

Renovation of the Nordic Mobility and Artists-in-Residence Programme in 2005-2007

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Introduction

The 2005-2007 renovation of the joint mobility and artist-in-residence programme of the Nordic countries was a logical continuation of the more comprehensive re-organisation of the basic premises and institutional structures of the Nordic cultural co-operation.

The reason for these renovations is somewhat paradoxical. The old premises were generally considered valid and the institutional structures functioned seemingly well, yet the national organisations and individual actors showed steadily decreasing interest to participate in the Nordic cultural co-operation.¹ "Glocalism", the enhanced preference for wider transnational cultural co-operation was undermining the implementation of the joint Nordic cultural programmes and the vitality of joint cultural practices. In the case of the mobility and residence programmes this was less apparent, but still evident. Although the demand for international mobility opportunities was increasing, this did not invigorate the joint Nordic activities.

The reform of the Nordic cultural co-operation was obviously initiated by experienced experts who had long worked in the field.² The simple logical reason was that the activities suffered from over-institutionalisation: the administration of one-institute, one-idea institutions was costly and left too little joint Nordic funds for new initiatives and activities. The following official statement presents the core principle of the reform:

A new era has started in the Nordic co-operation. The most marked changes are taking place in the Nordic cultural co-operation, which no longer will be organised on the basis of art forms or modes of mediation of culture. The Nordic Council of Ministers decided in 2005 to start thematic programmes, which would last a given time period and cover either the whole artistic and cultural field or a distinctly delineated type of activities. Thus the programmes will create a time-limited activity space for new types of activities and their results will be evaluated after the given time period. Mobility and residence programmes and art and cultural programme have now a time frame of three years (2007-2009).³

The starting of this new era presupposed re-orientations and reorganizations of the administration and designs for the new programmes. The re-orientation meant that the ministers of culture at the Council of Ministers were to decide more specifically the nature

¹ Heinämaa, Riitta, De fyra modulernas modell. Ett nytt nordisk mobilitets- och residensprogram (Model of Four Modules. A new Nordic mobility and residence programme), *TemaNord 2006:516*, 85.

² On the other hand, the new orientation in the Nordic co-operation transverses all political levels and policy sectors. The five prime ministers of the Nordic countries have agreed, for example, upon fourteen initiatives, "...designed to show the way forward towards a more modern and focused form of co-operation and to underpin the general globalisation process...". These initiatives include e.g. the opening of innovation offices in Asia, organising a joint Nordic energy expo, increasing the Nordic input into climate negotiations, promoting jointly the Nordic countries during the World Exhibition in Shanghai in 2010, investing more in higher education and in cutting-edge research, and effecting greater mobility and freedom of movement in Europe. See the recent (17-06-2008) statement by the Secretary General of the Nordic Council of Ministers, Halldór Ásgrímsson at <http://www.norden.org/webb/news/news.asp?id=7941&lang=6>.

³ Kulturkontakt Nord, <http://www.kulturkontaktnord.org/?pageID=114&lang=ska>.

and contents of the new programmes. Consequently the importance of the cultural policy officials of the member countries and of the Council, expert committees of the institutions and the Council and the representatives of artists' organizations was reduced. The reorganization was started by the Nordic Ministers of Culture in their October 2005 meeting in Reykjavik where they decided to shut down 9 of the 21 committees and institutions within the system of Nordic Cultural Co-operation at the close of the financial year 2006. Nordic Culture Fund (a semi-independent funding body) was not, however, closed down and continues presently its work, but is being evaluated by outside group of experts.

The renovation of the Nordic mobility and residence programmes within the context of this wider reform was swift. Among the shut down nine organizations were two main Nordic residence and mobility institutions, *The Nordic Institute for Contemporary Art (NIFCA)* and *The Nordic Centre for the Performing Arts (NordScen)*. This subsequently meant also that the main Nordic mobility programme, Sleipnir, which had an extension to the Baltic countries, was also destined to shutdown – or, better, to endure a radical transformation into a part of the more comprehensive new programme. The Nordic Council of Ministers commissioned in October 2005 an expert to analyse the situation and to propose a new mobility and residence programme, with the deadline of February 2006. The purpose was to provide immediate funding for the implementation of the new programme already in 2006. These deadlines were observed and the financing of the mobility and residence activities within the framework of the new program was started in 2007.

The new Nordic mobility and residence programme, the final product of this swift process, is also interesting from a wider pan-European point of view. In order to understand its wider implications we will review here briefly the commissioned expert report, which provides the evidence and provide a plan for the reform.⁴ It should be noted that the general nature of the reform was already known, the expert knew its main gist and, besides assessing the need for reform she also probed the practical salience of its already resolved premises. Consequently it is not surprising that the reform followed practically one-to-one to the plan presented by the expert.

Before presenting the renovation plan the report reviews systematically the pre-renovation state of the Nordic national and joint mobility and residence activities. The following sections identify the starting points and some central results of this review before presenting the plan and the first stage of its implementation.

Classifications used

The report contains concise definitions of the type of mobility schemes and delineations of the domains of the arts and culture to be examined. As to the schemes, the report uses the following modified version of the IFACCA's classification:

- *schemes for cultural co-operation*
- *schemes for cultural exchange*
- *artists' international exchange schemes*
- *travelling grants abroad*
- *research grants abroad*
- *grants for "Go and see"*
- *schemes for international co-productions*
- *schemes for artists' residence and/or studio work abroad*
- *schemes for international tours, exhibitions abroad*

⁴ Heinämaa, Riitta, op.cit., cf Footnote 1.

The report focuses on the mobility grant systems and residence schemes. On the basis of the analysis of the changing mobility environment, it also assesses the need to establish schemes for international co-productions.

The domains are classified into four main categories:

- visual arts;
- literature (authorship);
- music; and
- theatre and dance.

This classification is refined in the data gathering where the sample of Internet interviews covered the main sub-domains of the above four categories. Design and architecture were subsumed under the visual arts, translating under literature and music covered both classic and rhythm music.

Data gathering

The report first covers the supply of mobility and residence schemes in the Nordic countries using the available documentary sources. Although the Nordic countries are basically rather similar in respect to their cultural policy orientations, gathering of comparable institutional and organisational data had been difficult because of extreme decentralisation – or, on might say fragmentation – of this supply side. The core information for the report was however gathered by expert consultations and Internet interviews. The former was carried out with persons employed in the information centres and committees/councils involved in mobility and residence activities or working as professionals responsible for exchange/touring tasks. The Internet interviews were addressed to two categories of organisations: firstly to artists' professional associations/unions and secondly to two types of bilateral organisations, i.e. the joint funds *based on bilateral agreements* and so-called "friendship associations".

Interviews, which addressed *artists' professional associations*, explored four main issues:

1. Interpretation of the concepts of *mobility* and *artists-in-residence* and their relevance to the professional practice of artists;
2. Vision of the *future working environment of professional artists*;
3. The need for better *promotion* of mobility and artists-in-residence-residence activities;
4. The role of *Nordic financing* in this promotion.

Main results

The overall documentation of the Nordic mobility and residence schemes confirmed basically what was basically already known. In all the Nordic countries the grant and residence systems were fragmented along the lines of domains (art form, cultural subsectors), type of organisations and sources of support. The fragmentation was most obvious in municipal residence activities and in travelling grant systems based on bilateral agreements and the related funds.

There was very little national co-ordination and also the co-ordination of Nordic inter-country support was institutionalised along sectorial lines. The Nordic mobility and residence organisations participated actively in international networks, which, however, did not directly contribute to the regional Nordic co-operation. The main Nordic mobility system (Sleipnir), which had been extended to support inflow mobility from the "eastern neighbour countries" (the Baltic countries and North-Eastern parts of Russia), offered rather extensive support, but it, as also all the minor mobility support systems, was oriented to serve, on the basis of sufficient professional qualifications, the interests and professional needs of individual artists, without any more comprehensive policy considerations.

The expert consultations and Internet interviews revealed firsts – again much as anticipated – *that the conceptions of the nature and professional relevance of mobility and residency provisions vary greatly from one art form/professional sector to another.* The following typical statements selected from the material reported by Heinämaa illustrate these differences⁵:

"Mobility means free trans-border movement of works of art and artists, residency activities and co-operation and co-productions with foreign artists, art institutions and associations and galleries." (A visual artist)

"Mobility presupposes that there are opportunities to exchange ideas, methods and perspectives through correspondence, Internet, personal contacts and residency work with individuals working in the same field in the same working field." (A visual artist)

"Most important aspect of mobility is the opportunity to develop more effectively the contact surface between local capacity, Nordic practices and international visual arts scene. Residency is the most natural mode on the international level for enhancing exchanging of information through discussions, seminars, and personal encounters between artists, curators and persons in other relevant positions. Organising opportunities to curators and art museum personnel from other countries for short time visits are an excellent instrument for international promotion of Nordic visual arts." (A visual artist)

"Mobility means that one has an opportunity to work and study abroad." (An architect)

"Danish Artists Association represents the interests of rhythm music, circus and other stage arts, as well as some approaches to dance. For these domains mobility means a lot of different things, for instance: possibility to realise a desire to travel, opportunity to meet and learn to know other cultures, opportunity to co-operate internationally, and an opportunity to renovate one's own creativity by learning to new professional practices." (A representative of popular music and stage arts)

"Residency is a location where a drama writer can sit and write and have an opportunity to develop his/her manuscript." (A drama writer)

"Residency in the dance field presupposes that a mobile dancer or a choreographer or both together is provided with a location of performance, where they can work to prepare a new production and present it; and where the residency organisation pays for most of the living costs and the cost of professional work. Residency may also mean that a person is offered a new context for intensive studies and training." (A representative of stage art)

"Film and television sectors are conservative, but this I think must soon change. We notice easily that in these sector women are underrepresented. If we look at the key professionals, manuscript writers, producers and directors, only about 20 per cent of them are women. The discrepancy between key persons of national majority and persons having an immigrant/ethnic background is even more striking. Film and television sectors are bound to take in the near future new manpower sources in use." (A representative of film sector)

⁵ Heinämaa, op.cit.55-63. The translations are not always *verbatim* but shortened and generalised from the statements reported by Heinämaa.

"A composer needs not to be Swedish, not Swedish by professional training or even to live in Sweden. He/she need only to have a professional involvement in the music life in Sweden and thereby becomes a 'resident'. Thus it is possible to be a resident of several countries in the music life." (A composer)

"For authors and translators, who have often varying special interests, mobility means that we are offered an opportunity to visit and stay some time in the country where we can fulfil these interests. This presupposes most naturally an open working grant which allows for spontaneous encounters and contacts in residence centres Hovedgaard in Denmark & Visby Centre for Writers and Translators." (A representative of a writers' union)

These examples and others presented in Heinämaa's report indicate that different art forms and sectors of cultural production emphasise varying dimensions as they define and assess the importance of mobility and residency activities and their promotion. Such dimensions are e.g.:

- enhancing visibility/success in the international market place (emphasised especially by those working in the visual arts);
- finding opportunities for encountering different new audiences and related professional practice (stage arts),
- establishing professional/business contacts and finding occupational opportunities (architecture),
- finding locations and possibilities for new productions (dance),
- finding time, stimulating environments and contacts for intellectual reflection and expressions (literary authorship, translation);
- linking in a new way to the local, national and international aspects of artistic/cultural life (visual arts); and
- levelling gender/ethnic inequalities in professional opportunities and making provisions for future new sources of creative and intellectual manpower.

The main problem in the construction of the new Nordic model for mobility and residency policy was how to contain all these dimensions within one integrated policy programme and how to enhance sectoriality and synergy between different art forms and sectors of production. Heinämaa explores this dilemma first indirectly by asking in expert consultations and Internet interviews, *how the working environment and working practices of artists and cultural professionals are at present changing* and secondly directly by asking what the role of the Nordic support systems could and should be in this changing environment.

The responses to the questions concerning the concurrent and future changes of the working environment and working practices identified the well-known threesome facts:

1. New ICT (digital) technology and related "virtual" mobility;
2. Global centralisation (concentration) and commercialisation of cultural production; and
3. Oversupply of trained professionals and temporalisation of job opportunities in the cultural labour markets.

The responses reported by Heinämaa reflect by and large an adaptive approach: these developments are taken for granted and especially in the visual arts and music they are also seen to offer new opportunities:

"Even harder competition (in the music sector) can be expected, but even more substantial changes are taking place in the working practices. Personal contacts and network activities are steadily increasing their importance. It may also happen that in order to earn their livelihood, the composers of art music must broaden their working field to contain other music genres, mentoring, management, etc."

"Business orientation is increasingly penetrating even the most artistically motivated areas of our profession. Many visual artists establish a firm of their own. These developments also favour increased network activities."

"Internationalisation, more intensive marketing and production of more tailored products designed in Denmark and produced abroad for global markets."

"Major changes are taking place in the stage arts. Actors are increasingly becoming 'artists' in the same sense as visual artists etc. They increasingly create their own jobs and develop their own careers. The number of those with a stable contract in an ensemble is steadily decreasing. Actors are supposed to take much greater responsibility of their livelihood and developing their artistic capacity and their livelihood than ten years ago."

Some critical voices expressed fears of greater insecurity, limitation of artistic freedom, increased international mainstreaming; and, as a response, they called for greater "intellectual mobility" and individual autonomous capacity building by artists and professionals themselves:

"A considerable number of Nordic art associations have expressed strong critique of the decrease of dialogue between the artistic community and cultural life in general as the latter is moulded in the new structure. In any case, the traditional conceptions of the geographical centre and periphery are being transformed in the new multi-spatial era generated by globalisation."

"Especially in the translation sector it is becoming more and more difficult to find funding for risk projects, e.g. for projects introducing unknown authors from neighbouring countries. It is easier for authors to get grants to other parts of Europe than to the Nordic countries. Travel and living costs are also greater in the Nordic countries and co-operation turns out difficult in practice."

"The present development requires from artists a capacity to quickly adjust to the new situations. This keeps them alert but it is also harrowing. This might also lead to superficiality, performing according to audience expectations without artistic ambitions. Many theatre professionals take consequently responsibility for their own artistic development. As they see that their institutions do not offer development possibilities, they search for it somewhere else. The number of the so-called independent productions is steadily increasing."

Similar responses were received by Heinämaa in respect to the need for a special Nordic support system and networking. The Nordic vision of the world and Nordic identity were seen as important pillars supporting and confirming national identities and importance of maintaining and developing joint Nordic mobility and residency activities was unanimously recognised. The founding of special networks for these activities was seen as a precondition for support and the support of "intellectual mobility" of aspiring talents was underlined.

The support should be based on the "substance" of the applications, not only on the formal qualifications of the applicants, and the support decisions should be based on the assessment

by an instance function at the arm's length of the political decision-makers. At the same time it was noted that recognised talents did not need special support and students have their own mobility support systems. The importance of paying special attention to the Nordic autonomous regions (Åland, Faroe Islands, Greenland) was underlined as was the importance of maintaining the joint Nordic-Baltic nature of the old mobility support system (Sleipnir). The following quotations from Heinämaa's report illustrate these aspects of the planned new mobility and residency programme:

"The national support systems facilitate first and foremost the presence of the Nordic art and culture in the cultural institutions and residencies outside the Nordic region. If the new programme is to secure the maintenance of a special Nordic point of view and respective system of exchange and development activities in the globalising world, it should especially facilitate the generation of network systems between artists, cultural professionals, art institutions and art and cultural organisations; and some parts of these networks also pull into the Nordic activities international artists, curators, critics and renown institutions. Residency programme is, of course, a part of this network generating mobility system. It creates stable contacts and dialogue relations and open up potential for broader co-operation and exchange between the residents and residency."

"The old structure for the Nordic support of culture has not been bad from the point of view of the arts and culture. The first and foremost objective of their support should be the substance. Mobility and residency should be seen as extra bonuses for a support system for the arts and culture, but their cost should not reduce allocations to the substantially important projects."

"We who have co-operated internationally within the framework of the Nordic Music Council have noticed that firstly, much of the Nordic national support of the arts and culture is "nationalistic" and does not allow that the project initiator or implementer comes from across the national borders. Consequently there is a need in the Nordic countries for cross-national contracting of works of art and e.g. touring support for ensembles and institutions. Secondly, despite the fact that the five Nordic countries have chosen considerably different strategies in respect to the European Union, Iceland and Norway have an opportunity to take part in the EU cultural programmes. Yet, if an artist or a cultural professional applies for EU funds for an all Nordic project, the applicants are pointed out that the Nordic Council of Ministers allocates funds just for such projects". There is consequently an enormous need to maintain the scope and level of the financing, which would be sufficient to maintain Nordic co-operation in music – and actually in the whole sector of the arts and culture".

"In my discussions it has become apparent that there is an enormous need to find residence placements especially in the visual arts, literature and music. In Åland the greatest demand for residencies is in visual arts, film and music. From these autonomous regions artists and cultural professionals look mostly residence placements in the capital cities or other big cities. In these regions the environmental scope of artists and professionals is very limited and consequently artists and professional have a need to share their experiences, establish network relations and work with colleagues of other regions".

Heinämaa also presented to the Internet respondents thirteen questions with five step scale of agreement/disagreement. The respondents expressed the strongest disagreement with the question asking whether the new mobility programme should be open to all international artists and professionals. The strongest agreement was displayed in the case of five questions:

1. Whether the funding should be granted solely on the basis of artistic grounds;
2. Whether the age limit (in favour young applicants) of the old system should be removed;
3. Whether there should be country quotas for each participant country;
4. Whether there should be quotas for artists and professionals from the autonomous regions and for the Nordic Sami population; and
5. Whether the support should be granted not only to professional artists but also for the intermediating professions (like curators, critics, mentors, etc.).

The new programme: the premises of a model of four modules

On the basis of the above evidence Heinämaa's report builds a design for the new Nordic mobility and residence programme on the following premises:

1. The new mobility and residence programme should improve co-operation between present residence programmes and open up alternatives to new types of activities. The programme should be modern, flexible and effective and as such react sensitively to the development and changing needs of different art forms;
2. The programme should not support solely artists but also address to the mobility and residence needs of professionals working in the other walks of cultural production,
3. The programme should help to make inter-country contacts and share common interests in a new way and strengthen both national and Nordic capacity for cultural development;
4. The programme should operate on the basis of demand and its should be process-oriented, not institutions-based;
5. The programme cannot be one and totally integrated whole; its should consist of modules, which can be started and closed independently: a module can be operated for three years, another for five years, etc. according to apparent demand. The modules can have a mutually compensatory character, and it is possible to close one module without needing to finish the whole programme.

Starting from these premises and taking into account the more substantial evidence not reported here, the report proposes a model of four modules:

1. A support system for networks;
2. A support system for co-operation circles of artists' residences;
3. A system of production oriented residence activities; and
4. A unified Nordic grant system for mobility in all fields and professions of the arts and culture.

Proposals for the four modules

The support system for networks

Within the framework of this module the Nordic networks, established e.g. for co-operation in applying international financing, could apply two times a year for a longer lasting network activity. The first support period would be three years with a possibility to apply a continuation of two more years. While applying the applicants should be already existing networks of such organisations, associations and co-operating groups as e.g. the centres for exchange in visual arts, organisers of international literary events, visiting theatres for touring theatre groups and information centres for music.

The module also offers possibility to apply support for a totally new *short-term networking*. This support is given only for one year, but it can be re-applied for another year. A well-functioning network can after these years apply support for long-lasting networking. The short-term networks can apply support continuously. In order to win support the application must have an interesting objective from the point of view of Nordic cultural co-operation; economic arguments for support do not suffice.

The idea behind this multiplicity of time span and applications is that there will be all the time a plethora of applications, which reflect, what actually is happening in the Nordic cultural life.

Support system for co-operation circles of artists' residences

Within the framework of this module the Nordic artists' residences could form co-operation circles and apply support for their joint activities. The circles would consist of 8-16 residences, which could receive annually support covering the costs of grants to 2-4 artists. The circle would have information and training functions and the support would be decided on the basis of expected artistic contributions; sheer economic grounds would not suffice. Each member of the circle should be able to specify its objective from the substantive point of view. Residencies must also have sufficient infrastructure (building, facilities), contacts to local cultural life and possible other benefits they can offer to resident artists. The Nordic Council of Minister signs a three-year contract with the residences of co-operation circles. The contracts specify the benefits, which the residencies will receive, but they also define their responsibilities.

Support system for production oriented residence activities

This support could be applied by residence organisation providing artists possibilities to carry out production projects and present them in the geographical context (e.g. locality) of the residency. The "production" could have two stages: a preliminary stage of "reflection" and the stage of actual production; during these periods the artist must have expert support, e.g. from a curator or a producer. Artists who have chosen a production oriented residency can have firstly a travel and living cost grant for him/herself and secondly a production grant to cover the costs of production and its presentation. The artist is granted a period of work from two to six months, the supporting experts can participate in the project form two to four weeks. The residency must have facilities for production and provide links to the local cultural environment. The present Nordic residence ateliers can be transformed through this system into competence development centres for different art forms; and they are expected to also become interdisciplinary oriented.

Nordic grant system for the mobility in all fields and professions of the arts and culture

Within the framework of this module Nordic artists and cultural professionals can apply and have a cost covering grant for short (ten days at most) visiting grants to other Nordic countries. No travelling costs would be covered. The ground for giving the grant could e.g. be

a planning session for a conference or a joint project, or establishing a network. The objective must be concrete and goal-oriented; its implementation is expected to contribute to interdisciplinary development, development of job opportunities in another Nordic country or initiate co-operation with colleagues from other Nordic countries. The support within the framework of this module can be applied continuously.

From the plan to reality: the structure and functioning of the new Nordic mobility and residence programme

The above plan for the new Nordic mobility and residency programme was put in practice swiftly. Before that it was assessed and somewhat transformed by a group of experts, for the final version, see *Appendix 1*.

As *Appendix 1* indicates, the modules for network support, residency circle support and mobility support have remained by and large the same as in the plan of the Heinämaa's report, although application rights and amount of support are specified in greater detail and in concrete terms. The fourth module, that of *the support system for production oriented residence activities* is now classified as a module of *Art and culture programme* and labelled as *Module for activities aimed at production and communication*.

The idea of transforming residence ateliers into centres of competency development is excluded and the idea of production projects having first a reflective stage is also dropped out. The module is basically a system for supporting production exchange of products/productions and events.

The reflection is now taken care in "mass scale" by the second module of the Arts and Culture Programme vis. the *Module for capacity development, criticism and sharing of knowledge* which has as its objective the enhancement of cultural development, which to quote, "... covers new interpretations, renewal, and innovative methods and presentation. The module attaches a great importance to communication, both with the public and internally between the artists. This can come to expression through the participating players' exchange of experiences and skills from the various phases of the project, including the work processes". Basically this module provides support for events: seminars, workshops, master classes, courses etc.

The first fund allocations within the framework of the new programme

Appendix 2 provides information on the first (2007) support allocations within the framework of the new Nordic mobility and residence programme. It gives some preliminary indications, how the modules and the programme as a whole function in practice.

Although no definite assessments can be made on the basis of one year allocations, it seems that the system functions, as it was planned in the Heinämaa report. It seems to work in a flexible manner and appears to be sensitive to the development and changing needs. The diversity and multidisciplinary of the supported individuals and projects is also apparent. The issue of effectiveness underlined also in the Heinämaa report may, however, turn out problematic. The great diversity of recipients makes it well-nigh impossible to assess the returns of individual modules, to say nothing about the returns of the whole programme. The programme underlined that with its diversity and multiple modes and time spans will provide the Nordic Council of Ministers with material which can measure the diversity and innovativeness of the Nordic arts and culture. By inspecting *Appendix 2* the readers will certainly notice how difficult it will be to discern the developmental lines in the wild forest on initiatives and projects.

APPENDIX 1⁶

The new 2007-2009 three-year frame programmes for Nordic cultural co-operation (The mobility and residency programme and Art and culture programme + the new support scheme for translations)

I. The mobility and residency programme

Objectives of the programme

Mobility and residence programme is a cross-sectoral three-year frame programme designed to provide support for enhancing mobility of single persons, network construction by artists and cultural professionals, artists' residence activities and production oriented studio working visits by artists and cultural professionals.

Budget of the programme

During the year 2008 the budget for the Mobility Programme is 10 million DKK (1.3 million EUR). From this amount 283 222 EUR has been allocated to the residency module and the rest will be divided between the mobility (of single persons) and the network modules.

A. The Module for Network Funding
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Objectives of the module

To raise artistic skills and to develop cultural activities within Nordic art and cultural life through new network co-operation and partnerships

Expert Group's definition of the concept of a network

- Networks are a new form of organisation in a global society;
- Networks are cultural, artistic and social structures between organisations, groups and/or individuals;
- Networks create new partnerships which in turn lead to new knowledge;
- The purpose of networks is to increase contacts, exchange experiences, good practice and to develop knowledge; and
- Networks are born of a common interest and have a limited lifespan.

Modes of support:

The module supports network building within the Nordic art world and cultural sector. New permanent structures cannot be created through this module, but on the other hand it will support conditions for existing players to be able to work together, develop partnerships and learn from each other. Forming networks based on collaboration and personal contacts strengthens development opportunities in the Nordic art world and their chances to *compete, for example, for international funding for joint Nordic projects.* (E.g. Culture 2000)

Short-term network funding: The network is granted funding for activities lasting one year. The maximum amount of the funding is 25 000 EUR and it will cover a maximum of 70 % of the total expenses, as specified by the network in the application. The network must meet the costs of the rest of the financing itself and specify this in the application. With an extra carefully justified application the network may obtain additional funding for one more year of

⁶ Modified version of information at <http://www.kulturkontaktnord.org/>

activities. A network which is functioning well may consider, after this period, to apply for funding for long-term work. In addition to this funding the network will be offered joint information resources.

Long-term network funding: The network is granted funding which is intended for three years' activities. The maximum amount of the funding is 150 000 EUR and it will cover a maximum of 50% of the total expenses, as specified by the network in the application. The network must meet the costs of the rest of the financing itself and specify this in the application. With an extra carefully justified application the network may obtain additional funding for two more years of activities. In addition to this funding the network will be offered joint information resources.

Assessment criteria for long-term network funding

- That the network has clearly defined aims;
- That the network is creative, has innovative ideas and initiative;
- That the network increases visibility of different Nordic identities;
- That the network is communicative and transparent; and
- That the network disseminates information about the network and its results.

Assessment criteria for short-term network funding

- That the network has clear goals and final objective;
- That the network is a pilot project;
- That the network creates new interfaces within and outside its own area;
- That the network is formed in order to plan an artistic initiative and to establish various processes and partnerships; and
- That the network increases visibility of different Nordic identities.

Who can apply?

- Nordic cultural and art institutions, organisations and artists who work effectively in building networks at all levels and across all borders;
- New networks and partnerships with cultural diversity between several different artistic and cultural players will be prioritized; and
- The network should consist of partners from at least three Nordic countries or the autonomous territories, but because this principle can be deviated from in the case of very weighty cultural political reasons. Networks can include partners outside of the Nordic region.

B. The Module to Support Artists' Residencies

Objectives of the module

To contribute to the development of Nordic artistic residency activities, which support artistic innovation.

Expert Group's definition of the concept of residency

- Residency activities offer working stays to professional artists and other art professionals.

Expert Group's criteria for 'best practices' regarding residence activities

- Provides an opportunity for concentrated work;
- Creates meeting spaces between professional artists;

- Introduces contacts to the art field in the surrounding area;
- Takes part in the current artistic discourse, and
- Provides professional conditions for a productive working situation.

Mode of Support

- The module provides funding for individual residency organizations to receive artists, cultural workers and other art professionals from the Nordic countries.
- Each residency will receive annual funding to cover scholarships for 2-4 artists. The scholarships will cover travel expenses and board and lodging for two months. The residencies themselves select the artists based on their own criteria.
- The support includes annual meetings to exchange experiences and to have discussions on topics within the residency praxis.
- The residencies will be offered a joint information resource, which the network's residencies can use to provide information about their application deadlines and criteria, and to present the residency and the artists who work there.
- 8-16 residencies can participate for a maximum of three years.

Assessment criteria

- To manage the residency business for artistic professionals on a regular basis
- To be part of the contemporary artistic and cultural business
- To have explicit objectives and a will to support innovative artistic work
- To have the capacity to offer support for the work processes of the residents with scholarships
- To work with more than one artist at a time or to have documented partnerships with the local field of contemporary art
- To have the ambition to create contacts between Nordic and international artistic professionals

Who can apply?

- Artistic residences in the Nordic countries in all fields of art
- Organisations/groups with new initiatives within the artistic residency business
- N.B. Individual artists cannot apply.

C. Mobility Funding (single persons, short term visits)
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Objectives of the module

To promote Nordic mobility in the arts and cultural field for professional artists and thus create a platform for an innovative, dynamic Nordic artistic and cultural life.

The module aims to fund Nordic mobility for individuals in the artistic field. It is directed at all forms of art and culture in the Nordic region: artists, authors of fiction, translators, curators, artistic editors and cultural researchers.

Expert Group's definition of the concept of mobility

- Mobility is an opportunity for artistic and cultural players to cross boundaries, both national and mental.

The objective of mobility is to:

- work with new constellations, move forward, seek new hunting grounds or bond with old acquaintances;
- use each others' resources and special competencies;
- present their art;
- create contacts in the Nordic countries; and
- create contacts between the Nordic countries and the rest of the world to increase interest in Nordic art and to get impulses from the field of international art and culture.

Mode of financing

Individuals can apply for an accommodation grant for a stay in another Nordic country. Accommodation grants cover a 7 day stay (five working days and a weekend) according to an average calculation in two categories (the capital region, the rest of the country). Please note that the applicant must be the same person who is travelling and that the grant is only meant for individuals, not groups.

Accommodation grants, 7 day stay	The capital region	The rest of the country
To Denmark	1 400 EUR	1 100 EUR
To Finland	1 000 EUR	750 EUR
To Norway	1 400 EUR	1 100 EUR
To Sweden	1 700 EUR	1 300 EUR
To Åland	1 000 EUR	750 EUR
To Iceland	1 800 EUR	1 500 EUR
To Faroe Islands	1 100 EUR	750 EUR
To Greenland	1 100 EUR	750 EUR

No grant will be given for travel from one Nordic country to another. Those seeking mobility funding are encouraged to seek a travel grant from **bilateral Nordic funds or from national funds or programmes**.

The only exception is a travel grant from the West Nordic region (the Faroe Islands, Greenland or Iceland) to the other Nordic countries or vice versa. The size of the travel grant is defined on the basis of the applicant's budget. There is no upper limit for these grants but in his/her report, the scholarship holder must account for all travel costs with original receipts.

Assessment criteria

- To prioritise new constellations and initiatives;
- To learn about new art forms and expressions; and
- To plan projects/research with Nordic relevance.

Expert Group's definition of the concept Nordic Relevance

Within the frame of the mobility programme Nordic Relevance means that the applicant:

- Promotes Nordic co-operation and increases contacts between the Nordic countries;
- Improves understanding of the similarities and differences between the Nordic countries and the autonomous regions;
- Strengthens the Nordic dimension in the cultural life of the countries and the autonomous territories; and
- Improves knowledge of the Nordic artists and their work as well as revealing other Nordic identities.

Who can apply?

- Nordic professional artists and cultural practitioners in all artistic fields;
- No age limit;
- Support will not be given in the first instance to civil servants or officials at a government institution; and
- Students are directed to apply for funding through Nordplus.

Expert Group's definition of the concept professional artists and cultural practitioners

A professional artist and a cultural practitioner is a person who can proof his/her professional experience or who has completed artistic education and who lives in the Nordic region.

II. Art and Culture Programme

Objectives of the programme

The Art and Culture Programme is a three-year frame programme (2007-2009) which is open to professional and creative artists, agents, producers and cultural players from all art and cultural sectors.

The overall objective of the Art and Culture Programme is development. The concept of development covers new interpretations, renewal, and innovative methods and presentation. The programme attaches great importance to communication, both with the public and internally between the artists. This can come to expression through the participating players' exchange of experiences and skills from the various phases of the project, including the work processes. The programme encourages pilot projects.

The objective of the programme is to:

- Renew and revitalise Nordic art and cultural co-operation internally within the Nordic region and through interplay in 'the Nordic Region in the world - the world in the Nordic Region';
- Stimulate new impulses and initiatives from the field; local, national and international players, organisations and institutions; and
- Firmly establish Nordic art and cultural co-operation with the professional artists in the Nordic countries and adjacent areas and make this co-operation noticed globally.

Budget for the Art and Culture Programme

In 2007 the Art and Culture Programme was given a budget of DKK 20 million (2.6 million EUR) adjustable within certain limits, including approx. DKK 4.9 million (approx. 660 000 EUR) for a number of regular grant recipients who will have the opportunity during the 2 year period (2007-2008) to adjust to the new structure or to find other sources of funding: Orkester Norden, Nordic Amateur Theatre Council, Biskop's Arnö Folk High School, 'Skumringstimen' – Nordic Library Week, Nordic Music Days, Young Nordic Music and Scandinavian Films.

A. Module for capacity development, criticism and sharing of knowledge

Objectives of the module

The module focuses on capacity building in the form of seminars, workshops, master classes, courses and such like for professional players, as well as critical discourse. The module will look at critical discourse in the form of professional discussions and conversations which are important in relation to capacity building, but also as natural examples in the above-mentioned area: master classes, workshops etc.

This programme will stimulate and support interaction between the Nordic countries and the rest of the world under the theme '*The Nordic Region in the World - the World in the Nordic Region*'. The programme stresses the importance of rendering national, inter-Nordic and international cultural diversity visible.

What is meant by the concepts 'Mobility of works and capacity development'?

- *Works* are understood to be the result of artistic and/or cultural processes;
- *Capacity* is understood to be the output of seminars, workshops, master classes, courses etc.; and
- *Mobility* is understood to be a presentation and sharing of works in several places.

Under the module for capacity building the organiser can apply for funding to cover the participants' expenses linked to the event.

Mobility of individuals and networks can receive funding under the *Mobility and Residency Programme*.

What is meant by the concept 'Nordic'?

In the programme a project is considered 'Nordic' if at least two Nordic countries (Denmark, Finland, Iceland, Norway and Sweden) or self-governing areas (the Faroe Islands, Greenland and Åland) participate. This can be as a participant, organiser or as a topic/theme. This is the minimum requirement to meet the programme's funding criteria.

In addition to the two countries/areas the project may involve co-operation with other countries/areas/regions outside the Nordic region.

In cases of Nordic participation in international or inter-Nordic art and cultural projects it is assumed that the importance of the Nordic participation is clear and separately justified in the application.

Who can apply?

- Professional artists, practitioners and cultural operators. A professional artist/practitioner or cultural operator is a person who has qualified with an art or cultural degree and/or can document practical professional experience;
- Art and cultural institutions; and
- Organisations working with professional artists and cultural operators.

Time aspect

- The programme funds one-off projects or new activities which have not been done before. The programme does not support recurring projects and activities;
- The programme supports projects where development and/or process can last up to three years;
- An annual report is required for projects lasting several years. This report is the basis for an annual evaluation of the project; and
- The module does not support projects which have already started in a way that is financially binding.

Pre-project, pilot project and project

- *Pre-project*: a pre-project is a study to clarify the conditions for completing a larger project. Funding for a pre-project does not automatically lead to funding for a project;
- *Pilot project*: a pilot project is trial of a larger project on a smaller scale. The duration of a pilot project is limited to one year; and
- *Project*: is limited by duration and finance. Projects may last up to three years.

The above-mentioned pre-requisites also apply for the production of works and other creative processes.

Assessment criteria

The project must be clearly formulated, in particular with regard to the elements emphasised in the programme declaration and the description of the modules. This applies in particular to the dimension of communication of the results of the project.

Economic conditions

- *A pre-project* can be fully financed up to 13 000 EUR (DKK 100 000);
- *A pilot project* can be financed up to 40 000 EUR (DKK 300 000), but for not more than 75% of the project's total budget;
- *A project* can be financed up to 135 000 EUR (DKK 1 000 000), but for not exceeding 50% of the project's total budget;
- The higher the amount being applied for, the greater are the demands concerning the project's other financing;
- *In kind financing*
In the amount to be covered by the applicant an average working time can be estimated corresponding to an amount which the programme considers reasonable for carrying out the project. Estimations for the average work time can be specified in the application budget.
- *Administrative expenses*
The programme can grant funding for the applicant's administrative and wage expenses on condition that they have a direct connection to the project and are necessary for the implementation of the project.
- *Economic advantage*
The programme will not support project which has the purpose of creating an economic advantage for the grant recipient.
- *Time for project implementation*
The project report must be submitted within three months of the set date conclusion of the project

B. Module for activities aimed at production and communication

Objectives of the module

The module will focus on the production of works, projects and initiatives which involve a creative process and/or a meeting place between artists/cultural operators and the audience, also including mobility of works and/or cultural processes.

This programme will stimulate and support interaction between the Nordic countries and the rest of the world under the theme '*The Nordic Region in the World - the World in the Nordic Region*'. The programme stresses the importance of rendering national, inter-Nordic and international cultural diversity visible.

What is meant by the concepts 'Mobility of works and capacity'?

- Works are understood to be the result of artistic and/or cultural processes;
- Capacity is understood to be the output of seminars, workshops, master classes, courses etc.; and
- Mobility is understood to be a presentation and sharing of works in several places.

Under the module for capacity building the organiser can apply for funding to cover the participants' expenses linked to the event.

Mobility of individuals and networks can receive funding under the Mobility and Residency Programme.

What is meant by the concept 'Nordic'?

In the programme a project is considered 'Nordic' if at least two Nordic countries (Denmark, Finland, Iceland, Norway and Sweden) or self-governing areas (the Faroe Islands, Greenland and Åland) participate. This can be as a participant, organiser or as a topic/theme. This is the minimum requirement to meet the programme's funding criteria.

In addition to the two countries/areas the project may involve co-operation with other countries/areas/regions outside the Nordic region.

In cases of Nordic participation in international or inter-Nordic art and cultural projects it is assumed that the importance of the Nordic participation is clear and separately justified in the application.

Who can apply?

- Professional artists, practitioners and cultural operators. A professional artist/practitioner or cultural operator is a person who has qualified with an art or cultural degree and/or can document practical professional experience;
- Art and cultural institutions; and
- Organisations working with professional artists and cultural operators.

Time aspect

- The programme funds one-off projects or new activities which have not been done before. The programme does not support recurring projects and activities;
- The programme supports projects where development and/or process can last up to three years;
- An annual report is required for projects lasting several years. This report is the basis for an annual evaluation of the project; and
- The module does not support projects which have already started in a way that is financially binding.

Pre-project, pilot project and project

- Pre-project: a pre-project is a study to clarify the conditions for completing a larger project. Funding for a pre-project does not automatically lead to funding for a project;
- Pilot project: a pilot project is trial of a larger project on a smaller scale. The duration of a pilot project is limited to one year; and
- Project: is limited by duration and finance. Projects may last up to three years.

The above-mentioned pre-requisites also apply for the production of works and other creative processes.

Assessment criteria

The project must be clearly formulated, in particular with regard to the elements emphasised in the programme declaration and the description of the modules. This applies in particular to the *dimension of communication of the results of the project*.

Economic conditions

- *A pre-project* can be fully financed up to 13 000 EUR (DKK 100 000);
- *A pilot project* can be financed up to 40 000 EUR (DKK 300 000), but for not more than 75 % of the project's total budget;
- *A project* can be financed up to 135 000 EUR (DKK 1 000 000), but for not exceeding 50 % of the project's total budget;
- The higher the amount being applied for, the greater are the demands concerning the project's other financing;
- *In kind financing*
In the amount to be covered by the applicant an average working time can be estimated corresponding to an amount which the programme considers reasonable for carrying out the project. Estimations for the average work time can be specified in the application budget.
- *Administrative expenses*
The programme can grant funding for the applicant's administrative and wage expenses on condition that they have a direct connection to the project and are necessary for the implementation of the project.
- *Economic advantage*
The programme will not support project which has the purpose of creating an economic advantage for the grant recipient.
- *Time for project implementation*
The project report must be submitted within three months of the set date conclusion of the project.

C. Support System for Translations of Nordic literature in the Nordic countries

Within the framework of the Art and Culture programme of the Nordic Council of Ministers the Nordic Culture Point will launch a new support system for translations.

Nordic publishers can apply for a translation grant in the country where the original version of the work has been published.

Objectives of the support system

Support systems aim is to facilitate translations of Nordic quality literature to other Nordic languages. Aim is also to support the development of distribution networks of the translated literature.

What literature is qualified for the support:

- Non-fiction books with a Nordic relevance;
- Fiction for children, young people and adults;
- Essays; and
- Production support for literature publishes in Greenland, Faroe Islands in their original language and in Sami language literature all over the Nordic countries.

For the translation support under the category of non-fiction with a Nordic relevance concerns primarily books with linguistic qualities. Support can also be given to theme numbers of journals with a Nordic relevance. As a rule, support is not given to:

- Scientific books and research reports;
- Books aimed at a certain professional or sectorial audiences;
- School/study books or reference books; and
- Year books, or books aimed at local audiences, travel books, book books etc.