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Intangible Cultural Heritage

NGO Review of Accreditation

ICH-08 Report – Form

REPORT BY A NON-GOVERNMENTAL ORGANIZATION ACCREDITED TO ACT IN AN ADVISORY CAPACITY TO THE COMMITTEE ON ITS CONTRIBUTION TO THE IMPLEMENTATION OF THE CONVENTION

Deadline: 15 February 2023 for examination in 2023

File may be downloaded at: <https://ich.unesco.org/en/forms>
Annexes or other additional materials cannot be accepted.

A. Identification of the organization

A.1. Name of the organization submitting this report

A.1.a. Provide the full official name of the organization in its original language, as it appears on the official documents.

Norsk senter for folkemusikk og folkedans

A.1.b. Name of the organization in English and/or French.

Norwegian centre for traditional music and dance

A.1.c. Accreditation number of the organization (as indicated in all previous correspondence: NGO-90XXX)

NGO-90086

A.2. Address of the organization

Provide the complete postal address of the organization, as well as additional contact information such as its telephone number, email address, website, etc.

Organization: Norsk senter for folkemusikk og folkedans

Address: Dragvoll Idrettssenter, 7491 Trondheim, Norway

Telephone number: +47 91142611

Email address: postmottak@folkemusikkogfolkedans.no

Website: www.folkemusikkogfolkedans.no

A.3. Contact person for correspondence

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

Title (Ms/Mr, etc.):

Family name: Krageberg

Given name: Ellen

Institution/position: Director

Telephone number: +47 91142611

Email address: ellen@fmfd.no

B. Contribution of the organization to the implementation of the Convention at the national and international levels (Chapter III and Article 19 of the Convention, paragraph 156 of the Operational Directives)¹

Distinguish between completed activities and ongoing activities contributing to the eight thematic areas of the Convention's Overall Results Framework², as well as to the preparation of periodic reports, nominations, proposals and requests under the Convention's international cooperation mechanisms. If you have not contributed, this should be indicated. Also describe any obstacles or difficulties that your organization may have encountered in such participation.

B.1. Describe your organization's contribution to strengthening *institutional and human capacities* for safeguarding intangible cultural heritage.

Not to exceed 250 words

The Norwegian centre for traditional music and dance (Sff) is a state-funded foundation with the largest archive of traditional music and dance in Norway (mainly Norwegian, also including traditions worldwide). We engage in a great variety of activities concerning safeguarding, and our archive is at the core of our work. For 50 years Sff have collected and recorded written, oral, and live performances and activities of traditional music and dance. Our archive is now being digitalized to meet today's standard of accessibility. All documentation is available for research and for practitioners in the local communities.

Our 8-person academic staff with exceptional research-skills and knowledge is occupied full time with identification, documentation, research (including inventory-making) preservation, protection, promotion, enhancement, transmission, formal and non-formal education, and revitalization. We develop methodology and share our knowledge with stakeholders. Sff is giving expert advice to the public sector. We also give grants to a diversity of activities concerning safeguarding traditional music and dance.

Sff works with several domains of the convention: oral traditions and expressions, performing arts, social practices, rituals and festive events and knowledge about musical instruments.

2. For further information on the Overall Results Framework, please refer to the Chapter 8 of the Basic Texts of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage: <https://ich.unesco.org/en/basic-texts-00503>

B.2. Describe your organization's participation in activities related to the **transmission of and education** for intangible cultural heritage. Explain how your organization cooperates with communities, groups and, where relevant, individuals.

Not to exceed 250 words

A large part of our archive is now digital, and each year we collaborate with local communities on planning and implementing archive seminars on local traditions. We also have a high demand for digital loans from our archive, from communities and groups and individuals (CGI`s) across the country.

In several of our projects we collaborate with CGI`s in documentation projects, and projects, events, exhibitions, posters, film collages++. These are also used in educational programs in museums, in schools and in a broad diversity of events among local communities.

We have hosted educational programs for high school students, and then we hired local musicians for accompanying dance instruction. We actively seek to educate individuals and community members in seminars, and we are mentoring these in their implementation phase of local transmission projects, events planning and educational projects.

We arrange yearly seminars where community CGI`s are participants in panel discussions on dance and music as ICH.

We are collaborating with universities (NTNU and USN) in different programmes. (Choreomundus, bachelor and master of folk art and folk music a more). We also collaborate with other higher educational institutions on ICH and traditional dance and music.

One off our largest effort has been in the project "Bygda dansar". From 2001 until 2021 we had a project that run in 12 local communities for three years at a time. The project`s overall objective was: Safeguard local dance heritage (vivid dance traditions in every county of Norway). This was started because we had reports stating that recruitment to traditional/folk dancing in Norway was threatened. The project worked to recruit and teach young people local dances and music in cooperation with local instructors, dancers and musicians.

The project established meeting arenas between the youths, the local traditional dance milieu, professional folk dance teachers and Sff and our archive. Dancers and musicians were brought into the project to play, teach, dance, make social dance gatherings and to make sure that the youths was welcomed into the folk music and dance movement.

B.3. Describe your organization's participation in the **inventorying and research** of intangible cultural heritage. Explain, in particular, how your organization cooperates with communities, groups and, where relevant, individuals.

Not to exceed 250 words

We do documentation work and inventorying together with CGI`s. We have good communication with CGI`s and we have different IT-systems to support us to deliver what the CGI`s needs and wants from us. We work on digitalization together with Norwegian national library on a large scale.

We use a database, Fiol, for inventorying for our own archive. we also work together with regional centres all over Norway to coordinate with their inventorying.

We do ground research on our archive. We also put a large effort in revitalisation of dance traditions at the CGI`s requests. We publish results in journals, at our own website, and we give lectures and different other dissemination work.

At an everyday basis we are in contact with heritage communities that ask for help in their safeguarding processes. We also assist CGI`s that wants us to create structures to benefit their safeguarding of traditional music and dance in Norway.

We have our own research methodologies for dissemination practices on different arenas for transmission, as museums, schools and cultural-pedagogical programs, the facilitator role, curating dance exhibitions.

We give funding to researchers. For example, to the Norwegian National Committee of the

International Council for Traditional Music (ICTM) to publish an annual peer-reviewed journal for research "Music and Tradition". And we also support an Nordic traditional music and dance-journal.

B.4. Describe your organization's participation in developing **policies, as well as legal and administrative measures**, for safeguarding intangible cultural heritage. Explain, in particular, how your organization cooperates with communities, groups and, where relevant, individuals.

Not to exceed 250 words

In Norway persons are members of many voluntary organisations. We have two national organisations, FolkOrg and Noregs Ungdomslag, that organise CGI's that are interested in traditional music and dance. Sff have large cooperation with this two democratic NGOs at a national level. Yearly we organise a rally for 70 organisations and institutions working with and for traditional music and dance. From this cooperation we collect and communicate our joint reflections on safeguarding issues and national work with the convention and the NGOs possibilities and needs.

Sff actively advocate ICH and traditional music and dance to the state party. In 2020 and 2021 we had a large involvement-process together with Ministry of Culture and Equality. The minister wanted to make a governmental strategy for traditional music and dance. In cooperation with CGI's and the ministry we invited all organisations, institutions, and other CGI's for debates and meetings to give advice to the government for making this strategy. Sadly, a change of power after the election in 2021, and also the Covid pandemic, put a stop to the work from the government, and so no final strategy was presented.

Sff has given advise to the government on different topics, such as the national budgets, making of the curriculum for primary and secondary education and training, and several more topics.

We are also taking part of a national network for accredited NGO and ICH instructors and other persons working with ICH and the convention within all domains.

B.5. Describe your organization's participation in promoting the **role of intangible cultural heritage and its safeguarding in society**. Explain, in particular, how your organization cooperates with communities, groups and, where relevant, individuals.

Not to exceed 250 words

In the preparation phase, and during the projects of "Bygda dansar" – we worked together with the local initiators to advocate the importance of safeguarding ICH, and local folkdance traditions towards regional politicians. The regional municipality also co-founded the projects. The same work is done towards a governmental program to host cultural events in primary- and secondary schools (DKS). Also, municipality politicians, cultural houses, the newspapers etc. has been targeted to inform and educate about the importance of the conventions. Together with the local initiators we created or re-establish regional networks for the CGI's where awareness raising of ICH and safeguarding measures is discussed, practiced and/or enacted. Official social dance gatherings has been amplified, or re-established, in contemporary settings.

Through our focus on folk music and folk dance as social and cultural sustainability we promote the role of ICH. We also put value on transmission processes that are already working well and highlight this as best practice of safeguarding.

B.6. Describe your organization's participation in **raising awareness** about intangible cultural heritage. Explain, in particular, how your organization cooperates with communities, groups and, where relevant, individuals.

Not to exceed 250 words

We have regularly arranged digital and live events for different local communities in Norway, where local traditions and local engagement are key factors in raising awareness among CGI's. Sff have produced 5 exhibitions about social dance since 2015, that have been hosted by 14

museums in Norway, (And also two in Sweden and Finland). We provide all host-museums with material for dissemination and communication on folk dance before each exhibition. We shared several methods for mapping folk dance and folk music networks, and we mentored on how to network in different communities. We provided content and contextual research on folk dance and folk music for pedagogical school programs.

We have produced some chronicles and articles about the value and cultural heritage of the practice of folk dance and folk music. We have regularly been sharing unique material from our film- and video archive on our YouTube channel and Facebook page.

B.7. Describe your organization's participation in facilitating the engagement of communities, groups and individuals, as well as other stakeholders, for safeguarding intangible cultural heritage.

Not to exceed 250 words

During the last years we have seen a need to continuously take action to help safeguarding traditional dance because of too few stakeholders and to little regularly dancing in many local communities. We have established a program to educate individuals and community members and mentoring them in their implementation of local transmission and educational projects. We also have a funding programme, supporting projects based on local engagement.

We also facilitate a co-creation process between local museums, dance experts and dance communities. We teach museum workers how to facilitate dance events and dance exhibitions and the meeting with local audience/visitors. We have also held workshops on how to and how to engage communities in dissemination activities in museums from as early as possible in processes.

We are regularly invited to attend local folk dance and folk music seminars and festivals all over Norway, to facilitate discussions, disseminate knowledge of local traditions to local communities, to inspire and deep dive in archived versions of variations of folk dance and folk music traditions. We also mediate in local communities where tension is high due to different opinions of local traditions.

B.8. Describe your organization's **engagement in cooperation at the bilateral, subregional, regional or international levels** for the implementation of the Convention, including initiatives such as the exchange of information and experience, and other joint initiatives.

Not to exceed 250 words

Several employees are actively engaged in the [Nordic Baltic regional ICH- Network](#), participating in the network's webinars and more. We have also contributed to the initiative [Safeguarding Practices Sharing intangible cultural heritage](#) webpage.

We are also a participant in the ongoing project "[LIVIND](#)" which is governed by Finland. We participated in last year's seminars about living heritage and sustainability. In 2023, Sff will deliver one of twenty LIVIND Pilot Project initiatives, working to test and develop different ways of working, methods, tools, and approaches, to strengthen the links between safeguarding living heritage and the different aspects of sustainability. The LIVIND project is taking sustainability thinking into action step by step.

Other international engagement is:

- ICTM study group of ethnocorology, active participant.
- Choreomundus, associated partner.
- IASA membership
- "Dance-ich" A Project with 9 partners for 6 European countries funded by Eu's "Creative Europa". Sff is the project leader.
- Nordic association for folk dance research
- European folk network

B.9. Describe your organization's involvement in or contribution to the drafting of the national Periodic Report on the implementation of the Convention.

Not to exceed 250 words

We have participated actively in the meetings and discussions the state party held for their periodic report for 2021. We have made contributions on priority of the 8 thematic areas. We also delivered a written contribution in the state's process towards the final document. And we have got the opportunity to make comments on the "almost finished document" before submission.

B.10. Describe your organization's participation in the preparation of nominations to the Urgent Safeguarding List or Representative List, requests for International Assistance or proposals of Good Safeguarding Practices.

Not to exceed 250 words

We have supported, and advised, some of the inquiries and nominations for different lists from Norway this last 4 years.

C. Cooperation with UNESCO

Has your organization carried out activities in cooperation with UNESCO? If yes, please tick the relevant boxes and provide information in the box below.

- Direct cooperation with UNESCO (Headquarters and Field Offices)
- Activities for which you have received the authorization to use the emblem of UNESCO/of the 2003 Convention
- Cooperation through the 2003 Convention's Global Network of Facilitators
- Cooperation with Category 2 Centres
- Cooperation with National Commissions for UNESCO
- Cooperation with UNESCO Chairs
- Financial support from the Intangible Cultural Heritage Fund
- Financial support from the Participation Programme
- Other types of cooperation

Not to exceed 250 words

No

D. Participation in the work of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage

D.1 *Has your organization participated in the sessions of the Committee? If so, please indicate which sessions you attended and whether you had any specific role during these meetings.*

Not to exceed 250 words

The centre has been represented at all the committee-meetings since 8.com. We participated at 14.com with two representatives. Participated online at 15.com, one representant. And participated online at 16.com, two representatives. We have shared information from the NGO perspective to the Nordic delegations during meetings, and attended meetings initiated from the state parties from Finland, Sweden, Denmark, and Norway.

D.2 *Has your organization served as a member of the Evaluation Body (paragraphs 26 to 31 of the Operational Directives), or as a member of the Consultative Body (between 2012 and 2014)? If so, please indicate the period.*

Not to exceed 100 words

Egil Bakka, the former CEO of the centre until medio 2013 and research collaborator of the Centre today, was appointed on UNESCO's task force at the opening of the Okinawa Audio-visual Archive 2003 Jury for UNESCO, Proclamation of World Masterpieces of Intangible Culture, Paris 2005, invited expert at UNESCO's meeting on the implementation of the Convention on Safeguarding of Intangible Cultural Heritage New Delhi, India 2007 and examiner for UNESCO of a candidate for the Urgent Safeguarding list Abu Dhabi 2009. Egil Bakka, was appointed expert of the Consultative Body at 8COM and 9COM (head of the Body). He has also served as invited expert and has participated at several COM meetings.

D.3 *In what way(s) has your organization provided advisory services to the Committee (paragraph 96 of the Operational Directives) or in what way(s) do you foresee that it might provide such services in the future?*

Not to exceed 500 words

We have participated in ICH-NGO forum and contributed in the research and discussions they had about NGOs' role in the convention, which later on has been a topic for discussion for the committee.

E. Capacities of your organization to evaluate nominations, proposals and requests (paragraphs 27 and 96 of the Operational Directives):

E.1. *Nominations, proposals and requests are available for evaluation only in English or French. Do members of your organization or your staff have a very good command of English or French? If so, please indicate which language(s) and the number of those members or staff.*

Not to exceed 250 words

English, 3 persons.

French, 1 person

E.2. *Does your organization have experience in working across several intangible cultural heritage domains? Please describe your experiences.*

Not to exceed 250 words

Oral traditions and history, performing arts, social practises, rituals, and festive events, in addition to traditional music and dance and the making of traditional music instruments.

E.3. *Describe the experience of your organization in evaluating and analysing documents such as proposals or applications.*

Not to exceed 250 words

We have our own grant and read and evaluate about 200 small and medium-large applications for the grant every year. Some of us also work a lot with our own applications for example the European Union's programme "Creative Europe" and other international research programmes. We also had a part in Setesdal's nomination for representative list – acknowledged at 14.com.

E.4. Does your organization have experience in drafting synthetic texts in English or French? Please describe your experience and indicate in which language(s) and the number of those members or staff.

Not to exceed 250 words

English 3 members of staff.

E.5. Does your organization have experience in working at the international level or the capacity to apply local experience to an international context? Please describe such experience.

Not to exceed 250 words

Our Nordic collaboration exhibition "Everybody dance!" has tested methods from our Norwegian project "Dancing Museums" in the Nordic context. Through the Creative Europa project "Dance – ICH", coordinated by Sff, we apply local and Norwegian knowledge and research in a European collaboration and context.

F. Membership in the ICH NGO Forum

Indicate below whether your organization wishes to (continue to) be part of the ICH NGO Forum. Please note that membership is contingent upon the decision of the Committee to maintain the accreditation of your organization.

For more information on the ICH NGO Forum and its activities, please see: <https://ich.unesco.org/en/ngo-forums-00422>.

Yes

No

G. Signature

The report must include the name and signature of the person empowered to sign it on behalf of your organization.

Name: Ellen Krageberg

Title: Director

Date: 10. Feb 2023

Signature:

