

**Mapping exercise:**  
How could creative industries foster innovation  
in tourism in the Northern Dimension area?



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## Country Report – Norway

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## Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Norway

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### LIST OF ABBREVIATIONS

Acronym/abbreviation	Meaning
CCI	Cultural and Creative Industry
CCS	Cultural and Creative Sector
DTS	Norwegian Association for Performing Arts
EEA	European Economic Area
EEC	European Economic Community
EFTA	European Free Trade Association
ESA	EFTA Surveillance Authority
EU	European Union
FWC	Framework Contract
IAMIC	International Association of Music Information Centres
MIC	Music Information Centre
ND	Northern Dimension
NDPC	Northern Dimension Partnership on Culture
NGO	Non-Governmental Organisation
NOK	Norwegian Krone
NORAD	Norwegian Agency for Development Cooperation
NORLA	Norwegian Literature Abroad, Fiction and Non-fiction
OCA	Office for Contemporary Art
OECD	Organisation for Economic Co-operation and Development
OTA	Online Travel Agency
SME	Small and Medium Enterprise
UNCTAD	United Nations Conference on Trade and Development
UNESCO	United Nations Educational, Scientific and Cultural Organisation
UNTWO	United Nations World Tourism Organisation
WTO	World Trade Organization

## **1. INTRODUCTION AND KEY COUNTRY POINTS**

This is one of eleven reports on the countries of the Northern Dimension (ND) and should be read in conjunction with a twelfth 'regional/cross-country' report. The reports have been produced under the EU BENEf Lot 9 FWC contract 'Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?', in line with the terms of reference for that contract. The reports follow what was agreed at the inception report stage. Throughout the period during which the work has been done there has been close and positive liaison with the executive of the Northern Dimension Partnership on Culture (NDPC). The reports that have been produced are based on extensive consultation and research involving a large range of people. These people included country specialists and officials to whom we are very much indebted.

Under the terms of reference the timetable for the work started in February 2016 with completion scheduled for December 2016. The allocation of time for the work was 105 days, split between the two team members, 55 days for Lila Skarveli and 50 days for Terry Sandell, the Team Leader<sup>1</sup>. Given the number of countries, and their diversity, and given the very wide subject matter involving three very dynamic and currently fashionable areas - Cultural and Creative Industries, Tourism and Innovation - the time constraint was a very real challenge indeed. Amongst other things, it meant that while country visits of about five working days to all of the countries took place, it was physically only possible in most cases to visit one city, usually the capital. That said, every effort was made to secure a country overview which took into account at least some of the important developments taking place in the regions.

Quite soon after starting our work various interesting, sometimes challenging, questions arose, such as:

- Is there any reason why tourism itself is not considered one of the creative industries?
- In all three cases, the definitions of CCIs, tourism and innovation are various, unstable and contested. Is this because the necessary action to define them precisely and consistently at a European level has not been taken or is it because we are in a 'post-definitional' era with certain areas of human social and economic activity having become too diverse and complex to categorise easily?
- Tourism is a high priority for most Northern Dimension countries yet there were protests against tourism recently in Barcelona, arguably the most successful European city in terms of its tourism development and city brand. What does this signal about sustainability and local community engagement with/in tourism?
- When they do talk, do the tourism industry and the cultural and creative sectors speak the same language?
- Is the tourism industry's use of culture and heritage because of real engagement with the cultural and creative sectors or in spite of it? Even when they are moving in the same direction are they in reality on parallel but essentially separate tracks?
- Should tourism businesses be engaging with CCIs or vice versa, in which direction is the demand and in which direction the supply?

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<sup>1</sup> Terry Sandell took responsibility for the Estonia, Finland, Latvia, Lithuania and Russian Federation reports and Lila Skarveli for the Denmark, Germany, Iceland, Norway, Poland and Sweden reports.

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- Given that both sectors are to a large extent highly fragmented with a numerical predominance of SMEs, to what extent do the actors involved have the time and capacity to engage with each other innovatively or otherwise?
- Do the bridges that need to be built between CCIs and the tourism sector include new intermediaries who can identify, interpret, broker and manage tourism-CCI/CCI-tourism synergies?

In the last couple of years there has been increasing interest in looking at the existing and potential linkage of the cultural and creative industries to tourism development. It however throws up considerable practical and methodological challenges and problems for various reasons and explains why relatively little progress seems to have been made. The major first hurdle is that the definition of cultural and creative industries is constantly evolving and, moreover, it differs from country to country<sup>2</sup>. This has been particularly evident in the case of the eleven Northern Dimension countries, even in the case of those countries which work very closely together, for example in the case of Denmark, Norway and Sweden. There can also be conceptually quite different national approaches. For example in one country cultural and creative industries may be seen as a distinct sector and be supported on that basis. In another country they may not even be seen as a sector but as part of something wider or cross-cutting such as one part of the creative economy, or as a part of national innovation, entrepreneurship or SME policies. The third issue flows from the other two. Because of an evolving and differing understanding in country terms of what the CCIs constitute, there is no common statistical base which allows clear comparisons or benchmarking, something which is urgently needed and is beginning to start being explored at European level.

If one turns to the tourism sector, there are similar parallel problems. The collection of statistics (e.g. number of nights' accommodation) may be firmly in place but those statistics are partial and beginning to look increasingly inadequate as they are often not taking account of revolutionary changes affecting the tourism and travel industries. The continuing, growing importance of OTAs<sup>3</sup> and an emerging peer-to-peer and sharing economy affecting such areas as traditional tourism accommodation are often not being captured by the traditional industry information systems.

Tourism categorisation is also constantly evolving with the existence of an increasing number of sub-sectors. Even cultural tourism, a sub-sector itself, can be broken down into possibly a dozen or more sub-sectors such as heritage tourism, arts tourism, creative tourism, urban cultural tourism, rural cultural tourism, indigenous cultural tourism, experiential and gastronomic tourism, 'dark' tourism<sup>4</sup>, often with overlaps with other forms of tourism e.g. adventure tourism, health and well-being tourism and so on<sup>5</sup>. Again there are definitional differences from one country to another and certain types of tourism may be more developed or be more of a national tourism priority in one country compared to another.

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<sup>2</sup> Committee on Industry, Research and Energy and Committee on Culture and Education of the European Parliament Draft Report (23 June 2016) 'On a coherent EU policy for cultural and creative industries' (2016/2072(INI): 'Alongside a clear definition that takes into account all sectors related to CCIs, the co-rapporteurs believe it equally necessary to have comparable and reliable statistical data. Each Member State has, in fact, its own classification of CCIs. It is therefore essential to adopt at EU level an updated framework for the sector and to map changes over time. The objective should be to identify specific indicators to measure the results of policies for the promotion of the sector.'

<sup>3</sup> Online travel agencies (such as Expedia, Booking.com etc.)

<sup>4</sup> Tourism in which visits are made to sites, attractions or exhibitions connected with suffering, death, disaster and negative or macabre events.

<sup>5</sup> Melanie K. Smith in her 'Issues in Cultural Tourism Studies' (Routledge, 2009) pp. 18-19 lists thirteen categories of cultural tourism which she reduces to nine and later seven broad sub-sectors. See Appendix X of the Regional Report for a detailed 'Typology of Cultural Tourism'.

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The complications of identifying at a general level the existing and potential linkage of CCIs to the tourism sector is exacerbated by certain tourism sub-sectors being in their own right part of the cultural sector itself, for example in the case of heritage tourism. Both the CCIs and the tourism sector are not in reality clearly demarcated - both are imprecise, fluidly-defined, fast-changing and dynamic areas of complex and important economic and social activity. In the case of CCIs there are other complications. For example the arts 'lobbying industry' has for many years ubiquitously used the terms cultural industries and creative industries interchangeably in order to protect or bolster publicly-funded culture budgets. Although things have moved on and in many countries the importance of the arts, for example, is recognised and understood as a part of the creative industries value chain, there is still often a lot of blurring and definitional confusion<sup>6</sup>.

Perhaps naively, we had the intention at the outset of our work of trying to bring some clear and overarching, definitional discipline to our subject. This brave intention was eliminated as a result of almost the first day of the first country visit where it was clear that there were very local and legitimate interests, debates and specificities and that it would be artificial to impose on countries definitions and categories that might work for some but not for others. Imposing definitions would in some cases have been positively distorting to an understanding of the local CCI situation. It should also be mentioned, as will be seen from the two footnote references above to a very recent European Parliament report, that even at EU level, where the cultural and creative industries have soared to a position of highest importance in terms of policy, terminology is often loose, for example with both the terms Cultural and Creative Sectors (CCS) and Cultural and Creative Industries (CCI) being used.

In the context of our work we therefore felt there was no alternative but to assess the cultural and creative industries and the tourism sector in the individual countries in their own terms and then with the regional/cross-country report to try to bring them together.

Although it is right to look at ways of increasing the synergies between the tourism industry and CCIs it is important to recognise that there is already a substantial level of engagement. For example even a superficial listing of the main CCIs illustrates how they are already contributing to the tourism sector:

- Software and digitalisation - this has had a revolutionary impact on many aspects of the tourism industry, not least in the role that OTAs<sup>7</sup> play (e.g. TripAdvisor, booking.com, Expedia, Airbnb etc.)
- Design, especially graphic design but also right the way through all aspects of design including 'son et lumière' spectacles, light festivals and events etc.
- Music for place branding, ambience, open-air concerts etc.
- Advertising and broadcasting - the importance of these areas to the tourism industry are self-evident
- Film and cinema - promos, travelogues, film location tourism

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<sup>6</sup> Committee on Industry, Research and Energy and Committee on Culture and Education of the European Parliament Draft Report (23 June 2016) 'On a coherent EU policy for cultural and creative industries' (2016/2072(INI): [The European Parliament] 'Calls on the Commission to design its future policies based on the following definition of CCIs: 'cultural and creative industries are those industries that are based on cultural values, individual creativity, skills and talent with the potential to create wealth and jobs through generating value from intellectual property. They include the following sectors relying on cultural and creative inputs: architecture, archives and libraries, artistic crafts, audio-visual (including film, television, video games and multimedia), cultural heritage, design, creativity-driven high-end industries and fashion, festivals, music, performing arts, books and publishing, radio and visual arts'.

<sup>7</sup> Online travel agencies

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- Theatre - use of actors as animators or for audio guides, staged events etc
- Festivals - a major element in event tourism and place branding
- Crafts and antiques - as part of shopping and souvenirs
- Architecture - tourism industry's use of heritage and use/commissioning of significant buildings (including as hotels)
- Publishing - travel and guide books are still very popular
- Fashion - place image and branding, folk costumes etc
- Gaming, augmented reality and VR - perhaps still at an early stage but already being used even by big, traditional tourism operators such as Thomas Cook
- Food and local natural products - food festivals, branding ('appellation') and gastrotourism in both urban and rural contexts

So the question is really could, and should there, be more interaction? Is there either 'market failure' or under-utilised potential/resources? Out of which flow other questions, for example, is existing CCI-Tourism interaction because of effective (vertical) policies or in spite of them?

Does a (horizontal) common language exist with regular dialogue and the development of shared interests between the CCI and Tourism sectors? Are there particular tourism sub-sectors and CCI sub-sectors more suited for innovative interaction and more able to produce new cooperation models and paradigms? If there is 'market failure' or under-utilised potential/resources, what kind of intervention or incentivisation is required to make the CCI sector and tourism industry interact more effectively?

As illustrated above, a lot is going on between the various CCI sub-sectors and the tourism industry so there is not classic 'market failure' but rather of 'under-utilisation' which warrants intervention. Tourism and the CCIs share many characteristics. They are fragmented, dynamic, numerically dominated by SMEs and micro-businesses, preoccupied with themselves and often chaotic. They each have their own agendas. There is lack of a common language between them, probably attributable in part simply to lack of time. In general there does also seem to be a lack of 'savoir faire' in terms of their engaging with each other, innovatively or otherwise. For CCI developing clustering appears to be very helpful but CCIs and tourism actors have so far not naturally clustered. Most importantly there have been few practical measures (although there are some good exceptions) to bring tourism professionals and CCI actors together which requires active policy-maker interest, 'interpreters', some funding and participative commitment.

A very important question is to what extent any synergies currently taking place between the cultural and creative sectors and the travel and tourism industry are because of or in spite of current 'vertical' policies. While mention of CCIs contributing to other sectors is frequent, including sometimes in policy documents, it tends not to be targeted in any practical way. There is probably more than one reason for this but the fact that the concept of the CCIs is still relatively new (even if one traces it back to the 1990s) is possibly part of the explanation. One suspects that although the role of the CCIs in terms of their economic and social benefits is increasingly being recognised by European governments there is probably still fairly widespread an issue of real understanding of the CCI phenomenon and the nature of their potential. This is then greatly exacerbated by the problem of poorly 'joined-up' government/administration which particularly affects areas which need to be politically and economically managed in a cross-cutting way. A further issue in some countries is that governments often are not imaginative at working with and for the private sector especially in relation to SMEs, micro businesses and sole traders. There is also an issue of ownership. Which ministry or administration is responsible for CCI development: Culture? Economy?



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Industry? Innovation? Business? Shared? Or are the CCIs themselves responsible for their own development?

In the case of the other side of the equation - tourism - who is responsible for developing tourism services, products and events especially in relation to an area like cultural tourism? In most cases, it is not government but SMEs, independent commercial and non-commercial entrepreneurs and cultural institutions acting entrepreneurially or imaginatively, not in fact the Ministries of Tourism. Traditionally policy-makers focus on what they directly control and manage unless lobbied to do otherwise. Leadership and representation in the CCI sub-sectors in many countries is not very well-developed so lobbying is weak. The CCIs have not been noticeably lobbying for more engagement with the tourism industry and the tourism industry although much better organised in terms of sector and sub-sector representation has not been noticeably developing an agenda for greater joint dialogue and exploration with the CCI sector.

Again one needs to ask a question, this time why such an agenda has not been developed in the past? It would seem that it may simply be to do with the complexity and chaotic nature of the two sectors. For example, how many sub-sectors does the tourism industry have? If one takes just one of those numerous sub-sectors, for example, cultural tourism, how many sub-sub-sectors does it in turn have? As for the CCIs - how many are they? It depends on the country but in most cases about a dozen? But again if one looks at one of them such as design, one can see that in one ND country it has about 25 defined sub-sectors.

In looking at how the creative industries could foster innovation in tourism in the Northern Dimension area one needs to take into account all the factors mentioned above. It has seemed very clear from our work that to get the two chaotic and fragmented sectors to begin to work better together and feed off each other it will be impossible to identify a single unified interface or find a 'magic bullet'. If progress is to be achieved there is a need to be selective, realistically focussed and take a segmental approach if trying to develop effective models and paradigms for CCI-Tourism cooperation and interaction.

Our work suggests that in being selective and in relation to the Northern Dimension region the most productive tourism target areas are probably going to be heritage tourism, creative tourism (including routes and trails, gastronomy and rural tourism) and events tourism. Heritage tourism is in many of the countries well developed. There are plenty of sites, many museum, but how many apps? Creative tourism which we define more clearly below is a natural ground for all types of CCI involvement. Cultural routes and trails open up innovative opportunities as visitors are there for the experience and need to move, learn, eat, sleep and interact. Cultural routes can of course also be cross-border and multi-country projects. Rural tourism's special challenges - information, communication and access - are also fields of opportunity for CCIs. Events tourism, a priority in many of the ND countries, is still not a saturated area and new festivals of all types are mushrooming in the region and are natural meeting grounds for the CCIs and tourism development. In the case of festivals, the CCIs could be encouraged to provide the linkage and continuity to festivals and events that are often one-off, narrowly-focussed, sometimes self-absorbed and usually of short duration. Why not classical music festivals (with their dying audiences!) linked to co-located youth-oriented fashion pop-ups? CCIs as linkage or continuity is already happening in some places.

Accepting that the creative industries already contribute a lot to the travel and tourism industry but that there could be a more developed relationship especially if targeted at a few very specific tourism sub-sectors, what kind of intervention is needed? At a policy level the first steps would seem to be increased awareness, understanding and interest, in fact the classic 'Hawthorne Effect'. Policy encouragement of 'bottom-up' initiatives and 'horizontal' engagement combined with 'top-led' imaginative and sensitive strategic place branding and effective destination management marketing are also needed. Awareness of the potential of the CCI-tourism relationship needs to be actively promoted in particular by encouraging it to be put on tourism industry agendas and feature as a discussion topic at industry fairs, conferences,

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events and through industry information channels. Awareness-raising is also needed in the opposite direction by making CCIs more aware of the importance and potential of the tourism sector as a partner and market for creative industries' goods and services. This needs to be done through making it a practical agenda item at CCI events and gatherings and through 'word of mouth'. There is also a need simply to bring tourism and CCI professionals together to create some new and practical bridges. As mentioned earlier, there is little evidence of a common language and probably a need for an intermediary cadre of industry 'producer-interpreters' from both sectors.<sup>8</sup>

While in many of the Northern Dimension countries past problems are beginning to be addressed related to finance and investment for CCIs given their non-traditional industry attributes, this is usually manifesting itself in facilitating their access to existing innovation or SME funding schemes which are very general in nature. If real progress is going to be made in drawing the CCI and tourism sectors closer together then there is probably going to be a need for there to be specific and narrowly targeted encouragement and support opportunities and schemes. In practice this probably means that there is a need for specialised agencies (e.g. Innovation Norway, Swedish Agency for Economic and Regional Growth, Enterprise Estonia, Finland's Tekes etc) to focus on this. The CCIs and the tourism sector are often travelling in the same direction but on parallel rails and not on the same track with shared (but perhaps different) 'win-win' goals, something which the specialised agencies could address. The fact is, as already mentioned, the CCI and tourism sectors are dynamic, chaotic sectors and so fragmented that even within each individual sector there are awareness problems, knowledge deficits and communication gaps.

As suggested above a focus should be on heritage tourism, creative tourism (including routes and trails, gastronomy and rural tourism) and events tourism as these areas seem to be the most fruitful for synergistic and innovative engagement with the CCI sector. Heritage and events tourism are self-evidently understandable but the important and still emerging area of 'creative tourism' which we believe perhaps has the most relevance and potential for many of the CCIs, needs some explanation.

It is important to elaborate a little on what creative tourism is, or rather what it is becoming. The concept of creative tourism emerged about fifteen years ago but in the narrow context of people travelling to destinations to follow a course or learn something in a structured setting e.g. to do a cookery course or to learn a language. In recent times, influenced by the dynamism of the CCI sector, creative tourism development has taken on a much wider meaning and includes any tourism experience which involves not only formal but also non-formal or informal learning. Creative tourism is a 'work-in-progress' in that it is seen by some as also having an important co-creation dimension to it i.e. where the tourism provider and the tourism consumer co-create the tourism experience. It is also often seen as embracing all experiences and learning related to a specific place, even those that have not been traditionally perceived as 'tourism' experiences. The local dimension and active participation by 'locals' is also often considered another essential ingredient. Unlike traditional cultural/heritage tourism, creative tourism embraces not only historical culture but also very much contemporary culture. Finally creative tourism can be seen as a reaction to traditional cultural tourism that has sometimes turned into 'serial reproduction'<sup>9</sup> or 'Gettyisation'<sup>10</sup>. There is a demand for distinctively individualised and active experience, not passive consumption of, for example, a franchised Getty museum. Recognition of the importance of this new form of tourism came in 2014 with OECD commissioning the first serious non-academic study of it.<sup>11</sup>

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<sup>8</sup> A particularly interesting project, Luova Matka, is currently taking place in Finland which is addressing this issue.

<sup>9</sup> Greg Richards and Julie Wilson: *Developing Creativity in tourist experiences: A solution to the reproduction of culture?* In *Tourism Management* 27 (2006), pp 1209-1223.

<sup>10</sup> A phenomenon sometimes referred to as 'Macdonaldisation'

<sup>11</sup> OECD (2014), *Tourism and the Creative Economy*, OECD Publishing, Paris.  
DOI: <http://dx.doi.org/10.1787/9789264207875-en>

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This already important discernible movement to a new form of individualised, co-created tourism opens up real and innovative opportunities for the cultural and creative sectors to explore and establish new and active relationships with the tourism sector. As is made clear in the regional/cross-country report it will require practical intervention and certain types of support as for all their similarities in terms of being quintessential post-industrial economic sectors, the CCIs and the tourism industry do not speak the same language. Focussing on how bridges can be built between CCIs on the one hand and creative tourism and traditional cultural tourism on the other is probably the best way to start to get the wider tourism industry and the cultural and creative sectors travelling more often and more productively on the same track and with mutually-beneficial and genuinely shared agendas rather than on separate, parallel paths as seems so often the case.

In the country reports we try to take stock of the current state of the CCIs, of the tourism sector, the general climate of interaction between them, and the general degree of the country's interaction with other Northern Dimension countries plus some country case studies. In the regional/cross-country report we bring things together, present an analysis, draw some conclusions and make recommendations which we hope may help to take things forward.

#### Key points for Norway include:

- An expanded concept of "culture" is central to the operational level of cultural policy
- "Innovation Norway", the state-owned company that promotes industrial development, has also put more attention on the cultural industry in recent years, and now considers this as one of their core areas of commitment. Both the government and Innovation Norway particularly focus on the film, book and music industries.
- A complex and multi-faceted inter-ministerial cooperation scheme ensures the involvement of many national ministries as well as local authorities in culture management
- The 2014-2020 Tourism strategy, managed by "Innovation Norway" defines three prioritized areas that focus on how Innovation Norway will contribute to the development of the Norwegian travel industry and to increasing the value created by tourism up to 2020
- "National Tourist Routes" are designed to entice tourists from Norway and abroad to choose Norway as their holiday destination leading to remote landscapes combining natural heritage, arts, design and architecture.

## 2. BASIC COUNTRY INFORMATION

### *Cultural policy evolution*<sup>12</sup>

Although some schemes for the public support of cultural and artistic activities and institutions were established in the 19th century and the first part of the 20th century (i.e. artists' scholarships, public support for libraries, art education, museums and theatres), a cultural policy has only become a distinct policy domain in Norway from the Second World War and thereafter. From the 1930s onwards, the welfare ideology gradually gained a foothold as the main rationale for the Norwegian policy system in general, which was also applied to the cultural domain. The welfare model was not solely due to financial limitations before the end of the war period. During the war, the German occupants and the Nasjonal Samling, a national socialistic party in power from 1940 to 1945, established the Ministry of Cultural and Public Educational Affairs, which was responsible for a distinct part of the state budget. The war time cultural policy was formulated by the controlling regime as a tool for the political propaganda of the German occupants. During the post-war period, a considerable emphasis was laid on the democratization of culture. Arts and culture were then considered as both an important measure for the welfare of the entire population and as a useful tool for public education. In order to democratize culture, the state established important arts institutions with a nationwide function, one for theatre - The Norwegian National Touring Theatre - in 1949, one for the visual arts – National Touring Exhibitions - in 1953 and one for music – Rikskonsertene / The Norwegian Concert Institute – in 1958. In addition, the National Opera was established in 1957.

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

During the 1970s, major efforts were made to decentralize the cultural policy and administration system in Norway. Cultural affairs committees were established in most municipalities, and the municipal authorities gradually appointed directors and secretaries of cultural affairs. A similar system was developed at the county level, and new grant schemes were introduced. In this way, substantial responsibilities were decentralized in order to bring decision-making closer to the general population. Closely linked to this reform was a redefinition of culture, which was also taking place in other countries. The concept of culture was extended in order to include the cultural interests of various parts of the population, which incorporated a renewed interest for amateur cultural activities. In addition, sport was included in the concept of culture. The more traditional elements of Norwegian cultural life also received financial support from the public authorities during the 1970s. A new *Libraries Act* was adopted in 1971, a new grant scheme for institutional theatres was established in 1972 and a new decentralized grant scheme for museums was introduced in 1975. As the result of a white paper presented to the Storting in 1978, artists were granted the right to negotiate with the central government and improved schemes were developed in this field. The most important element of this arrangement was the guaranteed income scheme, which currently provides for more than 500 artists, the majority of whom are visual artists and crafts people.

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<sup>12</sup> Culturalpolicies.net and Norwegian Ministry of Culture <http://www.regjeringen.no/nb/dep/kkd.html?id=545>

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While the public culture budgets had expanded considerably during the post-war period, the stagnation of economic development resulted in more focus being placed on efficiency and retrenchment during the 1980s and 1990s. However, cultural expenses, not least at the municipality level, increased significantly in the 1980s. In 2005, the government proclaimed that one of their most important ambitions was to increase the share of the state budget allocated to culture from 0.8% to 1% over the next ten years.

This ambition has more or less been achieved, although experts in the cultural field have questioned the accuracy of the figures calculated to plan for this increase.

For a long period of time, cultural policy issues on the state level were administered by the Ministry of Church and Education Affairs. However, in 1982 a Ministry of Cultural and Scientific Affairs was established and the Ministry changed its name to the Ministry of Church and Cultural Affairs in 1990. From 1991 until 2001, Norway had a Ministry of Cultural Affairs that was responsible for culture, media and sport. From 2002 until 2010, church affairs were once again merged with cultural affairs. The Ministry of Culture no longer deals with church affairs, but instead incorporates sport and media issues.

### Definitions

The latest white paper on culture (2003)<sup>13</sup> maintains that the meaning of "culture" has changed historically due to the purpose and context of its use. This white paper placed an emphasis on the need for a concept of culture to be sufficiently open to the changes of society, particularly those taking place in the area of arts and culture. While the understanding of "culture" within cultural policy has so far been closely linked to nation building and welfare policy, the white paper maintains that globalization and individualization require a concept of culture that can cope with the diversity and complexity of contemporary culture. Thus, the paper underscores that culture should mainly be understood in terms of processes rather than as an isolated system. It also mentions that some cultural activities previously considered to be outside the area of governmental responsibility have been included in the cultural policy system during the last ten years. Support schemes for jazz, rock music and similar music forms have been established. Even if the expanded concept of "culture" is not mentioned explicitly, it is still central to the operational level of cultural policy.

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<sup>13</sup> Kultur- og Kyrkjedepartementet: *St.meld. Nr. 48 (2002-2003) Kulturpolitikk fram mot 2014*. (White Paper on Cultural Policy issued by the Ministry of Culture) and notes taken in situ.

### 3. CULTURAL AND CREATIVE SECTORS/CCIS IN NORWAY

#### *The Norwegian cultural policy model*

The Norwegian cultural policy model cannot be characterized as an archetype of any of the classical cultural policy models, such as the arms-length model, the interventionist model, the entrepreneurship model or the decentralized model. Instead, it contains elements of all of the models, excluding the entrepreneurship model. In the Norwegian model, the public authorities have played a considerable role in the culture sector, not least by giving financial support to a range of cultural and artistic activities. The relationship between the public authorities and the culture sector can be characterized by the terms of corporatism on the one hand and the arms-length principle on the other.

While artists' organizations have played a crucial role in the administration of some public support schemes for artists, the work of the Arts Council <sup>14</sup>is based on a relatively autonomous position vis-à-vis both the government and the field of art. However, the corporate element of the Norwegian cultural policy model seems to have declined over the past two decades, although it is more significant than in many other countries.

The main objectives of the Norwegian cultural policy are to promote:

- artistic quality and innovation;
- the preservation and security of the cultural heritage; and
- the dissemination of rich and diverse cultural facilities to the entire population.

The objectives of Norwegian cultural policy generally remain stable in character, and there are few controversies about these objectives in public debates.

Similar to the other Nordic countries, the Norwegian cultural policy is both centralized and decentralized. On the one hand, the basis for cultural policy is mostly provided by the state, although considerable responsibilities for the shaping and implementation of cultural policy are delegated to local and regional authorities. The national and municipal levels are the most important with respect to cultural expenditures, with the regional level playing only a modest role.

At the state level, the decision-making apparatus is relatively complex. Considerable authority is centred in the political and administrative body of the Parliament, the government and the Ministries. Formally, the main framework of cultural policy is determined by the Storting (the parliament), while the *Ministry of Culture* prepares documents for the Storting. All legal, financial, organizational and information means are applied in order to achieve political goals. However, the state budget is the most important instrument, with the Ministry of Culture maintaining the responsibility for a total budget of approximately NOK 8.4 billion (2011). The Ministry also administers gaming profits from Norsk Tipping AS, which are allocated to culture (36.5%) and sports (45.5%). The total profit in 2010 was NOK 3.9 billion. The Ministry also implements political resolutions passed by the Storting and supervises the activities of subordinate enterprises; public organizations in the culture field and independent institutions receive public grants.

#### *Cultural and creative industries*

The concept of cultural and creative industries does not have a long tradition in Norway.

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<sup>14</sup> Norwegian Arts Council <http://www.kulturradet.no/english>

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However, in recent years there has been more attention drawn to culture and its potential for economic growth, not least in the political rhetoric. In 2007, the Ministry of Trade and Industry released a plan of action for culture and business in cooperation with the Ministry of Culture and the Ministry of Local Government and Regional Development.

*Innovation Norway*<sup>15</sup>, the state-owned company that promotes industrial development, has also put more attention on the cultural industry in recent years, and now considers this as one of their areas of commitment. Both the government and Innovation Norway particularly focus on the film, book and music industries.

#### **Film Industry**

It is seen as one of the government's main responsibilities to ensure that in a small country such as Norway there should be a range of films and other audio-visual products that reflect its history, culture and language. There is also a need for quality products to provide an alternative to the violent computer games that are currently available on the market. The latest white paper on culture lists the main priority as the provision of a good, diversified supply of Norwegian audio-visual media. In order to achieve this, the white paper states that it is necessary to provide comprehensive state support for films and other audio-visual media. Moreover, it highlights the importance of ensuring that children have access to high quality audio-visual products, especially computer games.

#### **Book industry**

The main categories of instruments in the literature sector are exemptions from outgoing VAT, purchasing schemes and a library network. During the last few years there have been public debates about a sector agreement for the book trade between the Norwegian Booksellers Association and the Norwegian Publishers Association, which means that there are fixed prices on books in Norway. The agreement relies on an exemption from the competition rules that the authorities have approved. One of the reasons for such an exemption is that the agreement has been perceived as important in order to ensure a decentralized network of bookstores throughout the country as the most important channel for disseminating Norwegian literature. Until 2005, one of the most important provisions of the agreement was related to the sole right of bookstores to sell books to primary, lower secondary and upper secondary school pupils, as well as the rule whereby the price of books had to be fixed in the year of publication and the following year. While the competition authorities have wanted to remove or radically modify the "book agreement" for the last two decades, the publishing and bookseller sector was keen to prolong the agreement in its original form. In 2005, a new agreement with some modifications came into operation. The new agreement also relies on exemptions from the competition rules, although the element of free competition is more strongly emphasized than before. Among other things, this means that the booksellers' sector no longer has a monopoly on selling schoolbooks.

#### **Music industry**

Music has always been a prioritized art form in the Norwegian cultural policy, but there are no clear-cut distinctions between ordinary, artistic-based support and support for music with commercial potential. A wide range of popular music festivals and arenas get public support and there are support schemes for musicians in most genres. Nevertheless, in recent years the government has focused quite a bit on the commercial potential of music, especially on exporting music. Both the Ministry of Culture and the Ministry of Trade have supported Norwegian music export.

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<sup>15</sup> Information gathered in situ and <http://www.innovasjon norge.no/en/start-page/>

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The Ministry of Foreign Affairs supports musicians touring abroad as part of the *Support programmes for international art and culture collaboration*. Every year, the Norwegian government invites foreign journalists, experts and representatives of the music industry to the annual music conference *By:Larm*, which is an arena for promoting Norwegian groups and artists.

#### Gaming

Gaming machines have been an important source of income for many Norwegian organizations working for idealistic and humanitarian purposes (e.g. the Norwegian Red Cross). While non-profit organizations with idealistic objectives were the sole owners of gaming machines, a decision in the Storting (the Parliament) in 1994 cleared the way for commercial actors to run gaming machines. During the last years, considerable attention has been directed to gaming addiction as a social problem, which means that the idealistic and humanitarian organizations find themselves in a delicate situation. On the one hand, their work has been dependent on the income from gaming machines, while on the other, this way of financing their activities has produced social problems in conflict with the overarching aims of these organizations. In order to fight gaming addiction, the Storting changed the legislation in 2003 so that Norsk Tipping AS, which is Norway's leading gaming company and wholly-owned by the Norwegian state, obtained the sole right to run gaming machines. The NGOs that ran gaming machines were promised economic compensation for their loss of income. According to the plan, the existing gaming machine businesses were due to be replaced by the monopoly run by Norsk Tipping during 2005 and 2006. However, in the autumn of 2005, the EFTA Surveillance Authority (ESA) decided to bring the Norwegian gambling machine monopoly to the EFTA Court. According to the ESA, a gambling machine monopoly is a restriction on the freedom of establishments to provide goods and services within the EEA region, and is therefore not in accordance with the EEA Agreement. On 30 May 2007, the EFTA Court finally stated that the main principles of the Norwegian gambling policy do not violate the EEA agreement.

#### *Creative industries' priority in Norway*

The film industry, museums, rock music, opera and dance have been prioritized in recent budgets. The expansion of the budget has not been contested in public debate. There are few indications that the financial crisis has had a particular effect on Norwegian cultural policy. The state budgets allocated to culture are still growing. Nevertheless, there are no recent statistics on participation in cultural activity that may indicate a fall in private consumption.

The film industry is currently a priority sector for cultural policy in Norway. The scope of the support schemes established for this sector was increased in the annual state budgets since 2005. The purpose of the support schemes for film is to secure a qualitative and diverse supply of Norwegian audio-visual products. The Film Fund, which is charged with administering all national support for film production in Norway, operates eight different schemes, e.g. support for the production of feature-length films, short films, minority co-productions, television series and interactive productions.

The Film Fund also administers development support for film production companies, and administers support for films based on commercial criteria and a debated scheme of Box Office Bonuses. The latter scheme allows for automatic support in proportion to ticket sales. The Box Office Bonuses are awarded automatically to any film that is distributed theatrically in Norway, which currently stands at 55% of ticket revenues until the ceiling amount is reached (100% for children's films). The ceiling on Box Office Bonuses is calculated in relation to the producer's investment and risk. While this scheme has enhanced the income potential for certain film makers, the scheme has also been criticized for promoting more commercial and conformist film production at the expense of experimental films.



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### *Inter-ministerial cooperation*

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

- The Cultural Rucksack<sup>16</sup> is a joint initiative between the Ministry of Culture and the Ministry of Education and Research that was established in 2001. The Cultural Rucksack provides all pupils in elementary secondary schools with arts and culture such as music, dramatic arts, literature, cultural heritage, dance performances, visual arts etc. The initiative is primarily administrated by the counties in cooperation between the culture and education divisions. At state level, the programme is administrated by a secretary located at the Arts Council, but the steering committee includes members from both ministries.
- Music Export Norway is an umbrella organization promoting Norwegian music abroad. The organization is an NGO working according to the arm's length principle, though it receives support from both the Ministry of Culture and the Ministry of Foreign Affairs.

Other Ministries concerned with cultural affairs are the *Ministry of the Environment*, which is responsible for cultural heritage (except museums, archives and libraries) and cultural environments.

- The Ministry of Education and Research is responsible for education, including artists' education, as well as music and culture schools for children. The culture schools primarily offer school age children courses in music, visual arts, dance and theatre.
- The Ministry of Education and Research is also responsible for academic libraries and university museums.
- The Ministry of Foreign Affairs has been given the responsibility for the presentation of Norwegian arts and culture abroad, including exchange projects with developing countries.

Other ministries are also relevant to cultural policy, but play a more modest role. The *Ministry of Finance* plays a coordinating role in the budgetary process. The *Ministry of Local Government and Regional Development* directs attention to the role of culture in regional development. The *Ministry of Trade and Industry* has the responsibility for governing all types of business in Norway, including a role in the development of the various culture industries. The *Ministry of Government Administration and Reform* develops governmental strategies on information technology and competition policy.

A considerable amount of authority is also delegated to arm's length institutions and expert bodies. *Arts Council Norway* is formally administered and financed by the Ministry of Culture, but it retains a largely independent position and is therefore characterized as an arm's length institution. Each year, the Storting provides an overall allocation to the *Cultural Fund*<sup>17</sup>, which is administered by Arts Council Norway as one of its principal tasks. In addition, the Arts Council acts in an advisory capacity to the central government and public sector on cultural affairs, as well as organizing experimental cultural activities in areas which the Council considers to be of particular interest.

National institutions such as the National Archive Service of Norway, the National Library of Norway, the Norwegian Film Institute, the Museum of Archaeology – Stavanger, the Norwegian Library of Talking Books and Braille, the National Museum of Art, Architecture and Design, the Norwegian National Touring Theatre and The Norwegian Concert Institute (Rikskonsertene) are responsible for the administration of collections and the production of cultural facilities. In contrast to the other institutions mentioned, the

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<sup>16</sup> <http://www.creativitycultureeducation.org/cultural-rucksack>

<sup>17</sup> <http://www.kulturradet.no/english/the-cultural-fund>

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National Museum of Art, Architecture and Design is organized as a foundation outside the public administrative system.

All counties and almost all municipalities established cultural boards and administrations during the 1970s. These are independent regional and local cultural administrations responsible to the county and municipal councils. In the 1990s, a general reorganization process was started at the local political and administrative level. A number of independent cultural administrations disappeared, or became integrated into other areas of municipal activity, e.g. education and trade and industry. The consequences of this trend are not clear, and it has not been a subject for deliberation since the 1990s. The responsibilities of local and regional authorities include self-defined initiatives and subsidies for regional cultural activities and subsidies for regional institutions, which are partly state-funded and regulated by formal agreements on a shared responsibility.

## **4. TOURISM SECTOR IN NORWAY**

The 2014-2020 Tourism strategy, managed by “Innovation Norway”<sup>18</sup> defines three prioritized areas that focus on how Innovation Norway will contribute to the development of the Norwegian travel industry and to increasing the value created by tourism up to 2020. The principle of “Brand Norway as a tourist destination”<sup>19</sup> and UNTWO’s principles for sustainable tourism also form the base for this initiative, ensuring that the value created is both sustainable and market oriented. With a three-fold mandate, Innovation Norway is in a unique position. Its ambition is to be the travel industry’s preferred provider of competence, development, and marketing partner. This mandate gives it remarkable opportunities to implement a wide range of initiatives in order to strengthen the competitiveness of individual companies, individual regions and Norway as a tourist destination.

The strategy is expected to actively contribute to a sustainable travel industry that balances the preservation of nature, culture, local society, food traditions and the environment whilst strengthening social values and financial viability. Innovation Norway customers are entrepreneurs, businesses, destinations, regional destination companies and networks in the travel and tourism industry. Innovation Norway also cooperates with a wide range of networks and public sector organizations, international sister organizations and research institutions.

In order to maintain Norway’s international market share and strengthen its position as an attractive destination, it is imperative to be present in the markets and channels where tourists seek inspiration for and information about travel. In order to be visible and get the best return on investments, it is important to understand different target groups’ needs and establish effective sales and distribution channels, as well as understand the language, business culture and have a broad network within both the press and travel industry in the markets in which the Strategy operates.

Innovation Norway tourism strategy aims therefore to:

- Increase the desire and intention to travel to Norway
- Make it easier to choose Norway
- Increase sales opportunities for commercial partners

For this purpose, it aims at contributing to a sustainable travel industry that balances the preservation of nature, culture, local society, food traditions and the environment whilst strengthening social values and financial viability.

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<sup>18</sup> <http://www.innovasjon Norge.no/en/start-page/our-services/sustainability/>

<sup>19</sup> [http://visitnorway.org/wp-content/uploads/2013/03/Brand\\_Platform\\_Norway\\_tourist\\_destination.pdf](http://visitnorway.org/wp-content/uploads/2013/03/Brand_Platform_Norway_tourist_destination.pdf)

## **5. CCI AND TOURISM SECTOR COOPERATIO IN NORWAY**

Innovation Norway and the 2014-2020 Strategy represent a remarkable case of cooperation between culture and tourism as they aim to balance the preservation of nature, culture, local society, food traditions and the environment whilst strengthening social values and financial viability.

The regions and destinations differ in terms of their natural potential, local culture, potential for activities and experiences and competence and as a result have differing bases for developing attractive products for the tourists.

### **The National Tourist Routes<sup>20</sup> – a unique example**

The National Tourist Routes are designed to entice tourists from Norway and abroad to choose Norway as their holiday destination. This requires targeted efforts from a number of collaborators: The Norwegian Public Roads Administration is planning and building the attraction whilst the tourism industries are tasked with providing food, accommodation, experiences and activities of high quality. The objective is to give the tourists positive experiences and contribute to local business development.

The Norwegian Public Roads Administration is in charge of developing the National Tourist Routes attraction, which started as a pilot project in 1993. In 1998, the Norwegian Storting and Government gave the all-clear to pursue the project. In 2004, 18 routes from Jæren in the south to Varanger in the north were selected from more than 50 candidates. At the same time, the first rest areas were opened for road travellers to visit. Small gems such as Askvågen and Ersfjordstranda and large architecturally designed attractions such as Trollstigen and Steilneset have since emerged in the landscape.

All of the drives were marked as National Tourist Routes in 2012. The routes have not yet been fully completed. From 2015 onwards, more than 100 new viewing points and rest areas are being implemented, and the 18 National Tourist Routes will be complete in 2023.

Each one of the 18 tourist routes has its own unique qualities and is an experience in itself. The National Tourist Routes are not only about the road as a transport artery, but also a gateway to a better understanding of culture, nature and history. On these stretches one finds viewing points, rest areas, architecture and artworks that reinforce the experience of the magnificent landscape through which one is driving (please see case study 1).

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<sup>20</sup> <http://www.nasjonaleturistveger.no/en/about-us/brochures>

## 6. NORWAY'S BILATERAL AND MULTILATERAL CCS/CCI AND TOURISM COOPERATION WITH OTHER ND COUNTRIES

The responsibility for international cultural cooperation is divided between the Ministry of Foreign Affairs and the Ministry of Culture.

- The Ministry of Foreign Affairs is responsible for the presentation of Norwegian arts and culture abroad, including exchange projects with developing countries, in cooperation with cultural institutions funded by the Ministry of Culture. The Norwegian Foreign Service missions play a key role in establishing and administering cultural cooperation with other countries.
- The Norwegian Agency for Development Cooperation (NORAD), which is a directorate under the Ministry of Foreign Affairs, is also involved in international cultural projects and provides assistance for culture, media and information activities.
- The Ministry of Culture is responsible for multilateral cultural cooperation, as well as for the importation of culture from abroad.

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

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

- *The Office for Contemporary Art Norway (OCA)* was founded by the Ministry of Culture and the Ministry of Foreign Affairs in 2001. The main aim of OCA is to develop collaborations in contemporary art between Norway and the international art scene. OCA supports Norwegian contributions to major exhibitions abroad, the international activities of Norwegian artists and curators, and foreign curators and critics who wish to carry out research in Norway.
- *Music Information Centre Norway (MIC)* is the Norwegian section of the International Association of Music Information Centres – IAMIC, which organises 43 similar centres in 38 countries. MIC's goal is to promote the increased use of Norwegian music both nationally and internationally. MIC administers the Ministry of Foreign Affairs' tour support programme in order to facilitate the international touring activities of Norwegian artists and bands.
- *NORLA – Norwegian Literature Abroad, Fiction and Non-fiction (NORLA)* plays an important role in providing information on Norwegian literature and Norwegian authors of fiction and non-fiction. NORLA facilitates contact between Norwegian authors and publishers, translators, universities and others interested in Norwegian literature abroad. In addition, NORLA provides translation subsidies to publishers of Norwegian literature abroad, offers travel grants for Norwegian authors and their translators and provides promotional subsidies for sample translations and presentations of authors.
- *The Norwegian Association for Performing Arts (DTS)* works to facilitate independent theatre and dance activity in Norway. DTS administers the Ministry of Foreign Affairs' tour support programme in this field.

**Certified Cultural Routes of the Council of Europe crossing Norway<sup>21</sup>:**

- The Santiago De Compostela Pilgrim Routes
- The Hansa
- The Viking Routes
- The European Route of Jewish Heritage
- The European Cemeteries Route
- Prehistoric Rock Art Trails
- The Route of Saint Olav Ways
- The Réseau Art Nouveau Network

**World Heritage Sites<sup>22</sup>: 8 (7 Cultural and 1 Natural)**

*Cultural:*

- Urnes Stave Church (1979)
- Bryggen (1979)
- Rock Art of Alta (1985)
- Røros Mining Town and the Circumference (1980, extension in 2010)
- Vegaøyan – The Vega Archipelago (2004)
- Struve Geodetic Arc (2005), jointly with Belarus, Estonia, Finland, Latvia, Lithuania, Republic of Moldova, Russian Federation, Sweden and Ukraine
- Rjukan–Notodden Industrial Heritage Site (2015)

*Natural:*

- West Norwegian Fjords - Geirangerfjord and Nærøyfjord (2005)

**Tentative List: 5 properties**

- The Laponian Area - Tysfjord, the fjord of Hellemobotn and Rago (extension) (2002)
- The Lofoten islands (2002)
- Svalbard Archipelago (2007)
- Islands of Jan Mayen and Bouvet as parts of a serial transnational nomination of the Mid-Atlantic Ridge system (2007)
- Viking Monuments and Sites / Vestfold Ship Burials and Hyllestad Quernstone Quarries (2011)

**Memory of the World Register: 5 inscriptions**

- The Leprosy Archives of Bergen (2001)
- Henrik Ibsen: A Doll House (2001)
- Roald Amundsen's South Pole Expedition (1910-1912) (2005)
- Thor Heyerdahl Archives (2011)
- Sophus Tromholt Collection (2013)

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<sup>21</sup> <http://culture-routes.net/cultural-routes/list>

<sup>22</sup> [www.unesco.org](http://www.unesco.org)

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**Creative Cities Network:** no appointments

**Legal instruments:** 27 ratified, 13 non-ratified

- Convention on the Protection of the Underwater Cultural Heritage: non-ratified
- Convention for the Safeguarding of the Intangible Cultural Heritage: ratification (17 January 2007)
- Convention on the Protection and Promotion of the Diversity of Cultural Expressions: ratification (17 January 2007)
- International Convention against Doping in Sport: ratification (13 January 2006). Norway contributed US\$ 20,747 in 2003 for the development of the Convention.

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# 7. COUNTRY CASE STUDIES

Case studies have been selected either as proposals by our interlocutors during country missions, and/or identified *in situ* by the experts or through deskwork and study of existing literature. It has been particularly difficult in certain cases to identify relevant case-studies focused on the theme of this assignment for reasons that is further developed in the cross-country report.

## 7.1. National Tourist Routes<sup>23</sup>

In Norway, there is a long tradition for adapting buildings to arduous terrain. Designers have drawn on this tradition in their efforts to upgrade the national tourist routes. The architecture should facilitate the experience of nature, while also appearing as an attraction in its own right. Artworks along the road are there to reinforce the character of the route and invoke other suggestive narratives.

The Tourist Route Department of the Norwegian Public Roads Administration has engaged more than 50 architects, landscape architects, designers and artists — some of them young, others well established. In our work, we have placed an emphasis on innovation and creativity, and this focus has unleashed an extraordinary creative force; many young architects have earned wide acclaim for their innovative tourist route projects. Most of the designers hail from Norway, with the exception of world-famous names such as the architect Peter Zumthor and the artist Louise Bourgeois.

The 18 National Tourist Routes: (each one may be analysed with its specific location and features)

- Varanger
- Havøysund
- Senja
- Andøya
- Lofoten
- Helgelandskysten
- Atlanterhavsvegen
- Geiranger - Trollstigen
- Gamle Strynefjellsvegen
- Rondane
- Sognefjellet
- Valdresflye
- Gaularfjellet
- Aurlandsfjellet
- Hardanger
- Hardangervidda
- Ryfylke
- Jæren

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<sup>23</sup> <http://www.nasjonaleturistveger.no/en/about-us/brochures> a case study proposed by the Ministry of Culture



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### 7.2. Vigeland Sculpture Park, Oslo <sup>24</sup>

The Vigeland Park is the world's largest sculpture park made by a single artist, and is one of Norway's most popular tourist attractions. The park is open to visitors all year round.

The unique sculpture park is Gustav Vigeland's lifework with more than 200 sculptures in bronze, granite and wrought iron. Vigeland was also in charge of the design and architectural layout of the park. The Vigeland Park was mainly completed between 1939 and 1949.

Most of the sculptures are placed in five units along an 850 meter long axis: *The Main gate, the Bridge with the Children's playground, the Fountain, the Monolith plateau and the Wheel of Life.*

The Vigeland Museum is the sculpture museum of Oslo. Its responsibilities and ambitions are two-folded. The main responsibility is to take care of the heritage of Gustav Vigeland towards the public, and to preserve this for the coming generations. The majority of the Museum's exhibition space is a presentation of Vigeland's oeuvre.

In addition to this, the Museum's ambition is to be the most interesting venue for presenting art within the three dimensional field. Since starting with temporary exhibitions on contemporary and modern art, the Museum has, over the recent years, become more focused on this specific kind of art, i.e. sculpture and installation, and video based art. The Museum puts an emphasis on presenting a variety of these artistic expressions, and striving to keep it on a high qualitative level.

The Museum organizes Educational activities for children and teachers, as well as Guided tours and workshops.

### 7.3. The centre for coastal culture and coastal businesses<sup>25</sup>

The centre for coastal culture and coastal businesses, Norveg in Rørvik opened in 2004. It had taken 15 years to realise the idea to create an attraction of national calibre which could contribute towards development in the region. The basis for the "creation" was local history and culture. A great amount of effort has gone into the little coastal town with some 3000 inhabitants. The aim was to receive 100% external funding without loans. What could be done to get politicians and businesses to invest money in a place they barely knew? During the 1990's, a lot of effort was put into the cultural regeneration of coastal areas, and tourism grew. The little town of Rørvik was also involved and competed with larger and more centrally situated towns like Ålesund and Tromsø. The idea of a coastal culture and business centre was conceived in connection with a strategic business plan for Vikna municipality. Those, who were involved in the plan, were sent out to a little island for one and a half days. They were given the task to devise good ideas for business development within a little municipality. Nearly all areas within the municipality were represented, including the culture sector.

The fact that cultural representatives were invited to take part in a process to enhance business development was unusual in Norway at this time. Culture was not usually considered an equal player within development. It was revealed that there was an expressed wish for tourism to become a vigorous industry within the municipality. These activities were to be based on local culture and the area's distinctive character. The municipality already had an exciting coastal museum, which operated in an untraditional way and received notable sponsorship from businesses. It was natural to link the new efforts with an already established institution, and exploit previous experiences.

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<sup>24</sup> Information collected *in situ*

<sup>25</sup> Extract from EDEN, European Excellence Destinations

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Norwegian culture is coastal culture Rørvik is a port for daily ships, called “hurtigruta”, that transport passengers and goods along our coast throughout the year. The route provides an exciting mix of fantastic Torunn Herje Coastal Museum of Nord-Trøndelag 27 scenery, visits to numerous little coastal towns and an interesting history. The National Geographic named the route as the world’s most beautiful journey. Many of the “hurtigruta’s” passengers visited the coastal museum, and were left in awe of the experience of daily lives along the marvellous coast. Foreign tourists regarded Norwegians as exotic creatures living in a remote area of the world. Tourists want the same as us, when we travelled. They do not want highlights. They want to get to know the others, have intimate meetings, and get a “taste” which appeals to all senses, an experience based on character and distinctiveness. From these remote areas, quality fish was exported to a huge market. What could be better than linking the experience of fresh beautiful scenery with industry, business and products? Products which people may come across again in their own shops and restaurants back home.

A new brand was created; “Norway, the coastal and fishing nation”, with culture and history forming the basis for this experience of a thriving nation and its industry. To make the message more visible exciting architecture was used. The Icelandic architect Gudmundur Jonsson was given the task of designing a building for Norveg. He used maritime elements, the coast and its fishing history. The building is a light house from the approaching aspect, and an attraction in its own right. It has been mentioned in many publications across the world and has contributed to putting Rørvik on the map. The cost of the Norveg building was NOK 59 million. Funding was provided by the state, the county municipality, the municipality and businesses. Norveg takes its name from the fishing route along the coast, which for thousands of years has been known as “nordvegen”. Location was also an important factor. Norveg had to be part of the activities within the coastal town, on the harbour in amongst the ships loading and unloading, right next to the ship building factory and the fishing businesses. Pretty surroundings were not the aim; activities would enhance the experience instead.

The coastal museum and Norveg is a big attraction in a small place. The challenges have been, and still are, big! This is both in terms of realisation, particularly funding, and operation. This would not have been possible without strong political support. It is very important that this kind of project is deeply rooted in the place where it is located and that it has the support of the local population. They are the ambassadors for years to come; they are the most important salespeople. Many have been proud of what has taken place, but there are also some who are sceptical and who see these activities as being in competition with their own. It is important to be aware of these kinds of mechanisms and to take them seriously. One way of doing this is to run information and mobilisation processes simultaneously, which are aimed at the local population during the project period. The best group to get on board are children as they are so “infectious.” If we get the children’s age group on board, we can get the whole family on board, too. During the early 1990’s, a project on local history was carried out by all secondary school pupils. It was popular and had a very positive effect. The focus was on prehistory and archaeological cultural heritage, and among other things the pupils were able to take part in the excavations. This made them very proud. They had thought interesting culture and history belonged elsewhere. Now they realised that it was just outside their own front door!

#### 7.4. The Medieval Week Festival in Numedal<sup>26</sup>

Many Nordic destinations focus on medieval themes offering tourism experiences related to culture, history and religion. The medieval festival *Middelalderuka* (the Medieval Week) in Numedal represents an interesting Norwegian case study. The medieval story is the framework of the festival and Numedal is

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<sup>26</sup> Norden, Storytelling and Destination Development, 2010

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here viewed as a storyscape inviting visitors to take part in different perspectives of the story told by various actors during the arrangements throughout the whole valley.

Data collection was conducted by a combination of observations and interviews before, during and after the festival of 2009. Focusing on one festival gave opportunities for in depth studies of a contemporary phenomenon in its real-life context (Yin, 2009). The festival web site, programmes, arrangements, number of visitors from 2001-2009, and a county evaluation of the project in 2004 were studied. A non-probability sample of respondents to interview was constructed by referral sampling (Burns & Bush, 2006) after initial contacts with the county and the festival committee. As the study proceeded thirteen people were interviewed. They represented the county, The Society for the Preservation of Norwegian Ancient Monuments (Fortidsminnesforeningen, 2010), the regional museum, members of the festival committee, employees from the three municipalities, the open air museums, private medieval farm owners, performing artists, non-profit organizations and volunteers.

Numedal is approximately 80 km west of Oslo in the county of Buskerud. There are three Numedal municipalities; Flesberg, Rollag and Nore og Uvdal with a total of 7.000 inhabitants (*bygdefolk*). The 130 km long valley shows a varied topography with agricultural country side, forests and steep mountains along the winding river Numedalslången. Winter tourism is popular and in 2009 the region of Numedal and Kongsberg had around 60.000 visitors and 58.300 guest nights in the winter season and 27.000 visitors and 58.600 guest nights during the summer season (Reiseliv Buskerud, 2010).

Second home tourism is also an important part of Norwegian leisure and tourism and Numedal with its mountains, forests and river is an attractive region with a growing number of second homes (*hytter*). In 2009 second homes in the region were inhabited by 8.500 so-called *hyttefolk* (Reiseliv Buskerud, 2010).

The Medieval Week festival is now a regular event in the region every summer and has left the phases of introduction and growth and moved into a maturity phase. Some initial members of the festival committee have left and others filled their roles. The members of the festival committee express that their planning skills, contacts with media, use of website, stakeholder networks and overall festival knowledge are improved year by year. Yet they do emphasize the need of a full time project leader since the number of participating actors, arrangements and visitors increases. Supporting staff from the local municipalities are linked closely to the committee and around 200 volunteers support the festival arrangements. The three municipalities all take active part in the festival yet there are differences in ambitions and resources.

Interviews also indicate that the Medieval Week is viewed as a municipal project with a very strong focus on culture and less focus on tourism, local trade and business. Respondents point out that the spin-off effects and opportunities to develop new innovative ideas of the festival are not yet fully utilized. Some respondents mentioned the need to add new perspectives, ideas and skills to the festival committee. Local volunteers who act as guides, service staff, storytellers and lecturers do mention their strong commitment and ambitions to take part in the festival yet there are problems with financing and sufficient information, and knowledge of medieval history and traditions. Some respondents feel that they are at distance from the festival committee and not involved in any planning or evaluation merely the implementation.

The outcome of the medieval week may be linked to the increased number of visitors in the region during the summer season. The medieval festival is enhancing the destination brand of the medieval valley by the web site, media reviews, the programme and all other promotion materials, displays and souvenirs that are used by the festival stakeholders to promote the festival and the destination.

## **8. COUNTRY CONCLUSIONS AND OBSERVATIONS**

### **8.1. General conclusion**

The views and data collected during this exercise highlight how the understanding of CCIs in the 11 NDPC countries is a continuous negotiation between three key dimensions:

- the definition of CCIs itself
- the way CCIs are seen in the economy in relation to public, private and not for profit sectors;
- the complex intersection of European, national but also regional and urban policy frameworks

Both the ToR of our assignment and the approved Inception Report underlined a challenge which is also an essential finding of the study “11 Dimensions - Trends and Challenges in Cultural and Creative Industry Policy Development within the Northern Dimension Area”, commissioned by the NDPC and published in May 2015 which states that:

*"The ND countries comprise a very heterogeneous region in terms of CCIs. This heterogeneity stems largely from the fact that the countries are at different stages of development considering the CCIs. Depending on the stage of development, there are considerable differences in how the CCIs are viewed ranging from traditional arts and culture to focus on creative economy. Similarly, there are differences in which sub-sectors are included under the CCIs. Furthermore, the CCIs are only beginning to have a national policy status throughout the region, and the focus and real actions taken to develop the sector are varied".*

This finding has been greatly confirmed by the field missions and the deskwork done during the study phase. The inter-related dynamic environment of policy making for the specific field concerned by our mission underlines the necessity for constant transnational exchange of information and knowledge in the field of cultural research. This aspect is more concretely illustrated in the cross-country report and respective recommendations.

### **8.2. Country conclusions – Norway**

1. Norway disposes of a two-fold approach to CCIs:
  - CCIs are part of the expanded concept of "culture" which is central to the operational level of Norwegian cultural policy and which means that Culture should mainly be understood in terms of processes rather than as an isolated system.
  - Still, the Ministry of Culture prioritizes certain sectors corresponding to its vision of encouraging and promoting particularly promising creative sectors for growth: film, book and music industry.
2. The Norwegian cultural policy is both centralized and decentralized. On the one hand, the basis for cultural policy is mostly provided by the state, although considerable responsibilities for the shaping and implementation of cultural policy are delegated to local and regional authorities. The national and municipal levels are the most important with respect to cultural expenditures, with the regional level playing only a modest role. This mechanism is meant to ensure one important political priority in terms of Culture, which is the dissemination of rich and diverse cultural facilities to the entire population.
3. Among others, the main objectives of the Norwegian cultural policy are to promote artistic quality and innovation as well as the preservation and security of the country's cultural and natural heritage, itself linked to environment preservation and protection. It is mainly through that vision

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that tourism – which is an entirely separate business-oriented sector on its own, has now started being considered as a partner-sector to link to CCIs. This link does not concern the CCI sector as a whole, but rather selective cases and sub-sectors.

4. This shift is visible also within the goals and activities of “Innovation Norway”, the state-owned company that promotes industrial development. It gives a special attention to the cultural industry in recent years, and now considers this as one of their core areas of commitment. Innovation Norway is the Norwegian Government's most important instrument for innovation and development of Norwegian enterprises and industry supporting companies in developing their competitive advantage and to enhance innovation.
5. The 2014-2020 Tourism strategy, managed by “Innovation Norway” defines three prioritized areas that focus on how it will contribute to the development of the Norwegian travel industry and to increasing the value created by tourism up to 2020.
6. The strategy is expected to actively contribute to a sustainable travel industry that balances the preservation of nature, culture, local society, food traditions and the environment whilst strengthening social values and financial viability. Innovation Norway customers are entrepreneurs, businesses, destinations, regional destination companies and networks in the travel and tourism industry. Innovation Norway also cooperates with a wide range of networks and public sector organizations, international sister organizations and research institutions. These practices generate indeed remarkable opportunities to strengthen the competitiveness of individual companies, individual regions and Norway as a tourist destination.

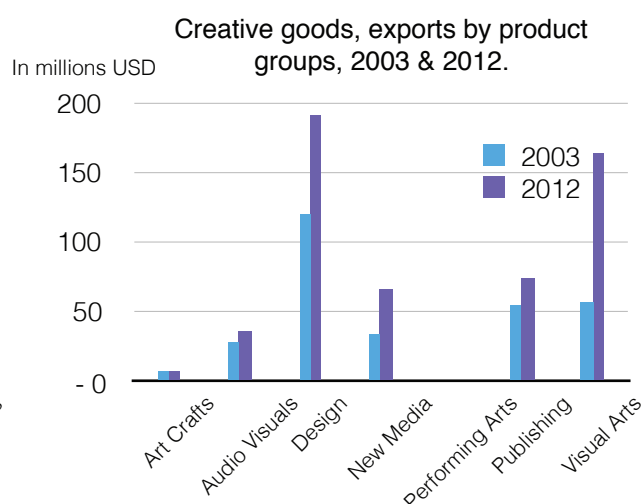
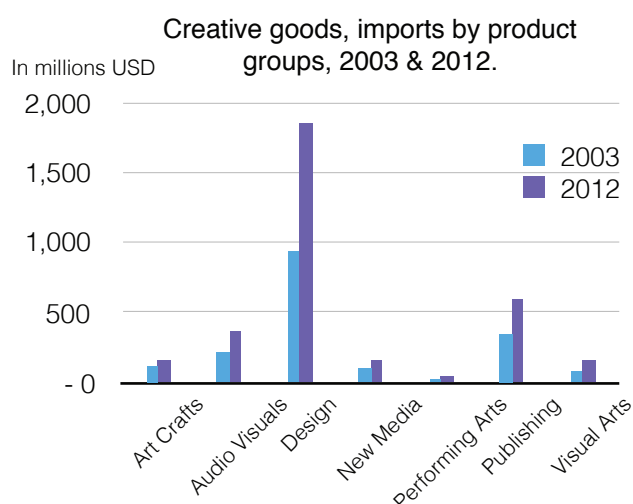
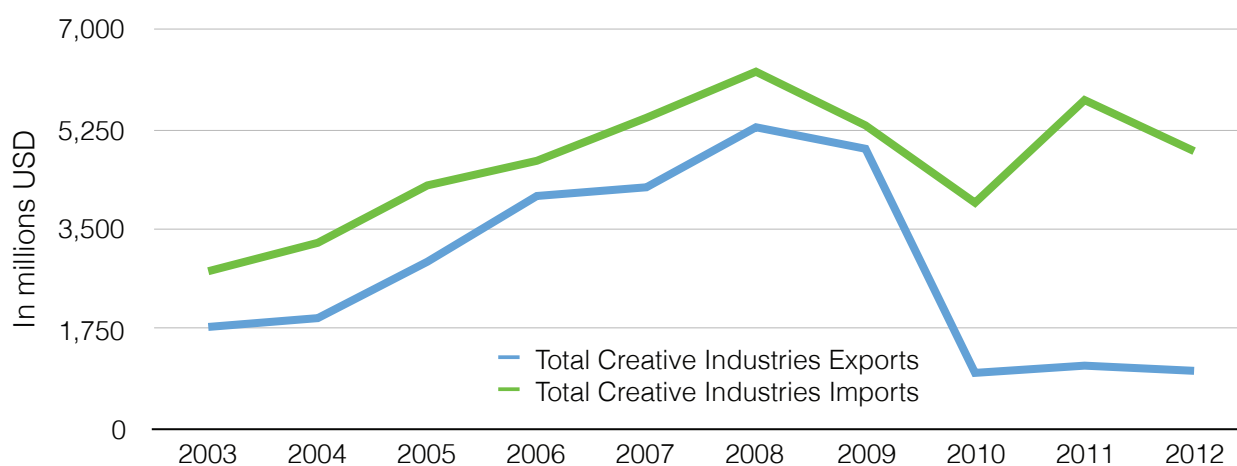
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### Appendix A. Key Facts and Figures

COUNTRY PROFILE - Norway						
Creative Industries Trade Performance, 2003 and 2012						
Norway	2003			2012		
	Value ( in Million US\$)			Value ( in Million US\$)		
	Exports	Imports	Balance	Exports	Imports	Balance
All Creative Industries	1,785.39	2,761.57	976.18	1,016.04	4,867.11	3851.07
All Creative Goods	303.62	1,793.63	1490.01	541.90	3,321.34	2779.44
All Creatives Services	1,481.77	967.94	513.84	474.14	1,545.77	1071.63

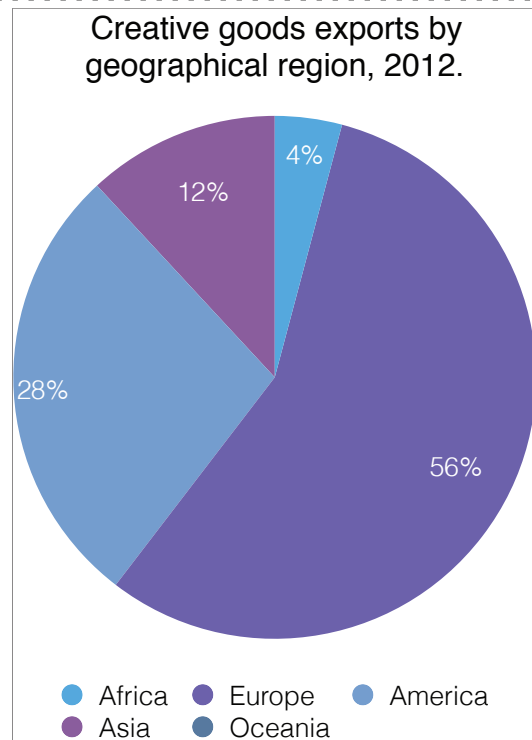
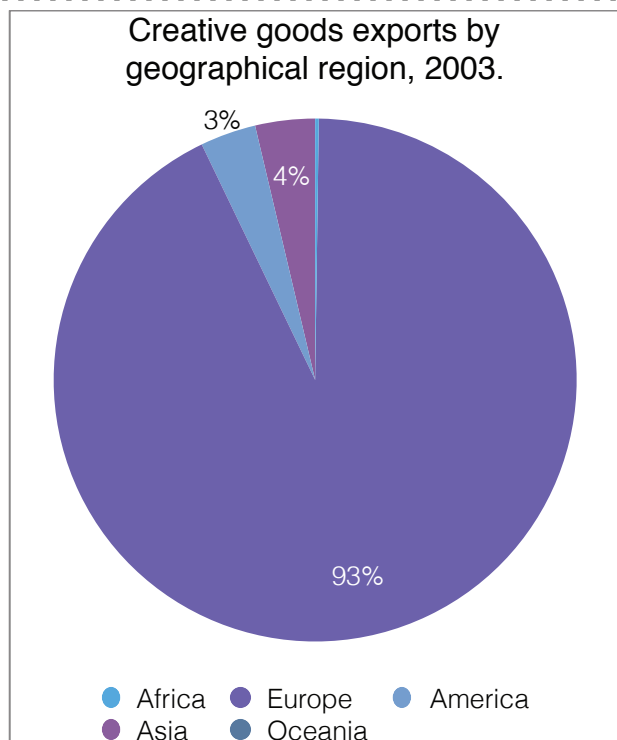
Norway: Creative Industry Trade Performance, 2003-2012.



Norway's creative industries exports reached \$1,016 million in 2012. Imports increased from \$2,761.6 million to \$4,867.1 million resulting in a trade deficit of \$3,851 million in 2012. Design, new media, publishing and audio visuals are growing sectors. Norwegian literature and films are seeing higher demand. The Norwegian Action Plan for Creative Industries has its main focus to build the bridges between the arts and the marketplace. Creative industries employed 4 per cent of the Norwegian workforce in 2009 - a total of 75,000 people in 27,000 companies (Creative North, 2013).

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TOP 10 EXPORT PARTNERS FOR CREATIVE GOODS, 2003 AND 2012								
2003					2012			
Values in Million US \$					Values in Million US \$			
Rank	Country	Exports	Imports	Balance	Country	Exports	Imports	Balance
1	Sweden	123.15	404.30	281.15	United States	135.19	84.0	51.16
2	United Kingdom	40.16	109.51	69.35	Sweden	113.00	634.3	521.34
3	Denmark	37.86	278.75	240.89	Denmark	53.50	460.5	406.99
4	Germany	20.68	139.81	119.13	United Kingdom	28.17	119.0	90.79
5	Finland	18.90	51.64	32.74	Finland	26.30	46.7	20.45
6	United States	8.70	44.14	35.44	Germany	22.70	222.8	200.06
7	Netherlands	6.26	52.37	46.11	Korea, Republic of	17.94	4.9	13.07
8	Spain	4.71	14.03	9.32	South Africa	17.19	0.5	16.73
9	France	4.10	24.98	20.89	India	16.67	70.1	53.44
10	Poland	3.23	27.80	24.57	Switzerland	12.02	36.3	24.31

Source: [http://unctad.org/en/PublicationsLibrary/webditcted2016d5\\_en.pdf](http://unctad.org/en/PublicationsLibrary/webditcted2016d5_en.pdf)

## Appendix B. Key documents and sources

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### Sources:

<http://www.innovasjon Norge.no/en/start-page>

<http://www.nasjonale turistveger.no/en>

Arts Council Norway

<http://www.kulturrad.no/>

National Touring Exhibitions

<http://www.riksutstillinger.no/>

Norwegian Archive, Library and Museum Authority

<http://www.abm-utvikling.no/>

Rikskonsertene (The Norwegian Concert Institute)

<http://www.rikskonsertene.no/>

The Ministry of Culture

<http://www.regjeringen.no/nb/dep/kkd.html?id=545>

The Norwegian Language Council

<http://www.sprakradet.no/>

The Norwegian National Touring Theatre

<http://www.riksteatret.no/Flash/>

### Cultural research and statistics

Statistics Norway

<http://www.ssb.no/>

Telemark Research Institute

<http://www.telemarksforsking.no>



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