, may be open for anyone, or made especially suited for certain groups. For example, NBF has developed courses specifically aimed at bunad-craftsmen and -women, at museum-workers, at fashion-students or university-students.

8. Documentation of the operational capacities of the organization

The Operational Directives require that an organization requesting accreditation submit documentation proving that it possesses the operational capacities listed under Criterion E. Such supporting documents may take various forms, in light of the diverse legal regimes in effect in different States. Submitted documents should be translated whenever possible into English or French if the originals are in another language. Please label supporting documents clearly with the section (8.a, 8.b or 8.c) to which they refer.

8.a. Membership and personnel

Proof of the participation of the members of the organization, as requested under Criterion E (i), may take diverse forms such as a list of directors, list of personnel and statistical information on the quantity and categories of members; a complete membership roster usually need not be submitted.

Please attach supporting documents, labelled 'Section 8.a'.

8.b. Recognized legal personality

If the organization has a charter, articles of incorporation, by-laws or similar establishing documents, a copy should be attached. If, under the applicable domestic law, the organization has a legal personality recognized through some means other than an establishing document (for instance, through a published notice in an official gazette or journal), please provide documentation showing how that legal personality was established.

Please attach supporting documents, labelled 'Section 8.b'.

8.c. Duration of existence and activities

If it is not already indicated clearly from the documentation provided for section 8.b, please submit documentation proving that the organization has existed for at least four years at the time it requests accreditation. Please provide documentation showing that it has carried out appropriate safeguarding activities during that time, including those described above in section 6.c. Supplementary materials such as books, CDs or DVDs, or similar publications cannot be taken into consideration and should not be submitted.

Please attach supporting documents, labelled 'Section 8.c'.

9. Signature

The application must include the name and signature of the person empowered to sign it on behalf of the organization requesting accreditation. Requests without a signature cannot be considered.

Name: Camilla Rossing

Title: Director of Norwegian Institute of bunad and folk costume

Date: 28.04.2017

Signature: 

8.a. Membership and personnel

- **National network for dress and textile**

Norwegian Institute of Bunad and Folk Costume (NBF) is the head of a national organization of museums with substantial textile collections. There are about 20 members, that meet every year. The network addresses issues relevant for textile museums, such as proper storage and preservations, research and exhibitions. The Convention on Intangible Cultural Heritage from Unesco has been a topic on several occations. There are also given courses in different textile crafts, as well as in textile analysis.

Members:

- Gudbrandsdalsmusea AS
- Hallingdal Museum
- Hardanger og Voss museum
- Hedmarksmuseet, Domkirkeodden
- Helgeland Museum
- Norsk folkemuseum
- Maihaugen
- Midt-Troms Museum
- Museumssenteret i Hordaland
- Museumssenteret i Hordaland, Osterøy
- Museum Nord - Sortland museum
- Randsfjordmuseene
- Setesdalmuseet
- Sunnmøre Museum
- Sverresborg
- Varanger Museum IKS
- Vestfoldmuseene
- Voss folkemuseum
- Østfoldmuseene, Folkenborg museum

- **Norwegian Folk Costume Forum**

Norwegian Folk Costume Forum is an independent association of craftsmen and-women working to promote bunads with historical roots. They specifically work to uphold the traditional knowledge of wearing and dressing the traditional costumes correctly, as well as training in traditional textile crafts. The Forum has since the beginning been closely related to the institute and its guidelines, and its members are a vital source of tradition-bearers and stake-holders. They work closely with the institute as assistant at fieldwork, seminars and as teachers in their crafts. The Forum has about 180 members.

- **Norwegian Network of Unesco instructors**

NBF has been a part of the network of Unesco instructors ever since the first out of three courses was given by Unesco. The first course was in 2014, and since then there have been several seminars for members of the network. They work together on cases, discuss

problems and issues. The network was furthermore, instrumental in establishing the Norwegian inventory of intangible heritage in 2017.



- **The annual conference of bunad and folk Costume; "Fagdagane"**
NBF hosts the annual conference of bunad called "Fagdagane", every year in august, together with four other NGO's. Last year's conference had 140 participants, and aims to raise awareness and knowledge of traditional costumes and bunads. The Unesco convention of Intangible Cultural Heritage has been a topic on several occasions, and this year there will be a session about the Norwegian Inventory.
- **Nordic Costume Seminar**
Since 1979, Norway has been a member of a Nordic cooperation and seminar, meeting every third year. The cooperation has always been headed by NBF in Norway. The seminar lasts for one week, and is set in one of the Nordic countries. The seminar was held in Valdres, Norway in 2015, with a focus on the symbolic meaning in and on the traditional costumes. Next seminar will be held in Denmark in 2018. These seminars are extremely valuable, where researchers exchange their recent findings or problems. The seminars has also always been a forum for more practical issues, such as access to traditional materials and fabrics.

Nordic Costume Seminar in 2015, at mass in Reinli stave church.



Landsnämnda för
barnspörsmål

Protokoll nr. 1.

1948 - 1963

LANDSRÅDET FOR HEIMEYRKE (HUSFLID OG SMÅINDUSTRI)

LANDBRUKSDEPARTEMENTET

TELEFON SENTRALBORD 10080, TELEGR.ADR. LANDSRÅD

Bunadsnemnda.

Möte tysdag den 3. mai 1948 på Landsrådets kontor.

Til stades: frk. Klara Semb, fru Gunvor Trøtteberg og Ragnar Nordby.

Dei prinsipielle rettningslinene for arbeidet med bygdebunadene vart dryft. Ein vart samd om å setja opp desse rettningslinene for arbeidet i nemnda:

1. Det blir arbeidt ut eit rettleidingshefte. Frk. Klara Semb skal skriva kapitlet om dei ålmene krav ein må stilla til gode bygdebunader. Ragnar Nordby skal skriva om innsamling av bunadsmateriale. Ein sender søknad til Landsrådet om tilskot til prenting av heftet.
2. Det blir innleidt eit samarbeid med Noregs Ungdomslag, husflidsutsala og L/L Heimen for å halda nivået i bunadssaumen opp.
3. Ein må ta sikte på at det med tida må verta organisert ein landsinstans for stilreine bunader i likskap med dei som finst i andre land.
4. Mötet slutt.

Sendast til frk. Klara Semb, Holmensgt. 5, og Gunvor Trøtteberg, Prof. Dahlsgt. 17.



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NORSK INSTITUTT FOR
BUNAD OG
FOLKEDRAKT
www.bunadogfolkedrakt.no

8b: Translation

Protocol 1 1948

This is the first protocol for the Bunad and Folk Costume Council. They were appointed in December 1947, and met 3rd of May 1948 for the first time. The protocol states:

The Council

Meeting Tuesday 3rd of May 1948 at the office of the secretary in the Ministry of Agriculture.
Present: Ms. Klara Semb, Mrs. Gunvor Trætteberg and Mr. Ragnar Nordby.

The principal guidelines for the work with the country-bunads were discussed. One agreed to set up these guidelines for the council's work:

1. There will be published a leaflet with advice and guidelines. Miss Klara Semb will write the chapter about the universal demands that must be met by good country bunads. Mr. Ragnar Nordby will write about the registration of bunadmaterial. One will send an application to the Ministry of Agriculture to fund the printing of the leaflet.
2. There will be initiated a cooperation with the Norwegian Youths' Organization and Heimen AS with the purpose to keep up the quality of bunad-production.
3. The Council has set a goal to establish a national institution for proper bunads, as there are in other countries.
4. End of meeting.

Protocol to be send to miss Klara Semb, Holmensgt. 5 and Gunvor Trætteberg, Prof. Dahlsgt. 17, Oslo.

AVTALE

Staten v/Kultur- og kirkedepartementet (heretter kalt **Staten**)

og

Valdresmusea AS (heretter kalt **Valdresmusea**)

(i fellesskap kalt **Partene**)

har i dag inngått følgende avtale (heretter kalt **Avtalen**) om overføring av ansvaret for virksomheten ved Bunad- og folkedraktrådets sekretariat (heretter kalt **Virksomheten**), til Valdresmusea.

1. Innledning

Bunad- og folkedraktrådet er et statlig rådgivende organ for bunadspørsmål, underlagt Kultur- og kirkedepartementet. Institusjonen omfatter et faglig råd som blir oppnevnt av departementet, med et sekretariat på Fagernes med sju ansatte fordelt på 5,6 årsverk.

Virksomheten i Bunad- og folkedraktrådet kan per i dag deles inn i tre hovedområder:

- i. Dokumentasjon: bygge opp og forvalte arkiv med draktregistreringer og annen dokumentasjon knyttet til folkedraktene og dagens bunader.
- ii. Formidling: legge til rette og formidle informasjon og stille innsamlet materiale til rådighet for dem som arbeider med draktspørsmål.
- iii. Rådgivning: gi råd ved rekonstruksjon eller revisjon av bunader.

Staten ved Kultur- og kirkedepartementet har besluttet å overdra sekretariatet for den statlige virksomheten til Valdresmusea. Bunad- og folkedraktrådet blir avviklet som statlig institusjon og sekretariatet innlemmes i Valdresmusea som en integrert del av driften ved museet. De landsomfattende oppgavene skal videreføres, og ordningen med et faglig råd oppnevnt av departementet blir opprettholdt.

Med Bunad- og folkedraktrådets samlinger (heretter kalt **Dokumentasjonssamlingene**, jf. vedlegg I) menes draktregistreringer, fotosamling og annen dokumentasjon knyttet til folkedraktene og dagens bunader, herunder også en samling modelldrakter med tilhørende utstyr, forvaltet av Bunad- og folkedraktrådet og eid av Staten. Valdresmusea skal i henhold til avtalen overta ansvaret for drift og forvaltning av Dokumentasjonssamlingene fra Staten.

Avtalen tar til å gjelde fra **1. januar 2008** (heretter kalt **Gjennomføringstidspunktet**).

2. Statens forpliktelser

2.1. Overføring av ansvar for drift og forvaltning

Staten overfører Virksomheten til Valdresmusea med virkning fra Gjennomføringstidspunktet.

2.2 Finansiering

Staten vil videreføre finansieringen av Virksomheten ved at de samlede bevilgninger til Bunad- og folkedraktrådet etter Gjennomføringstidspunktet overføres til Valdresmusea, justert for de endringer partene måtte bli enige om fram til Gjennomføringstidspunktet. Det tilligger styret for Valdresmusea å fastsette Virksomhetens budsjett.

Innenfor de til enhver tid gjeldende budsjetttrammer er det Statens intensjon å sette Valdresmusea best mulig i stand til å løse de oppgavene som er beskrevet i avtalens pkt. 3.1.

2.3 Statens selvassuranseprinsipp

Staten forplikter seg som eier til å videreføre det statlige selvassuranseprinsippet for de Dokumentasjonssamlingene som Virksomheten har med seg inn i Valdresmusea.

2.4 Bunad- og folkedraktrådet

Staten oppnevner og utarbeider retningslinjer for det statlig oppnevnte Bunad- og folkedraktrådet. Statens retningslinjer for rådet (jf. vedlegg II) følger vedlagt denne avtalen. Bunad- og folkedraktrådet skal fungere som faglig rådgivende organ for arbeidet som utføres av Virksomheten.

3. Valdresmuseas forpliktelser

3.1 Drift, forvaltning og faglige arbeidsoppgaver

Valdresmusea skal, jf. pkt. 2.1, ha ansvaret for drift, forvaltning og faglige arbeidsoppgaver knyttet til Virksomheten med virkning fra Gjennomføringstidspunktet.

Med utgangspunkt i Virksomhetens arbeidsoppgaver og innenfor de budsjetttrammer som til enhver tid gjelder, skal Valdresmusea:

- a) være sekretariat for det statlig oppnevnte Bunad- og folkedraktrådet,
- b) arbeide for å fremme, verne og videreføre bruk og fremstilling av bunader og folkedrakter i Norge, som et uttrykk for kulturell identitet og som bærer av særegne kvaliteter,

- c) videreføre og videreutvikle arbeidet med å gi råd om og stimulere til økt forståelse for tradisjonell draktskikk som grunnlag for dagens bunader,
- d) formidle kunnskap fra arbeidet og om fagfeltet,
- e) overta personalansvar for tilsatt personale i Virksomheten, og
- f) sørge for sikring, lagring, formidling, utvikling og vedlikehold av Dokumentasjonssamlingene.

Gjeldende vedtekter for Bunad- og folkedraktrådet bortfaller med virkning fra Gjennomføringstidspunktet.

3.2 Overtakelse av arbeidsgiveransvar

Partene er enige om at avtalen innebærer en virksomhetsoverdragelse i arbeidsmiljølovens forstand. Valdresmusea vil således med virkning fra Gjennomføringstidspunktet inngå arbeidsavtaler med de tilsatte ved Virksomheten som har takket ja til stilling ved Valdresmusea, med tilsvarende individuelle lønns- og arbeidsvilkår som gjeldende avtaler.

3.3 Rapportering til Staten

Valdresmusea skal utarbeide regnskapsrapporter, årsmelding og budsjettsøknad i samsvar med de til enhver tid gjeldende rapporteringslinjer for mottakere av statlige tilskudd.

3.4 Forsikring

Valdresmusea skal til enhver tid sørge for formålstjenlige forsikringsordninger for det som ikke omfattes av statens selvassurans prinsipp, jf. pkt. 2.3.

3.5 Administrative arkiver

Etter samtykke fra Riksarkivaren skal Virksomhetens administrative arkiv oppbevares av det arkivskapende organet, i dette tilfellet Valdresmusea, i henhold til reglene om avlevering av statlige arkiv i arkivloven § 10. Riksarkivaren kan fastsette at arkivet fremdeles helt eller delvis skal følge reglene som gjelder for statlige arkiver.

4. Dokumentasjonssamlingene

4.1 Råderett over Dokumentasjonssamlingene

Staten gir med virkning fra Gjennomføringstidspunktet og så lenge Avtalen løper Valdresmusea faktisk råderett over Dokumentasjonssamlingene som Virksomheten har ervervet før innlemming i Valdresmusea.

Staten erklærer at den verken helt eller delvis vil forføye over Dokumentasjonssamlingene ved salg, gave eller pantsettelse så lenge Avtalen er i kraft, med mindre dette er avtalt med Valdresmusea. Statens rådighetsbegrensning gjelder med virkning fra Gjennomføringstidspunktet.

Valdresmuseas råderett gjelder Dokumentasjonssamlingene slik de til enhver tid består. Valdresmusea kan etter Gjennomføringstidspunktet verken helt eller delvis forføye over Dokumentasjonssamlingene ved salg, gave eller pantsettelse, med mindre dette er avtalt med staten.

4.2 Utvikling av Dokumentasjonssamlingene

Valdresmusea vil i fremtiden ha ansvar for videreutvikling av Dokumentasjonssamlingene. Utviklingen skal skje i henhold til faglige vurderinger. Dokumentasjonssamlinger som genereres av dette arbeidet, blir Statens eiendom.

5. Tilpasning av vedtekter

Valdresmuseas styrende organer forplikter seg til å fatte de nødvendige vedtak for å harmonisere og tilpasse Valdresmuseas vedtekter til innholdet av Avtalen og det faktum at Virksomheten med virkning fra Gjennomføringstidspunktet overføres til Valdresmusea. Det skal fremgå av Valdresmuseas vedtekter at eventuelle endringer i disse som har konsekvenser for Virksomheten må godkjennes av Staten.

6. Oppsigelse og varighet

Avtalen løper inntil den blir sagt opp av en av partene i henhold til denne bestemmelse. Avtalen kan revideres av partene i fellesskap dersom den blir urimelig p.g.a. etterfølgende forhold.

Partene har gjensidig rett til å si opp Avtalen med 3 års oppsigelsesfrist. Oppsigelse skal skje skriftlig, og oppsigelsestiden løper fra 1. januar i året etter at oppsigelsen er mottatt. Etter oppsigelsestidens utløp skal følgende gjelde:

- a) Staten overtar med virkning fra oppsigelsestidens utløp ansvaret for drift og forvaltning av Dokumentasjonssamlingene, og arbeidsgiveransvaret for ansatte knyttet til Virksomheten.
- b) Med virkning fra oppsigelsestidens utløp tilbakeføres råderetten til Staten over Dokumentasjonssamlingene eid av Staten og de administrative arkivene avleveres til Riksarkivaren.

Denne avtalen utstedes i to eksemplarer.

Oslo, den 15-5-08

Fagernes, den 6. 6. 2008

Staten *Einar Aylund*

Valdresmusea *Arday Lijand*

Rett kopi bekreftes
Sign.: *Elaville Perming*
28/04-2017



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NORSK INSTITUTT FOR
BUNAD OG
FOLKEDRAKT
www.bunadogfolkedrakt.no

8b: Translation

Agreement between the Valdres Museum and Bunad and Folk Costume Council of 2008

This is the agreement between the Valdres Museum and the Bunad and Folk Costume Council from 2008. The council had from 1980 one employee, a secretary. In 2005, there were five employees, in other words a secretariat. After the agreement with the Valdres Museum in 2008, the secretariat got its present name in 2010, "Norwegian Institute of Bunad and Folk Costume". The council kept its name "the Bunad and Folk Costume Council". The first page is translated:

Agreement

The State, by the Ministry of Culture and Church and The Valdres Museum has today signed the following agreement about the transfer of the responsibility for the secretariat of the Bunad and Folk Costume Council to the Valdres Museum.

1. Introduction

The Bunad and Folk Costume Council is a national, advisory board for questions about bunad, under the Ministry of Culture and Church. The institution includes an advisory board appointed by the ministry, and a secretariat at Fagernes with seven employees divided on 5,6 positions.

The operations of the Bunad and Folk Costume Council may today be parted in three main areas:

- I Documentation: build up and manage an archive with dress-registrations and other form of documentation linked to the traditional folk costumes and today's bunads.
- II Communication: Organize and communicate information and make available the collections and archives to those working with costume or bunad-related questions.
- III Council: To give advice when bunads are revised or reconstructed historically.

The State, by the Ministry of Culture and Church, has decided to transfer the secretariat under the council to the Valdres Museum. The Bunad and Folk Costume Council will be discontinued as a State institution, and the secretariat will be made an integral part of the Valdres Museum. The National operations shall continue, and the arrangement with a council appointed by the Ministry will be upheld.

The collections and archives of the Bunad and Folk Costume Council will be managed by them and owned by the State. According to the agreement, The Valdres Museum will take over the responsibility for managing the archives and collection from the State.

Valdresmusea AS
Tyinvegen 27
2900 FAGERNES



Dykkar ref

Vår ref
16/2553-

Dato
15.12.2016

Statsbudsjettet 2017 – tilskotsbrev

1. Statstilskot for 2017

Vi viser til budsjettsøknad for 2017.

Kulturdepartementet tildeler med dette Valdresmusea eit driftstilskot for 2017 på **kr 10 170 000**. Tilskotet er løyvd under kap. 328, post 70, jf. Prop. 1 S (2016-2017) for Kulturdepartementet og Innst. 14 S (2016-2017).

Etter avtale med Staten v/Kulturdepartementet skal Valdresmusea føra vidare dei nasjonale oppgåvene den tidlegare statlege institusjonen Bunad- og folkedraktrådet hadde ansvaret for. Av det statlege tilskotet til Valdresmusea i 2017 er kr 4 147 000 øyremerkte desse oppgåvene, no organisert i avdelinga Norsk institutt for bunad og folkedrakt. Departementet legg til grunn at Valdresmusea innanfor denne ramma stiller ein høveleg sum til rådvelde for det statleg oppnemnde Bunad- og folkedraktrådet, slik at dette rådsorganet kan gjennomføra arbeidsoppgåvene sine på ein tenleg måte.

Statstilskotet vil verta utbetalt halvårsvis til Dykkar konto nr. 2070 05 01524.

Det vert lagt til grunn at Valdresmusea følgjer opp dei vilkåra og krava til økonomiforvaltning, kontroll og rapportering som det er gjort greie for i dette brevet, jf. òg dei vedlagde *Retningslinene for økonomiforvaltning og kontroll for tilskotsmottakarar som får tildelt driftstilskot frå Kulturdepartementet i 2017*.

Fylkeskommunar og kommunar som nyt godt av kompetansen, formidlinga og andre tenester frå musea, har eit grunnleggjande delansvar for finansieringa av musea.

Alle tilskotsmottakarane skal utnytta det potensialet dei har for å skaffa seg egne inntekter. Departementet legg til grunn at den einskilde institusjonen utarbeider planar for å utvikla ulike inntektskjelder med sikte på å auka eigeninntektene, slik som billettinntekter, andre inntektsgjevande aktivitetar og tiltak, og gåver og sponsorinntekter.

2. Mål

Samfunnsrolla eller samfunnsoppdraget åt musea ligg i å utvikla og formidla kunnskap om korleis menneska forstår og samhandlar med omgjevnaden. I dette ligg stor fagleg fridom og samstundes utfordringar for musea med å definera kva som er relevant og viktig i eit samfunnsperspektiv. Dette er eit fagleg kjernesporsmål som musea til kvar tid må vurdere og konkretisera.

Musea skal ha ei fagleg fri stilling som gjev handlingsrom for å stilla kritiske spørsmål om både fortida og notida. Dette krev armlengds avstand til offentlege styresmakter.

I eit samfunn rikt på kontrastar og mangfald er det viktig å leggja til rette for og fremja ei stor breidd av røyster og tilbod. Kulturtilbod med offentleg støtte må difor vera allment tilgjengelege, slik at alle som ynskjer det, får høve til å delta i og oppleve eit mangslunge kulturliv.

Løyvingane til musea skal byggja opp under det overordna målet om å medverka til at alle kan få tilgang til kunst og kultur av høg kvalitet, å fremja kunstnarleg utvikling og fornying, og å samla inn, ta vare på, dokumentera og formidla kulturarv.

Måla for løyvingane til museum og visuell kunst er å leggja til rette for at

- musea er aktuelle og profesjonelle og utøver ei aktiv samfunnsrolle
- musea formidlar kunnskap og opplevingar
- samlingane åt musea vert tryggja og tekne best mogeleg vare på, og gjorde tilgjengelege
- musea står føre forskning og utviklar ny kunnskap
- visuelle kunstuttrykk vert skapte, formidla og etterspurde

Kulturdepartementet føreset at tilskotet vert nytta i samsvar med dei føremåla som er oppgjevne i søknaden og at tilskotsmottakaren utformar tenlege system for oppfølging av eiga måloppnåing.

3. Andre føresetnader for statstilskotet

Det er eit vilkår for statstilskotet at museet ser til at drifta er økonomisk forsvarleg og at bygningar og utstyr vert halde vedlike. Det må òg setjast av tilstrekkelege midlar til investeringar, og til fri eigenkapital som trygd mot uventa kostnads- og inntektssvingingar.

Institusjonar som mottak årleg driftstilskot frå Kulturdepartementet skal som hovudregel ikkje innvilgast tilskot frå Norsk kulturfond. Unntak kan vurderast mellom anna for å fremja samarbeid mellom institusjonar og det frie feltet.

Tryggleik og vernebuing

Det er ein føresetnad at mottakarar av tilskot frå Kulturdepartementet har system for å ta i vare tryggleik og vernebuing, og følgjer dei til kvar tid gjeldande føresegner og retningsliner.

Universell utforming

Departementet minner om at offentleg og privat verksemd retta mot allmenta skal vera universelt utforma, jf. lova om forbod mot diskriminering på grunn av nedsett funksjonsevne.

Departementet legg til grunn at personar med følgjeprov for funksjonshemma som kjøper billett til ordinær pris, får rett til gratis billett for følgjepersonen, eller at det er rabattordningar slik at billettkostnadene for den funksjonshemma og følgjepersonen samla ikkje overstig prisen for éin ordinær billett.

Immateriell kulturarv

Musea arbeider med immateriell kulturarv òg. I denne samanhengen viser departementet til utgreiinga *Immateriell kulturarv i Norge – en utredning om UNESCOs konvensjon av 17. oktober 2003 om vern av den immaterielle kulturarven* utført av ABM-utvikling. Utgreiinga er å finna på heimesidene til departementet, www.regjeringen.no/kud.

Vedtekter

Departementet minner om at det er viktig å ha oppdaterte og gode vedtekter som på best mogeleg måte reflekterer verksemda ved museet. Særleg gjeld dette museum der det har skjedd større endringar dei siste åra. Det er til dømes viktig å tryggja god samheng mellom vedtektene til eventuelle eigarstiftingar og den nye konsoliderte eininga med driftsansvar.

Pensjonsskyldnader

Alle kulturinstitusjonar som etter rekneskapslova er definerte som store føretak, må rekneskapsføra pensjonsskyldnader i samsvar med god rekneskapsskikk.

Mange institusjonar har dei siste åra røynt ein markant auke i pensjonskostnadene, noko som kan leia til at eigenkapitalen vert redusert og i nokre tilfelle negativ. Denne auken i pensjonskostnadene er i stor grad ein følge av endringar i utrekningsparametrane.

Departementet praktiserer som styringsprinsipp overfor institusjonane at tapt eigenkapital må gjenopprettast i løpet av eitt år. Departementet vil ikkje praktisera dette styringsprinsippet overfor institusjonane når årsaka til rekneskapsunderskot og/eller tap av eigenkapital heilt ut er ein følge av endringar i utrekningar av pensjonsskyldnader frå det eine året til det andre. Departementet legg likevel til grunn at institusjonane tek naudsynlege åtgjerder slik at balansen mellom inntekter og kostnader, inkludert pensjonskostnader, vert betra.

Dei aktuelle institusjonane må gjera greie for saka i eigen note til rekneskapen. Kulturdepartementet vil i tida framover følgja utviklinga i pensjonskostnadene nøye og vurderer konsekvensane for drifta av institusjonane.

I samband med innsending av budsjettsøknad for 2018 med årsrapport og rekneskap for 2016 vert dei musea dette vedkjem, bedne om å fylla ut det vedlagde skjemaet.

Utstillingsvederlag

Vi viser til avtale om utstillingsvederlag for framvising av biletkunst, kunsthåndverk og fotografisk kunst som kunstnaren sjølv eig, og særleg til § 8 i avtala, om satsane for vederlag. Det er ein føresetnad at det innanfor den gjevne løyvinga vert betalt frakttilskot og utstillingsvederlag etter gjeldande satsar, og at ein elles følgjer føresegnene i gjeldande avtale om utstillingsvederlag. Satsane i perioden 1. januar - 31. desember 2017 er: del 1: kr 269,- og del 2: kr 287,-.

Til dykkar orientering kan avtaleteksten hentast her:

http://www.regjeringen.no/nb/dep/kud/tema/kultur/Billedkunst-kunsthandverk-og-kunst-i-offentlig-rom/utstillingsvederlag--.html?regj_oss=1&id=709552

Gåveforsterkingsordninga

Gåveforsterkingsordninga har for 2017 ei ramme på 51,15 mill. kroner. Ordninga inneber at pengegåver frå stiftingar og private gjevarar til kunst- og kulturinstitusjonar utløyser eit statleg tilskot på 25 pst. av gåvesummen, så sant retningslinene for ordninga er innfridde.

Retningslinene og søknadsskjemaet er å finna på heimesidene åt departementet:

www.regjeringen.no/kud.

Om opptak av lån

Utover eventuell kortsiktig driftskreditt kan institusjonen ikkje ta opp lån utan å leggja dette fram for departementet. Eventuelt opptak av lån må godkjennast av styret for institusjonen før saka vert lagd fram for departementet.

4. Rapportering for 2017

Tilskotsmottakaren må arbeida ut rapport for 2017. Rapporten skal mellom anna innehalda rekneskap for 2017 og omtale av aktivitetar i 2017 i samsvar med dei føremåla som er omtalte i søknaden, og andre krav og vilkår trekte opp i tilskotsbrevet. Norsk kulturråd vil på vegner av Kulturdepartementet koma attende til krav til rapporten i eige rundskriv om budsjettsøknader for 2019.

5. Frist i 2017

Følgjande dokument skal leverast **innan 1. mars 2017**:

- 1) Budsjettframlegg for 2018 og årsrapport for 2016 i webskjema for budsjettsøknaden for 2018

- 2) Museumsstatistikk for 2016 i webskjema
- 3) Revidert rekneskap med balanse og noter, revisjonsmelding og melding frå styret for 2016. Dokumenta skal vera signerte. Dokumenta skal skannast og sendast på e-post til departementet til følgjande adresse: postmottak@kud.dep.no
- 4) Skjema for pensjonsskyldnader frå dei musea som vert definerte som store føretak. Skjemaet må sendast inn elektronisk til departementet til følgjande adresse: postmottak@kud.dep.no , jf. avsnitt om pensjonsskyldnader i punkt 3 i dette brevet.

Manglande innsending av desse dokumenta kan føra til at tilskot vert haldne attende.

Det vil verta sett i verk eit nytt system for budsjettsøknader og rapportering. Informasjon om det nye søknadssystemet vert sendt ut til alle tilskotsmottakarane i januar 2017.

Med helsing

Stein Sægrov (e.f.)
avdelingsdirektør

Stine Hansson
seniorrådgjevar

Dette dokumentet er godkjent elektronisk og er difor utan handskriven signatur.

Vedlegg:

- Retningslinjer for økonomiforvaltning og kontroll for tilskotsmottakarar som får tildelt driftstilskot frå Kulturdepartementet i 2017
- Skjema for pensjonsskyldnader for 2016

Norsk kulturråd
Norsk kulturråd
Oppland fylkeskommune

8b: Translation

Confirmation of funding 2016 from the Ministry of Culture

This letter was sent to the Valdres Museum in 2016 as a confirmation of funding, as it is every year. The museum also receives funding from the county and city council. This confirmation also includes directions involving the National Institute of Bunad and Folk Costume. The document shows that the institute is a recognized legal personality and part of the Valdres Museum. The first page is translated:

Government budget 2017 - letter of funding

1. Statutory grant for 2017

We refer to the budget application for 2017.

The Ministry of Culture allocates hereby an operating grant for 2017 to the Valdres Museum of NOK 10 170 000. The funding is granted with referral to Chapter 328, item 70, cf. Prop. 1 S (2016-2017) for the Ministry of Culture and Innst. 14 S (2016-2017).

In agreement with the State by the Ministry of Culture, the Valdres Museum will further advance the national tasks of the former state-owned institution Bunad and Folk Costume Council.

Of the state grant given to the Valdres museum in 2017, NOK 4 147 000 is earmarked for these tasks, now organized in the Norwegian Institute for Bunad and Folk Costume. The Ministry assumes that the Valdres museum within this framework sets aside an appropriate amount for the state-approved Bunad and Folk Costume Council, so that this council can carry out its work in a proper way.

The state subsidy will be paid half-yearly to the account no. 2070 05 01524.

It was assumed that Valdresmusea complied with the terms and conditions for financial management, control and reporting as set out in this letter, cf. they also attached the guidelines for financial management and control for subsidies received by the Ministry of Culture in 2017.



NORSK INSTITUTT FOR
BUNAD OG
FOLKEDRAKT

The Norwegian Institute of bunad and folk costume

Norsk institutt for bunad og folkedrakt



Woman in a reconstructed bunad from Valdres. Foto: Laila Durán

8.c. Duration of existence and activities

The Norwegian institute of bunad and folk costume (NBF) was established in 1947. The institute's archives contain documentation of traditional clothing and folk costumes, from the whole country.

The institute has developed a methodology for documentation nationwide in cooperation with museums, NGOs and individuals. The institute holds University classes and practical crafts training courses as well as performing research.

1. Norwegian Folk Costumes

The particular clothes worn by the rural farmer population in pre-industrial Norway are called folk costumes. Folk costumes were a result of tradition, external influence, local creativity and individual taste, and differed from the clothing habits in urban areas. People living in urban regions and the provincial civil servants, wore clothes more influenced by European fashion.

Despite individual variation, the folk costume was often particular for a specific region. People from one area could easily be distinguished by their apparel from those belonging to other areas.

In some areas, for example in the Setesdal Valley in Southern Norway, the folk costume evolved during the 18th and 19th century for the most part unaffected by external influences, as the contact with surrounding communities was limited.

Other rural areas, around the national capital Oslo and the valleys north to Trondheim, were subject to much more frequent interaction across community borders. The cut and fit would resemble fashion costume, but the clothes could be 20 to 30 years out of fashion.

Clothes were mostly made on the farm by people themselves, although some pieces of the costume could be made by specialists. Homemade wool materials were often used, instead of silk or expensive imported materials prominent in the fashion costume. Different areas had different forms of decoration: In some areas the costume had extensive embroidery or silk and velvet as decorative elements, while in other areas the costume had very little decoration.

In most of the rural areas, women covered their hair after marriage. This custom varied in time and from one region to another, however. In some regions the head dress did not differentiate between married and non-married women.

Most people had particular clothes for church going or Sunday best. The more well-to-do, the more differentiated the clothes could be, although the cut of the folk costume would be the same for everyday clothing and best clothes. In many areas, the transition to urban fashion started earlier among the men, maybe because they were in more contact with urban areas through trade and other work related travel.

2. From Folk Costume to Bunad

The use of folk costume decreased in many areas around the middle part of the 19th century. Only shortly after, however, the folk costume became an object of renewed interest. In the 1840s the romantic nationalism gained momentum in Norway. The rural folk culture became regarded as valuable, and thus also its clothes. Folk costume emerged as a popular theme among artists, and gradually the Norwegian national sentiments were also expressed through the use of such clothes.



An old woman from Hallingdal wearing her every-day dress of traditional costume, and a man in his Sunday best from Telemark.

In this way folk costume regained their appeal, although with an altered form and different content. Theatre and dance performances with people wearing folk costumes came in fashion, exhibitions were arranged, and royals had themselves portrayed costumed in formal wear of the rural people. As a part of this interest, the clothes were modified to correspond with the taste and perceptions of the urban elite.

From mid-19th century, the term "national costume" was established to describe such clothes. Clothes from various parts of Norway were used as national costumes during this period, including those of the national minorities.

Around 1900 there were reactions against this development. The *Norwegian nationalist movement* opposed the union with Sweden and campaigned for that which was specifically Norwegian. They wanted to recreate the old rural, pre-industrial folk culture which was slowly vanishing, and reintroduce it in the rural and

urban communities in an improved version. Old folk costume was again taken in use, but new costumes were also created with elements from the old folk costume.

It is at this stage that the folk costume becomes *bunad*. The bunad became an important element in the political-cultural contemporary debate— a visible expression of a wish that the specific Norwegian should form the basis for cultural and political activities.



Folk costume was thus brought to public attention and mass communicated as national costume, with the result that it was generally perceived that the clothes of the farmers were symbols of the Norwegian nation and identity.

3. Documentation of Folk Costumes

Clothing traditions in different regions of Norway have been documented by the institute since the 1960s. From fieldwork during many years, an extensive, national archive has been established. As of 2017 it contains approx. 75 000 registrations of clothes, privately owned. These fieldtrips have a duration of five days, and there are about five or six such weeks through the year.

Each fieldtrip is organised in close cooperation with local forces and associations. They prepare the fieldwork and talk to people that might have stored old clothes in their homes, usually farmers' families. The owners bring their collections to a local venue, where the institute is ready to register the clothes. Usually the owners have their collections registered the same day. In some cases, it is necessary to return for fieldtrips in the same area for several years. Each private owner signs an agreement to registration. Each item is photographed, and a description is produced detailing the fabric, colour, technique and cut. Any additional information from the owner is vital, so that knowledge about the garments and their history is preserved. Knowledge about how different parts of clothing has been worn together, their symbolic meaning, and information about the context in which they have been used, is important information. NBF often gives advice on how to preserve and take care of the old garments in private homes.

The archive is supplemented by photos, sketches, patterns and notes about material related to costume traditions from different districts. Additional sources include illustrations from artists, probate material, letters and other items that describe the old

costume traditions. The archives at the NBF also include samples of fabrics, information on textiles, and detailed descriptions of sewing technique. The archives are publicly available.

Based on fieldwork, interviews and other studies, the institute give both practical and theoretical classes on the subject. Craftsmen may be given advice and practical guidance, and even training according to their specific needs. The institute engages in local and regional safeguarding programmes, and contributes with their knowledge of traditional crafts and cultural history



Fieldtrips: Documenting a wolf-skin winter coat in Hallingdal 2005 and a pink, quilted petticoat in Lofoten in 2011.

4. Reconstruction

A special part of the advisory work at the NBF is related to the reconstruction of bunads based on local folk costumes traditions. These projects are usually started off by local bunad associations, who make contact with the NBF for help and assistance.

In these cases, NBF first assess whether there are sufficient garments preserved and other material available to recommend the initiation of a reconstruction, or if additional documentation is required.



It also needs to be decided where the boundaries between different costume districts are found, how the clothing habits have developed in the area, and from what historic period the best sources for a reconstruction exist.



An evaluation is also given as to which garments could most favourably be reconstructed, and in case the applicant has already chosen certain garments, how they correspond with the available sources.

If desired, advice about pattern/design, fabric and sewing/stitches is given prior to the evaluation of the final elements of the *bunad*. In order to evaluate the new *bunad* and to what extent it can be claimed to be a good replication of a particular folk costumes, the original garments that is copied, needs to be presented as well.

A couple in bunads from Gudbrandsdalen, reconstructed from garments dated to the 1700s.

5. Education and training

The objectives for which NBF was founded are still very much valid today; to serve as a facilitator, nationally and regionally, to document existing material and to give advice and guiding based on research. The Institute has in recent years worked together with other NGO's to promote the use and knowledge of traditional costumes and bunads, for example by arranging the annual Bunad-Conference in August. Furthermore, the institute has since 2008 been heading a national network of textile museums. Here, the objective has been to increase the practical and theoretical knowledge of museumworkers about textiles and costumes.

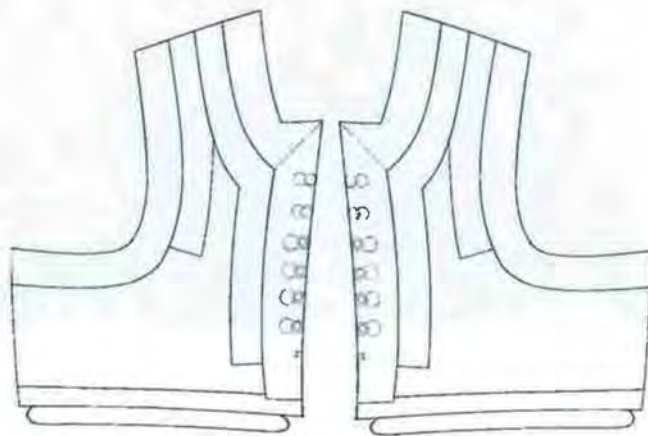
Based on fieldwork, interviews and other studies, the institute give both practical and theoretical classes on the subject. Craftsmen may be given advice and practical guidance, and even training according to their specific needs. The institute engages in local and regional safeguarding programmes, and contributes with their knowledge of traditional crafts and cultural history. As a national institution, NBF plays an important role as a mediator and a counsellor to the Ministry of Culture and the Ministry of Education.

Specific safeguarding activities include:

- NBF work with other NGO's to provide six weeks of practical training annually for young craftsmen and-women, called "Bunadopplæringa", as a steppingstone towards apprenticeship.

- NBF offers a week long training course for museum-employees every year, teaching history of fashion, the phenomenon of traditional dress and the revitalization of bunad as well as registration training.

- NBF work together with University of Trondheim to present six courses in the phenomenon of traditional dress and the revitalization of bunad, as part of their ethnology-programme.



- NBF hosts the annual conference of bunad called "Fagdagane", every year in august, with four other NGO's. Last years conference had 140 participants, and aims to raise awareness and knowledge of traditional costumes and bunads.



Students at "Costume and Society" classes in Valdres, 2006.

6. Bunad in modern Norway



The children's parade in front of the Royal Palace in Oslo. 17th of May.

Norwegians wear bunad at special occasions. Most commonly it is worn at public celebrations, like the National Day the 17th of May, when people in bunads crowd the streets. Other occasions are family celebrations like weddings, the Christian confirmation, baptism and also funerals.

Women, men and children alike wear bunad, but it is most commonly worn by women. A complete bunad has the status of full formal costume and are thus suitable for purposes of representation in Norway and abroad.

When families gather costumed in bunad from the same area, it confirms their identity and ancestry. A bunad, or parts of it, is often handed down through generations, and thereby gains value for the new owner, and also strengthens the bond to the family history.

Most areas of Norway have their own bunad, even where there are no records of local traditional folk costume. In these cases the bunads are constructed, based on and inspired by, other things than clothes, like an embroidered purse, a shoe, or the local flora and nature. It has become important for many communities to have their own bunad, and therefore we have a large variety of bunads today, with very different historical backgrounds.

Many people in Norway make their own bunad, and it is popular to buy kits with ready cut fabric, yarn and patterns. A new, complete costume can be very expensive to buy, and many people cannot afford this. Many people also enjoy making costumes

for members in their families, like grandchildren. This adds sentimental value to the bunad. However, many people choose to buy their bunad from professional stores. These bunads are also made by hand, custom made and might take many months to produce.

The modern bunad-industry is no longer wholly Norwegian. Fabrics with embroidery are made in China or Vietnam and then completed in Norway. The production of handicrafts is much cheaper in Asia than in Norway. In addition, there are not enough people working within the field in Norway to supply the growing demand of handmade costumes.

An emergent problem is the fact that the specific knowledge of making the folk costumes is in danger of being lost. Fortunately, there are people and organizations working to preserve and spread this knowledge, and to educate new craftsmen- and women. The *Norwegian institute of bunad and folk costumes* is one such organization.

7. Today, there are five categories of *bunad*:

1. *Bunads* which represent the final stage in the development of folk costume. The Folk costume, particularly for use at celebrations and formal occasions, eventually gained renewed interest and function as *bunad*.
2. *Bunads* based on a particular folk costume that had gone out of use, but which was not forgotten by the local people. Many people knew the look of the Folk costume, and to some extent old garments were used in the *bunad*.
3. *Bunads* reconstructed based on preserved garments from old folk costume, and which are from the same district and period and belonged to the same type of costume. Other sources that have information about the type of costume, e.g. written information, illustrations and oral traditions, are used.
4. *Bunads* that are constructed based on insufficient and random material from old costumes. Elements without existing source material have been designed to match the appearance of the other garments.
5. *Bunads* fully or partly composed as a new creation. Some of these are inspired by material from the Folk costume, while others have found inspiration from different types of items and garments.



A bride and groom with their maid of honour, wearing traditional, ceremonial dress from Setesdal.



A modern interpretation of bunad, symbolizing coastal culture.