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# Nordic funding for the arts and culture: A multilevel approach

Research anthology



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# Preface

The Nordic co-operation in culture goes back to the 1950s and has evolved over the decades. Today, Nordic co-operation is highlighted in Nordic cultural institutions as well as grant systems established as parallel to national cultural policy and infrastructure. The co-operation programme for cultural policy was revised and updated during the fall of 2024 – with an overall objective to promote an integrated region that is sustainable, competitive, and socially resilient, and where culture is a key element of a strengthened co-operation.

Kulturanalys Norden functions as a Nordic knowledge centre for cultural policy – we conduct analysis and compilations on various themes, and we also disseminate knowledge and research. Over the years we have published several research anthologies as part of collaborations with researchers in the Nordic region. These have been addressing cultural policy structures and given insights into the different national contexts regarding governance, multi-level engagement, participation in cultural life and financial structures for culture. An important point of departure has been to scrutinise the idea of the Nordic Cultural Model as identified by Peter Duelund in his 2003 comparative research project, funded by the Nordic Culture Fund and ministries for cultural policy in the Nordic countries.

This anthology is an independent continuation of the previous Kulturanalys Norden publication on *Cultural policy in the Nordic welfare states: aims and functions of public funding for culture* (2022). One of the concluding remarks in the last anthology concerned the need for more knowledge about how public funding initiatives at different levels support, and perhaps sometimes contradict, one another. Throughout the Nordic countries, several levels of government and administration are involved in public funding for culture: local, regional, national, Nordic, and European. To explore further on that theme, Kulturanalys Norden invited the same researchers representing each Nordic country to reflect on the interplays between national and supra-national subsidy schemes and systems. Jenny Johannisson has been both the project leader and the editor. She was invited to design an analytical framework that has guided the conduct.

In collaboration with two of the most influential funders of Nordic culture collaboration – the Nordic Culture Fund and the Nordic Culture Point – Kulturanalys Norden has been privileged to use quantitative data compilations from their funding schemes. This material has provided us with in-depth insights into the Nordic cultural funding for single artists and organisations – often entangled with national co-funding. However, it is important to note that the aim has not been to evaluate functionality in the Nordic funding schemes. Rather, the aim is to contribute with new knowledge on the interplays between different levels of funding of which Nordic cultural funding is only one.

Kulturanalys Norden would like to express our gratitude to all contributing authors and data providers for helping us take an important step to increase knowledge on the above-mentioned, in addition to other, issues. We are delighted to present the results from the joint efforts and the reflective contributions of Jenny Johannisson, Ola K Berge, Trine Bille, Sakarias Sokka, Erna Kaaber, Erla Rún Guðmundsdóttir, and Katja Lindquist. The researchers themselves are responsible for the content of their respective chapters.

Kulturanalys Norden, Gothenburg January 2025.



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# 1. Introduction: A multilevel approach to public funding for the arts and culture

*Jenny Johannisson*

This anthology adopts a multilevel approach to cultural policy. More specifically, the anthology aims to provide knowledge about the interplay between public funding systems for the arts and culture at different levels of governance, primarily between the national and the Nordic level, but also between the national level, on the one hand, and the European Union and subnational levels on the other.

Cultural policies in the Nordic countries have over the last 50 years established themselves as seemingly independent and stable policy areas. While the cultural policies of each Nordic country and self-governing area are distinct and include important differences, research by both Nordic and international scholars show that Nordic cultural policies display important similarities to the extent that there are empirical grounds to identify a specific 'Nordic cultural policy model' (e.g., Duelund, ed. 2003; Mangset et al. 2008; Rius-Ulldemolins et al. 2019). One such similarity is that cultural policies in the Nordic countries are welfare-oriented, that is, during the 20<sup>th</sup> century they developed within a more general policy framework that implied extensive state intervention to promote social equality and universal access to welfare services. In the Nordic countries, the arts and culture have been included amongst such services, and the governments of each country have used public funding to promote similar goals. One important priority has been to provide access to artistic and cultural activities across the country, to make it possible for everyone to participate in cultural life. This priority not only includes the possibility to enjoy the results of professional artistic activity as the member of an audience, but also the possibility of self-engagement in artistic and cultural activities. An equally important priority in public funding has been to facilitate the professional artistic and cultural production of individual artists, including an ambition to improve their access to the social security systems of the welfare state.

A research anthology published by Kulturanalys Norden in 2022 shows that this welfare-oriented 'Nordic cultural policy model' is relatively stable over time and that it is still evident in today's cultural policies, including current priorities in public funding for the arts and culture (Sokka ed. 2022). However, the anthology also shows that this model faces several challenges, for example, in terms of recognising and adjusting to the consequences of technological developments and demographic change. An additional challenge concerns the consequences of

globalisation (Sokka & Johannisson 2022). While globalisation refers to processes of internationalisation – permeating not only cultural policy and the cultural sector but policymaking and society in general – it also includes processes of decentralisation (Mitchell 2003). Even if such processes do not substitute the nation state for supranational bodies such as the European Union or subnational bodies such as municipalities or regions, empirical research has shown that “... we have gone from a compartmentalized distribution of responsibilities to the interpenetration of these levels” (Bonet & Négrier 2011, p. 587). Taken together, globalisation thus points to the necessity of including a multilevel approach to understanding contemporary prerequisites for cultural policy.

The relevance of a multilevel approach is perhaps particularly obvious from the perspective of the Nordic countries, which display an additional similarity in their choice of a highly decentralised model of policymaking and policy implementation (e.g., Mangset et al. 2008). While the Nordic welfare model implies a strong state level, municipalities in all Nordic countries play a decisive role in implementing welfare policies, also for the arts and culture. In some of the countries, perhaps most notably Sweden, the regional level also plays an increasingly important role in cultural policy (e.g., Lindqvist 2022; Renko et al. 2022). That the organisation of political decision-making in the Nordic countries includes one or several subnational levels of government makes this organisation potentially well equipped to implement measures aiming at decentralisation, not only in fiscal terms, but also in cultural and political terms of promoting citizens' participation in cultural activities as well as political decision-making (Kawashima 1997). While existing research on the actual results of decentralisation in the Nordic countries points in different directions (Sokka & Johannisson 2022), one direction is clear: while the state level still plays the central role in Nordic cultural policies, it is important to recognise and analyse cultural policymaking at other levels. From the perspective of the Nordic countries, this includes subnational levels, but also supranational bodies of government such as the European Union. From the perspective of the Nordic countries and self-governing areas, Nordic collaboration through the Nordic Council of Ministers and the Nordic Council is both a unique and, seemingly, equally important international political body in the cultural field.

Within both Nordic and European collaboration, cultural policy goals and funding systems for culture have developed that could either actively support or run parallel with goals and funding systems in each Nordic country and self-governing area. The analysis of cultural policies from a multilevel perspective has hitherto been rare in cultural policy research, resulting in a knowledge gap that is problematic from an academic perspective since it hampers the in-depth and nuanced understanding that research strives for. But this knowledge gap is also potentially problematic from a policy perspective (e.g., Kellgren 2022). If cultural policy goals at different levels basically align, it seems reasonable to assume that policymakers at different levels would wish to promote these goals by measures that actively support one

another, perhaps most notably through their different funding systems. Learning more about how successful they are in achieving this supposed aim could potentially improve cultural policymaking at all levels.

It should be emphasised, however, that this anthology does not provide an evaluation of specific funding systems or funding programmes within such systems, but a more general research-based analysis of the relations between funding systems and programmes at different levels. To achieve this aim in a way that promotes progression in research-based knowledge about cultural policies in the Nordic countries, the same group of researchers that explored public funding in relation to cultural policy as welfare policy was also invited to participate in this anthology. The following researchers have thus contributed with a chapter on each Nordic country: Trine Bille from Copenhagen Business School (Denmark), Sakarias Sokka from Cupore (Finland), Erna Kaaber and Erla Rún Guðmundsdóttir from Bifröst University (Iceland), Ola K. Berge from Telemarksforsking (Norway), and Katja Lindqvist from Lund University (Sweden). In addition, Erik Vestin, statistician at Kulturanalys Norden, has provided a chapter on Nordic funding, based on a unique and limited dataset. Unfortunately, it has not been possible to include specific chapters and analyses on the self-governing areas of the Faroe Islands, Greenland and Åland, but they are made visible in the chapter on Nordic funding as well as in several of the chapters on specific Nordic countries.

In the following, the main characteristics of funding systems at the national, Nordic and European Union levels are summarised, after which the methodological framework of the anthology is briefly introduced. The chapter ends with a presentation of the main conclusions to be drawn from the anthology as a whole.

## **1.1 Funding systems at different levels of governance**

Previous research shows that national public funding systems in each Nordic country are relatively stable over time, both in terms of goals set for the funding system as a whole and in terms of allocated funding (Sokka ed. 2022). This implies that national funding systems in the Nordic countries aim at promoting both professional artistic activity and everyone's access to and participation in artistic and cultural activities. Within each national system, the state level gives priority to artistic and cultural institutions, such as theatres and museums, but also to application-based funding awarded to individual artists or artistic organisations channelled through specific arms-length bodies. At subnational levels, the municipalities give priority to citizens' participation, but also include support to institutions such as public libraries. In Sweden, where regional authorities play an important role, the main bulk of regional funding goes to artistic and cultural institutions, but it also includes other activities that promote citizens' participation (Myndigheten för kulturanalys 2023). In terms of public funding, the welfare-oriented 'Nordic cultural policy model' thus seems intact, where, not least, the fact

that all Nordic countries established specific support programmes to alleviate the dire consequences of the Covid-19 pandemic in the cultural sector could be taken as a case in point (Kulturanalys Norden 2021; 2023).

However, previous research also identifies cracks in the façade. For example, individual artists and cultural workers are not gaining full access to the social security systems of the welfare state, perhaps primarily due to such systems being based on the working conditions of full-time employees, rather than the 'patchwork economy' of artists combining part-time employment with free-lance work (Berge 2022; Kulturanalys Norden 2021; 2023). In addition, high inflation and the high priority currently given in all Nordic countries to security policy are examples of developments that make it less than likely that national public funding systems for the arts and culture will see any dramatic increase in the foreseeable future. Nordic countries with a longer tradition of private foundations as important funders, for example Denmark and Finland, are now a source of inspiration to countries such as Sweden, which has hitherto relied more heavily on public funding but is currently exploring other possibilities (Myndigheten för kulturanalys 2024; Sokka ed. 2022). But high inflation and increased threats against national security also affect the private sector. Alternative funding opportunities at all levels of governance are therefore very relevant from the perspective of the cultural field. In this context, there is a particular need for more knowledge about the role of application-based funding for individual artists and artistic organisations, and this is therefore the focus of this anthology.

At the Nordic level, the public funding system for the arts and culture made possible by the Nordic Council and the Nordic Council of Ministers was established from the 1950s and onwards, running parallel to the establishment of national funding systems in the Nordic countries (Duelund ed. 2003; Kellgren 2022; Lundgren 2022). The Nordic system confirms the basic goals of the national funding systems in each Nordic country, while adding the important goal of Nordic collaboration and making the Nordic region the "... most sustainable and integrated region of the world by 2030" (Nordic Council of Ministers 2021, p. 15). It includes prestigious prizes in several art forms and funding of institutions, such as the Nordic houses and institutes in Faroe Islands, Greenland, Reykjavik and Åland, as well as funding bodies such as the Nordisk Film & TV fond, the Nordic Culture Fund and the Nordic Culture Point. Strengthening Saami cultural production and collaboration as well as Nordic-Baltic mobility are also important priorities. While the Nordic system as a whole thus includes several funding bodies and bilateral funds open for applications from individual artists and artistic organisations (Forrai Ørskov ed. 2024), the main bulk of application-based funding for the arts and culture is channelled through the Nordic Culture Fund and the Nordic Culture Point (Lundgren 2022; Nordiska Ministerrådet 2023, p. 78).

Within the European Union, cultural policy goals and funding programmes for the arts and culture are of a later date and were not introduced in any systematic way

until after the Maastricht Treaty of 1992 (Gordon 2010). Establishing the subsidiarity principle as foundational for any cultural policy activities of the union, measures directed explicitly at the arts and culture constitute a small part of the union budget (EPRS 2021). In its *New Agenda for Culture*, the European Commission (2018) highlights the importance of supporting culture to promote social cohesion and wellbeing, as well as cultural creativity and enterprise as means to economic growth, but also the importance of showcasing European arts and culture to other parts of the world. These "strategic goals" are mirrored in the *EU work plan for culture 2023–2026* where listed priorities include improved working conditions for artists and cultural professionals as well as increased participation in cultural life (Council Resolution C 466/1). Important measures to achieve these goals – which also confirm the basic cultural policy goals of the 'Nordic cultural policy model' – include, for example, the European Capitals of Culture and the European Heritage Label. Since the 1990s most of the European Union application-based funding for the arts and culture has been channelled through the Creative Europe programme and regional structural funds (EPRS 2021; Gordon 2010).

## **1.2 To make a multilevel approach possible: methodological remarks**

Little empirical research has been done on the interplay between public applications-based funding for individual artists and artistic organisations at different levels of governance, which leaves the range of options on how to investigate the issue quite wide and open. As always in the cultural field, the lack of high-quality data continuously provides an obstacle to in-depth empirical studies. The group of researchers thus warmly welcomed the opportunity given to us by the Nordic Culture Fund and Nordic Culture Point to use applications to their funding programmes during 2022 to establish a joint empirical dataset. The dataset was finalised by Kulturanalys Norden, and each researcher used it as an important empirical building block in their analyses, together with national data of each researcher's choice. As far as we know, this generous contribution by the Nordic Culture Fund and Nordic Culture Point makes the analysis presented in this anthology the first of its kind. The Nordic dataset is introduced and analysed in more detail in chapter 2, and the analyses of the Nordic dataset in relation to different national contexts are presented by the researchers in chapters 3–7.

Here, definitions of key concepts and joint delimitations of the different analyses are briefly introduced. These definitions and delimitations are based in what kind of analysis the Nordic dataset enabled, but also in decisions by the group of researchers to make it possible to trace the interplay between funding systems at different levels within each national context, and, to some extent, also make it possible to compare results across national contexts. In that vein, when the Nordic dataset is put into play in relation to national data, all amounts have been

translated to Euro. It is, however, important to underline that what is presented in the anthology are not the results of a fully comparative study between the Nordic countries, but rather the results of a partly similar methodological approach applied in relation to each country in tracing the interplay between public funding for the arts and culture at different levels. How contributing authors have chosen to adapt this methodological approach to different national contexts is further described in their respective chapters.

Firstly, the analyses take the different national contexts as their starting point and give priority to the interplay between funding made visible in the Nordic dataset, on the one hand, and national funding systems on the other. The Nordic dataset only includes public funding programmes that are open for application from individual artists and artistic organisations, and only programmes that do not cover operating expenses, and this delimitation has also been applied when data on Nordic funding is put in relation to national data. In this context, 'national funding system' and national data include funding at both the state and subnational levels, where the possibility to trace regional and municipal data varies across different Nordic countries.

Secondly, the analyses primarily concern the interplay between money streams, rather than the interplay between actors at the Nordic and national level. Therefore, 'interplay' is primarily investigated in terms of overlap between different funding systems, that is, the identification of instances where funding from different systems coincides (or not). The analyses also make visible application strategies rather than financial results. Except partly in the case of Iceland, it was not possible to trace all actors included in the Nordic dataset, which, in addition, only includes applications submitted during 2022. Since the dataset only includes one year, not all applications could be followed up in terms of decisions made by other funders than the Nordic ones. While it would have been very relevant to include data from several years in the dataset to make the identification of more stable patterns possible, it was a significant enough task to systematically organise data for one year only.

Thirdly, the issue of which art forms are given more or less priority in funding systems and funding programmes at different levels has been used as a point of analysis in all chapters. This is because the distribution between different arts forms is a central aspect of a more general analysis of the relation between application-based funding for individual artists and artistic organisations at different levels. To make such an analysis possible, the research group developed and applied a joint typology of art forms when tracing different kinds of interplay between the Nordic dataset and national data. As always, such a joint typology could potentially make nuances within each national funding system less visible.

Finally, the results of the analysis of the Nordic dataset in relation to national context in each Nordic country made it possible to identify particular themes in the

Nordic-national interplay. These themes are developed further by the researchers in their respective chapters. In her chapter on Denmark, Bille particularly highlights the role of Nordic funding in promoting multidisciplinary artistic projects, while Sokka specifically explores its role in promoting internationalisation in Finland. Kaaber and Rún Guðmundsdóttir point to the importance of Nordic funding at the regional level in Iceland, while Lindqvist from the Swedish perspective investigates similarities and differences in goals for public funding at different levels. Finally, Berge ties several of these themes together in his analysis of coherence between funding systems at different levels from the perspective of artistic and cultural actors in Norway. In their analyses of these more particular themes, the researchers identify the potential consequences of interplay between different funding systems in terms of overlap as defined above. In the following, conclusions will be drawn based on the results of the researchers' contributions as a whole.

### **1.3 Conclusions: integrated or parallel funding systems?**

As previously stated, it would seem as if public funding systems for the arts and culture at the national, Nordic and EU level are generally framed to achieve similar goals. At all levels, cultural policy goals include both improved working conditions for professional artists and increased participation in cultural life. Providing application-based funding for individual artists and artistic organisations has been an important element within these goals. Whether the opportunities that funding systems at different levels provide are integrated or run parallel is a key research question that this anthology provides at least some preliminary answers to.

In several ways, it seems as if specific funding programmes set up and implemented by policymakers and administrators at different levels are partly integrated, perhaps primarily in terms of supplementing each other. While the national public funding systems in the Nordic countries seem relatively stable over time, they are possibly facing the limit to further expansion of public expenditure for the arts and culture. From such a perspective, public funding at other levels of governance could become even more important for artists and artistic organisations. The analysis of applications submitted to the Nordic Culture Fund and Nordic Culture Point show that the included funding programmes play a crucial role in making possible specific activities that are maybe more difficult to prioritise within national funding systems. Many contributions to this anthology, perhaps most notably Sokka in his chapter on Finland, confirm that Nordic funding programmes attract applications that promote internationalisation. While funding to this end also exists in national funding systems, it seems to be generally quite marginal. In being directed at one of the key goals for Nordic collaboration in cultural policy, that is, international co-operation, the Nordic funding programmes thus seem to partly address needs that cannot be fully met in the different national contexts within the Nordic region.

The Nordic funding programmes included in this anthology also seem to play an important role in transgressing other borders than those between Nordic countries. In her chapter on Denmark, Bille shows that a substantial share of applications submitted for Nordic funding concern activities that are multidisciplinary in engaging several different art forms in a single project. As shown by Sokka, this also seems to be the case in Finland. In addition, in several Nordic countries, it would seem that Nordic funding programmes give priority to art forms that are less prominent in the national funding systems. Again, the results point to Nordic funding programmes playing a supplementary role in relation to national funding systems that could be crucial for individual artists, artistic organisations, and art forms. It is perhaps surprising, then, that the number of applications submitted to Nordic funding programmes is generally quite low when compared to the number submitted to national funding programmes. This could be due to the need for heightened awareness of the existence of Nordic funding programmes as pointed out in other studies (Kulturanalys Norden 2022; 2024b). Nevertheless, it could also be related to the share of Nordic funding being quite small when compared to that of national funding systems, and, as Berge concludes in his chapter on Norway, the 'cool pragmatism' of artists and cultural workers in profiling their applications to specific funders, thereby excluding others.

However, the results also show that while there seems to be no indication of funding systems at different levels explicitly contradicting one another, potential tensions are evident. Kaaber and Rún Guðmundsdóttir show that the Icelandic regional development funds are increasingly important in funding the arts and culture outside the capital area, while promoting goals that are not only generated from cultural policy, but also from other policy areas such as regional development policy and industrial policy. In this approach, the domestic regional development funds are similar to the European Union structural funds, as shown by Lindqvist in her chapter on Sweden. To include goals that are external to cultural policy potentially diverges from 'the Nordic cultural policy model'. In this model, it has not only been assumed that public funding is crucial for achieving cultural policy goals, but that such funding must be distributed in a specific way in order for the goals to be fully met (Duelund ed. 2003; Sokka ed. 2022). The arm's length principle, that is, that politicians should only make decisions about general policies and overall budget and refrain from decisions involving artistic and cultural content, is thus presented as a cornerstone in cultural policies of both Nordic countries and in Nordic collaboration. While goals in policy areas other than cultural policy might not always be explicitly contradictory to the arm's length principle, they could potentially reduce the value of the arts and culture to values external to the cultural field (Kulturanalys Norden 2024a). But, as pointed out by Kaaber and Rún Guðmundsdóttir and also by Lindqvist, little is known of whether these potential conflicts are indeed realised from the perspective of artistic and cultural actors.

Based on the limited Nordic dataset analysed in this anthology, however, it does seem evident that while the Nordic funding system and the funding systems of each Nordic country seem to be partly integrated, the same could not be said for the European Union system, which rather seems to run parallel with Nordic and national funding systems for the arts and culture. A general conclusion is that funding from the European Union is quite marginal not only in applications to the Nordic Culture Fund and Nordic Culture Point, but also in relation to national funding systems in the Nordic countries generally. As pointed out in empirical research on the role of network governance in the European Union's cultural policy, the subsidiarity principle implies that "... cultural policy can only be implemented through cross-border cooperation" (Scioldo 2024, p. 11). While both the European Union and Nordic funding systems for culture thus give priority to transnational collaboration, it would seem as if the international networks established and sustained through such collaboration are either Nordic or European. This is indeed an issue worthy of further investigation.

In his chapter on Finland, Sokka also points to the need for more knowledge about public funding for the arts and culture that flows not from cultural policy but from other policy fields, such as, for example, industrial policy or educational policy. The importance of widening the understanding of cultural policy from the explicit to the implicit has also been emphasised by international cultural policy researchers (e.g., Ahearne 2009), not least to understand how goals from other policy fields affects cultural policy goals and the implementation of the arm's length principle. How private funding for the arts and culture plays into public funding is also a relevant concern for researchers and practitioners alike, which needs to be addressed in additional research. And, finally, while this anthology provides a serious attempt at tracing the interplay between public funding for the arts and culture at different levels of governance, it is only a first and very limited step towards achieving such an aim. Continued efforts to collect and systematically organise high quality data on artistic and cultural activities are needed in all Nordic countries, including ways to establish typologies that make comparisons between different countries possible. In several Nordic countries, there is a particular need for additional data on the municipal level. As pointed out by both Berge and Lindqvist in this volume, however, numerical data can only get us part of the way. To fully understand how not only money streams but also artistic and cultural actors relate to one another and why in exploring different funding opportunities, qualitative research about the experiences, attitudes and strategies of such actors are indeed necessary.

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# 2. Nordic funding: Nordic Culture Point and the Nordic Culture Fund

*Erik Vestin*

## 2.1 Introduction

The overarching question of this anthology is how Nordic and national support systems for individual artists and art organisations are related to each other. One aspect of these relationship is the extent to which the funding systems overlap or whether they are parallel worlds.

Taking up the baton from chapter 1, this chapter contributes a description of the main funding bodies in the Nordic support system, Nordic Culture Point (NCP) and the Nordic Culture Fund (NCF).<sup>[1]</sup> It describes their general goals, as well as the programmes that they use to structure their activities. It also provides a statistical description of the applications to these funding programs, for the year 2022. This gives us insights into the typical size of these applications, their success rate, as well as the typical grant size. It also provides an analysis of the funding pattern in these applications, regarding the use of public and private funding sources, as well as how often they also include funding from the national and European systems.

In 2022, the NCP and the NCF together distributed €9 million in grants. They did so through many different programmes with different purposes and target groups, and with somewhat different ideas about how to achieve Nordic collaborations. The empirical results show that among the applications to NCP and the NCF, the programmes that require co-funding typically have Nordic funding as their main source of revenue for the project. About 55 percent of the projects have public funding only from the Nordic system. Roughly 40 percent also has public funding from one of the national systems. The share of applications that mention European public funding in their application is only about 3 percent.

The chapter starts with a brief theoretical discussion that provides the foundation for the empirical analysis. Then I describe the empirical sources and the construction of the dataset on application budgets. After that, I give a background on Nordic Culture Point and the Nordic Culture Fund, their general budgets, and the principles behind their funding programmes. The fourth section provides the empirical analysis of the applications. Finally, the chapter closes out with a summary and a general discussion of the results.

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1. The author would like to thank NCP and the NCF for generously providing access to their application systems, and André Valleskog for excellent research assistance.

## 2.2 Points of departure

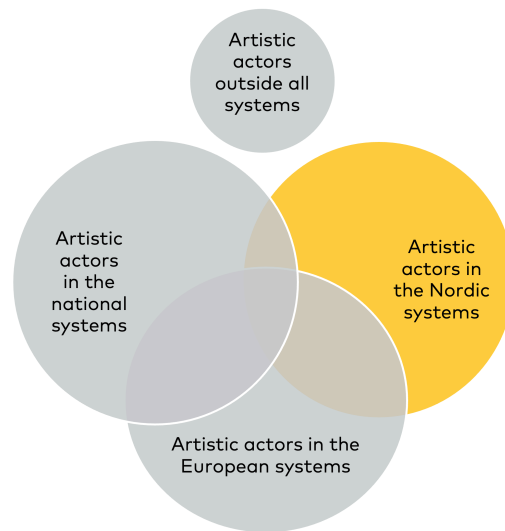
The general interest in this anthology is the relations between Nordic and national support schemes for individual artists and art organisations. This chapter illuminates one aspect of these relations, namely the extent to which applications to NCP and the NCF also have funding from the national systems. This can be considered a first step towards assessing basic relations of overlap between the different funding systems.

The analysis is based on the activities of NCP and the NCF, i.e. the Nordic system, for the year 2022. The analysis involves both the rules and instructions for the applications, as well as analysis of the applications themselves, specifically their budgets. The chapter also provides a general description of these applications in terms of their country of origin<sup>[2]</sup> and the type of art form concerned.

The limitations of these data should be emphasised from the start. As the data are limited to 2022, it is a somewhat open question if some of the patterns observed here were special for that year, or to what extent they are recurring. According to employees at the organisations, the NCF had the impression that 2022 was not a generally unusual year. While they received more applications than ever before, that record was beaten again in 2023. NCP, on the other hand, conceives of 2022 as the last pandemic year. Some grants that were decided the years before were returned and paid out again in 2022. Following this, 2023 was the first 'normal' post-pandemic year for NCP, though the impact of the programmes on this was difficult to describe in brief. In addition, applications for a single year do not contain all artistic actors that can be said to be involved with the Nordic systems at a given time point. At the very least, some of the grants span multiple years. In addition, a full assessment of the size of each population and the degree of overlap, as outlined in Figure 2.1, requires data for each country/self-governing area. This chapter thus only makes claims about the circle of artistic actors in the Nordic systems, and the extent of its overlap with other systems. The following national chapters provide more information about the national systems, and about the overlap between the Nordic and their specific national system.

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2. It can be noted, though, that for many programs, the applications often also have co-applicants from other countries. In fact, as we will see, many programs *require* co-applicants from other Nordic countries.



**Figure 2.1.** Possible positions that artistic actors can assume in relation to the systems

It should be noted that while many questions of interest in this matter revolve around the artistic actors, the empirical analysis in this chapter will have project applications as the unit of analysis. This means that carefulness is called for when drawing conclusions from the data. Aspects such as the actors' strategies and prioritising between the systems is better investigated with methods that put the actor and their full spectrum of activities at the centre, rather than just one of their applications. What we have information about here is mainly how the applications to the Nordic system overlap with applications to the national and European systems.

## 2.3 Data

The empirical analysis in this chapter is based on data on applications to NCP and the NCF. Some of the statistics are aggregate numbers (e.g., total number of applications, approval ratings, the total amount of money that was granted, etc.) cited directly from the annual reports of NCP/NCF. Other analyses are based on data on applications, and especially their project budgets.

For some of the analyses below, we used data for all applications downloaded directly from the application systems of NCP and NCF. For some analyses, however, we compiled a special dataset from the project budgets attached to the applications. As our interest was in describing the degree of co-financing, only funding schemes that require co-financing, *and* a project budget, were included in the dataset. In the first step, every item of project revenue from every application budget was copied into a spreadsheet (one budget item per line). These items were then classified according to type of funding source/financier, as seen in the schema displayed in Table 2.1. The coding was conducted by the author and a research assistant.

**Table 2.1.** Classification schema for budget items

<b>1. Public financiers</b>		
a. National financiers in the Nordic countries	i. National financiers (state-level) ii. Regional financiers iii. Municipal financiers	
b. National financiers outside of the Nordic countries	i. National financiers (state-level) ii. Regional financiers iii. Municipal financiers	
c. International financiers	i. Nordic financiers	1. NKF 2. NKK 3. Other
	ii. European	1. Creative Europe 2. European Structural and Investment Fund 3. Erasmus 4. Other
	iii. Outside Europe	
<b>2. Non-public financiers</b>		
a. Nordic financiers	i. Foundations/Funds ii. Business iii. Other	
b. Non-Nordic financiers	i. Foundations/Funds ii. Business iii. Other	
c. Private citizens		
<b>3. Their own money</b>		
<b>4. Participation fees/Ticket sale</b>		
<b>5. Uncategorisable</b>		

In a second step, the budget data were transformed into a dataset with one project per line, and variables that showed the amounts in the budget from each type of financier. The dataset was then merged with more variables from the application systems, such as project partners, the home countries of the artistic actors involved, and if the application was approved. In total, the project budget dataset included 569 applications and 1,808 budget items for NCP, and 1,450 applications and 6,772 budget items for the NCF.

The coding of the dataset involved some problems with identifying and categorising all financiers, especially for those countries where the language barrier was higher for the author and the research assistant. In that instance, the local knowledge of the other authors in this anthology was of great help, especially regarding Iceland. It was also not always obvious in the budget documents whether an item listed in the budget was from a project partner (and should be put in category 3) or an external financier (and should be put somewhere in category 1 or 2). In most of those instances, additional information in the application could be used to clarify things.

Still, a non-negligible share of all budget items could not be categorised (and thus put in category 5). For NCP, this share was 10 percent (353 items), and for NCF it was 6 percent (389 items). For NCP, 34 percent of all applications included a budget item that could not be categorised. For the NCF, this share was 18 percent. For applications that had at least one item of revenue that could not be categorised, the median share of revenue that could not be categorised was 13 and 14 percent for NCP and the NCF, respectively.

Some additional analyses found that there was no concentration of non-classifiable items among rejected applications. There was some concentration in applications with a main applicant from certain countries, especially the self-governing areas, but those applications were also very few in the dataset as a whole. There was also some concentration of applications with non-classifiable items in certain programmes. However, all countries and all larger programmes still had share applications with non-classifiable items well above 10 percent.

A cursory look at the unclassifiable items in the dataset suggests that many of them were unclear due to vagueness (many item labels involving the word 'other'), rather than mentioning financiers that we were not able to identify. A second problem was that some items had several types of financiers mentioned without any indication of how much money that came from each. Third, some of the items had labels that described expenditures rather than sources of revenue (though still listed as revenue in the budget document).

In the analysis, we have included the non-classifiable items as their own category, and as part of the total project budget. To the extent that these items include Nordic or national funding, they may somewhat bias the analysis towards

underestimation of the share of Nordic and national funding, and thus towards underestimation of the overlap between national and Nordic systems.

In the analysis, we show the distribution of the applications across the different countries, and across different art forms. The country variable is in most instances the country of the main applicant (though see footnote 2). This means that the applicant, whether an individual, group or organisation, is located in the country on a more permanent basis. As far as the applicant is an individual, it does not necessarily mean that the applicant is a citizen of said country.

The art form classification has been created from the variables available in the NCP and NCF application systems. For the purposes of comparability and brevity, the classification has been simplified.<sup>[3]</sup> It seems clear that some kind of standardisation of artform typologies would be highly useful for research and statistics, to facilitate comparisons.

Finally, NCP and the NCF use different currencies, euro and Danish krone (DKK), respectively. In the results section below, the NCF data has been changed into Euros to facilitate comparisons. The exchange rate between the euro and DKK has been stable over the last 15 years (Danmarks nationalbank 2024), due to the fixed exchange rate policy in the European Exchange Rate Mechanism (ERM II). The conversion was made according to the rate specified within ERM II, that is DKK 7.46038 for €1.

## 2.4 The cases: Nordic Culture Point and the Nordic Culture Fund

In this section, I give a brief background of the two funding organisations. This includes a description of their general governing principles, the different programmes within the organisations, their scope, and their basic rules regarding grant sizes, eligibility, and requirements for Nordic cooperation.

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3. It appears that at least for NCP, different typologies had been used for different funding programmes. It thus felt plausible to construct a typology for our own. For NCP, it was also clear that many of the free text responses in the 'Other' category could very well be sorted into larger categories as well. For NCP, the categories were merged as follows: 'Circus', 'Dance', 'Theatre', and all free text responses that mention some kind of performing art (including e.g., tumbling, gymnastics, LARP and performance art) have been merged into 'Performing arts'. 'Visual arts', 'Design', 'Crafts', and all free text responses that mention some kind of visual art (e.g., textile art, photography, jewellery, street art) have been merged into 'Visual arts'. 'Film' and 'Film and media' have been merged into 'Film', and 'Literature' has been merged with all free text answers that mention storytelling into 'Literature'. 'Music' has been merged with all free text answers that mention some kind of musical genre into 'Music', whereas 'Multidisciplinary' has been merged with all free text answers that mention some combination of art forms into 'Multidisciplinary'. Finally, 'Media', 'Architecture' as well all the other free text responses (e.g., publishing, management or cultural policy) have been merged as 'Other'. For the NCF, the different categories were merged as follows: 'Billedkunst', 'Visuel kultur', 'Kunsthåndværk og design' were merged as 'Visual arts'; 'Dans', 'Scenekunst' and 'Teater' were merged as 'Performing arts'; 'Filmkultur' was renamed to 'Film'; 'Kulturarv' and 'Museumsarbejde' were merged as 'Cultural heritage'; 'Litteratur / spoken art' was renamed as 'Literature'; 'Medie- og lydkonst' and 'Musik og opera' were merged as 'Music'; and 'Arkitektur', 'Andet', 'Konceptuel kunst', 'Kunst og kulturpolitik', 'Kunstkritik', 'Kuratering' and 'Steds- og tidsspecifik kunst' were merged as 'Other'. The typologies constructed for this chapter are thus almost the same for NCP and the NCF. The only difference is the category 'Multidisciplinary', which only exists for NCP. See the section Applications by art form for further discussion.

### 2.4.1 Nordic Culture Point (NCP)

Nordic Culture Point (NCP) has a history that goes back to 1978 in the form of various kinds of Nordic cultural cooperation that all have been located at Sveaborg, an old military facility outside of Helsinki. It was only in 2007, however, that the organisation was given administrative responsibility for the Nordic Council of Ministers' (NCM) programmes for cultural project grants, which are the subject of this chapter (Möller 2021).

NCP is formally a part of the NCM organisation, in that the NCM both has decided on their statutes and provides its budget (Nordic Culture Point 2023: p. 20). The function as secretariat for the funding programmes is specified in the statutes (Nordic Culture Point 2016). The basic character of the funding programmes themselves is also decided by the NCM.

NCP is governed by a board and an institutional leader. The former is appointed by the NCM, and the latter by the NCM's general secretary. The board has an advisory role, while the institutional leader is responsible for the daily operations. The board currently has five members – mainly high-level administrators from the cultural sectors of different Nordic countries.

NCP had five programmes in 2022: the Culture and Arts Programme, the Nordic-Baltic Mobility Programme for Culture, Volt, Norden 0-30 and Demos. The Nordic-Baltic Mobility Programme for Culture consists of three modules: Mobility Funding, Network Funding (long- and short-term) and Funding for Artist Residencies. They also administered an additional round of Funding for Artist Residencies aimed at Ukrainian artists and the pilot-programme Mentorship. In total, these are ten different funding schemes. Basic information about them is given in Table 2a. The assessment of applications to each programme is conducted by expert groups with members from the Nordic countries, and in mobility programme also the Baltic countries. The groups are also supposed to reflect diversity regarding the various art forms that the programmes support. For most programmes, the members are nominated by the different ministries of culture. The group for Norden 0-30, however, is governed by NORDBUK, the Nordic Children and Youth Committee (Nordic Culture Point 2023). The groups assess the applications in accordance with criteria set by the NCM in their instructions for the programmes, such as Nordic added value and cooperation, quality, NMC policy for sustainable development and gender equality, etc. (Nordic Culture Point 2023: p. 41) These instructions are further specified in a handbook for each program. The status of these assessments is maintained in the statutes, which states that the administration of the programmes should be conducted with respect for the arm's length principle and gives the application assessments as an example of this (Nordic Culture Point 2016).

**Table 2.2a.** Programmes in NCP

Program/ Module	Content	Grant size and co-financing	Nordic cooperation	Eligible applicants
Culture and Art	General support for projects in all art forms (except for film- and TV production, book publishing and video game production), in all stages of production.	The demand for co-financing is dependent on the size of the project: Up to €7,000: No co-financing is necessary. Up to €40,000: At least 30% co-financing. Up to €100,000: At least 50% co-financing.	The project must include partners from at least three countries, and at least two of them must be Nordic. Country affiliation is assessed by location, rather than nationality.	All active in an artistic and cultural field.
Demos	Support for facilitating networks between civil society organisations in the Nordic countries.	Maximum amount is €20,000. At least 15% if the project revenue must come from other sources.	Promoting Nordic co-operation should be part of the organisation's core mission. No mention of need for partners from different countries.	Civil society organisations registered and established with ordinary operations in the Nordic countries. Partners from other countries can also be part of the projects.
Short-term Network Funding	Support for facilitating networks between professional artists and culture workers ( <i>kulturarbetare</i> ) in the Nordic and Baltic countries.	Maximum amount is €20,000 over one year. At least 30% of the project revenue must come from other sources.	The network should consist of partners from at least three Nordic or Baltic countries. Applicants must be living in the Nordic or Baltic countries but does not have to have citizenship there. Organisations must be registered in one of these countries.	Professional artists and culture workers. The latter category includes e.g. curators, producers, translators, cultural editors, or scholars. 'Professional' means having documented experience or education in the field. The artists have to live in the Nordic or the Baltic countries to be eligible, but do not have to be a Nordic or Baltic citizen.

Long-term Network Funding	Support for facilitating meetings and exchange of ideas between professional artists and culture workers ( <i>kulturarbetare</i> ) in the Nordic and Baltic countries.	Maximum amount is €100,000 over three years. At least 50% of the project revenue must come from other sources.	The network should consist of partners from at least three Nordic or Baltic countries. Applicants must be living in the Nordic or Baltic countries but does not have to have citizenship there. Organisations must be registered in one of these countries.	Groups of at least three professional artists and/or culture workers. The latter category includes e.g. curators, producers, translators, cultural editors, or scholars. 'Professional' means having documented experience or education in the field. The artists have to live in the Nordic or the Baltic countries to be eligible, but do not have to be a Nordic or Baltic citizen.
Mobility Funding	Travel funding for professional artists and culture workers to travel to the Nordic and Baltic Countries, in support of increasing contact and exchange of knowledge.	The grant may cover travel and cost of living up to 14 days. The exact amount varies depending, among other things, on the place of destination.	See rules for eligibility.	Professional artists and culture workers. 'Professional' means having documented experience or education in the field. The artist does not have to be a Nordic or Baltic citizen but must live in the Nordic or the Baltic countries to be eligible.
Artist Residencies	Support for Nordic and Baltic residency centres to invite artists from other Nordic and Baltic countries.	Maximum amount is €50,000 of which at maximum 15% can be used for administrative costs.	The residency centre must be located in one of the Nordic and Baltic states. The invited artists should have a permanent address in one of these countries.	Established residence centres or organisations, institutions, and groups.
Additional support for artist's residencies in support of Ukraine.	Support for Nordic and Baltic residency centres to invite artists from Ukraine.	Maximum amount is €50,000 of which at maximum 15% can be used for administrative costs.	The residency centre must be located in one of the Nordic and Baltic states. The invited artists should have a permanent address in one of these countries.	Established residence centres or organisations, institutions, and groups with at least one year of experience in organising artistic residencies.

Volt	Support for projects oriented towards children and adolescents as artistic creators.	Grants are between €7,000 and €70,000. At least 30% of the revenue must be co-financed.	The project must include partners from at least three countries, and at least two of them must be Nordic. The project can have partners from outside of Europe, but NCP does not fund them.	Individuals, groups, organisations, associations, and institutions. Applicants must be permanently living in a Nordic country but need not have Nordic citizenship.
Norden 0–30	Support for Nordic projects on culture, social issues, or politics, oriented towards children and adolescents 0–30 years old.	An application with two countries can apply for up to €10,000. With three countries, the maximum amount is €50,000.	The project must involve co-operation between two or three Nordic countries. If it is only two, then one of them must be Iceland, Åland, Greenland or the Faroe Islands.	Organisations, groups, municipalities, institutions, associations, and networks. The applicant must be living in the Nordic countries. The applicant does not have to be young themselves, but must represent an operation that consists of, or has experience of involving young people. Individuals and sports associations are not eligible.
Mentorship	A pilot programme where younger artists were matched with experienced mentors, including both individual and joint activities for the group as a whole.	No specified amounts. The grant seems to have covered mostly travel expenses for the activities involved.	See rules for eligibility	Both mentors and mentees apply to the programme as individuals. The applicants have to live in the Nordic or the Baltic countries to be eligible, but do not have to be a Nordic or Baltic citizen.

## 2.4.2 The Nordic Culture Fund (NCF)

Nordic Culture Fund was founded in 1966, through an agreement between the Nordic countries. The fund has judicial autonomy from the NCM and the Nordic Council, though the organisations have close ties (Nordic Culture Fund 2021), especially as NCM provides the lion's share of the budget for NCF, which is currently circa €4.8 million (DKK 36 million). The NCF is governed by a board appointed by the NCM and the Nordic Council. It consists mostly of members of parliament from the countries involved and high-level institutional leaders and administrators from the cultural sectors (Nordic Culture Fund 2024). The daily activities are conducted by a secretariat of eight persons, led by a director appointed by the board.

The evaluation of applications is conducted by a panel of experts from different cultural fields. These experts come from all Nordic countries. They are nominated by national cultural organisations and government agencies in the cultural sector and appointed by the director. This order seems to have been stable over time.

The main activity of NCF seems to always have been project funding. The exact forms for this, however, appear to have developed over time. In their latest strategy document, the NCF describes an ambition to develop new forms for their funding to reach new groups and to work more strategically to develop networks and relationships for the longer term. This is contrasted to an approach of assessing all applications as individual projects (Nordic Culture Fund 2021: p. 6). The programs and their different requirements are thus supposed to reflect different aspect of the overarching goal of supporting Nordic arts and cultural life.

The NCF's programmes are thus under development, and from their annual reports, it appears that they quite often undergo minor changes in their names, rules, and programmatic statements. For 2022, the annual report (Nordic Culture Fund 2023) mentions five different grants, which are listed in Table 2.2b, along with information about their orientation.

**Table 2.2b.** Programmes in NCF

Programme	Content	Grant size and co-financing	Rules about Nordic cooperation	Eligible applicants
Project Funding	The main programme for open project funding. The most general programme for supporting development of arts and culture in the Nordic countries and for the strengthening of ties between Nordic actors.	Applications must have at least 50% co-financing, and maximum 85% of funding from the official Nordic co-operation. Maximum amount in 2022 was DKK 500,000. NCF emphasises that grants on more than DKK 300,000 is very unusual.	Must include actors from two countries, though not necessarily Nordic ones.	Cultural actors, artistic actors, public and private organisations, associations. The applicants do not have to be Nordic.
Opstart	Start-up support for cultural projects between actors from at least two Nordic countries. Supports only projects that are in a developmental phase.	Maximum amount to apply for is DKK 25,000. No requirements about co-financing.	At least two actors from two different Nordic countries must confirm their participation in the project. If there is participation only from two Nordic countries, one of the project goals must be to expand Nordic cooperation.	Individuals, groups, institutions, associations, and businesses, both public and private. Partners from countries outside of the Nordic region are also welcome to participate.
Development Funding	Support for development of new Nordic partnerships that do not fit within the framework of the other programs.	No set rules, but generally follows Project Funding.	No strict rules about Nordic cooperation, though the project must be relevant for the NCF's strategy for the Nordic cultural sector, or its thematic initiatives.	This grant is not open to application but is the result of closer cooperation over a longer period.
Globus Call	Support for artistic and cultural cooperation that aims to dissolve cultural, social, historical, geographical, or disciplinary borders.	Maximum amount to apply for is DKK 700,000. No requirement of co-financing.	No criteria for collaboration between Nordic countries. The project must have a link to the Nordic region 'in terms of partners, themes or activities', but must not be conducted only there.	Individuals, groups, institutions, civil society organisations, and public and private businesses.
Globus Opstart	A version of the Opstart programme within the Globus framework.	Maximum amount to apply for is DKK 50,000.	The project must have a Nordic connection, but there should also be essential contributions from other parts of the world.	Individuals, groups, institutions, civil society organisations, and public and private businesses.

## 2.5 Statistical results

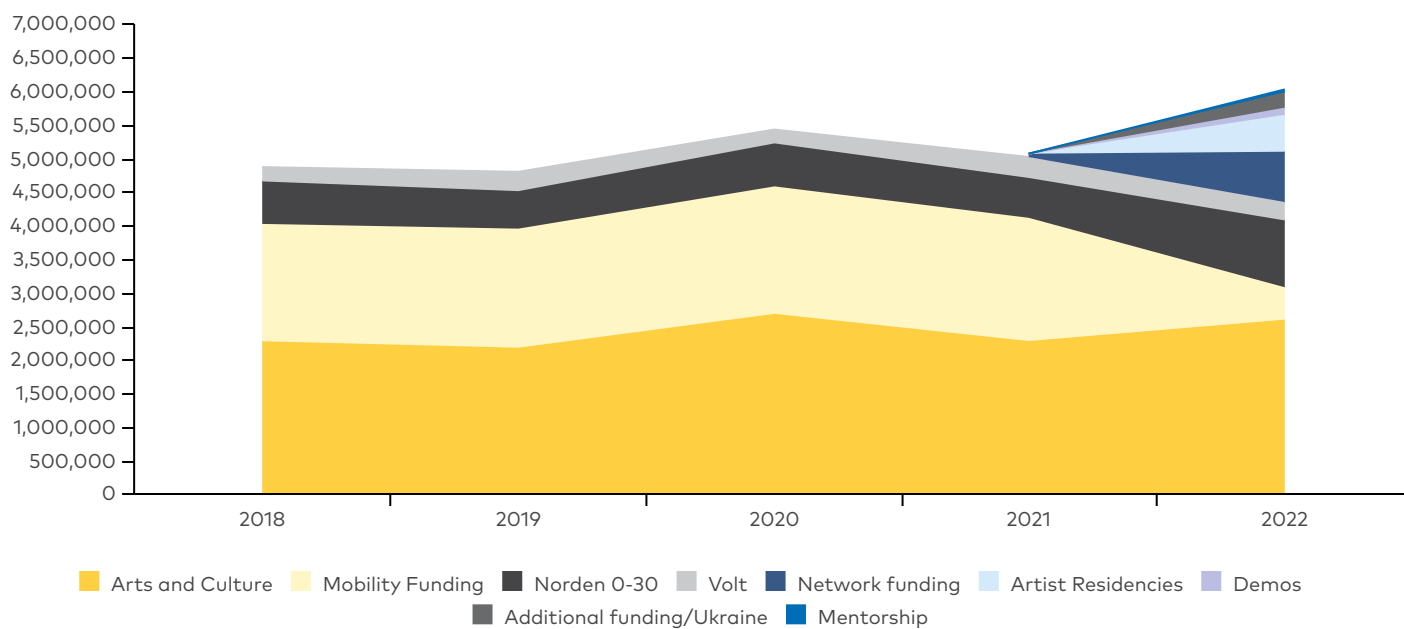
This section reports on the economic scope of the Nordic system, in terms of how much money it distributes, the number of applications, as well as the size of the typical application. It also reports on which art forms are the most common, the country of the main applicants, and the project budgets regarding the full funding of the projects, especially the degree in which the applications involve national or European funding.

It should be noted that in the last parts of the section, about sources of funding and the degree of overlap between different types of financiers, the analysis is restricted to those programmes that involve demands for some kind of co-financing.

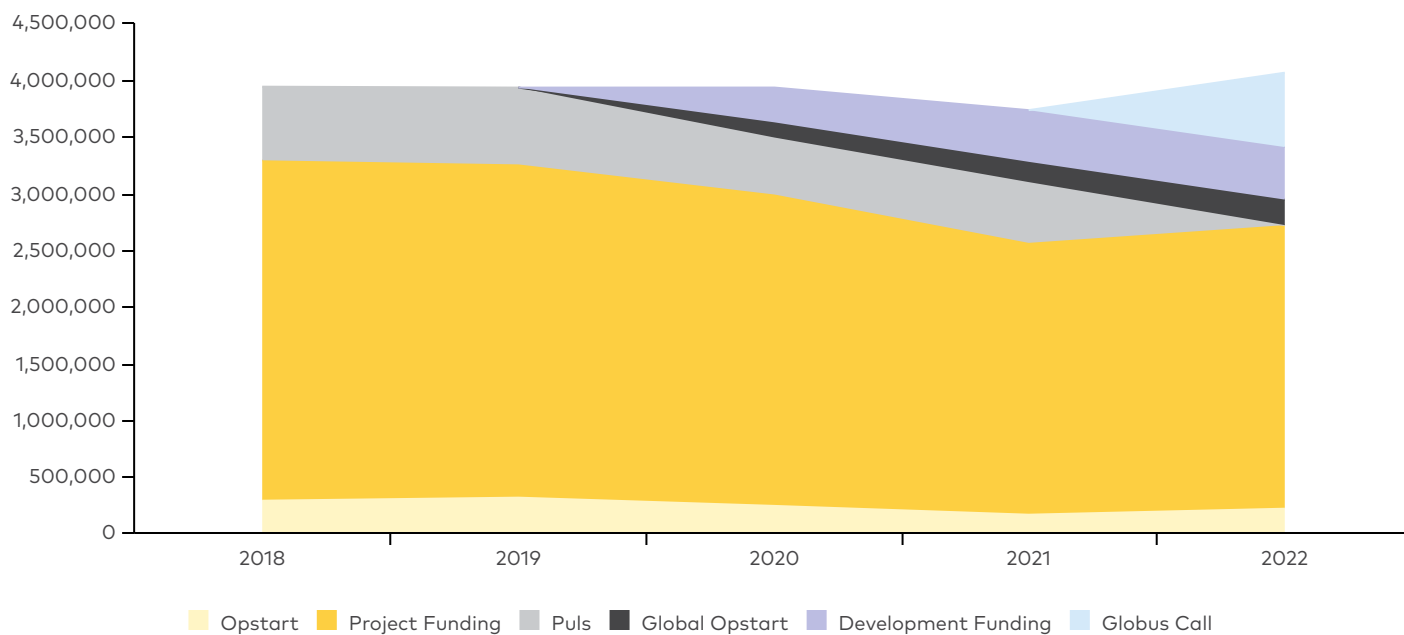
### 2.5.1 The economic scope

Both NCP and the NCF has several different programmes that vary in their economic scope. Figure 2.2a and 2.2b show the amount granted to projects by NCP and the NCF from 2018–2022. This gives a first sense of which programmes and modules are the largest.

For NCP (Figure 2.2a), the total amount granted was €5 million per year during 2018–2021. For 2022, it was €6 million (see the remark above about 2022 as 'the last pandemic year' for NCP). The largest programme is Culture and Art, which granted €2.2 million per year from 2018–2021, and €2.5 million in 2022. The three modules of the Nordic-Baltic Mobility Programme (Mobility Funding, Network Funding and Artist Residencies) granted about €1.8 million per year between 2018–2021. In 2022, the total grant sum for this programme was €2.3 million. Norden 0-30 used to grant about €0.6 million per year. In 2022, however, it granted almost €1 million. In 2022, also had two new and special modules/pilot programmes: Additional funding for Ukrainian artists, which granted €230,000, and a Mentorship program, which granted in total €41,160.



**Figure 2.2a.** Total amount granted by Nordic Culture Point 2018–2022, EUR



**Figure 2.2b.** Total amount granted by Nordic Culture Fund 2018–2022, EUR

For the NCF (Figure 2.2b), the total amount was more stable, at circa €4 million every year, with a slight dip to €3.7 million in 2021. The largest programme was by far Project Funding, with grants at almost €3 million in the beginning of the period, then declining somewhat to circa €2.5 million in 2022. The second largest program was Puls, at €0.5–0.6million per year. This programme, however, expired in 2021. In addition, the different Opstart programmes, Development funding and Globus Call had a total grant sum of almost €1.4 million.

## 2.5.2 Applications by programme

A second important indicator for the character of a grant programme is the number of applications it receives and grants. Tables 2.3a and 2.3b show the number of applications to each programme and the number of grants, along with the share of granted applications.

For NCP (Table 2.3a), the largest programme or module in terms of applications is Mobility Funding, which received 1 088 applications in 2022. It is also the programme that awards the most grants, namely 297. In a distant second place, Culture and Art received 296 applications and awarded 79 grants. The third largest programme in terms of applications was Short-term Network Funding, which received 111 applications and awarded 29 grants. These three programmes had about the same rate of approved applications: slightly over 25 percent. Other programmes have fewer applications but stand out in their higher rate of approved applications. Volt approved 58 percent of their applications in 2022, Mentorship 47 percent and Norden 0-30 36 percent. Other smaller programmes stand out due to their low rate of approved applications, such as 14 percent for the support programme for Ukrainian artists, and 15 percent for Demos.

For NCF (Table 2.3b), the largest programme is Project Funding, which received 624 applications and awarded 119 grants – the rate of approved applications was thus 19 percent. Globus Call, Globus Opstart and Opstart were all similar in size with between 2–300 applications. The rate of approved applications, however, was quite different. Whereas Opstart approved 24 percent of applications, and Globus Call 15 percent, Globus Call only approved 6 percent of the applications. Development Funding, lastly, had only eight applications but approved seven of them, or 88 percent. The last numbers were explained by an NCF employee as a result of the programme not having an open application process. Instead, the applications and the decision are worked out in dialogue with the NCF. The programme is a part of an ambition to work more strategically (see above).

**Table 2.3a.** Nordic Culture Point: Applications and grants, 2022, number and percent.

Program	Applications	Grants	% approved applications
Culture and Art	296	79	27
Demos	46	7	15
Short-term Network Funding	111	29	26
Long-term Network Funding	20	4	20
Mobility Funding	1,088	297	27
Artist Residencies	76	14	18
Volt	12	7	58
Norden 0-30	84	30	36
Additional funding for artist residencies to support Ukrainian Artists	46	6	13
Mentorship	43	20	47
<b>Total</b>	<b>1,822</b>	<b>493</b>	<b>27</b>

**Table 2.3b.** Nordic Culture Fund: Applications and grants, 2022, number and percent.

Program	Applications	Grants	% approved applications
Globus Call	220	14	6
Globus Opstart	258	39	15
Opstart	293	69	24
Project Funding	624	119	19
Development Funding	8	7	88
<b>Total</b>	<b>1,403</b>	<b>248</b>	<b>18</b>

### 2.5.3 Applications by country of main applicant

Tables 2.4a and 2.4b show the distribution of applications and grants for all programmes in total, by country of the main applicant. As mentioned above, for many programmes, the country of the main applicant is determined not by their citizenship but by their location.

For NCP (Table 2.4a), Finland has the largest share of applications at 23 percent. Denmark and Sweden are in second and third place with 18 and 17 percent, respectively. In fourth place, Norway had 11 percent of the applications. Iceland and especially the self-governing areas all had much smaller shares. For the NCF (Table 2.4b), the country with the largest share of applications is Denmark, at 29 percent. Sweden comes second at 23 percent. Finland and Norway share third place at 14 percent each. Iceland and the self-governing areas once again have much smaller shares.

For both NCP and the NCF, there is also a sizable share of applications with a main application from a non-Nordic country. For NCP, many of these are artistic actors from the Baltic countries who are eligible for many of their programmes (see above). In addition, while many programmes have rules that the application must include actors that are located in the Nordic countries, it is far from always mandatory for the main applicant to be located there.

For both NCP and the NCF, the distribution of applications is similar to the distribution of grants. At least in the case of NCP, this to some extent reflects conscious considerations in the expert groups of a fair distribution between the countries.

It is worth noting that not all these shares are proportional to country size. Most prominently, Sweden has almost twice the population of Denmark, Norway, and Finland, but their share of applications is about as large. The reasons behind such differences could be interesting to explore further in future research.

**Table 2.4a.** Nordic Culture Point: All and granted applications by country of main applicant 2022, number and percent.

	All applicatic	%	Granted applications	%
Denmark	336	18	96	19
Faroe Islands	31	2	8	2
Finland	426	23	121	25
Greenland	15	1	4	1
Iceland	108	6	22	4
Norway	209	11	61	12
Sweden	316	17	71	14
Åland	9	0	1	0
Other	372	20	109	22
<b>Total</b>	<b>1,450</b>	<b>100</b>	<b>384</b>	<b>100</b>

**Table 2.4b.** Nordic Culture Fund: All and granted applications by country of main applicant 2022, number and percent.

	All applicatio	%	Granted applications	%
Denmark	404	29	78	31
Faroe Islands	0	0	0	0
Finland	190	14	34	14
Greenland	0	0	0	0
Iceland	46	3	11	4
Norway	202	14	44	18
Sweden	325	23	47	19
Åland	2	0	0	0
Other	237	17	34	14
<b>Total</b>	<b>1,169</b>	<b>100</b>	<b>214</b>	<b>100</b>

## 2.5.4 Applications by art form

Tables 2.5a and 2.5b show the distribution of all applications by art forms.

For NCP (Table 2.5a), the by far largest category is Multidisciplinary at 36 percent. Music, Performing arts and Visual arts all have a share of 19 percent. Cultural heritage, Film, Literature, and Other all have significantly smaller shares, at 1 or 2 percent each.

For NCF (Table 2.5b), the largest category is Music at 23 percent, followed by Other at 22 percent, Visual arts at 20 percent and Performing arts at 18 percent. The categories Cultural heritage, Literature and Film have smaller shares, at 5 or 6 percent each. These are still larger shares than these categories had at for NCP, however.

Comparing NCP and NCF, it is remarkable how similar the shares for Music, Performing arts and Visual arts are, at about 20 percent. The most striking difference between the NCF and NCP is related to the category Multidisciplinary, which is present in the NCP form, but absent for NCF. The latter, in turn, has a much larger share in the Other category. This was true even before the recoding (see the Data section). In addition, the categories Cultural Heritage, Film and Literature have larger shares for the NCF – 5 or 6 percent, rather than 1 or 2 percent as for NCP. It is natural to consider the possibility that the Multidisciplinary category is used by many applicants with ambiguous cases that would otherwise have been put into a more singular category, or in Other. It has not been possible, however, to estimate how strong this effect is.

**Table 2.5a.** Nordic Culture Point: Applications by artform 2022, number and percent.

	Number of applications	Percent
Cultural heritage	23	1
Film	31	2
Literature	27	2
Multidisciplinary	612	36
Music	328	19
Performing arts	320	19
Visual arts	325	19
Other	21	1

<b>Total</b>	<b>1,666</b>	<b>100</b>
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**Table 2.5b.** Nordic Culture Fund: Applications by artform 2022, number and percent.

	<b>Number of applications</b>	<b>Percent</b>
Cultural heritage	42	5
Film	58	6
Literature	51	6
Music	210	23
Performing arts	166	18
Visual arts	180	20
Other	202	22
<b>Total</b>	<b>707</b>	<b>100</b>

### 2.5.5 The size of projects and grants

It is also relevant to report the average sizes of the applications, and the amounts that were eventually granted. The programmes often have rules about maximum amounts that can be applied for, and often rules about the maximum share of the project budget. Figure 2.3a and 2.3b depict the average project revenue as budgeted in the application, along with the average amount of money that the artistic actors applied for. It also shows the average granted amount for those applications that were approved.<sup>[4]</sup>

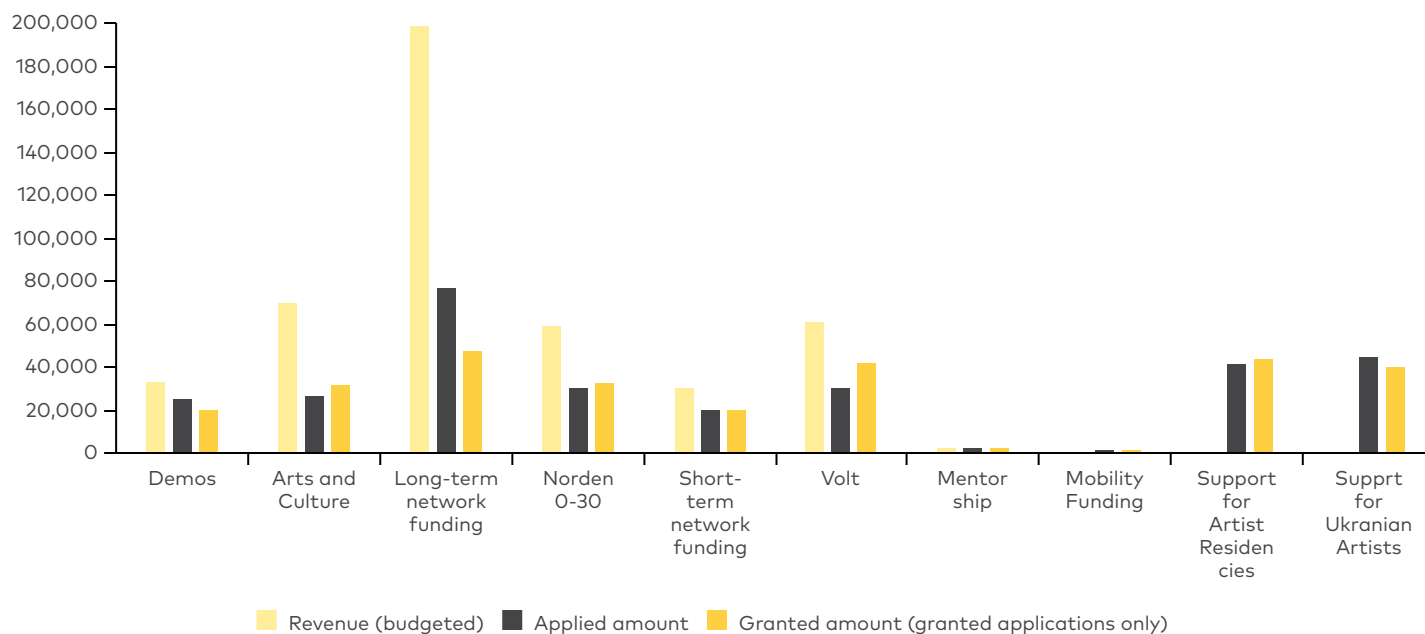
For NCP (Figure 2.3a), the largest applications and grants come from the Long-term Network Funding module (a module with few grants and thus a small total grant sum). The average application budget there is circa €200,000, and the average applied amount is circa €76,000. The average granted amount is circa €47,000. In second place, the median application to the Culture and Art programme has a budget of almost €70,000 and applies for circa €26,000. The median grant is somewhat higher, circa €31,000. Volt and Norden 0-30 both have median budgets of circa €60,000. The median applied amount is about €30,000. For Norden 0-30, this is also about the size of the median grant. Volt has an even higher median grant, at circa €40,000. Short-term network funding has somewhat

4. It may be more appropriate to use the median and/or some kind of max/min values to show more of the distribution. The median project budget is considerably lower than the average for Culture and Art (NCP) and Globus Call (NCF). The median applied amount is considerably lower for Project Funding and Development funding (NCF).

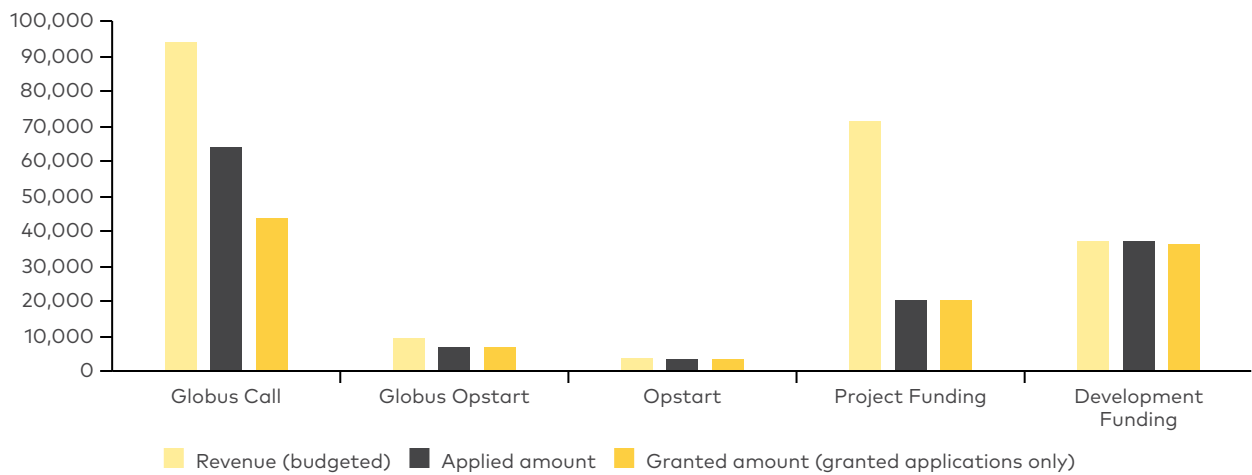
smaller applications, monetarily speaking, with a median budget of €30,000 and an applied and granted amount at about €20,000.

For NCF (Figure 2.3b), the programme with the largest applications was Globus Call, with a €94,000 median budget, €64,000 median applied amount, and €44,000 median grant. Project Funding and Development Funding also had relatively large median budgets, €71,000 and €37,000, respectively. While applications to Project Funding had a larger median budget, those to Development Funding applied for larger sums (€20,000 and €37,000, respectively), and those that received grants received more money (€20,000 and €36,000, respectively). The applications to Opstart were considerably smaller, at about €3,600 in median budget and circa €3,300 in applied and granted amounts.

A lot of this variation in project and grant sizes is of course explained by their rules regarding maximum amount for the grant, and requirements of co-financing. See table 2.2a and 2.2b.



**Figure 2.3a.** Median project revenue, applied and granted amount, for applications to NCP, EUR



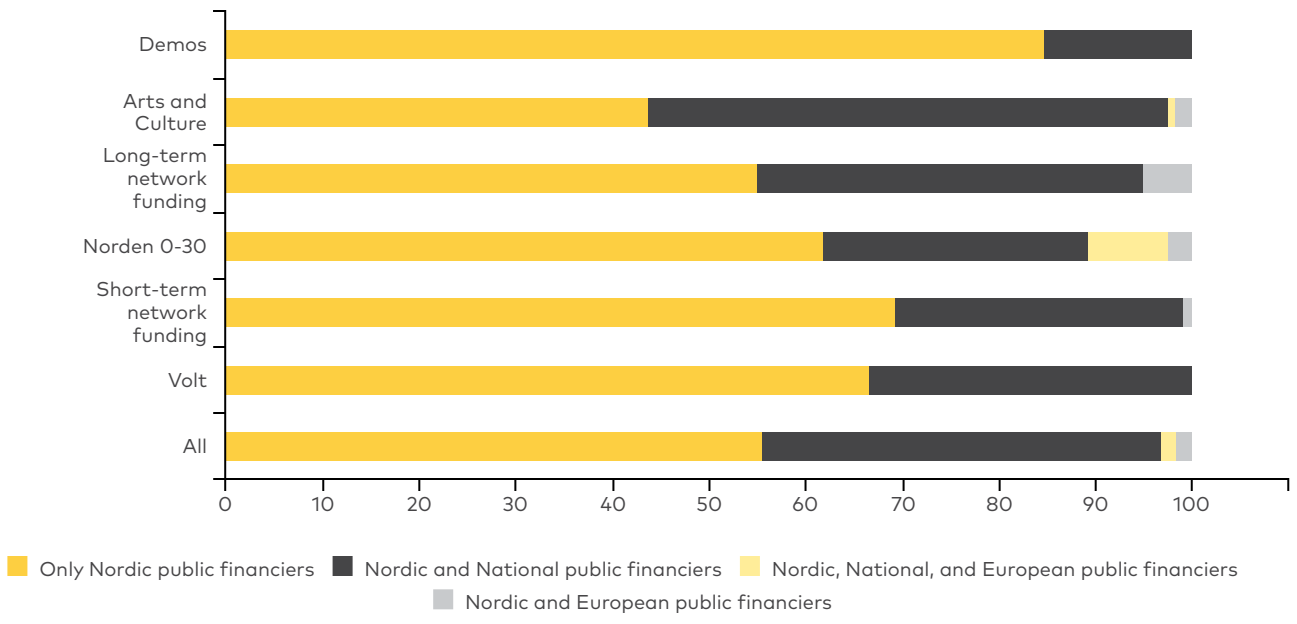
**Figure 2.3b.** Median project budget, applied and granted amount, for applications to NCF, EUR

### 2.5.6 The overlap between the Nordic, national and European system

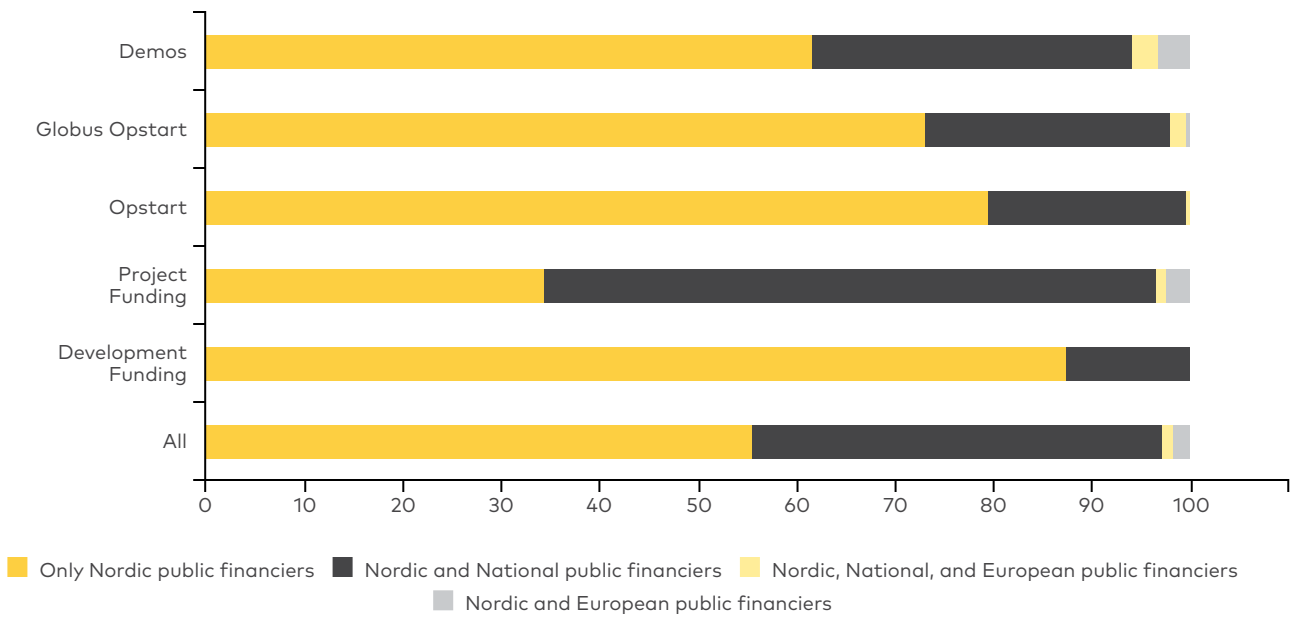
Figure 2.4a and 2.4b gives an overview of the extent to which the applications involve funding from Nordic (empirically only NCP and the NCF), various national, and European public financiers.<sup>[5]</sup> Taken all together, circa 55 percent of all applications involved only Nordic funding, both for NCP and NCF. For most programmes, the share is above 50 percent. The exceptions are, for NCP, Culture and Art (44 percent), and, for NCF, Project Funding (34 percent). The share of applications that involve only Nordic and European funding is almost always quite small, 1–2 percent. The only clear exceptions are NCP’s Norden 0-30 and NCF’s Globus call, where this share was 11 percent and 6 percent, respectively.

The share of applications that involve national funding is below 50 percent for almost all programmes. There is some variation, though. For NCP (Figure 2.4a), the share in Demos is only 15 percent, but for Culture and Art it is 55 percent. For most other programmes, the share is circa 30 percent. For all applications in total, the share is 41 percent. For NCF (Figure 2.4b), the programme with the highest share of applications mentioning national funding is Project Funding, with 64 percent. For the other programs, the share varies between 21 and 36 percent. The share for all applications together is 43 percent.

5. In this analysis, the data show that five applications did not include any Nordic public funding. As this should be impossible, this was deemed to be due to coding errors. Those applications were excluded from this analysis and the ones below. This does not influence the results in any significant way.



**Figure 2.4a.** Share of applications to NCP with Nordic, national and European financiers



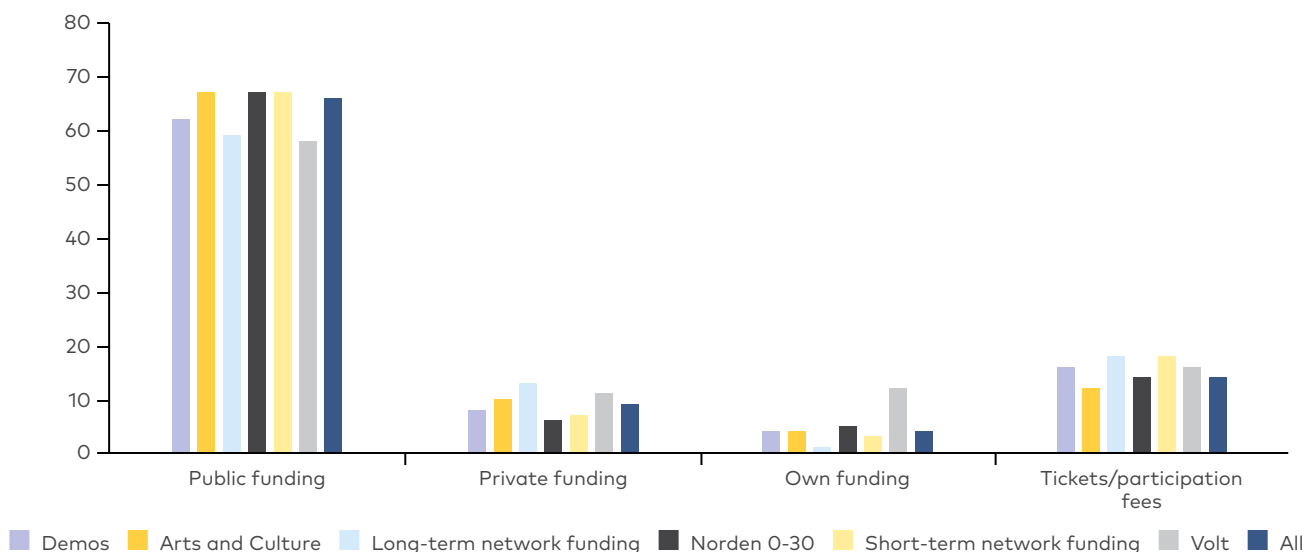
**Figure 2.4b.** Share of applications to NCF with Nordic, national and European financiers

## 2.5.7 The share of revenue from different sources

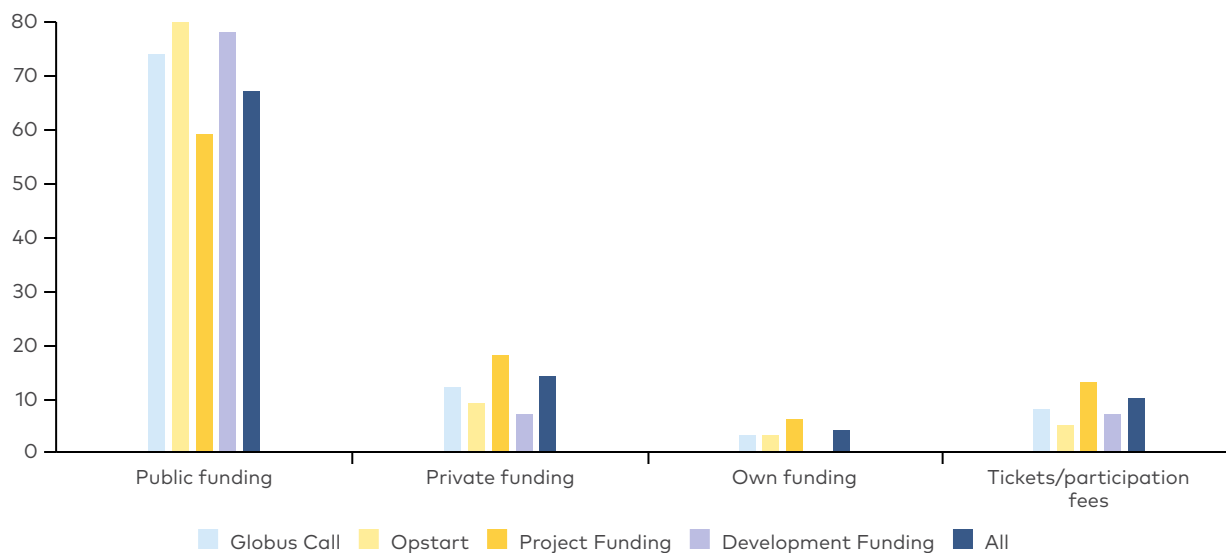
In Figures 2.5a and 2.5b, we can see the average share of revenue from different types of sources for the different programmes. Almost all programmes for both NCP and the NCF have application budgets where the average share of public funding is more than 50 percent. In fact, for most programmes, the share is above 60 percent, and for NCF many are close to 80 percent. The average share of public funding for all applications is 66 percent for NCP and 68 percent for NCF.

For NCP (Figure 2.5a), the programmes have a relatively similar distribution of funding. The second largest source of funding for all programmes is ticket sales or participation fees, with an average share across all programmes of 14 percent. The corresponding share for private funding is nine percent, and for own funding it is 4 percent. Here, the programme Volt has an unusually high average share at 12 percent. The average share of funding whose source could not be identified was 7 percent (not shown).

For the NCF (Figure 2.5b), private funding tends to play a slightly larger role, mostly at the expense of tickets/participation fees. In particular, Project Funding had a notably high share of private funding at 18 percent. Public funding is often an even higher share here than for NCP. The other programmes had an average share of circa 10 percent. The average share of funding whose source could not be identified was 4 percent (not shown).



**Figure 2.5a.** Mean share of revenue in applications to NCP per programme and type, percent

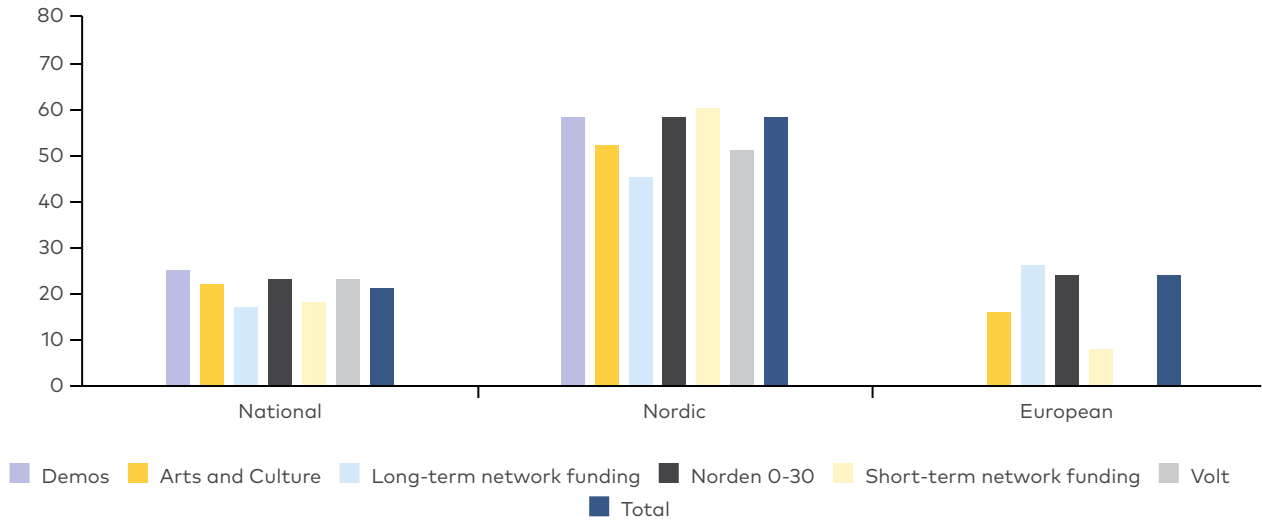


**Figure 2.5b.** Mean share of revenue in applications to NCF per programme and type, percent

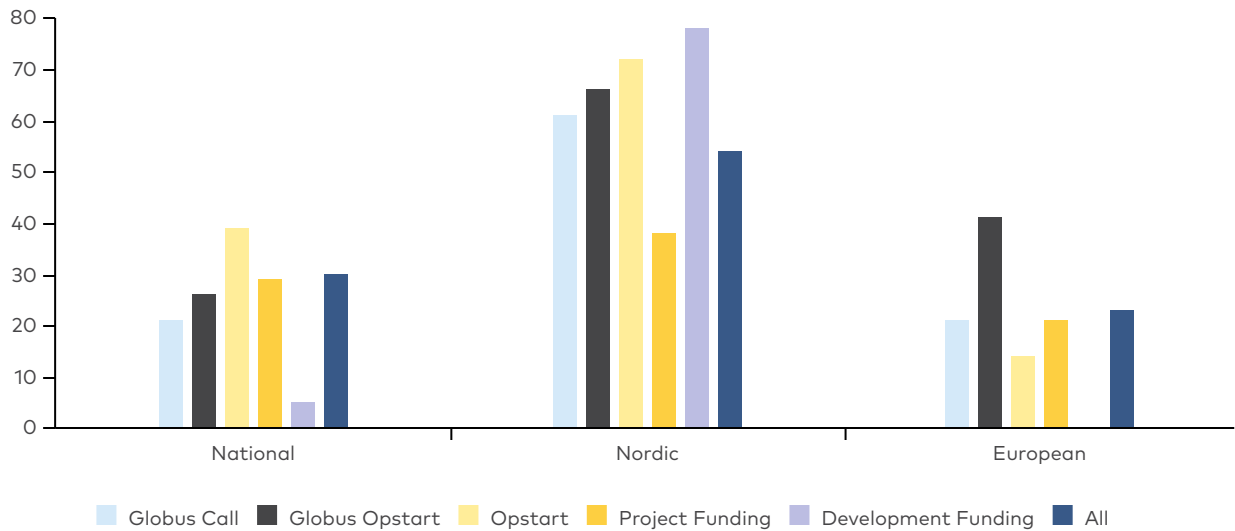
As the share of revenue from public funding is so dominant, I also show the average share of public funding from different systems in Figure 2.6a and 2.6b. For each system (National/Nordic/European), we only include the applications that have at least some amount of funding from that system mentioned in their budget. For both NCP (Figure 2.6a) and NCF (Figure 2.6b), the funding from Nordic sources has an average share of over 50 percent of the total revenue in the budget overall. This is also the case for most programmes, except for Volt and Long-term Network Funding for NCP, and Project Funding for NCF. However, even in these cases, the average share of Nordic public funding is still about 40 percent.

The average share of national funding for applications that mention any such funding is about 20 percent for all NCP programmes. For the NCF, there is generally higher shares at about 30 percent overall, and more variation, with almost 40 percent for Opstart, and 5 percent for Development Funding. The share of European funding for applications that mention such funding is overall 24 and 23 percent in total for NCP and the NCF, respectively. However, there is variation between programmes. For NCP, it is only 8 percent for Short-term Network Funding and 16 percent for Culture and Art. For the NCF, Opstart applications with European funding only have 14 percent, whereas for Globus Opstart the share is 41 percent. It should be noted, as can be seen in Figures 2.4a and 2.4b, that the share of applications that have any European funding is often quite small.

It should be noted if we consider all applications that the average share of national and European funding is considerably lower. The overall national share is 11 and 14 percent for NCP and the NCF, respectively, and the overall European share is about 1 percent. This reflects the low share of applications that have any European funding at all, as can be seen in Figure 2.4a and 2.4b.



**Figure 2.6a.** Mean share of revenue in applications to NCP per programme, only public funding and only applications with at least some funding of that type, percent



**Figure 2.6b.** Mean share of revenue in applications to the NCF per programme, only public funding and only applications with at least some funding of that type, percent

## 2.6 Summary and discussion

In 2022, the NCP and the NCF together distributed €9 million in grants. Both organisations have several different programmes. The applications and grants from these programmes can vary considerably in size. For NCP, Long-term Network Funding has the largest projects. The applications have a median budget of about €198,000, and the median grant for the programme is €47,000. Meanwhile, they also have smaller programmes like Mentorship and Mobility Funding, where the median grant is less than €2,000. Their largest programme, Culture and Art, has a budget of €70,000 in their median application, and the median grant is €31,000. For the NCF, the median budget for an application is the largest for Globus Call at €93,000. Globus Call also has the largest median grant at €43,000. The programme Opstart, on the other hand, has applications and grants between €3–4,000.

A main interest for this project is to assess the overlap between the different public systems on the Nordic, national and European level. Thus, the programmes that require additional funding for the projects was of particular interest.

The degree of overlap is very similar for NCP and the NCF. For both, more than half of all applications mentioned only Nordic public funding in their budgets. A considerable share included national funding – about 43 percent of all applications. The share of applications that included European funding was about 3 percent. The average share of public funding for an application was above 60 percent in total and for most programmes. For the NCF, this share was even above 70 percent for some programmes. The lion's share of this was Nordic funding. The average share of Nordic funding in the application budgets was almost always well above 50 percent.

This points towards the conclusion that for these projects, the Nordic system is their main source of funding. It could be of interest to study if this pattern also emerges in the national systems. In that case, it suggests that the creation of new projects is highly endogenous to the funding system, and that these systems have an effect not only on which projects receive funding, but also which projects are conceived of.

As mentioned earlier, the study has a problem in that while many of the questions motivating it are about the artistic actors, the actual unit of analysis in the data is applications. One should be careful to draw conclusions about the population of actors from an analysis of applications, as applications most often involve multiple actors, and actors can be involved in multiple applications, indeed also active in other systems. This means that this research design has some bias towards underestimating of the overlap between the Nordic and other systems. Some artistic actors may show up in national or the European systems in relation to projects other than those for which they applied to the Nordic system. Even

correctly estimated, the share of applications that overlap the Nordic and the national is probably smaller than the share of actors that do.

There are many questions about the relationship between the Nordic, national and European systems that remain to be answered. The application data from NCP and the NCF could further be used to assess the population of actors in the Nordic systems, at least for identifying them. Data on applications from more years could serve to answer questions on the regularity of the overlap between Nordic, national and European funding systems, as well as the degree of permanence of the population of artistic actors in the Nordic system. However, many relevant questions about the relationship between the systems are more actor-centric and would require an approach that put them as the unit of analysis, such as surveys of said artistic actors.

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# 3. The interplay between Nordic and national funding for arts and culture in Denmark

*Trine Bille*

## 3.1 Introduction

The purpose of this chapter is to investigate the interplay between the national public and private subsidy systems for arts and culture in Denmark<sup>[6]</sup> and the Nordic subsidy systems for culture, represented by the two key Nordic funders: Nordic Culture Point (NCP) and Nordic Culture Fund (NCF). This will be done by focusing on four research questions.

### **1) How important is the Nordic funding from NCP and NCF in the Danish national context?**

This question will be answered by looking at the size of public and private funding for arts and culture in Denmark and comparing it with the funding from the Nordic funding schemes. The chapter will give an overview of the total support system for arts and culture in Denmark, including the public subsidies for culture at different levels of government (the state and the municipalities), as well as non-public support, represented by the private foundations.

To make a comparison with the Nordic funding from NCP and NCF, it is more relevant to focus on the free funds available aimed at and open for applications from individual artists and artistic organisations – not on the public support covering the operating expenses of cultural institutions. Therefore, the support for operating expenses provided to cultural institutions, which make up most of public support, will be excluded in the further analysis. For the municipalities, it is unfortunately not possible to separate the free funds from the rest of public support. Consequently, the analysis will be narrowed down to free funds available from the private foundations and the Danish Arts Foundation (the main national support scheme), which will be described and analysed in detail and compared to the funds available from the two Nordic funders.

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6. Greenland and Faroe Islands are not included in the analysis.

## **2) How are funds from the national and Nordic support schemes allocated to different art forms? Do the funding schemes complement or overlap in terms of focus on art forms?**

To answer the question, the allocation of funds from the Nordic funders, the Danish Arts Foundation and the private foundations will be broken down into different art forms and compared.

## **3) What is the interplay between the Nordic funders and the national and international funders in terms of co-funding?**

This will be studied by investigating the patterns in terms of co-funding from other external funders for the projects that have been approved by NCP and NCF. This involves asking: What other kinds of support schemes have the approved projects applied for at national, Nordic, and EU levels? And how big is the co-funding applied for compared to the Nordic funding granted?

## **4) How does Nordic funding contribute to Nordic collaboration?**

This will be studied through a detailed analysis of the differences between projects with a Danish main applicant and a Danish co-applicant and by investigating the differences in terms of patterns concerning additional external funding.

The analysis will draw on a detailed dataset on projects supported by NCP and the NCF. The dataset is provided by Kulturanalys Norden, and it is described in detail in [Chapter 2](#). This dataset will be complemented by data for Denmark, available from Statistics Denmark and provided by the Danish Arts Foundation. The analyses will focus on 2022, since this is the year from which detailed data from the Nordic funders are available. Furthermore, the analyses will exclude funding for sports and adult leisure-time education (folkeoplysning). Based on these data a simple descriptive statistics analysis will be conducted to answer the research questions above.

The chapter will proceed as follows. In the next section, the national context will be described including data for the total public and non-public support systems for arts and culture in Denmark. In [section 3.3](#) the data for NCP and the NCF will be analysed for approved projects with a main Danish application or a Danish co-applicant; the interplay with the national support systems in Denmark will also be analysed. [Section 3.4](#) concludes the chapter by answering the four research questions based on the analysis conducted in [section 3.3](#).

## **3.2 The national context**

In this section, the total public and non-public support systems for arts and culture in Denmark will be briefly explained.

### 3.2.1 Total public support

The public support for the arts and cultural sector can be divided into funds from the state, the municipalities, and the national lottery funds.

The total public funding sums up to €2.5 billion, of which the funding from the state makes up 63%, while 33% is funded by the municipalities and 3% by the national lottery funds. For a historical account of the development in the public funds for arts and culture in Denmark, see Bille (2022).

**Table 3.1.** Public support for arts and culture, excluding sports and adult leisure-time education (folkeoplysning), DKK 1,000, 2022

	State 1,000 DKK	Municipalities 1,000 DKK	National lottery funds 1,000 DKK	Total 1,000 DKK	Percent
<b>Cultural heritage</b>	<b>1,291,900</b>	<b>829,400</b>	<b>31,800</b>	<b>2,153,100</b>	<b>11.3</b>
Museums	950,900	829,400	30,500	1,810,800	84.1
<b>Music</b>	<b>746,600</b>	<b>805,300</b>	<b>33,200</b>	<b>1,585,100</b>	<b>8.4</b>
<b>Performing arts</b>	<b>1,357,400</b>	<b>313,400</b>	<b>46,800</b>	<b>1,717,600</b>	<b>9.0</b>
<b>Architecture, design and crafts</b>	<b>430,700</b>		<b>5,900</b>	<b>436,600</b>	<b>2.3</b>
<b>Visual arts</b>	<b>133,900</b>		<b>7,700</b>	<b>141,600</b>	<b>0.7</b>
<b>Media, libraries, literature</b>	<b>7,156,600</b>	<b>2,668,400</b>	<b>25,200</b>	<b>9,850,200</b>	<b>51.6</b>
- Tv and radio	5,173,100			5,173,100	52.5
- Newspapers and reviews	420,800			420,800	
- Libraries	775,900	2,654,600	15,800	3,446,300	35.0
- Film	520,700	13,900		543,600	
- Literature	266,100			266,100	
<b>Transvers projects/other</b>	<b>997,000</b>	<b>1,843,900</b>	<b>369,200</b>	<b>3,210,100</b>	<b>16.8</b>
<b>TOTAL (DKK 1,000)</b>	<b>12,114,100</b>	<b>6,460,400</b>	<b>519,800</b>	<b>19,094,300</b>	<b>100</b>
<b>TOTAL (EUR 1,000)*</b>	<b>1,623,874</b>	<b>866,005</b>	<b>69,678</b>	<b>2,559,558</b>	
Percent	64	33	3	100	100

\*DKK is converted to EUR based on the fixed exchange rate: DKK 1 = EUR 7.46

Source: Statistics Denmark, BEVIL02.

Table 3.1 shows that "media, libraries and literature" make up more than half of the total funding. This is due the huge funding to tv and radio from the state (DKK 5.2 mil. / €0.7 mil.), and the huge funding for the libraries from the municipalities (DKK 2.7 mil. / €0.3 mil.). The second biggest receiver of funding is the "transvers project" (16.8%), followed by cultural heritage (11.3%), performing arts (9.0%) and music (8.4%). The state funding for new Danish films is administrated and allocated by the Danish Film Institute.<sup>[7]</sup>

The majority of the funding from the state and the municipalities is allocated to cultural institutions, such as DR (Denmark's Radio – the national broadcasting company), museums, archives, libraries, theatres, etc. Concerning the "free funds" available for artists and institutions based on applications, it is impossible to divide the support from the municipalities into "free funds" and "permanent" funding for operating costs for cultural institutions and other purposes. When it comes to the state, the funding allocated through The Danish Arts Foundation (Statens Kunstfond) constitute the majority of the free funding for artists and projects allocated based on applications. In 2022 The Danish Arts Foundation allocated in total DKK 555 mil. / €74 mil. to different artists and projects. A further description of these funds will be given in the next section.

The National Lottery Funds are allocated according to specific legislation.<sup>[8]</sup> Most of the funds are allocated to specific sports and youth associations, and the allocation is ratified by the law. A smaller amount of the funds is allocated to a pool, which can be applied based on applications.

### **3.2.2 Support from The Danish Arts Foundation**

The Danish Arts Foundation, established in 1964, is the cornerstone in the Danish support system for artists. It is an arms-length body, and in 2022, it allocated €74 mil. (DKK 555 mil.) in support for 5,725 individual artists (working grants), travel grants and project grants to different types of artistic projects.

It consists of 12 committees: one for Architecture (working grants + project support), two for visual arts (working grants and project support), one for film (working grants), two for literature (working grants and project support), two for music (working grants and project support), and two for crafts and design (working grants and project support). Furthermore, four committees are cutting across the art forms "Artists In-house" (huskunstnerordningen), Journal Support, The Young Elite and Dream Stipends.

The 16 committees consist of artists and experts from of respective art forms. The committee members are elected for four years, after which a new committee will

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7. See [https://kum.dk/fileadmin/kum/1\\_Nyheder\\_og\\_presse/2023/Filmaftale\\_2024-2027.pdf](https://kum.dk/fileadmin/kum/1_Nyheder_og_presse/2023/Filmaftale_2024-2027.pdf)  
8. <https://www.retsinformation.dk/eli/ita/2017/1532>

be formed. The Minister of Culture appoints 21 of the members of the committees and The Board of Representatives (Statens Kunstfonds Repræsentantskab) appoints 33 members. The Board of Representatives for The Danish Arts Foundation consists of 49 members. These members are also appointed for a period of four years, and they are appointed by industry organisations, institutions and other stakeholders of relevance for contemporary Danish art. The Minister of Culture appoints the chairman.

Table 3.2 shows the allocation of funds across the different art forms and types of support, where 19.7% of the total support is allocated to individual artists, primarily as working grants (production) including some means allocated to travel grants. The majority of the funds (80.3%) is allocated to projects of different types.

**Table 3.2.** The total funds allocated from The Danish Arts Foundation, DKK 1,000, 2022.

	Individual grants	Project grants	Total	Percent
Architecture	9,024		9,024	1.6
Visual arts	30,952	45,077	76,029	13.7
Film	4,253	-	4,253	0.8
Crafts and design	11,950	7,991	19,941	3.6
Literature	31,680	22,790	54,470	9.8
Music	17,659	216,132	233,791	42.1
Performing arts	3,900	111,910	115,810	20.8
Music/drama (Total music + perf. arts)	-	13,199	13,199 (362,800)	2.4 (65.3)
Transvers projects		28,848	28,848	5.1
Total (DKK 1,000)	109,418	445,947	555,365	100
Total (EUR 1,000)	14,667	59,778	74,446	
Percent	19.7	80.3	100	100

Source: The Danish Arts Foundation

Looking at the dispersion among art forms, there are huge differences. Music receives the largest share with 42.1% of the total funds, followed by performing arts with 20.8%. In total the two art forms receive 65.3% of the funds. Visual arts is the third biggest receiver of funds with 13.7%, followed by literature (9.8%).

The division between individual grants and project grants are also quite different among the art forms. For performing arts and music, the projects funds are dominant with a respective 96.6% and 92.4% of the total funds available to the two art forms. For visual arts the project funds are also dominant, but to a smaller extent, namely with 59.2% of the total funds available to the art form. For film and literature, the individual grants are dominant, with 100% for film and 58.2% for literature.

Table A1, A2 and A3 in [the appendix](#) show in greater detail the number of grants and the average amount allocated from the different committees. Table A1 shows the committees covering stipends and individual grants, Table A2 shows the committees allocating project support, and Table A3 shows the four transvers committees.

### 3.2.3 The private foundations

The private foundations are very important in proving support for arts and culture in Denmark. They allocate funds to institutions, projects and individuals based on applications.

In 2022, the private foundations donated in total €348 mil. in support to the cultural sector in Denmark, distributed among 9,408 grants. In 2021, €324 mil. was distributed among 9,926 grants. For a historical account of the development in the funding from private foundations to arts and culture, see Bille (2022).

**Table 3.3.** The support from private foundations to arts and culture, EUR 1,000, 2021 and 2022.

	2021		2022	
	Total sum	No. of grants	Total sum	No. of grants
Commercial foundations (erhvervsdrivende fonde)	205,603	4,426	240,080	4,381
General foundations (almene fonde og fondslignende foreninger)	118,767	5,499	108,445	5,027
<b>Total</b>	<b>324,397</b>	<b>9,926</b>	<b>348,391</b>	<b>9,408</b>

Source: Statistics Denmark.

For 2021, it is possible to dig deeper into the allocation of these funds (Fondenes Videnscenter, 2023). That year, the 10 biggest foundations, in terms of allocation of funds for cultural purposes, allocated 68% of the funds and 17% of the total number of grants. In other words, the total funding from the 10 biggest foundations (in terms of supporting arts and culture) allocated in total €220 mil. to 1,687 recipients, with an average of €130,800 per grant, while the rest of the foundations allocated in total €103.8 mil. distributed among 8,239 recipients, equal to €12,600 in average grants (Table 3.4).

**Table 3.4.** Average grant size for the biggest foundations, EUR 1,000, 2021.

	Total amount allocated	Number of grants	Average grant
10 biggest foundations	220,590	1,687	130.8
All other foundations	103,807	8,239	12.6
<b>Total</b>	<b>324,397</b>	<b>9,926</b>	<b>32.7</b>

Source: Fondenes Videnscenter (2023).

As shown in Table 3.5, most of the grants (48%) are allocated to public institutions and non-profit institutions (31%), while "only" 4% is allocated to individuals (which is still considerable since a total amount of €14 mil. was allocated to individuals).

**Table 3.5.** Allocation of funds from the private foundations divided on type of recipient, EUR 1,000, 2021.

	Public institutions	Non-profit institutions	Private companies	Individuals	Other	Total
EUR 1,000	155,362	101,072	29,088	14,075	24,799	324,397
Percent	48	31	9	4	8	100

Source: Fondenes Videnscenter (2023).

Table 3.6 shows the allocation of funds based on art forms. The majority of the funds (51%) is allocated to cultural heritage, followed by music and performing arts (24%) and visual arts (14%).

**Table 3.6.** Allocation of funds from the private foundations divided by art forms, EUR 1,000, 2021.

	Cultural heritage	Music and performing arts	Visual art and design	Media, libraries, literature	Other cultural projects	Total
EUR 1,000	165,684	77,882	46,515	9,785	24,263	324,397
Percent	51	24	14	3	7	100

Source: *Fondenenes Videnscenter (2023)*.

### 3.3 The interplay between Nordic funding programmes and Danish national funding

In this section the allocation of funds from Nordic Culture Point (NCP) and the Nordic Culture Fond (NCF) to Danish applicants will be described in detail. This will be done by investigating the number of approved projects with either a Danish main applicant or a Danish co-applicant, as well as the granted total amount and the average amount per project. Furthermore, the allocation of Nordic funding to different art forms will be studied. A special interest is devoted to the number of approved projects that applied for additional external funding and the size of this funding. The applied additional funding will be divided by external funders at different levels (national financiers, private foundations, municipal/regional financiers, other Nordic funding, EU funding) to be able to study the interplay between the Nordic funding programmes and the national funding programmes. The interplay between the Nordic funding programme and the Danish Arts Foundation will have a special focus, as the Danish Arts Foundation is the main national funding scheme available for artists and institutions based on applications.

The next section will focus on Nordic Culture Point (NCP) followed by an analysis of the funds provided by the Nordic Culture Fund (NCF).

### 3.3.1 Nordic Culture Point (NCP)

As shown in Table 3.7, NCP had in total 1,822 applications of which 493 were from Danish main applicants, and 96 of these projects were approved. The total amount approved for the 96 Danish projects was €1.2 mil., equal to around €12,230 on average per grant.

There were 76 approved applications with a Danish co-applicant, which were granted in total EUR 2.5 mil., with an average grant of about €32,900.

**Table 3.7.** Applications and grants approved from NCP, EUR 1,000, 2022.

	NCP All	NCP Danish main applicant	NCP Danish co-applicant
No. of applications	1,822	336	259
Applications approved	493	96	76
Amount applied	23,643	4,176	7,766
Amount approved	6,026	1,174	2,501
Share allocated to Danish projects of the total amount approved by NCP (all projects)		19%	41.5%

Source: Dataset provided by Kulturanalys Norden.

In the following, the projects with a Danish main applicant or a Danish co-applicant will be analysed in further detail. Only the approved projects will be included in the analysis.

NCP runs and administrates several programmes, which are described in detail in [Chapter 2](#). The applications and approved amounts for the different programmes that NCP runs can be seen in Table 8 for projects with a main applicant from Denmark. The biggest number of approved applications are in the Mobility Funding programme, with an average of €2,200 per grant. The Culture and Art Programme has the second biggest number of approved applications with an average of EUR 40,500 per grant. In total, most funds are allocated from the Culture and Art Programme (55%), "Norden 0-30" (12%), and the Mobility Funding (12%). As the Culture and Art Programme and "Norden 0-30" both allocate project grants, it means that most of the funds from NCP are allocated to projects (67%).

Of the 96 approved projects with a Danish main applicant, there are 20 projects (21%) that have applied for additional external funding. This additional applied funding sums up to EUR 1.7 mil., which means that the funding approved by NCP amount to 41% of the total funding applied for (it is not known if the additional external funding has been granted). It must be noted that this is measured for all the 96 projects, and not only for the 20 projects that have applied for additional external funding. If only these 20 projects had been included, the share of funding from NCP in the total funding applied for (including additional external funding) would of course been higher. In this case NCP has provided 60% of the total grants applied for.

**Table 3.8.** NCP: Applications approved with a Danish main applicant, divided by programme, EUR 1,000, 2022.

Programme	No. approved	Amount approved	Average grant	Total budget	No. with add. external funding	Amount approved (20 projects with ext. funding)	Add. external funding
Demos	1	20	20	36	0	0	0
Culture and Art Programme	16	649	41	3,236	15	581	1,635
Long-term network funding	0	-	-	-	-	-	-
Mentorship	4	9	2	9	0	0	0
Mobility Funding	63	136	2		0	0	0
Norden 0-30	5	137	27	335	1	50	9
Short-term network funding	3	60	20	118	1	20	10
Support for Artist Residencies	1	44	44	-	0	0	0
Volt	3	121	40	189	3	121	32
<b>Total</b>	<b>96</b>	<b>1,174</b>	<b>12</b>	<b>3,923</b>	<b>20</b>	<b>771</b>	<b>1,686</b>

Source: Dataset provided by Kulturanalys Norden.

Table A4 in the [Appendix](#) shows the grants allocated to applications with a Danish co-applicant. They are on average larger than for the projects with a main Danish applicant – €33,000 versus €12,200. The reason can be that there are more individual applications, such as smaller mobility grants, for projects with a Danish applicant, compared to projects with a Danish co-applicant, which per definition must include other partners. Most of the projects with a Danish co-applicant are within the Culture and Art Programme (35 approved applications), Norden 0-30 (19 approved applications), and short-term network funds (14 approved applications).

Of the 76 approved projects with a Danish co-applicant, there are 61 projects (80%) that have applied for additional external funding. This additional applied funding sums up to €3.8 mil., which means that the funding approved by NCP amounts to 39% of the total funding applied for (it is not known if the additional external funding has been granted) and 53% of the total external funding for the 20 projects that applied for additional external funding.

Table 3.9 shows the approved applications with a Danish main applicant divided by art form. Most approved applications are multidisciplinary (27 out of 96) within music (25 out of 96) and the performing arts (10 out of 96). The biggest average grant size is within literature, film and cultural heritage.

**Table 3.9.** NCP: Applications approved with a Danish main applicant, divided by art form, EUR 1,000, 2022.

Art form	No. approved	Amount approved	Average grant approved	Total budget (incl. own income)	No. add. external funding	Add. external funding
Cultural heritage	1	26	26	62	1	26
Film	2	73	36.5	204	2	101
Literature	1	68	68	206	0	-
Multidisciplinary	27	324	12	1,100	7	577
Music	25	201	8	1,373	4	790
Performing arts	24	1,257	52.4	207	2	6
Visual arts	10	168	16.8	399	3	177
Unknown	6	156	26.1	371	1	9
<b>Total</b>	<b>96</b>	<b>1,174</b>	<b>12.2</b>	<b>3,923</b>	<b>20</b>	<b>1,686</b>

Source: Dataset provided by Kulturanalys Norden.

Table A5 in the [Appendix](#) shows the same numbers for applications with a Danish co-applicant. In this case there are likewise a majority of multidisciplinary applications (31 out of 76), and many with unknown artform (22 out of 76). The second biggest recipient art form is music (10 out of 76).

Table 3.10 digs into the additional external funding divided by funder. The average amount applied for from other external funders is EUR 84,300 for the 20 projects with a Danish main applicant, and EUR 49,800 for the 76 projects with a Danish co-applicant.

Nine out of the 96 funded projects from the NCP have a Danish main applicant; these also applied to NCF (it is not known, if the applications have been approved by NCF), and two out of the 76 approved projects with a Danish co-applicant applied to NCF. External funding from NCF covers 19% of the additional external funding applied for by projects with a Danish main applicant, and 20% of the additional funding applied for projects with a Danish co-applicant.

Ten projects with a Danish main applicant have applied to national financiers, and 37 projects with a Danish co-applicant. It is obvious that The Danish Arts Foundation is a major player for the projects with a Danish main applicant, where seven out of 10 projects which have applied to national financiers have applied the Danish Arts Foundation, yet this is only the case for two out our 37 projects with a Danish co-applicant.

Twelve projects with a Danish main applicant have applied to a private foundation, and 24 projects with a Danish co-applicant. Examples of the Danish foundations to which projects with a Danish main applicant applied are A.P. Møller Fonden, Augustinus Fonden, Albani Fonden, Knud Højgaards Fond, Beckett Fonden and Luis-Hansen Fonden. These foundations are known as some of the biggest Danish private foundations supporting arts and Culture in Denmark. Concerning the 24 projects with a Danish co-applicant that have applied to a private foundation, most selected one of the other Nordic foundations on the list. Augustinus Fonden and Beckett Fonden are among the Danish foundations that have supported this category of projects. External funding from private foundations covers 25% of the additional external funding applied for by projects with a Danish main applicant, and 11% of the additional funding applied for by projects with a Danish co-applicant.

The EU is not an important co-financer. There is only one project with at Danish main applicant that applied for additional funding from the EU. This project applied to the LAG-SØM<sup>[9]</sup> programme. There are four projects with a Danish co-applicant that applied for EU co-funding, and they applied for, e.g.,

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9. LAG SØM supports business development and the development of attractive living conditions: <https://lag-soem.dk/>

Erasmus+ funding or to the Ulysses Programme. External funding from the EU (applied) covers therefore only 2% of the additional external funding applied for by projects with a Danish main applicant, and 3% of the additional funding applied for by projects with a Danish co-applicant.

**Table 3.10.** NCP: External funding divided by funder (excl. NCP), EUR 1,000, 2022.

External funder	Danish main applicant			Danish co-applicant		
	No. of projects applied	Total amount applied	Share of add. external funding	No. applied	Total amount applied	Share of add. external funding
National financiers (Nordic) (Hereof The Danish Arts Foundation)	10 (7)	377 (205)	22	37 2	1,081 (108)	29
Private foundations	12	428	25	24	420	11
Municipalities/regional financiers	10	223	13	26	461	12
NCF	9	326	19	32	744	20
EU	1	40	2	4	138	4
Others	9	291	17	40	938	25
<b>Total</b>	<b>51* (20)</b>	<b>1,686</b>	<b>100</b>	<b>163* (76)</b>	<b>3,782</b>	<b>100</b>

Source: Dataset provided by Kulturanalys Norden. \*) The total number of projects that have applied to the different funders are bigger than the total number of projects with external funding (in parentheses), since a project can apply several different financiers.

Table 3.11 shows the seven projects with a main Danish applicant and the two projects with a Danish co-applicant that have applied for additional funding from the Danish Arts Foundation. It shows that the average amount applied for from the Danish Arts Foundation is €29,700 for projects with a Danish main applicant and €54,000 for projects with a Danish co-applicant. The majority (2/3) of these projects are in the multidisciplinary category.

**Table 3.11.** NCP: Co-funding applied at the Danish Arts Foundation, DKK 1,000, 2022.

Art form	Danish main applicant			Danish co-applicant		
	No. applied	Total amount applied	Average amount applied	No. applied	Total amount applied	Average amount applied
Multidisciplinary	4	114,4	28,6	2	108	54
Music	1	67,2	67,2	0	-	-
Visual arts	2	23,4	11,7	0	-	-
<b>Total</b>	<b>7</b>	<b>204,9</b>	<b>29,7</b>	<b>2</b>	<b>108</b>	<b>54</b>

Source: Dataset provided by Kulturanalys Norden.

### 3.3.2 Nordic Culture Fund (NCF)

Table 3.12 shows that NCF had in total 1,456 applications of which 292 were from Danish main applicants. Ninety-one of these projects were approved. The total amount approved for the 91 Danish projects was €1.5 mil., equal to around €16,300 on average per grant.

There were 79 approved applications with a Danish co-applicant, which were granted in total €1.1 mil., with an average grant of about €14,000.

**Table 3.12.** Applications and grants approved from NCF (EUR 1,000), 2022.

	NCF All	NCF Danish main applicant	NCF Danish co-applicant
No. of applications	1,456	417	263
Applications approved	292	91	79
Amount applied	32,435	7,685	5,456
Amount approved	4,598	1,486	1,112
Share allocated to Danish projects of the total amount approved by NCF (all projects)		32%	24%

Source: Dataset provided by Kulturanalys Norden.

In the following the projects with a Danish main applicant or a Danish co-applicant will be analysed in further detail. Only the approved projects will be included in the analysis.

NCF runs and administers several programmes, which are described in [Chapter 2](#). The applications and approved amounts to the different programmes that NCF runs can be seen in Table 3.13 for projects with a main applicant from Denmark. Of the 91 approved projects with a Danish main applicant, there are 60 projects (2/3) that have applied for additional external funding. This additional applied funding sums up to €3.2 mil., which means that the funding approved by NCF amount to 32% of the total funding applied for (it is not known if the additional external funding has been granted), and 55% of the total external funding for the 60 projects that have applied for additional external funding.

**Table 3.13.** NCF: Applications approved with a Danish main applicant, divided by programme, EUR 1,000, 2022.

Programme	No. approved	Amount approved	Average grant approved	Total budget (incl. own income)	No. add. external funding	Amount approved (60 projects with ext. funding)	Add. external funding
Globus	4	204	51	1,537	4	203	764
Upstart	27	86	3	233	12	39	71
Project support	33	694	21	4,926	32	667	2,152
Puls 2021-22	13	167	13	503	5	46	51
Development support	6	289	48	546	3	231	132
NCF Secretariat	8	46	6	110	4	21	52
<b>Total</b>	<b>91</b>	<b>1,486</b>	<b>16</b>	<b>7,855</b>	<b>60</b>	<b>1,207</b>	<b>3,223</b>

Source: Dataset provided by Kulturanalys Norden.

Table A6 in the [Appendix](#) shows that the grants allocated to applications with a Danish co-applicant are on average a bit smaller in terms of the average grant size approved by NCF – on average DKK 14,000 versus €16,000. Of the 79 approved projects with a Danish co-applicant there are 59 projects (75%)

which have applied for additional external funding. This additional applied funding sums up to €3.9 mil., which means that the funding approved by NCF amount to 22% of the total funding applied for (it is not known if the additional external funding has been granted).

Table 3.14 shows the approved applications with a Danish main applicant divided by art form. Most grants (33 out of 91) are in the category "other". Of the labelled art forms, most projects approved came from the performing arts (13 out of 91) and music (12 out of 91). The biggest average grants are given in the "unknown" category, followed by visual arts (€16,800 on average) and architecture, crafts and design (€13,800).

**Table 3.14.** NCF: Applications approved with a Danish main applicant, divided by art form, EUR 1,000, 2022.

Art form	No. approved	Amount approved	Average grant approved	Total budget	No. with add. external funding	Add. external funding
Music	12	123,7	10,3	1,019	12	331
Film	5	36,7	7,3	156	3	50
Visual arts	9	150,8	16,8	962	7	607
Cultural heritage	0	-	-	-	-	-
Literature	4	46,9	11,7	327	2	148
Performing arts	13	165,3	12,7	739	8	472
Architecture, crafts and design	5	69,0	13,8	253	4	107
Other	33	400,3	12,1	2,316	17	612
Unknown	10	492,8	49,3	2,083	7	897
<b>Total</b>	<b>91</b>	<b>1,485,5</b>	<b>16,3</b>	<b>7,855</b>	<b>60</b>	<b>3,223</b>

Source: Dataset provided by Kulturanalys Norden.

Table A7 in the [Appendix](#) shows the same numbers for approved applications with a Danish co-applicant. Most applications are approved within the performing arts (20 out of 79), except for the applications labelled "other" (24 out of 79). Music is the third largest with 12 approved applications. The average size of the grants is biggest for Film, Cultural Heritage and Music.

**Table 3.15.** NCF: External funding divided by funder (excl. NCF), EUR 1,000, 2022

External funder	Danish main applicant			Danish co-applicant		
	No. of projects applied	Total amount applied	Share of add. external funding	No. applied	Total amount applied	Share of add. external funding
National financiers (Nordic) (Hereof The Danish Arts Foundation)	33 (23)	503 (371)	16%	33 (3)	1,665 (24)	43%
Private foundations	31	1,446	45%	22	297	8%
Municipalities/regional financiers	19	269	8%	29	566	15%
NCP	12	444	14%	18	656	17%
EU	1	40	1%	0	-	-
Others	29	520	16%	31	677	18%
<b>Total</b>	<b>125*(60)</b>	<b>3,223</b>	<b>100%</b>	<b>133* (59)</b>	<b>3,861</b>	<b>100%</b>

\* The total number of projects that have applied to the different funders are bigger than the total number of projects with external funding (in parentheses), since a project can apply to several different financiers.

Source: Dataset provided Kulturanalys Norden.

Table 3.15 digs into the additional external funding divided by funder. The average amount applied for from other external funders is EUR 53,700 for the 60 projects with a Danish main applicant, and EUR 67,100 for the 59 projects with a Danish co-applicant.

Twelve out of the 91 funded projects with a Danish main applicant also applied to NCP (it is not known if the applications have been approved by NCP), and 18 of the 79 approved projects with a Danish co-applicant also applied to NCP. External funding from NCP covers 14% of the additional external funding applied for by projects with a Danish main applicant, and 17% of the additional funding applied for by projects with a Danish co-applicant.

Thirty-three projects with a Danish main applicant have applied to national financiers, as did 33 projects with a Danish co-applicant. It is obvious that The Danish Arts Foundation is a major player for the projects with a Danish main applicant, where 23 out of 33 projects that have applied to national financiers have applied to the Danish Arts Foundation, while this is only the case for three out of 33 projects with a Danish co-applicant.

Thirty-one projects have applied to a private foundation, including 22 projects with a Danish co-applicant. Examples of Danish foundations applied to by

projects with a Danish main applicant are more or less the same as for NCP, namely some of the biggest and well-known private foundations, which mainly support arts and culture: A.P. Møller Fonden, Augustinus Fonden, Det Obelske Familiefond, Bikubenfonden, Knud Højgaards Fond, Nordea Fonden, Ny Carlsbergfondet, Tuborgfondet, Wilhelm Hansen Fonden og Beckett Fonden. These foundations are well known as the biggest Danish private foundations supporting arts and culture in Denmark. Concerning the 22 projects with a Danish co-applicant that have applied to a private foundation, there are mostly other Nordic foundations on the list. Augustinus Fonden and Beckett Fonden are among the Danish foundations that have supported this category of project. External funding from private foundations covers 45% of the additional external funding applied for by projects with a Danish main applicant, and only 8% of the additional funding applied for by projects with a Danish co-applicant.

The EU is not an important co-financer. There is only one project with a Danish main applicant that applied for additional funding from the EU. This project applied to the LAG-SØM programme. Moreover, there are no projects with a Danish co-applicant that applied for EU co-funding. External funding from the EU (applied) covers therefore only 1% of the additional external funding applied for by projects with a Danish main applicant.

**Table 3.16.** NCF: Co-funding applied at the Danish Arts Foundation, EUR 1,000, 2022.

Art form	Danish main applicant			Danish co-applicant		
	No. applied	Total amount applied	Average amount applied	No. applied	Total amount applied	Average amount applied
Music	4	28,8	7,2	0	-	-
Film	0	-	-	0	-	-
Visual arts	4	54,5	13,6	1	2	2
Cultural heritage	0	-	-	1	12	12
Literature	1	8,8	8,8	0	-	-
Performing arts	3	89,1	29,7	1	10	10
Architecture, crafts and design	3	40,2	13,4		-	-
Other	6	60,2	10	0	-	-
Unknown	2	89,1	44,6	0	-	-
<b>Total</b>	<b>23</b>	<b>370,9</b>	<b>16,1</b>	<b>3</b>	<b>24</b>	<b>8</b>

Source: Dataset provided by Kulturanalys Norden.

Table 3.16 shows the 23 projects with a main Danish applicant, and the three projects with a Danish co-applicant, that have applied for additional funding from the Danish Arts Foundation. It shows that the average amount applied for from the Danish Arts Foundation is €16,100 for projects with a Danish main applicant and €8,000 for projects with a Danish co-applicant.

### **3.4 Conclusion**

The research questions posed in the introduction will be answered here based on the analysis in section 3.

#### **1) How important is the Nordic funding from NCP and the NCF in the Danish national context?**

The total public funding for arts and culture in Denmark sums up to €2.6 billion, of which the funding from the state makes up 63%, where 33% are funded by the municipalities and 3% by the national lottery funds. However, the majority of the funding is used to cover the operating expenses of cultural institutions.

To make a comparison with the Nordic funding from NCP and the NCF, it is more relevant to focus on the free funds available aimed at and open for applications from individual artists and artistic organisations – not on the public support covering the operating expenses of cultural institutions. For the municipalities, it is unfortunately not possible to separate the free funds from the rest of public support. Therefore, the comparison has been narrowed down to free funds available from the Danish Arts Foundation, which is the main national support scheme for individual artists and projects, and the funds from private foundations.

Table 3.17 shows that the Nordic funds NCP and the NCF have in total allocated €6.3 mil. to projects with a Danish main or co-applicant (this is not only the amount allocated to the Danish applicants, but to the project as such). This can be compared with the allocation for funds from The Danish Arts Foundation, which amounts to €74 mil.

The private foundations in Denmark, however, provide the majority of the free funding in Denmark, available for the cultural sector, based on applications, as they provide about €324 mil.

**Table 3.17.** Approved projects by Danish private foundations, The Danish Arts Foundation and the Nordic funds (NCP+NCF), divided by art forms, EUR 1,000, 2022.

Art form	Private Foundations (1,000 EUR)	Private Foundations (percent)	Danish Arts Foundation (1,000 EUR)	Danish Arts Foundation (percent)	NCP and the NCF Danish main or co-applicant (1,000 EUR)	NCP and the NCF Danish main or co-applicant (percent)
Music			30,741*	44.5	818	13.0
Performing arts	77,882	24	15,001	20.8	831	13.2
Cultural heritage	165,684	51	-	-	84	1.3
Visual arts			10,192	13.7	504	8.0
Crafts and design	46,515	14	260	3.6	153	2.4
Architecture			1,210	1.6		
Film			570	0.8	248	3.9
Literature	9,785	3	7,302	9.8	124	2.0
Libraries			-	-	-	-
Multidisciplinary	-	-	-	-	1,400	22.2
Transvers	-	-	3,867	5.1	-	-
Other	24,263	7	-	-	2,132	33.9
<b>Total</b>	<b>324,397</b>	<b>100</b>	<b>74,446</b>	<b>100</b>	<b>6,292</b>	<b>100</b>

\* Includes Music/Drama

Sources: Dataset provided by Kulturanalys Noren, The Danish Arts Foundation and Fondenes Videnscenter (2023).

## **2) How are funds from the national and Nordic support schemes to different art forms allocated? Do the funding schemes complement or overlap in terms of focus on art forms?**

Table 3.17 summarises how the funds from the different support schemes are allocated to different art forms. The Nordic funds from NCP and the NCF with a Danish main or co-applicant are mainly allocated to multidisciplinary and other projects (56%), while music and the performing arts receive in total 26.2% of these funds.

The Danish Arts Foundation allocates the majority of its funds to music (44.5%) and performing arts (20.8%), which means that 2/3 of the funds are allocated to these art forms. Visual arts (13.7%) and literature (9.8%) are the third and fourth biggest receivers for these funds. Transvers projects only receive (5%). The private foundations mainly support cultural heritage, but they likewise allocate a big share to music and performing arts as well as to "visual arts, architecture, crafts and design".

In this way, there seems to be a kind of division of labour between the funding schemes. While the Nordic funding is primarily focused on multidisciplinary projects, the Danish Arts Foundation mainly focuses on traditional art forms, primarily music and performing arts, while the top priority of the private foundations is cultural heritage projects.

## **3) What is the interplay between the Nordic funders and the national and international funders in terms of co-funding?**

Table 3.18 summarises the patterns in terms of co-funding from other external funders for the projects that have been approved by NCP and the NCF. What other kinds of support schemes have the approved projects applied for at the national, Nordic, and EU levels, and how big is the co-funding applied for compared to the Nordic funding granted?

National financiers are very important as co-financers, especially for projects with a Danish co-applicant, and private foundations are especially important for projects with a Danish main applicant. Funding from municipalities / regional financiers accounts for 10–13% of the external funding, and support from the EU is without any significant importance.

Table 3.18 shows that NCP and the NCF have in total supported projects with a main Danish applicant with €2.7 mil., and projects with a Danish co-applicant have been supported with a total amount of €3.6 mil. The funding from NCP and NFC amounts to about 35% (Danish main applicants) and 32% (Danish co-applicants) of the total external funding all these projects have applied for. It is not known if the additional external funding applied for has been granted.

Furthermore, this is the share for all the projects. If only the projects that have applied for other external funding were included, then the share of Nordic funding to additional external funding would of course be bigger, namely 55% for both NCP and the NCF.

**Table 3.18.** External funding applied for divided by funder, NCP and NCF approved projects, EUR 1,000, 2022.

External funder	Danish main applicant		Danish co-applicant	
	Total amount applied EUR 1,000	Share of add. external funding	Total amount applied EUR 1,000	Share of add. external funding
National financiers (Nordic) (Hereof The Danish Arts Foundation)	882 (577)	17.9 (11.7)	2,751 (132)	35.9 (1.7)
Private foundations	1,877	38.2	720	9.3
Municipalities/regional financiers	493	10.0	1,030	13.4
NCP/NCF	772	15.7	1,404	18.2
EU	81	1.6	138	1.8
Others	813	16.5	1,620	21.1
<b>Total</b>	<b>4,918</b>	<b>100</b>	<b>7,663</b>	<b>100</b>
Approved by NCP/NCF	2,666	35%	3,627	32%

Source: Dataset provided by Kulturanalys Norden.

Some of the projects approved by NCP and the NCF have also applied for funding from other funds (NCP or NCF), and therefore, if this funding is granted by the other fund in the same year, it can lead to double counting for these projects. The additional funding applied for from NCP and the NCF account for 15.7% (Danish main applicants) and 18.2% (Danish co-applicants) of the additional external funding applied for.

#### 4) How does the Nordic funding contribute to Nordic collaboration?

A way to study how the Nordic funding schemes contribute to Nordic collaboration is to analyse the differences between projects with a Danish main applicant and a Danish co-applicant by investigating the differences in terms of patterns concerning additional external funding applied for.

It turns out that there are some interesting differences. For projects with a Danish main applicant, "only" 17.9% of the additional external funding has been applied for from national financiers. Most of this funding has been applied for from the Danish Arts Foundation (11.7%), which constitutes 65% of the external funding by national Nordic financiers. Concerning projects with a Danish co-applicant, national financiers account for most of the additional external funding (35.9%), but the Danish Arts Foundation is not important for these projects. In this case the national funding comes from other financiers in the other Nordic countries.

For projects with a Danish main applicant, the private foundations stand for 38.2% of the additional external funding applied for. This pattern mirrors the funding system for arts and culture in Denmark, where the private foundations are the biggest player when it comes to free funds available for applications. For projects with a Danish co-applicant, the private foundations "only" account for 9.3% of the additional external funding applied for. Several conclusions can be drawn from these findings.

Firstly, it can be concluded that the Nordic funds and the national funding system in Denmark are well integrated when it comes to applications with a main Danish applicant. The private foundations, which are the most important source of funding in Denmark when it comes to "free" funding available for applications, are the main external funding sources for projects with a Danish main applicant. Furthermore, the Danish Arts Foundation, the biggest public foundation open for applications, amounts to 65% of the national funds applied for. It means that when a Danish applicant is "driving" the application to NCP or the NCF as the main applicant, the additional external funding is applied for from Danish financiers, which mirror the Danish support system.

Secondly, for projects with a Danish co-applicant, we do not see the Danish funding system mirrored to the same degree. The private foundations are much less important, and the Danish Arts Foundation is without importance. However, the case may be the same, namely that the main applicant (which is from one of the other Nordic countries) is likewise drawing on its own national support system.

If that is the case (which it probably is), all the projects will draw on financial sources in their home country, and the Nordic funding systems (NCP and the NCF) will contribute with added Nordic value in the sense that these funding systems will draw on national funding systems and add value in and for Nordic collaboration.

## References

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## Appendix, chapter 3

**Table A1.** The Danish Arts Foundation, individual grants (legatudvalg), DKK 1,000, 2022.

	Total sum	Average grant	Minimum grant	Maximum grant	No. of grants	No. of applicants
Architecture (incl. projects)	9,024	49	3.7	500	185	405
Visual arts	30,952	106	7	1,000	293	1,226
Film	4,253	87	5	200	49	307
Crafts and design	11,950	62	20	855	192	591
Literature	31,680	110	50	855	288	893
Music	17,659	43	5	855	411	1,354
Performing arts	3,900	108	50	200	36	185
Total (DKK 1,000)	109,418				1,454	4,961
Total (EUR 1,000)	14,667				1,454	4,961

Source: The Danish Arts Foundation.

**Table A2.** The Danish Arts Foundation, project grants, DKK 1,000, 2022.

	Total sum	Average grant	Minimum grant	Maximum grant	No. of grants	No. of applicants
Music/drama	13,199	243	13	2,000	52	172
Visual arts	45,077	49	2	3,150	916	1,772
Crafts and design	7,991	41	5	320	194	530
Literature	22,790	13	1.5	500	1,703	2,676
Music	216,132	279	4	24,884	773	1,332
Performing arts	111,910	336	5	4,500	333	916
Total (DKK 1,000)	417,099				3,917	7,398
Total (EUR 1,000)	55,911				3,917	7,398

Source: The Danish Arts Foundation.

**Table A3.** The Danish Arts Foundation, transvers grants, DKK 1,000, 2022.

	Total sum	Average grant	Minimum grant	Maximum grant	No. of grants	No. of applicants
Journal support	3,653	56	10	178	65	74
The young elite	3,927	327	200	400	12	104
Dream stipends	390	10	10	10	39	43
Artists in-house	20,878	133	10	1,000	184	305
Total (DKK 1,000)	28,848				300	526
Total (DKK 1,000)	3,867				300	526

Source: The Danish Arts Foundation.

**Table A4.** NCP: Applications approved with a Danish co-applicant, divided by program, EUR 1,000, 2022.

Program	No. approved	Amount approved NCP	Average grant	Total budget	No. with add. external funding	Amount approved (61 projects with ext. funding)	Add. external funding
Demos	2	30	15	48	0	0	-
Culture and Art Programme	35	1,226	35	5,228	33	1,212	3,016
Long-term network funding	2	147	74	340	2	147	53
Mentorship	0	-	-	-	-	-	-
Mobility Funding	0	-	-	-	-	-	-
Norden 0-30	19	679	36	1,502	12	509	392
Short-term network funding	14	266	19	554	11	208	166
Support for Artist Residencies	0	-	-	-	-	-	-
Volt	4	154	39	506	3	109	156
<b>Total</b>	<b>76</b>	<b>2,501</b>	<b>33</b>	<b>8,179</b>	<b>61</b>	<b>2,184</b>	<b>3,782</b>

Source: Dataset provided by Kulturanalys Norden.

**Table A5.** NCP: Applications approved with a Danish co-applicant, divided by art form, EUR 1,000, 2022.

Art form	No. approved	Amount approved	Average grant approved	Total budget (incl. own income)	No. add. external funding	Add. external funding
Cultural heritage	0	-	-	-	-	-
Film	1	15	15	22	1	2.
Literature	0	-	-	-	-	-
Multidisciplinary	31	1,069	35	3,640	28	1,883
Music	10	264	26	1,059	8	547
Performing arts	7	285	41	1,341	6	637
Visual arts	6	110	18	499	5	311
Unknown	22	759	35	1,618	13	402
<b>Total</b>	<b>76</b>	<b>2,501</b>	<b>33</b>	<b>8,179</b>	<b>61</b>	<b>3,782</b>

Source: Dataset provided by Kulturanalys Norden.

**Table A6.** NCF: Applications approved with a Danish co-applicant, divided by program, 1,000, 2022.

Programme	No. approved	Amount approved	Average grant approved	Total budget (incl. own income)	No. add. external funding	Amount approved (59 projects with ext. funding)	Add. external funding
Globus	1	3,4	3,4	3,4	0	-	-
Upstart	21	69	3,3	183	12	39,3	94
Project support	44	887	20,1	6,693	41	821,7	3,694
Puls 2021-22	11	143	13	417	6	89,8	73
Development support	0	-	-	-	-	-	-
NCF Secretariat	1	10	10	12	0	-	-
<b>Total</b>	<b>79</b>	<b>1112</b>	<b>14</b>	<b>7,309</b>	<b>59</b>	<b>950,8</b>	<b>3,861</b>

Source: Dataset provided by Kulturanalys Norden.

**Table A7.** NCF: Applications approved with a Danish co-applicant, divided by art form, EUR 1,000, 2022.

Art form	No. approved	Amount approved	Average grant approved	Total budget	No. add. external funding	Add. external funding
Music	12	226	18,8	1,083	9	554
Film	6	123	20,5	1,390	6	959
Visual arts	6	83	13,8	371	5	175
Cultural heritage	3	58	19,3	520	3	192
Literature	2	8	4	15	1	1
Performing arts	20	211	10,6	2,115	15	169
Architecture, crafts and design	6	84	14	528	5	1,255
Other	24	318	13,2	1,278	15	555
<b>Total</b>	<b>79</b>	<b>1,112</b>	<b>14</b>	<b>7,309</b>	<b>59</b>	<b>3,861</b>

Source: Dataset provided by Kulturanalys Norden.

# 4. The role of Nordic funding in promoting internationalisation: The case of independent artistic and cultural actors in Finland

*Sakariias Sokka*

In this chapter, I analyse the role of the Nordic Culture Foundation (NCF) and Nordic Culture Point (NCP) as public funders of cultural activities, especially professional arts and the so-called independent artistic field, stemming from Finnish context. I will also discuss how the allocations of these Nordic level funders correlate with the Finnish system of funding.

The chapter is based on funding statistics from both NCP and the NCF for the year 2022 (see [chapter 2](#)). Other sources include information about the funding provided by different Finnish funders and the text descriptions that NCP and the NCF provide about their funding programmes. Comparison will especially be made with funding allocated by the Arts Promotion Centre Finland (APCF, in Finnish: *Taiteen edistämiskeskus TAIKE*), since it is the main public funder of individual professional artists and working groups in the field of independent arts in Finland. Promoting internationalisation of the Finnish arts is one of the aims of the APCF, which is especially interesting in comparison to the activities of both NCP and the NCF.

The chapter proceeds as follows. First, I briefly describe the main sources and overall scales of funding for culture in Finland. Secondly, I explain what kind of funding is currently provided for international activities by the APCF, some other important public funders, and the most important cultural foundations. I will then analyse how the NCF and NCP fund Finnish applicants before discussing the findings and drawing the main conclusions.

## 4.1 National sources of funding for culture in Finland

Many activities of cultural life in Finland, as well as in the other Nordic countries, depend on public support (e.g., Sokka & Johannisson 2022). In Finland, the state's role has been traditionally prominent (e.g., Sokka 2022). Depending on the framing, there are different figures about how much the state of Finland these days allocates funding to culture. The so-called "arts and culture budget"<sup>[10]</sup> is often used

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10. This refers to the budget chapter 29.80 ("Art and Culture") in the state budget that is allocated under the supervision of the Ministry of Education and Culture (MEC).

as a reference point. It covered €744,000,000 in the year 2022.<sup>[11]</sup> This figure, however, comprises only part of the whole state funding for culture. When allocations through other parts of the state budget are also summed, the amount grows substantially to well over €1 billion (see Jakonen et al. 2021). For this chapter, and for the sake of simplicity, I will nevertheless here content myself with the above-mentioned budget figure of roughly €750 million, which leaves out, for example, funding for the national broadcasting company (YLE) and some important parts of funding that are allocated through the Ministry of Finance (see Jakonen & Sokka 2022).

Besides the state, Finnish municipalities are particularly important – together with the state – as supporters of theatres, orchestras, museums, libraries, basic education in the arts, and civic activities (e.g., Sokka 2022). In the information provided by Statistics Finland for 2022, the operating costs of municipalities in the field of culture by function totalled in €889 million,<sup>[12]</sup> but this figure contains some overlaps with state funding. Actual costs covered by municipalities' own funding is closer to 800 million than 900 million.<sup>[13]</sup> The sum covers funding for libraries, museums and exhibitions, theatre, dance and opera, music, basic arts education, culture administration, visual arts, and "other cultural functions". In principle, it should be somewhat comparable to the sum that the chapter for "Arts and Culture" under the supervision of the Ministry of Education and Culture (MEC) covers. In other words, funding-wise, municipalities are even more important supporters of cultural activities in Finland than the MEC.

In Finland, the regional level is a less important funder of culture and art than the state and municipalities (Renko 2024). They are still not without importance, however, as certain regional actors distribute EU-funding through the EU's funding programmes, which makes the distributing agencies also cultural political actors. Through the EU funded instruments, important decisions that affect different domains of culture are made in policy fields other than cultural policy. There is nevertheless a notable lack in knowledge about how much of this funding is allocated to culture and arts. According to Statistics Finland, Finnish projects funded from the Creative Europe programme totalled €74 million in the year 2022,<sup>[14]</sup> but there are also other sources for EU funding to culture. Some projects funded especially by the European Regional Development Fund (ERDF) and the European Social Fund (ESF)<sup>[15]</sup> involve funding for cultural actions, but the total sum (most likely tens of millions of Euros) distributed to different domains of culture remain to be analysed. What also remains to be analysed is the effect that EU programmes

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11. [https://pxhopea2.stat.fi/sahkoiset\\_julkaisut/kulttuuritilasto/html/engl0009.htm](https://pxhopea2.stat.fi/sahkoiset_julkaisut/kulttuuritilasto/html/engl0009.htm) (see category 10.1 in the dataset)
  12. [https://pxhopea2.stat.fi/sahkoiset\\_julkaisut/kulttuuritilasto/html/engl0009.htm](https://pxhopea2.stat.fi/sahkoiset_julkaisut/kulttuuritilasto/html/engl0009.htm) (see the category 10.5 in the data set)
  13. Personal information from the Development Manager responsible of local government finances in the Association of Finnish Cities and Municipalities (*Kuntaliitto*).
  14. [https://pxhopea2.stat.fi/sahkoiset\\_julkaisut/kulttuuritilasto/html/engl0009.htm](https://pxhopea2.stat.fi/sahkoiset_julkaisut/kulttuuritilasto/html/engl0009.htm) (see the category 10.7 in the data set)
  15. See <https://eura2021.fi/hanketietopalvelu?report=Hanketiedot>

have on culture. We know little, for example, about the meaning EU funded actions has for the internationalisation of art and culture on a regional level.

In addition, private consumption is a very important funder of cultural life. It is difficult to provide comprehensive comparisons between public and private funding whilst the typologies used in the statistics of private citizens' consumption are not directly comparable to the statistics about public support. According to the statistics provided by Statistics Finland, Finnish households spent over €6 billion on culture in 2022. That sum contains spending on objects like house electrics, games, and amusement parks in addition to the forms of culture usually seen as comprising public cultural policy (e.g., Alasuutari & Kangas 2020). When private consumption is compared to those parts of cultural life that the "nominal state cultural policy" (i.e., the cultural responsibilities of the MEC, see Jakonen & Sokka 2022) mainly covers, private consumption still contained at least €2 billion in the year 2022.<sup>[16]</sup> Obviously, private companies also fund culture, but this is yet another area where we lack information. According to the so-called "sponsor barometer" (*Sponsoribarometri*),<sup>[17]</sup> the sum of private sponsorship for culture in Finland was €51 million in the year 2022. What is calculated in the figure of culture is undefined in the barometer, but it seems evident that much of the figure stems from sponsoring different kinds of popular events.

Additionally, private foundations provide significant funding for culture in Finland. The Association of Finnish Foundations (*Säätiöt ja rahastot ry*)<sup>[18]</sup> has commissioned reports from consulting firms about the funding provided by its 229 member foundations. In 2022, these 229 foundations altogether allocated €295 million to science, 76 million to arts, and 145 million to other sectors of society. Part of the €145 million to "other sectors" also covers funding for cultural heritage (€15 million) and "cultural work" (*kulttuurityö*, ca. 11 million). The biggest share of the 76 million to arts goes to music (17 million), followed by 15 million to performing arts (theatre, dance, circus), 14 million to visual arts, and 13 million to literature (Gaia Consulting 2023). Altogether, Finnish private foundations thus allocated over €100 million to culture in the year 2022.

Once again, different funders do not apply shared typologies to follow their distribution of money to different domains and functions of art and culture (cf. ESSnet 2012). The shares can thus only roughly be estimated, but even this is enough for the purpose of providing an overall picture of the national funding system under which Finnish cultural actors also seek funding for their international activities.

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16. See [https://pxdata.stat.fi/PxWeb/pxweb/fi/StatFin/StatFin\\_klts/statfin\\_klts\\_pxt\\_12aw.px/](https://pxdata.stat.fi/PxWeb/pxweb/fi/StatFin/StatFin_klts/statfin_klts_pxt_12aw.px/) The sum of over two billion totals from consumption on performing arts, movies, libraries, archives, museums, cultural heritage sites, books, works of art, antiques, and video and sound recordings, but excludes many other domains that are nonetheless included in the statistics.

17. <https://www.spot.fi/artikkelit/sponsorointibarometri-2022-kasvun-vuosi>

18. <https://saatiotrahastot.fi/en/frontpage/>

**Table 4.1.** Approximated allocations from different funders to culture in Finland in 2022, EUR.

Funder	Amount	Share
State (only the budget chapter 29.80)	ca. 750,000,000	19.74%
Municipalities	ca. 800,000,000	21.05%
Private consumption by the citizen (selected domains of culture)	ca. 2,000,000,000	52.63%
Sponsorship of private companies	ca. 50,000,000	1.32%
Private foundations	ca. 100,000,000	2.63%
EU	ca. 100,000,000	2.63%
<b>SUM</b>	<b>3,800,000,000</b>	<b>100%</b>

Note: Data presented in the table is compiled from different sources by the author of this chapter

## 4.2 Funding for internationalisation

There are many agencies and organisations in Finland – both public and private – that promote the internationalisation of Finnish culture and arts and also distribute funding (some of which comes from the state budget), for example, via specific grant programmes. The overall picture is scattered, to say the least. In addition to the APCF, internationalisation is at the core of actions for both the members of the network of Finnish Cultural and Academic Institutes (*Suomen tiede- ja kulttuuri-instituutit*)<sup>[19]</sup> functioning abroad, and the Finnish arts information centres (*taiteen tiedotuskeskukset*) – of which especially Music Finland,<sup>[20]</sup> Finnish Literature Exchange FILI,<sup>[21]</sup> and FRAME Contemporary Art Finland<sup>[22]</sup> focus on the internationalisation of Finnish arts (see Sokka, Renko & Lahtinen 2020). In addition, other organisations and agencies (like AVEK)<sup>[23]</sup> provide funding (of which part is public) for internationalisation. There are also some funding instruments<sup>[24]</sup> that function under the supervision of the Ministry of Economic Affairs and Employment instead of the MEC. This scattered landscape cannot be analysed in detail here. Hence, I will mostly concentrate on the most important public funder of individual artists and the field of the so-called “independent art” in Finland, namely the APCF.

19. <https://okm.fi/en/finnish-institutes-abroad>; see especially <https://instituutit.fi/en/what-is-partir-project/>

20. <https://musicfinland.com/en/about-us>

21. <https://fili.fi/en/>

22. <https://frame-finland.fi/en/>

23. <https://kopiosto.fi/en/AVEK/funding/avek-grants-and-support-guidelines/>

24. See especially <https://www.businessfinland.fi/en/for-finnish-customers/services/funding/cash-rebate>

### 4.3 Arts Promotion Centre and other channels for public funding

The APCF is an expert agency established in 2013. It continues many of the functions that the Arts Council of Finland had. It also has tasks related to cultural activities in a broader sense than that of professional arts. There is a specific law (2023/657)<sup>[25]</sup> for the APCF that designates the main purposes it should fulfil, and one of them is the internationalisation of Finnish art.

Until 2022, the APCF distributed specified mobility grants to support international travel, accommodation, and periods in residence. Through three application rounds in late 2021 and early 2022, altogether €410,000 were distributed for these purposes. Overall, the APCF distributed a little over €49 million to support arts and culture in 2022 (Taike 2023), of which the sum of €410,000 is only about 0.8 percent.

The size of individual grants awarded via the mobility grants was modest, spreading from €1,000 to €4,000 per individual grantee.<sup>[26]</sup> After the application round in January 2022, the call for mobility grants was let up. Since then, international mobility has been funded through targeted project grants (*kohdeapurahat*) that can be applied for purposes (for example, organising exhibitions and covering purchases) other than work. The project grants are meant for professional artists and working groups, who are asked to inform the boards about "the value that your project or work would have for a wider audience" and to "explain why your project is good and feasible", aiming to "convince the decision-maker of your competence and expertise."<sup>[27]</sup>

The expertise of art boards (regional boards; national boards) is used in the evaluation of the applications. These boards and their members are appointed – based on the recommendations of recognised experts in the fields of the arts and culture – by the Central Arts Council, which is a body administrated by the APCF. The ministry (MEC) appoints its members. For now, there are six national councils for six different domains of culture: architecture and design, audiovisual art, multidisciplinary art, literature, music, performing arts, and visual arts.<sup>[28]</sup> Furthermore, there are 13 Regional Art Councils, that "make decisions regarding the awarding grants and awards within their own area of responsibility."<sup>[29]</sup> The Regional Art Councils are also nominated by the Central Arts Council.

Based on the lists of the targeted project grants awarded, only a few decisions focused on international activities in any country and even fewer activities were taking place in the Nordic countries.<sup>[30]</sup> It seems like terminating the specified

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25. <https://finlex.fi/fi/laki/gjantasa/2012/20120657>

26. <https://www.taike.fi/fi/myonnetyt-apurahat/taiken-viimeiset-liikkuvuusapurahat-jaettiin-taiteilijoille>

27. <https://www.taike.fi/en/taike-supports/grants-artists/guidelines-grant-applicants>

28. <https://www.taike.fi/en/about-us/expert-bodies/national-arts-councils>

29. <https://www.taike.fi/en/about-us/expert-bodies/regional-arts-councils>

30. See: <https://www.taike.fi/fi/taike-tukee/myonnetyt-apurahat-avustukset-ja-palkinnot>

mobility grants in 2022 led to a further reduced amount of grants for purposes of artistic mobility and internationalisation.

Karttunen, Lahtinen and Seirala (2019, p. 30) have studied the share of international mobility in targeted grants awarded in 2017. According to their analysis, some 14 per cent of awarded applications had an international element in 2017. When altogether €4.5 million was distributed in 2022 via APCF targeted grants (both national and regional), this share of 14 percent comprises around €630,000. In 2022, the share might have been a bit different than in 2017, but it does not change the factual order: international activities are by any means not at the centre of the funding awarded by the APCF.

The APCF also maintains development programmes that employ some artists and administrators on temporary contracts. One of the programmes is called the "Development programme for cultural diversity and mobility" that "aims to promote the understanding of diversity in the arts, intercultural dialogue, the mobility of artists and international networks." One of the three objectives of the programme is "to develop international networks with a focus on the Nordic countries and Barents region."<sup>[31]</sup> The programme is organised through temporary projects that have until now mainly focused on diversity and minorities instead of concrete actions aiming to develop internationalisation and mobility in Finnish arts.

Besides the APCF, the Ministry of Culture and Education itself grants funding for projects focusing on cultural export. In 2022, ca. €1,500,000 were allocated to about 15 different organisations. Typically, the domains of music, film, and audiovisual culture are well represented in the lists of approved applications, which are mainly decided upon with respect to the commercial potential seen in the applied activities.<sup>[32]</sup>

Most of the other agencies that distribute public funding for the internationalisation of independent art and culture actors are private actors (associations or foundations) that have nevertheless been delegated public responsibilities. According to the number of Euros (see Table 4.2), the most important of these is the Finnish Film Foundation (*Suomen elokuväsäätiö SES*). It has many support programmes, of which three are dedicated to supporting international promotion (project support, material and marketing support, and travel support)<sup>[33]</sup>. For these purposes, SES amounted to around €375,000 worth of granted funding in 2022.<sup>[34]</sup> Frame Contemporary Art Finland (FRAME) has a delegated responsibility to allocate grants for the internationalisation of visual arts. In 2002, it granted around €280,000 (whereas over €2,000,000 were applied for).<sup>[35]</sup> In the field of music, Music Finland receives state subsidies of which part is

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31. <https://www.taike.fi/en/taike-influences/programmes-and-projects/development-programme-cultural-diversity-and-mobility>

32. <https://okm.fi/-/hankeavustukset-kulttuuriviennin-edistamiseen>

33. <https://www.ses.fi/en/funding/support-guides/>

34. <https://www.ses.fi/tuenhakijalle/tukipaatokset/#/feed&grantTypes=201324,216,217&years=2022>

35. <https://frame-finland.fi/apurahat/myonnetyt-apurahat/apurahahankkeet-2022/>

channelled to grant schemes. Like the SES, Music Finland also offers support for international promotion.<sup>[36]</sup> They do not, however, offer easily accessible information about their funding decisions. In 2023, 71 companies and 46 private people received support for international promotion.<sup>[37]</sup> Based on this, the sum of granted support should be at least €100,000, but most probably more. In the field of audiovisual culture, AVEK used about €120,000 for its support programme for internationalisation (*kansainvälistymistuki*).<sup>[38]</sup>

All the above mentioned compiled less than €1,000,000 of state funding, and this is made applicable for internationalisation outside the Ministry of Education and Culture and the APCF, which works directly under the ministry's control. Also, the other listed agencies act under the eye of the MEC (at least via the contracts they make with the ministry). It is safe to conclude that, first, public funding for internationalisation of the independent art and culture actors is surprisingly modest in Finland, and second, most of it is distributed under the supervision of the MEC.

**Table 4.2.** Main distributors of state funding for the internationalisation of independent art and culture actors in Finland in 2022

Funder	EUR (rounded and, in some cases, estimated)
Ministry of Education and Culture	1,500,000
Arts Promotion Centre (a government agency)	650,000
Finnish Film Foundation (foundation)	375,000
Frame Contemporary Art Finland (foundation)	280,000
Music Finland (association)	over 100,000
AVEK (copyright organization)	120,000
<b>IN TOTAL</b>	<b>2,925,000</b>

*Note: Data presented in the table are compiled from different sources by the author of this chapter*

36. <https://musicfinland.fi/fi/palvelut?&serviceType=grantsMFFi>

37. <https://musicfinland.fi/fi/vuosikertomus/avainluvut-ja-kohokohdat-2023>

38. <https://kopiosto.fi/AVEK/tukipaatokset/kansainvalistymistuki/>

## 4.4 Private foundations

The biggest Finnish foundations distribute tens of millions of funding to culture and are therefore important actors in Finnish cultural policy. In 2022, the Finnish Cultural Foundation (*Suomen kulttuurirahasto – SKR*) granted altogether (the grant sums below also include funding for science) over €45 million and used an additional 6 million for culture programmes.<sup>[39]</sup> The Kone foundation granted altogether 48 million,<sup>[40]</sup> and Svenska kulturfonden i Finland almost 45 million.<sup>[41]</sup> Furthermore, the Jane and Aatos Erkko foundation granted almost €37 million (of which approx. 25% was earmarked for art and culture),<sup>[42]</sup> and the Jenny and Antti Wihuri foundation almost €15 million.<sup>[43]</sup>

None of these foundations provide information about the share of international, not to mention Nordic, cultural activities in their overall funding. Some foundations have specific funding instruments focused on international activities. The Kone foundation, for example, took part in establishing the Ukraine solidarity residence in 2022 and maintains an international Saari residence<sup>[44]</sup> that is open for artists of all disciplines. Both the Finnish Cultural Foundation and the Svenska kulturfonden i Finland take part in the *Future challenges in the Nordics* programme. The Finnish Cultural Foundation also has a residency programme covering eight countries (two of which are Nordic) and ten cities as well as organises an international singing competition every three years.<sup>[45]</sup> It even has a yearly application round for mobility grants. In 2022, the Cultural Foundation approved 87 mobility grants that altogether summed up to €279,500.<sup>[46]</sup>

## 4.5 The Nordic Culture Fund and Nordic Culture Point

Currently, the Nordic Culture Fund (NCF) has four different funding programmes,<sup>[47]</sup> whereas Nordic Culture Point (NCP) has as many as 11.<sup>[48]</sup> In the year 2022, the NCF allocated about €4.6 million (DKK 34,299,500)<sup>[49]</sup>, and NCP €6 million, to different Nordic applicants. Applicants from Finland were granted €608,899 from the NCF and €1,530,423 from NCP. The success rate (applied amount/accepted amount) of Finnish applicants who applied to NCP was 36%; the corresponding figure for the NCF was 15%.<sup>[50]</sup>

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39. [https://skr.fi/vuosikertomus/skr\\_vuosikertomus\\_2021-2022/#p=6](https://skr.fi/vuosikertomus/skr_vuosikertomus_2021-2022/#p=6)

40. <https://issuu.com/koneensaatio/docs/koneen-saatio-vuosikertomus-2023-06-13>

41. [https://issuu.com/kulturfonden/docs/svenska\\_kulturfonden\\_arsbok\\_2022\\_web\\_uppsag?fr=sZTYwZDQyNzYzNzY](https://issuu.com/kulturfonden/docs/svenska_kulturfonden_arsbok_2022_web_uppsag?fr=sZTYwZDQyNzYzNzY)

42. <https://jaes.fi/saatio/toimintakertomus-ja-tuloslaskelma/vuosi2022/>

43. <https://issuu.com/jennyjaanttiwihurinrahasto/docs/jaw-vuosikertomus2022>

44. <https://koneensaatio.fi/en/saari-residence/>

45. <https://skr.fi/en/cultural-activities>

46. See <https://skr.fi/apurahat/myonnetyt-apurahat/> (choose "Liikkuvuus" in "Eryityskohde")

47. <https://nordiskkulturfond.org/en> (see funding programmes)

48. <https://www.nkk.org/en/apply-for-funding/>

49. In the year 2022, the average exchange rate for EUR was DKK 7.4396. See <https://www.vero.fi/syventavat-vero-ohjeet/ohje-hakusivu/49083/valuuttakurssit-2022/>

50. Interestingly, Danish applicants were the most successful in applying for funding from the NCF (32% of the funding was allocated to Denmark).

When both funders are counted together, the share of grants awarded to Finnish applicants was around €21 million. This amounts to 19 percent of the total sum of ca. €10.6 million that the NCF and NCP distributed to the Nordic countries. What is striking is that the amount of just over 2,000,000 is big in comparison to what the designated public funding for similar purposes channelled through different actors exercising public authority via their granting decisions (see Table 4.2).

#### 4.5.1 The Nordic Culture Fund (NCF)

Below, allocation of the funding from the NCF is presented by art form according to the classification agreed upon for this anthology (see [chapters 1 and 2](#))<sup>[51]</sup>. Out of the over €600,000 that the NCF granted to Finnish applications, biggest amount went to grantees without any precise art form/cultural domain (Table 4.3).

The row "Other" in Table 4.3 below also includes funding that was allocated via the NCF funding programmes *Puls* and *Globus*. *Puls* was an initiative that took place in the years 2017–2022 and aimed to develop the live music scene in the Nordic region.<sup>[52]</sup> An amount of €90,048 (DKK 670,000) was distributed to Finland under *Puls*<sup>[53]</sup>. Finnish applicants were awarded 66% of the total sum sought from *Puls*, and each of the nine Finnish applicants received funding, but the accepted funding was heavily reduced from what was applied for (cut between min. of 28% and max. 48%). In addition, *Globus* was in 2022 aiming to "give artists and cultural actors new opportunities to engage in wide transnational collaborations and long-term networks that extend beyond the Nordic region."<sup>[54]</sup>

Performing arts was the most funded art form, followed by music and visual art. The three most funded art forms are unsurprising, as performing arts, music, and visual arts are generally acknowledged as the three biggest art forms in Finland (e.g., Hirvi-Ijäs et al. 2023). The funding from the NCF to literature, however, differs from the usual Finnish case, where literature is often granted a bigger share<sup>[55]</sup> of funding than what the NCF awarded in 2022. The column of success rate in Table 4.3 (6% for literature) indicates that low funding of literature cannot be explained simply by a lack of applications. The classification used (dance and theatre calculated into "Performing arts") hides the fact that it was even harder to receive funding for dance (3% success rate) and other small art forms like media art, and crafts and design (no funding at all).

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51. All in all, both NCP and the NCF collect information in a way where one piece of information (e.g., art form) is spread out over several different variables, depending on the application programmes, which makes it difficult to follow the distribution of funds to different art forms without re-classifying the data.

52. <https://nordiskkulturfond.org/en/news/new-report-sums-up-the-funds-experiences-with-the-nordic-live-music-initiative-puls>

53. The sum could also have been calculated into the sum of music, but I follow here the agreed upon classification.

54. <https://nordiskkulturfond.org/en/news/the-nordic-culture-fund-launches-a-major-globus-call>

55. For example, see <https://www.taike.fi/fi/julkaisut/taiken-tuki-taiteen-ja-kulttuurin-edistamiseen-2022>

**Table 4.3.** Distribution of NCF funding to Finnish applicants in 2022 by art form, EUR

Finland/NCF	Granted	Applied	Success rate (€ applied/ € granted)
Other	253,142	981,595	26%
Performing arts	188,026	652,419	29%
Music	63,840	432,069	15%
Visual arts	63,571	422,144	15%
Art form not known	26,880	1,383,369	2%
Film	10,080	52,496	19%
Literature	3,360	60,285	6%
Cultural heritage	0	20,075	0%
<b>SUM</b>	<b>608,899</b>	<b>4,004,452</b>	<b>15%</b>

#### 4.5.1.1 Funding from different NCF programmes

Currently, the NCF informs potential applicants that "Twice a year, you can apply for Project Funding for projects that build on and develop collaborations across the Nordic Region". Project funding for art and culture projects is the most important NCF funding for independent art and culture actors. It is rather flexible in its funding criteria, but the applied projects must have at least 50% co-financing. Projects may involve partners from other countries. A maximum grant is around €67,000 (DKK 500,000).<sup>[56]</sup> In 2022, ca. €1.8 million was applied for from Finland, and €218,266 approved (see Table 4.4).

In 2022, applicants from the domain of performing arts were the most successful at gaining NCF project funding, whereas applicants from the domain of music were less unlikely recipients. Applicants from most of the "smaller" domains of art and culture were unlikely to receive funding at all, but they also did not apply as often. The mean sums of the grants from NCF project funding were comparably big, especially in visual arts and music (around €30,000).

The second important programme for independent art and culture actors is *Opstart*. It generally funds individual artists instead of larger projects. According to

56. <https://nordiskulturfond.org/en/funding-programmes/project-funding-for-collaborations-across-the-nordic-region>

the NCF, *Opstart* "supports the joint development of new and promising project ideas, with a view to strengthening the Nordic ambitions of the projects". Funding can be applied for up to DKK 25,000. Co-financing is not required. In the funding decisions under *Opstart*, performing arts had the highest acceptance rate of all the identifiable art forms, but projects under the label of "Other" comprised the most funded class.

In addition to the Project funding and *Opstart*, there are "other calls" in Table 4.4 with scattered information in the data sets. These include *Globus* and *Puls*, as explained above. Some funding under "other calls" is probably not exactly directed to arts or culture, and activities without knowledge of art forms is the largest among them.

The NCF secretariat in the table refers to funding decisions made by the secretariat apparently outside any specific call.

**Table 4.4.** NCF funding from different programmes by art form for Finnish applicants in 2022, EUR

Programme and art form	Granted	Applied	Success rate (percentage of granted from the applied sum)
<b>Project funding</b>	<b>218266</b>	<b>1778617</b>	<b>12</b>
Other	26880	510121	5
Performing arts	87226	502513	17
Music	33600	354472	9
Visual arts	60480	310965	19
Literature	0	47517	0
Film	10080	43034	23
Cultural heritage	0	9995	0
<b>Opstart</b>	<b>42806</b>	<b>223684</b>	<b>19</b>
Other	16196	98935	16
Performing arts	16800	45986	37
Music	3360	32599	10
Visual arts	3091	13854	22
Literature	3360	12768	26
Cultural heritage	0	10080	0
Film	0	9462	0

<b>NKF 2022 sekreteriat</b>	<b>39379</b>	<b>142714</b>	<b>28</b>
Other	39379	142714	28
<b>Other calls</b>	<b>308448</b>	<b>1859435</b>	<b>17</b>
Other	170688	229824	74
Performing arts	84000	103920	81
Music	26880	44997	60
Art form not known	26880	1383369	2
Visual arts	0	97325	0
	<b>608899</b>	<b>4004450</b>	<b>15</b>

#### 4.5.2 Nordic Culture Point (NCP)

According to the 2022 data sets, NCP funds mostly multidisciplinary actions. Almost half (€692,748/45% of total sum) of the funding granted for Finnish applicants was allocated to multidisciplinary projects. In addition, around one third (€459,266) of the slightly over €1.5 million funding granted to Finland was distributed without information about art form or cultural domain ("Other" in Table 4.6). The data set does not include much information about the actual content of the projects, but it seems likely that many of the funded projects without information concerning the art form could also fall into a multidisciplinary category. In any case, only about one third of the granted funding was allocated for activities that were strictly focused on some specific art form.

Considering specific art forms, most of the funding was distributed between music (€174,746) and performing arts (€169,108). Visual arts (€17,064) and cultural heritage (€14,000) received less, and only a small amount (few thousands) went to films, media, and performance. The classification used in the table does not show the amount granted to dance, but within the category of performing arts, it was the most funded "genre" (€111,270). In fact, dance received a bigger share than theatre (€44,569) and visual arts (€17,064) combined, although considering the domain of visual arts, NCP funded it much less than the NCF.

**Table 4.5.** Distribution of NCP funding granted for Finnish applicants, EUR

Finland / NCP	Granted	Applied	Success rate (percent)
Multidisciplinary	692,748	1,715,114	40
Other	459,266	928,036	49
Music	174,746	657,090	27
Performing arts	169,108	575,688	29
Visual arts	17,064	230,823	7
Cultural heritage	14,000	14,000	100
Film	3,491	35,726	10
Literature	0	54,710	0
<b>SUM</b>	<b>1,530,423</b>	<b>4,211,187</b>	<b>36</b>

#### 4.5.2.1 Funding from different NCP programmes

Table 4.6 compresses basic information about the distribution of funding through all 10 programmes NCP ran in 2022. Once again, multidisciplinary projects come up as both the most funded and the most applied to category (85 out of a total 237 Finnish applications fall into this category).

**Table 4.6.** Funding from different NCP programmes to Finnish applicants in 2022 by art form, EUR

Finland/NCP programmes	Granted	Applied	Success rate (percent)
<b>Arts and Culture</b>	<b>694,545</b>	<b>1,659,350</b>	<b>42</b>
Multidisciplinary	383,145	786,470	49
Music	1,614,00	441,180	37
Performing arts	100,000	242,400	41
Other	50,000	100,000	50
Visual arts	0	47,000	0
Film	0	9,300	0
Literature	0	3,000	0

<b>Mobility Funding</b>	<b>102,035</b>	<b>364,945</b>	<b>28</b>
Multidisciplinary	54,470	126,415	43
Performing arts	22,020	78,120	28
Visual arts	13,630	78,045	17
Music	10,190	63,670	16
Film	1,725	3,175	54
Architecture, crafts and design	0	10,610	0
Other	0	3,200	0
Literature	0	1,710	0
<b>Long-term network funding</b>	<b>0</b>	<b>200,000</b>	<b>0</b>
Multidisciplinary	0	100,000	0
Music	0	100,000	0
<b>Short-term network funding</b>	<b>95,827</b>	<b>464,046</b>	<b>21</b>
Multidisciplinary	46,827	258,542	18
Performing arts	35,000	86,915	40
Cultural heritage	14,000	14,000	100
Film	0	21,485	0
Music	0	44,260	0
Visual arts	0	38,844	0
<b>Additional funding for artist residencies to support Ukrainian Artists</b>	<b>80,000</b>	<b>225,625</b>	<b>35</b>
Multidisciplinary	80,000	197,385	41
Performing arts	0	28,240	0
<b>Support for Artist Residencies</b>	<b>50,000</b>	<b>288,301</b>	<b>17</b>
Multidisciplinary	50,000	159,576	31
Performing arts	0	65,225	0
Visual arts	0	63,500	0
<b>Demos</b>	<b>28,900</b>	<b>312,470</b>	<b>9</b>
Other	28,900	287,470	10
Performing arts	0	25,000	0

<b>Mentorship</b>	<b>14,400</b>	<b>27,644</b>	<b>52</b>
Multidisciplinary	3,956	12,376	32
Visual arts	3,434	3,434	100
Music	3,156	7,980	40
Performing arts	2,088	2,088	100
Film	1,766	1,766	100
<b>Norden 0–30</b>	<b>390,366</b>	<b>605,066</b>	<b>65</b>
Other	380,366	537,366	71
Performing arts	10,000	17,700	56
Literature	0	50,000	0
<b>Volt</b>	<b>74,350</b>	<b>74,350</b>	<b>100</b>
Multidisciplinary	74,350	74,350	100
<b>SUM</b>	<b>1,530,423</b>	<b>4221,797</b>	<b>36</b>

Based on the sums allocated to different purposes, the art and culture programme is the most important NCP funding instrument (45% of funding for Finnish applicants were granted via the art and culture programme). This is reminiscent of the position of project funding among the NCF programmes: funding for professional collaborative projects without an in advance specified focus thus seems to be the most important function of both the NCF and NCP. Another feature of the Nordic funding is that granted projects seem to specifically promote multidisciplinary projects.

The Mobility Programme is the second largest of the NCP programmes. Altogether, €327,862 were granted to Finnish applicants in 2022. There are, however, clear differences between the three parts of the Mobility Programme: the long-term networking was not granted any funding at all in 2022, and only two (2) applications were received, whereas support for short-term networking was by far more often sought after.

#### 4.5.3 Co-funders

Both the NCF and NCP appreciate co-funding from the projects they grant funding for. This is most notable in the funding for projects. Co-funding is a requirement for NCF project funding, and the NCP also sees it "as an important part of the project's prerequisites." Only smaller projects (up to €7,000) can be funded from the NCP without other sources of funding, and the biggest (between €40,000 and

100,000) are required to have at least 50% co-funding, just like in the project funding of the NCF.<sup>[57]</sup>

The data set contains lists of the partners that the applicants have mentioned in their applications.<sup>[58]</sup> It seems that many applicants also list partners whose funding is not yet guaranteed: e.g., in some cases possible other funders are only referred to as "Partner 1", "Partner 2", "Fund 1", "Fund 2", or as "city and state funds in Finland". In any case, the list of partners tells us which kind of collaborative networks are important for the applicants and may also include funding (in-kind funding is counted as co-funding).

According to the data, there are almost as many different partners as there are different applicants (see Appendix). The APCF is the most often mentioned funding partner, but it is not mentioned more often than 13 times in the whole data set (for both the NCF and NCP). Finnish foundations are the next most important funding partners but mentioned just on few occasions: the Finnish Cultural Foundation is mentioned nine times, and both the Kone Foundation and Svenska kulturfonden five times. Wihuri is mentioned only three times. Also, the bilateral funds that are meant to promote Nordic collaboration are mentioned a few times as sources of co-funding for collaborative and network projects. The network of Finnish cultural institutes abroad is only rarely mentioned as are the information centres in different forms of art – Frame Contemporary Art Finland seems to be the most active of the centres. EU funding is mentioned only rarely.

In principle, the NCF and NCP are fostering funding networks and collaboration between public and private actors through their funding criteria. Some of the biggest cities are mentioned as partnering funders by some applicants, but once again, the amount of such cases is small, especially considering the importance of municipalities for the overall system of Finnish cultural funding.<sup>[59]</sup>

There are hardly any companies in the lists of funding partners for the approved Finnish projects. Obviously, this may be due the overall lack of interest among Finnish companies, but it may also be telling of the existing networks and perhaps implements a lack of tradition to work with private companies.

## **4.6 Nordic funding adds an important layer but no coordination to the scattered funding of internationalisation**

The Nordic Cultural Fund aims to "stimulate the development of art and cultural life and ensure flexible frameworks for new transnational

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57. <https://www.nkk.org/en/culture-and-art-programme/>

58. Mobility funding and funding for residencies do not contain information about funding partners.

59. See [https://pxhopea2.stat.fi/sahkoiset\\_julkaisut/kulttuuritilasto/html/engl0009.htm](https://pxhopea2.stat.fi/sahkoiset_julkaisut/kulttuuritilasto/html/engl0009.htm) (category 10.5 in the data set). In the statistics, part of the support for cultural services and funding for different art forms obviously covers similar kinds of support for artists and associations that, for example, private foundations fund.

collaborations.”<sup>[60]</sup> Nordic Culture Point's objective is to “support Nordic co-operation within the area of culture and to increase awareness of Nordic culture in Finland.”<sup>[61]</sup> According to my brief analysis, both the NCF and NCP can be said to fulfil their purposes via the funding they provide for the Finnish independent art and culture actors. At the same time, the Finnish government aims to improve the internationalisation of the Finnish creative sector and strengthen culture's role in the brand of Finland,<sup>[62]</sup> but the earmarked funding to fulfil these aims are in fact surprisingly scarce. This increases the importance of funding provided by the NCF and NCP for Finnish applicants.

The total sums granted to Finland in 2022 from the NCF and NCP can be described as big when compared to Finnish funding that is specifically meant to support internationalisation.

Altogether, the NCF and NCP allocated over €2 million to Finnish applicants via their different programmes. This is much compared to the total sum allocated by Finnish actors presented in Figure 2. Based on the allocation of funding, internationalisation can be labelled as a marginalised topic in current Finnish cultural policy. Against this backdrop, the Nordic funding provided by the NCF and NCP creates an important source of funding for purposes that Finnish cultural policy otherwise seems to neglect.

The NCF and NCP mostly fund individuals, groups, and associations. Traditionally, and especially in the current situation where cuts are made in public support for culture, any funding available for the field of independent actors is important (e.g., Stenvall et al. 2024). Not all agencies distributing public funding recognise the often-small needs of such actors. This too raises the importance of the NCF and NCP: even though their funding is scattered across many small programmes, it still is not as fixed to established structures as most of the public culture funding in Finland where institutions receive considerably more funding than independent actors (e.g., Sokka 2022; Saukkonen 2014). These institutions could, of course, act as partners for the NCF and NCP applicants, but very few in fact do.

Both the NCF and NCP grant funds to, most of all, projects. Funding for art and culture projects also attracts the most applications from all the different programmes they have. Funded actions often fall into the category of “multidisciplinary” (or, “other”). At first sight, the smallest art forms seem marginalised in the lists of the approved decisions. For example, some small art forms did not receive any funding from the NCF. However, there were also not that many applications from smaller branches of art. The same goes for certain funding instruments, raising the question of the reasonability to maintain so many different programmes, especially in the case of the NCP, with specific application rounds and

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60. <https://nordiskkulturfond.org/en>

61. <https://www.nkk.org/en/>

62. <https://valtioneuvosto.fi/hallitukset/hallitusohjelma/#/>

administrative tasks needed for each of them. Based on my analysis of where the applicants are most active, project grants with flexible application qualifications would make the most effective way of organising the distribution of Nordic funding. Connections between the Nordic and Finnish funding systems seem vague at best. The list of co-founders reveals the random-like nature of co-funding. In many cases, applicants for larger projects list almost everything that they can, including the funding sources that have not (yet) granted them funding. Regarding the effectiveness of many of the most important Finnish funding sources, some are mentioned only once, if at all, in the applications to the NCF and NCP. Even the network of Finnish cultural institutes abroad is only rarely mentioned, just like the information centres in different forms of art. In principle, both the institutes and the information centres should be among the most important instruments for internationalisation of Finnish independent actors.

Despite the importance of the Nordic funders, the analysis also raises some questions about the effectiveness of their actions. In comparison to many Finnish funders, the number of applications for both the NCF and NCP is rather modest. For example, the Finnish Cultural Foundation, which in 2022 granted much less (almost €300,000) than the NCF and NCP via its mobility grants, received over 1,000 applications in 2023 for this call alone<sup>[63]</sup> (overall, the foundation receives around 15,000 applications each year). Against this backdrop, the number of applications from Nordic funders remains low, raising the question about how well known their programmes are among Finnish actors. This matter has been recognised in previous research, where need for increased communication about Nordic funding has been emphasised (see Kulturanalys Norden 2022; 2024).

It is striking to acknowledge how rarely EU funding is mentioned by the applicants. Another striking factor is the lack of private partnerships. This may also reveal something about the funding systems. It also almost seems like there is no overall consideration of the differences in the need for funding in different forms of art and culture when funding decisions are made. This is a matter that perhaps could be worth studying further. As stated above, Finnish funding for internationalisation is scattered and seems to lack instruments to fulfil the stated aims for internationalisation. It also lacks coordinated discussion of both the aims and instruments that should be used. For the Nordic funders, this raises the question about which kind of collaborative funding structures could "ensure flexible networks" or create "increased awareness of Nordic culture in Finland."

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63. <https://skr.fi/gjankohtaista/liikkuvuusapurahaan-511-hakemusta-apurahoja-jaettiin-68>

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## Appendix, chapter 4

**Table A.1.** Finnish funding partners mentioned in the applications to the NCF and NCP

Funding partner (only Finnish and EU level funders included in the table)	Mentioned in applications (no. of times)		
	NCF	NCP	SUM
Arts Promotion Centre Finland	6	7	13
Finnish Cultural Foundation	4	5	9
Kone Foundation	1	4	5
Finnish-Norwegian Cultural Fund	2	3	5
Svenska kulturfonden	3	2	5
Icelandic-Finnish Cultural Fund	2	2	4
Finnish-Danish Cultural Fund	3	1	4
Frame Contemporary Art Finland	3	1	4
City of Helsinki	2	2	4
Swedish-Finnish Cultural Fund	2	1	3
Wihuri foundation	2	1	3
Goethe-Institut Finland	1	1	2
City of Tampere		2	2
Erasmus+		2	2
Saastamoinen Foundation	2		2
City of Oulu		1	1
City of Turku	1		1
Finnish Film Foundation	1		1
Finnish-Swedish Cultural Institute		1	1
Finnish Institute in Stockholm	1		1
Caisa Kulturcenter		1	1
Finnish Music Foundation		1	1
AVEK	1		1

Keminmaa church		1	1
Kiasma 2023		1	1
Music Finland		1	1
Part of EU Grant Sounds Now		1	1
Part of EU Grant Ulysses		1	1
Part of Finnish EU grants		1	1
SLS Svenska Literatursällskapet		1	1
Tanssin talo		1	1
Zodiak - Center for New Dance		1	1
SYKE: collaboration project with SYKE		1	1
Tinfo (Theatre Info Finland)		1	1
Arctic Sinfonietta		1	1
Finnish Composers Sibelius Fund		1	1
John Numinen Fund		1	1
Lapin Kamariorkesteri		1	1
Näkövammaisten liitto support 1000		1	1
William Thuring's stiftelse		1	1
New Theatre Helsinki/Finland		1	1
Finnish Folk Music Institute	1		1
TelepART grant	1	1	2
Uniarts Helsinki Sibelius Academy	1		1
Villa Karo	1		1
White Ribbon Association, Finland	1		1
Svenska Österbottens förbund för utbildning och kultur	1		1
Embassy of Denmark in Finland	1		1
Embassy of Iceland in Finland	1		1
Embassy of Norway in Finland	1		1
Embassy of Sweden in Finland	1		1
Puistokatu 4	1		1
Svenska Teatern	1		1

# 5. Cultural project funding across geographic levels in Iceland: Exploring the overlap between Nordic and Icelandic cultural funds

*Erna Kaaber and Erla Rún Guðmundsdóttir*

## 5.1 Introduction

International collaboration has significantly contributed to the professionalisation of cultural administration in Iceland in recent decades. The experiences and practices of cultural professionals from other countries have influenced the development of knowledge and organisational abilities among Icelandic artists (Guðmundsson 2003). The insights gained from neighbouring nations have also shaped the diverse laws governing Iceland's cultural sphere (Kaaber 2022). The Nordic countries have a long history of cooperation across political, economic, and cultural domains (Nordic Co-operation n.d.), and the Nordic cultural funds aim to promote this cooperation and connect local and global aspects of culture and art. A significant portion of cultural spending in the Nordic countries is directed towards supporting arts and cultural institutions, with a strong emphasis on public funding, though some nations have more diverse funding landscapes. Iceland is a country that heavily relies on public support for its culture and art sectors, generally allocating a higher proportion of resources to these areas compared to other countries. Historically, the bulk of allocations has gone towards cultural institutions (Guðmundsson 2003), but with increased budgets for funds and their expansion in recent years, that proportion has shifted.

In 2022, cultural funds received higher allocations than cultural institutions and museums, which can likely be attributed to the additional €17 million (ISK 2.5 billion) provided by authorities to support the CCI's revenue decline driven by the COVID-19 pandemic (Ministry of Finance and Economic Affairs 2023). In the 2021 national accounts, which are presented differently and thus difficult to compare to 2022 and 2023 accounts, institutional expenditures were considerably higher than cultural fund allocations. A similar trend was observed in 2023, with cultural institution expenditures again exceeding 2022 levels.

**Table 5.1:** Expenditures for cultural categories in the state accounts, in million EUR and billion ISK (Financial Management Authority 2023 & 2024).

	2022		2023	
	Million EUR	Billion ISK	Million EUR	Billion ISK
Museums	29.95	4.3	35.22	5
Cultural institutions	37.11	5.3	43.91	6.2
Cultural funds	43.35	6.2	39.36	5.6
Regional development and plans of action	10.26	1.5	12.04	1.7

The situation the pandemic revealed in Iceland led to an increase in the number of monthly artists' salaries from 1,600 to 2,850 months. Furthermore, new categories were added to the fund, including a screenwriters division, a special category for emerging artists, and a new category for artists aged 67 and older, replacing the previous honorary salaries. The proliferation of domestic project funds has coincided with the professionalisation of Iceland's cultural policy and the government's heightened focus on culture and creative industries (Kaaber 2022), mainly driven by a growing awareness of the economic significance of these sectors.

In a 2022 restructuring, cultural affairs were moved from the Ministry of Education and Culture and merged with the business sector, forming the new Ministry of Cultural Affairs and Business, which also handles tourism industry matters. The reorganisation aims to streamline the administration of cultural affairs. Previously, certain areas, such as reimbursements for production costs, fell under different ministries. As outlined in a parliamentary resolution (2023), the changes are justified by the transformations brought about by globalisation and technological advancements, which call for more agile and adaptable approaches. The rationale highlights the overlap between the tourism and cultural sectors, recognising that the creative industries impact the country's image as a tourist destination while benefiting from increased tourism and demand for Icelandic art and culture. It states that policymaking and public support need to consider these factors and strengthen conditions to foster new opportunities and advance these industries, ultimately benefiting society (Art. no. 169/2023).

These emphases are not out of step with Iceland's first explicit cultural policy (2013), which emphasises artistic autonomy and independent cultural initiatives not

only by maintaining an arm's-length principle to distance political influence from the allocation of funds but also by promoting professionalism. The policy also highlights the significance of Iceland's burgeoning tourism industry and its impact on fostering cultural production opportunities. The year 2013 was a pivotal turning point for Icelandic cultural policy. Along with establishing an explicit cultural policy through a parliamentary resolution, the central cultural funds were placed under the supervision of the Icelandic Centre for Research (Rannís), and regional development funds were also initiated to coordinate development across the country.

Over the past decade, the regional system that has emerged is characterised by a multi-level governance approach involving regional representatives. It adopts a place-based perspective that acknowledges different territories' specific needs and circumstances. Additionally, it follows the partnership principle, aiming to include all relevant stakeholders in the design and implementation of the programmes (Act no 69/2015). The significant role of culture in the emerging regional framework is noteworthy, given the challenges faced by cultural policies closely linked to nation-states, stemming from the globalised creative industries and international trade regulations that seek to restrict national distinctions. Cultural policy has become more specialised as diverse content policies have converged, leading to challenges in collaboration, policy formulation, and programme execution (Cunningham 2015). Bakhshi and Cunningham (2016) have emphasised how the emergence of the creative industries makes it impossible for policymakers to focus solely on the arts and how data collection is the foundation for analysing the diverse societal impacts of culture and formulating effective policies for the modern era.

This study examines the interplay between Icelandic domestic cultural funds and the two Nordic funds: the Nordic Culture Fund (NCF) and Nordic Culture Point (NCP). The focus is on the Icelandic cultural project funds, beginning with a review of the funding system in Iceland. This includes examining the conditions set by the funds for applicants and their organisational structure. These are competitive funds that provide grants covering a portion of project costs, focusing on supporting self-employed individuals not bound to public institutions. However, some funds also support institutional activities. The study encompasses the main national funds, and the regional cultural grants initiated in 2013.

The overarching question of this study is how Nordic and Icelandic support systems for free cultural life are related to each other. To answer this question, we have explored the connections and interplay between applications submitted to Nordic and Icelandic cultural funding bodies, offering insights into the dynamics of this relationship. The interplay is explored through budgetary items and the names of actors or projects applying for funding. Owing to Iceland's smaller population, it is feasible to undertake this more in-depth analysis of the system within Iceland compared to the other Nordic countries, as tracking the names of individuals and

projects through funding applications is more manageable in Iceland's smaller context. In accordance with research ethical principles, no names of individuals, organisations or projects are disclosed in the chapter or referred to in a traceable manner.

A subquestion of this study revolves around the regional level of cultural funding in Iceland, examining how projects within and outside the capital area seek financing from domestic and Nordic programmes. A preliminary analysis of the data revealed that excluding the regional level would limit the study's scope, as many applicants from rural areas were present in the Nordic data but not in the leading national funds. Analysing the regional level of cultural support is particularly interesting given the recent changes in public funding for CCIs, which are part of the broader policy and planning shifts in 2013.

## 5.2 Methodology

This study focuses on looking for interplay between the NCP and NCF, on the one hand, and Icelandic cultural funds on the other, where interplay refers to any overlap between the two funding systems. The research initially aimed at only collecting data for funding programmes for cultural projects that are open to applications from individual artists and art organisations and generally do not cover running costs. Following this, the focus was on gathering data from the cultural project funds managed by Rannís and from project funds managed by centres overseeing their respective fields. A preliminary analysis of the data from the two Nordic funds (see [chapter 2](#)), however, revealed that a significant portion of the applications appeared to originate from areas outside the capital region, which prompted the researchers to collect additional data from the regional development funds managed by the regional associations, which can cover both project funding and running costs. This was done to investigate whether there was greater interaction between Icelandic and Nordic funds than the initial cross-referencing had suggested and ended up supporting the special focus of this chapter regarding applications from and grants to regional cultural projects.

The analysis was then divided into three sections. First, we examined the Icelandic funding system and shed light on the various funding programmes available for cultural projects. In the second section, we studied Icelandic applicants in the Nordic data, exploring art forms and budgets. In this section, we delve into analysing the interplay between the NCF and NCP, on the one hand, and Nordic domestic funding systems on the other, looking at applications where Iceland was the principal applicant. Here, budget data was examined to look for potential interplay with Nordic national, regional and municipal funding programmes. No distinction was made between Icelandic domestic funds and domestic funds from other Nordic countries. This section is comparable to other national chapters in this anthology

and outlines the interplay between domestic and Nordic funding systems, as it appears through application strategies for co-funding.

In the third section, we took a deeper look at applications to the Nordic funds, where Iceland was the principal applicant, and looked for interplay with Icelandic funding programmes through correspondence names of applicants, co-applicants or projects. This approach cross-referenced data from the NCF and NCP with Icelandic data, and was possible in large part due to the population size of Iceland. Due to variations in the name spelling of applicants in the Nordic funds, some applications required multiple reviews with different Icelandic and international spellings in the domestic funds. Additionally, some common Icelandic names necessitated confirmation that the individual was the same in both funding schemes, and this was done through internet searches. Since collaborator information was not recorded in the Nordic dataset, it is possible that another collaborator applied independently in Iceland for the same project, and this could not be verified. In the case of The Design Fund, which included a collaborator variable, an overlap was identified as both applications referred to the same project but were submitted by different applicant names to the two funds. A total of 42 applications in the Nordic data were found to have correspondence in the Icelandic datasets through applicant or project names. In those instances, Icelandic data were used to enrich the Nordic data with regions and thus to analyse the geographical locations of applicants or projects applying for funding from the two Nordic funds.

All currency calculations are based on the average exchange rate of 2022 between Icelandic Krona (ISK), Danish Kroner (DKK) and Euros (€) found through the [European Central Bank](#).<sup>[64]</sup>

### 5.2.1 Limitations

Aside from limitations already addressed in [Chapter 1](#), concerning the limited time frame the data regards, this study faced some challenges explicitly related to the Icelandic context. For one, the Icelandic project fund data are not standardised across all funds, resulting in varying scope and detail in the data collection. This makes it challenging to compare all variables across the different funds. Data managed by Rannís has the most comprehensive scope, including details on the geographical location of applicants, which is not available for all other funds. The regional development funds are overseen by seven different regional associations outside the capital area, and the data received from them also lacked consistency in format. Some funds provided data that included not only cultural projects but also those in the cultural domain supported under business development and innovation initiatives. Additionally, some funds included information on start-up

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64. Exchange rates used for calculations: EUR 1 = ISK 142.24, EUR 1 = DKK 7.4369, DKK 1 = ISK 19.12625

and operating grants, while others only provided details on the project applicants, such as their names and ID numbers. This heterogeneity in the data made it difficult to conclusively determine whether the same projects were applied to both the Nordic and Icelandic funds.

The Film Fund declined to provide its complete 2022 data, citing competitive considerations, but did share information about the eight film-related projects that received grants that year. Most of these were film festivals, but the specialised Nordisk film and TV fund that supports Nordic filmmaking was not included in this study, and it is unlikely that other film-related projects would be found in the Nordic funds. The data format of the Visual Arts Fund prevented its inclusion in the comparative analysis. No connection was found between the applicants to the Icelandic Literature Fund and the Nordic funds, suggesting they serve distinct applicant pools.

Data from the Nordic funds also had some limitations which impacted the study. The main issue concerned the lack of applicant and project names in data covering over half the Icelandic applications to NCP. This made analysing overlap through names impossible for those applications. The available data additionally does not provide clear information on which projects are part of each application, making it challenging to conclusively determine whether the same projects were applied for in both the Nordic and Icelandic funds. For this reason, the approach taken in this research is to consider there to be interplay between the Nordic and Icelandic funds if the name of the institution, individual, or project appears in both datasets, and the data do not explicitly rule out the possibility that it is the same project. Additionally, it is difficult to ascertain whether a Nordic fund application was made after an Icelandic application was either awarded or rejected, as this study only examined data from 2022. This provides a limited perspective on the interaction between the Nordic and Icelandic funding sources, given Iceland's small population size and the single-year data used in this research.

### **5.3 Icelandic Cultural Funding System**

Over the past 25 years, cultural administration in Iceland has been systematically professionalised. This has been achieved through legislation for each cultural domain, which has established centralised policy-making in each sector, expert councils, and specialised funds. These funds have diverse histories, with most being created after the turn of the century. They all fall under the purview of the Ministry of Culture and Business and are financed through parliamentary budget appropriations. The majority of these funds are project-based and competitive, requiring some level of self-financing. While the funds are overseen by expert councils specific to their respective fields, their administration is not uniform, leading to variations in the research data collected. Their allocation committees

typically consist of one representative appointed by the Minister of Culture and two representatives nominated by professional associations or organisations in the relevant field, although this is not uniform for all funds. The application requirements for all cultural funds are either outlined in regulations or published on the websites of the overseeing organisations. While there is some variability in how clearly the funding terms are communicated and how the evaluation committees make their award decisions, the information is generally accessible across the various funding programmes.

### **5.3.1 National Funds**

In 2013, the same year that Iceland's first explicit cultural policy was established, the government entered into an agreement with Rannís to administer the country's cultural and arts funding programmes. This was done to strengthen the professional framework around the management of the main cultural and artistic funds. The Education and Culture Division of Rannís was created with a focus on Nordic and European cooperation, and today it oversees the administration of several of the nation's key competitive funding programmes in the cultural and artistic domains. It also operates information platforms to assist with study and career opportunities abroad. The funds that Rannís manages include the Children's Culture Fund, the Library Fund, the Performing Arts Fund, and the Artists' Salary Fund.

Additionally, the division provides support and information for the Creative Europe and EEA Grants competitive funds and coordinates the Nordplus programme on behalf of the Nordic and Baltic countries. However, other significant cultural funds, such as the Design Fund, the Film Fund, the Visual Arts Fund, and the Literature Fund, fall entirely under the jurisdiction and administration of the expert councils and promotion centres specific to their respective fields. The newly established Iceland Music Centre oversees the Music Fund, which combined previously established music-related funds, including the Music Fund and the Music Recording Fund (previously managed by Rannís). An overview of the leading domestic funding programmes for culture can be found in Table 5.2.

**Table 5.2:** Overview of the main Icelandic cultural funding programmes in 2022. Number of applications and grants, and amounts (in EUR) applied for and granted.

	Administration	Applications	Grants	Amount applied	Amount granted
Children's Culture Fund	Rannís	106	34	2,671,541	646,794
Artists' Salary Fund	Rannís	1642	236	36,064,469	5,708,661
Performing Arts Fund	Rannís	111	13	7,733,408	738,189
Library Fund	Rannís	15	9	281,215	140,607
Music Fund *	Rannís/Music Centre	305	169	2,270,810	953,318
Music Recording Fund *	Rannís/Music Centre	231	133	1,332,255	445,726
Design Fund	Design Centre	183	48	2,854,331	298,791
Film Fund (film festivals)	Film Centre		8		420,416
Visual Arts Fund	Visual Arts Centre	360	154	2,608,268	660,855
Literature Fund**	Literature Centre	119	76	738,189	246,063
Development Funds	Regional Offices	853	524	10,545,557	3,106,721

\* The Music Fund and Music Recording Fund were managed by Rannís in 2022

\*\* The numbers for the Literature Fund do not include translation project funding

In general, the national funds support the development of professionalism within their respective fields. This also applies to the Artists' Salary Fund, divided into departments by discipline. Applications for artists' salaries in the performing arts are linked to those projects that also apply for project grants from the Performing Arts Fund. Thus, a project that receives a grant from the Performing Arts Fund can also support the participants by allocating artists' salaries from the fund's performing arts department.

An exception to this specialisation in the national funds is the Children's Culture Fund. The Children's Culture Fund, established in 2018 to coincide with Iceland's centennial of sovereignty, aims to promote culture for children and youth while ensuring equal access. The fund prioritises providing more robust support for fewer projects rather than distributing funds across many initiatives. Projects that emphasise creativity, the arts, and active child participation are given preference. Additionally, projects that foster the democratic engagement of children are viewed favourably, as are collaborative efforts involving institutions, associations, and individuals. The grants awarded effectively finance the portion of the 2013 cultural policy focused on children, which accounts for the high proportion of institutional recipients.

While the funds do not prioritise specific themes in their allocations, the expert councils can set thematic priorities in some instances as permitted by the relevant legislation (Act no. 165/2019, Reg. no. 1020/2022, Reg. no. 815/2021). The Icelandic system generally imposes few restrictions on applications for cultural grants, making this a deviation from the norm. The lack of thematic funding directives allows for autonomy in the field, as artists' applications are not constrained by the authorities' instrumental aims or expected to address problems that the authorities consider important but are otherwise unrelated to artistic work. However, this does not apply to the development funds that fund cultural activities at the regional level. These funds aim to align with and support the objectives outlined in regional plans of action.

### **5.3.2 Regional Development Funds**

Coinciding with Rannís taking on the management of cultural funds in 2013, a regional development programme was launched as part of a regional policy that offers development grants across seven regions outside the capital area. With its legal implementation in 2015, regional associations of municipalities were given the formal responsibility to set and implement regional plans of action. This has led to the emergence of a regional system in Iceland. The regional plans of action are set for five-year periods and reflect the priorities of each region, aligning with the regional development plan, national planning policy, zoning plans, and cultural policy (Act no. 69/2015). The regional development funds consider the priorities outlined in the regional plans of action but provide grants for projects in two categories: one for business development and innovation and another for cultural initiatives. Funding is also available for the establishment and operation of cultural institutions.

The system's origin is partly a reorganisation of the governance structure following the economic collapse of 2008 and an attempt to increase overview by the central government through a steering group that oversees the regional development plan and the regional plans of action and coordinates public policy. The system incorporates the previous growth agreements made by the Ministry of Industries and Innovation with the regional associations, as well as the cultural agreements previously made by the Ministry of Education and Culture with municipalities and their regional associations, consolidated into a more cohesive framework that sets policy and action plans for the regional associations of municipalities.

Funding for the regional plans of action primarily flows through two channels. One is for specific priority projects, while the other is the competitive regional development funds that cover up to 50% of project costs. Each region independently decides how to allocate the funds between these two avenues, but the prerequisite for state funding is that the regions have consulted with their local communities in formulating the action plans. In 2022, the state contributed just

under ISK 795 million, primarily from the Ministries of Culture and Business and funding from the Ministry of Infrastructure. Municipal contributions amounted to just under ISK 84.5 million. The total financing is then divided among the regions based on a calculation model considering factors like population, commuter areas, unemployment, population trends, tax base, and distance from the capital (Icelandic Regional Development Institute 2023).

The regional associations use their specific industry classification for the applications and grants, which differs from the categorisation used by Statistics Iceland (Icelandic Regional Development Institute 2023). Most of the applications and grants were for cultural projects, with the regional associations classifying 384 of the 524 supported projects as belonging to the cultural and creative industries.

The capital region's municipal association is excluded from receiving cultural support through development funds as the capital area is already densely populated and hosts the country's foremost cultural institutions, which reduces the perceived need for increased funding for cultural initiatives in the region (Kaaber 2022).

### **5.3.3 Other domestic funds and observations**

The Ministry of Culture and Business and its institutions oversee various diminutive, more specialised funds not included in this research. The Museum Fund, which provides operational and project funding, is also separate from the study. However, it is noteworthy that museums outside the capital region are eligible for funding from both the Museum Fund and the regional development funds in their respective areas – an opportunity not available to museums within the capital region. Also not included in this study are the reimbursements granted for part of the production costs of projects within the music sector, the film sector, and the publication of books in Icelandic.

Further, according to Eurostat's classification of CCIs, one sector does not have a government-supported project fund in Iceland. The craft industry has received limited government support, though the Handcraft and Design Center has operated with funding from the Ministry of Culture since 2007. The centre's primary objective is to promote and advance culture, art, and design-related crafts, particularly leveraging Icelandic raw materials, expertise, and traditional production techniques within a cultural-historical context. The centre's operations have become more structured, and a five-year policy is anticipated to be released, aiming to bolster the community of craftspeople in Iceland and sustain the industry (Gunnhildur Edda Guðmundsdóttir, personal communication, August 23 2024). While no dedicated project funding is available for the craft industry, some craft-related projects may be eligible for support from other funding sources, such as design-focused or heritage-related initiatives.

### **5.3.4 European cooperation**

Iceland is a sparsely populated country with approximately 400,000 inhabitants, with the majority (63%) residing in the capital region. The nation's small size underscores the importance of international cooperation, which has increased significantly since Iceland joined the European Economic Cooperation in 1995. By participating in this cooperation, the Icelandic cultural sphere has become eligible to apply for cultural projects and grants from the European Union. The EU's cultural programme, Creative Europe, which encompasses cultural, film and multimedia components and initiatives focused on cooperation and networking, stands out as a prominent source of project funding. Icelandic applicants have enjoyed considerable success securing film and television production support through the programme's Media strand. However, their applications in the Culture strand have not been as successful (Rannís n.d).

The scope of the research does not allow for examining the interplay between European funds in the context of Nordic and domestic funding applications, and the focus will, therefore, primarily be on domestic project funds at the national and regional levels. Additionally, none of the applicants to the Nordic funding programmes reported applying for support from European funding sources for their projects. The same applies to the geographic dimension that encompasses municipalities. The number of municipalities in Iceland and the rough summary and classification of their cultural expenditures by the Icelandic Association of Local Authorities do not allow for a comprehensive analysis of support for those in the cultural and creative industries. However, the development of regional development funds over the past 12 years presents an opportunity to explore a broader range of funding sources beyond the national level.

## **5.4 Interplay between Nordic and Icelandic Funding Systems**

The study analysed a total of 491 applications submitted to Nordic funds, where Iceland was either a principal applicant or a co-applicant, and 3,529 applications submitted to Icelandic funding programmes. Of the applications to Nordic funds, 295 were submitted to NCP and 197 to NCF. Of these, a total of 157 had Iceland as the principal applicant (112 to NCP and 49 to NCF), and 335 had Iceland as a co-applicant (187 to NCP and 148 to NCF). Of the applications submitted to Icelandic funds, 2,968 were made to the national funds, while 561 were submitted to the regional development funds.

### 5.4.1 Icelandic applicants to NCF and NCP

According to the information provided, Icelandic applicants submitted 419 applications to the two Nordic funds as either principal- or co-applicants; of those, 116 applications received funding. As outlined in Table 5.3, the total application amount of these Icelandic submissions to the Nordic funds was €10.8 million (ISK 1.5 billion). Of that, the two Nordic funds granted €2.6 million to Iceland-affiliated projects, €400 thousand (ISK 57 million) to projects where Iceland was the principal applicant and €2.23 million (ISK 317 million) where Iceland was only present as a co-applicant. Most Icelandic applicants to the Nordic funds are individuals, groups, associations, festivals, and companies. Still, it is noteworthy that one municipality and four municipal institutions from across the country applied to the Nordic funds in 2022.

**Table 5.3:** Overview of Icelandic applications, grants and success rates (%) in NCF and NCP. Amounts in EUR

		Number			Amounts		
		Total	Main Applicant	Co-applicant	Total	Main Applicant	Co-applicant
NCF	Applications	124	49	97	3,100,000	680,000	2,380,000
	Grants	38	9	29	600,000	120,000	500,000
	Success rate	30.6%	18.4%	29.9%	19.4%	17.6%	21.0%
NCP	Applications	295	112	183	7,700,000	1,830,000	5,900,000
	Grants	78	22	56	2,000,000	280,000	1,730,000
	Success rate	26.4%	19.6%	30.6%	26.0%	15.3%	29.3%

Looking at the art forms of all Iceland-affiliated applications to the two Nordic funding programmes, music has the highest proportion of any single discipline, both for applications and grants, while performing arts comes second and visual arts third. Excluding applications without data on art forms, 19.6% listed music, 12.1% listed performing arts and 11.3% visual arts, as summarised in Table 5.4.

**Table 5.4:** Proportion (%) of art forms in applications and grants (excluding applications where art form is missing)

Art form	NCF		NCP		Total	
	Applications	Grants	Applications	Grants	Applications	Grants
Architecture, crafts and design	3.1%	8.6%				
Cultural Heritage	7.8%	0.0%	0.5%	1.9%	4.1%	0.9%
Film	5.2%	6.9%	4.6%	1.9%	4.9%	4.5%
Literature	4.1%	3.4%	1.0%	0.0%	2.6%	1.8%
Music	19.7%	17.2%	19.5%	23.1%	19.6%	20.0%
Performing arts	14.5%	19.0%	9.7%	7.7%	12.1%	13.6%
Visual arts	9.8%	10.3%	12.8%	15.4%	11.3%	12.7%
Multidisciplinary			51.8%	50.0%	45.4%	46.4%
Other	35.8%	34.5%				

A notable difference between the two funding programmes is the inclusion of a multidisciplinary art form category for NCP, which applies to 51.8% of all Iceland-affiliated applications to NCP with art form data and 50% of granted applications. Other notable differences in art forms include a higher percentage of applications and grants related to cultural heritage within the NCF funding programme than NCP, 7.8% compared to 0.5%. The proportions are also slightly different when looking only at applications and grants where the principal applicant is listed as Iceland.

#### 5.4.2 Interplay through budget items

When looking at budget items and interplay, the analysis only included applications where the principal applicant is listed as Iceland. This applied to a total of 49 applications to the NCF and 112 applications to NCP, but 69 of the NCP applications were for artist's residencies or mobility funding and did not include any budget data, leaving 43 NCP applications for analysing budget and interplay through budget items.

For interplay between the Nordic and national funding systems, the study looked at the inclusion of budget items categorised as Nordic public domestic financiers (national, regional or municipal), but no distinction was made

between Icelandic public financiers and public domestic financiers from other Nordic countries. As is laid out in Table 5.5, about half the applications to the NCF and NCP include public Nordic domestic financiers in their budgets, while roughly 40% include private financiers and 60–70% include own financing. Looking at the average share of each budget item within the total budget for each application, we see that NCF applicants estimate about 55% of their total budget coming from both NCF and NCP, compared to 62% for NCP applicants. The share of NCP and NCF financing in the total budgets is lower when only looking at granted applications, and, similarly, the average share of public Nordic domestic financiers, private financiers, and own financing is higher for granted applications. While it is difficult to deduce from this limited data, the findings suggest that Icelandic applicants with diverse financing in their budgets are more likely to receive funding from both the NCF and NCP. Another relevant observation from the budget analysis is that none of these applications, where Iceland was the principal applicant, listed support from public European financiers in their budget.

**Table 5.5:** Financing strategies of applicants, as outlined in application budgets, numbers and shares (%).

		Number		Share where the budget item is included		Average Share of Budget Items Amounts	
		Applicatio	Grants	Applicatio	Grants	Applicatio	Grants
NCF	Public Nordic domestic financiers	24	8	49.0%	57.1%	10.9%	14.2%
	NCF	49	14	100.0%	100.0%	48.1%	37.6%
	NCP	11	5	22.4%	35.7%	6.7%	11.7%
	Private financiers	19	6	38.8%	42.9%	7.3%	5.9%
	Own financing and ticket sales	32	10	65.3%	71.4%	20.6%	24.3%
NCP	Public Nordic domestic financiers	18	4	41.9%	57.1%	6.8%	8.9%
	NCF	13	4	30.2%	57.1%	4.6%	9.5%
	NCP	43	7	100.0%	100.0%	57.5%	47.0%
	Private financiers	19	5	44.2%	71.4%	6.4%	11.7%
	Own financing and ticket sales	30	5	69.8%	71.4%	15.2%	15.0%

### 5.4.3 Interplay through actors or projects

Interplay through names, projects, or applicants likewise only included applications where the principal applicant is listed as Iceland, 49 to NCF and 112 to NCP. However, the data for NCP applications was missing names of projects and applicants in 65 cases, leaving 47 applications for analysis of interplay through actors or projects.

Of those, 25 applications to NCF and 17 to NCP corresponded to 84 applications to Icelandic funding programmes through a project or applicant name. A total of 33 Icelandic applicants to the Nordic funding programmes also sought funding from domestic funds managed by Rannís or cultural institutions. Five of these applicants were based outside the capital region, and most are represented in applications to the Children's Culture Fund. Additionally, 24 applicants to the Nordic funds also applied to the regional development funds. One applicant has sought grants from five of the seven regional development funds, three national funds, and both Nordic funds. Furthermore, five entities applying to the Nordic funds have also submitted multiple applications to the regional development funds.

As seen in Table 5.6, the most significant overlap between the Nordic and Icelandic funds is in those funds that cover a broad range of cultural and creative disciplines rather than being limited to specific fields. For national funds, the Children's Culture Fund stands out as the top recipient, and the Artists' Salaries Fund follows, reflecting the funding programmes' broader scope beyond a specific artistic discipline. The most remarkable overlap appears to be with the regional development funds, which similarly encompass a wide range of areas, not restricted to particular disciplines. Looking at the overlap between specialised Icelandic art funds and the Nordic funding programmes, most shared applications appear in the Music Fund and the Performing Arts Form.

**Table 5.6:** Overview of number of applicants and applications with correspondence between Icelandic and Nordic funding systems, as analysed through project and applicant names\*

	NCP	NCF	Total
Total applicants with correspondence	16	20	33
Total applications in Nordic Funding Programmes	17	25	42
Total applications in Icelandic Funding Programmes	33	52	85
Artists' Salary Fund	1	8	9
Children's Culture Fund	2	9	11
Design Fund	3	1	4
Icelandic Film Fund	2	2	4
Music Fund	1	7	8
Music Recording Fund	2	1	3
Performing Arts Fund	2	6	8
Regional Development Funds	20	18	38

\* Note that some applicants are responsible for more than one application in the Nordic funding system, and thus the number of total applicants to both Nordic funding programmes is not the sum of applicants to each fund.

#### 5.4.4 Regional focus

The distribution of Icelandic applications to the Nordic funds by regions is fairly even between the capital and rural areas, although the latter are somewhat fewer. Applications from the capital region comprise over 52%, while applications from the rural areas account for just over 47.6% of the total. It is important to reiterate that 63% of the population resides in the capital region. Therefore, it is especially interesting that the proportional distribution by regions is so even in the Nordic funds, given the low application rate of rural residents to the national funds in Iceland.

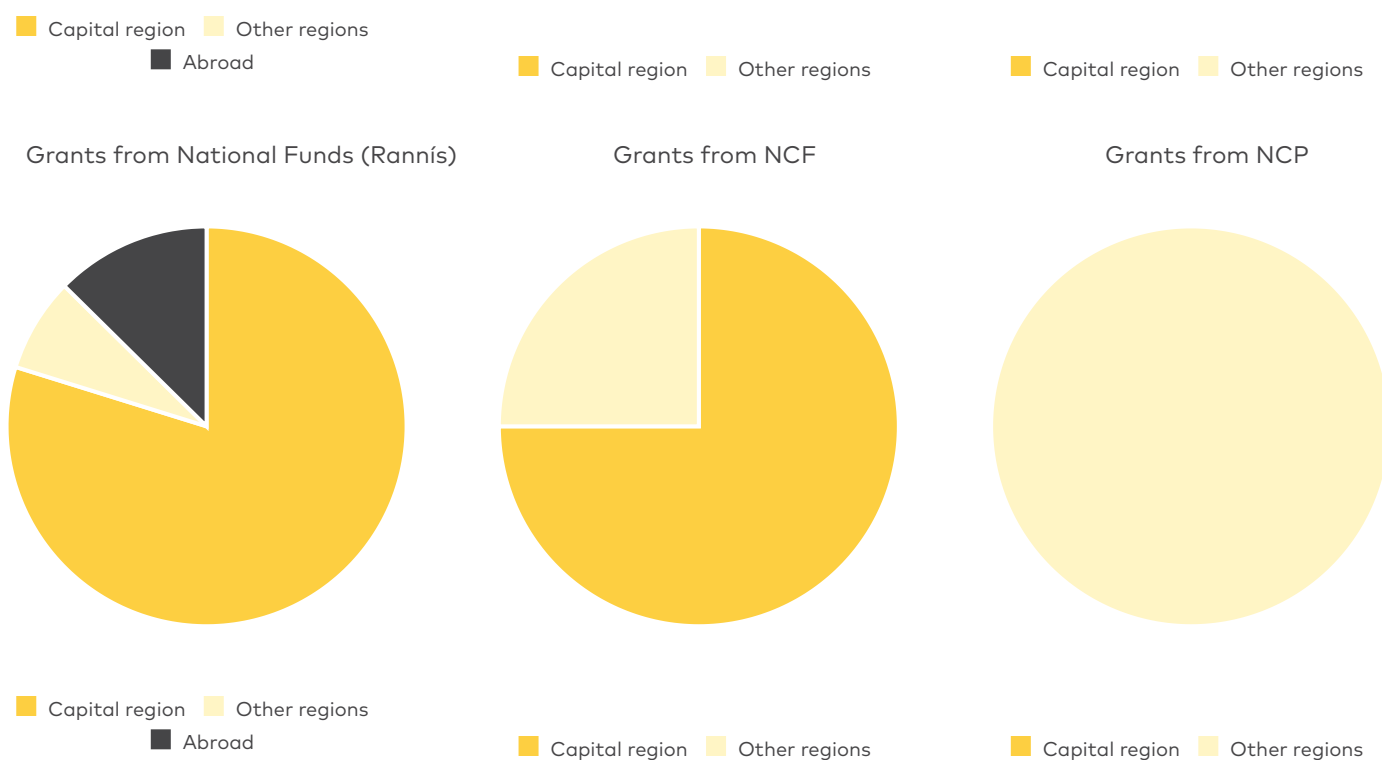
As presented in section 5.4.3, the interaction between Icelandic domestic and Nordic funding programmes demonstrates varied results. The findings show an overlap between NCF and Icelandic funding sources, as 25 applications to the NCF corresponded to applications in various Icelandic funds, compared to 17 applications to NCP programmes. Those 42 applications to the NCF and NCP further coincided with 85 applications to Icelandic funds, of which 44.7%, or 38, were made to regional development funds (see Table 5.6). Further, as can be seen in Figure 5.1, looking at the difference between NCP and NCF with regional glasses provides additional and interesting insights.

For NCP, applications from rural areas account for well over 70% of the total applications from Iceland, and their success rate is 16.67%. In contrast, applications from the capital area, which account for only around 30%, are all rejected. Additionally, the success rate of applications to the regional development funds is high, as 17 out of 20 applications linked to NCP applications receive grant approvals. Out of the 17 applications to NCP, with correspondence in Icelandic data, only two received grant approval from NCP. Two Icelandic regional development funds offer positive responses to these joint applications but reject one.

Additionally, the Design Fund declined an application that the NCP supported. Regarding the projects rejected by NCP but receiving funding from Icelandic domestic sources, 13 were supported by development funds. One application rejected by the NCP was also declined by a development fund, while the Performing Arts Fund and the Music Fund rejected two additional applications. Conversely, two national funds – the Children's Culture Fund and the Design Fund – awarded grants to projects not backed by the NCP. Furthermore, two projects that had secured funding from the NCF were subsequently rejected by NCP but found support from the Film Fund and the development funds. Conversely, two national funds – the Children's Culture Fund and the Design Fund – awarded grants to projects not backed by NCP. Furthermore, two projects that had secured funding from the Nordic Culture Fund were subsequently rejected by NCP but found support from the Film Fund and the development funds.

In comparison, the majority of 25 applications to the NCF, with correspondence in the Icelandic data, come from the capital area, comprising 66.67% of the total, and they have a success rate of 37.5%. In contrast, applications from rural areas make up over 33% of the total and have a lower success rate of 25%. Eight of these 25 applications received grants. The regional development funds had the strongest correlation with NCF applications, with 15 receiving positive responses from these funds. Among national funds, the highest correlations were with the Children's Culture Fund, Artists' Salaries, and the Music Fund. Only two projects that received support from NCF were subsequently rejected grants from Icelandic national funds, specifically the Children's Culture Fund and the Music Fund.

Further, Icelandic national funds also turned down most projects declined for NCF funding. However, a small number of projects rejected by the NCF could still secure approval from the national funds. The development funds, conversely, demonstrate a contrasting pattern, as nine projects rejected by the NCF were ultimately granted funding. Only two applications were rejected by both the NCF and the development funds.



**Figure 5.1:** Distribution of applications and allocations in Nordic funds and funds administered by Rannís by region. Number and share of applications and grants.

One distinction between national funds and regional development funds is that the national funds prioritise providing grants to professional artists and cultural workers, while the regional development funds aim to support projects that promote broader regional development rather than solely focusing on advancing professional cultural practice. This more comprehensive focus of the regional development funds means that they can support a more diverse range of projects, which could suggest that Icelandic applicants to Nordic funds may apply for initiatives that do not neatly fit within established art forms or

cultural fields, something which the more specialised national funds are less equipped to accommodate. Additionally, the different distribution of applications between the capital area and non-urban areas may indicate that these applications cover projects that do not fall under the traditional categorisation used to classify the CCIs.

The key finding is that Icelandic applicants to NCP are less likely to also apply for grants from Icelandic domestic funding sources, according to our analysis of interplay through names of projects and/or applicants. This may be attributed to the high proportion of rural-based projects applying to NCP, which appear to have greater success securing funding from their local communities.

## 5.5 Conclusions

The study's limited sample size of just one year and the population scope in Iceland make it challenging to draw definitive conclusions. Nevertheless, the findings still contribute valuable insights into the perspectives of CCI workers regarding funding opportunities and shed light on the interplay between the Nordic funding system and Iceland's financing landscape. Furthermore, they provide a basis for further research on the Icelandic funding system and its overlap with Nordic and European funding programmes.

It is striking that a high percentage of Icelandic applications to NCP come from rural regions, yet a low proportion of these applicants also seek funding from domestic Icelandic programmes. Of the 22 projects that receive NCP grants, only two have also applied to Icelandic funds. A majority of the projects that were rejected by NCP ultimately received funding from Icelandic domestic sources. The relatively limited overlap suggests NCP and Icelandic funds attract distinct applicant pools. The limited overlap between NCP applicants and those seeking artist salaries indicates that NCP may attract applicants who work on projects with a broader scope, which do not fit within the definitions applicable to the nationwide funds and aim to build professional work within specific sectors. The number of applications and grants from those residing outside the capital region to the Children's Culture Fund, which, like the regional development funds, has a broader set of criteria, further supports this interpretation.

Cunningham (2015) draws a distinction between national cultural policy, which is grounded in managing limited resources based on notions of aesthetic excellence, and the small business and cluster strategies that define creative industries policy, which has emerged as part of regional strategy development in the late twentieth century. Examining these findings in the context of the distinctions suggests that there are disparate aspects to the funding of cultural entities in metropolitan areas versus non-urban regions. Cunningham argues that national cultural policies have tended to centralise cultural

resources and eminence rather than enabling their wider distribution and that this challenge is as significant as the class-based inequities in cultural capital.

Comparing and analysing the Icelandic system across different administrative levels is challenging because the regional level does not use definitions and classifications compatible with those employed by Statlce. Information and data on CCIs in Iceland are currently only published nationally, preventing access to regional-level data. As a result, it is difficult to determine whether the number of individuals working in CCIs in non-urban areas is proportionally similar to the capital region and whether there is any variability in this across regions. Collecting systematic and compatible data across different administrative levels could yield valuable insights.

The Icelandic national funds have limited thematic requirements, granting artists substantial autonomy in their creative process. In contrast, regional development funds must align their supported activities with the priorities outlined in the regional plans of action. Given the development funds' purpose of supporting diverse forms of development, their grant decisions are likely to encompass a wide range of projects, whether undertaken by amateurs or professionals, aimed at demonstrating varied social, aesthetic, economic, and well-being impacts. A cursory glance suggests that the restriction on regional development funds for eligible projects does not significantly impact grant allocations. However, further research is needed to determine whether this constraint hinders the autonomy of the cultural sector in rural areas of Iceland by linking cultural project funding to regional plans of action and their aims.

While the regional system has enhanced central government oversight and policy coordination, the system's impact on the regions remains understudied. The system heavily emphasises the cultural domain in terms of both allocated projects and funding sources and relies on local community input. The bottom-up, community-driven local approach to policymaking within the regional associations is an intriguing aspect that merits further investigation. The different regional associations employ diverse and varied community engagement methods, whose effectiveness in capturing regional perspectives on development remains unclear. Exploring how regional attitudes are reflected in the allocation of cultural project grants could be a valuable area of study, as it is curious that the rural population submits a high rate of applications to the Nordic funds despite their limited representation in domestic funding sources.

The findings reveal that in 2022, Icelanders as principal applicants sent 49 applications to the NCF and 112 to NCP, while co-applicants in more than 97 and 183 applications, respectively. The success rate for Iceland as a principal applicant was around 19% for the number of applications and grants and slightly lower when looking at amounts, or 17.6% for the NCF and 15.3% for NCP. The distribution of Icelandic applications and grants between art forms was similar between the two funds, with music taking the top spot with the

number of applications. Music was also the art form with the most grants from NCP, while performing arts received the most grants from NCF. Interestingly, a study by Kulturanalys Norden on public cultural expenditure in the Nordic countries (2020) reveals that the largest share of public allocation is directed towards music in Iceland.

Looking at the financing strategies of applicants, as outlined in their application budgets, the study revealed that Icelandic principal applicants to NCP and NCF seek over half their total budgets from these two funds while relying on public Nordic domestic funding programmes, private funding and their own financing to a lesser extent. Applicants to the NCF and NCP also appeared more likely to receive funding if they included any of those three other types of financing in their budgets. Other noteworthy findings are that none of the Icelandic applications to NCP or the NCF included grants from European funding programmes in their budgets and that Icelandic applicants report a low level of private financing and tend to rely more on public funding and self-financing.

The results suggest some interplay between the Nordic and national funding systems. Through application budgets, the study found that 49% of NCF applications listed grants from public Nordic domestic funding programmes in their budgets compared to 42% of NCP applications. Diving deeper and looking for interplay with the Icelandic funding system through names of applicants and projects, the study also found that 36% of applications to NCP overlapped with applications to Icelandic funding programmes, along with 41% of applications to the NCF. However, many applications to the Nordic funds do not include a corresponding application to Icelandic domestic funding programmes. This suggests the Nordic and Icelandic funding systems operate mainly in parallel, with many applicants distinct to each system. This dynamic is more pronounced for NCP than for the NCF, as the NCF has a higher rate of applicants who seek funding from both Nordic and Icelandic sources.

However, the overall volume of applications to the Nordic funds is relatively low, implying that Icelandic applicants tend to view them as supplementary rather than primary funding for their activities. This pattern is more evident for applicants from the capital region but less so among applicants from rural areas, who appear to have a more limited engagement with the domestic Icelandic funding landscape. Finally, it must be noted that those who apply for a lower share of the total budget from the Nordic funds and demonstrate more diverse funding for their projects tend to receive more positive responses from the Nordic funds. Similarly, those who strategically apply to multiple funding sources tend to achieve better results and enhance their chances of securing support for their initiatives. While completing grant applications can be extensive and demanding, the Icelandic proverb rings true: "Those who row, catch fish."

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# 6. Coherence or incoherence in multilevel funding for independent artistic and cultural actors: The case of Norway

*Ola K. Berge*

## 6.1 Introduction

The Norwegian cultural field is largely characterised as a mixed economy, where the participants live both off the market and from public support schemes. Since Norwegian (and Nordic) cultural policy can largely be said to be based on a Nordic welfare model (Sokka ed. 2022), with emphasis on public subsidies rather than private donations, and an active arts policy, the Norwegian cultural field is almost without exception heavily dependent on public funding. As part of this model, within the Nordic region, the general sentiment among both politicians and the public at large favours the importance of public funding to keep a thriving cultural life. Consequently, for self-employed artists, applying for public funding schemes is an essential part of their artistic activity. Moreover, to have a diverse funding system, with numerous, partly parallel funding schemes across the different art forms, is widely considered a democratic good.

In addition to being a mixed economy, the Norwegian cultural field is also characterised by what Grünfeld et al. (2020) call a patchwork economy. Here, income from arts-based work (both from the market and public funds) often is supplemented with income from other types of work, either *arts-related work* or *non-arts work* (Throsby and Petetskaya 2024: p. 61). Consequently, in this economic model, income is garnered from a number – or patchwork – of sources: public, market and work-life based. Central to this economy is a peculiar creative work practice where many artists re-invest parts of their income to uphold art production, what Throsby (1994) refers to as the 'work-preference model of artistic behavior'. Put simply, this means that many artists are so profoundly engaged in producing art that they will cross subsidise such production with funding that could otherwise have been used as salary for themselves. In consequence, broadly illustrated in the research literature (Bille et al. 2017; Throsby 2010, Menger et al. 2014; Heian 2018), the ideal-type artist often stretches far to gain arts-based work, even if it means long working hours for little money. Hence, as public project funding constitutes a relatively risk-free source of income that can be geared directly into art-based work, this explains the importance of such funding to many artists and cultural workers.

Although dependent on public funding, many artists and cultural workers at the same time see themselves as business actors (Røyseng et al. 2022). This is particularly true for the part of the field that holds industry resemblance, e.g., film, literature, music and architecture and design. Although the most commercial players are part of a large and global economy, it is still important to emphasise that in a relatively small national market, with relatively limited export, most players are completely dependent on the public policy instruments to survive, even artists and cultural workers who are considered outstanding within their fields. Although one can talk about differences between genres in terms of commercialisation degree, these differences are relatively small. This means that access to Nordic and international markets is important to many of these workers. To establish and maintain solid networks constituted by peers and arts, mediators are important. This also suggests the need for grants that sustain such work.

A third feature that characterises the Norwegian arts and cultural field and its need for public funding is how it in recent years has been subject to a rapid development related to digitisation and technological development (Hylland and Primorac 2024). A central feature is, of course, the transition from physical to digital (e.g., streaming) services. This development comes with new challenges in a small market like the Norwegian (or Nordic) one, and the need for cultural policy instruments to counteract various forms of market failure has increased.

With this development, which lately also includes the development of artificial intelligence (AI), the policy instruments (in this context, also the legislation and other regulatory authorities) have to a much greater extent than before had to deal with issues and challenges related to copyright. Also, this development is transnational and calls for cultural policy instruments that work across borders, be it Nordic or international ones. To some extent, national funding systems cater for such cooperation.

To sum up: firstly, public funding systems are crucial to most Norwegian artists and cultural workers. Furthermore, given recent developments in the arts and cultural field, the need for Nordic and international funding sources is assumedly greater than ever. But does that mean Nordic artists and cultural workers utilise the possibilities that exist? In this chapter, this question is posed, looking at the interplay between public subsidy systems for arts and culture in Norway *and* the Nordic subsidy systems for culture, represented by the two key Nordic funders: Nordic Culture Point (NCP) and Nordic Culture Fund (NCF). More specifically, the research question is as follows:

## From the Norwegian perspective, are different public funding systems coherent and meeting the current needs of artist and cultural workers?

In this research question, the concept of *coherence* is central. How is this concept defined and measured in the context of Nordic cultural subsidy systems? On an overarching level, coherence points to the interrelationship between different instruments in the funding system. Often, but not solely, this will mean the capacity different funding schemes have to interact in fruitful ways. Consequently, a lack of coherence – incoherence – will thus point to how such instruments do not interplay positively. Even more specifically, positive interaction is found in different shapes, from instruments merely co-existing without interfering, to enforcing each other. This definition builds on Négrier et al.'s concept of *internal coherence* (2023: p. 10), which comes with a set of five indicators, ranging from *textual* and *experienced*, via *chronological* and *axiological* to *political* coherence.

In line with this indicator set, coherence in Nordic cultural funding can be defined by its level of being open, well-communicated and easily accessible for all potential applicants. Moreover, coherence also refers to its ability to be experienced as transparent and fair, with similar quality assessment practice across the Nordics. Chronological and axiomatic coherence refer to instruments being recognisable over time and shifting assessments and governance systems, and not being seen as conflicted or incommensurable (Négrier et al. 2023).

The analysis includes public subsidy systems for arts and culture at state, county and municipality levels of government in Norway, and includes funding schemes for domestic and international art projects. The analyses will focus on grants given in 2022, since this is the year from which detailed data from the Nordic funders are available (see [chapter 2](#)). All data on the domestic funding is tapped from publicly available sources, mainly Statistics Norway, Arts Council Norway and Stikk.no.<sup>[65]</sup> Furthermore, all data and tables are assembled and produced by the author. In focus are the free public funds available from support schemes aimed at applications from individual artists and artistic constellations (ensembles, associations, groups, organisations, co-productions, etc.). Consequently, the analysis will focus on the project-based component of the subsidy system, excluding the part that aims to cover the operating expenses of cultural institutions or, for that matter, artists and artist organisations. In Norway, this project-based part is popularly referred to as "*the free field*" (of arts and culture)<sup>[66]</sup>, often connoting being a counterpart to the institutionalised part of the cultural sector. Free here roughly implies a freer role, arguably with a more risk seeking artistic profile than

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65. One exception is data from Arts Council Norway about applicants for their schemes in 2022, where Telemark Research Institute has access to applicant names. However, since the data from Nordic Culture Point (NCP) and Nordic Culture Fund (NCF) only included applicant names to a very little degree, these domestic data were not used in the analysis.

66. Directly translated from Norwegian [frifeltet].

the (safer, but more sedate) institutions. This, however, is frequently rejected by the latter. Nevertheless, as an idiomatic term (and connotation), it has come to stick.

In the following, firstly, the chapter provides an overview of the total support system for arts and culture in Norway, including the state, the counties and the municipalities. Secondly, it describes and analyses the different funding schemes for the project-based part of the Norwegian arts and culture field, focusing on the national and Nordic levels. Finally, the chapter discusses the interplay between the different levels and types of funding and sees this interplay against a broader backdrop of Nordic cooperation, and Nordic added value.

## 6.2 Support for arts and culture in Norway

In this section, the total support system for arts and culture in Norway will be briefly explained.

### 6.2.1 Total public support on the national level

In Norway the two main providers of public support to arts and culture are the state and the municipality levels of government, whereas the counties play a minor role (cf. Berge 2022). In 2022, the total public support for the cultural sector was €4,224 million<sup>[67]</sup> (NOK 4,670 million) (SSB 2024). The distribution between different levels is displayed in Figure 6.1 below.



**Figure 6.1.** Public Norwegian support for arts and culture, percentage by level

67. The Norwegian funding is reported and disbursed in NOK. In this article, the original sums in NOK were converted to Euro by the author, using the 2022 average exchange rate for €/NOK was 10.1021. (Source: The central bank of Norway, <https://www.norges-bank.no/tema/Statistikk/Valutakurser/>)

In this total number, we find a vast number of different recipients of public funding, where many cannot be described as arts and culture, including major cultural institutions like the Norwegian public broadcaster, NRK. Thus, in Table 6.1, we see an overview of the different purposes that received public support specifically aimed at arts and culture in 2022. They received as we see in total €940 million. As we also see, music and performing arts receives a lion's share of these funds, with more than 25% of the budgets. The reason is that this budget post contains support for the largest cultural institutions in Norway, for example, the national opera house and the national theatre in Oslo, several philharmonic orchestras, etc. Museums are also a major receiver of public cultural funding; in 2022, this sector stood for almost 19% of the budget. The largest provider of funding for the project-based part of the arts and cultural sector (the "free field") in Norway, The Norwegian Cultural Fund, in 2022 received almost 16% of the total budget. We will return to this funding in detail later.

**Table 6.1.** Allocation of public funding for arts and culture, 2022, million EUR

Purpose	Amount	% of total
General cultural purposes	181	16.4%
Arts Council Norway/Norwegian Culture Fund	175	15.9%
Artists	67	6.1%
Buildings and public spaces	34	3.0%
Music and performing arts	281	25.4%
Language, literature and library	103	9.3%
Restoration of Nidaros church	10	0.9%
Museums and visual art	209	18.9%
Archives	46	4.2%
<b>SUM</b>	<b>1 104</b>	<b>100.0%</b>

As in many Nordic and European countries, also in Norway, lottery funds are used for arts and cultural purposes. Almost 70% of this funding goes to sports purposes, but a considerable number goes to cultural purposes. In 2022, 92 out of a total of €418 million were spent on various purposes, with the *Cultural Rucksack*<sup>[68]</sup> as the largest recipient with €31 million. *Frifond*, another programme for children and youth organisations working with, e.g., arts and culture, received €20 million. Also, buildings, archives, libraries and museums, music and miscellaneous other purposes received funding from the lottery funds in 2022. This funding has moreover been shown to be relatively stable over time, both in numbers and with regards to allocation purposes. The lion's share of the lottery funds, however, goes to various sports purposes.

## 6.2.2 Total public support on regional levels

In Norway, the regional level includes both counties and municipalities. Traditionally, the municipal level has constituted a substantial share of the total public funding, for decades between 45 and 50% (cf. Berge 2022). As we saw in Figure 6.1, in 2022 the percentage was slightly below that, a little more than 44%.

If we start with the counties, in 2022, the 11 counties<sup>[69]</sup> spent approximately €75.5 million on arts and culture. In all the Norwegian counties' budget, funding for culture is distributed on the following budget categories: Libraries, museums, dissemination purposes, cultural production and other cultural activities. In 2022, in all counties seen as a whole, libraries received 8.9% of the total cultural budget. For the other categories, the percentages were: Museums 27.8%, Dissemination 23.6%, Cultural production 16.8% and Other cultural activities 17.7%. The observant reader will find that this does not add up to a 100%. The reason is that the county level includes funding for sports in culture, a funding that is excluded in this overview.

In Table 6.2, we see how the county fundings are distributed on different purposes.

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68. The Cultural Rucksack is a national programme for arts and culture in Norwegian schools. For more information, see, e.g., Bjørnsen (2012).

69. A later regional reform increased this number to 15 (2024). The Norwegian capital city, Oslo, is both a county and a municipality. In the overview of funding on the regional level, Oslo is counted as a municipality and is thus not included in the numbers presented in this section.

**Table 6.2.** County funding for arts and cultural purposes, 2022, EUR 1,000

County	Libraries	Museums	Dissemination	Cultural production	Other cultural activities
Rogaland	465	2,851	1,020	3,029	574
Møre og Romsdal	574	2,415	3,326	1,425	1,416
Nordland	1,079	2,089	554	4,504	930
Viken	911	1,732	1,633	2,475	2,257
Innlandet	653	2,000	5,771	267	663
Vestfold og Telemark	1,386	3,613	1,168	1,227	1,198
Agder	535	2,356	4,563	0	1,000
Vestland	455	2,445	1,029	30	4,633
Trøndelag	802	2,712	4,237	30	1,237
Troms og Finnmark	1,435	1,564	1,564	3,762	1,079
<b>SUM</b>	<b>8,295</b>	<b>23,777</b>	<b>24,866</b>	<b>16,749</b>	<b>14,987</b>

A brief analysis of the county level numbers, shows that there are relatively large differences between the counties, in terms of what category they fund the most. This is partly because they prioritise the different budget items differently and partly because there is no coherent system from county to county concerning where to post budget items. Consequently, when Innlandet spends almost €5.8 million on dissemination, and Nordland receives under a tenth of that, it does not necessarily have to reflect a large difference in priorities; it could also stem from the way funding and funding objectives are categorised.

As for the Norwegian municipalities, in 2022, they spent a little more than €1.4 billion on culture. This is a large number, also compared with the state level. However, one should not analyse these spendings unreservedly. Most prominently, one should remember that in Norwegian municipalities funding for culture could mean funding for more than just arts and culture production and dissemination. In some municipalities, e.g., funding for sports and general leisure time activities are included in culture. In others, culture funding includes funding for voluntary organisations that work with cultural matters in a wider sense. Consequently, as for the county level, it is difficult to extract data for an in-depth analysis of money streams specifically aimed at "free field" actors.

With 357 municipalities (2024), it is difficult to visualise their funding profiles individually. In Table 6.3, we see the overall funding for culture on the municipal level, sorted by county.

**Table 6.3.** Municipality net expenses for culture, by counties, 2022, million EUR.

County	Amount	% of total budget	Amount per capita (€)
Viken	342.4	4.0	265
Oslo	313.5	5.4	442
Innlandet	105.2	3.9	281
Vestfold og Telemark	112.0	3.9	261
Agder	99.1	4.3	314
Rogaland	169.9	5.1	345
Vestland	186.2	4.0	288
Møre og Romsdal	62.1	3.2	231
Trøndelag	141.0	4.3	295
Nordland	70.0	3.7	290
Troms Finnmark	74.3	3.8	306
<b>SUM/average</b>	<b>1,675.7</b>	<b>4.1</b>	<b>302</b>

From these numbers, several findings seem relevant. One that is apparent from the table is that the large regions consisting of Oslo and the surrounding municipalities, Oslo and Viken, are big spenders on culture. However, this mainly reflects that these are densely populated municipalities. As we see, the percentage spent in relation to the total municipal budgets differs relatively little between, e.g., Viken (4%) and the scarcely populated region Troms Finnmark (3.8%). However, Oslo shines both with its high percentage (5.4%) and its amount spent in relation to capita (€442 in 2022), a number that is almost twice the number of that spent in Møre og Romsdal (€231 in 2022). However, here it is important to keep in mind the national capital effect that Oslo has (Montalto et al. 2018). Perhaps most importantly, Oslo houses many of the national institutions, institutions that come with a high degree of state funding, but still require additional municipal funding. Consequently, Oslo needs to maintain its spendings on culture, to also maintain its institutional ownership, morally and formally.

Given the nature of the data on the regional level, the analyses thus far have had a general character. Seeking more targeted and specific analyses of Norwegian funding for the “free field”, I turn in the next sections towards the two most prominent national funding bodies for all project-based artists and groups: the *Norwegian Culture Fund (NCF)*, administered by Arts Council Norway, and the *Support programs for international art and culture collaboration (STIKK.no)*, distributed by the organisation Norwegian Arts Abroad, where the first body mainly funds art production, distribution and consumption in Norway, and the latter international – including of course Nordic – activities.

### **6.2.3 Support from the Norwegian Culture Fund**

The Norwegian Culture Fund was established in 1964 and has since been the perhaps single most important source of funding for contemporary Norwegian arts and culture production and dissemination (cf. Berge 2022)<sup>[70]</sup>. The fund is administered by Arts Council Norway, an arm's length body that in 2022 distributed a total of 44 grant schemes, within the seven areas of music, literature, performing arts, visual arts, journals and criticism, multidisciplinary projects and cultural heritage. As outlined in Table 6.4, in 2022, The Norwegian Culture Fund funded 3,409 projects with funds totalling €88.9 million. The field of music constitutes the largest recipient. Also, the performing arts field is a large recipient. That means that the classic performing arts receive an impressive 75% of the funding, underscoring the traditionally strong position of these art forms in the project-based economy in Norwegian cultural policy.

Also, in terms of approval rate, music projects perform strongly, with more than 50% of the applications approved. This can be interpreted in terms of quality, in which case, applications from music could be seen as of a particularly high quality. This interpretation is strengthened by the fact that applications within the genre of music receive 34% of what they apply for. Performing arts here scores lower, with a 43%/26% approval rate, which may indicate that the applications are not of the same high quality.

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70. <https://www.kulturdirektoratet.no/english>

**Table 6.4.** Funding from The Norwegian Culture Fund, 2022, million EUR

Area	Applications		Approved		Approval rate	
	Number	Sum	Number	Sum	Number	Sum
Music	3,424	129.0	1,806	43.6	53 %	34 %
Performing arts	1,395	99.4	606	22.0	43 %	26 %
Visual arts	338	36.6	163	9.6	48 %	26 %
Multidisciplinary projects	368	21.6	252	5.7	68 %	37 %
Literature	1,282	9.4	400	3.5	31 %	22 %
Journals and criticism	106	9.8	65	3.0	61 %	31 %
Cultural heritage	223	5.2	117	1.4	52 %	28 %
<b>Total</b>	<b>7,136</b>	<b>310.9</b>	<b>3,409</b>	<b>88.9</b>	<b>48 %</b>	<b>29 %</b>

If we look closer at the grants, the average application sum amongst recipients in 2022 was €26,815. The median sum was €14,353, which means that there was an overweight of small projects among those who applied for support. The same average among those who received grants was €20,133. Here the median sum was €9,899. We see the same trend here: the median sum indicates that there is an overweight of small projects amongst those who received support from the culture fund. The fact that the average sum approved is smaller than for the applications in general indicates that the committees are slicing the grants thinly. The common interpretation of this finding is that it is in line with the cultural democracy idea of the Nordic and Norwegian cultural policy model, where it is seen as more important to make many artists and projects benefit from the funding with a reduced sum rather than simply rewarding the most prestigious or high-quality ones (cf. Berge 2022). This interpretation is strengthened by the finding that the median sum is smaller than the average sum, both for all applications and approved applications, as it indicates that the overweight of projects that apply for funding is smaller than the average. The average application sum amongst artists that had their application *rejected*, to sum up, was €25,461. The median sum for this group was the same as for the ones that had their applications approved, namely €9,899.

From the list of 44 schemes, 34 schemes are particularly interesting in terms of support for project-based artists and groups. In Table 6.5, these schemes are listed. It is important to note that this project-based funding excludes support for operating expenses (e.g., for cultural institutions and NGOs). However, in some schemes such institutions and NGOs are welcome to apply for funding. In

these cases, the “free field” – artists and groups – benefits from the funding more indirectly, as the institutions and NGOs are assumed to hire artists and groups for their projects.

**Table 6.5.** Project-based funding schemes from The Norwegian Culture Fund, 2022, million EUR.

Area	Scheme	Applications		Approved		Approval rate	
		Number	Sum	Number	Sum	Number	Sum
<b>Music</b>	Miscellaneous	128	4.22	53	1.92	41 %	46 %
	Venues	897	30.55	573	9.01	64 %	30 %
	Commissioned productions	1	0.05	1	0.05	100 %	87 %
	Phonogram production	154	1.49	48	0.37	31 %	25 %
	Composing/production	490	7.05	222	2.65	45 %	38 %
	Festivals	219	55.83	170	17.03	78 %	31 %
	Phonogram publishing	587	5.23	272	2.42	46 %	46 %
	Touring	905	23.10	445	9.77	49 %	42 %
<b>Performing arts</b>	Venues	54	8.02	33	3.67	61 %	46 %
	Dissemination/guest plays	178	2.24	77	0.73	43 %	33 %
	Preproduction	510	7.16	104	1.08	20 %	15 %
	Dance	178	12.24	69	3.48	39 %	28 %
	Artists	38	53.58	6	7.44	16 %	14 %
	Theatre	262	16.61	77	4.89	29 %	29 %
	Publications	63	1.78	34	0.73	54 %	41 %
<b>Visual arts</b>	Venues	74	16.07	33	5.62	45 %	35 %
	Publications	151	1.72	68	0.45	45 %	26 %
	Assistant scheme	46	1.96	14	0.43	30 %	22 %
	Production, young artists	210	1.25	86	0.30	41 %	24 %
	Production	857	14.12	382	2.47	45 %	17 %
	Equipment	21	0.44	15	0.15	71 %	35 %

<b>Multidisciplinary projects</b>	Buildings and infrastructure	136	10.77	62	2.00	46 %	19 %
	Young artists	48	1.90	17	0.67	35 %	35 %
	Disabled artist assistants	13	0.51	6	0.24	46 %	46 %
	Venues guest stays	43	1.31	22	0.36	51 %	28 %
	Venues and events	90	6.62	47	2.15	52 %	32 %
	Miscellaneous projects	51	1.75	31	0.64	61 %	36 %
<b>Literature</b>	Dissemination	212	6.93	149	2.35	70 %	34 %
	Production	134	1.44	87	0.58	65 %	41 %
	Projects	22	1.01	16	0.58	73 %	57 %
	Distribution and dissemination of art books	36	1.07	8	0.16	22 %	15 %
<b>Journals and criticism</b>	Journals and criticism	106	9.77	65	3.03	61 %	31 %
<b>Cultural heritage</b>	Publications	58	0.52	47	0.22	81 %	43 %
	Projects	165	4.65	70	1.22	42 %	26 %
<b>Total</b>		<b>7137</b>	<b>312.95</b>	<b>3409</b>	<b>88.88</b>	<b>48 %</b>	<b>28 %</b>

As Table 6.5 shows, the funding covers all parts or levels of the cultural business chain, i.e., production, distribution and consumption. Hence, artists and cultural workers, agents and producers, and venues, galleries and festivals, etc., received funding. Several trends are interesting, e.g., the approval rate for venues and festivals was quite high: for music festivals it was as high as 78% and for performing arts venues 61%. The sum that each recipient received, however, was lower, with approval rates of 31% (music festivals) and 46% (performing arts venues). That means a high quantity of such venues and festivals received funding, but for much smaller sums than they applied for. This may indicate that the cultural democracy values central to the Nordic cultural policy model, referred to earlier in the section (cf. Berge 2022, Sokka 2022), remains important also here.

Another interesting trend is the production-distribution-ratio within music and performing arts. Music production, i.e., composing and phonogram production and publishing, received in sum close to €5.5 million. Music dissemination, on the other hand, i.e., venues, festivals and touring, received almost €36 million. The production side thus amounts to 15% of the distribution and consumption

side. In the performing arts field, this relationship is different. Here the production side amounts to €17.6 million, while the distribution and consumption side sums up to €4.4 million. The production side, in other words, is more than three times as big as the distribution and consumption side. The same tendency is detectable within visual arts, as there the production side is much larger than distribution and dissemination. However, here the focus on production is more explicitly stated. Within the performing arts – music included – the urge to disseminate the art as widely as possible is at the core of the cultural policy, and has traditionally been seen as equally important as production. Moreover, access supply, as described by, e.g., Menger et al. (2014), is well known as a potential problem with the cultural policy model. Therefore, the quite large supply component within the performing arts is somewhat surprising. In terms of subsidy system coherence, it could indicate a lack.

In addition to the funding from the NCF, Arts Council Norway also administers and allocates artist scholarships. The scholarships are personal, and mainly aim to support the artists' personal economy. However, when applying for these scholarships, in addition to pointing out their artistic merits, the artists also describe their project plans for the scholarship period. Since many artists prescribe to a 'work-preference model of artistic behavior' (Throsby 1994), meaning they are eligible to prioritise working with their own art projects over being paid, one can assume that a substantial portion of the scholarship is spent on art production and dissemination. In 2022, €44.9 million were spent on these scholarships, divided into working grants (€26.3 million), guarantee income (€15.4 million) and miscellaneous scholarships (€3.2 million). A total of 1,121 scholarships were assigned out of 9,123 applications, something that gives a 12% approval rate.

#### **6.2.4 Support from STIKK.no**

In addition to funding from the Norwegian Culture Fund, funding from the schemes within STIKK.no is important for Norwegian artists and cultural workers that specifically operate in international markets. The scheme is administered by seven artist organisations<sup>[71]</sup> that work under the umbrella Norwegian Arts Abroad (NAA). The STIKK.no schemes are funded by the two Ministries of Foreign Affairs and Culture and distributed by seven respective arm's length committees, appointed by the seven NAA-organisations. The funding is allocated on an on-demand principle only, which means that the artist must have an invitation from an international venue, gallery, festival, etc., to be eligible for support from the scheme. As seen in Table 6.6, the grants allocated are relatively small, especially compared to those allocated from the

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71. Office of Contemporary Art Norway (OCA), Music Norway, Performing Arts Hub Norway (PAHN), Norwegian Crafts, DOGA, Norwegian Film Institute (NFI) and Norwegian Literature Abroad (NORLA).

Culture Fund. However, the funding is regarded as important, both as it comes with a certain status, and because such funding is hard to come by elsewhere in the funding system. The status related to the funding furthermore reflects the general high status international activity holds in society, and the assumption that to succeed in these markets, the artistic quality is extraordinary.

**Table 6.6.** Funding from the STIKK-scheme, 2022, million EUR.

Area	Applications		Approved		Approval %	
	Number	Sum	Number	Sum	Number	Sum
Music	650	2.96	494	1.20	76%	40%
Visual arts	180	1.18	69	0.28	38%	24%
Performing arts	92	0.45	65	0.20	71%	44%
Crafts	52	0.33	34	0.10	65%	31%
Design and architecture	49	0.41	33	0.07	67%	17%
<b>SUM</b>	<b>1,045</b>	<b>5.34</b>	<b>711</b>	<b>1.85</b>	<b>68%</b>	<b>35%</b>
Film	NA	NA	198	0.60	NA	NA
Literature	NA	NA	128	0.08	NA	NA
<b>Total</b>	<b>NA</b>	<b>NA</b>	<b>1,037</b>	<b>2.53</b>	<b>NA</b>	<b>NA</b>

As we see from the table above, many of the same features that we saw in the allocation of funding from NCF is also prevalent in STIKK.no, most prominently with the field of music as the (by far) largest budget post. In 2022, €1.2 million were allocated by the Music Norway committee. Music is also the area with the highest number of applications and the highest approval rates, both in number and sum. In approved sum, the field of visual arts is the second largest area, with performing arts as the third largest. Performing arts, however, received a higher approval rate than visual arts, almost at the same level as music. When music and performing arts receive a large portion of the funding, the most important reason is that artists from these two areas may apply for their performances abroad. The reason visual arts artists receive a relatively high proportion of the funding is that participation in large expos like the biennale in Venice, Italy, or Documenta in Kassel, Germany, which are hot spots that Norwegian artists have succeeded in entering in past years, is very expensive. Literature is the smallest recipient within the scheme. This may seem peculiar

but can be explained by the fact that this scheme only includes authors' visits to international literature festivals and fairs. For example, book agents and publishing houses are not part of the scheme. Consequently, funding for larger events have come from other sources.<sup>[72]</sup>

## 6.3 Nordic funds and the interplay between national and Nordic funds

In this section the allocation of funds from Nordic Culture Point (NCP) and Nordic Culture Fond (NCF) to Norwegian applicants will be described and analysed. The analysis will also include interplay between the Norwegian and Nordic funding systems. In 2022, out of a total of €10.64 million, NCP and NCF allocated €1.74 million to Norwegian applicants. Consequently, Norwegian applicants received 16% of this Nordic funding. In the following, these numbers and distributions will be investigated further, starting with NCP.

### 6.3.1 Nordic Culture Point (NCP)

In 2022, through the nine programs *Demos*, the Culture and art programme, Long-term network funding, Mobility Funding, *Norden 0-30*, Short-term network funding, *Volt*, Support for Artist Residencies and Mentorship, NCP allocated €6.03 million. From this sum, Norwegian applicants were granted close to one million euro, or 28% of the total funding. As we can see from Table 6.7, in 2022, 61 applicants received €0.96 million in funding. Consequently, the approval rate for Norwegian applicants was 29% for applications approved, and 28% for the sums that were allocated. This was the same approval rate in sum as Denmark, somewhat lower than Finland (36%), but slightly higher than Sweden (23%), and much higher than Iceland (15%). The same year, a total of 305 applications were sent, with Norwegian actors as co-applicants. Here 29% of the applications were approved, while 28% of the application sums were approved.

In the case where Norway was the main applicant, applications to the Mobility Funding was the most popular, with 104 applications. Fifty-six applications were sent to the Culture and art programme. 9 applications went to the *Demos* program, whilst the other programmes received only a few applications each.

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72. For example, in 2019, Norway was Guest of Honour at Frankfurter Buchmesse, with NAA-member Norwegian Literature Abroad (NORLA) as the main partner. The event budget was almost €4.4 million, from which one must assume that also Norwegian authors benefitted.

**Table 6.7.** Funding from NCP to Norwegian applicants and in total, 2022, million EUR.

	Applications		Approved		Approval rates	
	Number	Sum	Number	Sum	Number	Sum
<b>Total</b>	<b>1,822</b>	<b>23.64</b>	<b>493</b>	<b>6.03</b>	<b>27%</b>	<b>25%</b>
Norway main	209	3.45	61	0.96	29%	28%
Norway co	305	9.83	87	2.77	29%	28%

If we look closer at the Norwegian applications, we see that the applications almost exclusively come from institutions and organisations. The average application sum among the Norwegian recipients was €16,532, whilst the median application sum was €10,000. The average amount of support among recipients was €15,778. Also here, the median sum was €10,000. This means that some large, approved projects raise the average, which in turn could indicate that large projects are more inclined to receive funding than small projects. It is also interesting to observe that the applicants who received funding received almost everything they applied for. This is somewhat different from the National policy applied by the Norwegian Culture Fund, where many projects are awarded at least some of what they applied for, guided by the central Nordic cultural policy model value *democratisation*. The average application sum among those who were rejected by the NCP in 2022 was €16,491. Here the median sum was €2,540, which indicates that in terms of the average sum, there is little difference between the projects that were approved and those that were not. Looking at the median sum among those who were not approved, however, which is substantially lower, could indicate that projects that are not approved in general are smaller, and presumably less professional. If this is the case, the finding matches the NCP profile, aiming the funding at high quality, high professionalism projects.

Furthermore, moving on to the Norwegian applications that received funding, as Table 6.8 shows, the approved applications cover most traditional art forms such as music, performing and visual arts, literature, etc. In the table, it is also displayed to what extent these applications applied for external funding, from how many sources, and the total sum.

**Table 6.8.** Distribution of the NCP funding to Norwegian applicants in 2022 by art genre, EUR

Art form	Applications	Approved	Amount approved	Average amount approved	External funding, number	External funding, sum
Multidisciplinary	71	17	331,845	19,520	16	397,834
Music	37	12	107,670	8,973	6	88,382
Performing arts	36	8	108,999	13,625	5	415,835
Visual arts	32	12	110,206	9,184	0	0
Unknown	25	10	245,101	24,510	4	76,516
Film	4	1	14,610	14,610	1	964
Literature	3	0	0	0	0	0
Cultural heritage	1	1	44,000	44,000	2	20,000
<b>Total</b>	<b>209</b>	<b>61</b>	<b>962,431</b>		<b>34</b>	<b>999 531</b>

This information is interesting as it says something about the interplay between NCP-funding and funding from other sources. For example, in the 12 approved applications within music, an additional six funding sources are stated. For all the 61 projects, 34 such external funding sources are stated. Only among the 12 approved applications within visual arts, there are no external funding sources stated. In terms of funding sums, we can see that from the projects that received NCP-support (in total €962,431), the additional sum stated as expected from external sources is €999,531, very close to the sum the NCP gave to approved projects that applied for funding from a national funder (on the state, regional or local level). In fact, only one of the approved projects applied for funding from a European funder (e.g., Creative Europe, European Structural and Investment Funds, Erasmus, etc.), something that indicates that most Norwegian applicants to NCP operate within a Nordic context exclusively. In sum, this indicates that if the funding from external sources is approved, the NCP funding releases a substantially larger activity than what would have been the case had the NCP or external funding been isolated. There are no data that tell if this is the case, so it is very difficult to say whether these synergies are hence a reality.

Another interesting question regarding the interplay between Nordic funds and projects relate to which different countries are involved in the applications from one applicant country, in this case, Norway. In addition, it is interesting to see which countries these most probably are. In 117 out of the 209 applications

from Norway, no information on co-applicant countries is available. However, in 92 applications, co-applicants are listed. Table 6.9 shows from which countries these 92 Norwegian applications to NCP found their co-applicants.

**Table 6.9.** Co-applicant nationality in approved Norwegian applications to NCP in 2022.

	Norway	Sweden	Finland	Denmark	Iceland	Faroe Islands	Greenland	Åland
Sweden	69	x	42	41	25	10	7	4
Finland	51	42	x	28	23	11	8	4
Denmark	50	41	28	x	20	8	5	5
Iceland	31	25	23	20	x	12	5	4
Faroe Islands	15	10	11	8	12	x	5	4
Greenland	10	7	8	5	5	5	x	5
Åland	5	4	4	5	4	4	2	x

As we see from row 1, in 69 of the 92 Norwegian applications with information about co-applicants, Sweden was a co-applicant. In these 69, 42 also had co-applicant from Finland, 41 from Denmark, 25 from Iceland, 10 from the Faroe Islands, 7 from Greenland and finally 4 from Åland. Row 2 shows the same data for Norwegian applications with Finland as a co-applicant, etc. As the table displays, the Scandinavian countries are frequent co-applicants. In 17 of the 92 applications from Norway, Sweden, Denmark and Finland were also co-applicants. In 41, Norway, Sweden and Denmark were main and co-applicants.

Thirty-one applications with known co-applicants received funding. Out of these, 24 (77%) had Swedish co-applicants, 19 (61%) Danish, 14 (45%) Finnish and 11 (35%) Icelandic. Three or less had co-applicants from Faroes Islands, Greenland and Åland. Six of the approved Norwegian applications had co-applicants from Sweden, Denmark, Finland and Iceland, while five had co-applicants from three of these countries. Only two of the approved applications from Norway did not include any of the four.

### 6.3.2 Nordic Culture Fund (NCF)

In 2022, through the four programmes Project support, Start-Up, *Globus* and *Puls*, NCF allocated €4.61 million<sup>73</sup>. From this sum, Norwegian applicants were granted €0.78 million, or almost 17% of the total funding. As we can see from Table 6.10, in 2022, a total of 207 applications with a Norwegian main applicant were sent to NCP, amounting to €4.52 million. Forty-nine applicants were approved and received €0.78 million in funding. Consequently, the approval rate for Norwegian applicants was 24% for applications approved, and 17% for the sums that were allocated. This was the same approval rate in sum as Denmark (19%), Finland (15 %) and Iceland (16%), but considerably higher than Sweden's 11%. Also in 2022, a total of 329 applications were sent, with Norwegian actors as co-applicants. Here, 29% of the applications were approved, while 20% of the application sums were approved. In the case where Norway was main applicant, applications to the Project support-programme was the most popular, with 100 applications, where 28 of these were approved. 40 applications were sent to each of the Start-Up and Globus programmes, where 9 and 3 were respectively approved. In addition, five applications were sent to Puls, where all were approved.

**Table 6.10.** Funding from NCF to Norwegian applicants and in total, million EUR

	Applications		Approved		Approval rate	
	Number	Sum	Number	Sum	Number	Sum
<b>Total</b>	<b>1,456</b>	<b>32.52</b>	<b>292</b>	<b>4.61</b>	<b>20%</b>	<b>14%</b>
Norway	207	4.52	49	0.78	24%	17%
Norway co.	329	6.48	94	1.31	29%	20%

If we look closer at the Norwegian applications, we see that they come from both individual artists/ensembles *and* institutions and organisations. Among those who are refused, there are particularly many applications from individual artists and ensembles. The average application sum among the Norwegian recipients was €23,357, whilst the median application sum was €15,118. The average amount of support among recipients was €15,890. Here, the median sum was €13,441. In 2022, on average the application sum among those who were rejected by the NCF was €21,372. Here the median sum was €8,770. The

73. The funding from NCF is reported and disbursed in DKK. In this article, the original sums in DKK were converted to euro by the author, using the 2022 average exchange rate for €/DKK = 7.44 (Source: <https://www.exchange-rates.org/no/valutakurs-historikk/eur-dkk-2022>)

lower median application sum among those that were *not* approved could indicate that these applicants were in general smaller than the ones that were approved, something that could also indicate a lower degree of institutionalisation. If this is the case, it would match the NCF profile, targeting its funds more towards grassroot applicants, with a broader scope. Since the difference between the average and the median sum among recipients was much smaller than for the NCP, one could argue that the allocation policy of the two in fact matches their different profiles.

In Table 6.11, we find to what extent the Norwegian applications received external funding, i.e., from how many sources and its total sum. Again, this is interesting, since it indicates the level of interplay between NCF-funding and funding from other sources. In the 49 projects that received NCF-support (in total €837,366), a total of 70 external funding sources are listed, amounting to €999,531. Thirty of these projects list that they also applied for funding from a national funder (on the state, regional or local level). Only one of the approved projects, however, notes that it applied for funding from a European funder (e.g., Creative Europe, European Structural and Investment Funds, Erasmus, etc.). As in the case of NCP, this indicates that the NCF funding releases an additional activity and subsequently potential synergies.

**Table 6.11.** Distribution of the NCF funding to Norwegian applicants in 2022 by art genre, EUR

Art form	Applica- tions	Approved	Amount approved	Average amount approved	External funding, number	External funding, sum
Visual arts	59	12	223,118	18,593	9	850,189
Music	45	12	192,473	13,748	20	533,816
Performing arts	40	8	136,425	17,053	17	1,604,556
Other	27	8	107,661	13,458	11	504,674
Architecture, crafts and design	12	5	78,629	15,726	7	328,514
Film	11	1	53,763	53,763	3	1,169,048
Literature	7	1	4,973	4,973	2	10,081
Cultural heritage	6	2	40,323	20,161	1	355,319
<b>Total</b>	<b>207</b>	<b>49</b>	<b>837,366</b>		<b>70</b>	<b>5,356,196</b>

In the data from NCF, it is interesting to look for which countries are involved in the applications from Norway. In 100 out of the 207 applications from Norway, no information on co-applicant countries is available. However, in 107 applications, co-applicants are listed. Table 6.12 shows from which countries these 107 Norwegian applications to NCF found their co-applicants.

**Table 6.12.** Co-applicant nationality in approved Norwegian applications to NCF in 2022.

	Norway	Sweden	Finland	Denmark	Iceland	Faroe Islands	Greenland	Åland
Sweden	60	x	26	34	12	4	3	0
Finland	46	26	x	19	10	1	1	0
Denmark	57	34	19	x	9	2	2	0
Iceland	20	12	10	9	x	4	0	0
Faroe Islands	8	4	1	2	4	x	0	0
Greenland	5	3	1	2	0	0	x	0
Åland	0	0	0	0	0	0	0	x

As we see from row 1, in 60 of the 107 Norwegian applications with information about co-applicants, Sweden was a co-applicant, whereas 46 had a co-applicant from Finland, 57 a co-applicant from Denmark, 20 a co-applicant from Iceland, 8 a co-applicant from the Faroe Islands, and five a co-applicant from Greenland; none had a co-applicant from Åland. Row 2 shows the same data for Norwegian applications with Finland as a co-applicant, etc. As the table displays, in NCF, as in the NCP-data, the Scandinavian countries are frequent co-applicants. In 15 of the 107 applications from Norway, Sweden, Denmark and Finland were also co-applicants. In 34 of the applications where Norway was the main applicant, Sweden and Denmark were co-applicants.

## 6.4 Discussion

A set of questions both sustains and arises as we analyse data from both the Norwegian and the Nordic levels of public funding namely: What is the interplay between the public subsidy systems for culture at different levels of government in the Nordics? Moreover, are these systems coherent and meeting the needs of artists and cultural workers in current times?

As stated in the introduction, today's art world is highly internationalised, something both the public funding system and applicant behaviour should reflect. As artists and cultural workers are increasingly dependent on Nordic and international networks, and since the domestic markets for Nordic artists are relatively small, to at least maintain relevance in the Nordic region appears as a fruitful point of departure for most such artists. Given the cultural field's level of dependency on public funding, to have a coherent and effective funding system stands out as an important prerequisite.

However, to measure whether the funding system is in fact coherent across national borders, I concur that the understanding of coherence presented in the introduction is tricky. To see whether the same artists that apply for funding provided by Norwegian municipalities, counties or Arts Council Norway also consider Nordic Culture Point (NCP) and/or Nordic Culture Fund (NCF) schemes as relevant funding sources is difficult, as the applicant's names are not fully accessible within the data set, or at least were not in this study. Consequently, it is difficult to conclude whether *the same* applicants extract multi-level synergies from various forms of funding. However, as we saw in the analysis of both the NCP and the NCF cases, many of their applicants also apply for national (and even international) funding from other sources. This indicates, at least on a general level, an interplay between funding bodies and schemes, and thus the fact that the artists, on the same general level, show an awareness of a synergy potential.

At the same time, the number of applications to the national and the Nordic levels show that there is a large potential in the Nordic funding bodies for more applicants. In 2022, more than 7,000 artists and cultural workers applied for the funding administered by Arts Council Norway. At the same time, just a little more than 500 applied for each of the Nordic funding bodies, NCP and NCF, and that includes both main and partner applicants. The share number indicates that there is *no* significant interplay between national and Nordic funding schemes, at least for the majority of Norwegian applicants: too many Norwegian artists and cultural workers do not see Nordic funding as relevant.

If this really is the case, why? To analyse and fully answer why this is the case would require comprehensive qualitative research. This would indeed be relevant and attractive knowledge to have, both for the cultural policy research community and for public funding authorities. However, based on the analyses provided this far, and seeing the coherency concept as an indicator, some key factors should be considered briefly. In Norway, the popular support for Nordic co-operation is high, as recently stated by the Minister of International Development Anne Beathe Tvinneim. In a speech to the Norwegian parliament,<sup>[74]</sup> she pointed out that out common culture is one of the cornerstones of Nordic cooperation, and that the effort to promote such a common culture is well supported by the priorities in

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74. <https://www.regjeringen.no/no/aktuelt/redegjorelse-om-nordisk-samarbeid-2024/id3058628/>

*Vision 2030*.<sup>[75]</sup> In other words, there should be no *cultural* barriers to Norwegian applicants, and assumedly this general openness to the Nordics should work as an incentive for the cultural field to react aptly to Nordic funding opportunities. This is supported by many of the findings in this study, which show that both the NCP and NCF through their various schemes attract a variety of applicants from different groups and genres. This also indicates that there are few barriers regarding spreading the word about these funding opportunities. The two Nordic funding bodies communicates well and are easily accessible on platforms frequently used by the actors in the cultural field. Consequently, one could conclude that the Nordic funding is also accessible to Norwegian artists and cultural workers in a *communicative* sense.

A final factor to consider is the need for funding. This might seem an odd factor to look at, given the claim that public funding is pivotal to the Norwegian cultural field. However, one could speculate whether national funding systems are so well established that most artists specialise in this system. Given the fact that both NCP and NCF require some level of Nordic co-operation to be eligible for funding, this requires that the applicant has some level of Nordic network available. Even if many artists frequently operate in both Nordic and international markets, this requirement probably has a substantial selection-effect. To many potential applicants regarding the cost/benefit ratio of different funding sources, developing such a network assumedly appears as a too high price to pay for relatively small sums. The average funding to approved applications from Arts Council Norway in 2022 was, as we observed in [chapter 6.3](#), approximately €20,000. The same average sums given by the NCP and NCF those same years were, on the other hand, €16,000. Consequently, a crude economic rationale favours the national funding system, if the Nordic system requires considerable investments in a Nordic network. In the cases where artists do these cost/benefit calculations, perhaps necessary investments are reserved for wider international networks, with even more prestigious actors. This barrier, related to an effect of *cool pragmatism*, could explain why the number of applications to the two Nordic funding bodies is, after all, relatively small, compared with those seen in the national funding system. If this is the case, it is a shame, as it overrides the effect from seeing Nordic co-operation as important in an increasingly internationalised and competitive (art) world. This is something that is not easy to mitigate, given that premise that interplay between different levels of the Nordic funding system is a good. Again, it is a shame, as being able to connect and develop the different levels of Nordic funding would contribute to increasing the Nordic added value, and moreover contribute to achieving the Nordic region's vision to be the most sustainable and integrated region in the world.

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75. <https://www.norden.org/en/publication/nordic-region-towards-being-most-sustainable-and-integrated-region-world>

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# 7. Nordic public funding for independent arts and culture: A comparison with Sweden and the European Union

*Katja Lindqvist*

## 7.1 Introduction

This chapter presents Sweden's national public funding of independent arts and cultural activities and compares it to Nordic grant schemes and the funding of arts and culture at the European Union level. The aim of the chapter is to compare the orientation of funding at the various levels. Specifically, the chapter describes and discusses differences and similarities in the goals for, and scope and conditions of, public funding at the three levels. The questions guiding the chapter are as follows: What monetary resources are available for independent arts and culture in Sweden from national, Nordic and European Union sources? Moreover, what are the conditions of access to such resources, beyond those adhering to artistic freedom of expression and diversity, which are central to Swedish and Nordic cultural policy? In addition, the chapter discusses the concept of Nordic added value and its significance in the field of arts and culture. Given the Nordic cultural policy tradition, the concept seems out of place, and therefore its operationalisation in steering documents at the Nordic level is also explored in the chapter. This investigation can only give a first insight into these complex matters, and the chapter ends with conclusions and suggestions for further research.

The chapter focuses on the independent arts and cultural field. The reason for this is that Nordic funding is primarily distributed to this part of the arts and cultural sector. Much of national Swedish funding goes to cultural and arts infrastructure in the form of institutions and intermediary organisations, but in this chapter the focus is on independent actors to allow for comparisons across public funding levels for this group. The chapter is based on statistical data published by Swedish agencies, Nordic bodies, and European Union websites, in turn based on statistical data collected by official statistics agencies (SCB, The Nordic Council of Ministers, and European Union agencies, respectively). Other material consulted for the chapter comprises previous research, formal policy documents of Swedish, Nordic and European Union policy actors, and a small number of digital conversations with civil servants at the Nordic and Swedish national level. The purpose of the digital conversations was to gain experienced views on the overall matter of relationships

between the Nordic, Swedish national and the European Union level of funding of independent arts and culture. As the conversations were orientational, the author only took notes, and the information and reflections given by civil servants was related to and triangulated with available website information, formal evaluations of Nordic support schemes such as the Nordic Culture Fund and Nordic Culture Point as well as with experiences with recent research on European Union-level funding of the cultural and creative sectors and industries (Lindqvist 2024). Questions regarded the civil servants' perceptions and reflections on the overall development and challenges and upsides of the Nordic and European Union level funding of culture, as well as on the relationship between these levels and the national Swedish funding of independent arts and culture. One focus was thereby on the governance and administration of the three levels of support rather than on relationships between areas of arts and culture. Due to the unstructured nature of the conversations with civil servants, their names are not published. They have, however, had the opportunity to read the chapter before its publication and have thereby had a chance to comment on information they referred to. Consulted documents have been listed in the bibliography to the extent that they have been directly referred to in the chapter. Documents other than those listed have been consulted for orientational purposes, and the year for which data have been collected and compared is 2022.

## 7.2 Swedish cultural policy in brief

As one of the Nordic welfare states, Sweden has an elaborate infrastructure for funding culture and the arts throughout the country. National support targets both public institutions and independent (non-profit as well as for-profit) organisations. In the last two decades, public funding of the arts and culture has been stable, and there have been few substantial changes in national cultural policy (Lindqvist 2022). The main change in Swedish national funding of arts and culture has been the introduction of a decentralised model for distribution of national funding to regional and local arts and culture, the Cultural Collaboration Model, in 2010. Arts and culture as a sector are supported to a high extent through direct public subsidies, as distributed through the national, regional and municipal levels. However, household expenditure also constitutes a significant amount of total spending on culture. A large part of direct public subsidies goes to the infrastructure of the cultural field, including education, cultural policy programmes, and individual institutions at national and subnational levels (Lindqvist 2024). Table 7.1 shows the total sum of public funding to the arts in Sweden in 2022 in Euro (€).  
[76]

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76. Conversion rate EUR / SEK: 10.63, as calculated average annual rate, information retrieved from the European Central Bank for 2022, [https://www.ecb.europa.eu/stats/policy\\_and\\_exchange\\_rates/euro\\_reference\\_exchange\\_rates/html/eurofxref-graph-sek.en.html](https://www.ecb.europa.eu/stats/policy_and_exchange_rates/euro_reference_exchange_rates/html/eurofxref-graph-sek.en.html) (2024-10-28)

**Table 7.1.** Total expenditure for culture by the Swedish state, municipalities and regions in 2022, in EUR at the 2022 annual average conversion rate (see note 76).

2022	€ million
State	1,500
Regions	455
Municipalities	1,269
<b>Total</b>	<b>3,224</b>

Source: Myndigheten för kulturanalys (2023a, 14).

An important but substantially smaller part of total public funding of arts and culture goes to independent arts and cultural activities through, for example, individual artist grants. The goals of public expenditure for culture, as stated in the Swedish cultural policy goals approved by the Riksdag, are to enable access throughout the country to high quality culture beyond the market, to secure the independence of culture as a force in society and a variety of cultural expressions (Lindqvist 2022).

Public funding for arts and culture in Sweden is based on cultural policy goals, but in recent decades, cultural and creative professionals have increasingly also been a target of enterprise policy. In 2024, the Minister of Culture launched a strategy for businesses in the cultural and creative sectors (Kulturdepartementet 2024). It is still unclear if the new strategy means that business policy will become part of Swedish cultural policy in the future, or if the enterprise-supporting activities and schemes suggested will be part of national enterprise policy. If the former will be the case, the foundations of Swedish cultural policy as support to cultural expressions and activities beyond the market will be challenged, and goal conflicts within cultural policy may emerge in an unprecedented way. The next steps in the implementation of the new national cultural and creative sector strategy of Sweden will be fundamental in pointing to the direction of tomorrow's cultural policy.

### 7.3 The Independent arts and cultural field professionals

In order to put Swedish public funding opportunities in context, the number of artistic professionals will first be explored. According to a recent study made by Myndigheten för kulturanalys (the Swedish Agency of Cultural Policy Analysis) and Konstnärsnämnden (Swedish Arts Grants Committee) (Myndigheten för kulturanalys 2024a), there were 55,642 individuals with an artistic profession in

Sweden in 2021. These are individuals with artistic jobs in the cultural and creative field and represent the creative core of this larger labour market, where many individuals are both employees and self-employed with portfolio careers. The distribution of artistic professionals across the cultural field is presented in Table 7.2. Out of a total of more than 5 million individuals working in Sweden in 2021, according to official national statistics (SCB not dated), this means that professionals in the independent arts and cultural fields roughly comprise one percent of the working population in Sweden. It is difficult, however, to know exactly how many professionals there are in the independent arts and cultural field, as there are no clear statistical categories that match its diversity. Therefore, the figures in Table 7.2 should be considered as an indication rather than a fact. Depending on what statistical data are used, for example, based on industry codes or taxation information, respectively, different categories, and thereby differing figures, apply.

The income of artistic professionals varies according to their field of activity. The median income for artistic professionals in 2021 was one percent above the median income of all professionals, SEK 390,900 compared to SEK 385,200. However, the median income of industrial designers, SEK 537,400, was almost double that of visual arts professionals (*bild och form*), the professional groups with lowest median income in 2021. Their median income was SEK 248,900. What these figures show is that the independent arts and cultural field is diverse and small, and the conditions for making a living are very different both across groups and across individuals within one and the same area. Furthermore, earnings are generated both as self-employment and employment, often in parallel or alternately.

**Table 7.2.** Number of artistic professionals, employed and self-employed, in the cultural and creative field in Sweden in 2021.

Arts area	Number of artistic professionals 2021
<b>Architecture, crafts and design</b>	<b>21,723</b>
Industrial design	3,716
Digital game and media design	4,114
Graphic designers etc. in publishing and media	3,034
Fashion design	1,903
Crafts	8,956

<b>Visual arts and Literature</b>	<b>10,109</b>
Literature	1,886
Self-employed in other artistic work (artistisk verksamhet)	1,814
Self-employed in literary and visual arts- related artistic production (litterärt och konstnärligt skapande)	6,409
<b>Film and photography</b>	<b>5,081</b>
<b>Music</b>	<b>7,493</b>
<b>Performing arts</b>	<b>11,236</b>
Directing and production	3,738
Performing arts	4,514
Scenography and decor	2,984
<b>Total</b>	<b>55,642</b>

Source: Myndigheten för kulturanalys (2024a, 14 (Table 1),16 (Table 4)).

## 7.4 National funding of independent arts and culture in Sweden

There is a country-wide infrastructure for access to high-quality and varied culture in Sweden supported through the taxes at the national as well as subnational level. The complexity of this system will not be described here but is discussed in recent research (Lindqvist 2024). At the national level, Statens kulturråd (the Swedish Arts Council) is the main agency supporting independent arts and culture actors in Sweden. Statens kulturråd does not distribute individual artist grants. This is instead done by Konstnärsnämnden (the Swedish Arts Grants Committee). Other sources of public funding for independent arts and culture are Sveriges författarfond (the Swedish Authors' Fund) and Svenska filminstitutet (the Swedish Film Institute). The amounts dedicated to independent arts and culture will not be compared to amounts to infrastructure and institutions, as it is not relevant to compare these two differing types of funding. There is an ongoing discussion in Sweden regarding the balance between the public funding of institutions and infrastructure of the cultural field and the arts, on one hand, and independent actors on the other. The question of this balance is complex, and partly relates to the issue of access to cultural expressions for future generations (Throsby 2010), but this will be disregarded here.

In Table 7.3, different types of grants distributed by Statens kulturråd targeting independent arts and culture in Sweden are listed, and in Table 7.4 the goals and amounts distributed to independent actors in 2022 from the main grant distributing agencies are listed. Table 7.3 displays the diversity of types of grants available, and Table 7.4 shows that Statens kulturråd has a significantly broader scope in its distribution of grants compared to other agencies with quite specific target groups.

**Table 7.3.** Types of grants and target groups for grants distributed by the Swedish Arts Council targeting independent arts and cultural actors.

<b>Civil society</b>	<b>National minorities</b>
Activity support to cultural intermediaries	Support for the development, promotion and strengthening of the culture and cultural heritage of national minorities
<b>Creative Europe</b>	<b>Performing arts</b>
Grants for European networks within defined EU policy programmes Mobility and distribution grants within EU	Project grants
<b>International</b>	<b>Regional development</b>
Support to refugee artist networks Project grants for internationalisation of Swedish culture	Grants for regional cultural activities
<b>Music</b>	<b>Visual arts, craft and form</b>
Support for composer collaboration	Project grants

Source: Statens kulturråd (not dated a).

**Table 7.4.** Types of scholarships and grants national agencies in Sweden have awarded to independent arts and culture.

	Statens kulturråd	Konstnärsnämnden	Sveriges författarfond	Svenska filminstitutet	Total
<b>Goal/s</b>	Promote, monitor and distribute grants to culture and thereby realise national cultural policy	Promote artistic development and innovative culture, as well as the economic and social conditions of professional artists	Administer the Public Lending Right – compensation to originators for the use of their books in Swedish public and school libraries	Promote film across the board – from idea to finished product, during launch in Sweden and around the world, and by preserving films for posterity in our archives	
	Develop cultural life in the whole of Sweden and internationally		Administer state grants to authors, translators, playwrights and journalists in the field of arts		
<b>Amount distributed 2022* € million</b>	375	42.6	22.2	67.1	
<b>Total grants € million</b>					506.7
<b>Share</b>	74.0%	8.4%	4.4%	13.2%	

\* incl. COVID 19-grants.

\*\* SEK/EUR conversion rate: 10.63, based on the annual average rate for 2022 as calculated by the European Central bank, see note 1.

Sources: for agency goals: Statens kulturråd (not dated b); Konstnärsnämnden (not dated); Sveriges författarfond (2024); Svenska filminstitutet (2024a), for budgets: Konstnärsnämnden (2022, 6 (Table 1:4)); Statens kulturråd (2024b, 19 (Table 7)); Svenska filminstitutet (2024b, 5).

Municipalities have a significant role in the financial support of independent arts and culture in Sweden, in addition to the state, whereas regions play a complementary role as an intermediate level policy actor between the other two. Municipalities and regions have substantial autonomy in relation to the state, but cultural policy at the subnational level tends to follow the national cultural policy goals closely. One of the reasons for this is a national model for distributing funds to culture at the subnational level, which requires regions to produce culture plans where priorities for public support are stated (Lindqvist 2022). The regional culture plans are produced in dialogue with municipalities.

## 7.5 Few foundation and lottery funds available for culture

As a conclusion of the Swedish national section of this chapter, some particular characteristics of funding of independent arts and culture in Sweden will be mentioned. Firstly, Sweden has substantially fewer foundations distributing grants to the arts and culture than other Nordic countries. This has both historical and legislative roots. Secondly, lottery proceeds as a private source of funding for arts and culture is very limited in Sweden today. Revenue from the national lottery and gambling monopoly in Sweden mainly goes to civil sector associations including grassroots-level sports, and only some private lottery proceeds are distributed to the field of culture (Statens offentliga utredningar 1992:33; Statens offentliga utredningar 1992:130). Historically, however, there have been royal and state lotteries funding in particular visual arts (Statens offentliga utredningar 1937:4). Expenditure for culture has, since the termination of traditional lotteries for more modern versions, been covered through the state budget directly.

## 7.6 Nordic funding of independent arts and culture

The Nordic cooperation and collaboration of today developed from ideas in the aftermath of the Second World War and has both formal and informal elements. Internationally, the Nordic cooperation, which is based on full national integrity, has become something of a role model for regional development work (Etzold 2013; Etzold 2020). But the Nordic cooperation has, according to several authors on the topic, had to reinvent its purpose since its establishment following changes in the geopolitical environment of the Nordic countries. For example, what is now Nordic Culture Point distributes grants to the cultural field for collaboration, but it succeeded a long-lived venue for contemporary arts and exhibitions in Helsinki, Finland. Although well-known, the venue and curator-based activities were abandoned in favour of grants to facilitate mobility and networking in the Nordic region in 2009. In the last decade, ideas of *Nordic added value* have become more prominent in communication from the Nordic Council of Ministers in particular. This

concept will be discussed in a subsequent section. First, analysis of applications to the two Nordic bodies distributing grants to culture and arts in the Nordic countries will be presented, with an emphasis on Swedish participation. The two bodies, the Nordic Culture Fund and Nordic Culture Point, are presented more in detail in [Chapter 2](#) in this volume.

Table 7.5 summarises the distribution of applications to both the Nordic Culture Fund and Nordic Culture Point in 2022. There was a total of 1,453 applications to the Nordic Culture Fund, of which around half, 676 applications, had main applicants or partners from Sweden. Out of the total number of applications with Swedish participants, around half were in the role of main applicant (335) and half (341) were partners in projects led by an actor in another country. For Nordic Culture Point, the number of applications for all types of funding in 2022 amounted to 1,822, of which Swedish participants were engaged in 613. Swedish participants had the role of main applicant in 316 projects, and partner in 297, or roughly half of the total applications.

**Table 7.5.** Distribution of number of applications with Swedish partners in 2022.

	Nordic Culture Fund	Nordic Culture Point
<b>Total amount of applications, 2022</b>	<b>1,453</b>	<b>1,822</b>
<b>Applications with Swedish participation</b>	676	613
– of which Swedish main applicants	335	316
– of which Swedish partners	341	297

*Source: Dataset provided by Kulturanalys Norden.*

In Table 7.6, total amounts granted and number of approved applications in 2022 within the Project Funding programme are listed and specified according to artform. The artform named Other contains both programmes (Globus and Puls) and projects defined as “art and cultural policy”, “curatorial projects”, and “place and time specific art”.

**Table 7.6.** Total amounts granted and number of approved applications within the Project Funding programme of the Nordic Culture Fund in 2022, specified by artform.

Programme	NCF Project Funding granted projects with main applicants from Sweden, 2022				NCF Project Funding granted projects with Swedish partners, 2022			
	Area	Amount DKK*/€	Share	Number Share	Amount DKK*/€	Share	Number Share	
Other	13,579,927 €1,825,259	52%	7 32%	18,629,181 €2,503,922	13%	15 26%		
Architecture, crafts and design	2,435,880 €327,40	9%	3 14%	2,144,682 €288,264	1%	4 7%		
Visual arts	2,446,700 €328,86	9%	3 14%	37,272,666 €5,009,767	26%	7 12%		
Film	504,000 €67,742	2%	1 5%	58,046,529 €7,801,953	40%	7 12%		
Cultural heritage	3,877,152 €521,123	15%	3 14%	422,000 €56,720	0%	1 2%		
Literature	0	0%	0 0%	75,000 €10,081	0%	1 2%		
Music	3,174,191 €426,639	12%	4 18%	11,438,817 €1,537,475	8%	13 22%		
Performing arts	227,282 €30,549	1%	1 5%	16,498,803 €2,217,581	11%	10 17%		
<b>Total</b>	<b>26,245,132</b> <b>€3,527,572</b>	<b>100%</b>	<b>22</b> <b>100%</b>	<b>144,527,678</b> <b>€19,425,763</b>	<b>100%</b>	<b>58</b> <b>100%</b>		

\* EUR/DKK exchange rate based on annual average for 2022 based on European Central Bank.<sup>[77]</sup>

Source: Dataset provided by Kulturanalys Norden.

In Table 7.7, the distribution of granted amounts and number of projects receiving grants for the Nordic Culture Fund Opstart programme in 2022 are grouped according to artform in DKK and EUR (see note 77). The number of granted projects and the respective amounts are significantly lower than for the Project Funding programme.

77. The exchange rate EUR/DKK based on the annual average for 2022 of 7.44, based on European Central Bank. [https://www.ecb.europa.eu/stats/policy\\_and\\_exchange\\_rates/euro\\_reference\\_exchange\\_rates/html/eurofxref-graph-dkk.en.html](https://www.ecb.europa.eu/stats/policy_and_exchange_rates/euro_reference_exchange_rates/html/eurofxref-graph-dkk.en.html)

**Table 7.7.** Total amounts granted and number of approved applications within the Opstart programme of Nordic Culture Fund in 2022, specified by artform, in DKK and EUR (see note 2).

Programme	NCF Opstart granted projects with main applicant from Sweden, 2022				NCF Opstart granted applications with Swedish partners, 2022			
	Area	Amount DKK*/€	Share	Number	Share	Amount DKK*/€	Share	Number
Other	20,000 €2,688	2%	1	8%	722,805 €97,151	38%	7	18%
Architecture, crafts and design	497,283 €66,839	49%	2	15%	25,000 €3,360	1%	4	10%
Visual arts	25,000 €3,360	2%	1	8%	210,395 €28,279	11%	5	13%
Film	60,000 €8,065	6%	1	8%	25,000 €3,360	1%	1	3%
Cultural heritage	0 0	0%	0	0%	24,880 €3,344	1%	1	3%
Literature	95,000 €12,769	9%	1	8%	83,352 €11,203	4%	3	8%
Music	49,490 €6,652	5%	2	15%	434,689 €58,426	23%	7	18%
Performing arts	262,000 €35,215	26%	5	38%	352,883 €47,431	19%	11	28%
<b>Total</b>	<b>1,008,773</b> <b>€135,588</b>	<b>100%</b>	<b>13</b>	<b>100%</b>	<b>1,879,004</b> <b>€252,554</b>	<b>100%</b>	<b>39</b>	<b>100%</b>

\* Currency exchange rate based on annual average for 2022 based on European Central Bank.<sup>[78]</sup>

Source: Dataset provided by Kulturanalys Norden.

78. The exchange rate EUR/DKK based on annual average for 2022 of 7.44, based on European Central Bank, [https://www.ecb.europa.eu/stats/policy\\_and\\_exchange\\_rates/euro\\_reference\\_exchange\\_rates/html/eurofxref-graph-dkk.en.html](https://www.ecb.europa.eu/stats/policy_and_exchange_rates/euro_reference_exchange_rates/html/eurofxref-graph-dkk.en.html)

Table 7.8 summarises amounts and number of projects granted support from the Nordic Culture Point Culture and Art programme in 2022, divided by artform.

**Table 7.8.** Amounts and number of projects granted support from the Nordic Culture Point Culture and Art programme in 2022, divided by artform.

Programme	Nordic Culture Point Culture and Art programme, granted projects with main applicant from Sweden				Nordic Culture Point Culture and Art programme, granted projects with partners in Sweden			
	Area	Amount €	Share	Number	Share	Amount €	Share	Number
Multidisciplinary	283,302	81%	7	70%	3,356,494	45%	29	59%
Visual arts	31,910	9%	2	20%	698,520	9%	4	8%
Film	0		0		121,733	2%	1	2%
Cultural heritage	0		0		142,000	2%	1	2%
Music	0		0		2,002,079	27%	11	22%
Performing arts	32,500	9%	1	10%	1,181,184	16%	3	6%
<b>Total</b>	<b>347,712</b>	<b>100%</b>	<b>10</b>	<b>100%</b>	<b>7,502,010</b>	<b>100%</b>	<b>49</b>	<b>100%</b>

Source: Dataset provided by Kulturanalys Norden.

Tables 7.5–7.8 contain a specification of applications with Swedish actors as the main applicant and the role of partner in a project with a main applicant from another country. This separation was introduced in order to be able to more easily find potential differences between success patterns, artform bias and similar. Overall, the result of this analysis is that Swedish actors are more numerous than the number of main applicants. This is not surprising, as there are requirements for inclusion of partners from other Nordic countries in most of the programmes. Table 7.9 and 7.10 further display the number of projects that have stated co-funding from Nordic as well as national Swedish and other sources.

**Table 7.9.** Cross-funding in successful applications to Nordic Culture Point and share of specific types of additional funding in these projects.

	Nordic Culture Point Culture and Art programme, projects with main applicant from Sweden	Nordic Culture Point Culture and Art programme, projects with partners in Sweden
Number of projects granted	10	49
Co-funding Nordic Culture Point+Nordic Culture Fund	4	28
Additional Swedish funding (public+private)	7	2
Of which Nordic and Swedish co-funding	2	0
Earned income and own contribution	7	42
Partner contribution and other Nordic contribution	5	0

**Table 7.10.** Cross-funding in successful applications to Nordic Culture Fund and share of specific types of additional funding in these projects.

	Nordic Culture Fund all programmes (Opstart, Project grants, Puls, Sekretariat), projects with main applicant from Sweden	Nordic Culture Fund Project grants, projects with main applicants from Sweden
Number of projects granted	57	22
Nordic Culture Fund and Nordic Culture Point co-funding	5	4
Swedish public funding	20	10
Swedish private funding	11	7
Other sources of funding incl. partners	28	15
Earned income and/or own contribution	31	16
Unclear or other types of contribution	7	6

From analysis of data in Tables 7.9 and 7.10, it can be concluded that there is strong interest in collaborative projects in the cultural field across the Nordic countries and outside them. Based on an analysis of Swedish funding sources compared to Nordic sources, co-funding is essential to Nordic projects, and it seems that the national location of the main applicant conditions in which Nordic country most national and partner funding originates. More projects applying for Nordic Culture Point grants are also applying for Nordic Culture Fund grants than the other way around. In the budgets of individual projects, foundations are stated more often for non-Swedish applicants than for Swedish main applicants. This reflects the fact that foundations contribute more to cultural projects in a Nordic as well as national context in Denmark, Finland and Norway than in Sweden. For Swedish applicants, the figures indicate a rather low level of Swedish co-funding for Nordic projects besides partner contributions.

### **7.6.1 The Nordic added value principle**

Nordic funding of the arts and culture has been a central element of the Nordic cooperation since the establishment of the Nordic Council and the Nordic Council of Ministers. In recent years, formal communication from the Nordic Council of Ministers has emphasised Nordic added value as a central principle for cooperative policy and activities (Liimatainen 2023).

Regarding Nordic added value, Strang (2013) notes that the emphasis on the Nordic has been criticised, but at the same time has largely defined the purpose of the collaboration as such. More recently, with increasing global tensions, the so-called Nordic model seems to have won in popularity among politicians in the Nordic countries as a brand for the characteristics of the approach to international relations of the five countries of the region. In this kind of diplomacy, culture and arts have and continue to play a central role. The capacity of the arts and culture to support a sense of cultural community in the Nordic region has been recognised, and this is probably a reason for the continued Nordic support in this field, without stipulating too much what kind of arts and culture should be eligible for public support (Strang 2013).

For applications to the Nordic Culture Fund, statements of this Nordic added value must be included, and assessments are partly based on these statements. In the Nordic Council of Ministers Strategy for Cultural Co-operation 2013–2020 (Nordiska ministerrådet 2017, p. 3), Nordic added value is defined as a principle:

that the collaboration involves areas where the Nordic countries have common interests and face common challenges. Exchange of experiences, skills, and formation of networks will enable efficiency and development.

The cultural co-operation will promote sustainable development. This involves joint efforts to stimulate inclusive, accessible and gender-equal culture and art that challenges norms and values, and that gives people a greater sense of purpose and belonging. Broad cultural co-operation will develop a sense of community and understanding between everyone living in the Nordic region, and will enhance cohesion.

The principle is mentioned also in the *Co-operation Programme on Culture Policy 2021–2024* (Nordic Council of Ministers 2020, p. 4):

A basic prerequisite for the Nordic co-operation on culture is the principle of Nordic added value – that the co-operation takes place in areas in which the Nordic countries have common interests and challenges. Exchange of experiences, skills and expertise, and the building of networks, will enable efficiency and development.

When it comes to applications for the funding of Nordic cultural and arts projects, Nordic added value needs to be specified, and there are specific goals and steering documents to keep in mind, but more so for applicants to Nordic Culture Point programmes compared to applicants for Nordic Culture Fund funding.

Applications for Nordic Culture Fund funding are assessed according to three criteria: artistic/cultural content and ambitions (emphasis on innovation and development), Nordic relevance and collaboration (including partner commitment), and a relevant and realistic project budget. Regarding the Nordic relevance, the Nordic Culture Fund's website (2024) specifically points out that it assesses:

the project's exploration of various aspects of the Nordic and its impact on the development of the arts and cultural life within the scope of the project. The Nordic dimension must have greater importance in the project than just cooperation between two Nordic countries: the project must as a minimum have a broader Nordic content or target audience.

Applications for Nordic Culture Point funding are assessed (Nordic Culture Point not dated a) as to their collaborative dimension (focus on added value), artistic and contributive qualities, sustainability (social, economic and ecological), and Nordic dimension. Regarding the Nordic dimension, the Nordic Culture Point website for the Culture and Art Programme (Nordic Culture Point not dated) specifies that:

the project must develop cultural and artistic fields in the Nordic Region, regardless of where it will be implemented. The Nordic dimension can be found in the form or content of the project, in a special theme or as a special need that the project wants to address. ... It is beneficial for the project to promote language comprehension in the Nordic Region and mobility between the countries, as well as to strengthen the experience of solidarity between the inhabitants of the countries.

In comparison, applications to the art and culture programme of Nordic Culture Point are assessed in relation to the cultural-political co-operation programme of the Nordic Council of Ministers 2021–2024 and The Nordic Council of Ministers' policy for mainstreaming sustainable development, gender equality, and a children's rights and youth perspective. There is thus a substantial difference in the autonomy between Nordic Culture Fund and Nordic Culture Point in relation to political decision-makers.

Both the Nordic Culture Fund and Nordic Culture Point have a mission to support independent art and culture in order to enable increasing contact among actors across the Nordic countries while promoting sustainability. A recent study (Kulturanalys Norden 2024) highlights the challenges these combined goals pose for the Nordic level bodies as well as for the arts and cultural actors applying for Nordic funding. Challenges to achieving collaboration relate to collaborative traditions that differ according to arts field, and sustainability may be a challenge for projects depending on the geographical locations of partner organisations and individuals. Furthermore, actors in self-governing areas and in more peripheral regions may have less access to national co-funding for Nordic projects, and projects including peripheral actors and regions create higher costs for transport and accommodation, et cetera. Also, when it comes to the coordination of Nordic cultural policy through the Nordic Culture Fund and Nordic Culture Point, it seems to face challenges similar to those affecting Nordic cooperation in general, namely that actors struggle to formulate their relevance "in a squeeze between" the national and European Union levels (NORDERA 2010).

## **7.7 European Union funding for arts and culture in Sweden**

Sweden's entry into the European Union in 1995 had substantial impact on policymaking in Sweden, albeit to a limited degree in the domain of culture. Regions emerged as central actors with increasing responsibility for regional attractiveness and economic development (Lindqvist 2023). On the whole, the European Union has very limited competence in the field of culture; cultural policy is largely left to member states. An exception is the European Capital of Culture programme launched in 1985 and the expanding programme funding for mobility of artists and translation of cultural literature, film, et cetera within and outside Europe, which today carries the name Creative Europe.

### **7.7.1 Creative Europe**

Since 2000, the European Union has invested increasingly in the cultural and creative sectors and industries, and support schemes have developed and expanded. The core of support is on enabling the collaboration and mobility of cultural and creative professionals and goods within the European Union, and the

European Union's external export of cultural and creative goods. The main programme supporting the independent arts and cultural field is Creative Europe, but the field also benefits from other programmes such as the European Capital of Culture and programmes within the Social and Structural Funds of the European Union. The European Union does not have a cultural policy similar to that of member states, as it is primarily an organisation for a common market. Nevertheless, funding of the cultural and creative field has expanded drastically in the last two decades with the recognition of their importance for economic as well as social development and cohesion.

The aims of the Creative Europe programme are to "foster artistic creation and innovation, support the promotion and the distribution of European content across Europe and beyond, help artists find creation and performance opportunities across borders, and stimulate the digital and environmental transition of the European Culture and Creative Sectors" (European Commission not dated b). The Culture strand offers funding opportunities for European cooperation projects, platforms and networks, and the dissemination and mobility of artists/cultural professionals and literary works, as well as pan-European entities (European Commission not dated a). The MEDIA (*mesures pour encourager le développement de l'industrie audiovisuelle*) strand specifically targets media companies, whereas the Cross-sectoral strand of Creative Europe supports collaboration across cultural and creative sectors in order to find solutions to shared challenges. Prioritised activities are transnational policy cooperation, product and process innovation, and related support activities. The focus of support is to allow better access to markets and competitiveness due to technological and other types of innovation.

In Table 7.11, the number of granted projects from Creative Europe in the period 2021–2023 are listed for each of the three strands. The table clearly shows that the strand that gathers the largest number of granted projects is the MEDIA strand. The MEDIA strand is the most industry-oriented strand of Creative Europe. Given the specific categories of support within Creative Europe, European Union support seems to complement Swedish national support, although there are some national support types for the translation of literature, for example. As projects seeking European Union support in general need to be in larger constellations or networks than Swedish national funding of independent arts and culture, there is probably no substantial overlap between European Union and national Swedish funding to arts and culture.

**Table 7.11.** Number of Swedish participants and received grants from Creative Europe 2021–2023.

	2021	2022	2023
Total number of projects with Swedish participants receiving grants: of which in the Culture (MEDIA) and cross-sectoral strand	110: 28 (81) 1	111: 19 (91) 1	160: 56 (102) 1
Total amount to Swedish participants: of which in the Culture (MEDIA) and cross-sectoral strand, € million	2.4 (4.1) 0.042	1.7 (4.7) 0.151	3.4 (4.5) 0.275

Sources: Statens kulturråd (2022, 2023, 2024a).

## 7.7.2 European Union Cohesion policy and the European Structural and Investment Funds

Cohesion Policy targets all European Union regions and cities in order to support job creation, business competitiveness, economic growth, sustainable development, and improve citizens' quality of life. European Union Cohesion Policy is implemented through the European Regional Development Fund (ERDF) (focus on social and economic development of regions and cities), the Cohesion Fund (CF) (focus on environment and transport in less prosperous European Union countries), the European Social Fund Plus (ESF+) (focus on jobs and fair and socially inclusive society), and the Just Transition Fund (JTF) (focus on climate neutrality transition). Grants for regional development are also distributed through the European Union's common agricultural policy, specifically the European Agricultural Fund for Rural Development (EAFRD), and under the common fisheries policy, specifically the European Maritime and Fisheries Fund. The European Union generally supports regional projects with between 60 and 80 percent of total costs.

**Table 7.12.** Projects receiving grants from the European Union structural and investment funds with cultural elements in 2022: number, share and sums in EUR thousands.

Programme	Number of projects with cultural element	Amount €** to culture	Total amount €** granted	Share to culture
Interreg	13	3,736*	202,325*	1.8%
European Social Fund Plus	3	1,689	147,094	1.1%
Rural Development	128	2,148	40,653	5.3%
Community-Led Local Development	82	2,627	12,984	20.2%
<b>Total</b>	<b>226</b>	<b>10,200°</b>	<b>403,056</b>	<b>2.6%</b>

\* Sums calculated in the source (Myndigheten för kulturanalys 2023b, 7) from EUR to SEK using the exchange rate of € 1 = SEK 10 as regulated by law (SFS 2022:268).

\*\* Exchange rate used is 10,63, the average for 2022 according to the European Central Bank, see note 76.

° The sum contains two different exchange rates, see \* and \*\*.

Source: Myndigheten för kulturanalys (2023b, 10 (Table 1)).

In 2022, a total of 226 Swedish projects with a cultural link received European Union structural fund grants for a total of SEK 106 million. Several of the projects that received funding in 2022 were focused on tourism development. Most of the projects receiving grants were within the rural programme and locally led development, with a majority of projects being about maintenance of buildings and other cultural environments. In reporting on successful Swedish applications for regional funds from the European Union, Myndigheten för Kulturanalys has defined culture as art, culture, design, gaming culture and cultural heritage (Myndigheten för kulturanalys 2023b). The distribution of the number of projects across programmes is found in Table 7.12.

## 7.8 Comparison across funding levels

In Table 7.13, the goals directing the grant-giving of the Nordic Culture Fund and Nordic Culture Point, Swedish cultural policy bodies, and the European Union Creative Europe programme are specified in order to allow for comparison across levels. The table also contains a statement of the budgets available in 2022 at the respective levels, again in order to allow for comparison across levels. What Table 7.13 highlights are the differences between the various types of public funding to independent arts and culture, where the different types of goals between Swedish national cultural policy goals and strategies and the other types of goals is particularly significant. Where the Swedish national cultural policy goals depart from the recognition of culture as a value in itself in society as a basis for public policy schemes, the Nordic and European Union programmes and bodies reflect a more instrumental role in the support to cross-national cultural activities. This could be interpreted as a necessity in order to not create tensions between different national policy priorities and regulations. When it comes to budgets, the significant differences between the Nordic bodies, on one hand, and the Swedish national and European Union levels on the other are clear. Whereas the Nordic bodies Nordic Culture Fund and Nordic Culture Point distribute around €10 million annually together, the Swedish national budget for the cultural sector is around €500 million, even though a substantial share of this sum is allocated to cultural infrastructure. The European Union funding within the Creative Europe programme is also substantial, but considering the number of inhabitants in Europe, it is quite small compared to national public funding in Sweden. The amounts budgeted reflect the different roles that public support at the various levels play in relation to national public funding for culture. The Nordic and European Union level funding complements national public funding to arts and culture.

**Table 7.13.** Comparison of goals for grants to culture and the arts at the Swedish national level, and Nordic and European Union levels. Sources: European Commission (n.d. a; n.d. b); Nordic Culture Fund (n.d.); Nordic Culture Fund (2023, p. 41–50); Nordic Culture Point (2023, p. 16); Statens kulturråd (n.d. b).

	Nordic Culture Fund	Nordic Culture Point	Swedish cultural policy	EU/Creative Europe
<b>Goals</b>	<p>Promote production, innovation and communication in art and culture in the Nordic region and globally</p> <p>Promote artistic and cultural networks at all levels of Nordic cultural co-operation</p> <p>Develop and disseminate knowledge of the arts and cultural life, with a view to stimulating the development of cultural policy in the Nordic region</p> <p>These goals are pursued through development of differentiated support</p> <ul style="list-style-type: none"> <li>• Enhanced global focus</li> <li>• Strengthened network formation</li> <li>• Strengthened knowledge communication and new contexts for cultural policy development</li> </ul>	<p>Promote, strengthen, and communicate Nordic cultural co-operation so that everyone can participate equally in the Nordic cultural scene and Nordic society</p> <p>Nordic Culture Point administers several of the Nordic Council of Ministers' funding programmes for culture and society, runs a Nordic library, and organises cultural events in Helsinki and around Finland</p>	<p><i>Culture is to be a dynamic, challenging and independent force based on the freedom of expression. Everyone is to have the opportunity to participate in cultural life. Creativity, diversity and artistic quality are to be integral parts of society's development.</i></p> <p>To achieve the objectives, Swedish cultural policy is to promote:</p> <ul style="list-style-type: none"> <li>• Opportunities for everyone to experience culture, education and develop their creative abilities</li> <li>• Quality and artistic renewal</li> <li>• A dynamic cultural heritage that is preserved, used and developed</li> <li>• International and intercultural exchange and cooperation in the cultural sphere</li> <li>• Equal access to arts and culture for children and youth</li> </ul>	<p>Safeguard, develop and promote European cultural and linguistic diversity and heritage</p> <p>Increase the competitiveness and economic potential of the cultural and creative sectors, in particular the audiovisual sector</p> <p>The Culture strand encourages cooperation and exchanges among cultural organisations and artists within Europe and beyond, specifically by</p> <ul style="list-style-type: none"> <li>• Fostering artistic creation and innovation</li> <li>• Supporting the promotion and the distribution of European content across Europe and beyond</li> <li>• Helping artists find creation and performance opportunities across borders, and</li> <li>• Stimulating the digital and environmental transition of the European Culture and Creative Sectors</li> </ul>
<b>Budget for grants in 2022</b>	€4 million per year, of which <i>Project Funding</i> €2.5 million	€6 million, of which €2.5 million within the <i>Culture and Art Programme</i> , and <i>Mobility Funding</i> €0.5 million	SEK 5,386.3 million	€406.5 million**, of which the <u>Culture strand</u> 134.1 million (33%)

\* EUR/SEK exchange rate as annual average for 2022 by the European Central Bank, see note 76.

\*\* Comment provided at the website: "The overall budget has been frontloaded, with a third of the creative Europe budget to be committed in the first 2 years of the programme, in order to address the difficult situation of the sector hardly hit by the COVID-19 crisis. In 2022, the creative Europe programme benefited from an overall increase close to €100 million compared to 2021, representing a budget increase of 33% compared to the previous year."

## 7.9 Conclusion

The questions guiding this chapter have been what monetary resources are available for independent arts and culture actors in Sweden from national, Nordic and EU sources, and what the criteria are for access to those resources. In addition, the chapter has highlighted how the concept of Nordic added value is operationalised in Nordic level public funding calls targeting the field of independent arts and culture. Some patterns are clearly discernible in the statistical data consulted and summarised in this chapter.

Firstly, the national and subnational level of public funding to independent arts and culture is the most substantial and diverse in form compared to the Nordic and EU levels of funding. Besides direct public funding in the form of grants and scholarships, which are the focus of this chapter, cultural policy budgets allow for professionals in the independent arts and cultural field to have a complementary income from employment as teachers in leisure-time municipal culture schools and similar or to be involved as self-employed in institutional cultural activities such as exhibitions, performing arts productions, and similar. National public funding of culture in Sweden comes in many shapes and allow for independent professionals in this field to benefit from it in both direct and indirect forms. Such diversity is not available at the Nordic and EU levels for the independent arts and cultural field.

Secondly, EU level support is more oriented towards enabling distribution and the exchange of cultural experiences, actors and goods within the field of culture in the case of the Creative Europe programme, and towards regional development and cohesion using cultural elements in the case of the European structural and investment funds. In Sweden, there are corresponding opportunities to access regional development funds for actors in the independent field of arts and culture through national support for regional development. Whereas national funding of arts and culture goes to culture and arts in Sweden (somewhat generalised), Nordic support goes to arts and culture that takes place in the Nordic region, whereas EU support is accessible for actors within the European Union. Swedish cultural policy has a national scope. Nordic funding focuses on projects targeting either Nordic cultural producers or consumers. EU funding targets a range of purposes of cultural activities, some of which are economic or social in purpose. As regards EU level public funding, cultural organisations can either apply for funds from some of the Creative Europe programmes for mobility or exchange, or for the

export of cultural goods or professionals. Funds can also be sought for industry-oriented support from the Creative Europe programme for activities that aim to develop the markets of European creative productions or related activities. Furthermore, funds can be sought in larger consortia for regional development through various social funds within the EU. Social funds grants can be sought for rural and regional development, and funds for cultural and creative activities can also be sought from the Smart Specialisation Strategy programme.

Thirdly, for funds at the national level in Sweden, there are no demands for a specifically Swedish approach in terms of artistic or cultural content or demands on collaboration. At the Nordic level, some programmes have collaboration as a criterion for eligibility. At the EU level, there is generally a demand on collaboration across richer and poorer areas of Europe for grants, but the available amounts of support are significantly higher than at the Nordic and national level. National and Nordic funds, on the other hand, allow for collaborations and applications for funding in a much less bureaucratic manner than EU funding does, and also probably offers less fierce competition.

Fourthly, when it comes to the Nordic added value principle in steering documents for Nordic funding of promotion of collaboration across the Nordic region, it seems that this principle is a result of the pressure to elaborate accountability structures and criteria rather than a wish to promote any specific idea of the Nordic. Reports and evaluations of Nordic cultural support seem to indicate that the formulation of a goal of Nordic political cooperation to promote Nordic interaction beside and beyond regional, national and international interaction has resulted in a system-level need for criteria by which to measure this Nordic added value in ways that go beyond the original needs of governance. When applying, cultural actors need to articulate the Nordic added value of their proposed activity. A similar pattern is traceable at the European Union level, where arguments for increasing funding of development of individual actors, organisations and businesses as regards their cultural and artistic production have resulted in policy documents seeking to balance formulations about a European identity and its simultaneous diversity without stepping out of line politically (Littoz-Monnet 2016). As regards governance aspects of Nordic level funding, it is noteworthy that the Nordic Culture Fund, which is a foundation that is more independent in its decision-making than Nordic Culture Point, is a formal Nordic administrative body. This difference in governance is a clear reflection of the legal status of the respective organisations, where foundations have a strong autonomy in relation to external stakeholders, whereas administrative bodies constitute part of the public sector. It should be noted, however, that the autonomy of foundations is intimately linked to the existence of an endowment, since it is generally this that guarantees the effective autonomy of a foundation.

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