

Network North

- a critical evaluation



Nordic Culture in the UK
and Ireland 2001–2002

Network North

a critical evaluation

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The Nordic Council of Ministers

was established in 1971. It submits proposals on co-operation between the governments of the five Nordic countries to the Nordic Council, implements the Council's recommendations and reports on results, while directing the work carried out in the targeted areas. The Prime Ministers of the five Nordic countries assume overall responsibility for the co-operation measures, which are co-ordinated by the ministers for co-operation and the Nordic Co-operation committee. The composition of the Council of Ministers varies, depending on the nature of the issue to be treated.

The Nordic Council

was formed in 1952 to promote co-operation between the parliaments and governments of Denmark, Iceland, Norway and Sweden. Finland joined in 1955. At the sessions held by the Council, representatives from the Faroe Islands and Greenland form part of the Danish delegation, while Åland is represented on the Finnish delegation. The Council consists of 87 elected members - all of whom are members of parliament. The Nordic Council takes initiatives, acts in a consultative capacity and monitors co-operation measures. The Council operates via its institutions: the Plenary Assembly, the Presidium and standing committees.

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Executive Summary

Initiated in 2001 and running until 2003, Network North aimed to develop a bi-lateral exchange between the Nordic countries and adjacent areas in the northwest of Europe, particularly Scotland, Northern Ireland and Ireland. The project focused on the creation of a network of contacts and co-operative ventures in the fields of contemporary art and culture, including drama, folk music, music, film, literature and visual art. It was intended that, in contrast to a one-off, large-scale project, the development of new or existing networks would achieve greater long-term benefit.

This emphasis on developmental rather than demand-driven activity is at the core of the current focus of the Nordic Council of Ministers' strategy with regard to cultural promotion abroad. The benefit or otherwise of organising a series of events over a long period of time rather than a one-off, high-profile event will always be an issue, as will the notion of focusing on one region abroad. Does the publicity surrounding one large-scale spectacle better serve the Nordic Council of Minister's objectives than the formation of on-going links during a series of lower-key events? Does the regional focus serve to raise awareness of Nordic art and culture, or does it tie up funding which could otherwise be used to respond to opportunities as they arise?

This report takes an overview of programmes in each area – drama, film, folk music, music, literature and visual arts – to give a flavour of the 60 or so projects which comprised Network North and concludes that, for a relatively small budget in Nordic terms, an enormous amount of activity has taken place and that long-term benefits are already evident. Joint funding was a significant feature of Network North, with the Nordic funding acting as the catalyst for the securing of support from arts councils and institutions in the UK and Ireland.

In general, the outcomes of Network North range from the informal – the establishment of information exchange networks, for example – to the formal, such as the development of a funded residency programme; exchange performances; commissioning and performance/ exhibition of new work; joint productions; and the emergence of new ensembles and festivals. Local involvement (in the guise of true partnerships with organisations in the host region) in the selection of content was an important factor in the success of Network North and ensured that the programmes related to the host artists and audiences more than an 'imported package' would have done. To maintain the momentum gathered by Network North, participants indicate that some on-going, low level maintenance of the various networks is required.

It is important to select host regions where a Nordic programme can make an impact - it can be difficult to achieve a high media profile in a large cultural market such as London, for example – and in the case of Network North, the focus on Scotland and Ireland bore fruit in terms of bringing Nordic art and culture to public attention. The courage of the Nordic Council of Ministers in persevering with a systematic development of networks abroad for its artists in favour of giving in to demand for large spectacles must be applauded; the long-term benefits to the reputation of the Nordic countries and its artists will only truly be felt in years to come.

Introduction

Background

Since 1952 extensive co-operation has existed within the Nordic countries, and Nordic co-operation in art and culture has provided an excellent platform on which to build joint projects with countries outside of the Nordic region. Many pan-Nordic projects have travelled the world since the beginning of the 1980s and have established valuable networks and on-going exchange programmes.

Network North was initiated and organised by the Nordic Council of Ministers as a cultural project between the five Nordic countries and the UK and Ireland. Special focus was given to Scotland, Shetland, the Orkney Islands, Northern Ireland, Ireland and the Hebrides. The initial duration of the project, 2001-2002, was extended to 2003 in the case of some events.

The goal was to form networks in the fields of art and culture and to promote collaboration with the fringes of Europe. Network North included many institutions, organisations and festivals in the Nordic countries and in the UK and Ireland.

Methodology

This report has been prepared using information gathered from attendance at Network North events in Salisbury, Dublin, Edinburgh and London¹ as well as through direct contact with the key organisers in drama, film, folk music, music, literature and visual arts.

The purpose of the document is three-fold:

- to set the context of Network North
- to examine the success of Network north in the light of certain key projects
- to set out conclusions and make recommendations for future co-operative projects

Context

Composed of representatives from the countries' respective Ministries of culture and foreign affairs, the Steering Committee for Nordic cultural projects abroad funds joint projects with the aim of:

¹ Salisbury Festival, May 2001

Dublin: European Youth Jazz Orchestra, July 2001; Up North!, December 2001

Edinburgh: Network North Follow-up Seminar, October 2003

London: Seminar on Nordic Literature in the UK, December 2003

- achieving a distinct Nordic profile outside of the Nordic countries
- presenting the Nordic countries as a culturally interesting region
- promoting dialogue, co-operation, network-building and transfer of knowledge between Nordic artists and public and those in the host region

The Steering Committee works with institutions, specialists and artists in planning and implementing its programmes. It provides core funding for projects which then look to other national, Nordic and international agencies as well as to commercial sponsors for additional funding. As the Committee initiates its own programme of activity, it does not operate as a grant-aiding organisation.

1 Network North in Planning

1.1 Range and scope of Network North

Initiated in 2001 and running until 2003, the Committee's Network North project aimed to further links between the Nordic countries and adjacent areas in the northwest of Europe, particularly Scotland, Northern Ireland and Ireland. The project focused on the creation of a network of contacts and co-operative ventures in the fields of contemporary art and culture, including drama, folk music, music, film, literature and visual art.

1.2 Strategic Intent

In general, the Steering Committee for Nordic Cultural projects aims to ensure that:

- cultural exchange is two-way
- measures are not restricted to large cities
- projects reach those areas with limited access to cultural events
- projects seek additional funding from other national, Nordic and international co-funding agencies, as well as from commercial sponsors

In the case of Network North, it was intended that the project be a collaborative venture between the various Nordic cultural institutions – the Nordic Institute for Contemporary Art (NIFCA), the Nordic Music Committee (NOMUS), the Nordic Centre for the Performing Arts (NordScen), the Literature Information Centres and the Nordic Film Institutes - and partner institutions in the UK and Ireland.

Overall, the project aimed to:

- create new networks in an area which is geographically close and with a comparable population size (i.e. Scotland, Wales, Northern Ireland and Ireland)
- encourage existing Nordic networks to find similar partners in the host region
- develop co-operative programmes through joint funding
- look at culture in the English language, but not necessarily coming from England

1.3 Measures of Success

The amount of follow-up, long-term activity created as a result of Network North is the overall measure of success. In term of developing the project, however, the following were considered to be significant:

- creation of new networks
- development of two-way cultural exchange
- identification of new, similar partners for existing Nordic networks

- securing of joint funding as measure of co-operation in the development of programmes
- growth of cultural industries, especially with regard to economic turnover and job opportunities

1.4 Key issues and challenges

From the outset, it was clear that that the main challenge would be to consolidate the Nordic Council of Ministers' move from demand-driven to developmental funding. The benefit or otherwise of organising a series of events over a long period of time rather than a one-off, high-profile event will always be an issue, as will the notion of focusing on one region abroad. Does the publicity surrounding one large-scale spectacle better serve the Nordic Council of Minister's objectives than the formation of on-going links during a series of lower-key events? Does the regional focus serve to raise awareness of Nordic art and culture, or does it tie up funding which could otherwise be used to respond to opportunities as they arise?

Another challenge would be to ensure that two levels of links had been forged: links between funding bodies (i.e. the Nordic institutions and similar bodies in the host region); and between organisations in receipt of funding (such as festivals and events). The importance of securing joint funding was also identified as being a potentially significant factor in leading to the real, on-going success of the network.

Achieving an appropriate level of media coverage would be essential in raising awareness of Network North both nationally as well in the host region. This could be difficult in a market such as London, already overwhelmed with cultural activities, but could be very successful in cities such as Dublin, Edinburgh and Glasgow which have a lively, yet receptive arts scene.

1.5 Funding

The Nordic Council of Ministers allocated 7,470,000 DKK (approx. €950,000) to Network North.

For a relatively small budget in Nordic terms, an enormous amount of activity took place, with more than 60 projects being successfully completed. Many of these also received funding – in some cases 50:50 funding - from the Arts Council of Ireland, the Scottish Arts Council, and the Arts Council of Northern Ireland and the Arts Council of Wales. There is no doubt that the Nordic funding was the catalyst which spurred the arts councils to consider funding the various events; it also enabled arts organisations and institutions to add the Nordic activity to their existing programmes of activity.

One project – the Music of the Northlands Festival – managed to secure funding under the EU's Culture 2000 programme and raises the possibility of the Nordic Council of Ministers acting as an umbrella body to facilitate applications to the EU programme in future.

It is also interesting to note the return on Nordic investment: for almost 1m DKK spent on the Northlands and Salisbury Festivals little, if any, long-term benefit has been

shown, while the 300,000 DKK spent on contemporary music has resulted in the commission of nine new works played by ensembles from the ‘other side’; subsequent performances of Nordic and Irish music in Scandinavia, the UK and Ireland; and has led to the establishment of an annual contemporary music festival in Dublin.

Network North Budget summary : January 2004

	DKK
Drama	
Nordic Plays at Royal Court	100,000
Film	700,000
Folk Music	
Folk music	500,000
Folk Music	
- Falun, Kaustinen, Førde (100.000 each 2001,2002,2003)	300,000
Celtic Connections	150,000
Contemporary Music	300,000
Literature	650,000
Visual Arts	
Visual arts	2,000,000
Visual Arts Digital Gallery	450,000
Exhibitions	
Hunters of the North	500,000
Gen. X – Young Nordic Design	100,000
Centering the Peripheries	150,000
Scandinavian Studies at London University College	30,000
Gender, Power, Text	
Publicity	
Media & PR	240,000
Sub-total	6,170,000
(continued over)	

Network North Budget summary contd.	DKK
Other activities	
Salisbury Festival, May 2001 (wide range of Nordic programmes)	450,000
Northlands Festival , September 2001 (wide range of Nordic programmes)	400,000
Orkester Norden 8 concerts in England and Scotland, summer 2001	300,000
Ung Nordisk Musik Several workshops in connection with a larger Danish cultural event in Birmingham, October 2001	150,000
sub-total	1,300,000
GRAND TOTAL	7,470,000

2 Network North in Action

The initial intention of Network North, that a programme of bi-lateral exchange would be developed between specific regions, was firmly based on a recognition of the many culturally driven relationships already in place. It was intended that, in contrast to a one-off, large-scale project, the development of new or existing networks would achieve greater long-term benefit.

This section takes an overview of programmes in each area – drama, film, folk music, music, literature and visual arts – to give a flavour of the 60 or so projects which comprised Network North. Each section is considered under the headings: network building, artists and audience, funding and future development.

2.1 Drama

Network North's drama programme included a new production of 'Those Who Live' (De som lever, Welte Holtan) at the 2002 Edinburgh Festival as well as a UK tour showcasing the work of performance artist, Irma Optimist. A week of readings of new plays by Nordic writers at the Royal Court Theatre completed the programme. Nordic funding was the catalyst for this event which demonstrated a solid co-operation between NordScen and the Royal Court Theatre.

New Plays from the Nordic Countries, London, 2002	
Key partners	Sverre Rødahl, NordScen and Ramin Gray, Royal Court Theatre, London
Planning / network building	Institutional links as well as co-operation with theatres, writers, agents etc
Event: Number of artists involved	6 Nordic playwrights, both established and up-and-coming; 10 other Nordic playwrights, literary managers, and directors, actors and directors from the Royal Court Theatre, London
Nature of activity	a Nordic Week of rehearsed play readings and exchange-of-information seminars
Period	December 9 – 14, 2002
Funding	Nordic Council of Ministers and other Nordic Embassies and or-

	ganisations
Future development	Proposals for future residencies and exchange networks to be put to the Nordic Council of Ministers
Key issue	Nordic funding crucial in enabling project to take place

The Nordic Week at the Royal Court Theatre, London, took place from December 9th – 14th 2002. The aim of the event was to present rehearsed readings of Nordic plays to an English audience.

Plays were chosen on the basis of reports from a panel of readers in the UK and in line with the Royal Court Theatre's usual criteria: no musicals, no historical or biographical plays, no adaptations of pre-existing texts and no plays that are over ten years old. The director and translator first spent time discussing the play with the playwright, the director then cast the play with the Theatre's own casting department and finally, each play had a day and a half rehearsal prior to a public reading.

Shortlisted plays were translated and the final list represented both established and up-and-coming playwrights:

- NOVEMBER by Lars Norén (Sweden) translated by Frank Perry
- A SUNNY ROOM by Peter Asmussen (Denmark) translated by Christina Anthony
- KISS MY SHOES by Lucia Cajchanová (Sweden) translated by Gregory Motton
- AND BJORK OF COURSE by Thorvaldur Thorsteinsson (Iceland) translated by
- Bernard Scudder
- THE NAME by Jon Fosse (Norway) translated by Gregory Motton
- THE GOOD FAMILY by Joakim Pirinen (Sweden) translated by Gregory Motton

The event was organised on the basis of contact made with theatres, colleagues, organisations, agents and funding bodies both in the UK and in the Nordic Region. The promise of a grant from the Nordic Council of Ministers and subsequently from NordScen was crucial in setting up the project as the Royal Court Theatre's core funding does not allow for such events.

In order to develop future links, ten other Nordic Playwrights, Literary Managers, Artistic and Freelance Directors were also invited to participate in a seminar which was intended to facilitate the forging of contacts, the exchange of information with regard to practice, and the sharing of the Royal Court Theatre's belief in the importance of basing theatre around the work of the contemporary writer.

2.2 Film

The Danish Film Institute, along with the other Nordic Film Institutes, was responsible for organising Network North's film programme. A varied programme was presented in three cities; Galway, Edinburgh and Copenhagen. Co-operation with Dundee Contemporary Arts yielded one of the highlights of Network North - the Nordic Children's Film Festival, which toured Scotland and Northern Ireland in 2002.

Network North Film Programme, 2001 - 2002	
Key partner	Jesper Andersen, Danish Film Institute in co-operation with the other Nordic Film Institutes
Planning / network building	Contact with existing film festivals in Galway, Edinburgh, and Copenhagen. Collaboration with Dundee Contemporary Arts in arranging Children's Film Festival in eight venues in Scotland and Northern Ireland
Event: Number of films involved Nature of activity Estimated audience Period	Galway: 12 Nordic Films Edinburgh: 6 Films plus presentation on TV advertising Copenhagen: 9 features and nine short films Children's Film Festival: 8 films and a number of shorts. Galway: 800 Edinburgh: 1,000 Copenhagen: 2,500 Children's Film Festival: 3,000 2001 - 2002
Funding	Nordic
Future development	Two Irish – Danish co-productions. Probable establishment of Children's Film Festival in Scotland
Key issue	Local involvement in content selection more beneficial than exporting a Nordic 'package'

Network North's film programme opened at the Galway Film Fleadh in July 2001 which presented twelve films from the Nordic countries. In conjunction with the Nordic film programme, a co-production seminar was hosted by Media Antenne Galway.

Two representatives of the Californian-based, Swedish “Traktor Team” visited the Edinburgh Film Festival in 2001 to present some of their successful TV ads. Network North also supported a programme of six Swedish films ‘Form and Function: Swedish Cinema of the 1960s’ at the 2002 Edinburgh Film Festival. The ‘Modern Vikings’ season shown at the Filmhouse Edinburgh in 2002 presented Scottish audiences with a snapshot of the best of contemporary Scandinavian cinema.

By far the most comprehensive film project was “The Nordic Children’s Film Festival”, organized by Mairi Thomas at Dundee Contemporary Arts. Eight features and a number of short films were shown in eight different venues in Scotland and Northern Ireland. The screenings were attended by a total of 3,000 cinemagoers, mostly children.

The programme concluded with a season of Scottish film at the Cinemateque, Copenhagen. The selection of nine features and nine shorts was recommended by the Scottish partners and was well received by the Danish audience.

Outcomes of the project include two Irish-Danish co-productions, and the establishment of a Children’s Film Festival in Scotland. The involvement of local partners was crucial to the success of the project; local input with regard to selection of films meant that the programme engaged audiences in a way that an imported package could not.

2.3 Folk Music

Folk music constituted a large part of Network North, with the Celtic Connections Festival in Glasgow presenting nine Nordic groups in January 2001. This was followed in 2001, 2002 and 2003 by Nordic/UK /Ireland exchanges at the major folk music festivals in Finland, Norway and Sweden: Kaustinen, Førde and Falun respectively. The informal nature of folk music is reflected in the type of partnerships developed; contacts between agents, other festival organizers and artists, rather than between institutions were to the fore.

Music of the Northlands, on the other hand, was a very focused initiative aiming, among other things, to increase job opportunities for musicians in the Network region, to extend links and to develop tour routes between organisers and key persons in the participating countries. Organised by the Nordic Council of Traditional Music and Dance in co-operation with the Nordic Council of Ministers and the Culture 2000 programme of the European Network of Traditional Music and Dance, it demonstrates the long-term benefits of developing links with major funding agencies.

Folk Music Festivals 2001 - 2003	
Key partners	Hans Hjorth, Falun International Folk Music Festival, Sweden, 2001 Jyrki Heiskanen, Kaustinen International Folk Music Festival, Finland, 2002 Hilde Bjørkum, Førde International Folk Music Festival, Norway, 2003
Planning / network building	Contact with agents and artists' managers, particularly as result of contact made at Celtic Connections Festival, Scotland, January 2001
Event: Number of artists involved Nature of activity Estimated audience Period	Falun: 12 groups Kaustinen: 7 groups Førde: 3 groups Northlands: workshops and concerts Falun: 7,349 Kaustinen: 29,000 Førde 10,400 Falun: one-day Celtic Showcase, July 14 th 2001 with 3 lead-in days Kaustinen: 13 th – 21 st July and 8 th August 2002 Førde: 4 days. July 3 rd – 6 th 2003
Funding	Nordic
Future development	Informal network of concert promoters / agents exchanging information and contacts
Key issue	Informal nature of folk music-making reflected in informality of networks and in small-scale of the events. Focus was entirely on Celtic performance in Nordic countries.

2.3.1 Førde International Folk Music Festival, Norway

The Celtic programme of the Førde Folk Music Festival 2003 focused on the English, Scottish and Shetland traditions as it was felt that Ireland had already been well represented at previous Nordic festivals. The Førde Festival did not set out to present Nordic artists in Scotland and Ireland as it was felt that this was being taken care of by other folk music organisations in the Nordic countries, and by the major Celtic Connections Festival held in Glasgow in 2001.

Artists were engaged on the basis of contact with agents and managers, including those represented at Celtic Connections. It is reported that the experience of attending Celtic Connections and the contacts established at the Festival were very useful and will form the basis of follow-up activity in the future.

The artists who appeared at the Førde Festival 2003 were: Blazin' Fiddles with Catriona MacDonald; the Kathryn Tickell Band; and Shine. These were involved in several concerts as well as workshops and the final 'Celtic Sunday'. The artists were very well received by press and public alike and it is estimated that a total of 10,400 people attended the Festival.

2.3.2 Kaustinen International Folk Music Festival, Finland

The oldest and most established Nordic folk music festival takes place annually in Kaustinen, Finland. In July and August 2002, the Festival presented music from Scotland, Shetland, Ireland and England and was attended by more than 29,000 including agents and concert promoters from other Nordic festivals.

Featured at the Festival in 2002 were: Danú from Ireland; Julie Murphy & Fernhill from Wales; Fiddler's Bid from Shetland and Salsa Celtica from Scotland; and Bollywood Brass, Natacha Atlas & Foretold and Andrew Cronshaw & Band from England.

The Festival received extensive local press coverage and the contacts made fed into the ever-growing network of folk music festivals in the Nordic and host region.

2.3.3 Falun International Folk Music Festival, Sweden

Participating artists at the Celtic Music Showcase on July 14th 2001 were: Rory Campbell & Malcolm Stitt; Deaf Shepherd; Fiddlers Bid; Old Blind Dogs; Catriona MacDonald; Blazin' Fiddles; Tarras; Shooglenifty; and Capercaillie. Two Swedish groups were also featured; the mixed Swedish/ UK group SWÅP and the local Celtic inspired group, Plastic Paddy.

The event was very well attended with performances taking place in three venues: the Main Stage, capacity 7,000; the Dance Tent, capacity 800; and the Dance Hall, capacity 500. As well as the day of concerts, two three-day workshops were organised and the intense nature of the event was considered to be a significant element in its success.

It is intended that artists from the UK and Ireland will be presented at future festivals in Falun; the organisers have already become part of an information exchange network with regard to engaging artists.

Music of the Northlands, 2002	
Key partner	Jan Lothe Eriksen, Nordic Council of Traditional Music and Dance
Planning / network building	Institutional links at Nordic and EU level as well as co-operation with national organisers
Event: Number of artists involved Nature of activity Period	9 musicians from 8 countries concert tour: 16 concerts and 2 seminars August – November 2002
Funding	Nordic Council of Ministers, EU Culture 2000, European Network of Traditional Music and Dance
Future development	New ensemble has been formed, future festival co-operation planned, possibility of further rehearsal, touring and recording collaboration between musicians
Key issue	Long-term benefits of developing links with major funding agencies demonstrated

2.3.4 Music of the Northlands

Music of the Northlands was a traditional music project organised by the Nordic Council of Traditional Music and Dance in co-operation with the Nordic Council of Ministers and the Culture 2000 programme of the European Network of Traditional Music and Dance. Entitled Music of the Northlands, the project was a co-operative venture between concert arrangers/ administrators in Denmark including the Faroe Islands, Norway, Sweden, Finland, England and Ireland.

The objectives of Music from the Northlands were to develop closer connections between the participating countries and to increase understanding and respect for the qualities of their traditional and contemporary folk music.

The project aimed to:

- bring together artists/ musicians of the high artistic quality working in traditional and contemporary folk music
- provide the artists/ musicians with the possibility to develop artistically and to increase their understanding of the music and the music business of each other's countries
- provide an opportunity for audiences and media to become familiar with the qualities and diversity of traditional and contemporary folk music

- increase job opportunities for musicians in the Network region by extending links and developing tour routes between organisers and key persons in the participating countries

Rehearsals in England led to a four-month tour of the Nordic countries, England, Ireland and Wales by eight musicians from the participating countries. The project was run in conjunction with the Danish Folk Council; the Norwegian Traditional Music Agency; Folkmusikens Arrangörsnät, Sweden; Suomen Kansanmusiikkiliitto, Finland; Færoya Folkatonleikara Falag, Faroe Islands; Music Network, Ireland; Mrs. Casey Music, England; and TRAC/ Wales Arts International, Wales.

2.4 Music

Network North's music programme included a tour of England, Scotland, Northern Ireland and Ireland in 2001 by the European Jazz Youth Orchestra under the direction of Denmark's Eric Moseholm. Orkester Norden (Young Symphonic Musicians from the Nordic countries) under Finnish conductor, Okku Kamu, toured Scotland in 2001, performing in Kendal, Aberdeen, Glasgow and Edinburgh.

Contemporary music was featured in Dublin, with the Up North! festival representing a true collaboration between the Nordic countries and the host region. The project was funded jointly by the Nordic Council of Ministers and the Arts Council of Ireland, with a view to Nordic and Irish composers and performers playing each other's work. This balanced exchange came about as a direct result of high-level contact between the funding partners at an early stage in the planning of the event.

Up North!, Dublin, 2002	
Key partners	Anders Beyer, NOMUS and Donnacha Dennehy, Crash Ensemble
Planning / network building	Institutional link between Network North and Arts Council of Ireland leading to link with partner organisation
Event: Number of artists involved	9 ensembles, 4 from Ireland and 5 from Nordic countries
Nature of activity	51 works performed, 13 of which were world premieres and 9 of which were specially commissioned lectures, discussions, open rehearsals, workshops and exhibition
Estimated audience	75% capacity
Period	5 th – 8 th December 2003

Funding	50:50 Nordic Council of Ministers and the Arts Council of Ireland
Future development	New contemporary music festival has been established in Dublin. Irish host ensemble has performed in Denmark and Sweden. Visit by key Irish critic to Nordic countries has raised profile of Nordic music in Ireland.
Key issue	Early high-level contact ensured joint funding and equal partnership in the artistic exchange

The Up North! festival of contemporary Irish and Nordic music was presented in Dublin by the Crash Ensemble and Network North, in conjunction with the Project Arts Centre, Music Network and RTÉ's Lyric FM from December 5th – 8th 2002.

Up North! was designed to be a true collaboration between Nordic and Irish performers and composers. Nine composers (four Irish and five Nordic) were commissioned to write new works for performance by ensembles from the other side of the Nordic/ Irish partnership. Over the course of four days, over 51 works were performed, 13 of which were world premières and over half of which were written in the 21st century. The average 75 % capacity audience was considered large for what is usually perceived as being as niche genre in Ireland.

Up North! was funded jointly by The Arts Council of Ireland/ An Chomhairle Ealaíon and Network North. The Festival commissions were funded by The Arts Council of Ireland and NOMUS, the Nordic Music Committee.

2.4.1 Planning

Initial contact with the Music Officer of the Arts Council of Ireland led to a series of exploratory meetings with potential partners from around Ireland, from which it was concluded that the new music scene in Dublin offered the best possibility for co-operation within the framework and focus of Network North. The Project Arts Centre, Dublin and the Crash Ensemble (which was, at that time, ensemble-in-residence in the centre) were identified as the key partners.

A funding partnership was established whereby the Arts Council matched funding from the Nordic Council of Ministers, both in terms of supporting the Festival itself and in commissioning new work. Additional funding/ benefit-in-kind was secured from: NOMUS; The Danish Music Information Centre; The Music Council (Denmark); The Norwegian Foreign Ministry; The Swedish Institute; LUSES in Finland; Finnair; The Icelandic Ministry for Culture; and Trinity College Dublin.

2.4.2 Content

Of the 51 works performed, more than half were composed in the 21st century and 13 were world premieres! The five Nordic composers commissioned to write for Irish performing groups were:

- Ejnar Kanding (Denmark): multi-media work (including electronics and video) for the Crash Ensemble (Ireland)
- Hilmar Thordarson (Iceland): an ensemble work for Crash
- Kent Olofsson (Sweden): song cycle for voice, electronics and ensemble for Concorde (Ireland)
- Kimmo Hakola (Finland): string quartet (his third) for the Callino Quartet (Ireland)
- Øyvind Torvund (Norway): work incorporating improvisation and noise art for Whispering Gallery (Ireland)

In return, the four Irish composers writing for four visiting Nordic ensembles were:

- Donnacha Dennehy (Artistic Director of the Crash Ensemble): work for ensemble and electronics for Contemporánea (Denmark)
- Kevin Volans: string quartet (his seventh) for contemporary music specialists, the Cikada Quartet (Norway)
- Ian Wilson: work for the highly acclaimed Avanti! Ensemble (Finland)
- Jennifer Walshe: choral work for the Rilke Ensemble (Sweden).

As well as concerts, Up North! also presented lectures, discussions, open rehearsals and workshops involving many of the featured composers and performers. Up North! also hosted a unique collaboration between Irish jazz guitarist, Mark O'Leary and the Norwegian Cikada Quartet in a free-improvisation concert. In addition, Network North/ Up North! assisted the prestigious Huddersfield Festival, England in programming Nordic music at its Festival in November 2002.

2.4.3 Outcomes

The network proved to be fruitful on several levels. The Nordic music information centres were actively supportive and their Directors were present at the festival. A co-operation with the Contemporary Music Centre in Ireland led to two seminars on Nordic-Irish music. The centres agreed to create a forum to further develop the ideas behind Up North!

As a direct consequence of the project, the Crash Ensemble gave concerts in Copenhagen and Malmö in May 2003, performing Irish and Nordic music and thus introducing Irish composers to the Øresund region. In July, Crash played Nordic music at the University of Hull, Yorkshire, and in September at venues throughout Ireland.

Another outcome of Up North! was that the Arts Council of Ireland decided to continue to fund Crash's festival programme; in December 2003 the second Crash festival of contemporary music took place at the Project Arts Centre. As Project had for many years been attempting to secure funding for a contemporary music festival, this is a significant outcome.

With regard to the public profile of the Festival: the event was well covered in print and on radio and television, with concerts being broadcast on Irish and Danish radio and

subsequently, on Icelandic radio. All concerts were broadcast on the internet. A visit by the chief music critic at the Irish times, made possible by the Nordic music information centres, meant that information on Nordic music and music education scene was brought to the attention of the Irish public and policy makers in Ireland.

In collaboration with The Nordic Association (Foreningen Norden), NOMUS mounted an exhibition of past winners of the Nordic Music Prize in the Project Arts Centre throughout the Festival.

In conclusion it could be said that, from an internal Nordic point of view, Network North succeeded in building links with other institutions abroad. Externally, Network North succeeded in gaining knowledge of and new insights into music and culture in the focus area. This has already shown signs of long lasting effects which will be of benefit to both sides.

2.5 Literature

The Finnish Literature Information Centre (FILJ), in co-operation with its sister Nordic Literature Centres, devised and implemented Network North's literature programme and, in so doing, established a substantial collaborative network with writers and publishers in England Scotland, Wales and Ireland. Nordic writers were represented at the Hay-on-Wye and Dublin Writers' Festivals, while Irish and Scottish writers travelled to Gothenburg and Helsinki.

Perhaps the most significant aspect of the literature programme was the focus on the importance of translation and the creation of a comprehensive online database of Nordic books translated into English over the last decade.

Network North Literature Programme, 2001 - 2003	
Key partner	Iris Schwank, Finnish Literature Information Centre, in co-operation with the other Nordic Literature Information Centres
Planning / network building	Contact made with arts councils, universities, book fairs and writers' festivals
Event: Number of artists involved	Over 80 Nordic, British and Irish authors, translators, critics, publishers, journalists, researchers and others involved in literature
Nature of activity	12 events including seminars, book fairs and writers' festivals held in Nordic countries, the UK and Ireland. Database of translations of Nordic literature into English

Period	August 2001 – December 2003
Funding	Mainly Nordic, with contributions from the individual UK and Irish events
Future development	The Nordic-UK-Irish exchange will continue at book fairs and festivals in Mariehamn, Harrogate, Gothenburg, Hay-on-Wye and Dublin in 2004. Possibility of a pan-Nordic/ WORDBOOK committee stand at the London Book Fair, 2005.
Key issue	Importance of continuing to promote literature in translation in this, the world's most difficult market

The literature programme devised by FILI aimed to raise awareness in the UK and Ireland of literature from the Nordic Countries, through the organisation of literature and translation seminars, and visits by authors; the provision of information; and the creation of a Nordic-UK-Irish network of publishers.

Twelve individual events were organised in the UK, Ireland and in Nordic countries at which over 80 Nordic, British and Irish authors, translators, critics, publishers, journalists, researchers and others involved in literature participated. Despite high expectations, no funding was forthcoming from the Arts Councils in Scotland or England; however, some financial contribution was made by individual events. Overall, it was the significant funding made available by the Nordic Council of Ministers which made the project possible.

2.5.1 Outcomes

British publishers and translators report that the greater awareness of Nordic literature in the UK as a result of Network North has encouraged British publishing houses to take more Nordic titles on board. This greater visibility has been achieved through successful media coverage as well as visits by Nordic authors to the main UK book festivals. Feedback also indicates that the continuation of seminars, meetings and visits by authors would be extremely important to the future promotion of Nordic literature in the English-speaking market.

2.5.2 Future development

Several related activities are planned for 2004, including the visit by a British publisher to a Nordic publishers' seminar at the Mariehamn Literature Festival; the visit by Nordic authors to the Harrogate Festival; and the focus on the UK at the Gothenburg Book Fair. Hay-on-Wye has expressed a willingness to continue the Nordic programme, as has the Dublin Writers' festival.

The WORDBOOK committee is considering the possibility of organising a common Nordic stand at the London Book Fair in 2005.

An extensive network of literary events, publishers, translators, publications, funding bodies, institutions, authors, critics and other individuals has been created over the three

years of the Network North literature project. It has been possible to considerably raise the profile of all five Nordic literatures in the UK and Ireland and there have been more books published, more articles written, and a greater Nordic presence on the UK and Irish literary scenes than ever before.

The Literature Informational Centres consider that it is vitally important to continue this work in the world's most difficult market for literature in translation and to keep this network alive. They suggest that future projects which would consolidate the visibility of Nordic literature in the UK and Ireland be included in the Nordic Council of Ministers' international programme: a themed seminar on Nordic literature and translation should take place bi-annually in London, for example; an annual pan-Nordic stand at the London Book Fair should also be carefully considered and the experience of the NORDBOK committee's participation in 2005 thoroughly analysed; and the database of translations of Nordic literature into English compiled by FILI should be updated on an on-going basis

2.6 Visual Art

The core of the visual art aspect of Network North was an exchange programme which built on the established Nordic Institute for Contemporary Art's (NIFCA) Nordic-Baltic residency programme for artists, writers and curators. Also central to the programme were the major touring exhibition, Greyscale/ CMYK, and the ionic.nifca.org project, a three-dimensional, interactive, internet gallery environment developed in association with the architectural office OceanNorth.

The Network North programme implemented by NIFCA was extremely well-researched and was built on extensive collaboration with key museums, galleries and funding bodies. As can be seen by the number of possibilities for future development arising from the projects initiated by NIFCA, the Nordic Council of Ministers' investment in this programme will show real dividends in future.

Network North Visual Art Programme, 2001 - 2003	
Key partner	Rebecca Gordon Nesbitt, NIFCA
Planning / network building	Institutional links between Network North/ NIFCA and arts councils and visual arts institutions abroad leading to links with partner organisations. Programme built on existing residency scheme.
Event: Nature of activity	36 artists' residencies; 2 large and 2 small exhibitions; research and travel by curators; artists' talks at exhibitions; 4 publications; new work commissioned
Artists and audience	Many artists participated in the wide range of projects, and the exhibitions reached a large audience

Period	2001 - 2003
Funding	Matching Nordic Council of Ministers : NIFCA; as well as arts councils and venues
Future development	On-going residency programme; further exhibitions planned; artists have formed own networks
Key issue	Importance of allowing sufficiently long lead-in time to fit in with programmes of partner institutions. Need for on-going information exchange to facilitate networks.

The starting point for Network North's visual art programme was NIFCA's main initiative, the Nordic-Baltic residency programme. Residencies in Helsinki, Stockholm and Gothenburg, the Faroe Islands and Lapland were made available to artists from Scotland and Ireland, while partners were found in Glasgow, Dundee, Dublin and Belfast to provide studios and accommodation to visiting artists from the Nordic countries. The residency programme received more than 200 applications from artists throughout the Network North region, from which 36 artists were selected to take up residencies of two months each. They were provided with a studio/ apartment and a grant of €840 per month.

Also central to Network North was the ionic.nifca.org project, a newly developed, three dimensional interactive gallery on the internet. This new project was the starting point for a fruitful collaboration between NIFCA and the architectural office, OceanNorth, and it enabled an audience to visit a virtual gallery of works by Nordic artists.

The touring exhibition, Greyscale/ CMYK, was the centrepiece of NIFCA's visual art programme for Network North. The opening exhibition was developed in collaboration with Tramway, Glasgow with the aim of incorporating significant works produced across the entire Network North region. It presented works in a range of media, including drawing, painting, photography, film and video, and a specific framework was devised so that this diverse range of work would be shown according to whether the works were made in black and white or colour. OceanNorth designed an ambitious architectural solution for the exhibition which was held at Tramway in August 2002.

A feature of the visual arts programme was the conscious decision by NIFCA to work closely with its partners in developing projects that would be the most appropriate for each venue; projects and exhibitions were selected on the basis of their willingness to truly collaborate. At NIFCA, Susanna Sepponen was responsible for co-ordinating the residency programme and Rebecca Gordon Nesbitt for initiating the other projects, in collaboration with Caroline Kirsop (technical co-ordinator of Network North visual arts), Caroline Woodley (publicity co-ordinator, Network North), host venues and the NIFCA team.

2.6.1 Planning

A focused approach to planning was adopted with contact being made with the main art museums and galleries in the Nordic countries and in Scotland, Northern Ireland and Ireland. This led to collaboration with the Glasgow School of Art, Tramway, the Centre for Contemporary Arts Glasgow (CCA), Dundee Contemporary Arts, the Irish Museum of Modern Art (IMMA) and Flax Art Studios, Belfast in the provision of studios/ accommodation for visiting artists from the Nordic region. A series of artists' talks in artist-run galleries – including Catalyst Arts, Transmission Gallery, Overgaden, Muu, Living Art Museum, Oslo Kunsthall and Signal – was also initiated.

State funding bodies in the UK and Ireland responded very well to the idea of Network North, specifically the Arts Councils of Scotland and Ireland which contributed significant funds. By making funding bodies aware of Network North at an early stage in the planning process, it was possible to ensure that applications from Network North fitted the Councils' strategies and so were treated favourably. Therefore, in addition to funding the actual projects, support was offered for the commissioning of new work, educational projects and artists' travel. Financial support from the participating venues was also forthcoming.

In the case of all projects, both large and small, it took time to nurture relationships and there was not always sufficient lead-in time available. The Irish Museum of Modern Art, for example, could not schedule a Network North project within the time-frame allocated. Early in the process, therefore, it became clear which institutions could be potential partners: Tramway in Glasgow and the Royal Hibernian Academy in Dublin would be the most amenable to collaborating on Greyscale/ CMYK; and the Centre for Contemporary Arts in Glasgow and Temple Bar Properties in Dublin emerged as suitable partners for the smaller projects.

2.6.2 Publications, PR and Media

Publications included a special issue of the NIFCA in-house publication which introduced ionic.nifca.org and contained information on many of the artists participating in Network North. Three artists' books/ catalogues, as well as a Greyscale/ CMYK catalogue were also published.

There was extensive, and well-documented, media coverage throughout the Network North visual arts programme.

2.6.3 Conclusions

The number of artists applying to and participating in the programme was in direct proportion to the level of involvement of the host country; while Scotland and Ireland engaged most fully in Network North at every level – from funding bodies and residency programmes to venues and artists – countries like Denmark and Norway participated least.

One of the main, but most intangible, results of the Network North visual arts programme is that the artists participating in residencies and exhibitions have created micro networks of their own which could lead to the development of many other projects over time. NIFCA could certainly play a continued role in facilitating information exchange in the future.

2.6.4 Future development

Many of the projects made a significant impact on the local community and on the host institutions. N55 at CCA in Glasgow, for example, attracted many people who had not previously visited CCA to engage with the SHOP project. As a result of a growing awareness of activity in adjacent geographic regions, several venues will reflect the effects of Network North in their future programming. For example:

- as a result of an increased profile in Scotland and Ireland during 2002, Finnish artist Salla Tykkä has been invited to make a solo exhibition in the huge Tramway space in spring 2003
- Temple Bar Properties, which hosted the screenings of two Salla Tykkä films, have applied to the Arts Council of Ireland to co-fund and screen the third film of the trilogy
- several of the venues which were unable to co-ordinate projects during 2002 – including the Irish Museum of Modern Art; Taidehalli, Helsinki; Index, Stockholm; the Living Art Museum, Reykjavik; and the Orchard Gallery, Derry – could be encouraged to undertake projects that reflect the ethos of Network North in the future

This process would undoubtedly benefit from continued contact with NIFCA and the Nordic Council of Ministers, thus giving reassurance that the spirit of Network North survives.

Contacts made at a curatorial level have already led to several artists from the Nordic countries being invited to exhibit in the UK and Ireland:

- Egill Sæbjörnsson has been invited to make an exhibition and performance at the University Gallery in Dundee during his residency at Dundee Contemporary Art Centre
- Pekka Niskanen and Lilibeth Cuenca Rasmussen have been invited to exhibit at the Ormeau Baths Gallery in Belfast
- Four of the artists participating in BLICK: New Nordic Film and Video – who toured the UK and Ireland as a result of Network North – had their work acquired for a private collection in London
- Tor Magnus Lundeby was given a solo exhibition in a London gallery in 2002 as a result of a visit to Helsinki by the gallery owner
- As a consequence of a visit by Tate curator, Catherine Wood, to Glasgow during Greyscale/ CMYK, the Icelandic Love Corporation has been invited to make a performance at Tate Modern in August, 2003

Other future plans include participation in a residency exchange by the Arts Council of Northern Ireland and all of these spin-off projects could be encouraged in a pro-active way, perhaps through professional meetings, ongoing travel and research grants (not all of which could be taken up during 2002 due to professional schedules) and consolidating links.

For Network North to achieve long-term results it will be necessary for the Nordic Council of Ministers to remain receptive to projects initiated in Scotland and Ireland. Broadening horizons necessitates increased expenditure that may put future travel beyond the means of artists unless some support is available. Perhaps the Sleipnir fund, for example, could consider extending its conditions for eligibility to include artists from Scotland and Ireland. In all the areas detailed above, some low level maintenance is required to ensure that the network that was established during 2001-2002 does not disintegrate over time.

2.7 PR, Exhibitions and Festivals

Network North's main public relations strategy, led by Caroline Woodley, focused on acting as a link between the various organisations involved and on offering services such as providing comprehensive press mailing lists; handling mail-outs; consulting on marketing and audience participation issues; advising on press and education strategies and planning for key/ VIP celebratory events. The Network North and Nordic Council of Ministers' logos were to the fore in all publicity material and the concept of Network North was well-represented in media coverage

Key elements of Network North publicity were the web-site and brochure. The brochure featured visual art works, interviews with participating artists, extracts from works of Nordic literature translated into English, and information on forthcoming events. While the web-site offered archive images, press cuttings and links, it did not offer an information or networking facility in the longer-term.

An interesting feature of the extensive press coverage was the controversy surrounding the '**Hunters of the North**' exhibition which toured Scotland - including Shetland - and Dublin. The intention of the exhibition, which was produced in Thorshavn, was to give the viewer an insight into the way of life of coastal communities in Iceland, Greenland and the Faroe Islands and to show how hunting and the sea have had impact on all aspects of life from mythology to high-tech fishing. It was the depiction of whaling which caused controversy in Britain where the very word 'hunting' can incense animal rights activists. Not so, in Ireland and Shetland however, where the exhibition was well received: it was seen by 6,000 of the 25,000 inhabitants of Shetland, and by 9,000 people in Dublin.

Hunters of the North received funding in part (about 16%), from the Nordic Council of Ministers and, since its Network North showing, the exhibition has toured to Reykjavik and Nuuk, and is currently in Copenhagen *en route* to Stockholm and Helsinki.

The exhibition **Generation X – Young Nordic Design**, which took place at the Lighthouse, Glasgow from 13th Sep. – 20th Oct. 2002, presented work by 46 young Nordic designers whose products are already either in production or have production agreements. The focus, therefore, was on beautiful, yet practical, design. Prior to its Network North showing in Glasgow, the exhibition had toured to New York, Washington, Berlin, several cities in Canada and Helsinki. The exhibition was visited by over 10,500 people.

Two major festivals in the UK presented a fine Nordic programme in 2001, but offered a cautionary tale with regard to putting a lot of funding eggs in one basket! The 2001 **Salisbury Festival** signalled the launch of Network North, and the Festival presented

Nordic music, theatre and dance under the banner 'Looking North'. Although it was good to have a range of Nordic artists - including quite large ensembles - presented at a prestigious festival, they were not always presented in the most sympathetic of environments. Rock music and noisy, rolling stone angels echoing in the very resonant acoustic of Salisbury Cathedral and intimate chamber choral music lost in the dry acoustic of the City Hall were just two of the strange features of this expensive presentation of Nordic music.

The **Northlands Festival** in Scotland featured a wide range of activity, from orchestral music, jazz, children's opera, ballet, literature, theatre, visual art, circus, to street theatre. Although ambitious plans for another event in 2002 were discussed, the Festival went bankrupt and, as far as can be ascertained, there has been no long-term outcome for the Nordic participants.

2.8 Summary of key issues emerging from artform programmes

Of the key issues identified by the project organisers, some issues are common to all artforms, while others are related to the specific nature of activity.

In general, it can be seen that early high-level contact with state funding bodies and institutions led to a successful, joint Nordic–host region funding of Network North projects. This in turn facilitated an equal partnership in the artistic exchange. Because most arts organisations in the host region depend on state funding for their existence, there is a demonstrable long-term value of involving arts councils and ministries of culture at the outset. Therefore, with regard to securing funding in the host region, it is important that:

- early links are forged with key individuals in the main funding agencies, particularly arts councils and ministries of culture
- information on funding structures/ procedures in the host region is well researched in advance so that application deadlines are not missed
- planning takes place sufficiently early to allow major institutions to include Nordic projects in their programmes

At an organisational level, the offer of Nordic funding was a crucial factor in enabling an organisation to secure state funding in the host country or to expand its programme to accommodate a Nordic project. Local involvement in the selection of content was an important factor in ensuring that the Nordic programme related to the host audience; this led to better engagement with the local audience than an 'imported package' would have done.

Artform-specific issues point to the importance of recognising that the type of support required varies according to the nature of the artform. For example:

- there is a need for support for literature to be directed at translators and those who publish works in translation
- the informal nature of folk music-making is reflected in the informality of networks and in the small-scale of the events; whereas institutional collaboration - a feature of the visual arts – may appear to be more attractive to funders, small-scale events can have a real and lasting effect

- festivals with a definite artform focus and link to the needs of the host region were found to be a successful means of presenting Nordic art to new audiences (e.g. arthouse film and contemporary music); however, without a carefully nurtured link between Nordic countries and the host region, there is no guarantee that the art will be presented in a sympathetic environment (e.g. Salisbury)
- residencies continue to be a very effective means of facilitating artistic development and exchange

2.9 Outcomes

- Network North achieved a high-level of activity for a relatively small investment – more than 60 projects were successfully completed.
- Many projects established links with major funding institutions, receiving financial support from the Arts Council of Ireland, the Scottish Arts Council, and the Arts Council of Northern Ireland and the Arts Council of Wales.
- Other projects benefited from formal links between organisations and/ or informal links between artists, and direct outcomes include:
 - Proposals for future theatre residencies and exchange networks are to be put to the Nordic Council of Ministers
 - Two Irish–Danish film co-productions are in train and a Children’s Film Festival will probably be set up in Scotland
 - An informal network of concert promoters/ agents exchanging information and contacts with regard to running future folk music festivals and tours has been developed, and a new traditional music ensemble has been formed
 - A new annual contemporary music festival has been established in Dublin and the Irish contemporary music ensemble, Crash, has performed in Denmark and Sweden
 - The Nordic-UK-Irish exchange will continue in 2004 at book fairs and writers’ festivals in Mariehamn, Harrogate, Gothenburg, Hay-on-Wye and Dublin. The WORDBOOK committee is considering organising a pan- Nordic stand at the London Book Fair, 2005
 - The existing visual arts residency programme has been expanded; further Nordic–host region visual art exhibitions are planned; and informal artist networks have been formed
- Awareness of the Nordic Council of Ministers and the work of Nordic artists was increased due to the Network North branding which was clear, consistent and on-going throughout the term of the project.

3 Network North in Future

In order to come up with recommendations for future projects, this section looks at some conclusions which can be drawn from the experience of Network North. Conclusions fall into two categories - positive and not-so-positive - and give rise to recommendations under the headings funding, planning, publicity, and general.

3.1 Conclusions

- The concept of focusing on co-operation with specific regions abroad ensures a consistent, developmental approach to the work of the Nordic Council of Ministers; this facilitates the evaluation of the Council's international promotion of Nordic arts and culture.
- The openness of the Nordic Council of Ministers to new ideas, emerging possibilities and new directions as each project developed was a significant factor in the success of Network North, as was the back-up provided to the project organisers.
- Joint funding was an impressive feature of Network North; joint funding ensured a feeling of joint ownership and thus a true collaboration in terms of artistic planning.
- While it is more difficult to sustain a 'media buzz' over a two-year period than it is to sell a one-off large-scale event, consistent profiling of the Nordic Council of Ministers' 'brand' results in a greater awareness among the arts community and, in turn, among funding bodies in the host region. However, the importance of an occasional large-scale event in 'kick-starting' a long-term project should not be overlooked.
- In terms of value for money, those projects driven by Nordic Institutions – NordScen, NOMUS, NIFCA, the Nordic Council of Traditional Music and Dance, FILI/ Nordic Literature Centres and the Danish Film Institute/ Nordic Film Institutes – over a period of time gave greater return than did the major one-off festivals organised outside of the Nordic countries.
- It is important to select host regions where a Nordic programme can make an impact; it can be difficult to achieve a high media profile in a large cultural market such as London, for example, whereas exposure in Dublin or Edinburgh attracts attention.
- In a host region such as the UK and Ireland, which enjoys a lively and developed arts scene largely dependent on state support, it can be difficult for organisations to secure additional project finance in a very competitive funding environment.
- The short time-frame between approval and implementation of a project often left insufficient time for comprehensive PR.
- The early discontinuation of the web-site hindered on-going information exchange which could have led to further Nordic-host region projects.

3.2 Recommendations

3.2.1 Funding

- High-level, institutional links should be established as early as possible and before organisational and artist links are explored.
- Sufficient lead-in time to allow for making funding applications in the host region must be allowed. This will also mean that use of existing funding opportunities in the host region - e.g travel grants – can be maximised.
- The Nordic Council of Ministers could consider acting as an umbrella body to facilitate joint applications for EU cultural funding, for example.

3.2.2 Planning

- Adequate lead-in time must be allowed so that work can be included in the host country's programme of activity.
- A central information point should be set up so that details of trans-national touring can be shared among participating organisations – a co-operative approach would eliminate unnecessary travel expense, for example.
- The needs of different artforms should be recognised and funding directed accordingly.

3.2.3 Publicity

- A balance between one-off spectacles and longer-term series of events should be maintained so that all funding partners are satisfied.
- A good web-site should be available, even after the event, so that information exchange can continue and networks develop.

3.2.4 General

- In order for Network North to achieve long-term results it will be necessary for the Nordic Council of Ministers to remain receptive to projects initiated in the host region beyond the original term of the project.
- Existing Nordic travel and research funds, for example, could consider extending their criteria to include artists from the host region travelling to a Nordic country.
- Some low level maintenance is required in order to ensure that the network that was established during 2001-2002 does not disintegrate over time – this could be organised by the Nordic Institutions or by means of an on-going Network north web-site.

Overall, the success of Network North, consolidates the position of the Nordic countries as the envy of Europe when it comes to state support and international promotion of arts and culture. The courage of the Nordic Council of Ministers in persevering with a systematic development of networks for its artists abroad in favour of giving in to demand for large spectacles must be applauded; the long-term benefits to the reputation of the Nordic countries and its artists will only truly be felt in years to come.

4 Appendices

4.1 The Nordic Council

The Nordic Council was formed in 1952 with the aim of promoting co-operation between the Parliaments of Denmark, Iceland, Norway and Sweden. Finland joined in 1955. Representatives to the Council from the Faroe Islands form part of the Danish delegation and Åland of the Finnish delegation.

The Council consists of 87 elected members, all of whom are members of their respective national Parliaments. It implements initiatives, acts in a consultative capacity and monitors co-operative measures. The actions of the Council are carried out by its institutions: the Plenary Assembly, the Presidium and standing committees.

The Nordic Council views culture as being at the core of intra-Nordic co-operation. Cultural issues are dealt with by the Intra-Nordic Committee of the Nordic Council and, as with all Nordic projects, the idea of 'Nordic Advantage' – or the added value to be gained from working together - is central to all projects undertaken by the Council.

4.2 The Nordic Council of Ministers

The Nordic Council of Ministers was established in 1971. It submits proposals for co-operation between governments of the five Nordic countries to the Nordic Council, implements the Council's recommendations, and reports on the outcomes. The Prime Ministers of the five Nordic countries assume overall responsibility for this co-operation, which is co-ordinated by Ministers for Co-operation and the Nordic Co-operation Committee. Composition of the Council of Ministers varies according to the nature of the issue involved.

In the area of arts and culture, it is the five Nordic Ministers for Culture who assume overall responsibility for Nordic co-operation which is underpinned by two major funds (the Nordic Cultural Fund and the Nordic Film and TV Fund) and by ten Nordic institutions which include the Nordic Literature and Library Committee (NORDBOK); the Nordic Music Committee (NOMUS); the Nordic Centre for the Performing Arts (Nord-Scen); the Nordic Institute for Contemporary Art (NIFCA); and the cultural centres on Greenland and Åland.

As well as intra-Nordic co-operation and co-operation with the EU, working with the Adjacent Areas (such as the UK and Ireland) forms one of the pillars of the Nordic Council of Ministers' cultural activity.

4.3 Outline of Network North Programme 2002 - 2003

NETWORK NORTH 2002

Ongoing throughout the year:

NIFCA's Residency Programme for Visual Artists

NIFCA exhibitions

www.nifca.org/networknorth

NIFCA's Virtual Gallery for visual art created for the net <http://ionic.nifca.org>

LITERATURE – database of all Nordic books translated into English during the last 10 years listed by author, publisher, translator etc <http://www.finlit.fi/fili>

Internet homepage with information about projects and with links

www.networknorth.net

Dates	Place	Activity	Sector / key contact
2002			
January 17-20	Glasgow	Celtic Connections Nordic Nights	Folk music Hans Hjorth Falun Folkmusikfestival hans.hjorth@falufolk.com
February 8	Helsinki	Launch of the Literature + Internet database	Literature Iris Schwanck FILFI iris.schwanck@finlit.fi
February	Helsinki	Launch of virtual gallery www.ionic.nifca.org	Visual Arts Rebecca Gordon Nesbitt NIFCA curator2@nifca.org
March 12	London	Launch of Virtual Gallery at Architectural Association	Visual Arts (as above)
March 14-16	Edinburgh	Centring the Peripheries	Literature Scandinavian Studies at Edinburgh University. Bjarne Thomsen bthomsen@staffmail.ed.ac.uk

<u>Dates</u>	<u>Place</u>	<u>Activity</u>	<u>Sector / key contact</u>
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2002 contd.

March 18-24	Edinburgh	Seminar for Nordic, Welsh and Scottish Translators/ Scottish Poetry Library	Literature Iris Schwanck (as above)
May 24- June 3	Wales	Hay- on-Wye Festival	Literature (as above)
June 15	Tórshavn	Hunters of the North Exhibition	Birgir Kruse The Nordic House Faroe Islands birgir@nlh.fo
June	London	Conference Gender, Power, Text: Scandinavian Culture in the Twentieth Century	Centre for Nordic Research University College London Scandinavian Studies Dr. Helena Forsås - Scott ucmgfs@ucl.ac.uk
June 11-15	Rovaniemi	Community Arts Workshop	The Arts Council of Lapland Leila Peltonen leila.peltonen@artslap.fi
June 13-16	Dublin	Dublin Writer's Festival	Literature (as above)
July 13-22	Kaustinen	Kaustinen International Folk Music Festival	Folk Music Jyrki Heiskanen, Kaustinen International Folk Music Festival jyrki.heiskanen@kaustinen.fi
July 20-Aug 16	Lerwick, Shetland	Bonhoga Gallery: Hunters of the North	Birgir Kruse (as above)
August 29-Oct 20	Glasgow	Tramway Exhibitions: CMYK and Greyscale	Visual Arts Rebecca Gordon Nesbitt Alexia Holt, curator at Tramway curator2@nifca.org
August 10-26	Edinburgh	Edinburgh Int. Book Festival 1) Nordic Childrens Literature 2) New Nordic Crimes	Literature Iris Schwanck Ulf Örnkloo iris.schwanck@finlit.fi

Dates	Place	Activity	Sector / key contact
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2002 contd.

August 2-13	Edinburgh Fringe	Teviot House: Det Åpne Teatre + Gilded Balloon Theatre Wetle Holtan's "Those who live"	Drama Franzisca Aarflot franzisc@online.no
16-26	Edinburgh Fringe	Teviot House: Det Åpne Teatre + Gilded Balloon Niels Fr. Dahl's "Like Thunder"	(as above)
18-26	Edinburgh Fringe	Teviot House: Det Åpne Teatre + Guilded Balloon Jesper Halle's "24 Unsuccessful Norwegians by 4 of them" Monologues	(as above)
August 14-25	Edinburgh	Edinburgh International Film Festival	Film Jesper Andersen Danish Film Institute jjespera@dfi.dk
August 21-23	Oxford University	Brooks Seminar on Folk Music	Folk Music Jan- Lothe Eriksen jle@folkogdans.no
August 23	Towersey	Towersey Village Festival	Jan-Lothe Eriksen (as above)
September 8-Oct 6	Dublin	National Museum of Ireland Hunters of the North	Birgir Kruse (as above)
August– November	Scotland, Ireland, England + Nordic Countries	Folk music tour	Folk Music Jan-Lothe Eriksen (as above)
September 13-Oct 11	Glasgow	The Lighthouse Generation X New Nordic Design	Design Forum Finland Hannu Hellman hannu.hellman@designforum.fi
September 19-22	Gothenburg	Gothenburg International Book Fair: Scottish Writers	Literature Iris Schwanck (as above)
September - November	Glasgow	Centre for Contemporary Art (CCA)	Visual Art Rebecca Gordon Nesbitt (as above)

Dates	Place	Activity	Sector / key contact
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2002 contd.

October 27-Dec 8	Reykjavik	Hunters of the North	Birgir Kruse (as above)
November 2 - Dec	Scotland	Nordic films on tour in schools in Scotland	Film Dundee Centre for Art Mairi Thomas mairi.thomas@dundeeccity.gov.uk
November 8	London	Queen Elizabeth Hall Festival Folk in the Fall	Folk Music Jan-Lothe Eriksen (as above)
November	Copenhagen	Irish/ Scottish Film Week	Film Jesper Andersen (as above)
November 19	Edinburgh	Scottish MPs seminar	NMR Information Dept. Ulf Wikström uw@nmr.dk
November 20-Dec 1	Huddersfield	Huddersfield Contemporary Music Festival	Music NOMUS Anders Beyer anders_beyer@information.dk
November 29-Dec 6	Edinburgh	Edinburgh Film House Modern Vikings	Film Jesper Andersen (as above)
December 5-8	Dublin	Up North! Festival of Contemporary Music	Music Anders Beyer (as above)
December	London	Royal Court Theatre New Nordic plays/ Readings/ workshops/ seminars	Theatre Ramin Gray Royal Court Theatre, London & Nordic Centre for Performing Arts Sverre Rødahl sr@nordscen.dk
December Dec – Feb 03	Nuuk	Hunters of the North	Birgir Kruse (as above)

<u>Dates</u>	<u>Place</u>	<u>Activity</u>	<u>Sector / key contact</u>
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2003

March 13-Apr 27	Dublin	Royal Hibernian Academy CMYK Exhibition	Visual arts Rebecca Gordon Nesbitt (as above)
Jan 6-Mar 8		Akureyri Hunters of the North	Birgir Kruse (as above)
July 3-6	Førde	International Folk Music Festival	Folk Music Hilde Bjørkum hilde.bjorkum@fordefestival.no
December 10-11	London	Seminar on Nordic Literature in the UK	Literature Iris Schwank (as above)

4.4 Researcher

Maura Eaton is currently CEO of the Music Board of Ireland, an organisation joint-funded by Government and the music industry to formulate and promote policies for the development of the Irish music industry both at home and abroad. Formerly Music Officer at the Arts Council of Ireland (1998 – 2001), she has extensive experience and knowledge of the music sector both cultural and commercial, particularly in the areas of State funding, policy development, music copyright, project management and finance, and in the promotion of contemporary music at home and abroad.

Previous positions include Music Officer at the Arts Council of Ireland (1998 – 2001); Executive Director of the Association of Irish Composers (1993 – 1998); member of the Board of Directors, Mechanical Copyright Collection Society (Ireland) Ltd. (1993 – 2002); and Administrator of the Ennis Composition Summer School (1994 – 1998). Research experience includes preparation of reports for two Ministers of Culture as well as a research year at University College Dublin (1997-1998). She has a particular interest in the Nordic system of State support for music and has written for Nordic Sounds magazine.

Maura Eaton studied music and music education in Dublin and Chico, California and composition at the Ennis Composition Summer School. She is actively involved in choral music, being a long-standing member of the chorus of the National Symphony Orchestra of Ireland as well as of other choral groups.