



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

# Register of Best Safeguarding Practices

ICH-03 – Form

## PROGRAMMES, PROJECTS AND ACTIVITIES BEST REFLECTING THE PRINCIPLES AND OBJECTIVES OF THE CONVENTION

**DEADLINE 31 MARCH 2015  
FOR A POSSIBLE SELECTION IN 2016**

*Instructions for completing the proposal form are available at:*

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

*Proposals not complying with those instructions and those found below will be considered incomplete and cannot be accepted.*

### A. State(s) Party(ies)

*For multi-national proposals, States Parties should be listed in the order on which they have mutually agreed.*

Kingdom of Norway

### B. Contact person for correspondence

#### B.1. Designated contact person

*Provide the name, address and other contact information of a single person responsible for correspondence concerning the proposal. For multi-national proposals provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the proposal and for one person in each State Party involved.*

Title (Ms/Mr, etc.): Mr

Family name: Vinje

Given name: Haakon

Institution/position: Senior Advisor, Cultural Heritage Department, Norwegian Ministry of Culture

Address: Pb. 8030 Dep, N-0030 Oslo, Norway

Telephone number: +47 22 24 79 77

E-mail address: postmottak@kud.dep.no

Other relevant  
information:

## B.2. Other contact persons (for multi-national files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

## C. Title

Indicate the official title of the programme, project or activity, in English or French, that will appear in published material.

Not more than 200 characters

The Oselvar boat - reframing a traditional learning process of building and use to a modern context

## D. Geographic scope

Tick one box to identify whether the geographic scope of the programme, project or activity is essentially national, sub-regional, regional or international (the last category includes projects carried out in geographically non-continuous areas).

- national (within a single country)  
 sub-regional (more than one country)  
 regional (more than one country)  
 international (including geographically non-continuous areas)

## E. Geographical location

Indicate the locations in which the programme, project or activity was or is being carried out.

Not more than 150 words

Traditionally, Oselvar boats were commonly used around Bergen, in the western parts of Hordaland. This district on the west coast of Norway is covering about 50 km from east to west and about 150 km from north to south. After 1900 the boat type also became more common to use in more remote areas outside Hordaland. Today Oselvar boat-use activities are carried out by local communities spread around in Hordaland.

Historically, Oselvar boat-builders were situated scattered around the 10 km wide and 25 km long Bjørnefjord, in the areas of Fusa, Tysnes, Austevoll and Os. The forests in these areas provide excellent materials for boats. Today boat-building normally only takes place in Os Municipality. In the middle of the village center of Osøyro the boatyard and workshop Oselvarverkstaden («The Oselvar Workshop») is situated at the mouth of the Os-river, from where the boat type got its name around 1750.

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## **F. Status**

*Tick one box to identify whether the programme, project or activity is completed or in progress at the time the proposal is submitted.*

completed

in progress

## G. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the proposed programme, project or activity.

Not more than 150 words

Building new Oselvar boats: professional boat-builders from Oselvarverkstaden, organized in Os Båtbyggjarlag, are the main practitioners and Oselvarverkstaden is the main stage for this activity. Present boat use: dedicated users of the Oselvar boat organized in some of the boat-user organizations (communal work of voluntary nature for public benefit) listed below.

Boat-builders guild:

- Os Båtbyggjarlag/Os Boat-builder Association (founded 1898)

Boat-user organizations:

- Oselvarklubben/The Oselvar Club (1945)
- Oselvarlaget/Os Oselvar Association (1990)
- Coastal heritage organizations organized in Hordaland Fylkeskystlag/Hordaland Coastal Preservation Federation (1993)
- Oselvar sail clubs in Hordaland: Austevoll Seilforening (1981), Milde Båtlag (1928) and Siglarlaget Njord/Tysnes (1935)

Facilitating stakeholder institutions:

- Hordamuseet/The Horda Museum (1945)
- Norsk håndverksinstitutt/Norwegian Crafts Institute (1987)

Also the following unorganized groups must be mentioned:

- Forest owners, blacksmiths, sailmakers (subcontractors of equipment)
- Un-organized Oselvar enthusiasts (promotion, transmission)
- Mass media and researchers (dissemination, identification and documentation)
- Other museums (documentation, preservation and protection)
- Schools (dissemination and education)
- Sponsors/patrons (finances)

## H. Domain(s)

Tick one or more boxes to identify the domain(s) of intangible cultural heritage covered by the programme, project or activity, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'others', specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) (        )

## 1. Description

*Criterion P.1* requires that 'the programme, project or activity involves safeguarding, as defined in Article 2.3 of the Convention.' Article 2.3 states that "Safeguarding" means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage'.

For sections 1.a and 1.b together, provide succinct descriptions of the programme, project or activity and its main components, describing what actually happened or is underway.

### 1.a. Background, rationale and objectives

Describe the situation that led to the creation of the programme, project or activity – what safeguarding needs were identified and by whom, and how priorities were identified and established. Identify the programme, project or activity's primary objectives.

Not fewer than 300 or more than 500 words

Phase 1: Tradition squeezed by modernity:

After 1945 traditional clinker built (overlapping planks/strakes) wooden boats in Norway faced strong competition as the basic means of transport from newer boats, with deck, engine and/or made from other construction materials than wood. Also, after 1960 much of the transport in western Norway shifted from waterways to roads. These changes led to traditional boats like the Oselvar being considered obsolete. Although a leisure tradition for Oselvar boats emerged early (recreational trips (before 1810), organized sports rowing (1847), organized regatta sailing (1871) and engine use (1905)), this modern demand could not compensate for the decreasing traditional demand from fishermen and farmers. Traditional use of Oselvar boats had more or less ceased by 1950. This meant that boat-user competence was no longer being transferred from generation to generation in the same extent to which it once had been passed down. Still, the scope, level and character of the modern use, especially in the sailing clubs, have for more than a century created new arenas where a high level of boat-user competence has been maintained and even developed up to present day.

Due to governmental initiated price restrictions (1941-1953) it became increasingly less profitable to build Oselvar boats. Numerous boat-builders found other professions instead. The traditional father-to-son-recruitment to the craft in building these boats stopped after 1945. During the 1950s and 1960s the increasing state of emergency for the trade became apparent. The few still active practitioners organized in the boat-builders guild Os Båtbyggjarlag gradually aged and retired. After 1977 urgent safeguarding was needed as only two boat-builders were still active.

### Phase 2: Quest for measures:

Increasing awareness of the Oselvar heritage being at risk, led to a coalition of Oselvarklubben, Bergen Crafts Association, Bergen Maritime Museum, Hordamuseet and Os Båtbyggjarlag to revitalize transmission of skills and knowledge to younger boat-builders. An important capacity building milestone was two 470 hour seminars during 1980-82. Two retired craftsmen from Os Båtbyggjarlag transferred their know-how to a new generation of craftsmen, which revitalised the guild. By the end of Seminar1 one of the instructors died and shortly after Seminar2 the other instructor also died. The experienced boat-builder and Seminar1-student Mr. Harald Dalland stepped up as Seminar2-instructor.

Since the early 1970s there were discussions on how boat-building could be safeguarded in a longer perspective. In 1989 Mr. Dalland, Os Båtbyggjarlag and Os Municipality concluded that systematic safeguarding of the Oselvar boat-building competence and skills required a more comprehensive and systematic approach.

### Phase 3: Establishing safeguarding measures:

In 1997 the non-profit boatyard & workshop foundation Oselvarverkstaden opened with the objectives:

- Establishing a way of recruiting younger boat-builders as apprentices
- Gathering the active craftsmen and apprentices
- Establishing an infrastructure with buildings, materials, tools
- Supporting the market for organized boat-builders, in order to cooperate and develop in a joint environment
- Implementing the exchange and transferring of know-how and skills

Oselvarverkstaden was founded by Os Båtbyggjarlag, Os Municipality and Hordaland County with economic backing also from Arts Council Norway.

## 1.b. Safeguarding measures involved

*Describe the specific safeguarding measures the programme, project or activity includes and why they were adopted. Identify what innovative methods or modalities were involved, if any.*

*Not fewer than 300 or more than 500 words*

### Competence sharing:

At Oselvarverkstaden boat-builders work together in the same room and are provided infrastructure with workshop, materials and tools. The boat-builders usually work on separate boats, but at times they build together on the same boat, make repairs or take measurements/surveying. Occasionally they have external assignments. These alternatives give frequent opportunities to perform, observe and discuss different stages in the building process, both individually and in plenary. To encourage active participation in a competence sharing culture, the practitioners have a substantial «academic» freedom to discuss, both during work sessions and breaks. Oselvarverkstaden is the first boatyard in Europe established with objectives to safeguard and disseminate the handicraft.

### A holistic approach from forest to fjord:

Oselvar boats are built in different sizes between 5-10 meters in length. They are made for a wide variety of purposes, for example racing, freighting or fishing. In accordance with the tradition every boat is individually designed and tailored for each customer. The boat-builders engage in all parts of the 500-600 working hour process building a new boat: dialogue with forest owners, inspection, cutting, transport, processing and storing of materials, dialogue with

customers, planning of the building, purchasing nails, screws, fittings, tools and varnishes, building the boat, varnishing, rigging and mounting of fittings, thorough plenary review and assessment of each boat and testing together with the customer.

Capacity building of the community:

Boat-builders do external assignments, field studies, craft demonstrations, engage in seminars and meet the audience at museums, festivals, exhibitions on local, national, sub-regional as well as international level where they discuss and instruct on boat-building and boat-use. Oselvarverkstaden and Oselvarlaget organize The Oselvar Day. For more than a decade this has been implemented as compulsory for all schools in Os and more than 2500 students have ruled the waves with oars and sails. These activities and partnerships promote the tradition, raise awareness and establish market contacts. Local Oselvar community resource centers are seats for learning, practice and dissemination of the intangible user culture of the Oselvar boat. Family trips, race rowing, sail regattas and courses in maintenance are some of the open offers from the boat-user organizations.

From pedagogic output to input:

In this learning system, which reframes the traditional pattern, an active approach is required. Practitioners are both pedagogic disseminators and investigators on behalf of themselves and their discipline. This enables boat-builders and boat-users to evolve when they must constantly use, develop and, at times, simplify the pedagogic tool of a comprehensive set of boat terminology, containing a wide range of oral expressions that portrays materials, construction, parts and use of the boat in a very precise way. The comprehensive knowledge and skills in the art of building or use of a clinker boat like the Oselvar, with its distinct features in design and construction, has evolved over several thousand years. Boat-builders, boat-users, researchers, museums and mass media work in a symbiotic cooperation with identification, documentation, research, preservation and promotion of the Oselvar boat.

### 1.c. Competent body(ies) involved

*Provide the name, address and other contact information of the competent body(ies), and if applicable, the name and title of the contact person(s), with responsibility for the local management of the programme, project or activity.*

Name of the body: Oselvarverkstaden

Name and title of the contact person: Mr. Åsmund Lien, Manager

Address: Postbox 84, N-5202 Os, Norway

Telephone number: +47 56575255

E-mail address: aasmund@oselvarverkstaden.no

Other relevant information:

## 2. Coordination on regional, sub-regional and/or international levels

*Criterion P.2 requires that 'the programme, project or activity promotes the coordination of efforts for safeguarding intangible cultural heritage on regional, subregional and/or international levels'. Explain, if applicable, how the programme, project or activity has promoted such coordination. If the programme was or is conducted exclusively at a national level and has not involved such coordination, state so clearly.*

*Not more than 500 words*

### Sub-regional:

The Oselvar boat has a clear relationship to other lap-strake boat types, especially clinker boats in Northern Europe. This makes it natural to engage in joint safeguarding and promoting projects in cooperation with other relevant Norwegian and international institutions, communities, groups or individuals.

For many years Oselvarverkstaden has had a rewarding capacity building partnership with The Viking Ship Museum of Roskilde in Denmark. The coordination includes boat-building projects at both institutions' venues and in Germany. Also included in the collaboration is competence sharing on field trips, lectures and seminars as well as dissemination and craft demonstrations at festivals. This cooperation has raised significant awareness on clinker techniques 1000 years ago as well as today for both parties.

### Regional:

Oselvarverkstaden has arranged two international conferences:

- Conference on building small, traditional boats, 1999. Participants from Denmark, the Faroe Islands, Norway and the UK
- Conference on variations of small, traditional boats in the North Atlantic Area, 2013. Participants from Denmark, Estonia, the Faroe Islands, Iceland and Norway.

Both for participants and the Oselvar community, lectures, discussions, field work, testing of boats, tools and work strategy have resulted in informal but very productive networking. This has given inspiration, new perspectives and raised new questions that challenge the established perceptions, which in turn gives a deeper understanding of the Oselvar boat.

### International:

Oselvar boat-user organizations have initiated international coordination. In 1998 Idrettslaget Milde Båtlag and Oselvarklubben organized a World Championship and European championship for aviation employees. All sailors competing in Oselvar boats and the 36 participants were representing 13 nations from three continents. In 1986 and 2014 the same organizers hosted corresponding Scandinavian sailing championships in Oselvar boats.

## 3. Reflection of the principles and objectives of the Convention

*Criterion P.3 requires that 'the programme, project or activity reflects the principles and objectives of the Convention'. Identify the specific principles and objectives of the Convention that are addressed by the programme, project or activity and explain how it reflects those principles and objectives in its conception, design and implementation.*

*Not fewer than 300 or more than 500 words*

Building and use of the traditional Oselvar boat includes practices, expressions, knowledge and skills in close contact with a wide range of objects and cultural spaces. It has over time been



constantly transmitted by different Oselvar communities. It is appreciated and recognized by people of Hordaland, as well as by the Norwegian society in general, as valuable intangible cultural heritage in accordance with Article 2.1. A rich oral tradition for knowledge sharing mixed with rituals, knowledge and practices concerning nature, where the traditional craftsmanship is incorporated, merge with Article 2.2 a, c, d and e. The activities of the Oselvar boat-builders reflect the principles of safeguarding in its multi-layered meaning and demonstrate the interdependence of measures and processes stated in Article 2.3.

Building new boats also gives the boat-builders possibilities to immerse in different aspects of building and accumulate knowledge in the Oselvar tradition. This in turn ensures that the quality of the new boats is as good as possible. This cycle forms the basis of other safeguarding aspects: identification, documentation, research, preservation, protection, promotion, enhancement and transmission.

In accordance with Article 13.c and 14.a.iii the process of building an Oselvar, with emphasis on the tradition bearer's working methodology, is documented in a 364 pages PhD-thesis where ethnologist Mr. Terje Planke did a large field study at Oselvarverkstaden. A +400 page book on the Oselvar boat, written by culture historian Mr. Kjell Magnus Økland and to be published by Oselvarklubben in 2015, also includes boat-builders and boat-users as key informants and contributors for substantial parts. As well as matching with Article 13.c, 14.a.iii and 15 these two examples also demonstrate the Oselvar community's openness and willingness on external dissemination which is relevant for Criterion P7.

Boat-builders' annual two week-instruction for all the 9th grade school students in Os at The Oselvar Day, is an example of an educational programme in accordance with Article 14.a.i. Activities like these facilitate more daily boat use, which generates new engaging boat-users and are arenas for non-formal knowledge-transfer in correspondence with Article 14.a.iv. In order to spread knowledge about the Oselvar boat, guests at Oselvarverkstaden are given guided tours in the exhibition and the workshop, and the institution and the boat-user communities are frequently portrayed in media coverage in accordance with Article 14b. Matching with Article 14.c, boat-builders have an active dialogue with forest owners to secure access to quality materials. Oselvarverkstaden and different branches in the Oselvar community cultivate a frequent contact and symbiotic interaction as stated in Article 15. Oselvarverkstaden and the Viking Ship Museum in Roskilde have a stimulating cooperation across international borders in accordance with Article 19.i and 19.ii.

#### 4. Effectiveness

*Criterion P.4 requires that 'the programme, project or activity has demonstrated effectiveness in contributing to the viability of the intangible cultural heritage concerned'. Describe how the programme, project or activity has demonstrated such effectiveness and how it has contributed concretely to the strengthened viability of the heritage.*

*Not fewer than 300 or more than 500 words*

The program has established a way of recruiting younger boat-builders, gathered active craftsmen and apprentices, established infrastructure, supported the market and transferred know-how and skills:

In the 1990's only two Oselvar boat-builders, Mr. Dalland and Mr. Nils Olav Solbakken, a former student of the second seminar mentioned under 1.a above, were professionally active. A handful others knew the craft, but only built occasionally. They were all over 50 years of age. In 1997 Oselvarverkstaden hired Mr. Dalland and Mr. Solbakken as tradition bearers. Before the

opening of the boatyard, a seminar was held to recruit apprentices. The two selected apprentices were both educated as wooden boat-builders, but with no previous experience from building Oselvar boats. Later, several apprentice candidates have contacted Oselvarverkstaden with requests for becoming new apprentices. Only those with motivation to become professional Oselvar boat-builders have been picked as apprentices.

During the first 18 years a total of six apprentices have passed the craft examination at Oselvarverkstaden. Five of them (four male and one female) are presently active. Four craftsmen work at Oselvarverkstaden and one now works independently. The actual average age of active boat-builders is rejuvenated with more than 15 years compared to 1996. The age of today's boat-builders span from 24 to 48 years. Their average experience in Oselvar boat-building is around 13 years. More than 85 boats have been built at Oselvarverkstaden and more than 40 boats have been repaired. This means that more than 125 boats are in active use than it would otherwise have been, had it not been for Oselvarverkstaden.

Today's boat-builders at Oselvarverkstaden enjoy good opportunities for research and systematic knowledge development. For more than a decade the new generation of boat-builders has already been given, and has accepted, the responsibility as tradition disseminators in the training of apprentices. Until 2014 they were fortunate to have the option of actively consulting the tradition bearers Mr. Dalland and Mr. Solbakken. Unfortunately Mr. Dalland died in 2014 and Mr. Solbakken has moved to another part of Norway. This means that the present craftsmen now have become the new tradition bearers in Oselvar boat-building.

Since 1997 Oselvarklubben has organized the Oselvar class rules on an international template for class rules that defines clearly how the Oselvar is used for regatta. This ensures that the regatta boats in the future also will be in accordance with the traditional Oselvar. Hordamuseet has opened a 1300 m<sup>2</sup> boat exhibition hall, where 25 boats are at permanent display. In the same period 10 new coastal preservation organizations have been established in Hordaland. New activity with Oselvar boats generates new boat-users, which in turn can generate new orders for boat-builders. This cycle ensures the viability of the Oselvar heritage.

## 5. Community participation and consent

*Criterion P.5 requires that 'the programme, project or activity is or has been implemented with the participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.*

### 5.a. Participation of the community, group or individuals

*Describe how the community, group or, if applicable, individuals concerned have participated in the programme, project or activity at all stages of its planning and implementation.*

*Not fewer than 300 or more than 500 words*

Since the 1970s, the process of establishing the institution Oselvarverkstaden has engaged different Oselvar communities, groups and individuals. The community of boat-builders and boat-users were the central figures throughout all the different levels and this comprehensive process can be divided into three phases:

#### Phase 1 Conceptual framework:

From 1974 the community stressed that a younger boat-builder should learn the craft from still active craftsmen and perform as carpentry class teacher at vocational school. From 1977 Hordamuseet was designated as venue, and the boat-builder should be building boats as a

living museum exhibition. This concept was incorporated in The Boat Hall at Hordamuseet (opened 2013): a workshop for clinker boat-building is furnished and some boats have already been built here.

#### Phase 2 Political goodwill generated through Oselvar activity:

After 1974 activity level among boat-user organizations in the Oselvar community increased significantly. Oselvarklubben was revitalized (1974) and in five years the number of boats who sailed in regattas increased with 70%. Since 1978 the traditional Oselvar regatta sailing activities also included annual official Norwegian Championships. Activity and publicity generated from sail clubs like Austevoll, Milde and Njord/Tysnes and emergence and work of coastal preservation clubs organized in Hordaland Coastal Preservation Federation raised public interest, generated new customers for the boat-builders and created a better understanding among politicians. This led to a founding support for the Oselvar programme.

After the two boat-building seminars (1980-82) and throughout the decennium, Os Båtbyggjarlag, and in particular Mr. Dalland, was the driving force in the process of increasing the understanding with local, regional and national authorities in the need for a systematic approach over time to safeguard the Oselvar building tradition. Parallel with this, Mr. Dalland evolved as practitioner and gained wide respect as a tradition bearer and master builder of Oselvar boats.

#### Phase 3 Community and stakeholders hand in hand:

From 1989 discussions and plans were oriented so that a boat-builder should be situated in a venue in Os. This is backed by Os Båtbyggjarlag, Os Municipality and Oselvarlaget (established 1990 to engage more people into Oselvar activities in Os). Transmission of boat-builder knowledge and skills from master to apprentice is incorporated (from 1993) as a main objective for the planned institution (Oselvarverkstaden). This also included a shift in orientation from finished boats as the main objective to the learning process as the primary purpose.

This concept is backed financially by Os Municipality (from 1994) and by Hordaland County (from 1995) and Arts Council Norway (from 1998). During the final planning stages (1994-1997) of the Oselvarverkstaden programme the stakeholder institutions Norwegian Crafts Institute, Hordaland County, Hardanger Ship Preservation Center and The Viking Ship Museum in Oslo, along with Os Municipality and Os Båtbyggjarlag, contributed with academic expertise, administration and network contacts.

## 5.b. Free, prior and informed consent to this proposal and involvement in its preparation

*Submitting States Parties shall involve the community, group or, if applicable, individuals whose intangible cultural heritage is concerned in the preparation of the proposal. Describe below how they have participated actively in preparing and elaborating the proposal at all stages. States Parties are reminded that they are essential participants throughout the conception and elaboration of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.*

*The free, prior and informed consent for the proposal's submission from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as the language of the community concerned if its members use languages other than English or French.*

*Attach information showing such consent and indicate below what documents you are providing and what form they take. Provide below also a description of the mechanisms used to obtain such consent.*

*Not fewer than 150 or more than 250 words*

The initiative behind this nomination was established among Oselvar enthusiasts in 2008. Informal discussions were held in 2008 and 2009. The process started through several Oselvar networks and the driving forces were manager at Oselvarverkstaden Mr. Åsmund Lien, representing the boat-builders, and Mr. Kjell Magnus Økland from Oselvarklubben, representing boat-users. Through meetings and discussions with officials representing Oselvar organizations and stakeholders, the proposal has been refined. The community support has been increasing all along, which the content of the following list of free, prior and informed consent demonstrates:

Os Båtbyggerlag, boat-building master guild engaged in price determination and assessments of boat quality in the Oselvar tradition.

Oselvarklubben, national class federation for the Oselvar regatta sailors.

Oselvarlaget, focuses on Oselvar activity for school students, boat maintenance and dissemination of coastal culture.

Hordaland Fylkeskystlag, regional association for coastal heritage organizations in Hordaland.

Austevoll Seilforening, Milde Båtlag, Siglarlaget Njord/Tysnes are Oselvar regatta sail clubs.

Hordamuseet, venue for the 1980-82-seminars, several Oselvar exhibitions, especially The Boat Hall where the largest collection of Oselvar boats is on display.

The Viking Ship Museum in Roskilde, Danish museum for ships, seafaring and boat-building culture in ancient and medieval times.

Norsk håndverksinstitutt, which works to safeguard Norwegian Crafts traditions. It's a UNESCO-accredited NGO with a consultative/advisory capacity for ICH in Norway.

Mr. Kjell Magnus Økland, regatta sailor and author of the book «Oselvar – den levande båten» (Oselvar – the living boat), to be published in 2015 by Oselvarklubben.

### 5.c. Concerned community organization(s) or representative(s)

Provide detailed contact information for each community organization or representative, or other non-governmental organization, that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

- a. Name of the entity
- b. Name and title of the contact person
- c. Address
- d. Telephone number
- e. E-mail
- f. Other relevant information

Os Båtbyggerlag

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Oselvarklubben

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Oselvarlaget

Mr. Johan H. Mohr, Manager

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Hordaland Fylkeskystlag

Mr. Torgeir Evjen, Manager

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Austevoll, Milde, Njord Tysnes

Mr. Kjell Stangeland, Manager

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Hordamuseet - Bymuseet i Bergen (the Horda Museum, Bergen City Museum)

Mr. Ole Mikal O. Ramsøy, Conservator

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Norsk håndverksinstitutt (Norwegian Crafts Institute)

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Vikingskibsmuseet, Roskilde (the Viking Ship Museum)

Mr. Søren Nielsen, Head of Maritime Crafts, Reconstruction and Public Activities

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Mr. Kjell Magnus Økland, Writer

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## 6. Regional, sub-regional and/or international model

*Criterion P.6 requires that 'the programme, project or activity may serve as a subregional, regional or international model, as the case may be, for safeguarding activities'. Describe how the programme, project or activity may serve as such a model for safeguarding activities, identifying the particular components, methods or practices that would be relevant in other contexts.*

*Not fewer than 300 or more than 500 words*

The Oselvar programme is in principle not tied to maritime culture or boats, but intangible cultural traditions in general. An extract boils down to these elements:

Infrastructure:

The boat-building-model is to gather remaining tradition bearers and motivated apprentices. This joint environment of practitioners needs a physical and organizational infrastructure. In the case of Oselvar boat-builders, the physical infrastructure was also constituted by a new workshop building with workspaces, tools and storage area for materials. The organizational infrastructure includes contact with forest owners (access to quality materials), a market where competent customers order new boats (the product based on the intangible cultural heritage activity) and a

financial situation that allows for salary and a general manager for administrative work.

#### Dissemination:

External communication of the Oselvar activity towards other boat communities, the general public, tourists, schools, authorities and media is another element of organizational infrastructure. Infrastructure, exhibition, multimedia and general Oselvar activity provides multiple opportunities for an active dissemination, both indoor, outdoor, and on the water, of the Oselvar tradition.

#### Methodology:

The daily fellowship between the practitioners when building new boats secures transferring of know-how and skills. This work situation should be easily adoptable to other boat-building traditions, as well as other traditional crafts. The knowledge of customizing the traditional element in dialogue with competent boat-users is the most central factor for increased knowledge. Deeper tradition understanding comes from depth studies, documentation, making repairs and field work. Building a thorough understanding of interaction between technical know-how and boat characteristics is a coherent craft philosophy, mixing formal and non-formal education and training of practitioners.

#### Maturing craftsmen:

The objective is to develop new tradition bearers and master builders. After four years training as apprentice he/she graduates as skilled boat-builder and is able to work independently. As a tradition disseminator he/she knows substantial parts of the building process and is able to explain and pass this knowledge on. Experienced practitioners take independent actions to complement competence, skills and experience. Tradition bearers have long, deep and wide experience and a well-functioning pedagogic capability is an asset in the modern context. Master-builders are in the front of the development and have more of an artistic and innovative approach to the craft, which is performed at a high level. Both tradition bearer and master are highly respected and acknowledged. To reach the higher levels of this competence ladder, an infrastructural stability over time, both physically and especially organizationally, is important.

#### Cultural renewal:

For boat-user communities new production of boats has substantial value. A new boat on the water can be an actor, and not just a stage prop, in the story about itself. By educating beginners/children, their enthusiasm can grow into engagement. Hopefully one day a new boat is ordered. As symbol of traditional Norwegian lifestyle along the coast the Oselvar boat builds cultural identity. It also demonstrates how a heritage can combine respect for the tradition, with willingness for innovation both in the building process and in use to be relevant for its contemporaries.

## 7. Willingness to cooperate in the dissemination of best safeguarding practices

*Criterion P.7 requires that 'the submitting State(s) Party(ies), implementing body(ies), and community, group or, if applicable, individuals concerned are willing to cooperate in the dissemination of best practices, if their programme, project or activity is selected'. Describe their willingness to cooperate in such dissemination.*

*If you attach supporting evidence demonstrating such willingness, especially expressed by the community, group or, if applicable, individuals concerned, indicate below what evidence you are providing and what form it takes. Such evidence, if any, shall be provided in one of the working languages of the Committee (English or French), as well as the language of the community concerned if its members use languages other than English or French.*

*Not fewer than 300 or more than 500 words*

### Eventual dissemination of Best Practices:

Oselvarverkstaden and the Oselvar community welcome future Best Practice dissemination of the Oselvar project in the spirit of the Convention in coordination with Arts Council Norway. The Oselvar community will contribute with experience from joint safeguarding and dissemination projects across international borders. Oselvar ambassadors look forward to cooperate with external partnership contacts from other institutions, communities, groups or individuals. The existing dissemination strategy towards schools, the general public, tourists, other traditional boat environments, museums, academia and media should therefore be very relevant. In this work, multi-linguistic guided tours, seminars, lectures, publishing in journals, in printed material and via digital multimedia are possible tools. In addition comes exchange of competence: either by guests visiting Oselvar arenas or Oselvar ambassadors going to cooperating partners' venues, to spread knowledge on the Oselvar-model, as well as getting input from others.

The Oselvar community's will and capacity to disseminate is well demonstrated through present practice and planned dissemination methodology:

### Existing dissemination:

The Oselvar programme is a cooperative project and dependent on interaction between Oselvarverkstaden and the Oselvar community to ensure a viable safeguarding of the Oselvar boat. Oselvarverkstaden are providing guided tours and lectures for guests. The 2009-inclusion of the institution as an Économusée gave opportunities to improve the exhibition facilities and obtained a wider audience. Économusée is a network of small-scale production of goods in a workshop environment focusing on preservation and perpetuation of traditional skills and craftsmanship. Since 1997 the Oselvar programme has also promoted boat activities, exhibitions, lectures, competence sharing and craft demonstrations abroad in Australia, Denmark, the Faroe Islands, France, Germany, Iceland, Latvia, the Netherlands, Slovenia, Sweden and the UK.

### Planned Oselvar dissemination:

Oselvarverkstaden has taken action to establish a formal network between Os Municipality, Hordaland County, Forbundet Kysten (Norwegian Coastal Culture Preservation) and Norwegian Crafts Institute in order to expand dissemination of the Oselvar. This network will focus actively towards other communities of tradition bearers in boat-building and boat-use. This includes coordination and strengthening of the networks in the Oselvar community, as well as strengthening the research and development field of clinker built boats enterprises regionally and nationally as well as internationally, as far as possible. One objective for this network is to raise interest for the Oselvar programme internationally. In 2014 Oselvarverkstaden joined the North Sea Ring, an alliance of maritime actors founded in 2014 with a wide range of partners from Denmark, Germany, the Netherlands, Norway, Sweden and the UK.



## 8. Susceptibility to an assessment of results

*Criterion P.8 requires that 'the programme, project or activity features experiences that are susceptible to an assessment of their results'. Provide concrete examples of assessments that have been or are being carried out.*

*Not fewer than 300 or more than 500 words*

### Core activities:

An objective for the Oselvar programme is that there will be competent boat-users in the future that will order and use new Oselvar boats actively, to still form the basis for new generations of boat-users and boat-builders. The success of the programme may be measured in short term objectives like media coverage, books and PHDs, field studies and boats repaired and produced. But it's still in a long term perspective the programme's results will be measured in capability to develop new tradition bearers in Oselvar building and use.

### Production philosophy:

Oselvarverkstaden is both a knowledge-producing and a boat-producing enterprise that also contributes actively to increase boat-user activity. Objectives are assessed by knowledge acquired over time more than by quantity of boats produced/repaired. At the beginning, Oselvarverkstaden only existed as a trial project. Towards the end of the three-year trial period an independent evaluation committee, with managers from three different museums as members, stated that expectations were fulfilled and recommended Oselvarverkstaden to be a permanent institution.

### An advisory/monitoring body:

Oselvarverkstaden is organized with a «fagråd», an advisory and monitoring body that assesses and gives feedback on the efforts of the staff at Oselvarverkstaden, together with a regular operative board that annually reports to the financial contributors. As a foundation Oselvarverkstaden is subject to Norwegian foundation regulations. The criteria for designating positions in the «fagråd» and the board are regulated in the foundation's mission statement.

### Quality control:

Os Båtbyggjarlag regularly engages in the plenary peer review and assessment of finished boats by the boat-builders from Oselvarverkstaden. The objective here is to carefully evaluate the new boats prior to them being delivery and testing with the customers. To ensure the continuous capacity-building of the practitioners, both individually and as a group, Oselvarverkstaden has since 2012 had a permanent development plan that is annually evaluated and refined. Oselvar communities with high-competence boat-users also act as an informal quality control of the work of the boat-builders. These high competent boat-users are a demanding group that will not accept boats of poor quality.

### Future challenges:

So far boat-user activity has prospered and expanded itself and Oselvarverkstaden has had waiting lists for commissions. To avoid shortage of customers and boat-user activity, a serious dissemination and active contact with boat-user organizations, stakeholders and mass media is crucial. Soon facing days when those that experienced the traditional Oselvar have passed away, how can the Oselvar programme safeguard that new boats still are inside the tradition? And is today's amount of practitioners capable to safeguard a comprehensive tradition? These issues are highly relevant for the future of the Oselvar boat. The election of the Oselvar as the National Boat of Norway in 2009 gave the community a strong obligation to take a clear responsibility to influence how the future development of the boat will take effect. Nominating this programme for the Register of Best Practices has raised significant awareness and is now an important guideline in the work of making a sustainable future for the Oselvar boat.

## 9. Model for developing countries

*Criterion P.9 requires that 'the programme, project or activity is primarily applicable to the particular needs of developing countries'. Describe how the programme, project or activity may be relevant to the needs of developing countries and appropriate to their circumstances, identifying the particular components, methods or practices that would be relevant to them.*

*Not fewer than 300 or more than 500 words*

Wooden boats - a global cultural element:

Smaller traditional boats often have global commonalities. One boat-type may have regional distribution areas of use. Knowledge of both boat-builder and boat-user is local and non-formal. Competence is "owned" by individuals associated with the community, instead of being tied to an economic elite or large institution. Boats in developing countries can be central in local economy by fishing, transport or tourism. Extended areas of utility could be social practices like education, outdoor life and sport.

We consider the following elements from the Oselvar model as potentially applicable to developing countries where traditional craftsmanship and social practices are threatened by deterioration, disappearance and breakdown:

The Oselvar model could provide activities which strengthen the relationship between producer and user:

- Facilitate a mix of full time and part time practitioners
- Stimulate an active ownership to the safeguarding process in the local area of the tradition
- Let practitioners themselves play an active role in capacity building and awareness-raising of their own heritage
- Engage people of both genders and of all ages, spanning from children to older people

Moreover, by creating a central work space and hub for the traditional workmanship (boat-building at Oselvarverkstaden), the Oselvar model would contribute towards:

- Gathering the remaining competent environment of practitioners
- Match them with motivated apprentices
- Facilitate stable conditions for competence transfer between experienced practitioner and apprentice
- Keep a holistic approach to the tradition's diversity
- Facilitate the dissemination in using local and sustainable natural materials
- Create a small scale production with manual hand tools
- Establish routines for quality control

The Oselvar model also enables cooperation with educational institutions (elementary schools) in order to:

- Introduce the element as actor and not a stage prop in the story of itself
- Offer hands-on experience
- Build respect for the heritage and traditional knowledge from an early age

Furthermore, the Oselvar model stimulates social practices (regatta sailing):

- Promote and raise new interest for the tradition
- Create new markets for the producers
- Support modern activity that continues elements of traditional use
- Continue the traditional interaction between producer and user
- Systematize activities in using the traditional element

Last, but not least, establish community resource center(s) (boat-user organizations):

- Institutionalize seats for learning, practice and dissemination of the intangible user culture
- Recruit new engaged practitioners
- Establish awareness-raising activities
- Create meeting points for other stakeholder groups

We hope that the Oselvar model can inspire other heritage communities.

## 10. Documentation

*The documentation listed below is mandatory and will be used in the process of evaluating and examining the proposal. It will also be helpful for visibility activities if the programme, project or activity is selected. Tick the following boxes to confirm that related items are included with the proposal and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.*

- documentary evidence of the consent of communities, along with a translation into English or French if the language of concerned community is other than English or French
- 10 recent photographs in high definition
- cession(s) of rights corresponding to the photos (Form ICH-07-photo)
- edited video (from 5 to 10 minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French
- cession of rights corresponding to the video recording (Form ICH-07-video)

## 11. Signature(s) on behalf of the State(s) Party(ies)

*The proposal should conclude with the signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.*

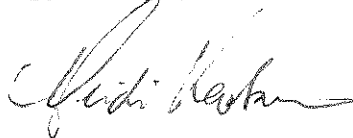
*In the case of multi-national proposals, the document should contain the name, title and signature of an official of each State Party submitting the proposal.*

Name: Heidi Karlsen

Title: Deputy Director General, Norwegian Ministry of Culture

Date: 23 March 2015

Signature:



*Name(s), title(s) and signature(s) of other official(s) (For multi-national proposals only)*