

What is Norwegian energy

*Is this
petroganda?*

Discussions about
Norway, energy systems and culture

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Let's talk more about energy systems

TEXT: JULIE FORCHHAMMER, CLIMATE CULTURE



In 2023 and 2024, Klimakultur has examined how the art and culture sector relates to a topic such as energy. The report contains different perspectives and discussions around culture and energy, with a particular focus on building knowledge about energy systems at community level.

During the work on the report has Climate culture experienced a trend around energy issues in the cultural field in Norway:

How knowledge and measures on energy efficiency within the cultural field are prioritized (viewed positively) by the cultural bureaucracy and organisations, while knowledge about the cultural field's ability to create changes in our energy systems at a higher level is neglected and at times directly opposed.

A simple way to illustrate this tendency is by comparing the Directorate of Culture in Norway and the Arts Council England.

Where the Norwegian Directorate of Culture has a mainly one-sided focus where the role of the cultural field in the age of the climate crisis is only to reduce its own emissions, Arts Council England has developed an environmental program which also supports the field's responsibility to contribute to change at system level:

We want the organisations and individuals we support to lead by example, promoting the need for environmental responsibility in the communities in which they work, within partnerships and with audiences and stakeholders. There will be an increased awareness of the cultural sector's role in catalysing change, demonstrating how culture can influence and inspire action locally, nationally and internationally.

Arts Council England, environmental responsibility

The Directorate of Culture is just one of many important actors in Norwegian cultural life who are happy to talk about reducing emissions internally in the field, but never say anything about the field's opportunities to influence the industry responsible for the climate crisis we are facing: the petroleum industry.

Never has the culture field talked so much about sustainability as in 2024, and Norway has never invested so many billions in oil exploration and new fields. We are actually the country in the world that invests the most offshore this year - more than Brazil, the USA, Saudi Arabia and China.

It requires an extra conscious attitude towards the limitations such an oil policy places on our culture and social debate. It is obvious that Norwegians' attitudes towards and knowledge of energy are influenced by the petroleum industry.

With this report, Klimakultur wants to take a closer look at what it means for a country's energy culture that the oil industry is present everywhere in society - from kindergartens to cultural institutions. We have also invited perspectives from other actors who contribute with their perspective on Norwegian energy culture.

2.



Illustration: Ada May/Climate Creativity

Freedom of
expression,
energy and climate

A cultural field against oil exploration

Through 2023 and 2024, 17 Norwegian cultural organizations have taken decisions against oil exploration.

The organizations represent 20,000 Norwegian artists and cultural workers and 500 organizers and festivals:

• Action group Authors against oil exploration

• Architects Climate Action
Network Norway

• Visual Artists Association in
Hordaland

• Concerned Artists Norway

• CREO - connected for art
and culture

• The Norwegian Writers' Association

c Dramatists' Association

c Klimakultur

• NOPA - Norwegian association for
composers and lyricists

• Norwegian visual artists

• Norwegian Dance Artists (NODA)

• Norwegian film directors

• Norwegian Cultural Organizers (NKA)

c Norwegian Film Association

c The game room

• Stop oil sponsorship of Norwegian
cultural life

• Society of Young Artists

In connection with the Norwegian Authors' Association adopting a resolution against oil exploration At the 2024 annual meeting, author and journalist Maria Børja contributed the following post:

Dear all,
Why should the Norwegian Writers' Association be against oil exploration? I have found an answer - in a book, of course.

Den heter Living in denial, med under-tittelen Climate change, emotions, and everyday life.

The book is from 2011, and although it is in English, it is written by a Norwegian, specifically Kari M. Norgaard, who is a professor of sociology at the University of Oregon.

After fieldwork and interviews she did with the inhabitants of a Norwegian town, she found that when Norwegians talk little about and tell stories about climate change, it is connected to the fact that Norway is a significant oil producer:

Norwegian prosperity comes to a large extent from oil extraction, but what we choose to characterize our national self-image with are stories about "mythical Norway". We do this because of feelings: Climate change triggers a cognitive dissonance that threatens our identity and our privileges, so we prefer to avoid the topic.

In this way, through concealment, "most people" contribute to legitimizing the status quo - because the absence of climate-critical conversations and stories is the illusion of a "normal" everyday life.

But as authors, we don't want to hide anything. We want the problems up to date, including the climate problems.

Many of us are already doing this, by writing books that in various ways thematise or highlight natural and climate change.

But we all know that we are much stronger together than as individual writers.

We know that if we demand something, as a collective, it will have far greater political impact than a single novel, short story or poetry collection.

We want to believe in art, yes, but we must not forget to believe in each other and believe that writers, as a group, can bring about structural changes.

We should also not forget that we as authors have a privilege that the vast majority of people do not have, namely access to free speech. We have the opportunity to be heard. We have the opportunity to influence the world around us. It obliges.

Saying no to oil exploration in 2024 is not controversial (and for the record: It's not about shutting down the cranes that are running, but about stopping looking for new oil fields).

It is so uncontroversial that eight artists' organizations have voted for similar statements in the past year: Norwegian Association for Composers and Lyricists (NOPA), Norwegian Visual Artists, Dramatics Association, Norwegian Film Directors, Film Association, Norwegian Dance Artists, Young Artists' Association and CREO.

It is among them that we belong. Not among those who say that this is complicated or that this does not concern us. This concerns us all, and we should use our voice to break the cover-up that allows the Norwegian authorities to get away with activity that is directly at odds with a livable climate.

Thank you very much for me.

Selma French's appeal against Shell at Moldejazz



Musician Selma French is engaged on many fronts. Both as a solo artist and with groups such as Masåva, Morgonrode and Frøkedal and Familien. But also as a clear voice that uses its platforms and stages to talk about climate and Palestine and the really big topics of our time.

Selma French' Shell appeal during Masåva's concert at Moldejazz 2024

I'm going to talk a little about something I think is very important. Perhaps you also think it is important. In 2023, there was a very cultural appeal with organizations representing a total of 20,000 artists, and 500 organizers, many of us who play at Moldejazz. The appeal was against new exploration for oil and gas on the Norwegian continental shelf.

Moldejazz unfortunately has a long tradition of oil sponsorship and this year is sponsored by Shell. At the same time as it has been concluded that climate change is the greatest threat to the realization of human rights ever, climate activists in several parts of the world are imprisoned for speaking out.

Moldejazz sponsor Shell, is currently involved in a large lawsuit against Greenpeace, which limits both where and how we can demonstrate. In solidarity with demons who cannot express themselves, I want to tell you this.

The climate crisis has been created by the oil industry, and the oil industry gets, so far, to greenwash and buy a better reputation with cultural sponsorship. Especially in Norway.

I think it is problematic that such a wonderful festival as Moldejazz chooses to accept sponsorship from Shell - there are other sponsors - such as the sponsor of this concert, Istad Kraft, who makes this concert free. Thanks to them!

I understand that it is not without challenges to address this topic in a local community where the oil industry is present. But we have reached a point where we no longer live on oil. We die from it.

There will be no jobs on a dead planet, there will be no music and there will be no jazz either.

The last song we will play is inspired by an article from 2023 in The Guardian, which revealed that the oil company Exxon Mobil, former sponsor of Moldejazz, already in the early 70s predicted the climate changes that the oil industry's activities would create - something that has proven to be very similar to what we experience in the world today.

After the research was presented internally in the 70s, Exxon spent several decades of targeted work to hide this and discredit the research, so that they and the rest of the oil industry could continue to make more money from destroying our livelihoods.

This song is called Folkesjelen - thank you for us.

**There will be no jobs
on a dead planet, there
will be no music and
there will be no jazz either.**

speech culture, Aftenposten and climate activists

"Please don't take your civic freedoms for granted, they change much faster than you could ever have imagined. There is an unbelievable intolerance towards climate activism, and Norway is in fact one of the countries which has imposed the highest financial penalties on young activists organising on climate issues"

LYSA JOHN, CIVICUS, NORTH CONFERENCE 2024

TEXT: JULIE FORCHHAMMER, CLIMATE CULTURE

The energy sector is a keen actor when it comes to influencing the climate debate, both globally and here at home.

A consistent theme at the Norad Conference 2024 was the global weakening of civil society's rights and space for expression, especially on climate.

Lysa John, general secretary of Civicus, an organization that monitors the conditions of civil society, presented the report "Reserved Rights: A Downward Shift in Civic Space".

She highlighted the negative development in terms of climate activists' conditions in Europe in general and in Norway in particular.

Lysa John's description of an "incredible intolerance towards climate activism" was exemplified again this summer when five English climate activists were sentenced to prison in

to five years for talking about a civil disobedience action on a Zoom call.

For example, Fridtjof Klareng Dale (34) and Esther Hjerrild (23) were faced with a compensation claim of NOK 2.5 million for an action against the Ministry of Climate and the Environment in 2023.

Jonas Kittelsen, spokesman for Extinction Rebellion Norway, is shocked by the size of the fine, and told Universitas that the whole movement is also in shock:

"- It is undoubtedly an attack on democrats rights, and the million fine is blown out of all proportion, he says. The activist says that the fines in Sweden and Denmark are usually significantly lower than in Norway, often around NOK 2,000-3,000, while in Norway it is generally as high as NOK 20,000.
UNIVERSITY 8. OCTOBER 2024

Climate and activism in Norwegian media

On 22 June 2024, Aftenposten published an editorial with the title "Climate activists' damage should be severely punished", where the editorial writer made the following reflection:

"Climate campaigners have very good opportunities to express themselves and influence through democratic processes. They can also take states to court if they want to challenge adopted decisions and policies."

How complicated, expensive and risky it is to sue states and companies in climate matters is a debate for a later occasion. But the argument that climate campaigners have "good opportunities to express themselves and influence through democratic processes" is interesting. Because how is the climate of expression on climate in this country actually? Does everyone have equal opportunities to express themselves?

When Aftenposten in a leading position compares climate activists to terrorists and wants them to be severely punished, it is not a point of view that has arisen in a vacuum.

It is part of a global trend.

Mary Lawlor, UN Special Rapporteur on Human Rights Defenders states:

"The criminalization of environmentalists has become a global phenomenon, and is now the most common tactic used to silence and discredit environmentalists"

THE GUARDIAN, HOW CRIMINALISATION IS BEING USED TO SILENCE CLIMATE ACTIVISTS ACROSS THE WORLD

The article in The Guardian highlights how the criminalization of climate campaigners is linked to lobbying by actors with financial support from the fossil fuel industry.

This applies, for example, in the United States, where 21 states have adopted stricter laws against demonstrations, and where countless activists have been arrested over the past five years. Many of the states' laws have the same wording as bills from the American Legislative Exchange Council (ALEX), a lobbying organization that is financed by, among others, Exxon and the American Petroleum Institute (of which Equinor is a member).

Klimaaktivistenes skadeverk bør straffes hardt

Denne uken ble det forhistoriske monumentet Stonehenge i England sprayet med oransje farge av klimaaktivister fra organisasjonen Just Stop Oil. Stonehenge er på Unescos verdensarvliste. Ifølge aktivistene var målet med aksjonen å få britiske myndigheter til å stanse all utvinning og brenning av olje, gass og kull innen 2030. Selv aktivistene skjønner antagelig at oransje farge på et historisk monument ikke vil sørge for at det målet blir nådd. De klarte imidlertid å få verdens oppmerksomhet. Med samme retorikk som islamistiske terrororganisasjoner bruker. Taliban-lederen Mulla Omar sprenget den 1500 år gamle Buddha-staten i Bamyan i Afghanistan i 2001. Han forklarte det med at «utendingsene» på blaffen i levende mennesker, men var «bekymret for ikke-levende objekter som Buddhaen». «Er fremstillingen av livet i form av kunst viktigere enn livet selv?» Det skrev Anja Bakken Risse, leder for miljøorganisasjonen Framtiden i våre hender, i en SMS til Aftenposten etter at aksjonister hadde forsøkt å lime seg fast til Edvard Munchs «Skrik». Angrep på kulturminner er forakt for verdier og prosesser som må heges om. Men det er også alvorlig kriminalløst - og bør straffes hardt.

kastet suppe på Mona Lisa og Van Goghs solblikker eller maling på skulpturene i Vigelandsparken. Retorikken er farlig. Den retfærdiggjør skadeverk dersom en mener at målet hel- ligger middelet. Og det er mange som mener at de kjemper for en god sak. Ifølge The Economists demokrati-indeks lever nå bare åtte prosent av verdens be-folkning i fungerende demokratier. En stor andel av dem er i Europa. Klimaaktivis- tene har svært gode muligheter til å ytre seg og påvirke gjennom demokratiske pro- sesser. De kan også trekke stater for retten hvis de vil utfordre vedtatte beslutninger og politikk. I Norge regnes skadeverk på gjenstander «som har en betydelig historisk, nasjonal eller religiøs verdi» som særlig grovt, og kan straffes med fengsel inntil 15 år. Joachim Skaltjem, en av aksjonistene som helte oransje maling over Vigeland- skulpturene i 2022, har uttalt at vold og sa- botasje vil bli nødvendig i klimakampen. Han og hans medaksjonist ble dømt til bø- ter på 10.000 kroner og 100 dagers feng- sel. Han mente at det var «høyst proble- matisk for retten til fri demonstrasjon». I virkeligheten er det motsatt. Angrep på kulturminner er forakt for verdier og prosesser som må heges om. Men det er også alvorlig kriminalløst - og bør straffes hardt.

© Steinmonumentet Stonehenge fra bronsealderen blir tilgriset med oransje farge. Bildet er hentet fra Klimaaktivistenes egen video av aksjonen. Foto: Just Stop Oil / ESG

Mary Lawlor goes on to say in the article:

"These rights activists are basically trying to save the planet, and thereby save humanity. These are people we should be protecting, but who governments and companies see as a threat that needs to be neutralized.

In the end, it's about power and economics."

Power and economy are also two keywords in the Norwegian climate debate. Same week

as the editorial was printed in the Aften posten, the A magazine contained three full pages of advertisements from Equinor. It wasn't just that week. For five weeks in a row, Equinor had three full pages in the A magazine, which was distributed with Aftenposten, Fædrelandsvennen, Stavanger Aftenblad and Bergens Tidende.

The same applied to VG Helg for five weeks this summer. And for D2 in Dagens Næringsliv for five weeks. The printed ads were followed up by a massive digital campaign on the media's websites.

It is timely to ask whether the fossil fuel industry and the climate campaigners have equal opportunities to express themselves and influence the Norwegian public debate?

Nurse and climate campaigner Frida Steinbakk (Stopp Oljeletinga og Folk Mot Fossilmakta) wrote an in-depth article for Aftenposten after the leader had published about stricter punishments for climate activists.

Debate entry written by Frida Steinbakk and sent to Aftenposten July 2024.



Demonizing climate activists does not belong in a leadership position

In a leading position in Aftenposten on Saturday, "Just Stop Oil"'s decoration of Stonehenge is compared to when Taliban leader Mulla Omar blew up a 1,500-year-old Buddha statue in Afghanistan in 2001. This is not just a nuanced comparison, but downright dangerous. rhetoric from one of Norway's most renowned newspapers.

The purpose of "Just Stop Oil"'s demonstration was to shine a spotlight on the climate crisis by demanding that the British government sign a globally binding phase-out plan for fossil fuels.

Firstly, there is a big difference between decorating the Stonehenge monument with orange-coloured cornmeal and blowing a statue to pieces. If the author had investigated, he would have found that the cornmeal was washed away a few hours after the demonstration, [without lasting damage](#). However, it is not this [comparison that scares me, but how](#) the author tries to demonize peaceful climate activists by putting them in the same box as Islamist terrorists.

Furthermore, the author refers to The Economist's democracy index which shows that only 8% of the world's population live in functioning democracies. These are grim statistics that must be taken seriously. Aftenposten should rather question what actually threatens democracy in Europe and how they can help protect it. The solution is not to punish the peaceful

climate activists "hard" as the author suggests or compares them to terrorists.

According to the UN's special rapporteur for environmental protection, it is not the supporters of "Just Stop Oil" that pose a threat to democracy in Europe, but the oppression they encounter in the media, among other things. This is clearly stated in the UN report "[State repression of environmental protest and civil disobedience: a major threat to human rights and democracy](#)". published in February.

The report calls on states to take action to counter narratives that portray environmental defenders and their movements as criminals. Among other things, because it threatens democracy by helping to shrink the space for public expression. This by deterring people from taking part in protest for fear of being categorized as criminals, and being treated as such.

This does not mean that various forms of civil disobedience should not be punished or criticized, but that it must correspond to the act that has been committed. A reasonable place to start is to investigate whether there is actually a question of damage before one starts shouting about the need for severe penalties.

The cornmeal on Stonehenge is already gone and the barely visible paint residues on the Monolith will disappear by themselves in 2-3 years according to the museum's own conservator.

In other words, none of these protests have resulted in permanent damage and thus fall under peaceful civil disobedience. That was precisely why the UN's special rapporteur for environmentalists advised the Oslo District Court against punishing the two students who poured water paint over the Monolith with prison terms.

Furthermore, I miss a reflection on why people resort to such provocative forms of demonstration. Scientists and the common man in the street have been clamoring for decades. The authors do not seem to understand what power structures we are facing, I then think about the influence that environmentalists have against a financially strong fossil fuel industry.

I would like the author to be right in the claims that environmentalists have very good opportunities to express themselves and influence through other democratic processes, including by taking states to court if they want to challenge adopted decisions and policies.

The Nature Conservancy and Nature and Youth had to pay 1.4 million to [the state in court costs after they lost the lawsuit about the dumping of mining waste in Førdefjorden](#). To sue the state

is not, in other words, a real alternative for ordinary people. Nor can we afford to carry out lobbying or systematic influence work through massive advertising campaigns like Equinor [conducts, with good help from Aftenposten](#).

Ordinary people do not agree with the fossil fuel industry when it comes to influencing democratic processes. An effective tool for ordinary people is thus to make use of their right to protest, including the use of peaceful civil disobedience.

It is, after all, a legitimate exercise of the public's right to participate in public decision-making in a well-functioning democracy. We have to guard against that, not be punished harshly, as is encouraged in leadership positions.

This is what was printed from Frida Steinbakk's debate post in Aftenposten, facsimile from Aftenposten on Wednesday 26 June 2024:



3.

**The
energy**

nation and the cultural field

When the lights are on and no one is home



TEXT: ERLEND EGGEN, CLIMATE CULTURE

A lower power consumption requires that we only use the power we need and plan upgrades and measures that will pay off in the long run.

With rapidly rising electricity prices in 2021 and 2022, harbingers of a prolonged electricity price crisis, rapidly developing high prices and emerging energy poverty, one would think that saving electricity would be a priority for most people, organisations, businesses and the nation.

Figures from Elhub show, however, that the electricity savings from 2021 have varied from year to year, but that the level is ultimately almost unchanged in all sectors

[\(Consumption, production and installed power - Elhub\)](#)

Is there a Norwegian energy culture?

Is there something in our perception of electricity, in laws and regulations, in incentives and support schemes that means we are unable to save?

Does the energy culture prevent us from thinking new and long-term?

From nature to commodity: Throughout history, people and municipalities have sacrificed nature to produce electricity, especially through hydropower developments. Today, annual compensation is paid for this nature – the municipalities sacrifice nature for financial gain. The financial benefits prevent both people, businesses and municipalities from seeing the value of using less electricity and taking care of nature.

From commodity to prosperity: Electricity is a necessity, a source of prosperity and comfort. We have developed government support schemes for energy efficiency and increased comfort. Norwegian electricity consumption is constantly increasing. Nature is the loser.

Nationalism and energy: The public conversation about foreign cables illustrates how energy is linked to national identity. The rhetoric about protecting "clean Norwegian energy" creates the impression that energy is a national asset that must be defended. This nationalistic approach helps to maintain high consumption and put further pressure on nature since the focus shifts from global responsibility to national self-sufficiency.

The myth of the green paradise: Norwegians often portray Norway as a "green paradise" with clean energy and "the world's cleanest oil and gas".

This self-understanding can create a false sense of security and prevent us from recognizing our own contribution to global climate problems. When we portray ourselves as an "energy nation" with a clear conscience, it can become more difficult to ask critical questions about our own consumption and energy system.

Social inequality and energy saving: Rising electricity prices affect society disproportionately.

Many people on low incomes have to cut back electricity consumption to cover other life-saving needs. Energy poverty is a reality in Norway, even with extensive support schemes. The current system rewards those with high consumption, while those who save receive less support. This reinforces social inequalities and makes it more difficult for the low-paid to invest in energy efficiency.

Forgotten solutions: Traditional methods of energy saving, such as insulation and maintenance, are often overlooked with the technology and innovation focus promoted by the state. Existing support schemes, such as Enova, often prioritize new technology over simple and effective solutions. This helps to maintain high energy consumption, since the focus is on expensive and complex solutions instead of simple and affordable measures.

Is the culture rigged to maintain high electricity and energy consumption?

Power saving is about using less energy. How is it captured in a system and a culture where high energy consumption means income, comfort, subsidies and support?

Does the Norwegian energy culture capture the needs of those who have to opt out of a comfortable indoor temperature or hot food? Does the Norwegian energy culture lead us to believe that we have cleaner energy and a cleaner conscience than other people in the world? Any new conversation that questions Norwegian energy culture can lead to:

Increased awareness: People are becoming more aware on their own energy consumption and how it relates to societal structures, traditions and values.

Democratic participation: More voices are heard in the debate on energy policy, and we get a more inclusive and fair discussion.

Solidarity: We develop greater understanding for those affected by energy poverty, and work for a fairer distribution of resources.

A conversation with Ole Aastad Bråten

Museums and the climate crisis



TEXT: ERLEND EGGEN, CLIMATE CULTURE

Ole Aastad Bråten is director of the Valdres Museum and chairman of the Norwegian Museums Association. He has shown a clear commitment to climate and energy issues and has been an important supporter and sparring partner for Klimakultur in recent years.

As director of Valdresmusea, Bråten has experienced the consequences of sky-high electricity prices, climate change and extreme weather. As a result of these experiences, Valdresmusea has taken the initiative for several exciting projects. Among other things, the museum is carrying out a large **eco-friendly project** that contributes to alternative energy production, a better building for safeguarding important cultural heritage and lower electricity consumption. They have also been invited to specialist days and talks at the museum which have dealt with important themes such as climate justice and the cultural sector's efforts in a fair social transition.

Erlend Eggen in Klimakultur had a conversation with director Ole Aastad Bråten to gain a better insight into the museums' role as knowledge transmitters and societal changers.

The role of museums in society

ERLEND: You have spoken very clearly about how museums can both be used to rethink the society we live in, the culture we are part of and our attitudes. What does that mean in practice and what is the most important role of museums as you see it in the future?

OLE: Museums are a kind of society's memory. We will document the choices we make today for posterity. But they chose

what we do must also stand up for posterity. It can be demanding to balance life and study. There is a principled discussion going on in the museums about whether they should be active in

ing producers and exponents of special values - or whether they should instead become an arena for a plurality of voices.

I prefer the latter. Museums must – instead of flagging their own political position – facilitate dialogue on difficult issues and the widest possible diversity of viewpoints. The museum must be a home for everyone, not for particular views and interest groups alone. So the world has collectively agreed on matters related to cultural destruction in war, the UN's sustainable development goals, etc. There is rarely disagreement about these conditions. And precisely for this reason, this is a relationship in which the museums would like to get more involved.

Museums and the climate crisis

ERLEND: Recently, the Valdres Museum and other museums have spoken out about the consistent - caused by climate change. What are challenges - gene, exactly?

OLE: Wetter weather, milder winters, floods and landslides have occurred more and more in recent years. Most recently with the flume Hans in 2023. It has long been known that milder weather creates challenges for old timber houses built for a dry inland climate. Rot and fungal attacks are now being reported from several places as a result of a harmful microclimate, a microclimate that was previously only found on the coast.

ERLEND: How can the museums tell more about the cause of climate change?

OLE: By directing the arrow of time for the work forward in time, not just backwards. How can the knowledge we have about natural and cultural history help us to better manage the planet? Museums have always been involved in issues related to the management of nature and culture. Whether this concerns fishing in the sea or the sedentary culture in the mountains, these questions have always touched on old cultural practices. We must continue with that, but we must dare to direct the focus also towards the management of natural and cultural resources in our own time. Then we come across relations linked to windmills and oil extraction and cottage development - and the conflicts surrounding all this.

These are activities that give us access to large financial resources, but which in the long term destroy our livelihoods.

For institutions that work forever - perspective, it must be allowed to say something about these relationships, how we humans both create, but also degrade values.

ERLEND : Do you feel that there is a difference in the climate talks you have with partners outside Norway compared to the talks you have with Norwegians?

If so, what is most striking?

OLE: Well, the museums in Norway are perhaps not so progressive when it comes to these questions. Anxiety quickly arises about what one can say, mean and express among Norwegian museum managers. I think museum managers don't necessarily have to get too political, but also don't be too afraid to take part in the conversation.

FOREIGN: Have you ever thought about what Norwegian energy culture is? What associations do you get?

OLE: Well, I'm thinking of oil and hydropower, economic growth in the post-war years, but also deep wounds in the landscape, for example the power developments in Setesdal.

A conversation with Tor-Evert in People's Powerlifting

power saving, in spite of differences



TEXT: ERLEND EGGEN, CLIMATE CULTURE

Tor-Evert Grøndal Johansen leads the electricity saving project Folkets Kraftløft. He lives in Vang in Valdres, on a small farm - where no one would think anyone could live.

Folkets Kraftløft is a pilot project that tests methods and measures to save electricity in neighbourhoods. The project aims to make energy saving something that everyone can take part in, despite economic differences, and preferably in collaboration with the municipality, cultural and organizational life.

In order to better understand the project, we invited Tor-Evert to tell us a little about his own experiences from a run-down small farm in Valdres, where the interest in energy and power saving comes from, and what is the real purpose of starting a collective power-saving project as the People's Powerlift?

Warm and safe home

ERLEND: Many people know the place where you live, Brekkebakkaden, through the TV series "Der ingen skol tru that nokon could bu". Did you ever think about energy when you lived in a tent in the barn that first winter? Or were you thinking of completely different things?

TOR-EVERT: Yes, I was thinking about heat. When you live in a tent, in a small space, it is incredibly easy to keep warm. I had a small gas stove, so it was comfortable inside the tent. It felt like home, in a society where it is expensive to have a warm home.

ERLEND: So you thought of it as a little home?

THURS-EVERT: Yes, a temporary home. But because the gas was limited, it also felt unsafe. If I had a wood stove, I would have an infinite amount of resources around me to keep the house warm.

ERLEND: So warmth was a degree of security that was absolutely necessary to put in place?

TOR-EVERT: Yes, absolutely. The safety - The feeling was something I felt on a daily basis. It takes quite a bit of gas to keep it warm, so it was a cost issue and I felt insecure about it. In addition, it was rather heavy to carry the gas cylinders.

From personal experience to People's Powerlifting

ERLEND: Are there any similarities between the situation you were in and the topic you are working on today in People's Powerlifting?

TOR-EVERT: Yes, I know firsthand how much effect it has on the mind to have to live in cold and darkness. It is very important that everyone in Norway can have a safe, comfortable and warm home, where they can afford to maintain a certain indoor temperature. A core of warmth in the house is also a core of security.

ERLEND: Can there be any good in being seen in a vulnerable situation?

TOR-EVERT: As long as people are met without prejudice with the intention of helping, there are opportunities. If someone had asked how I was, I might have been able to access the NAV system earlier.

I went to NAV later that winter because I needed help, I probably should have gone there earlier.

ERLEND: When you approached NAV, was there any talk of energy poverty?

TOR-EVERT: That's not how you define it when you're in that situation.

You sort of know darkness and depression, that's what you know, but I see now that part of what made this episode so strong was that this time I was depressed plus it was cold and dark. I felt unsafe in that situation.



People's Power Lift: Power saving for the wallet and better for the climate

ERLEND: Now you are the driving force in People's Powerlifting. What can you tell us about the project?

TOR-EVERT: We want to help people save on electricity, both because of uncertain electricity prices and the climate crisis.

The government has said that by 2030 we will free up 10 terawatt hours which will go to transport and industry in particular.

There is enormous potential in all homes.

That's why we have it in the title, The people's kraftløft, because we think that this is a brilliant way for everyone to really contribute to the climate fight. We have chosen a neighborhood's - perspective on this project. We think there is something clever about that. Being part of a larger area, being able to contact many people at the same time. And it can give some great benefits afterwards, people who influence each other and maybe can get a better price when they take action together.

Who is not being heard?

ERLEND : Is there someone you think you'll never be heard when we talk about energy in Norway? And what do you think is the reason for that?

TOR-EVERT : Yes, they are the ones who probably struggle with energy poverty. The reason why they are not heard is that there is a certain stigma with choosing between paying electricity bills and having hot food that month. They probably don't talk about their situation. We see them on the streets, but we can't identify them, because they look like the rest of us. But the experience from the inside can probably look different for most of us, who are lucky and manage to eat food, save money and pay the electricity bill.

A conversation with Terje Planke

Nailed it on Norwegian Folk Museum



TEXT: ERLEND EGGEN, CLIMATE CULTURE

Terje Planke is ethnologist and project manager for [TradLab TRE](#), a conversion project at the Norwegian Folk Museum. The project has received a lot of attention because it uses **materials reused from an old barn**. The building that is now being erected at the folk museum will promote traditional craft knowledge and at the same time convey an alternative and important narrative about energy use. The building is referred to today as Spikkoteket.

The project challenges regulations and regulations to create the best possible building based on available materials and future use. The teaching building should be a place for wonder and practical crafts. The surroundings make it possible to rethink the use of materials, craft techniques and energy use.

Erlend Eggen in Klimakultur spoke to Terje Planke about important craft traditions, buildings that invite activity and keeping warm.

More participation and less spectatorship

ERLEND: What ambitions do you have for the building itself?

TERJE: The building will be an arena for spreading practical craft knowledge and counteracting the "spectator society". We want to inspire active participation and learning, rather than passive observation. It will facilitate practical learning and collaboration across disciplines, with a focus on reuse and sustainability. The building should be an example of how to use traditional craft traditions and materials.

ERLEND: Tell us more about how
Are you thinking of using the building as a knowledge arena?

Terje: Among other things, we will have a nail shop, a place for traditional crafts, which puts people in contact with nature and resources that are renewable. Here we apply broadly. But we will also have a quiet bench workshop where we train everything from students in construction subjects to university students in Traditional building trades in practical carpentry. It is a goal that the two, the width and the top, should see and give meaning to each other.

Challenging rules and regulations

ERLEND: How does the project think about energy and energy use?

TERJE: We have focused on minimizing energy use through smart design choices and the use of simple principles. Instead of having a very complex system, the house has a CO2 meter on the wall to keep track of the state of the air - if it gets too bad, we open the window. The building will have a closed and an open part, and the heated area will be minimized. Manual work is prioritized to reduce the need for extraction and ventilation.

ERLEND: What does it mean in practice that the building must maintain 15 degrees?

TERJE: We care a little about comfort, the building doesn't have to keep more than 15 degrees. We also build in such a way that there can be different zones with different temperatures. It is actually good comfort not to be too hot when doing manual work.

And you can dress according to the conditions, also indoors.



ERLEND: Can the building provide increased energy competence at organizational level?

TERJE: Absolutely! The building will provide increased energy competence by simplifying and using craft traditions in combination with new knowledge. I think it is interesting to study how little energy is actually needed to keep a simple building usable.

ERLEND: You have said that the project dents regulations and requirements, can you say a little about how?

TERJE: The project challenges current regulations and requirements, especially in statics, ventilation and the use of plastics and vapor retarders. The goal is to find solutions that are adapted to the materials we use and the needs of those who will use them. The project is running

the processes from the bottom up, then things take longer, but challenging along the way is the only way to find the best solutions.

Building regulations and provisions are becoming increasingly complex, we try to challenge with common sense. A recurring problem for traditional constructions is that we like to have high quality materials, and that the traditional solutions work based on cooperation. But this is difficult to count on. This often results in over-dimensioned solutions that neither are, nor look sensible.

ERLEND: Is it difficult to rethink the old within the current regulations?

TERJE: The project does not fit into the pre-accepted solutions. It requires applications for dispensation and a willingness to challenge the system. We prioritize good solutions rather than sticking to a strict schedule. We do not have a time horizon, we may well use an extra year as long as we come up with good solutions. But our collaboration with both the designers, FutureBuilt and PBE/Oslo municipality is very important, and works well.

Norwegian energy culture

ERLEND: How can you contribute to rethinking the society we live in, the culture we are part of and our attitudes?

TERJE: I think perhaps that we, i.e. the cultural history museums, struggle with the fact that we are all-inclusive, and that we thus end up negotiating with ourselves about what we should be. However, the museums have a great deal of good knowledge about the things. We are close to the long lines of materiality, and it is precisely our dealings with things and matter that is one of the main problems in society.

The materialism of the last hundred years, with all the increase in wealth and distancing, has created a consumer culture that is very problematic. In the Norwegian press we find "buy and use and throw away" as both a sales trick and

swear words in the 1960s. It is said that it was Gillette who introduced the term as something positive, i.e. "use and throw away blades" in 1903.

The museums can help turn us around to a different form of materialism, where we take care of things, not just send them on to the trash or the recycling mill of industry. We have to look after and repair things. We need a material CARE.

The museums can help tomorrow's children to become Generation Reparation. But if we are to contribute, we must turn more in the direction of practical dealings with the outside world. So I long for something quite different from "just look, but don't touch".

ERLEND: Have you ever thought about what Norwegian energy culture is? What associations do you get?

TERJE: This was difficult, there is a great deal of waste these days, which stands in stark contrast to the historical savings and savings we have had in the past.

For me as a rower and sailor, the tide, the current and the wind and the terrain are absolutely necessary natural sources of energy that you have to play with. Today's understanding of the concept of energy is far from this, and very technical and mechanical. When you work manually, the terrain plays an important role in what you do and how.

The energy has a direction in the terrain, from high to low, from outland to inland, from forage to animals, from grain to people.

If we look at it broadly, electricity and mineral oil are a historical bracket. We have always been a culture that has had a great need and longing for energy and warmth. And we have been blessed with energy raw materials of all kinds, long before we started burning old carbon. But if we have had broad-spectrum energy access, it has been unevenly distributed. For many homestead families, the worst thing was not the hunger, but the cold. The long lines in the energy culture are, after all, wood, wood and peat. But in relation to exports, we have had lyse (stand-cod liver oil), lard oil and fish oil.

Links and tips for energy

measures in the cultural field

Changing electricity prices, climate change and extreme weather make energy efficiency, climate adaptations and upgrades more important than ever, also for the cultural sector. But knowing where to start can be challenging.

Fortunately, there are a number of good resources available. We have collected a selection of websites that provide you with useful information, guidance and inspiration for making small and large energy upgrades.

Here you will find, among other things, support schemes for greener investments, guides for upgrading cultural buildings and examples of successful rehabilitation projects.

FINANCING	Kulturrom's greener investments provide support for energy efficiency in cultural buildings. https://kulturrom.no/tilskudsomraader/gronnere-investeringer/
GUIDANCE	Kulturlokaler.no offers guides for good cultural buildings and the National Archives has collected guides on energy efficiency in a separate toolbox. https://www.kulturlokaler.no/veiledere/ https://www.riksantikvaren.no/veiledere/energieffektivisering
INSPIRATION	See examples of rehabilitated cultural buildings in the National Antiquities' sample collection and the Theater Green Book. https://eksempelsamling.ra.no/energieffektivisering/ https://theatregreenbook.com/wp-content/uploads/2024/03/TGB_v2.pdf
TOOL	Arts Green Book has collected useful free tools for mapping the energy needs in your building. https://artsgreenbook.com/sustainablebuildings/
CLIMATE GOALS	The Net-Zero Handbook provides a practical plan for how buildings will meet the climate targets by 2030. https://womenslibrary.org.uk/about-us/our-values/gwl-policies/net-zero-handbook/
MAPPING	The house in the village helps village houses and cultural buildings with upgrades and energy saving. Here cultural centers can register their interest in using test tools and be involved in the mapping. https://www.husetibygda.no/
PRACTICAL EXAMPLES	The Norwegian Climate Foundation shows various power saving projects and positive consequences of lower energy use. https://www.klimastiftelsen.no/publikasjoner/spar-og-produser-mer-energi
ENØK TIPS	Bygg og Bevar provides tips and tricks for smart upgrading of old buildings, and Statsbygg offers a resource page with recommended energy measures. https://byggogbevar.no/enøk/ https://www.statsbygg.no/energi

4.

**Norwegian
oil - the
elephant in the room**

4. NORWEGIAN OIL - THE ELEPHANT IN THE ROOM

Equinor conditions

"In Norway, they don't just have oil. They have climate-friendly, democratic oil".

MATHIAS SINDBERG, THE GREEN PETROSTAT, INFORMATION, 2024

TEXT: ERLEND EGGEN, CLIMATE CULTURE

Mathias Sindberg's observation in the article [The green petrostate](#), from [ONS 2024](#) hits the nail on the head. It captures the essence of what we can call Equinorsk, a deeply rooted notion that Norwegian oil and gas is a unique, sustainable and moral obligation that requires our loyalty.

Equinorsk is more than just words. It is a holistic way of understanding the world, deeply rooted in Norwegian language, culture and identity. It is a tale of a nation that has managed to balance economic growth with social justice, thanks to a "responsible" and "clean" oil industry.

Ketan Joshi is an Australian science writer living in Oslo. He has written and analyzed data on climate and

energy for over ten years, often with a focus on either Norwegian or Australian players. In the article [Why Norway craves the worst-case climate outcome](#), Joshi points out the unique ability Norway and Norwegians have to convince ourselves that we are on the right side of history, despite the fact that we actively contribute to worsening the climate crisis.

"We are not unique in trying to expand the supply of fossil fuels, but we are certainly unique in how we convince ourselves we're on the right side of history for doing so"

Ketan Joshi, Why Norway craves the worst-case climate outcome, 2024

Some important main elements of the Equinor narrative:

The cleanest in the world

Norwegian oil and gas are presented as more environmentally friendly than the alternatives. Oil is the same regardless of where it comes from. The myth that Norwegian oil is cleaner is not true. The climate crisis is escalating no matter how "cleanly" it is extracted.

Democratic oil

Parts of the oil revenues in Norway are managed by a democratically elected government and benefit the entire population through the welfare state.

This creates the illusion that Norwegian oil is "the people's oil", and that it is in everyone's interest to maintain production.

The mainstay of the welfare state

The oil revenues have helped to finance part of the Norwegian welfare state.

It is in their interest to create a feeling of dependence and fear that the phasing out of oil and gas will threaten welfare. Without oil and gas, Norway would have an economy and welfare in line with our closest neighbors in the Nordics.

Basis for green transition

It is claimed that oil revenues and expertise from the oil industry are crucial for financing and developing new, green industries. However, this argument ignores that continued investment in oil and gas may displace investments in renewable energy and prevent a rapid transition.

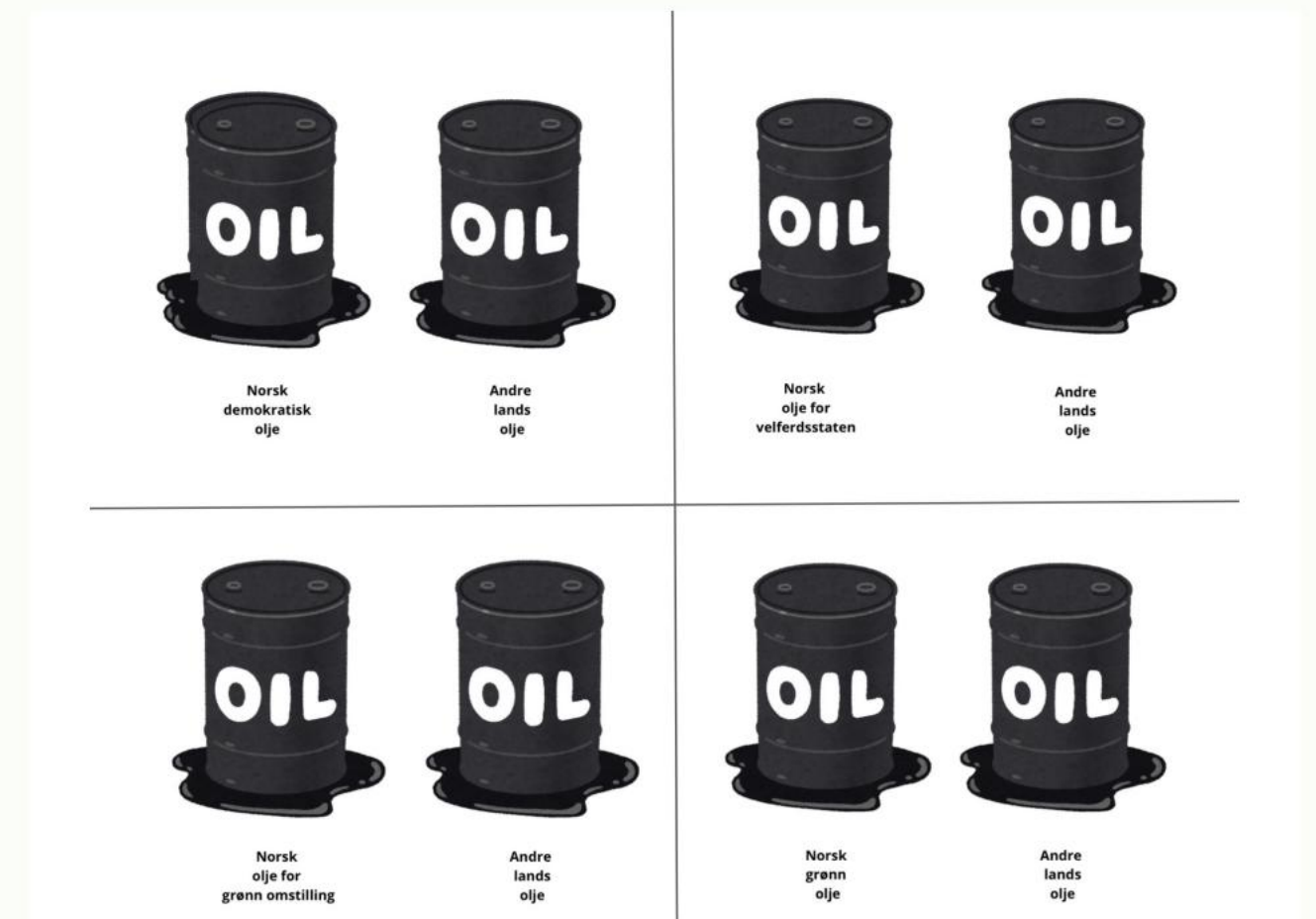


Illustration: Julie Forchhammer

Equinor conditions: Oil's grip on Norwegian society

The oil industry has not only shaped the Norwegian economy, but also infiltrated politics, culture and public discourse. Through lobbying, strategic financing and close cooperation with the authorities, the oil industry has secured a position where their interests are prioritized at all times.

The result is a form of "equinor conditions", where the oil industry has a disproportionately large influence on the social debate and decision-making processes at all levels in society.

This has an impact in many different ways, and we are all part of it:

SELF-CENSORSHIP: Criticism of the oil industry is often met with resistance and can be dismissed as "ungrateful" or "irresponsible". This creates a culture of self-censorship where alternative perspectives are marginalized.

"FALSE" CONSENSUS: The oil industry has succeeded in creating the illusion that there is broad agreement that continued oil and gas production is necessary and desirable. This makes it almost impossible to challenge the prevailing policy and start an open debate about the alternatives.

THE STORY OF THE "GOOD" NORWAY:

The Equinor narrative contributes to maintaining a self-image of Norway as a responsible and moral nation.

This makes it difficult to recognize that Norwegian oil policy is in conflict with our international climate commitments, and creates enormous destruction with deadly consequences.

Equinorsk is part of the Norwegian folk soul, deeply rooted in Norwegian identity and culture. It is a narrative that is intended to create a national sense of pride and prosperity, but which serves the interests of the oil industry. Arrogance, self-aggrandizement and greed are what best describe equi-Norwegian conditions, but disguised as generosity with the help of linguistic tricks and arguments.

In order to break out of the equinox conditions and create a sustainable future, we must challenge this narrative and open up an honest debate about Norway's role in the climate crisis.

"Ultimately, we want to be seen as humble servants of fossil fuel demand, responsibly using the cash we earn to fund rapid climate action, healthcare and welfare. You don't have to reach far to find someone who's heard this tale and bought it wholesale".

Ketan Joshi, Why Norway craves the worst-case climate outcome, 2024

“ The oil industry has a disproportionately large influence on social debate and decision-making processes at all levels in society.



Fossil salvation stories, Marion Grau



Marion Grau is a professor associated with MF University of Applied Sciences in Oslo. Grau researches topics related to climate change, energy transition, climate psychology, petroculture and a critical reading of narratives about the excellence of oil in Norwegian culture.

In the text "Oil - fossile frelsestelliger" Grau writes about oil's position in Norwegian society from a cultural perspective.

You can read the entire text [here](#) (pdf).

The oil: fossil salvation stories - a brief summary

Norway has experienced an unprecedented period of prosperity since the oil and gas discoveries in the late 1960s.

Oil has shaped our society in countless ways, from infrastructure and economy to culture and identity. But this dependence on fossil fuels has also created a "petroculture" with strong religious features, where oil has become a kind of sacred force that promises security and prosperity.

However, this "oil religion" has a dark side, and it prevents us from changing to a sustainable society.

Oil myths - stories that anchor a fossil reality

Oil myths are stories that promote the oil industry and its interests. They are spread by oil companies, politicians and the media, and are often repeated in popular culture. These myths help to legitimize continued oil extraction, and they create an illusion of control and security, while ignoring the serious consequences of climate change.

Some of the most common oil myths are:

THE MYTH OF POVERTY

"Norway was poor before oil, and we would not have managed without it."

This myth ignores the economic development Norway had before oil, and creates a false dependence on fossil energy.

THE MYTH OF CLIMATE-FRIENDLY OIL

"Norwegian oil extraction is cleaner than in other countries."

This myth greenwashes the Norwegian oil industry, and hides the real emissions linked to production and consumption.

THE MYTH OF INCREASING ENERGY NEEDS:

"The world needs more energy, and Norwegian oil and gas are the solution."

This myth justifies the continued extraction of fossil fuels, and ignores the need to reduce energy consumption and focus on renewable sources.

The oil myths in Norwegian culture and politics

The oil myths have shaped Norwegians' identity and self-image. They have become part of our national narrative, and they are reflected in literature, film and TV series, such as the NRK series "Lykkeland".

The series dramatizes the Norwegian oil story, and shows how oil became a substitute for the traditional Christian faith. The oil workers are portrayed as heroes who ensure the nation's prosperity, and the oil flame becomes a symbol of progress and security.

The oil myths also have a great influence on Norwegian politics. Politicians from different parties use the same phrases and narratives to legitimize continued oil extraction.

They talk about "developing, not dismantling", and they claim that Norway has a special responsibility to supply the world with energy.

This tight link between the oil industry and politics makes it difficult to criticize oil dependence and implement a green transition.

The oil myths and the colonial legacy

The oil myths are based on a history of colonial exploitation and social inequality. Modern energy production is based on expectations of high energy consumption, which was created during the colonial era when you had access to cheap labor in the form of slaves.

The oil industry continues this legacy by putting profit before the needs of people and nature.

Towards a new energy ethic

To create a sustainable society, we must challenge the oil myths and develop new narratives about energy. We need an "energy ethic" that takes into account the whole of creation, and that promotes fair distribution and responsible consumption. This ethics must be based on respect for nature, solidarity with those who are hit hardest

of climate change, and an understanding that we are part of a larger ecosystem.

Can we break with the "oil religion"?

The question is whether we manage to break with the "oil religion" before it is too late.

The oil industry has enormous power and in - flow, and they use large resources to spread disinformation and prevent the green transition. But there are also opposing forces.

Scientists, climate activists and NGOs work to expose the oil myths and promote a sustainable energy policy.

The battle for the future is between those who cling to the fossil past, and those who want to create a society in balance with nature. To win this battle, we must challenge the established narratives and create a new vision for the future. A vision where energy is not a source of power and profit, but a common resource that is managed with responsibility and consideration.

To create a sustainable society, we must challenge oil myths and develop new narratives about energy

cultural building, Equinor and Petroganda

TEXT: JULIE FORCHHAMMER, CLIMATE CULTURE

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7	Equinor (1.3 million) vs the environmental movement (7350).
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1. Introduction

The fossil industry's role as a cultural builder of societal norms and attitudes has so far been a greater focus internationally than in Norway. This text will give an insight into the history behind it and how it affects the Norwegian public today.

What has a massacre in Colorado in 1914 to do with Equinor's and Tomorrow's Heroes in 2024? Far more than most people know about.

The purpose of this note is to give an insight into what kind of marketing strategies the fossil fuel industry uses, ever since 1914 until today. The memo has a special focus on the fossil fuel industry's impact on children and young people through programs such as Morgendagens Helter.

The note draws a lot of knowledge from the work of journalists such as Amy Westervelt and researchers such as Naomi Oreskes and Geoffrey Supran.

Amy Westervelt is one of the world's most recognized journalists on climate and disinformation. Westervelt is behind the media house Drilled, which has published a number of award-winning podcast series, articles and reports.

Drilled uses the designation PETROGANDA to describe the fossil fuel industry's use of various PR strategies. In a country like Norway, where such large parts of the industry are state-owned and the civil service (such as the Swedish Shelf Directorate) whose function is to support and market Norwegian oil, the designation is particularly apt. It is, for example, the Norwegian Continental Shelf Directorate that is behind the information page "Norsk Petroleum" which according to themselves contains "everything you need to know about Norwegian oil". But that's not true.

The site is pure advertising and a driving force to open more oil and gas fields in Norway.

Harvard professor Naomi Oreskes and Geoffrey Supran are two of the world's foremost experts on climate and disinformation.

Their research and expertise has been used by the UN Climate Panel, the EU Parliament and the US Senate, most recently in the hearing on "Big Oil's Campaign of Climate Denial, Disinformation, and Doublespeak".

Knowledge of and the debate surrounding how the oil industry's use of PR campaigns and disinformation has delayed climate action over many decades is still only in its infancy here in Norway.

Hopefully, this memo can be a contribution to creating greater awareness of topics that receive much greater attention internationally.

2. Rockefeller and Ivy Lee

We begin by going back 110 years in time: The oil magnate John D Rockefeller jr (Standard Oil) had a serious reputational problem in 1914. In connection with a major strike among coal miners in Ludlow, Colorado, Rockefeller sent in armed guards and it all ended in a bloodbath. About twenty people lost their lives, including 12 women and two children.

"The Ludlow Massacre" led to John D.

Rockefeller hired Ivy Lee, the godfather of the PR industry to fix his reputation - and it worked. Lee launched a charm offensive to the American media and shifted the blame from Rockefeller to the striking workers.

At that time, Ivy Lee developed the PR tools that are standard today - such as press releases, well-drilled internal and external spokespersons, marketing campaigns and lobbying. At the same time, Rockefeller established himself as an important supporter of cultural life and donated land to the Museum of Modern Art (MOMA) in New York.

Good press work, cultural sponsorship and charity ensured that the reputation of Standard Oil (now ExxonMobile) and Rockefeller was turned from villain to hero status within a short time. Ivy Lee ended up working for Standard Oil and the Rockefeller family for the rest of her life.

3. Propaganda tips for the Nazis

Ivy Lee's tone-setting work with propa-ganda, or public relations as it changed its name when the word propaganda itself acquired a somewhat unfortunate connotation, made him known far beyond the borders of the United States. Like Germany:

Standard Oil's German partner IG Farben hired Lee in 1929 to put his marketing and propaganda skills to use.

The company brought Lee to Germany where he met with Adolf Hitler, Propaganda Minister Josef Goebbels and a number of other Nazi leaders. Among other things, Ivy Lee gave them advice on how to work to improve relations with the press and cooperate more closely with America.

When the Nazis planned to throw out the foreign press, Lee discouraged them from doing so, suggesting that they build good relations with the journalists instead.

In 1934, Ivy Lee had to testify before "the House Un-American Activities Committee" about her involvement in "Nazi propaganda". Lee died later that year.

After World War II, IG Farben became best known as the company behind Zyklon B, the gas used by the Nazis in concentration camps such as Auschwitz.

Ivy Lee's influence on the PR industry was enormous. But perhaps his most important achievement for the oil industry, the consequences of which we see in Norway to this day, is:

How to influence external actors, private individuals, journalists, politicians, decision-makers and yes, children, to become spokespersons and support the interests of the petroleum industry.

4. American Petroleum Institute

Ivy Lee assisted Rockefeller in starting the first lobbying organization for the oil industry in 1919, the American Petroleum Institute (API).

API was founded to:

- be able to more effectively influence and cooperate with the American authorities.
- promote the interests of the petroleum industry.
- promote the sale of petroleum products.

The American Petroleum Institute still exists and is one of the world's most powerful players in promoting the oil industry's interests. As of dd, Equinor is still a member.

An article about API in [The Guardian](#) describes how the organization is used as a cover for the oil industry. While the companies run advertising campaigns in which they claim that they take the climate crisis seriously, the industry organization works behind the scenes in Congress to train or weaken environmental legislation.

The American Petroleum Institute is being sued for funding scientists known to deny or downplay climate change, and gave millions of dollars to ostensibly independent organizations, such as the Cato Institute and the George C Marshall Institute, which denied or downplayed the growing environmental crisis. The lawsuits from states like California

and [Minnesota](#) against the major oil companies' responsibility for the climate crisis and its consequences therefore also includes API.

Since the beginning, API has been the sender of own marketing campaigns, but also been responsible for preparing PR strategies that the entire fossil fuel industry has used. In this way, API has contributed to a "common oil language" and comprehensive message that the entire industry uses, not only in the USA but also in Norway and globally.

This applies, for example, to API's latest hundred million kroner campaign [Lights on Energy](#). It [has a focus and arguments](#) that may sound familiar to us in Norway:

Join us in the fight for more innovation, security, and economic strength. U.S. natural gas and oil play a key role in supplying the world with cleaner, more reliable energy. Demand for energy is growing - and we're in the lead in energy production.

API's role in formulating messages that most Norwegians also understand is significant: Jobs, preservation of the welfare society, development, technological innovation, responsibility for the green shift, energy security, democratic oil produced with lower emissions, etc.

But let's move on to a target group where API's influence has also been great: children and young people.

5. Oil and children

We have to go all the way back to 1928 to find the first oil-sponsored teaching order for children. It was called Standard School Broadcast, was paid for by Standard Oil of California and initially reached 72 schools via the NBC Pacific Network. Gradually

the program reached hundreds of thousands of American school children. Standard Oil of California (later Chevron) financed the program right up until the 1970s.

Drilled Media has published a number of podcasts and cases showing how the oil industry has been heavily involved in the design of school curricula over the past 100 years, an effort that really took off in the 1950s.

"Ever since the Second World War, the American Petroleum Institute has actively worked to reach out to schools and really tried to get their views on energy and petroleum. At least they did a lot in the 60s, and this effort continues right up to today," stated Robert Brulle, professor of sociology and environmental science at Brown University to Drilled.

The fossil industry therefore understood early on the value of building brand awareness and loyalty among children and young people - from kindergarten - age to university level:

In her book *Hucksters in the Classroom: A Review of Industry Propaganda in Schools*, Sheila Harty highlighted the efficacy of "imprint conditioning," the subliminal impact of advertising. Kids - and their parents and teachers - might not think an industry-funded video or coloring book or lesson plan has had a big impact, but Harty writes, "the next time we go shopping, one brand name or label looks more familiar. and we choose it like an old friend."

Source: [Drilled Media](#)

Where the teaching programs in the first decades appeared as mere advertising for the oil industry, the content gradually became more sophisticated. The purpose was not to get children and their parents to buy a certain type of fuel, but more to secure the companies' reputation, future recruitment and to influence the kind of knowledge the children gained about energy and climate.

6. Comics and Games (USA)

American Petroleum and the oil companies used cartoons, games and methods they knew worked well with children.

For example, Exxon collaborated with Disney in the 80s and produced, among other things, cartoons with Mickey Mouse and Goofy about how petroleum energy was more efficient and useful than renewable forms of energy.

Kert Davies, founder of the [Climate Investigations Center](#) has been researching the fossil fuel industry's use of propaganda for over twenty years and he has found a lot in the school system:

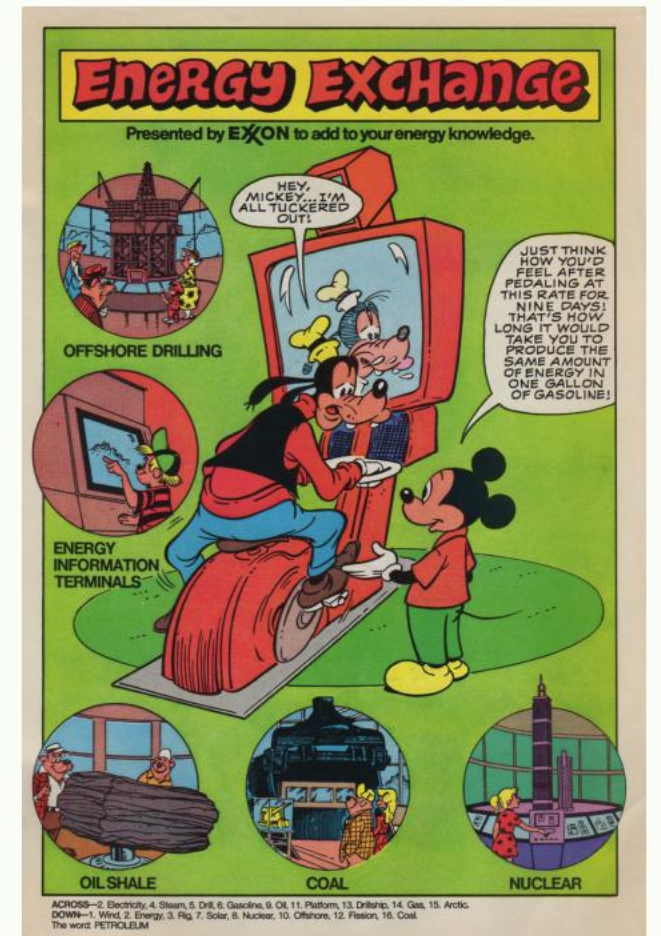
"There are very interesting common themes. Energy is vital to your life. Your whole existence is dependent on energy. You better love us. We make energy for you. It's super effective to show somebody whether they are conscious of it or not, how much they're dependent on fossil fuels."

Source: [Drilled Media](#)

He goes on to say that the oil companies' educational programs for children are often supplemented with marketing campaigns aimed at adults:

"So the ad campaigns that are aimed at the parents through whether it's American Petroleum Institute or Exxon broadcasting during sporting events, mimic or mirror what we see in these curriculum packages of showing how you know how cool energy is, how it creates jobs, how it's the lifeblood of our economy, how we can't live without it, and how changing that would hurt you."

Equinor's extensive marketing towards both children and adults makes the company the largest buyer of communication services, PR, sponsorship and advertising space in Norway.



Illustrasjon: Get 'Em While They're Young/ Drilled media

7. Equinor (1.3 million) vs the environmental movement (7350)

One of Equinor's most lavish campaigns against young people is the YouTube series "The Biggest Test", which they launched in the winter of 2023. The episodes deal with topics such as carbon capture and low-carbon solutions, why Equinor must look for new oil, why the world cannot be powered by renewable energy and what essential role the company plays in finding a solution to the climate crisis.

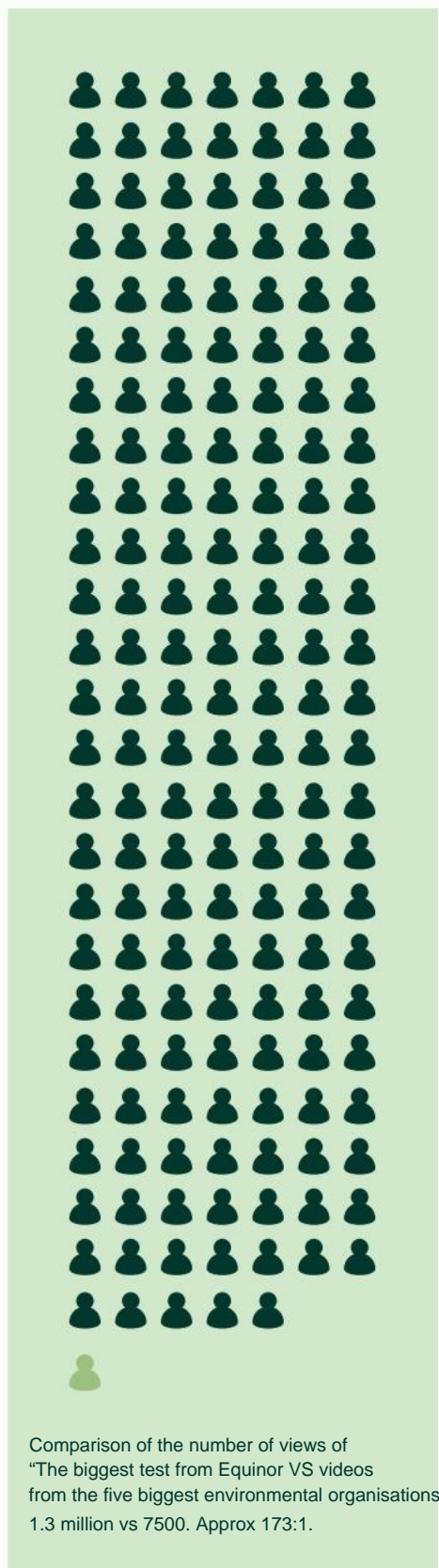
In 2023, the five episodes had more than 1.3 million streams in total. The series was massively marketed digitally. And if you went to the cinema that year with your children to see a Marvel movie, there was a high probability that you saw a 1-minute commercial for the series first.

Klimakultur mapped what kind of reach the Norwegian environmental movement had in the same period. We counted the total number of streams in 2023 for all YouTube videos published by Framtiden i Våre Hender, Greenpeace, Nator og Ungdom, Naturvernforbundet and WWF.

The result? The five environmental organizations had a combined 7,500 streams on YouTube in 2023.

The message in "The Biggest Test" is very similar to Equinor's extensive advertising - campaign which they ran against an adult target group in the summer of 2024.

A large digital campaign was supplemented by three full-page advertisements five weeks in a row in D2 (Dagens Næringsliv), VG Helg, A-magasinet (distributed with Aftenposten, Fædrelands-vennen, Stavanger Aftenblad and Bergens Tidende. Few other actors have the budgets to run similar campaigns, and at least not the environmental movement.



8. Lego and games (Norway)

Through the Tomorrow's Heroes programme, Equinor has adopted a number of the tactics that the American Petroleum Institute and the oil industry have been working with for over a hundred years.

Morgendagens Helter also sponsors culture and sports for children, but in this together - heng, we will focus mostly on Equinor's science campaigns aimed at knowledge centers and educational institutions.

There are several reasons why Equinor and the oil industry have stepped up their investment in STEM-based training programs (Science, Technology, Engineering, Math) in recent years.

One is to provide future labor for the companies. The focus is more on "We need good minds to find the green solutions of the future" than on teaching that science already knows what the most important green solutions are today: To immediately stop oil exploration and to phase out oil and gas. There is little information about the latter in the teaching programs and exhibitions sponsored by Equinor.

A greater focus on recruitment for companies - than the climate crisis itself is nothing new. Let's return to Robert Brulle, who tells the following about the teaching programs that API has created for Discovery Education in the USA:

"There's no balance in the materials API created for Discovery. Completely missing is the impact of petroleum, on human health, on the Earth's ecosystem, or on climate.

Just not there. They don't mention it. It's a selective education which, for me, makes this into propaganda."

Source: [Drilled Media](#)

Other reasons for the companies' STEM investment is to gain access where children will build knowledge about the times we live in. The content does not consist of climate denial, but the angle on the content favors the oil industry more than one would think at first glance:

• There is often a greater focus on the energy crisis than the climate crisis.

• The importance of creating more energy in the future.

• The content may be about energy saving, but the responsibility is transferred to the individual person. It is YOU who must save energy to solve the climate crisis (while the responsibility of the oil companies to phase out their operations is under-communicated).

• A focus on technological solutions (such as carbon capture) and renewable energy (such as offshore wind) which is not in accordance with how the companies actually work.

[The Climate Foundation's report on Equinor \(2023\)](#) shows, for example, that Equinor's share of renewables has been at rest from 2018 to 2022.

Equinor sponsors various STEM programs such as [Kodekraft](#), [First Lego League](#) and [TENK Tech Camp for girls](#). Common to the projects are game-based programs and a high degree of logo profiling.

CODE POWER

Kodekraft is offered both digitally in the classrooms and physically at the knowledge centres. A number of science centers have installed teaching rooms called "Equinor Koderom" where "the design solutions were to create a common thread across the science centers based on the profile of Tomorrow's Heroes"

Source: [Haltenbanken design agency](#)

The information on the website shows how the content of Kodekraft continues a number of the angles of the API. The scheme itself is to create "an energy game" and the tasks have a focus on "the world's energy challenges":

Kodekraft is a 90-minute session consisting of an introduction, an introduction to the coding language, followed by three tasks about the world's energy challenges.

The first task is simply called: [We need more energy. Where the mission is as follows:](#)

"You are now going to make a game where an energy minister has to collect energy to get points."

Another task is called [Energy and environmental impact](#). The assignment text contains information that fossil energy sources release CO2, but no information about what this actually means for the planet's climate and nature and humanity's living conditions. In contrast, the focus is on how much energy the various forms of energy produce:

"How do different energy sources affect the environment? Part of what makes it so tempting to use non-renewable energy sources such as oil, coal and gas has to do with how much energy we actually manage to extract from them. There is little that can compete with the energy density that fossil fuels have to offer.

Well over half of the world's energy production is based on fossil energy sources, which lead to large CO2 emissions. Unfortunately, there are currently no energy sources that are completely free of negative effects on the environment, nor are renewable resources such as sun, water and wind. But the environmental impact is still very different, and the same applies to how much energy you manage to get out of the various energy sources. Therefore, it is important to consider the advantages and disadvantages in order to find the best solution for the nation and globally."

In addition to the teaching plan, students must solve several tasks - for example, introduce new game elements: ["add an enemy that will take your energy away"](#). [And build a border control to make it more difficult to travel between countries:](#)

"When a few nations are sitting on large resources, it is not surprising that many from nations with fewer resources want to move across the border. Most countries in the world set restrictions on how easy or difficult it is to enter the country. Rich countries in particular often have an immigration policy which primarily aims to ensure that the country's resources remain in the country, or in any case with the country's inhabitants.

What resources does Norway have that make people want to move here?"

Over half of all Norwegian secondary schools have now implemented Kodekraft (ie over 2,400 school classes in more than 700 different schools).

LEGO

Where Exxon, as previously mentioned, collaborated with Disney, Equinor has largely adopted Lego blocks. In connection with ["Build the platform of the future"](#), [Thea Moen, sponsor manager at Equinor](#), stated that:

- We hope this will engage many children. In terms of experience, we hit it off really well with LEGO.

Equinor uses LEGO as an essential part of the First Lego League, an educational program in which many thousands of Norwegian children participate every year, often through the school system and knowledge centres.

The profiling of Equinor is so extensive that all the children who participate are given their own t-shirts with Equinor logos on them. [Watch the video](#) from the Scandinavian final in 2022 which was held at Equinor's head office in Fornebu.

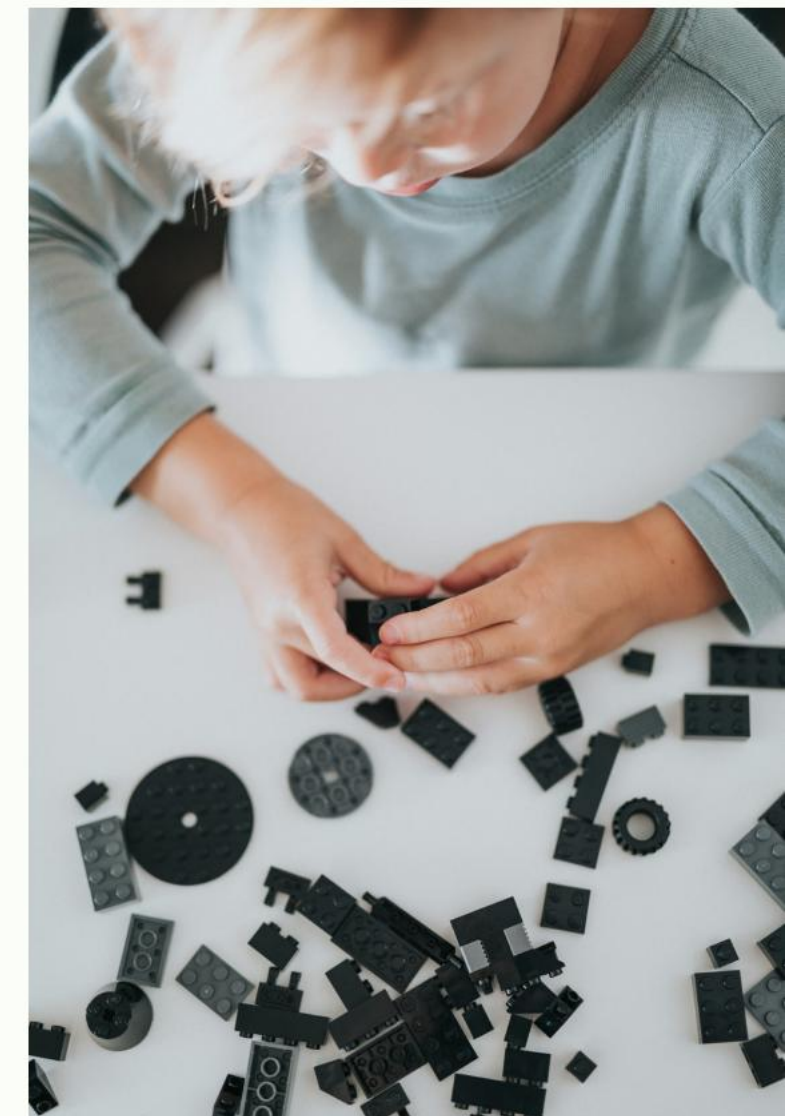
In recent years, the oil industry has expanded its STEM investment to become STEAM: Science, Technology, Engineering, Art and Math. [Through the teaching program Lydlab](#) Equinor is now profiled to the country's schoolchildren through music education.

According to the information on the website, Equinor took the initiative and invited Lydlab VilVite to a collaboration in connection with The Bergen Festival in spring 2022. The aim was to offer a program that combined music and programming. Sound lab is now offered to the country's 7-9. classes through 11 different science centres. In the marketing material, Equinor and Morgendagens Helter stand as a clear sender of the teaching programme.

In September 2024, Equinor launched a shift in their [sponsorship programs](#). [They will phase out the skiing and football sponsorship in the Morgendagens Helter program and focus even more on influence through schools and education](#)

forward. The news was [received positively](#) by climate organisations, while at the same time warning against the increased focus on sponsoring education.

"We seek better" is the new slogan that Equinor is now promoting - both in sponsorship and other PR activities. In autumn 2024, Equinor will run an extensive advertising campaign, again in Dagens Næringsliv (D2), Aftenposten (A-magasinet) and VG (VG Helg). Every two weeks, Equinor reaches close to a million readers with its double-page advertisements. The campaign is also running on digital platforms at the same time.



9. The Marketing Act and the Training Act

At times it may seem that it is difficult to create a critical debate around the implications of a state-owned company such as Equinor being allowed to market directly to children and young people.

If the company's intentions were only to create enthusiasm around science, one would think that the need for logo profiling was not as great as it might appear.

Equinor and Morgendagens Helter are a very clear sender of all teaching programs and projects. Sub-showrooms, SOME content, videos, apparel, and websites often contain Equinor logos and Tomorrow's Heroes profiling.

It is obvious that the extensive logo exposure helps to build brand loyalty among children who have no prerequisites to understand that they are being exposed to advertising.

When oil sponsorship of culture, sport and education is criticized, it is not primarily a concern that the companies influence the professional content, but the legitimacy they gain through logo profiling and a clear presence in so many aspects of our public spaces.

The Marketing Act clearly states that special care must be taken "toward children's impressionability, lack of experience and natural gullibility":

Marketing Act chapter 4 section 19

(Especially about the protection of children):

When a commercial practice is directed at children, or otherwise can be seen or heard by children,

special caution must be shown towards children's impressionability, lack of experience and natural gullibility.

When assessing whether a trading practice is in breach of provisions in or pursuant to this Act, account must be taken of age, development and other conditions that make children particularly vulnerable.

When it comes to Equinor's sponsorship of teaching programmes, it should also be possible to invoke the Education Act. It obliges school leaders to ensure that pupils are not exposed to advertising that "can greatly affect attitudes, behavior and values":

Education Act § 9-6 imposes a duty on the individual school owner/head of school to: "... ensure that the pupils are not exposed to advertising which is apt to create commercial pressure, or which can greatly influence attitudes, behavior and values, among other things in the school area, in textbooks and other teaching aids that are used in the training."

It would be interesting to gain more knowledge about what restrictions the Norwegian legislation places on fossil advertising aimed at children and young people.

10. Oil sponsorship vs public support

A recurring statement in the debate surrounding oil sponsorship in Norway is that it is not problematic because "the public support consists to a large extent of oil money already".

It is a statement that shows that competence building is needed on the difference between sponsorship funds and public funds.

Public funds support skill-building that will contribute to critical thinking and strengthening the space for expression, both on climate and other important issues of our time.

Oil sponge, on the other hand, sets limits for the same areas of expression. It is rare (the undersigned has never experienced it) that sponsor objects are critical of their sponsors. On the contrary, it is more common to see managers come out and defend their sponsors and their business.

A topic that is getting more and more attention is what restrictions oil sponsorship places on the speech and action spaces of the employees in the individual

the organizations. It takes courage to go public against both your own management and sponsors. The debate entry in Bergens Tidende from a former VilVite employee who felt censored is just one example.

The very statement that public support funds largely come from oil money joins the series of disinformation that the oil industry, both internationally and here at home, has instilled in us. Most Norwegians have an idea that it is the oil money that has created our welfare society, but we learn less about concrete knowledge of what that actually means.

The oil fund's contribution to the state budget each year represents the most important contribution of oil money to the Norwegian economy. This means that around 20 per cent of a state budget comes from the Oil Fund. The largest shares of a national budget come from taxes and fees (to which you and I contribute). If you remove the oil money completely from the Norwegian economy, we will have an economy in line with Denmark or Sweden.

Another point about the Oil Fund on which there is little focus is the share of oil money in the fund itself. As of today, about half of the funds come from oil, while the rest comes from investments in other sectors. This means that of the twenty percent in a Norwegian state budget that comes from the Oil Fund, only half of the funds come from the oil industry.

Building more knowledge about the Norwegian economy and where public support comes from will be an important element in order to have a more nuanced debate about oil sponsorship in Norway.

11. Call for researchers against oil sponsorship by science centres

The English culture field has for many years had a focus on removing oil sponsorship from the field. Virtually all major cultural organizations have ended such sponsorship collaborations, for example the Tate, the Royal Opera House, the Royal Shakespeare Theatre, the British Film Institute and many more. There, consideration of reputation and criticism from own employees and the public has weighed more than the amounts that the institutions had to say no to.

When the Science Museum in London ended Equinor's sponsorship earlier this year, it was part of a process that has been going on for many years. [Culture Unstained](#) is an [English organization](#) that has been active in that work.

Culture Unstained has facilitated a number of different campaigns in connection with the Science Museum's oil sponsors for many years.

The organization gathered a number of the world's leading climate scientists for a [formal complaint](#) where the museum is accused of "undermining its integrity as a scientific institution" by collaborating with BP, Shell and Equinor, despite the fact that the companies still contribute to climate change.

Examples of the input from the researchers are:

[Sir Robert Watson](#), meteorologist and climate researcher, head of the UN Nature Panel.

(Former head of the UN climate panel):

"The Science Museum should only accept money from companies genuinely committed to transitioning to a low-carbon economy and significantly reducing their emissions of greenhouse gases between now and 2030, and these companies have not - their sponsorship of this exhibit is greenwashing at its best, and will only mislead the public."

[Naomi Oreskes](#), Harvard professor, author and researcher on climate and disinformation:

"To accept sponsorship from an industry that has worked to cast doubt on climate science undermines the scientific community's clear message that climate change is real and urgent. Science museums have a crucial role to play in furthering the public's understanding of climate science. Partnerships like these risk damaging the public's trust in scientific institutions while legitimising the anti-scientific activities of fossil fuel companies."

[Dr James Hansen](#), astrophysicist and climate scientist, former head of the NASA Goddard Institute for Space Studies:

"It's been thirty years since I testified to the Senate about climate change, and since then fossil fuel companies like BP, Shell and Equinor have used their power and influence very effectively to resist the transition to clean energy. So I'm supporting this complaint because until fossil fuel companies support a rising carbon fee that means they will genuinely pay for the damage they are wreaking, museums of science have a duty not to promote their brands."

12. Equinor's Akademia agreement with Norwegian universities

Equinor renewed the [Akademia agreement](#) this year with five Norwegian universities and NHH. The agreement lasts for five years and has a record high limit of NOK 380 million.

The agreements include NHH and the Norwegian University of Science and Technology (NTNU), the University of Oslo, the University of Bergen, the University of Stavanger and the University of Tromsø - Norway's Arctic University.

Equinor also helps decide what research is to be done. According to the agreements ([read them here](#)) the [educational institutions](#) are not free to decide for themselves what kind of research the funds will go to.

For each agreement, a steering committee must be established with three/four representatives from both parties. The steering committee must:

- Annually review and assess the investment areas.
- Annually approve projects within the investment.
- Evaluate the projects.

The research planned so far includes topics that Equinor and the fossil fuel industry see as useful for their continued operations: Carbon Capture and Storage (CCS), next generation operations, offshore wind and oil and gas-related research, and topics such as fusion energy, robotics and robotic organisations, materials technology, climate risk and energy systems.

13. USA: Senate hearing on "Denial, Disinformation, and Doublespeak"

Harvard professor Naomi Oreskes and Geoffrey Supran are, as mentioned, two of the world's foremost experts on climate and disinformation. Their research shows how for decades the fossil fuel industry has used enormous resources to control the public conversation about climate. Along the way, they themselves have been surprised by how much influence the oil companies have had on the way we as a society react, or

just not reacting, to the climate crisis on Geoffrey Supran's utterance: "When you start to pull back the curtain you see just how sophisticated the oil industry's propaganda machine has been, how easily their rhetoric has snuck into people's consciousness and biased the way the public thinks about this. Mobil's vice president and pioneer of PR in the '70s and '80s literally talked about what he called "semantic infiltration." He called it "the process whereby language does the dirty work of politics."

Our research now shows that's exactly what they've been up to for decades."
Source: [The Harvard Gazette](#)

Oreske and Supran's research shows how the oil industry has gone from promoting pure climate denial to a far more sophisticated PR strategy based on confusing and spreading disinformation to delay regulations and climate action.

They have had a major influence on the building of knowledge around climate and disinformation, and their research is an important reason why the UN's climate panel recommends strict regulation of the fossil fuel industry's PR activities.

In 2021, the US Senate's budget committee initiated an investigation specifically into the fossil fuel industry and disinformation:

The oil companies Exxon, Shell, BP and Chevron and the lobby organization American Petroleum Institute (of which Equinor is a member) were subpoenaed and had to submit internal documents to the investigation.

The investigation was concluded in May 2024 with a hearing and the report "[Denial, Disinformation, and Doublespeak: Big Oil's Evolving Efforts to Avoid Accountability for Climate Change](#)".

The report shows how comprehensive and coordinated the fossil fuel industry's PR strategy is,

and how the industry affects education - s institutions, media, civil service, politicians and the social debate itself.

"The investigation shows how the oil industry has run campaigns to confuse and mislead the public," said Jamie Raskin (D) at the hearing in May. He stated: "Fossil fuel companies publicly claim to be partners — if not leaders — in fashioning climate solutions, but our investigation exposed those claims to be false and deceptive. Big Oil is not addressing the climate crisis but is rather profiting from it and using a lot of its mammoth resources to insulate its carbon-based business model.

Big Oil's campaign of deception and dis - traction undermines the efforts we need to mobilize our people and government to save our climate, our habitat, and our species.

Unless the deception ends, and until the industry is held accountable, we are unlikely ever to be able to muster the national political will to effectively tackle climate change."

Kilde: [United States Senate Committee on the Budget](#)

Geoffrey Supran also attended the hearing with a paper based on the research of he and Naomi Oreskes.

Quote from Supran:

"there is overwhelming evidence that fossil fuel interests have deliberately used disinformation, lobbying, propaganda, and academic influence to stop action on climate change for decades."

The next step in this process was a formal [request by Senator Sheldon Whitehouse](#) and Jamie Raskin to the US Department of Justice to start a formal investigation into Big Oil and the American Petroleum Institute.

I [anmodningen](#) uttaler Jamie Raskin: "the investigation demonstrated how the fossil fuel industry cultivates partnerships with academic institutions to lend an aura of credibility to its deception campaigns. Dr.

Supran concluded that "there is overwhelming evidence that fossil fuel interests have deliberately used disinformation, lobbying, propaganda, and academic influence to stop action on climate change for decades."

Disinformation in Norway:

The constitution states that the state has a responsibility to facilitate an open and enlightened public conversation. The Ministry of Culture and Equality (KUD) is working on two strategies that deal with this: 1) the strategy for an "open and enlightened public conversation", based on the Freedom of Expression Commission's recommendations, and 2) work on the strategy to strengthen resistance to disinformation .

As of today, there is no focus in the work with these strategies on how the fossil fuel industry affects the space for expression and contributes to spreading disinformation and delaying real climate measures in Norway. It is yet another example of the authorities' unwillingness to reflect on the kind of impact the fossil fuel industry has on Norwegian culture.

14. Five known disinformation tactics

Two of the world's leading climate journalists, previously mentioned Amy Westervelt and Kyle Pope from [Covering Climate Now](#) give the following five examples of the fossil fuel industry's use of disinformation:

1. ENERGY SECURITY

How today's conflicts (e.g. in Ukraine) are used as an argument to look for more fossil fuels, open new fields and build out more fossil infrastructure for many decades to come.

2. ECONOMY VS ENVIRONMENT

How we are reminded through advertising campaigns that we must not be able to reduce emissions if we want to keep the economy going. Main message: It is too expensive to take the climate measures that are required.

3. WE MAKE YOUR LIFE WORK

How we are almost unconsciously taught the idea that fossil fuels are synonymous with progress and the good life.

4. WE ARE PART OF THE SOLUTION

How to prevent stricter regulation by appearing as a promoter of climate solutions instead of being the cause of the climate crisis.

5. WORLD'S BEST NEIGHBOR

By sponsoring culture, sports and education, the industry achieves both to appear as community builders and to make the local communities feel dependent on the oil industry and thus less inclined to criticize it.

Kilde: [The Guardian 14. april 2024](#)

15. The science center that says no to Equinor

When the Science Museum in London [dropped Equinor](#) as a sponsor in the summer of 2024, it led to a bigger debate here at home. Commentator in Bergens Tidende Stig Arild Pettersen wrote in a comment on the leader - place that the science center VilVite in Bergen should [do the same.](#)

The Science Park Campus Ås is the only one of 13 Norwegian science centers that say no to cooperate with Equinor. In a [chronicle](#) in BT, director Solveig Arnesen explained why.

"What worries us most is freedom of speech - met linked to Equinor's heavy sponsorship. It is clear that any management will think carefully about the mention of a collaboration partner who contributes millions in support. The knowledge centers have a very important role in training children and young people in critical thinking and source criticism, in a time where fake news, greenwashing and other manipulation abound. From cooperation in euros - peiske forum, we know that the dialogue around the topic is far more mature outside Norway.

The debate led, among other things, to Dagens Næringsliv being in the [lead wrote that:](#) "There may therefore be good reasons to steer clear of sponsors who obviously have conflicts - end interests with the centres' own purpose and message."

Jonatan Lohne Anabalón, a former employee at VilVite contributes with a [debate post in BT about how management](#), out of concern for Equinor, intervened when he called oil "polluting".

16. Prohibition of fossil advertising and sponsorship

Based, among other things, on the research of Naomi Oreskes and Supran UN Secretary-General Antonio Guterres issued a recommendation earlier this summer that all countries should ban fossil [advertising :](#)

"Many governments restrict or prohibit advertising for products that harm human health, like tobacco," he said. "I urge every country to ban advertising from fossil-fuel companies.

And I urge news media and tech companies to stop taking fossil-fuel advertising."

Source: [Euronews](#)

The report "[Readers For Sale - the Media's Role in Climate Delay](#)" (Desmog/Drilled 2023) deals with the fossil fuel industry's use of advertiser content in international media such as the Financial Times, New York Times and Reuters. Equinor is one of six international companies whose advertiser content is examined. The survey shows how readers struggle to distinguish advertiser content from the media's own journalism and how journalists fear that it will undermine their climate journalism.

Here at home, Equinor and Schibsted have collaborated on advertiser content for several years.

The result is that if you google what Aftenposten has written about Equinor, links to the advertiser content come up at the top. The same applies to VG.

France has already banned fossil advertising. Amsterdam and Edinburgh too. Stockholm has adopted it this year. While Canada and Ireland are considering doing the same. Edinburgh has included a ban on fossil sponsorship in its decision and it can be assumed that this will apply to more actors in the future.

Arm's length distance

Starting the process of converting to an operation where you have an arm's length distance from the oil industry will not only be an important ethical position to take. It may also turn out to be the most sensible from a long-term financial perspective as well.

Do you want to learn more about how organizations can work with ethical guidelines for sponsorship?

Check out [Culture Declare Emergency's "decision-making guide"](#) here .

Example: Energy saving vs energy systems in the cultural field

Examples of reports from the cultural field that focus more on the field's own energy measures than on building knowledge about restructuring energy systems at societal level.

THE CLIMATE IMPACT OF CULTURAL LIFE

<https://www.virke.no/analyse/statistikk-rapporter/climate-impact-of-cultural-life/>

GREEN ROAD MAP

<https://www.grøntveikart.no>

CLIMATE AND ENVIRONMENTAL WORK IN THE CULTURAL SECTOR

<https://www.kulturdirektoratet.no/web/guest/show-publication/-/climate-and-environmental-work-in-cultural-sector-tower>

NORDIC GREEN ROADMAP

<https://www.norden.org/en/publication/nordic-green-roadmap-cultural-institutions>

"What is Norwegian energy culture"

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Norwegian Cultural Council.