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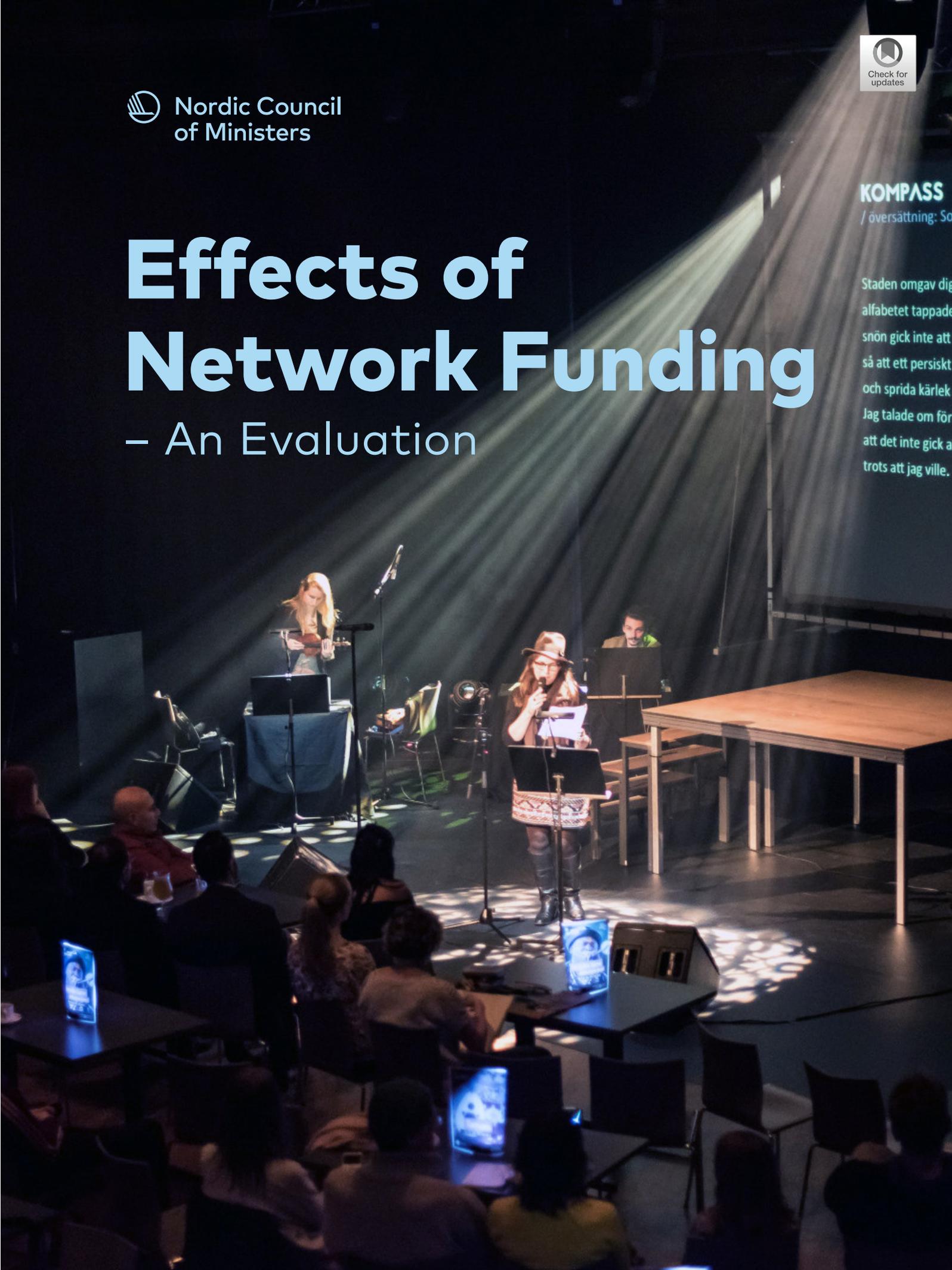
Effects of Network Funding

– An Evaluation

KOMPASS

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Staden omgav dig
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snön gick inte att
så att ett persiskt
och sprida kärlek
Jag talade om för
att det inte gick a
trots att jag ville.



Effects of Network Funding

– An Evaluation

Donatella De Paoli and Lene Foss

TemaNord 2019:523

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Contents

Preface by Director of Nordic Culture Point.....	7
Preface by Authors	9
Summary of the report	11
1. Introduction – why is network funding of Nordic-Baltic arts and culture more important than ever?.....	15
1.1 The history of Nordic collaboration, Nordic Culture Point and funding types.....	17
1.2 Purpose and research questions guiding the report	19
2. Methodological approach	21
2.1 Data and methods.....	21
2.2 Theoretical input from the cultural management field and network research.....	24
3. Description of networks funded and an evaluation of Nordic Culture Point	27
3.1 The variety of the networks.....	27
3.2 Network hosts and participants.....	28
3.3 International artists, regional funding.....	30
3.4 The Nordic-Baltic connection viewed as important.....	31
3.5 Much greater reach of network funding – positive for creativity.....	33
3.6 Connecting points for the networks.....	35
3.7 Evaluation of Nordic Culture Point as the funding agent	36
3.8 The Nordic-Baltic connection is challenged	40
4. Network communication and relations.....	43
4.1 Communication modes during network projects	43
4.2 Factors in developing trust	45
4.3 Factors important for the functioning of the network	48
5. Network effects – collaboration and activities.....	51
5.1 Inspiration to collaborate in a Nordic context (and beyond)	52
5.2 New ways of working	54
5.3 Increased art production	55
5.4 New projects/change of art style, form or expression.....	55
5.5 Stimulation of other funding and/or grants.....	55
5.6 New jobs.....	56
5.7 New ways of organising	56
5.8 Increased legitimacy	57
5.9 Increased status	57
5.10 Meeting each other vs. using media for communication	58
6. Conclusions	59
7. Recommendations	63
References	67
Oppsummering av rapporten.....	69
Appendix 1: A short description of the professional background of De Paoli and Foss	71
Appendix 2: Information Letter on Network Research.....	73
Appendix 3: Questionnaire.....	75
Appendix 4: Interview guide for semi-structured interviews.	83
Appendix 5: Short general description of the interviewed respondents.....	85

Preface by Director of Nordic Culture Point

Cross-border activities and cultural encounters – meetings between people, ideas, cultures, and projects – are quite literally a fundamental part of Nordic co-operation. Cultural encounters result in new insight, new experiences, and new knowledge, not to mention development, progress, and social community and sustainability. If artists and practitioners of culture are to develop and learn from one another, they require freedom of movement. For this reason, the Nordic ministers for culture have established several forms of support administered by Nordic Culture Point in Helsinki, to facilitate the co-operation of Nordic art and cultural practitioners in the Nordic countries, Estonia, Latvia, and Lithuania.

In 2018, Nordic Culture Point allocated just over EUR 800,000 specifically in Network funding for Nordic and Baltic artists and other professional cultural practitioners. Network funding is part of the Nordic-Baltic mobility programme for culture with the aim of promoting co-operation between the Nordic countries and Estonia, Latvia, and Lithuania in the field of art and culture, as well as strengthening contact between professional artists and cultural practitioners.

In the spring of 2018, Nordic Culture Point announced a research project with the aim of developing a deeper analysis of the effects of network funding. The results show that this form of funding is appreciated within the cultural field and that there is a considerable need to work across Nordic and Baltic borders in the field of culture. The results also indicate that this form of funding has an effect even beyond Nordic and Baltic borders, as many more artists are involved than just those in the pool that receiving funding in order to meet up.

For a cultural practitioner, Nordic and Baltic networks can provide not only inspiration and contacts, but also an opportunity to broaden and deepen their artistic work. Of all the programmes administered by Nordic Culture Point, network funding is the least visible, as it is granted primarily for the internal meetings and activities of the networks that aren't open to the general public. Nevertheless, networking is essential for a viable cultural sector and for art and culture to find new forms of expression.

All the good that art and culture projects result in can never be measured scientifically and objectively. The need for instant results just isn't compatible with the field of culture – creating the scope for long-term creativity is just as important. The ripple effect of connecting contacts often starts to be seen only once the network activities are complete.

This report forms part of our efforts to measure the effects of what we're doing and to highlight the importance of Nordic cultural co-operation. The report shows that it is important to take advantage of the core of the programme – to facilitate deeper contact between practitioners of art and culture in the Nordic and Baltic countries.

Finally, I would like to thank the researchers Donatella De Paoli and Lene Foss for the dedicated and inspirational approach they have shown in this study.

Ola Kellgren
Director
Nordic Culture Point

Preface by Authors

We feel very privileged to have been selected to evaluate the network funding of Nordic Culture Point. It has been very interesting and enjoyable to interact with the artists and administrative co-ordinators of the networks that received funding in 2014, 2015 or 2016. We would like to thank the many respondents who filled in the questionnaire, as well as all the wonderful artists and interesting networks hosts in all the Baltic and Nordic countries who found time to meet with us and share their experiences of funding and networking.

We would like to give our special thanks to Ola Kellgren, Director of Nordic Culture Point, for hosting us at the facilities in Suomenlinna in September 2018, which shall always be a special memory. We would also like to thank the friendly service-oriented staff at Nordic Culture Point: Adviser Anna Skogster, Senior Adviser Laura Norppa and Student Assistant Gintarė Rukšėnaitė who assisted us with information and materials necessary for the project. Finally, without the assistance of two bright and super-efficient student assistants, Fride Elvira Glomlien (BI) and Malin Kvalheim (UiT), the completion of the survey and the quantitative and qualitative data analyses would not have been as smooth.

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Summary of the report

The overall objective of the Nordic-Baltic Mobility Programme for Culture is to enhance cultural and artistic collaboration in the Nordic and Baltic countries by supporting travel, networking and residential activities. The programme targets professionals in the field of art and culture and awards approximately EUR 1.8 million in grants annually. The Nordic-Baltic Mobility Programme for Culture consists of three modules: Mobility Funding, Network Funding and Funding for Artist Residencies. The Network Funding module consists of two funding types: short-term network funding and long-term network funding. The annual grant distribution within the Network Funding module is around EUR 800,000.

This study on the effects of network funding was commissioned by the director of Nordic Culture Point (NCP) in the spring of 2018. The purpose of this evaluation is:

- to gain insight into and feedback on how the network funding provided to professional artists and cultural workers works;
- to explore the degree to which the funding increases the exchange of knowledge, contacts, presence and interest amongst professional artists and cultural workers in the Nordic region and/or the Baltic countries;
- to find out how the funding type, funding format, funding agent and funding administration are perceived amongst recipients of the funding.

Although this evaluation was commissioned by the funding agent itself, which was to be evaluated, we managed to maintain distance and independence as researchers because the NCP and its staff trusted us sufficiently to allow us the freedom necessary to perform the data collection, analysis and writing of the report.

The following two funding types comprise the basis of the report:

- long-term network funding (three-year funding)
- short-term network funding (one-year funding)

The networks chosen for evaluation received funding in the years 2014, 2015 and 2016; networks that received funding in 2017 were not chosen because they might not yet have concluded their network projects during the data collection. The report uses methodological triangulation, which means that we gathered both qualitative data (in semi-structured interviews) and quantitative data (through a questionnaire). This provided us with rich and multifaceted insights. The report is based on an analysis of 24 interviews with professional artists and cultural workers. The interviews were conducted face to face in Denmark, Sweden, Finland, Norway, Iceland and the three

Baltic countries: Latvia, Lithuania and Estonia. The questionnaire was sent to 78 potential respondents, of whom 26 replied, a response rate of 33%, which is generally rated as good. Those who responded were representative of the population as a whole.

The most important findings are described under the headings:

The variety of the networks

One striking element was the richness and variety of the arts and cultural fields that the networks represented, ranging from traditional arts genres and creative industries to contemporary arts movements.

Network hosts and participants

Sixty to seventy per cent of the network hosts were professionals from independent organisations or institutions in receipt of public or private financing. The initiative to form a network generally comes from professionals from organisations of this kind rather than from independent freelance professionals or groups, who rarely initiate or manage networks. This finding is understandable as the latter group lack administrative resources to handle the application, reporting and management of a network.

International artists – regional funding

According to the application criteria, network funding requires a network to have at least three Nordic and/or Baltic countries as partners. Apart from the minimum criteria, it is also acceptable for a network to have partner countries outside this region. Interestingly, most of the networks invited important international artists or resourceful people to share their experience, competence and inspiration in network seminars.

The Nordic-Baltic connection viewed as important

The funding was seen as very important for the interviewees to be able to stimulate exchanges in the Nordic-Baltic region. Interestingly, many of them had less extensive contacts in the Nordic-Baltic region prior to the funding. The respondents from smaller countries and remote regions reported that the funding was very important.

Much greater reach of network funding – positive for creativity

Many networks involved many more external artists and professionals than originally applied for. Considering the importance of peripheral members of networks, this may have a positive influence on creativity (Cattani & Ferriani, 2008).

Connecting points for the networks

The main reasons for establishing a network and seeking funding from NCP were identified as being in a common art field, having a wish to co-operate and having mutually good relations beforehand.

Evaluation of Nordic Culture Point as the funding agent

The interviewees were very appreciative of and positive about the network funding, its shape and content, the application and reporting procedures, the funding's administration and the service they received when contacting NCP.

Network communication and relations

Communication modes during network projects

Non-digital communication was valued slightly more than digital communication. Taking into consideration that network members were geographically dispersed, the greater importance of the face-to-face mode demonstrates that physical meetings are essential in making a network work. Face-to-face modes and digital modes of communication may serve different functions for the actors in a network.

Factors in developing trust

Face-to-face interaction was rated as the most important factor, followed by regular communication with others in the network and sharing a common philosophy of art and culture. The fourth most important was being part of the same arts and cultural field. The fifth most important factor was producing art together; and having known each other previously and sharing a Nordic or Baltic culture/language or identity come in sixth place. The seventh and final most important factor was sharing a common political ideology.

Factors important to the functioning of the network

The first factor is the exchange of information and competence relating to the field of art and culture. The second is network development in a Nordic or Baltic context. The third and fourth are, respectively, seminars for idea development and seminars for competence development. The fifth is activities for preparing for new projects and/or art productions, and the sixth is the planning of activities.

Network effects – collaboration, activities and learning

The overall picture is that networks have a broad spectrum of effects on artists, their groups and their organisations. The most important of these seem to be the effects they have on: 1) inspiration to collaborate in a Nordic context, 2) new ways of organising, 3) new projects, 4) increased status and 5) increased legitimacy. In addition, the qualitative data support networks also having an effect on learning.

1. Introduction – why is network funding of Nordic-Baltic arts and culture more important than ever?

Nordic Culture Point or NCP (Nordisk kulturkontakt, initially known as Kulturkontakt Nord) was established in 2007. At first the funding included only the Nordic countries (Denmark, Finland, the Faroe Islands, Greenland, Iceland, Norway, Sweden and the Åland Islands), but by 2009 the Baltic countries (Estonia, Latvia and Lithuania) were included. This funding may be seen as a cultural policy instrument of the Nordic Model (Duelund, 2003; Mangset, Kangas, Skot-Hansen & Vestheim, 2008). Nordic cultural policy has special qualities that distinguish it from other parts of the world. Social welfare goals are more pronounced in Nordic cultural policies than in the cultural policies of other countries: they have a stronger focus on artists' welfare; corporatist relations prevail between public authorities and cultural life; and cultural administrations and institutions are relatively decentralised (Mangset et al., 2008). Duelund (2003, p. 489) asserts in his comprehensive study of "the Nordic cultural model" that the major common elements of this model are the enlightenment perspective, the element of liberty, the egalitarian element and the social welfare aim. NCP is very well situated within this model.

Since the establishment of NCP, many artists, arts groups and institutions in the Nordic and, later, the Baltic countries have received funding for developing networks and networking in a world that is global as well as digital. Networking takes many forms here, such as online communication, but it is the face-to-face communication, such as meetings, seminars and exchanges, which is the most striking element of the networks studied in this report. The character of this network funding is in itself quite unique in the world in so far as artists can meet purely for the sake of exchanging knowledge, information, ways of working and artistic methods and forming valuable relationships.

In a world where freedom of speech, gender equality, respect for minorities, equal distribution of wealth and other important democratic values are threatened by a political shift towards more nationalist, totalitarian and egocentric political movements, the Nordic-Baltic connection stands out for being more important than ever. At the same time, with the influx and participation of ethnic minorities in all of the Nordic countries and a more racist, nationalist rhetoric, the Nordic concept is being challenged and under pressure. Although it is not the purpose of this report to provide input as to what the foundation or content of being Nordic is, it will indirectly, through its reporting on its empirical findings, touch upon this.

Arts and culture have always been an important part of Nordic co-operation. In fact, discussion on the establishment of an independent funding body commenced immediately after the Second World War, which eventually led to the establishment of

the Nordic Culture Fund in 1967. Arts and culture are an integral part of a well-functioning society and a good quality of life. Arts and culture have increasingly been viewed as important to economic development, innovation and the attraction of a highly skilled work force (Caves, 2000; Hartley, 2005; Mangset & Røyseng, 2009; Towse, 2003). With the growth of tourism in Europe, the inclusion of arts and culture as tourist attractions and their branding value for cities and regions have become even more critical (Bille & Schultze, 2008). While traditional publicly funded arts fields such as contemporary visual art, contemporary dance, performative theatre art, music, opera and so on are represented amongst the funded networks in this report, they do not predominate. What we found is that many of the networks fitted better with emerging cultural and creative industries such as media, film, gaming, publishing, festivals and so on. The line between the traditional fields of art and the creative industries is not always easy to draw, but it is important to note that the funding from NCP also influences the development of the creative industries. The creative industries are defined here as industries which are communicative, dependent on property law and part of the economic system (definition freely developed based on Bille & Schultze, 2008; Haraldsen, Alnes & Hagen, 2008; Towse, 2003).

As the creative and/or cultural industries are quite new industries with economic potential, it is only recently that results of research has emerged on how politics and public cultural measures influence or stimulate these cultural fields (Bille & De Paoli, 2012; De Paoli & Hansen, 2010). This report may therefore also be seen as an indirect contribution to understanding how networks and networking stimulate the entrepreneurial aspect of the creative industries and their economic potential in the Nordic and Baltic regions.

The role of networks in stimulating innovation and entrepreneurship is well-documented in international research (Granovetter, 1973; Aldrich & Zimmer, 1985; Foss, 1994; Greve & Salaff, 2003; Burt, 2004; Renzulli & Aldrich, 2005; Foss, 2006; Rost, 2011). The main findings are that strong ties (i.e. relations to persons you spend much time with and relate to well) are essential for creating trust and "getting things done". On the other hand, weak ties (i.e. relations to people you are new to or people you are at more than an arm's length with) are found essential for opportunity seeking, receiving new information, and new ideas. In arts and culture, the key entrepreneurial behaviour considered is networking: the process of building and managing a network of relationships. Networking alone may increase one's creativeness, connecting one to important and working stakeholders, such as customers, curators, financiers, colleagues in related industries etc. We view the funding of Nordic-Baltic arts and culture as an interesting opportunity to investigate the applicants' networking in their projects as well as the structure of their network and the effects of the networks (i.e. new ideas, new projects, learning etc.). This can create valuable knowledge of how funding should be organised in order to provide sustainable results.

1.1 The history of Nordic collaboration, Nordic Culture Point and funding types

It was in the aftermath of the Second World War that the idea was born of forming a political collaboration amongst the Nordic countries. The Nordic-Baltic region shares a rich historical past of centuries' duration in which the countries have had active commercial interchanges and been united politically. This has led to quite similar political systems in the Nordic region, and, no less importantly, to similar attitudes, values and cultures based in democratic ideals: the Social Democratic or Nordic societal model.

Nordic co-operation is one of the world's most extensive forms of regional collaboration, involving Denmark, Finland, Iceland, Norway, Sweden, the Faroe Islands, Greenland and the Åland Islands. The Nordic Council was established in 1952 as a forum for interparliamentary co-operation and the Nordic Council of Ministers in 1971 as a forum for intergovernmental co-operation. The Nordic Council of Ministers is a central platform for cultural co-operation in the Nordic countries and the annual budget for Nordic cultural cooperation is approximately EUR 23 million.

Nordic Culture Point, one of the Nordic Council of Ministers' institutions, is based in Helsinki, Finland. It has premises both in Suomenlinna, an island with a fortress known for its cultural heritage, and in the centre of Helsinki, where the library and cultural centre are situated.

NCP is responsible for administrating the Nordic Council of Ministers' four grant programmes, which are the Culture and Art Programme, the Nordic-Baltic Mobility Programme for Culture (consisting of three modules: Mobility Funding, Network Funding and Support for Artist Residencies), the NORDBUK grant programme and Volt.

Given below are the six different types of funding administered by NCP in 2018. The types of funding to be evaluated in this report are short- and long-term network funding (given in italics below).

1. Culture and art programme (supports Nordic co-operation within art and culture, projects with an artistic and/or cultural quality which promote a multifaceted and sustainable Nordic region);
2. Mobility funding (intended for travel and stays by professional artists or cultural workers within the Nordic and/or Baltic countries);
3. *Short-term network funding (one-year funding of networks for co-operation and the exchange of ideas and knowledge between professional artists and/or cultural workers within the Nordic and/or Baltic countries)*
Long-term network funding (three-year funding of networks for co-operation and the exchange of ideas and knowledge between professional artists and/or cultural workers within the Nordic and/or Baltic countries);
4. Funding for artist residencies (enables residential centres for artists in the Nordic/Baltic area to receive professional artists or cultural workers);

5. NORDBUK grant programme (supports children and young people's own projects to strengthen their organisation, influence and participation in political, cultural and social activities);
6. Volt (a culture and language programme for children and young people that aims to make young people interested in one another's arts, culture and language).

Nordic Culture Point supports projects that have a strong Nordic dimension and are culturally innovative. In order to apply for network funding, the applicant(s) should reside in the Nordic region (Denmark, Finland, the Faroe Islands, Greenland, Iceland, Norway, Sweden or the Åland Islands) or the Baltic states (Estonia, Latvia or Lithuania). It is, however, not necessary for applicants to have Nordic or Baltic nationality. The network should comprise partners from at least three of the mentioned countries, but only one actor can apply formally and be the host of the network and be responsible for the application and for organising and reporting. The network may also comprise additional partners who do not operate in the Nordic region or the Baltic states.

The actors considered for funding are professional artists or cultural workers (individuals, groups, organisations or institutions) within all of the culture and art forms. "Professional" means they have studied or have documented experience of work within the field of arts and culture. They may also apply for support from other pan-Nordic institutions and organisations, such as the Nordic Culture Fund, for the same project. The total funding from the Nordic-Baltic Mobility Programme for Culture and other Nordic organisations may not exceed 85% of the budget. In this context the Nordic-Baltic dimension means that the network:

- promotes and increases contacts, communication and activities between the Nordic and/or Baltic countries
- strengthens the Nordic-Baltic presence in the cultural life of the Nordic region and the Baltic states
- strengthens the understanding of similarities and differences between the Nordic and Baltic countries
- increases knowledge of the Nordic and Baltic artists and their work.

1.2 Purpose and research questions guiding the report

The purpose of this report is to evaluate the ongoing NCP network funding that has been set up to increase the exchange of knowledge, contacts, presence and interest amongst professional artists and cultural workers in the Nordic region and/or the Baltic countries. The overall research questions that have guided the report are:

1. *How do the networks influence the artistic work of the artists, groups, institutions and organisations funded?*
2. *How do the networks influence the organisational characteristics (or behaviour) of the artists, groups, institutions and organisations funded?*
3. *How does the network funding provide the artists, groups, institutions and organisations with a Nordic perspective in their work?*

Related themes that influence how the artistic work and organisations benefit from being part of the networks are also connected to the qualitative nature of the networks. Consequently, particular attention has been given to relations in the networks, such as communication, learning, creativity, innovation and trust. Some of these questions guided the development of the questionnaire for the survey and the semi-structured interviews:

- *How did the networks developed through the funding enable co-operation and the exchange of ideas and knowledge amongst individual artists, groups and organisations?*
- *In which situations did these actors share knowledge, learn, acquire new contacts and produce new arts and culture? How did the individual artists, groups and organisations learn in the network?*
- *How did the networks contribute to the acquisition of new contacts and relations? And how did network diversity affect creativity and innovation?*
- *How did the networks contribute to developing new ideas, new arts and cultural projects and new methods/ways of organising/processes? How did ideas spread?*
- *How was trust developed in the networks?*
- *How did the networks contribute to giving artists, groups and organisations increased legitimacy, status, jobs and economic support?*
- *What kind of functional and dysfunctional effects did the networks have on individual artists, groups and organisations?*

Lastly, the report provides an evaluation of how NCP as a funding institution, including the network funding, is perceived amongst the artists and artistic institutions that received funding.

2. Methodological approach

The methodological approach, situated within the tradition of evaluative research (Patton, 1990), tests whether the premises and purposes of the funding of networks through NCP in the arts and culture are met. This means it describes how the networks funded function in practice, in addition to evaluating NCP as the funding agent. The underlying question is whether the money invested into this cultural policy instrument meets its central aims. What kind of results do the applicants obtain from this funding? We have taken the perspective of the interviewees and aimed to provide examples of the experiences and results that they describe. We have followed the philosophical paradigm of critical realism (Sayer, 1994; Sayer, 2000; Bechara & Ven, 2007) in that we are interested in uncovering the underlying mechanisms and structures behind artists' operating in networks rather than uncovering general laws. We have thus chosen a methodological approach that follows the principles of triangulation (Denzin, 1970). We are multiple observers of the empirical work and have obtained data through both a qualitative method (interviews) and a quantitative method (questionnaires). We have built on cultural research and network research and aimed to provide a "thick" description of the processes in the networks, how artists and cultural workers communicate and interact with each other.

2.1 Data and methods

The principles of methodological triangulation mean that the subject to be studied is analysed according to different types of empirical data in order to obtain a rich and multifaceted insight (Denzin, 1970). We have chosen to analyse the funded networks through both a structured questionnaire with predefined answers, sent through electronic mail, and face-to-face interviews conducted in the respective cities of the individuals selected for interview. There is a more detailed description below of how the different types of data collection were carried out. It is important to note that one of the central premises guiding the data collection was full confidentiality. This means that the names of the respondents and the networks are not mentioned in the report. This was important in order to obtain the trust of the respondents, so that they would respond candidly in their interviews, reporting both their positive and negative attitudes towards the network funding. (See Appendix 2: Attached letter that describes the study and guaranteed confidentiality.)

2.1.1 *Quantitative data collection: Questionnaire*

The subjects covered in the questionnaire are as follows:

- Background information (institutional character of applicant, type of network, number of participants in the network, number of participants the host is still in contact with, countries involved in the application, external actors in the network, connecting point of the network);
- Network communication and relations (communication and meeting modes, level of trust, factors important for trust, obstacles);
- Network effects (network relational effects, network outcome, what influence the network funding has had personally);
- Evaluation of Nordic Culture Point as the funding agent (experience with NCP, needs met through funding).

See Appendix 3: Questionnaire.

The completion of the questionnaire, consisting of twenty items, took approximately 15 minutes. We sent out the first round of questionnaires in mid-September. This appears to have been a busy period for many artists and resulted in few initial responses. We then commenced with the personal interviews. In order not to be too insistent we waited until the first of November before sending out final reminders to complete the questionnaire, this prompting a number of further responses.

2.1.2 *Sample*

We decided to include networks that had received funding during the years 2014, 2015 and 2016, because networks that received funding in 2017 might not yet have completed their work. The questionnaire was sent either to the applicant or to the host of the full network population: 62 networks that had received one-year funding and 16 networks that had received three-year funding for a total of 78 networks. The table on page 23 shows the sample we ended up with in comparison with the population. The total response rate for the one-year networks was lower than the rate for the three-year networks. The question, then, is whether it is the responses or the sample that is representative of the population. When looking at the responses for the one-year networks, the hosts responding to the questionnaire represented the countries that were applying for the network funding, with the exception of Lithuania. For the three-year networks the network hosts responding to the questionnaire also represented the countries that were applying, with the exception of Finland. The range of arts and cultural fields represented by those responding to the questionnaire varied, from music and visual arts to film, media, contemporary dance, cultural heritage, literature, crafts and cross disciplinary themes. This means that the responses obtained were representative both of the countries and the arts fields in the population. Another critical question to be asked was whether the responses obtained were representative mostly of successful networks. It is possible that the networks that did not take the time

to answer the questionnaire were less satisfied with the funding and the way the networks functioned and did not wish to reveal this to the funding agent, despite the assurance of confidentiality. It is also possible that the successful networks are overrepresented in the responses to the questionnaire. When following up by telephone with the respondents who had not answered, the impression was that many of them had been very busy during October, the period when the survey was conducted. The autumn is a very busy period in the arts, so this must be taken into account as well. This evaluation also contains personal interviews conducted in the countries represented, in which we were able to get more personal with the respondents. This provided an opportunity to obtain richer insight and served to counterbalance some of the “overly positive” responses.

The table below shows that there was a higher response rate from the three-year networks. One reason for this higher response rate may be that they felt more compelled to give something back, as they had received a larger amount of money than did the one-year networks.

Table 1: Sample and population

	Population	No. responses	Response rate %
Received funding 2014 1-year network	27	5	18.5%
Received funding 2015 1-year network	20	3	15%
Received funding 2016 1-year network	15	7	46.7%
<i>Total one-year network</i>	<i>62</i>	<i>15</i>	<i>Average 24%</i>
Received funding 2014 3-year network	7	5	71%
Received funding 2015 3-year network	8	5	62%
Received funding 2016 3-year network	6	1	16.7%
<i>Total three-year network</i>	<i>16</i>	<i>11</i>	<i>Average 68.7%</i>

2.1.3 Qualitative data collection: Interviews

The qualitative research is based on semi-structured interviews with the network hosts. The interviews concentrated on the same kind of subject matter as in the questionnaire but went more in depth. (See Appendix 4: Interview guide for semi-structured interviews.) The rounds of interviews in the various countries commenced in mid-September and finished by the end of October. We travelled to all of the capitals of the principal Nordic countries, meeting with the artists face to face in Norway, Finland, Latvia, Lithuania, Estonia, Denmark and Sweden. The interviews with the Icelandic artists were conducted by Skype. As there were deemed to be greater language and cultural barriers in the Baltic countries, both researchers were present at these interviews, one conducting the interview while the other transcribed and observed. We then went through the sound files and transcripts and discussed which questions appeared to work the best, besides discussing the different cultural projects in which the interviewees were engaged and how the network funding appeared to work in their sector.

The interviews in Copenhagen, Stockholm, Reykjavik and Oslo were conducted by De Paoli and the interviews in the remote Nordic regions were conducted by Foss. We obtained a good variety of countries, cultural fields and network types. (See Appendix 5: A short general description of the interviewed respondents.) We taped all the interviews and one made notes while interviewing, as well as wrote a summary after each interview.

To obtain a systematic overview of the collected interview materials, we used the software program NVivo, Version 11, primarily for chapters 4 and 5. For the remaining analysis of the interviews a qualitative analysis was used. The Nvivo software program is an analytic tool frequently used for exploring qualitative data. In research it is intended as a supplement to the otherwise time-consuming method of sifting through materials, making it an efficient and effective research tool (Bazeley & Jackson, 2013). It enables the researcher to manage data and ideas and to query, visualise and report on the data. The program does not favour any particular methodology, which makes it versatile and useful regardless of the method used in your research. In Nvivo the cases are stored as nodes, which allowed us to hold together everything about a case. Data can be coded into or removed from the nodes. In other words everything we deemed relevant in an interview could be coded into a node.

In Nvivo we utilised nodes to code the data. We started with open coding and chose to use nodes from the research enquiries. The interviews inspired us further to add nodes that seemed interesting and relevant. The quotes used in the report are a result of the nodes we used in Nvivo. We then proceeded with actual coding to compare the different codes/nodes. The resulting material was interpreted by triangulation of interpretation. By reading the material several times, themes and patterns started to emerge. We compared the different results with each other, both by using the nodes in Nvivo and by extracting the material and placing it in tables for further interpretation.

2.2 Theoretical input from the cultural management field and network research

The cultural management field relates specifically to organisational and leadership issues in the arts (Elstad & De Paoli, 2014) (a review of studies and theories about networks in the arts is provided in a separate chapter) and to the growing field of studies of creative and cultural industries (Hartley, 2005). The report is based on these perspectives.

Generally speaking, conscious networking is often viewed amongst artists as an instrumental way of thinking that pertains to the rational business world. In reality, however, both formal and informal networks and networking are at the very essence of the arts and culture field as they form the basis of art ideologies, styles, genres, periods, art movements and more:

“There are a large number of formal networks in the arts with defined actors and their relations, and there are systems representing these. But there are a much larger number of informal art networks. The existence of these is most often not expressed explicitly, but they exist invisibly in the different art systems, genres, periods, movements, groups and circles. Every one of these responds to one or more networks.” (*Jónsdóttir, 2006, p. 69*)

Art and culture are produced at the intersection where people meet, exchange ideas and transfer knowledge in an atmosphere of trust and personal relationships. The arts and culture field is a “people-based” field where networks have both a personal and a professional character. The intersection between the personal and professional is difficult to depict, as it has an informal social aspect which is highly prevalent in the arts. Some studies about networks in the culture field underline the importance of the social and personal aspects of networks (Jackson & Oliver, 2003). One of the driving forces in the arts is creativity, which is dependent on artists interacting and developing ideas. Networks may be one way to provide new ideas and the inspiration to be creative (Elstad & De Paoli, 2013).

Since this report is an evaluation of NCP’s funding of artists, groups and institutions in networks, we have based our research approach on the sociological/organisational research network tradition (Burt, 2004; Granovetter, 1983) and its ramifications for entrepreneurship and innovation (Foss, 1994; Foss, 2006; Greve & Salaff, 2003; Rost, 2011; Renzulli & Aldrich, 2005).

Network research documents that strong ties are a prerequisite for creating trust, whereas loosely coupled networks are conducive to creativity and innovation (Burt, 2004; Granovetter, 1983; Renzulli & Aldrich, 2005; Rost, 2011). Thus, artists and cultural workers are likely to need strong-tie networks for creating trust, sharing confidential information and collective work. On the other hand, they also need weak-tie networks for gaining access to new ideas and being creative and innovative in their work. Network funding is likely to provide an initial range of contacts from other countries who are not known to the applicants beforehand and it can also provide contacts who are already known to the applicants. Our research questions aimed to shed light on the *influence of networks* on artistic work, the way of working and the Nordic perspective. Additionally we sought to learn more about the different modes of communication (i.e. face-to-face versus virtual), which factors are essential for trust-building and which factors are important for the functioning of the network. On the other hand, we also investigated the *effects/results* of the network funding on art production, collaboration and activities such as working, organising and learning. Finally, research on culture production points to the fact that artists are “going against the grain” when establishing new forms for art production in industrial contexts (Foss, 2002; Foss, 2004). Breaking with conformity can be an essential process for artists in order to succeed. Consequently, reaching out for relationships across regions and countries is essential for the release of their creative potential.

3. Description of networks funded and an evaluation of Nordic Culture Point

3.1 The variety of the networks

We started our journey as researchers who were trying to understand the character, processes and effects of the funded networks by travelling and interviewing artists and administrators of arts organisations from all of the Baltic and Nordic countries. This allowed us a very interesting insight into the many different artistic ambitions of and ideas for the networks, as well as enriching dialogues with artists from various fields of art and culture. One striking element was the richness and variety of the fields of art and culture that the networks represented, ranging from traditional arts genres to contemporary arts movements. The list below is illustrative, showing the range of network funding and covering a wide range of arts and culture forms and genres, from modern to traditional art. The list of art forms is not exhaustive of all the artistic fields represented by the funded networks:

Contemporary Visual Art	Arts and Crafts
Contemporary Dance	Folklore Dance and Culture
Contemporary Music	Classical Music and Opera
Video, Animation and Games	Film and TV
Literature – Poetry Slam	Translation
Theatre Performance	Performance
Cross-disciplinary	

To illustrate the variety, some examples are given below of the aims of the networks, picked at random from amongst the different networks funded:

- to inspire networking between dancers and choreographers over 45 years of age;
- to provide young viewers with films of exceptional quality that are appropriate for their age, helping them to discover the world view of their peers in neighbouring countries;
- to develop links among Baltic-Nordic journalists writing about dance;
- to look for different, non-traditional methods of curatorial education;

- to start up close collaboration between researchers and institutions from the Baltic and Nordic countries in order to promote the rich and diverse heritage of the region's documentary cinema;
- to establish long-term partnerships in the animation and video games sector in the Baltic-Nordic Region;
- to vitalise the debate on gender representation in film and television;
- to advance the regeneration of dance, its internal reflection and communication, in each participating country as well as internationally;
- to create a meeting place for festivals that cross the boundaries between new composition, visual arts and improvisation; and
- to engage the overlapping worlds of songwriting and poetry in an effort to advance the participative and kinetic literary arts.

3.2 Network hosts and participants

The central resource in networks is their people (Elstad & De Paoli, 2014); this is also true of the networks funded by NCP. Such people may be independent professionals, they may represent arts groups, fields or professionals, or they may represent arts and culture organisations or institutions. The following types of participants are representative of the main types of participants in networks:

1. Independent freelance professional artists or cultural workers
2. Independent groups of professionals
3. Independent public arts and cultural organisations and institutions

The questionnaire respondents and the persons interviewed were network hosts. The network host is usually one person, who is often an administrator or employee in an arts and culture organisation or institution. They generally have responsibility for the application and management of the network, a factor that several respondents/interviewees viewed as important for the network to be successful. Even if a network has many participants who are independent freelance professionals, the host is usually in an employed position and has the backing of an organisation with administrative resources and facilities. In the survey we wanted to explore both the average number of participants and what kind of participants there were in accordance with the three types described above.

The survey and the interviews both found that: *Sixty to seventy per cent of the network hosts were professionals from independent organisations or institutions that received public or private financing.*

The remaining respondents consisted equally of independent freelance professionals, independent groups of professionals and public arts and culture organisations.

What does this finding suggest?

It suggests that the initiative to form networks generally comes from professionals from independent organisations or institutions that have either public or private financing. It also reveals that independent freelance professionals or groups are seldom the initiators or managers of networks. The interviews with the few hosts who were independent freelancers revealed that they lacked the administrative resources to form and manage these networks. This may be an important explanation for why they are not represented amongst the recipients of the funding, as described by the following quote:

“The experience is that it is hard work making these things happen in a network. The disadvantage I have as an independent freelancer is that I have not any institution to fall back on, I do not have the funding to hire a student even to organise the practical issues. My frustration with this one-year network was that I could not continue because of lack of resources even if we had some very valuable experiences and meetings.” (*Museum sector, Denmark*)

Although the network hosts represent independent organisations or institutions, the idea to form a network mostly originates from people knowing each other and having a need to develop their work, knowledge and ideas with others. The insight the interviews gave us was that that the networks that had been funded started often as professional collaboration or friendship. Network partners had either worked together on art production or had just met at a seminar, festival or other occasion. Even if the idea originated with an individual, more often than not this person engaged others early on. Often they came from the same field of art as illustrated by the quote below:

“Basically, I am running this network. I founded it with a friend in Lithuania. We started it back in 2011. Coming back from the Baltic countries, we needed to develop our own work. She came from London but lived in Berlin. We did not have much contact in the Baltic countries. We met in Munich and discussed a lot. We realised this funding was something we could make use of, it could give us the opportunity to develop something. I was studying in Stockholm then and I knew several people in the Nordic countries. The idea of the network came up because we needed something for our work, to connect and develop our work.” (*Contemporary art, Latvia*)

The relational origin of the networks seems to have set the tone of many of the networks, these networks being very oriented towards their members meeting each other and developing relations through doing things together and communicating. These networks’ personal, social and relational aspects are characteristic of these networks. The field of arts and culture is people-intensive, with people’s resources, talent and creativity being one of its main resources. Developing relations through networks comes naturally in arts and culture (Elstad & De Paoli, 2014).

3.3 International artists, regional funding

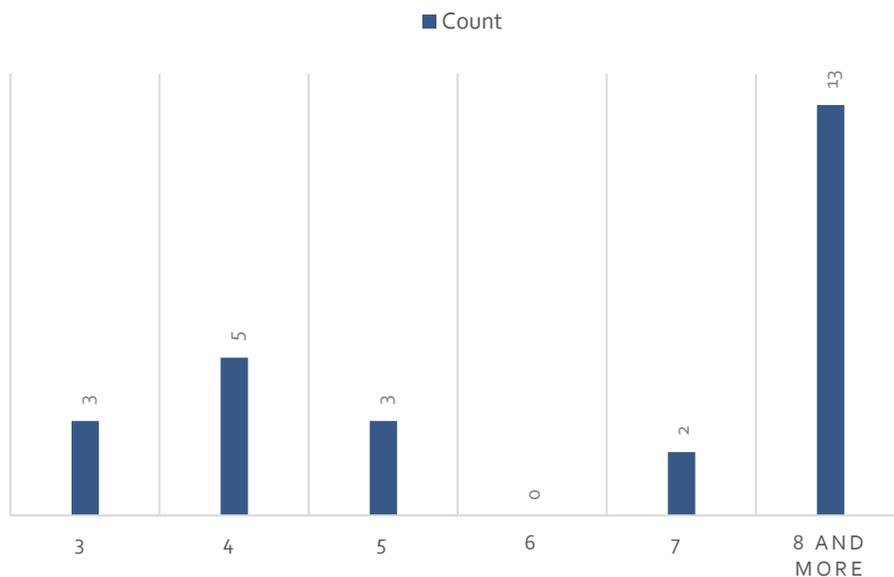
Interestingly, the majority of the networks invited important international artists or resourceful people to share their experiences, competence and inspiration in network seminars. The quotes given below are highly illustrative of the applicants' experience of inviting international experts and artists:

"Media art, more than any other type of art type, is global and international. We distributed Finnish media art in 35 countries last year. For media art the geographical location is not that important; therefore it was good to have Gabi from Amsterdam. She was thinking differently. There is no media art archive in the Baltic countries. But it is a good idea to have a Nordic connection because there is a lot in common." (*Media art, Finland*)

"We had neither the place, space or time to meet and go through the things that were important in our work. So we applied for the network funding and we got it. It was fantastic. Norway, Sweden, Iceland and Croatia were the main countries, but then we also invited other people from other countries who attended. This resulted in a conference in the end. We also invited others, such as an arts group from Australia and artists from Mexico, sound-based performance artists on the border of new kinds of disciplines." (*Music festival, Iceland*)

Usually, the formal application involves three or more participants from the main Nordic and Baltic countries, but when looking at the responses the real number of participants in the networks often exceeds this. Looking at the Figure 1 below, it appears that half of the respondents had more than eight participants.

Figure 1: Number of participants in funded networks



Note: N=26.

The relevant question in the questionnaire was *How many participants from Nordic and Baltic countries were involved in the funded network?* When looking at the figure, it is interesting to note how frequently the networks involved so many participants. Later in the report we consider how many further, external participants were involved, which is even more interesting as the network funding appears to reach out to far more people than it was originally applied for.

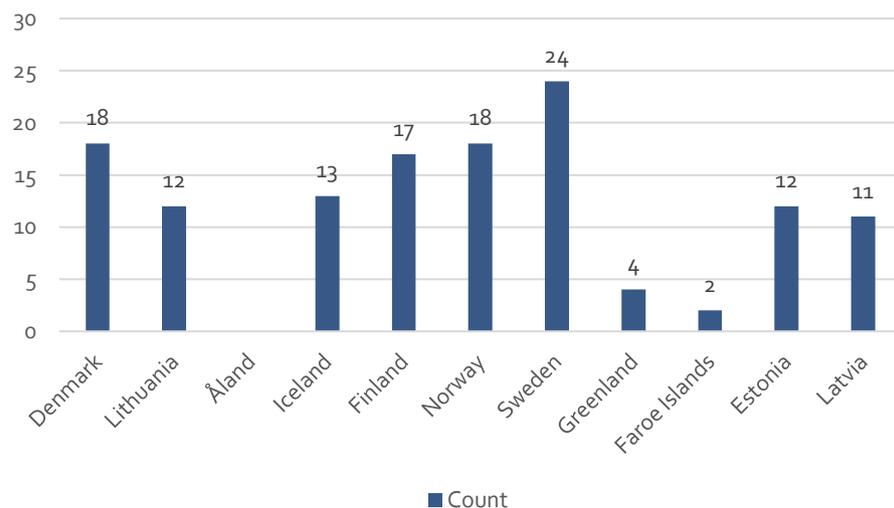
The next chapter deals with the composition of the networks in terms of the countries involved.

3.4 The Nordic-Baltic connection viewed as important

“I knew much more about what was happening in New York previously. I went to New York every year, but I knew nothing about Stockholm. Now, after the network, this has changed.”
(Contemporary dance, Latvia)

A central aim behind the network funding is to strengthen the ties and connections between the Nordic and Baltic countries. The arts and culture sector is seen by the Nordic Council of Ministers, which took initiative to establish this funding, as an important arena for these purposes. Since the network funding aims to broadly cover all of the Nordic-Baltic countries, we asked which countries were represented in the networks. The responses shown in the following figure reveal that the funding fulfils this aim and covers all of the countries. Interestingly, Sweden is amongst the countries best represented, with Norway and Denmark tied for a strong second and third best. Finland is the fourth best-represented country in the funded networks. This is natural, due to these countries’ sizes and historical position in the Nordic-Baltic connection. A positive finding here is that the three Baltic countries have a similar representation, all of them being equally well represented.

Figure 2: Countries participating in funded networks



Note: N=26.

It is important to note that many of the people interviewed said that they would not have worked so extensively with others in the Nordic-Baltic region were it not for the funding. The funding is apparently very important for stimulating exchanges in the region and serves as an important incentive for establishing contact with actors in the Nordic-Baltic region. Interestingly, many had not had such extensive contacts in the Nordic-Baltic region originally, but after the conclusion of the network project they were very happy about having been incentivised to develop these contacts. Overall, the interviewees response was very positive when they were asked about their experience of establishing and deepening contacts with others in the same field in the Nordic-Baltic region. One interviewee reflected upon how committed everybody was and how hard they worked to fulfil the purpose of the network. This person saw the participants' common Nordic work values as a central factor in their success. NCP having faith in both the network participants and the process, without exerting tight control, was also valued as important.

"The funding is fundamental. Without it the network would not have happened. It would not have been possible for us to travel. It was important that the funding was liberal, that there was no list of conditions that we had to fulfil, that we could shape this, the network and the sense of it according to our necessities. Freedom with responsibility – "Frihet under ansvar". Perhaps it works so well this way because in the Nordic countries we have a common work ethic. We do all these serious things and fulfil our goal and purpose. Of course, we learnt a lot. The first meeting became the model for the meeting that followed. It turned out successfully and that put some pressure on us. The first meeting is important and sets a standard. The host country for the seminar is the moderator and co-ordinator of each event." (*Literature and translation, Sweden*)

Many of the interviewees shared with us how meaningful and important the contacts and friendships with others in the Nordic-Baltic region have been for them, their work and their professional institutions. Of all countries in the Nordic-Baltic region, however, it is the smallest and most distant countries, such as Iceland, Lithuania, Estonia and Latvia, as well as remote areas in the north of Norway, Sweden and Finland, that were benefiting the most from the funding:

"I think NCP are known about, outside Nordic countries as well, but I do not know if they understand how important they are for the more remote countries and areas like Greenland and Iceland, where we try to build something up and learn to be professional in a non-professional area. Most of us in Iceland drop out, because we cannot afford to do arts and culture... It is amazing. If it was not for this network funding we would not have had this experience. We have changed the way we look upon ourselves. The core of it is that I am so grateful. The application and reporting procedures are all customer-friendly. I am super grateful and happy." (*Music festival, Iceland*)

The respondents from the smaller countries reported that they all suffer from a lack of sufficient resources for arts and culture because of poor national arts funding. The network funding fills an important need for the Baltic countries and Iceland to stimulate culture and the arts. The remote regions in the biggest countries may have access to national funding, but they feel the same isolation, being far from where things are going on. Participants from remote areas experienced participation in a network as important and valuable for their professional development. Although most artists like to live in big cities (Florida, 2002) and a significant part of professional activity in the sphere of

culture and the arts takes place in the main cities, remote areas are important for a varied and rich cultural life.

The Baltic countries were isolated during the Soviet era. The arts in particular suffered, so for them the funding was important for strengthening their identity and their affiliation other Nordic countries:

“I think there is too little collaboration amongst the Nordic and Baltic countries despite our having so much in common. I remember my grandparents and their attitudes and behavior. Our emotional intellect is very much the same as in the Nordic countries, but the Soviet invasion was a trauma for us, it put us back 50 years. As I see it the Baltic countries are more Nordic than eastern.”

(Film, Lithuania)

3.5 Much greater reach of network funding – positive for creativity

Another striking element of the networks funded is that they had many more participants than were initially meant to be covered and were formally registered in the applications. This generous attitude towards sharing and involving many people, groups and institutions is a very interesting trait of the networks as well as of the arts and culture field in the Nordic and Baltic region. Recent theory on creativity, which is the basis for innovation in a field, suggests that the wider environment, including social networks, is crucial for creativity on both an individual and a group level.

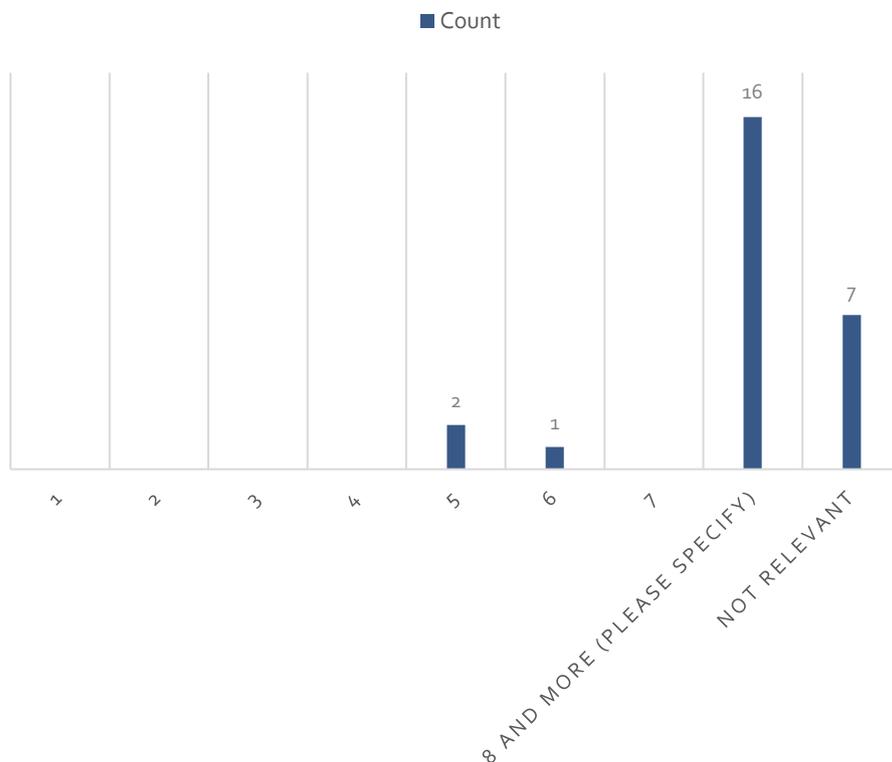
“Creativity does not happen inside people’s heads, but in the interaction between a person’s thoughts and a sociocultural context” *(Csikszentmihályi, 1996, p. 23)*

Culture and the arts thrive on talent and creativity (Florida, 2002). An ingrained myth about creativity has been that it first and foremost derives from talented individuals. This myth has been challenged as creativity is also understood as being influenced by the social environment. Organisational scholars have recently started to investigate the network side of individual creativity (Perry-Smith & Shalley, 2003). The key idea in this emerging perspective is that a deeper understanding of how creative outputs are generated demands that the creative individual be placed within a network of interpersonal relationships. When evaluating the funding of networks in the arts, one may ask which mechanisms shape the interplay between individual creativity and the surrounding social network. One study linking creativity to networks considers social networking in the film industry (Cattani & Ferriani, 2008). The premise of this research is that creative outcomes are often a result of the interaction between two or more individuals, often in networks. The researchers analysed how individuals who occupy an intermediate position between the core and the periphery of their social networks in the film industry are in a privileged position for achieving creative results. This position allows them to maintain exposure to alternative sources of inspirations and novel ideas that lie on the fringe of their social system. This is happening without their being disconnected from their base of legitimacy and support in the core. These peripheral

contacts are required to implement ideas and gain the visibility necessary to be recognised as valuable in a given context. A peripheral position suggests the existence of connections outside the network that can facilitate creative performance through exposure to different sources of inspiration or stimuli. The idea that peripheral actors can find themselves in an advantageous position for generating creative outcomes has been noted in different fields of work, from research to the arts (Cattani & Ferriani, 2008).

When researching the funded networks, we asked the respondents how many peripheral actors were involved. The question posed in the questionnaire was “How many external artists and professionals were involved in the network?”. Looking at the figure we realised that some networks had many more artists and professionals involved than they had originally applied for; their answers ranged from 12 to 200. This is an interesting finding as it demonstrates that the funding reaches many more individuals than what is shown in the formal applications and reports. This is also very interesting in view of the importance of peripheral members of networks because it may have a positive influence on creativity, (Cattani & Ferriani, 2008).

Figure 3: External artists/professionals involved in networks but not included in the funding



Note: N=26.

We found that the network hosts we talked to were very conscious of who they were involving in their networks and who it would be good to involve as contributors to make the network interesting and valuable for their art form. One of the artists interviewed reflected upon the importance of inviting both core members and peripheral actors into the network in order to secure diversity. Over the past 20 years there have been many studies showing that diversity in groups and networks is good for creativity and innovation (Leonard & Swap, 2005).

“For me personally, diversity is key to creating. You can go forward and be sure of what you are doing only when you hear about others’ experiences. I do not think there is too much diversity. When we are looking for partners, it is always a feeling you have to follow.” (*Film, Lithuania*)

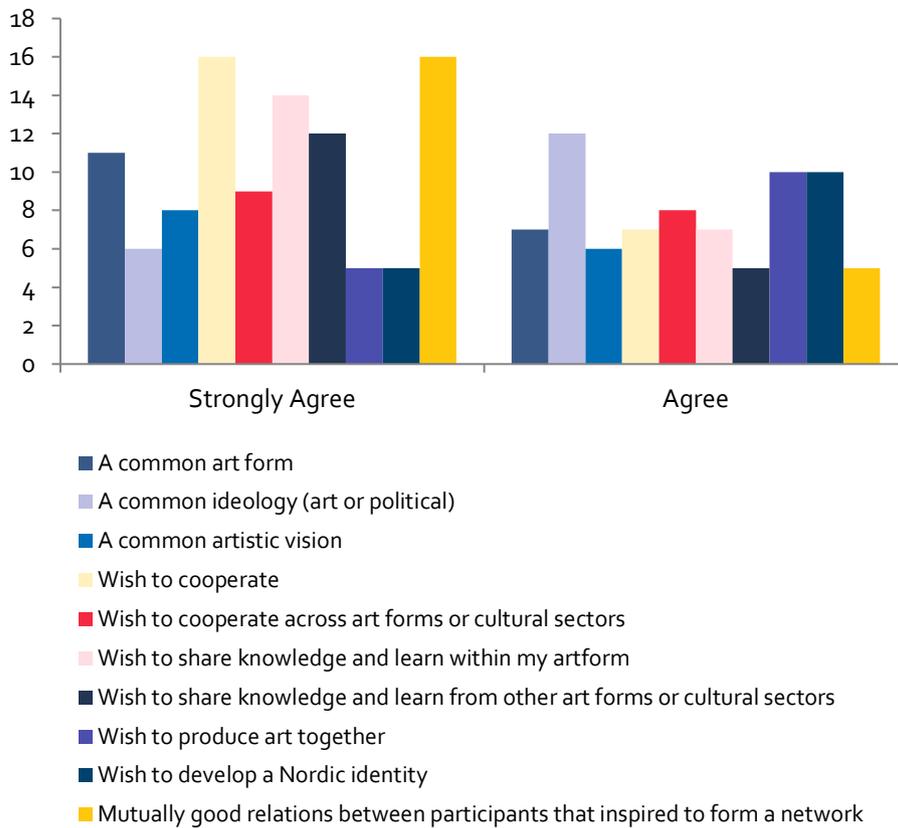
3.6 Connecting points for the networks

Networks and networking in culture, the arts and elsewhere exist for a purpose; otherwise such loose, relational and informal unities would not be established (Elstad & De Paoli, 2014). We were interested in finding out more about what bonded the networks and what had motivated the participants to form a network and apply for funding in the first place.

“We are part of an international network that is very strong in the US and which was set up to give young musical artists opportunities in an international music arena. When meeting, those amongst us in the Nordic countries – Norway, Sweden and Iceland – felt that we had more in common with each other than with the US and decided to apply for the NCP funding.” (*Music, Norway*)

The above quote illustrates what many have given as their reason for establishing the network: being in a common field of art, having a wish to co-operate in a Nordic-Baltic context and having mutually good relations beforehand. When we look at the figure and the histogram showing what the respondents strongly agreed on, these are the factors that received the most responses. These are natural and obvious reasons for establishing a network, as being in a similar field of art field unites the participants, as does the fact that they already know each other and have good relations.

Figure 4: Connecting point(s) of the networks



Note: N=26.

3.7 Evaluation of Nordic Culture Point as the funding agent

The establishment and existence of NCP is interesting and unique in the world as far as we are aware with reference to cultural policy research. There is no other public funding for networks in culture and the arts which covers a geographical area consisting of different countries. The Nordic Council of Ministers is also unique in this respect. In the introduction, the Nordic Model within cultural policy was described (Duelund, 2003; Mangset et. al., 2008). Compared to many other parts of the world, the Nordic Model of cultural policy is viewed as more welfare-oriented, more generous, more democratic without making distinctions on the basis of class, education and habitation and more inclusive in terms of what is seen as belonging to arts and culture. Many of these qualities also describe and define many of the values and goals that guide Nordic Culture Point as the funding agent. These qualities were acknowledged and also regarded very positively by the professional artists and cultural workers interviewed and responding to the questionnaire. Everybody we interviewed was very appreciative of and positive about the

network funding, its shape and content, the application and reporting procedures, the funding's administration and the service they received when they contacted NCP. The quotes below are only a few of the many positive affirmations by the respondents of how they viewed the network funding and NCP as the funding agent:

"I think the network funding from NCP was very well organised, with very quick procedures. It was easy to understand, and we also had very efficient communication with the staff. The information was easy accessible and the people there were very helpful. We have pretty complicated application processes here in Lithuania so for me this was a relief." (*Film, Lithuania*)

"It is generous of NCP to trust networks that are based on individuals, not institutions. That is very good." (*Dance, Finland*)

"Usually when we travel, and we do travel a lot, getting funding for the travelling is really difficult. The festival receives considerable funding, but they are not obliged to give us extra money for travelling. Most of the curators love their job, but people need money to travel. In respect of this network, the application process was smooth, online. Then we had the letter of consent. Of course it would have been nice to have a larger film program. What we managed to do was proportional to the funding we received; I do not have anything to criticise. I have had other applications where I did a lot of paperwork, but this application was very nice, online, and if it can be optimised even more, it would be very good." (*Film, Latvia*)

The above quotes are just a selection of the positive affirmations of how professional artists and workers in all of the Nordic and Baltic countries perceived the network funding when they were interviewed.

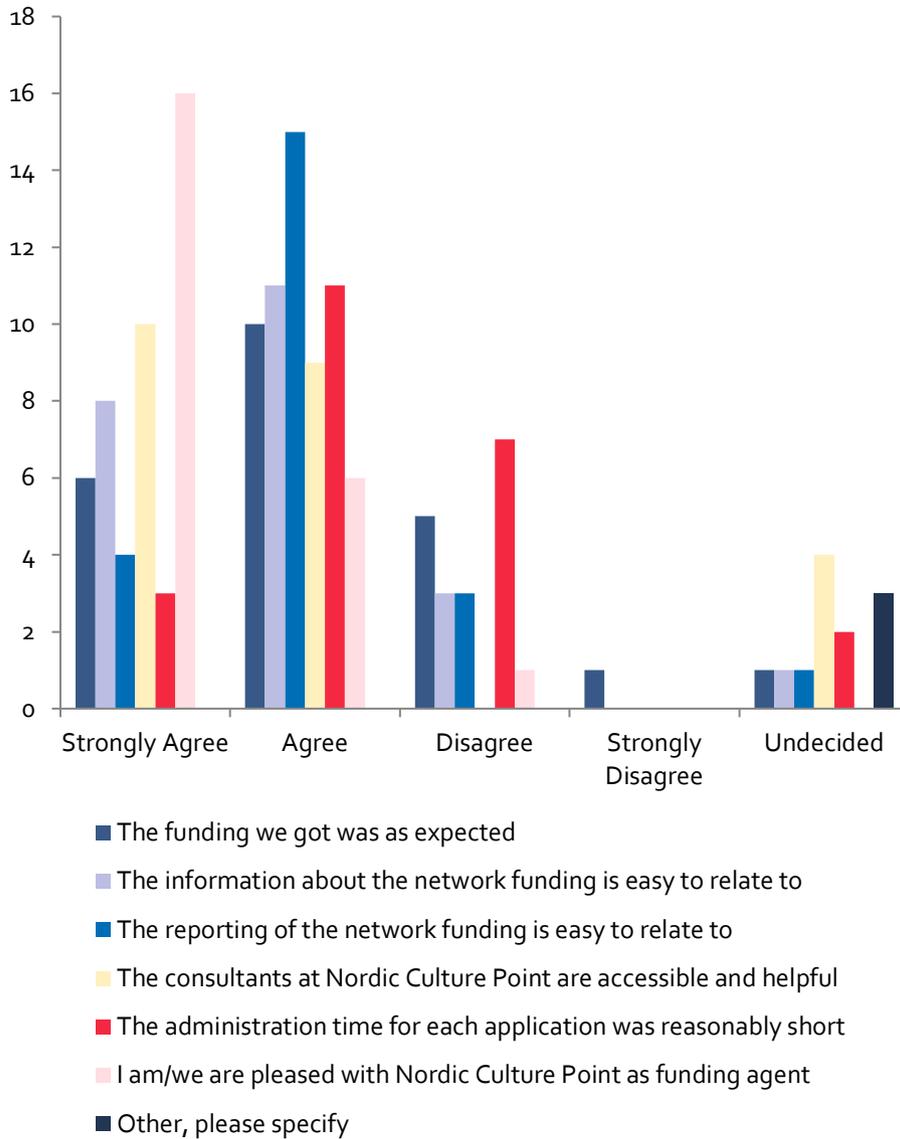
The overall impression we had as researchers when interviewing people was that this kind of funding is unique and that it is very good for artists' professional activity and development.

We do think people were honest when answering this question, as the data is treated anonymously and their answers will not affect future applications. One finding confirming this view were the answers to the following question in the questionnaire: *Do you feel that the network funding through Nordic Culture Point is addressing your needs?* Over 90% of the respondents said yes.

There is no doubt that the type and format of the funding function well and meet the needs of the recipients. The administration and the staff of NCP also seem to be very well received. When looking into the answers to the next question, we will relate more nuanced feedback that may be useful for NCP:

To what extent do you agree with the following statements about the funding from Nordic Culture Point?

Figure 5: Attitudes to Nordic Culture Point as the funding agent



Note: N=26.

Only positive responses were received for the statements *The funding we received was as expected*, *The information about the network funding is easy to relate to*, *The reporting on the network funding is easy to relate to*, and *The advisors at Nordic Culture Point are accessible and helpful*.

The most positive affirmation was in response to this statement: *I am/we are pleased with Nordic Culture Point as the funding agent*.

When looking at what the respondents disagreed on, it was the statement *The administration time for each application was reasonably short*. It is only the administration time that can be improved with regard to the questionnaire responses.

When looking at the responses from the interviews, however, new considerations arose. For instance, respondents who had received one-year funding and had unsuccessfully applied several times for the three-year funding would have liked to receive an explanation from NCP for the negative response.

Some of the networks analysed had received both one-year and three-year funding. The hosts of these networks stated that it had been very useful to start with a short-term network before having a long-term network. They learnt a lot during the first stage that they were able to implement by way of better decisions and a smoother process in the subsequent three-year stage. Thanks to the first round they got to know each other well, discovered what would be the best composition of the network and gained experience of how to run the network. The respondents said that the one-year funding was like a pre-test of the network and ensured that the best decisions about composition and process could be made in the second round, or the three-year network. The quote below emphasises this finding:

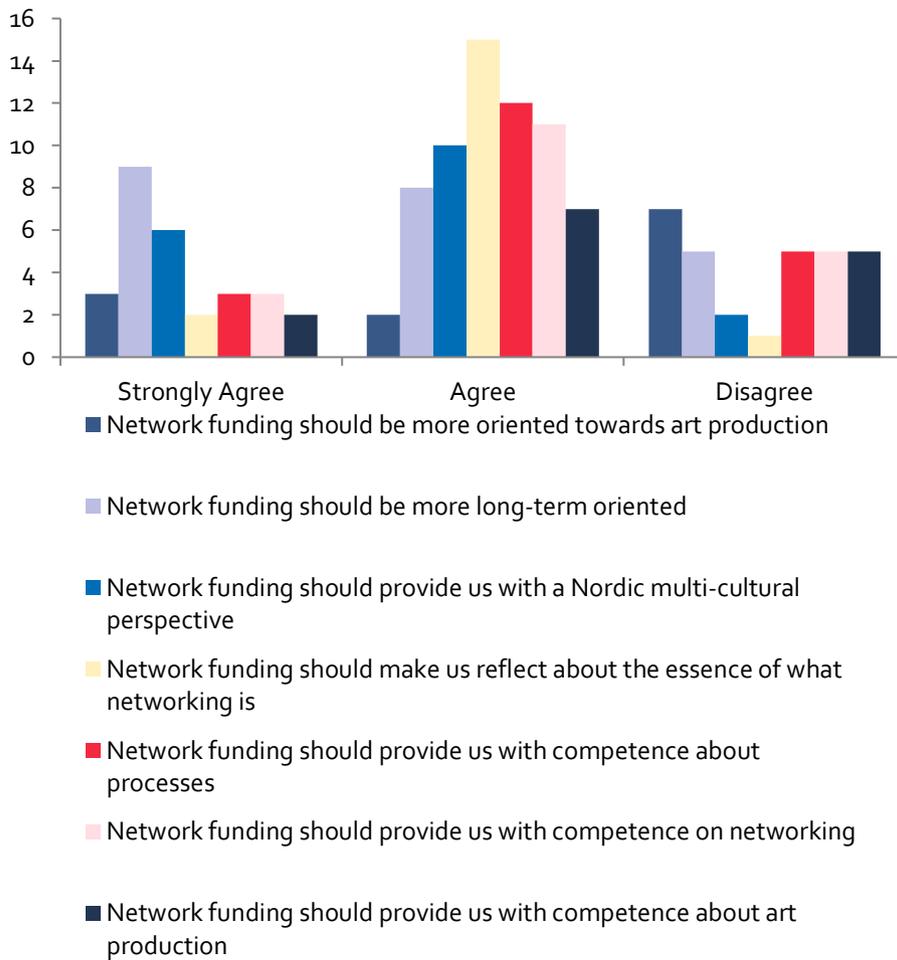
“It is good to start with one year to establish something, to see what might be the next step. Over the longer term, it could depend very much on the focus of the project. It is very important to know each other beforehand for a long-term collaboration.” (*Film, Latvia*)

The last question, illustrated by the histogram on the next page, relates to attitudes about what would be seen as positive in respect of organising the funding in the future. The figure shows that many of those questioned responded positively that network funding should provide them with a Nordic multi-cultural perspective and that network funding should make them reflect on the essence of what networking is and provide them with competence in processes and networking. These answers may be indicative of how funding could be oriented in the future.

The first statement that received many positive responses, which related to taking the multi-cultural perspective seriously, suggests that information about the funding could be made more explicit in order to attract multi-cultural artists and stimulate the multi-cultural perspective in the field of arts and culture in the Nordic-Baltic region.

The second statement that met with positive interest was that the funding and the funding agent could also challenge the applicants and provide them with competence in what networks and networking are and how the processes are best managed.

Figure 6: Attitudes towards the nature of future funding



Note: N=26.

3.8 The Nordic-Baltic connection is challenged

Something that we questioned the respondents about was the role of Nordic Culture Point in creating a Nordic-Baltic connection. Many of them said that they would not have been able to collaborate with many of the artists and artistic institutions had it not been for the network funding. The funding functioned as an incentive to collaborate in the Nordic region within an international arts and culture sector. Many of the artists seek to be connected with the most qualified and interesting artists and arts groups. Many of them said that generally speaking they had had more of an international orientation than a Nordic-Baltic orientation. Their experience working with the networks had opened their eyes when it came to their closest geographical neighbours. Thus it appears that the Nordic-Baltic connection is challenged nowadays by the ease of long-distance travel and international digital communications.

Nordic unity was also seen as being challenged these days by other factors, such as the recent nationalistic movements that are driving more ethnocentric perspectives and values. In this context, the funding by NCP is viewed as even more important:

“It is so important, the Nordic-Baltic connection, but the Nordic aspect in Denmark is diminishing. I think that Denmark is vanishing from the Nordic connection, maybe because we are closing our borders mentally, we are so focused on the national perspective. I think that there are a lot of artists and arts institutions that are falling out of what has been the Nordic perspective. It has become more of a national perspective. I think we are connected through historical bonds, through a present being in the world, a history of appreciating values such as equality, democracy, gender issues and international understanding. It is important to stick to that, even if in Denmark there is a tendency to undermine it.” (*Museums and history, Denmark*)

At the same time, the Nordic-Baltic connection also faces the challenge of multi-ethnicity, as residents are increasingly coming from other countries. One of the artists interviewed posed questions about what a Nordic or Baltic identity really is and why one should challenge it in times like these. The following quote raises some critical issues that it would be interesting to discuss further, both at NCP and more generally in a Nordic-Baltic context:

“I received a lot of funding from Nordic Culture Point, and now we are applying again for three-year funding. I think that the questions from Nordic Culture Point when you are applying for money are pushing towards a Pan-Nordic nationalism. They should be more conscious and critical about how they are presenting the Nordic vision. They should be more explicit about it. They should be more oriented towards how to bring something out there and bring something in there, be more welcoming to otherness and minorities, ethnic groups and others. Let us not exclude others. The network funding should bring this focus of bringing in. I have to say that, living in Germany for so many years, being an outsider here for years, it took me 12 years to understand how nationalistic I was. I did not even think about it. Germans are much more conscious of the nationalistic element, while we in Iceland are not conscious of it. This is exactly what we did last week when we finished the festival called “Inclusive Nation”. We worked on the theme with Denmark, our focus being identifying Iceland through the colonisation of Iceland and Greenland, how we have been colonised, but also how we have been colonising the West Indian islands.” (*Music festival, Iceland*)

As researchers and evaluators, we will not go into this debate, but rather we will pose the following questions for NCP and the Nordic Council of Ministry to discuss further:

What is a Nordic or Baltic identity? What kinds of ideals, ideology, values and attitudes does it consist of?

How can one form a regional identity for the future, one that embraces globalisation and increased multi-ethnic influence?

4. Network communication and relations

An essential quality of being human is a profound need for social connection. Regardless of whether we are extroverted or introverted, these bonds have the capacity to shape us in myriad ways (Cain, 2012). Research on network communication in the field of entrepreneurship suggests that founders actively build their networks in order to secure resources to further their venture interests (Odezemir et al., 2016). Extant entrepreneurship and social media literature also predicts that founders will be motivated to acquire these resources through their online social networks due to the higher efficiency and lower transaction costs associated with doing so. However, a new PhD dissertation based on in-depth interviews with founders does not support these assumptions in the online context of social networks (Smith, 2018). The only resource that founders consistently reported extracting from their online networks was information. This indicates that the online context of social networks does not facilitate resources of a more complex character.

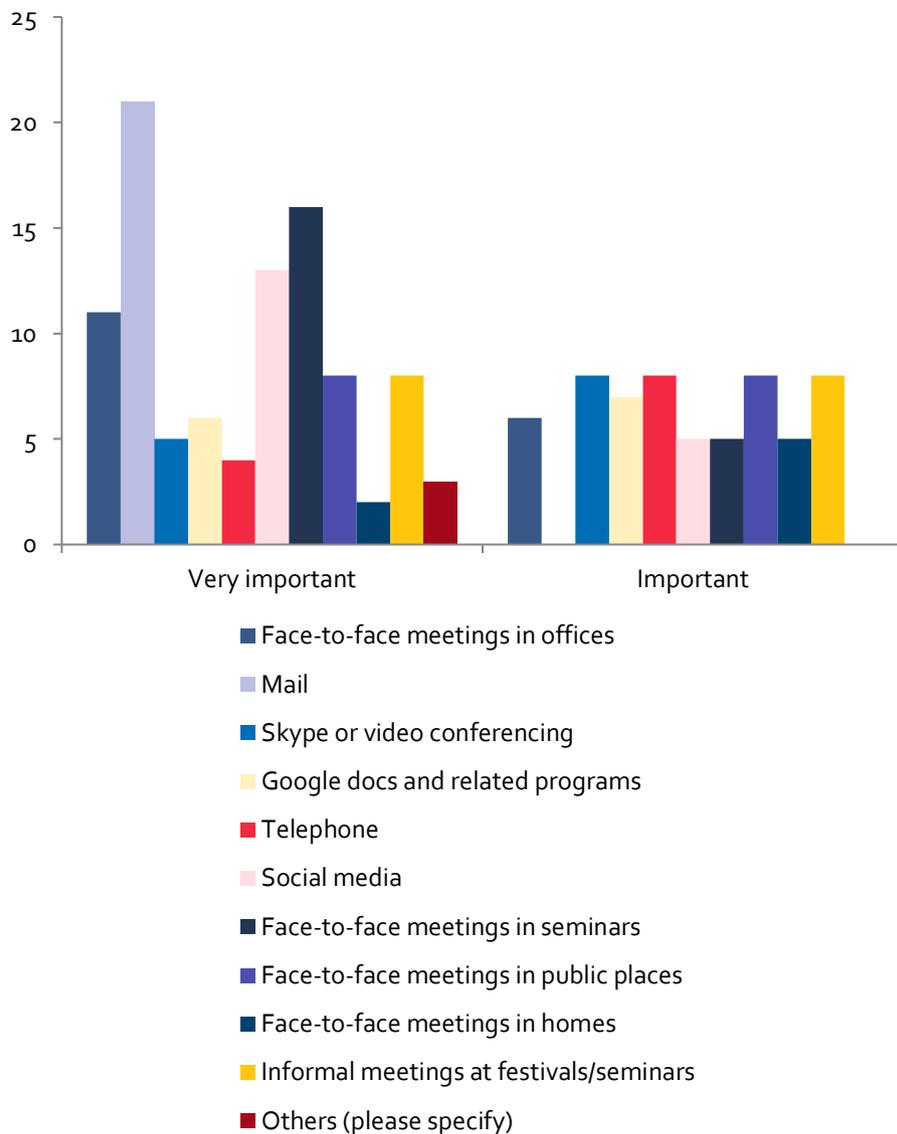
The above findings provide a backdrop against which to investigate network communication and relations among the recipients of network funding from NCP. Networks in the field of arts and culture are based on either physical or virtual relations, meetings and communication between people (Elstad and De Paoli, 2013). Funding of the networks is first and foremost oriented towards supporting or covering the expenses of travel, accommodation and meetings so that artists can meet face to face and interact, share and talk. However, as constantly evolving communications and internet technology offer new opportunities to communicate and interact, we would like to investigate how the quantitative and qualitative data support various modes of communication. Virtual work seems to dissolve notions of place and space, hence making it possible to communicate, work and produce without needing to meet face to face (De Paoli, 2015).

4.1 Communication modes during network projects

Figure 7 below displays the communication modes which were considered important and very important during the network project. Mail (21+8) and social media (13+5) were rated as the two most frequently used digital communication modes. Interestingly, artists are less likely to use Skype or videoconferencing (5+8), Google docs or other related programs (6+7). This may be due to the fact that they either do not need or are not familiar with these communication modes. Of the non-digital communications modes, face-to-

face meetings in seminars score the highest (16+5), followed by offices (11+6), public places (8+8) informal meetings at festivals/seminars (8+8), and in homes (2+5). In conclusion, non-digital communication is valued slightly more (77 versus 73). Taking into consideration that the members of the networks are geographically dispersed, the high importance of the face-to-face mode demonstrates that physical meetings are essential in making networks work. Face-to-face and digital modes of communication may serve different functions for actors in a network. Future research is needed to explore which specific needs these two communication modes serve, how tasks are solved through a combination of digital and non-digital communications, when they are used, as well as different or overlapping needs.

Figure 7: Communication and meeting modes during network project



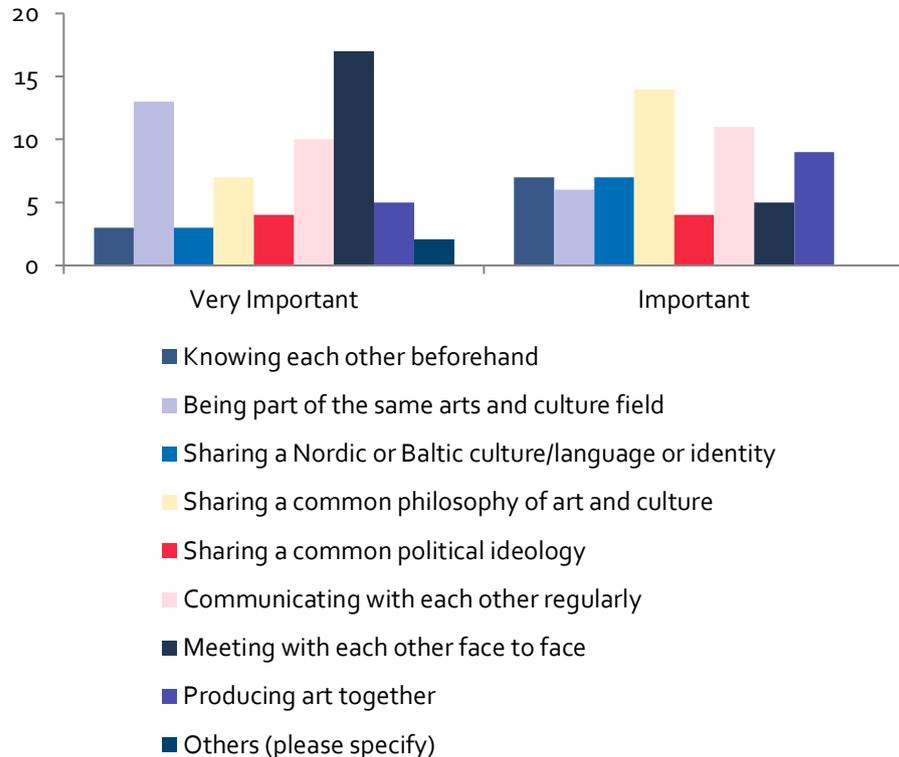
Note: N=26.

When asked what the level of trust was between participants in the network, 19 of the 23 respondents indicated the level was high and 4 indicated it was medium. None of the respondents indicated that it was low. This finding is interesting in several ways. Firstly, such a unified high rating of trust suggests that the networks are a very important resource for the network to fulfil the goals of its members. Trust is not a unified concept (Lewicki and Bunker, 1995). According to one concept of trust it reduces the complexity of events and increases positive expectations (Luhman, 1979). According to another, trust is also instrumental in reducing uncertainty (Lane and Bachman, 1996). Secondly, as the funded networks involve new relationships between artists and cultural workers from a multitude of countries and regions, the high level of trust experienced seems to be a prerequisite for meeting the goals of the NCP funding. Our findings indicate that the relations built through the one-year and three-year network funding continue beyond the funding period and are likely to affect future arts and cultural development in the Nordic and Baltic region.

4.2 Factors in developing trust

Figure 8 below illustrates which factors the respondents considered important and very important for developing trust.

Figure 8: Factors important for developing trust



Note: N=26.

The findings support the research documenting that face-to-face interaction is necessary for developing trust. Face-to-face interaction scores the highest (17+5), followed by communicating with each other regularly (10+11) and sharing a common philosophy of art and culture (7+14). In third place is being part of the same arts and culture field (13+6). In fourth is producing art together (5+9). Fifth is having known each other previously (3+7) and sharing a Nordic or Baltic culture/language or identity (3+7). The sixth and final factor is sharing a common political ideology (4+4). The interviews provide a rich array of examples of each of the factors important for trust building, as illustrated by the quotes below.

- *Meeting with each other face to face*

“Building trust is important, therefore it’s good that network funding is easy to get. E-mail makes it harder to separate the spam you get from the important stuff. You need to meet.” (*Media, Finland*)

The digital age we live in makes it easy to contact other people. The survey and the interviews both support the notions that when artists get the chance to meet in person, they prefer so, and that creating trust is important for the artists to achieve their goals for the NCP project.

- *Communicating with each other regularly*

“Trust and getting to know the other participants as persons are important learning points from this collaboration. We were together most of the time and shared information in a non-hierarchical way. If you do the things you promise, then people usually help you out. We worked like this in the network.” (*Media, Finland*)

Communicating with each other on a regular basis facilitates trust-building. The findings support the research on networks and trust. People who communicate with each other regularly develop trust, share confidence and build good work relations.

- *Being part of the same cultural field*

“First we started by applying for one-year funding in 2013. We were doing other projects, which was our motivation for applying. This forum will bring many new contacts, and it will be the most important forum in Lithuania. We had really good relations with Latvia and Estonia, because they are on the same level. We thought we would include other countries in Scandinavia. We got a lot of new connections from the first round of funding and we maintained the relations with everybody.” (*Film, Lithuania*)

Being part of the same cultural field whilst being involved in a network seems to be helpful for giving artists new ideas, both in their art work and in their way of doing things. As stated by the interviewee above, their forum has provided many new connections, with whom she still has contact.

- *Producing art together*

“It is important to compare different practices and systems, but we have different practices when it comes to archives. I obtained a lot of new information on this. I think it was very good to visit them, see what kinds of resources they had and see that we are fighting similar issues. We also had the right composition of people sharing the same purposes and goals.” (*Media, Finland*)

This quote relates to our second research question, i.e.: how do networks influence the way of performing cultural work.

“The point of the network was not only the personal development of these individuals, it was more the creation of the platform and discussions, but artists are moving away from hierarchical structures to soft relations. Especially in dance, since it is an immaterial art form, the experiences live in the bodies of the dancers. This tacit knowledge is shared with others and can be shared in conferences, but the most important sharing is in the doing and dancing.” (*Dance, Finland*)

The above quote illustrates how sharing in networks is very important for dancers in order to gain tacit knowledge of their field and that “doing and dancing” are at the core of producing art together.

- *Having known each other previously*

“Because they give people the opportunity to meet, face-to-face meetings, and not just communication through e-mail, are necessary to create any form of collaboration. I get a lot of e-mails from Italy to apply in the EU, but we never say yes because we do not know these people.” (*Media, Finland*)

The latter part of the quote illustrates that connections by e-mail are not always trustworthy, and personally getting to know potential collaborators feels more secure.

- *Sharing a Nordic or Baltic culture, language or identity*

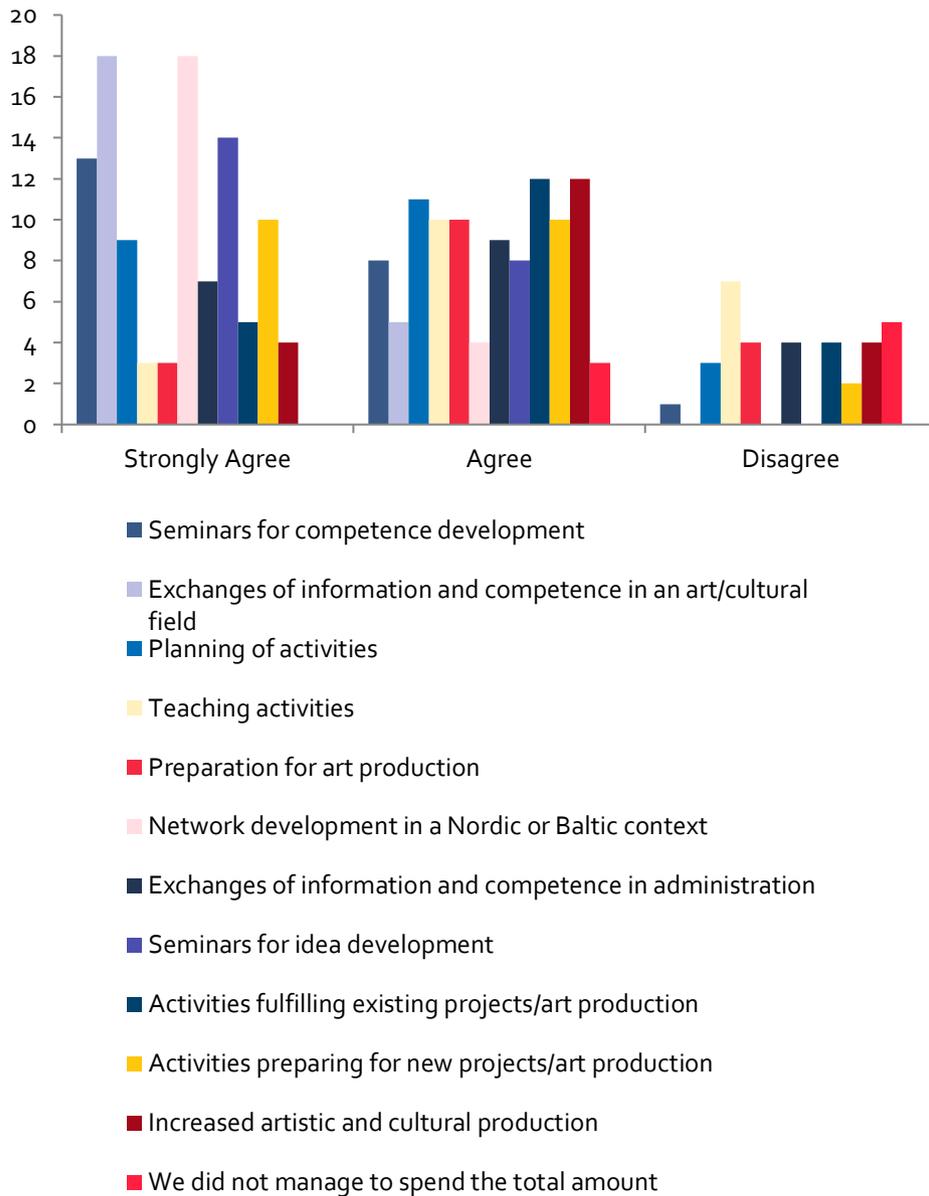
“The Nordic and Baltic connection in the contemporary dance field has been strengthened. We are finding each other more now. We have many differences, but it is a very interesting connection. I do not think it is a counter-reaction to globalisation, but it is not so polarised that we only have to go to New York, Berlin or other big cities. This is more a multi-value field with local-global aspects.” (*Dance, Finland*)

Finally, the last quote illustrates the survey’s finding that sharing a Nordic-Baltic culture is an important factor for creating trust.

4.3 Factors important for the functioning of the network

Figure 9 below displays factors that are important for the functioning of the network.

Figure 9: Factors important for the functioning of the network



Note: N=26.

In interpreting the numbers in the columns under “Strongly Agree” and “Agree”, the most important factors appear to be:

- *Exchanges of information and competence in an art/cultural field (18+5)*
- *Network development in a Nordic or Baltic context (18+4)*
- *Seminars for idea development (14+8)*
- *Seminars for competence development (13+8)*
- *Activities for preparing for new projects/art productions (10+10)*
- *Planning of activities (9+11)*

These results support the notion that NCP funding allows for important activities that help the networks work and fulfil their missions. Well-functioning networks are inherently dependent on artists being able to exchange, plan and develop ideas, activities, projects, productions and competence together in the Nordic-Baltic context.

To illustrate how the network hosts experienced the factors set out above, quotes from the qualitative interviews are provided below.

- Exchanges of information and competence in an art/cultural field

“We received an invitation and open call to an exhibition in a country far away. We were a bit critical. We discussed with others in the network how we could make it work. If I hadn’t had this network, I never would have announced it. An open call is an invitation to participate in an exhibition. With the network I received support and information about how to do it.” (*Crafts, Sweden*)

“I think that it worked very well when we had similar ideas about how we wanted to work and organise training, seminars and audience work. We called it the pizza model. We have five countries and five slices. Everybody brings in their share and we can fill in with the topping. If you are a beginner in the field it is valuable to be part of something. Everything is free and you do not pay anything. You get access to different contexts. You organise a screening and a seminar about it. These people will be partners and they will meet and create something.” (*Cross-disciplinary, Finland*)

- Seminars for competency development

“We’ve had collaborations on organising different seminars and popularising different programmes. We exchange films and discuss what to choose. It would not have been so easy to collaborate now if we hadn’t had the network funding, because these are some key people who are very valuable.” (*Film, Latvia*)

- Network development in a Nordic or Baltic context

“If we want the countries to be successful they need to have relations in the areas of economics, politics and culture with the countries that are physically closest to them. When we start doing things together, it takes us to the next level. It is about being aware of what is going on and sharing experience and knowledge with colleagues. We benefited in a practical way. We started buying short films, which means that filmmakers started to sell films. Or we invite programmers from the Venice Film Festival, who had invited us. It is a meeting point for getting things done. I do this project, I do this thing.” (*Film, Lithuania*)

The Nordic-Baltic context provides an opportunity to develop art projects on shared experiences, as the countries are physically close and not too distant from one another economically, culturally or politically. This chapter provides findings related to all three research questions. The findings show that communication and network modes used in the network projects matter. Important factors for trust-building are also presented. The results suggest that to have a network function well, it needs to have a high level of information and competence exchanges and development. Thus, the NCP funding allows network collaborators to provide support and information. The artists acquire the confidence to complete projects that they otherwise might not have been able to accomplish. NCP funding provides opportunities, a new context to work in and physical places to meet and create art.

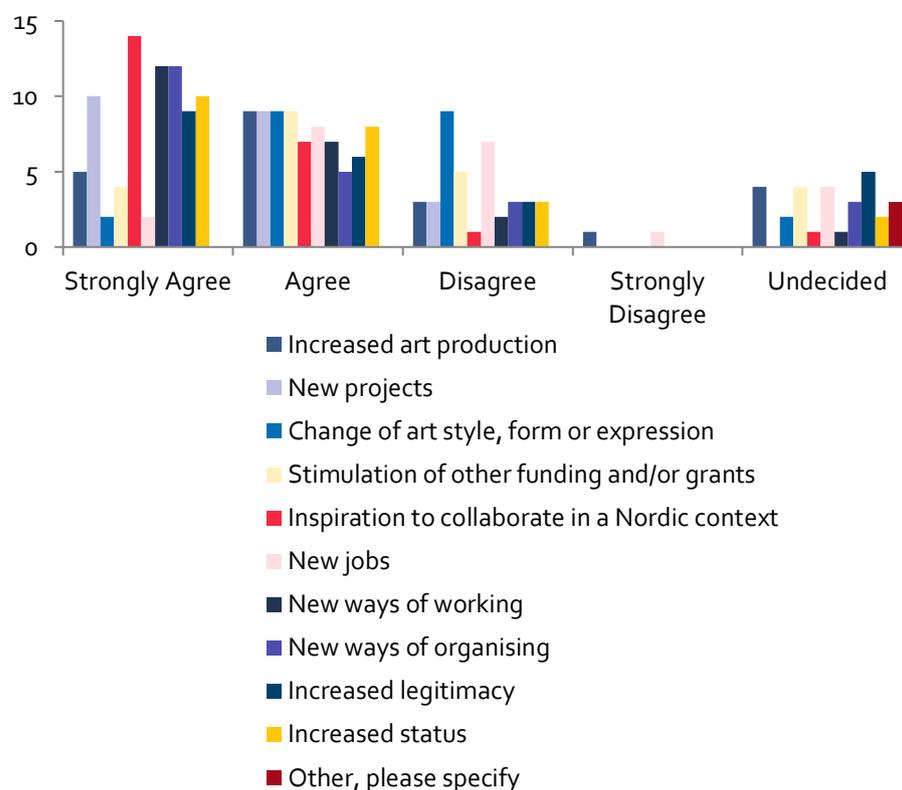
5. Network effects – collaboration and activities

In this chapter the results of the networks are provided. The results relate basically to all our three research questions.

Twenty-three out of twenty-six persons responded in the questionnaire that they still have contact with their funded network members. We interpret this as a clear sign that the networking facilitated by the NCP through its funding provides the hosts and their network members with potential for long-term relationships. On the basis of research we know that long-term relationships create a common identity and sense of belonging. Hence, networking becomes an end in and of itself (see elaboration under Conclusions).

Figure 10 below shows the results from the survey on the following 10 items: increased art production; new projects; change of art style, form or expression; stimulation of other funding and/or grants; inspiration to collaborate in a Nordic context; new jobs; new ways of working; new ways of organising; increased legitimacy; and increased status.

Figure 10: Network effects of funding for artists, arts groups or institutions



Note: N=23.

The individual counts in each dimension of the histogram are as follows:

- *Inspiration to collaborate* in a Nordic context has 14 counts under “Strongly Agree”, 7 under “Agree”, 1 under “Disagree” and 1 under “Undecided” (N= 23).
- *New ways of organising* has 12 counts under “Strongly Agree”, 5 under “Agree”, 3 under “Disagree” and 3 under “Undecided”.
- *New projects* has 10 counts under “Strongly Agree” and 9 under “Agree”.
- *Increased status* has 10 counts under “Strongly Agree” and 8 under “Agree”.
- *Increased legitimacy* has 9 counts under “Strongly Agree”, 6 under “Agree” and 5 under “Undecided”.

Change of art style, form and expression has 2 counts under “strongly agree”. The same is true for new jobs. We interpret this low score as suggesting that it may be quite demanding to expect results like these from networks. We can only speculate that a change of art style, form and/or expression may require more than one- or three-year funding. The same holds true for new jobs.

The overall picture is that there is a broad spectrum of effects for artists, their groups and organisations. We interpret these findings as a clear sign that NCP funding results in important outcomes for professional artists and cultural workers.

What seems most important is the effect on: 1) the inspiration to collaborate in a Nordic context; 2) new ways of organising; 3) new projects; 4) increased status; and 5) increased legitimacy. This is an interesting finding as it relates well to the findings in chapters 3 and 4. The Nordic-Baltic context is still being shaped, while it is also being challenged (cf. chapter 3.8). We find that collaboration and organising projects signal network effects that are conducive to furthering Nordic or Baltic cultural identity. Interestingly, increased status and legitimacy play a role in this development.

Our qualitative data material is rich in the interviewees’ experiences of what they gained from the network funding and thus support the results from the survey. Below are quotes organised according to the factors in figure 10.

5.1 Inspiration to collaborate in a Nordic context (and beyond)

“In some ways we are different types of institutions. We have very different premises for working on exhibitions and so on. For example, at Northern Photographic Centre, from the start their work has been very specialised, on photography in Finland. At Havremagasinet in Boden they have done a lot of work with different nationalities on migration. We all have certain specialities and, of course, complement each other when it comes to knowledge about the art in Sweden and in Finland.”

(Visual arts, Norway)

“It is amazing to have the opportunity to work bilaterally with other countries. It has pushed me to work more with the Nordic countries. We are very much alike, it is like a small family. But I would appreciate doing that on a bigger platform. This connection to the Baltic countries is super important. I was not aware that they were so close to us. Learning that and understanding the historical connections is very important. I think the Nordic-Baltic identity is fantastic. It is the Nordic-Nordic thing, not deliberate exclusion. It is a more unconscious blind spot in the nationalistic sentiment that this funding has, and when it is not talked about the art will also have blind spots.” *(Cross-disciplinary, Iceland)*

“I think that it is really valuable, during the first year of the network, to have participants from other Nordic countries. We do not have that enough. It is more challenging collaborating with the rest of the world; distance is an issue. Ideas and images travel fast, but to have the physical presence and the physical body of art is invaluable. You have to have the bodies and people present.”
(Dance, Finland)

These findings support and elaborate the findings in our previous chapters. Collaboration in the Nordic context is inspired and strengthened by the funding; it gives artists a new way of organising new projects within this context.

Some of the quotes illustrate a wish to go beyond the Nordic-Baltic:

“It was super interesting having people coming in from other parts of the world. The comments from Mexico and Australia were very valuable to us, especially Australia, where they deal with diversity in an indigenous way. We have the Sami and Greenland too so we know about the issue. It was important getting their viewpoint. In the next stage we wanted to have these three Nordic countries, and also bring in countries from far away. The way they are thinking... Like in Canada, Vancouver, where they started each concert saying that they thanked the inhabitants from the past who were living in the country.” *(Cross-disciplinary, Iceland)*

“We have tried to see what more we could do of film production in the Baltic countries, but it is only through the partners we have that we can do anything. Our case is a European issue – a global issue. I do not think we should have a Nordic way of doing it, because things are different in Nordic countries as well. We can have a mutual platform. For instance, in the Baltic countries they see things differently because they do not have the same challenges as us because of their Soviet background. They have much more equality than we do. Maybe a more global model or European model come from these processes. It is good to implement certain laws and regulations, but that is not our work, we are influencing.” *(Film, Finland)*

From being part of the network, they express a desire to go beyond and draw inspiration and knowledge from other countries. This points to the conceived usefulness of the NCP funded network and the wish to extend this beyond Nordic-Baltic limits. These findings on strengthening the Nordic-Baltic context versus the wish to go beyond the Nordic-Baltic context support our analysis in chapter 3.

5.2 New ways of working

Our data provides a rich array of new ways of working that the NCP's funding has made possible.

"In my view, it has created an opportunity to work with poetry in a different way, especially the second stage: it will directly influence the poetry scene in the city. We have been very bookish, we have not included the performance aspect. We will get more people engaged; this makes it less serious. It can change the literary scene here. We are working with the connection between music and poetry, not just poetry being about writing text for music. It is very interesting to open up for young people." *(Literature, Iceland)*

"That we really got to know the other institutions: the landscape they operate in, details on how they are funded and their mandate. Everything that sort of creates the working frame for the institutions. We got to know that a lot better, and of course we got to know the people working there. We also decided here at the centre that we would set up a Nordic group exhibition at the end of 2016. That also meant that we used meetings to talk about ideas and have the other institutions suggest artists for us. We worked on a concrete, actual project. That functioned very well – it is more than just visiting each other. Discussing and working together. This makes you learn a lot about the other institutions and what people are thinking." *(Visual arts, Norway)*

"I directed a documentary parallel to the network. This documentary then got involved in the network, and thus qualified for my documentary. I was able to include a screening of a film and the third meeting gave a sense of a result. Even if it was not directly included in the network, the network felt that the documentary was its achievement." *(Cultural heritage, Denmark)*

"In each city we had workshops, we met some other local artists, we had open meetings with the larger scene, and we had events so they could perform. We just introduced the art to the participants. In Poland they were part of a festival, a mix of workshops, meetings and performances." *(Literature, Iceland)*

"Our goal is to strengthen the professional group. We are not weak, but we are small organisations in each country. We have little clout generally speaking; we needed the network to influence our own conditions of work. We can take inspiration from the Norwegians, who have a very good organisation and good contacts. Libraries lend out our translated books, in some countries they get a percentage. In Finland they have been very successful at getting contributions." *(Literature, Sweden)*

"We involved organisations in different cities, experts, other organisations, the City of Literature office and professionals in organising projects and events. We would work with specialists giving lectures. We are getting other local artists. It is very important to get out and get the experts and people of interest. It works both ways, it makes cultural society aware. We had a meeting where we invited people, it opens up the project, so it is not only the core group." *(Literature, Iceland)*

"One thing we are working with now, which will be a little bit different, is that we will open up more to music. What you can learn from artists not doing exactly the same thing, we found that quite interesting. Now, for example, we are having the first meeting and they will meet artists who are working with music and across artistic fields, and they will join a music festival." *(Literature, Iceland)*

In summary, the network funding provided by NCP has opened up the opportunity to work in many new ways (cf research question 1) and influences organisational characteristics (cf research question 2). The funding allows more people to get engaged. The artists get to know each other's working arrangements, they draw inspiration from one another, and the network provides a rich array of connections. This is in alignment with key findings in network research. Having a network gives artists the ability to ask for advice and support for their work in new ways. Professional groups are strengthened through networks. The artists get to know "specialists" in their field and draw on their knowledge. The funding provides for projects being "opened up" and not involving only a small group. The artists gain knowledge from other fields and implement it in their own work. Finally, collaborations with more established platforms also create larger audiences.

5.3 Increased art production

"There were publications and morning wake-up classes. I am bringing in the physical thing. I invited choreographers to organise movements and dance. I think it is important that we also experiment with the dancing." (*Dance, Latvia*)

"We are organising a session that people can apply for. It is a collaborative programme; they want to have partners in other countries. We help and assist festivals in different parts of the Nordic-Baltic area to find collaborators. We can actually promote artistic collaboration and educational activities. Whatever we do, we as a festival organiser are not there for ourselves, we are there for the art." (*Cross-disciplinary, Sweden*)

The quotes illustrate the strength of the NCP funding in that it provides many arenas where artists actually are widening their repertoire of art production.

5.4 New projects/change of art style, form or expression

"I hope it will bring arts and crafts to a new level. We are working for the crafts, that is the driving force. There is a long way to go; when you start a network you must develop it. What we are doing together outside the network, like going to Paris, is an example of what happens. It is important to mention that we have got many offshoot projects out of these networks and these projects are funded by other sources." (*Crafts, Sweden*)

The quote above also illustrates the ripple effects of NCP's funding. It provides "offshoot projects" that may take the art to a new level. It also stimulates funding from other sources, as seen in 5.5 below.

5.5 Stimulation of other funding and/or grants

"Between 2011 and 2016 we had only Nordic funding from NCP. Last year, in 2017, and this year we had funding from the Swedish Institute and the Council of Baltic Sea States. Now we are working

to include Poland, Russia, Ukraine and Moldova. It was crucial initially to have the network funding in order to create this larger network of countries. We could not have done the conferences and the educational thing without the network funding.” (*Cross-disciplinary, Sweden*)

“We are doing it again with three-year funding. We are making it more open and inviting and looking for regional partners, not just people from the capitals. The three-year programme allows us to invite people outside the regular groups.” (*Visual arts, Estonia*)

Our data strongly support the claim that one-year and three-year funding from NCP provides novel opportunities for the artists that result in a widening of their cultural work by their embracing collaborations through new funding opportunities.

5.6 New jobs

“The ripple effect of this project is, I can say, pretty amazing. A person is now director of an art institution because of this project. He is an incredibly skillful person, intelligent, and with a genuine interest in art. They just asked him.” (*Visual arts, Norway*)

This quote illustrates the important side effects of NCP’s funding. The ripple effect serves to broaden knowledge and skilled competence in the cultural field, thus providing new information in the labour market.

5.7 New ways of organising

“Network of festivals and festival organisations. There was no individual whose name was on the platform. There were 10 groups and entities. We formed a working group. We are a very open and sharing platform. The more countries are involved the more we share. We think differently. When we apply for money in Sweden we think of art forms, but festivals are all a kind of art form. So here we do not organise or structure ourselves along the lines of art. When you are a festival you are a festival.” (*Cross-disciplinary, Sweden*)

“Personally, for me, I travelled to Norway. It gave me a very good insight into how the festival worked. I have a film background, I have worked as a film journalist, but I did not know how a festival worked. It was very important for me to see how the festival was organised, how the programme of films interacted with the audience. It taught us to be bolder in the programming and carefully watch how the audience reacted. When to take a step forward, but not too far so you do not push people out.” (*Film, Latvia*)

“We fill an important need for artists because most artists do not like to organise, they like to perform. There is a need for people wanting to organise, produce events and make it possible for artists to do their thing onstage. This is another link between the artists and the organisers.” (*Cross-disciplinary, Sweden*)

We view these results as important for the development of the cultural field in the Nordic and Baltic countries. Novel ways of organising create innovative and organic solutions that help artists to take their art to a higher level.

5.8 Increased legitimacy

“The impact has been the overall credibility, organisations that want to collaborate. You get credibility as a person, as an organisation, who works with these issues. People see that we are dedicated now... That means that we have greater access, people will listen to us and trust us, they see us as professionals, we have the expertise now. The resources given have been important.”
(Cross-disciplinary, Finland)

“They are one of the oldest short-film festivals, the most experienced, it gives us credibility. The whole cinema industry in France is large, so many TV stations, so many sales agents. Without that country it is hard to do anything, so we have a network.” *(Film, Lithuania)*

“One factor is that we had three authors from three parts of Sami land – Norway, Sweden and Finland – and they wrote poetry that has to do with boarding school, loss of language, loss of self-confidence. Success number two I would say is people who want to listen to their stories and believe in what the individual says. The third factor, which also is the aim of the project, is to develop a writer who can write for this regional theatre. I had three writers, and one of them has now written his first performance.” *(Theatre, Sweden)*

Legitimacy has an inherently regional alignment in the culture sector. The art produced has to reflect and speak to the local audience. Legitimacy is also gained by linking to the environment that has standing in the field in question.

5.9 Increased status

“The network funding has helped to strengthen our self-esteem. It has been a struggle to have this profession recognised as a profession. It is not just a cliché. One hundred years ago the work was mostly commissioned to married women who did not need money, it was something you did out of passion and as a vocation. This language thing is that it is a vocation more than a profession.”
(Literature, Sweden)

“Curators directly gained a bigger network, collaboration and invitations to curate exhibitions in different countries. You gather knowledge about a certain art field and intellectual capacity. Exchanges of ideas are important.” *(Visual arts, Estonia)*

It is the artists' experience that the work they do through the network funding increases their self-esteem and the status of their cultural productions. This is an important side effect of the funding which should not be underestimated.

5.10 Meeting each other vs. using media for communication

"I think that if we want the countries to be successful they need to have relations in the areas of economics, politics and culture with the countries that are physically closest to them. How do you make these networks – send e-mails and invite people? Or can you invite people to events and see them there? When we start doing things together, it takes us to the next level. *(Film, Lithuania)*

In our experience, collaboration never starts just by looking at the internet. It is about assembling people physically, getting them to meet, seeing sites. This funding allows us the mobility to meet people, to travel to see exhibitions and see art. Mobility is a key term." *(Visual Arts, Estonia)*

These quotes illustrate some of the most important results discussed in the report: the mobility the funding provides allows physical meetings, relationship-building and the co-creation of cultural work.

6. Conclusions

We will conclude here by answering the three initial research questions: how the network funding influences the artistic work, organisational characteristics or behaviour of artists, groups, institutions and organisations. In addition, we explored whether the network funding provided the same actors with a Nordic perspective in their work.

Arts and culture are first and foremost oriented towards the production of arts products or performances (Elstad & De Paoli, 2013), which is also reflected in the general public and private funding, which finances primarily art production. The focus on art in itself and the production-oriented culture is important for achieving a high level of quality. However, it can also lead to a greater focus on producing art and culture than on such processes as professional development, relations and competence learning.

- Networking for its own sake is what makes the NCP network funding unique, as well as very valuable to the professional artists and cultural workers interviewed and researched in this report.

These individuals highlighted that networking without having to think about production and performance was needed and was beneficial not only for their work and professional development but also for the field of arts and culture they were in. Many said they could not foresee all the positive effects that would come out of the many seminars, meetings and travels, by which they could talk freely, get important input, exchange insights and competence and also socialise. This was very positive for the competence level of each network participant and the art organisation they represented, and for the development of the arts or cultural field in itself. What was interesting is that beyond networking for its own sake, the networks were also beneficial for participants' arts production and for the artistic or cultural field they represented. The most important effects of network funding reported when it came to professional artists' and cultural workers' way of working and organising are:

- Exchange of information, competence and experience relevant to their work;
- Production of new knowledge relevant to their work;
- Strengthening of participants' identity, self-esteem and network contacts in the art field;
- Invitations and ideas for new arts and cultural projects;
- Increased legitimacy, status and self-esteem for themselves and the field of art;
- New ways of handling cultural policy issues in their own country.

When it comes to the last theme, developing a Nordic perspective, the majority of the participants replied that they would not have developed networks in the Nordic and Baltic countries had it not been for the funding. One of the effects of the network funding rated most highly by the respondents is:

- Inspiration to collaborate in a Nordic context.

The strengthening of existing contacts and the creation of many new contacts in the Nordic-Baltic region that came out of the network funding has been rated very positively by many interviewees – for themselves, their work and their professional institutions. But it may seem that amongst all the countries in the Nordic-Baltic region, the smallest and most distant countries, such as Iceland, Lithuania, Estonia, Latvia and other remote areas, benefited the most from the funding.

- The funding is seen as very important for the smallest, most remote countries and regions.

Another striking element of the funded networks is that they had many more participants than the funding was initially intended to cover and were formally registered in the applications. This is an interesting finding because it may have a positive influence on creativity considering the importance of peripheral members of networks and their importance for creativity (Cattani & Ferriani, 2008).

- Funding covers many more participants than those formally applied for, and these peripheral members are crucial for stimulating creativity.

The Nordic Model of cultural policy is seen as being welfare-oriented, generous and democratic without making distinctions on the basis of class, education and place of habitation. It is highly inclusive in terms of what is seen as belonging to arts and culture, qualities which are also said to describe and define many of the qualities of Nordic Culture Point as the funding agent. These qualities were acknowledged and regarded very positively by the professional artists and cultural workers researched here. The respondents were appreciative of the network funding: its shape and content, the application and reporting procedures, the funding's administration and the service they received when contacting NCP.

- Nordic Culture Point's application and reporting procedures, its staff and its service are highly valued.

Finally, it is important to mention that some see the Nordic aspect, or unity, as being challenged these days, both by globalisation and by recent nationalistic movements which are driving more ethnocentric perspectives and values. At the same time, the Nordic-Baltic connection is also facing the challenge of multi-ethnicity as residents are increasingly coming from other countries.

- Nordic-Baltic relevance is being challenged these days by nationalistic movements as well as by multi-ethnic demographics, especially in the Nordic countries.

7. Recommendations

Lastly, we propose the following recommendations for NCP based on the overall quantitative and qualitative analyses of the funded networks and their effects and the conclusions drawn.

- The NCP funding of arts and cultural networks in the Nordic-Baltic region must continue to keep up a Nordic connection – it is more important than ever.

In a world where freedom of speech, gender equality, respect for minorities, equal distribution of wealth and other important democratic values are being threatened by a political shift towards more nationalistic, totalitarian and egocentric political movements internationally, the Nordic-Baltic connection stand out as more important than ever. The Nordic Model is functioning well, including as a cultural policy approach at the Nordic-Baltic level. The co-operation between the Nordic and Baltic countries seems to be evaluated positively by the respondents. We recommend that NCP be even more explicit about the Nordic-Baltic values aspect of the funding, while at the same time encouraging applicants from diverse cultural and ethnic backgrounds living in the Nordic and Baltic countries.

- Another reason why NCP network funding must continue is that it fills an important gap in the cultural entrepreneurial ecosystem.

Entrepreneurs and innovators are dependent on well-functioning ecosystems (Mazzarol, 2014; Spiegel & Harrison, 2018). Capital is an important part of this ecosystem (Coleman et al., 2018). As most cultural funding bodies are regulatory in character, having formal policy and codified rules at both the national and institutional levels (cf. Scott, 2014; Grimaldi et al., 2011), the network funding from NCP fills the gap in the ecosystems for culture in the Nordic-Baltic region. This is thoroughly backed up by the data material. The network funding from NCP fills an important gap for applicants, as it is less formal and regulatory in character and actually facilitates informal networking, sharing, learning, shaping of visions and development of arts projects, which few other programmes finance.

- NCP should initiate a two-step process with one-year funding first and then a continuation with three-year funding.

Our data also indicate that one-year and three-year funding are both valuable to the applicants. Interviews reveal that it is useful for applicants to start with one-year funding before applying for the longer-term network. The study reveals that starting

with a one-year network has a learning effect with regard to the composition of the network and its purpose and processes. We suggest that NCP encourage those in receipt of one-year network funding to apply for the three-year network funding.

- In particular, NCP should encourage artists from smaller countries and remote areas in the Nordic-Baltic region to apply for the network funding.

Recipients of the network funding who are from smaller countries and remote areas experienced participation in a network as being very important and valuable for their professional development, as they feel more isolated than people from larger countries and less remote areas.

- NCP should continue to encourage networks to include actors from countries outside the Nordic-Baltic axis.

One core finding is that relationship-building with arts communities outside the Nordic-Baltic region, such as with artists from other European countries or countries in North and South America etc., is an important channel for bringing new perspectives and ideas into the network. This is in line with a core finding in network and innovation research: distant relations outside one's own "cliques" often provide new information. They are, through their lack of intimacy with the focal actor, often nodes of fresh views and thus significant in providing new solutions.

- NCP should encourage freelance professionals or groups to apply for network funding by providing them with extra resources for managing the networks.

The interviews with the few hosts who were independent freelancers revealed that they lacked the administrative resources to form, apply and manage their networks. This may be an important explanation for why they are poorly represented amongst the recipients of the funding. The funding should allot extra resources for networks managed by this group.

- NCP should continue with the funding format, encouraging network relationships with both strong and weak ties.

The importance of developing relationships with both strong and weak ties cannot be overestimated in the Nordic-Baltic Mobility Programme for Culture. Artists need strong ties to execute their activities and keep their momentum, as well as weak ties to learn new things and innovate.

- NCP should provide recipients of network funding with knowledge of networking processes and how to manage networks.

The need to learn more about networking and for knowledge of managing networks was communicated as being important. We suggest that NCP develop written materials, seminars or a film to inform recipients of the network funding of how they can stimulate good networking processes and manage their networks. In order to maintain up-to-date insight into the networks, we recommend that NCP initiate a more regular, systematic and thorough measurement of the effects of the NCPs programme. Structured interviews over the telephone, with an open-ended section added, would provide a sound database for analysing longitudinal effects across years.

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Oppsummering av rapporten

Oppdraget med å evaluere 1-årig støtte og 3-årig nettverksstøtte til kunstnere og kunstorganisasjoner ble initiert av Nordisk kulturkontakt våren 2018. Formålet med denne evalueringen og rapporten har vært;

- Å oppnå en innsikt og få tilbakemelding på hvordan nettverksstøtten til profesjonelle kunstnere og kulturarbeidere fungerer.
- Å utforske i hvilken grad nettverksstøtten øker utveksling av kunnskap, kontakter, tilstedeværelse og interesse blant profesjonelle kunstnere og kulturarbeidere.
- Å finne ut hvordan type støtteordning, formatet og innhold, samt administrering av denne blir oppfattet blant mottagerne av støtten.

I denne rapporten har vi analysert og evaluert nettverk som mottok støtte i årene 2014, 2015 and 2016. Rapporten er basert på metodetriangulering, hvilket betyr at vi både samlet inn kvalitative (24 semi-strukturerte intervjuer) og kvantitative data (spørreundersøkelse blant 78 mottagere av støtten). Vi oppnådde 33 % svar i spørreundersøkelsen hvilket sees på som tilfredsstillende metodisk. Utvalget var også bredt representert blant mottagerne av støtten når det gjelder land og kulturformer. Dette har sikret en fasettert og nyansert innsikt i erfaringene respondentene har gjort seg med nettverksstøtten.

Fordi kunst- og kulturfeltet først og fremst er orientert mot produksjonen av kunstprodukter og opptreden (Elstad & De Paoli, 2013), er det lite tid og ressurser til profesjonell utvikling, relasjonsbygging og kompetanselæring. Derfor er nettverksstøtten viktig og høyt verdsatt blant mottagerne av støtten som vi har evaluert. Disse resultatene kan trekkes ut som de viktigste i vårt datamateriale;

Stor variasjon av nettverk når det gjelder kunst- og kulturfelt representert

Støtten går til mange ulike kunst- og kulturfelt, fra det tradisjonelle som visuell kunst, musikk, film etc til nye kulturfelt innenfor moderne media og kreative industrier som spillbransjen, videokunst, TV og andre.

60–70 % av nettverksvertene kommer fra uavhengige organisasjoner eller institusjoner, få fra det frie frilanse feltet

Initiativet til å etablere nettverk kommer sjeldent fra uavhengige kunstnere og frilansere, hvilket er forståelig da disse mangler administrative ressurser og stabilitet til å håndtere søking, ledelse og rapportering av nettverkene.

Den nordiske-baltiske koblingen sees på som viktig og verdifull for mottagere av støtten

Mottagere av nettverksstøtten fra små land og avsidesliggende områder ser på støtten som særdeles betydningsfull.

Nettverksstøtten når mange flere – positivt for kreativitet

Mange nettverk involverte mange flere eksterne kunstnere og profesjonelle enn de søkte før. Dette kan påvirke kreativitet positivt.

Positive erfaringer med Nordisk kulturkontakt som støtteorganisasjon

Så og si alle respondentene var veldig takknemlige og glade for nettverksstøtten, formen, innholdet og ikke minst søknads- og rapporteringsrutiner, samt service.

Ansikt-til-ansiktsmøter er vurdert som viktigere enn digital kommunikasjon

Fordi søkerne er geografisk spredt, er det viktig med ansikt-til-ansikt kommunikasjon, noe søkerne anser som positivt at nettverksstøtten gir støtte til.

Ansikt-til-ansiktsmøter rangeres som viktigst for å utvikle tillit

Ansikt-til-ansikt interaksjon er vurdert som viktigst for tillit, etterfulgt av regelmessig kommunikasjon med andre i nettverket og deling av felles kunst- og kulturfilosofi.

Viktige faktorer for nettverksfunksjon

Informasjons- og kompetanseutveksling, nettverksutvikling og seminarer for ide- og kompetanseutvikling er viktig for nettverkets funksjoner

Nettverkseffekter – samarbeid, aktiviteter og læring

Effektene av nettverkene påvirker i stor grad aktørenes inspirasjon til å samarbeide i en nordisk kontekst på nye måter og gjennom nye prosjekter. De kvalitative dataene støtter også læringseffekten av nettverkene.

Appendix 1: A short description of the professional background of De Paoli and Foss

Lene Foss (PhD. Dr Oecon) is Professor of Innovation and Entrepreneurship UiT The Arctic University of Norway, School of Business and Economics. Her research portfolio includes entrepreneurial networks and networking in small businesses and the role of gender in entrepreneurship and innovation. Her recent research is in the field of entrepreneurial education, open and responsible innovation and development of entrepreneurial universities. Her work is published in *Small Business Economics*, *European Journal of Marketing*, *Journal of Small Business Management*, *International Small Business Journal*, *International Journal of Entrepreneurial Behavior and Research*, *International Journal of Gender and Entrepreneurship*, *International Journal of Entrepreneurship and Small Business*, *Resources Policy*, *Industry and Higher Education* and *Education Research International*. Foss has co-edited three books, *Entreprenørskap: Kjønn, livløp og sted* (2002), *Bedriftsutvikling I teori og praksis* (2005) and *The Entrepreneurial University: Context and institutional change* (2015). Foss has 22 journal publications, 38 book chapters, 79 keynotes and 898 citations at Google Scholar. Foss is Honorary Research Fellow in Strategic Development in Entrepreneurial University and Higher Education Policy in Europe at Lahti University of Applied Sciences in Finland. She has been a visiting scholar at the University of North Carolina at Chapel Hill, USA, Cambridge Judge Business School, the University of Cambridge, UK and the Said Business School, University of Oxford, UK. Foss is a consulting editor for the *International Journal of Gender and Entrepreneurship* and is on the International Review Board of *Journal of Small Business Management*. Her networks include Global Women's Entrepreneurship Policy and Diana International Research Group. Websites:

- https://www.researchgate.net/profile/Lene_Foss
- <https://www.linkedin.com/in/lene-foss-54520122/?originalSubdomain=no>
- https://uit.no/om/enhet/ansatte/person?p_document_id=41306&p_dimension_id=226746
- https://scholar.google.no/scholar?hl=no&as_sdt=0%2C5&q=Lene+foss&oq=

Donatella De Paoli (PhD. Dr Oecon) is Associate Professor at the Department of Leadership and Organizational Behaviour at the Norwegian Business School BI in Oslo, Norway. Her research follows two prongs: the management of the arts and art and aesthetics in management. Within the management of the arts, her research themes centre on the leadership and organisation of art institutions such as theatres and museums, production management of the performative arts, creativity in art production, and cultural policy issues such as new public management in the arts. Alongside research in the traditional arts field, she has also written reports for state agencies on the creative industries and the experience economy. She conducted an evaluation of the Norwegian Council of the Arts and Innovation Norway to explore how these agencies supported cultural entrepreneurs. She has written the books *Organizing and leading arts and culture* (Elstad and De Paoli, 2013) and *Art and capital – about new relations between art, aesthetics and business* (Gran and De Paoli, 2005).

The second prong of De Paoli's research is about art in management; especially how aesthetics, office design and architecture, embodiment and also arts-based methods influence and shape leadership and organisations. She was part of a research project funded by the Finnish Academy of Science from 2011 to 2015 called "Leadership of Spaces and Places". She co-edited a book by the same name, has published chapters in edited books on these issues and also published several articles in journals such as *Journal of Management & Organization*, *Organizational Aesthetics* and *Journal of Corporate Real Estate*, amongst others. She is a reviewer for some of these journals as well.

De Paoli is teaching on several Executive Masters programmes at BI on team leadership, leadership and creativity, and arts management, as well as production management in TV, film and the performative arts. She regularly gives speeches in the business world and for the wider public.

https://www.researchgate.net/profile/Donatella_De_Paoli

<https://www.linkedin.com/in/donatella-de-paoli-600454b/?originalSubdomain=no>

<https://www.bi.no/om-bi/ansatte/institutt-for-ledelse-og-organisasjon/donatella-de-paoli/>

<https://scholar.google.no/citations?user=PPa63V4AAAAJ&hl=no>

Appendix 2: Information Letter on Network Research

Helsinki, 7 September 2018

Dear artist/arts group or arts institution,

You are being contacted because you have been granted network funding through the Nordic-Baltic Mobility Programme for Culture. Nordic Culture Point, the administrator of the grant programme, has initiated a research project that aims to examine the long-term effects of network funding and has recruited Associate Professor Donatella de Paoli and Professor Lene Foss to carry out the research.

This questionnaire covers the basic facts about the network. The interview will deal with the following themes: network relations, communication and spaces, co-operation, art production, exchange of ideas and knowledge and more.

All answers will be anonymous, and the data material will be treated confidentially with respect to ethical research guidelines. Participating in this research will not affect your future applications. The experts and administrators of the grant programmes will not have access to the data.

If you fill in the questionnaire fully, you will receive the end product in January 2019.

In case you should have any questions concerning the research project, please don't hesitate to contact us.

Thank you for your co-operation!

Best regards,

Anna Skogster

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Appendix 3: Questionnaire

Effects of Network Funding from the Nordic-Baltic Mobility Programme for Culture

Initial text appearing on the respondent's screen

Why is your contribution highly valued?

- Your voice is important for how the funding will be organised in the future
- This is the first in-depth evaluation of the network programme
- This research examines long-term effects of network funding for artists, arts groups, and institutions in the Nordic and Baltic countries

The questionnaire will take approximately 15 minutes to complete.

The Questions

Background information

As the main applicant for the network funding, what kind of activity/organisation/institution do you represent? Mark one.

- Independent/freelance professional
- Independent group of professionals
- Public art or cultural institution
- An independent organisation receiving private or public funding
- Others (please specify)

What is the name of the network that you received funding for?

What kind of network funding did you receive?

- Short-term (1 year)
- Long-term (3 years)

How many participants from the Nordic and Baltic countries were involved in the funded network?

- 3
- 4
- 5
- 6
- 7
- 8 or more

How many of the contacts in the funded network do you still have contact with?

- All
- Some
- None

Which Nordic or Baltic countries were involved in the funded network?

- Denmark
- Iceland
- Finland
- Norway
- Sweden
- Greenland
- Faroe Islands
- Estonia
- Latvia
- Lithuania
- Åland

How many external artists/professionals (not part of the funding) were involved in the activities of the network?

- 1
- 2
- 3
- 4
- 5

- 6
- 7
- 8 or more (please specify)
- Not relevant

Network communication and relations

What was/were the connecting point(s) of the network?

*Please choose the most suitable answer for each alternative given below.

Strongly Agree	Agree	Disagree	Strongly Disagree	Undecided
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- A common art form
- A common ideology (art or political)
- A common artistic vision
- A wish to co-operate
- A wish to co-operate across art forms or cultural sectors
- A wish to share knowledge and learn
- A wish to share knowledge and learn from other art forms or cultural sectors
- A wish to produce art together
- A wish to develop a Nordic identity
- Mutually good relations between participants

How important were the following communication and meeting modes during the network project?

*Please choose the most suitable answer for each alternative given below

Very Important	Important	Somewhat Important	Not Important
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- Mail
- Social media
- Skype or video conferencing
- Google docs and related programs
- Telephone
- Face-to-face meetings in offices
- Face-to-face meetings in seminars
- Face-to-face meetings in public places

- Face-to-face meetings in homes
- Informal meetings at festivals/seminar
- Others (please specify)

How did you perceive the level of trust between participants in the network?

- High
- Medium
- Low

How important were the following factors for developing trust between participants in the network?

*Please choose the most suitable answer for each alternative given below.

Very Important	Important	Somewhat Important	Not Important
----------------	-----------	--------------------	---------------

- Having known each other
- Being part of the same arts and culture field
- Sharing a Nordic or Baltic culture/language or identity
- Sharing a common philosophy of art and culture
- Sharing a common political ideology
- Communicating with each other regularly
- Meeting with each other face to face
- Producing art together
- Others (please specify)

Network effects

Has the funding from Nordic Culture Point been important for the following in respect of the functioning of the network?

*Please choose the most suitable answer for each alternative given below.

Strongly Agree	Agree	Disagree	Strongly Disagree	Undecided
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- Exchanges of information and competence about art/cultural field
- Exchanges of information and competence about administration
- Planning of activities
- Teaching activities

- Preparation for art production
- Network development in a Nordic or Baltic context
- Seminars for competence development
- Seminars for idea development
- Activities fulfilling existing projects/art production
- Activities preparing for new projects/art production
- Increased artistic and cultural production
- We did not manage to spend the total amount
- Other (please specify)

To what extent do you agree with the following statements about the funding from Nordic Culture Point?

*Please choose the most suitable answer for each alternative given below.

Strongly Agree	Agree	Disagree	Strongly Disagree	Undecided
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- The funding we received was as expected
- The information on the network funding is easy to relate to
- The reporting on the network funding is easy to relate to
- The consultants at Nordic Culture Point are accessible and helpful
- The administration time for each application was reasonably short
- I am/we are pleased with Nordic Culture Point as the funding agent
- Other (please specify)

Did the networks contribute to providing you as an independent artist, arts group or institution with the following?

*Please choose the most suitable answer for each alternative given below.

Strongly Agree	Agree	Disagree	Strongly Disagree	Undecided
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- New projects
- New jobs
- Change of art style, form or expression
- Stimulation of other funding and/or grants
- Inspiration to collaborate in a Nordic context
- Increased art production
- New ways of working

- New ways of organising
- Increased legitimacy
- Increased status
- Other (please specify)

Did the following factors represent obstacles for the funded networks?

*Please choose the most suitable answer for each alternative given below.

Strongly Agree	Agree	Disagree	Strongly Disagree	Undecided
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- Lack of continuity in communication
- Missing or weak communication
- Language and culture differences
- Weak co-ordination of the activities in the network
- Lack of administrative resources
- Fragmented responsibility
- Limited time because of other projects
- Lack of time to meet up face to face
- Others (please specify)

Do you perceive the network funding through Nordic Culture Point to be addressing your needs?

- Yes
- No

If no, please answer the next question.

What needs do you have for funding related to co-operation and exchanges in the Nordic and Baltic region?

If you were to advise on how network funding should be organised in the future, how would you respond to the following statements?

*Please choose the most suitable answer for each alternative given below.

Strongly Agree	Agree	Disagree	Strongly Disagree	Undecided
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- Network funding should be more oriented towards art production
- Network funding should be more long-term oriented
- Network funding should provide us with a Nordic multi-cultural perspective
- Network funding should make us reflect on what the essence of networking is
- Network funding should provide us with competence in processes
- Network funding should provide us with competence in networking
- Network funding should provide us with competence in art production

Finally, how did the network influence you personally?

Appendix 4: Interview guide for semi-structured interviews.

- Would you like to tell us what you do in this network?
- What was the motivation for applying for this network funding?
- Did you put forward some goals?
- Can you tell us more about the network, how you worked?
- If you were to pick three examples of success, what would those be?
- What are the three learning points of the collaboration?
- What is the main effect of this network, if you try to pinpoint some of the connecting points that you felt?
- What about the vision, the Nordic-Baltic connection: is this a natural and interesting way to bring people together?
- Can you relate some experiences where the network part worked very well?
- And when did it not work?
- Could you indicate three issues: reasons why things do not function in a network?
- Were there people outside of the network that were important?
- When artists are creating, they are in certain spaces. If you think about situations when your network worked very creatively, where was this?
- What do you think about the network funding?
- Why do you think this network funding should continue?
- If you were to give some advice to Nordic Culture Point, what would this advice be?

Appendix 5: Short general description of the interviewed respondents

Table 2: Interviewed respondents

Network Funding	Country and city of host	Art form
1-year 2015	Estonia, Tallinn	Contemporary Visual Arts
1-year/3-year 2016	Latvia, Riga	Contemporary Dance
1-year/3-year	Latvia, Riga	Contemp Visual Arts Curating
1-year/3-year 2014	Latvia, Riga	Film
1-year 2014	Latvia, Riga	Children's Film Festival
1-year 2015	Latvia, Riga	Contemporary Dance Critics
3-year 2015	Latvia, Riga	Folklore and Arts
3-year 2014	Lithuania, Vilnius	Film, Animation and Video Games
3-year 2014	Lithuania, Vilnius	Short Film Festival
3-year 2016	Finland, Helsinki	Film and TV
3-year 2014	Finland, Helsinki	Contemporary Dance
1-year 2015	Finland, Helsinki	Media Art
1-year 2015	Denmark, Copenhagen	Museums and Colonial History
3-year 2015	Denmark, Copenhagen	Games as Art
1-year 2014	Sweden, Stockholm	Festivals, Cross disciplinary
3-year 2014	Sweden, Stockholm	Literature and Translation
3-year 2015	Sweden, Stockholm	Arts and Crafts
1-year 2015	Sweden, Kiruna	Sami Theatre
1-year 2015	Iceland, Reykjavik	Literature and Slam Poetry
1-year 2016	Iceland, Reykjavik	Contemporary Music Festival
1-year 2016	Norway, Oslo	Contemp Visual Art Video/Film
1-year 2016	Norway, Oslo	Rock Music
1-year 2015	Norway, Svolvær	Contemporary Art/Art Production
3-year 2015	Norway, Tromsø	Contemporary Art Festival



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Effects of Network Funding – An Evaluation

Network funding forms part of the Nordic-Baltic Mobility Programme for Culture, which aims to enhance cultural and artistic collaboration in the Nordic and Baltic countries by funding travel, networking, and residential activities. Network funding provides a platform for co-operation and thus the exchange of ideas and knowledge between professional artists and cultural practitioners in the Nordic and Baltic regions.

This study on the effects of Network funding was commissioned by Nordic Culture Point in the spring of 2018 in order to gain insight into the long-term effects of funding and to examine its results for professional artists and cultural practitioners in the Nordic and Baltic countries. Data for the analysis was obtained through both qualitative and quantitative methods.

The results show that networking is beneficial not only for its own sake, but also for the professional development of the recipients and the entire artistic or cultural field that they represent. Network funding is perceived as valuable amongst professional artists and cultural practitioners.



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