

Årsrapport 2021
Bilaga A2

Programme Report 2021 for Nordic- Baltic Mobility Programme for Culture



Nordisk
kulturkontakt



Ásta Soffía Þorgeirsdóttir and Kristin Farstad Bjørdal. Ásta received Mobility funding to travel from Iceland to Norway to connect with accordion and folk musicians.

Bilaga A2: Programme Report 2021 for Nordic-Baltic Mobility Programme for Culture

	Number of applications	Number of applications approved	% approved	Amount applied for (euro)	Amount granted (euro)	% granted
Mobility Funding	769	395	51,37	1 298 805	651 395	50,15
Network Funding	75	25	33,33	1 877 408	771 078	41,07
Support for Artist Residencies	62	12	19,35	2 337 980	412 801	17,66
TOTAL	906	432	47,68	5 514 193	1 835 274	33,28

The aim of The Nordic-Baltic Mobility Programme for Culture (NBMP) is to enhance the cultural and artistic cooperation in the Nordic and the Baltic countries. The program focuses on developing and providing funding for areas such as mobility, new networks, and promoting new cultural impulses and initiatives among local, regional, national and international operators, organisations and institutions.

The NBMP offers three different forms of funding: Mobility funding, Network funding and Funding for artist residencies. Network funding is divided into Short-term and Long-term funding.

Expert groups that consist of professionals from the Nordic and Baltic countries assess the applications

and make decisions on grants. The experts meet a pre-set number of times throughout the year to discuss their recommendations and make the final decisions on grant allocations. In 2021, Nordic Culture Point could arrange the autumn meetings in Suomenlinna, but the annual Joint meeting for all expert groups was still held online due to COVID19-pandemic.

In 2021, the NBMP as a whole has granted a total of 1 835 274 euro. The NBMP received a total of 906 applications which is an increase of approximately 100 applications compared to the previous year. Covid-pandemic continues to affect the field and in 2021 it was especially Network funding that witnessed a drop in the number of applications.

The number of applications that were granted funding from the NBMP amounted to 432 in total in 2021. In terms of percentages, 48 % of all applications were granted funding, which is a high percentage compared to years before the pandemic. Furthermore, 33 % of the total amount applied for was granted, a slightly higher percentage compared to 27 % in 2020.

Three application rounds were held for Mobility funding, one for Funding for artist residencies, one for Long-term network funding and two for Short-term network funding during 2021.

New programme period 2021–2023

The Nordic and Baltic ministers for culture decided in 2020 to extend the Nordic-Baltic Mobility Programme for Culture through the period 2021–2023. The programme continues to have three strands: Mobility funding, Network funding, and Funding for residency centres. The aim of the program remains the same and the programme is still considered to be relevant in order to increase the sharing of knowledge and contacts in the region and creating more interest for Nordic and Baltic art and culture.

What is new during this new programme period is the possibility to arrange an annual profiled application round within the Mobility funding module. As of 11 October 2021, the participating countries have approved the pilot project in mentoring within the programme initiated by Nordic Culture Point. The idea for a mentorship model came up as a suggestion during a workshop at Joint Meeting in 2019 and has been developed in 2020–2021.

In line with Vision 2030 and the co-operation programme on culture 2021–2024, the pilot takes into consideration the environmental impact of cultural mobility by reducing the number of cross-border travels within the Mobility module and at the same time strengthening the opportunities for long-term and committed co-operation for individual artists. It will help to contribute to social sustainability by focusing on and supporting young artists' professional development in the Nordic and Baltic region. The scheme is specifically aimed at young professional artists and cultural workers up to the age of 30, providing opportunities for

The NBMP offers three different forms of funding: Mobility funding, Network funding and Funding for artist residencies.

cross-border professional artistic cooperation. The module focuses on sharing knowledge, professional development, capacity building, and new income opportunities. During the mentorship period, all mentors and mentees will have joint sessions to network, share experiences and learnings, and discuss issues of mutual interest.

In the autumn 2021, an open call was arranged in order to recruit the mentors to the program. Nordic Culture Point received 50 valid applications and selection of the mentors will be made in January 2022. After the mentors have been selected, an application round will be arranged to select the mentees for the program. The matched pairs will work together 6 months in 2022–2023.

New Expert groups for the Programme

The new programme period also meant new Expert groups for the three modules. The experts started they work online as their introductory meeting as well as their first decision meetings were held online in the spring 2021. Also, the annual Joint meeting for all expert groups was held online in September 2021. However, in the autumn Nordic Culture Point was able to receive some of the new expert to Suomenlinna in Helsinki as the Expert group for Network funding had their first meeting in real life. Also, the Expert group for Mobility funding arranged a hybrid meeting with three experts physically present in Suomenlinna and rest participating online.



Camille Laurelli's and Romain Sein's interactive exhibition "The Pile".

Mobility Funding

Tendencies in applications for Mobility Funding

In the Mobility funding, a total of 395 applications were granted funding out of the 769 that were submitted, an approval rate of 51 %. The total applied amount was 1 298 805 euro of which 651 395 euro was granted, an approval rate of 50 %. Grants are provided for individual artists and/or cultural producers within all arts and cultural fields.

The gender outcome among granted applicants shows that 57 % are women, a decrease of 10 % compared to 2020. Men make up 39 % of the granted applicants, an increase of 8 % compared to last year, while 4 % state unspecified gender.

Applications classified as cross-disciplinary, which consists of a variety of sub-fields, make up the biggest share of main artistic field among granted applicants. Of the 395 granted applications, 129 stated cross-disciplinary/multidisciplinary as their main field, 33 % of the total. Music followed with 83 applicants, 21 % of the total, and visual arts is third with 81 applicants, 20 % of the total. Dance and theatre have respectively 44 and 24 applicants.

The geographical distribution in 2021 shows that Denmark has the biggest share of travel departures with 24 % of the total. Sweden is next with 19 %, and Finland third with 18 %, followed by Norway (9%). Of the Baltic countries, Lithuania had the biggest share of departures in 2021 (12 %), followed by Latvia (6 %) and Estonia (5 %).

Norway was the most popular destination among granted mobility funding, with a total of 69 applicants traveling to Norway, 17 % of the total share. Denmark was the second most popular destination with a total of 68 applicants traveling there (17 %), while Finland, Iceland, Latvia and Sweden in third place with 36 applications each (9 %), followed by Estonia, 29 applications (7 %), multiple destinations with 27 applications (7 %), Lithuania 22 applications (6 %), Greenland 19 applications (5 %), Faroe Islands 16 applications (4 %) and Åland Islands with 1 application.

The maximum days for funding was in 2021 increased from 10 to 14 in 2021. Of the 395 granted applications, 143 were granted 11 or more days which makes up 36 % of the total. This shows that change was much appreciated.

Also, the possibility to apply for multiple destinations was a new feature in 2021. As mentioned above, 27 applications in total were granted stating multiple destinations which gives 7 % of the total of 395 granted applications.

Group applications were no longer possible in 2021 as the change in the criteria requires applicants to apply as individuals but stating in their application if they are traveling as a group. 92 applicants stated they were part of a group. The change was made in order to make it easier for groups with different point of departure, for example, to apply for the same activity.

As for the horizontal perspectives of the Nordic collaboration, 76 % of the granted applications stated that their activities contribute to goals for sustainable development and 67 % stated that their activities contribute to gender equality goals.

Examples of applications that have been granted Mobility funding in 2021

Lisbeth Rysgaard. Travel from Denmark, Copenhagen to Faroe Islands, Torshavn, 9 days.
Field of art: Multidisciplinary – entrepreneurial workshop for all arts fields.

"Boost Your Artistic Career" is an entrepreneurial artist workshop aimed at artists and creatives – both the established and the novices – in the Faroe Islands. The purpose of the travel is to help, boost



Mustarinda in Hyrynsalmi works as the main meeting place between invited residency artists, writers, researchers and Mustarinda members and other active in the association together with more local operators.

and develop the career of artists on the Faroe Islands through a workshop focusing on the entrepreneurial field of an artistic career.

Aili Ojalo. Travel from Finland, Helsinki to Estonia, Tallinn, 14 days.

Field of art: Theatre

Ojala-Ojalo Ensemble (Aili Ojalo and director Hanna Ojala) will travel to meet the living artistic and personal contacts of late Ilmar Ojalo (1910–1989), an Estonian artist and restorer in Tallinn and Tartu. Later, they will create a theatre performance called “Estonia and identity” based on their research. Ilmar Ojalo was Aili’s father whom she never saw again after she and my mother leaped to Finland in the 80’s.

Samuel Brzesk. Travel from Norway, other locations to Sweden, other locations, 10 days.

Field of art: Visual arts

The artist will travel from Bergen to Gothenburg to install and de-install the solo exhibition ‘Polar Inertia’ at Galleri Box in January–February 2022. The exhibition will contain two multi-screen video and sound installations.

Sanna Josefiina Hirvonen. Travel from Finland, other locations to Iceland, Reykjavik, 14 days.

Field of art: Dance

Sanna Josefiina Hirvonen will join her colleague Amanda Líf Fritzdóttir in Reykjavík to start working on a collaborative project called Hope Songs. The

two dance artists will explore the theme of radical hope through the use of voice, old songs, movement improvisation, poetry and choreography.

Results and effects for Mobility Funding

The expert group met mostly online for three decision meeting in 2021, assessing applications and deciding on grants. Normally, two of the annual meetings are held in Helsinki, but due to the Covid-19 pandemic and travel restrictions, all meetings, except from three experts being present at the last meeting, this year were arranged online. The members of the Expert Group, David Kozma, Kristoffer Lindhardt Weiss and Zanne Onckule, comment on the work in the expert group and how the pandemic has affected the art and culture scene:

I didn't see any change from the previous round, maybe few more applications? Qualitywise pretty much the same. This round didn't give, at least for me, an image that art professionals would have changed their habits. The majority is still flying, only few (maybe less than in other rounds) were choosing other options than airplane. David Kozma

What we have seen in this round is continuation of the broad interest in the program and the idea that intercultural exchange is essential to our countries. I have noticed that we do not see many applications from designers and architects. An effort to make the program known to a broader audience is necessary. The applications seem very professional, but also very much alike. There is a great focus on the climate crises and understanding what some have called the post-human condition, that is the relation

between nature and human in the age of the Anthropocene. Kristoffer Lindhardt Weiss

Certainly, my evaluation-judgment here is based on the applications assigned to me. With that in mind, I do feel some minor shifts in the content and type of applications coming in recently. While the focus on nature (Nordic brand) and ecology and human-engagement related issues prevails, it seems that there are less proposals to travel just to give a lecture, to open an exhibit or ship an artwork to be installed. Applications are more nuanced (although, a lot of them still rather poorly written) and people seem to try to tackle more genuine subject matters. Also, a more diverse crowd of people both in terms of nationalities and their ethnical/national/place of origins backgrounds seem to pop up with more certainty. Also, there are less commercial design related applications (commercial jewelry artists, interior designers etc.). And then, as we are continuing to live under the mutations caused by (ongoing) pandemic, creative people are less keen to elaborate on that in their applications and just take that as a given reality that we have to find ways around, to have ways "to go mobile". Zane Onckule

Covid-19 postponed many projects also in 2021, but during the year when restrictions were slightly eased, some artists and cultural workers were able to travel and proceed with their projects as planned. Out of the 168 reports received from granted projects in 2021, 92 % state that the travel has resulted in collaborations with new partners at the Nordic or Baltic level and 89 % state that they have plans for possible future collaborations as a result of the Mobility funding grant.

Network Funding

Tendencies in applications for Network funding

In 2021, a total of 75 applications were received for Network funding. Of these, 62 applications were for Short-term network funding while 13 were for Long-term network funding. As in previous years, the Short-term network funding had two application rounds while the Long-term network funding had only one round in the beginning of the year. The number of applications was significantly lower for both short-term and long-term funding compared to previous years. Reasons behind the decrease are complex and Nordic Culture Point expects the pandemic still have an effect on the next year's rounds.

A total of 35 applications were granted Network funding, of which 5 were long-term networks and 20 short-term networks. The total amount granted was 771 078 euro, of which 359 603 euro was issued to short-term networks and 411 475 euro was issued to long-term networks.

As in the previous years, the highest sum granted to an individual short-term network was 20 000 euro which is the maximum amount that can be granted to one-year collaboration. 10 networks in total received the maximum support within Short-term network funding. The highest sum granted to an individual long-term network was 100 000 euro which is the maximum amount that can be granted to a long-term network, and there were two long-term networks in 2021 that received the maximum amount. However, it is worth noting that not all applicants apply for the maximum amount.

Among all the granted networks, Sweden (participation in 76 % of granted networks) and Norway (68 %) were the top countries participating in the majority of the networks but closely followed by Denmark, Estonia and Latvia with participation in 14 granted networks (56 %) as well as Finland and Lithuania with participation in 13 networks (52 %) both.

Of all granted networks in 2021, as much as 56 % of networks (14 out of 25) included a partner from a Nordic and a Baltic country. Three of the granted networks (12 %) consisted of the three Baltic countries only and eight projects (35 %) were conducted as partnerships between the Nordic countries only. In addition, 20 % of all networks included a country outside the region. Other partner countries participating in the networks include United Kingdom (3 networks), Germany (3 networks) as well as Italy, Portugal, Rumania, USA, Canada and South-Korea (in 1 network each).

Again, a great number of the Network funding applications (11 of 35 granted networks) involved cross-disciplinary initiatives. The most common single art form among the grant receivers was film followed closely by dance, circus and music. The cross-disciplinary projects combine different genres and the granted projects covered traditional genres as well as more experimental areas of culture.

It is noteworthy that only one of the long-term grantees was new to Nordic Culture Point, and 10

out of 13 applicants for the long-term funding had applied for or received a grant before. For the short-term funding half of this year's applicants had not applied for a grant from Nordic Culture Point earlier. 7 of the first-time applicants managed to get funding from the Short-term module.

The number of applications in 2020 was not affected by the pandemic but we see the effect in 2021 as the Long-term Network funding received less applications than the year before and specially the autumn round for the Short-term funding received approximately a half of the normal number. Also, the pandemic has still postponed many network activities into the following year and Nordic Culture Points expects this trend to continue still in 2022. Many networks have this year worked in hybrid-formats combining online meetings with a physical meeting. As the travel restrictions have been a little bit lighter in 2021 than the year before, granted networks have really appreciated the chance to meet their partners face-to-face.

Daniel Urey, the Chair for the Expert Group for Network funding in 2021, comments the year 2021:

Unfortunately, we still need to reflect and tackle ongoing impacts of the pandemic on the cultural field in Nordic and Baltic countries. As mentioned above the number of applications during 2021 did decrease and we still do not know what awaits for the spring of 2022. However, the support from the Nordic Culture Point is a long-term commitment towards our societies and so we urgently need to communicate that our infrastructures to support cultural life and cultural exchange between the Nordic and the Baltics are still around. The Expert group for Network funding consist of different professional experiences, which is highly necessary to create both interesting and critical conversations when evaluating the applications. Now, having the pandemic circumstances in our minds requires more from us in order to understand the new but interesting hybrid formats of networks that are appearing into daylight. We truly hope that these new formats of cooperation will extend beyond the pandemic and rather show us new ways of thinking and rethinking cultural life and exchange in the Nordic and Baltic context

Examples of networks granted funding

Short-term networks:

Sustainable co-production in the Baltic-Nordic region

The main objective is to create a network that strengthens business relations in the Baltic-Nordic region within the audiovisual industry and meet the challenges that the industry is facing. The number one challenge is the climate crisis and the footprint the film industry has on the planet. There is a need for a new progressive vision on how films can be produced in a sustainable way. A Baltic-Nordic network can through collaboration create and in the long run implement that vision.

Network partners from following countries:

Denmark, Norway, Sweden, Åland Islands, Estonia, Latvia, Lithuania

Field of art: film

Diversity and Inclusion in Nordic and Baltic Music

The aim of the network is to map and connect actors that are working with artists with learning disabilities. The network is using knowledge from years of this work in Finland to implement a method in the other participating countries. The method is panels and workshops with the artists who have mental disabilities.

Network partners from following countries: Finland, Estonia, Norway and Sweden

Field of art: music

Long-term networks:

Nordic network for rethinking art museums of the future

All in a current state of transition, three museums Malmö Konstmuseum (SE), Trondheim Kunstmuseum (NO) and Museum of Contemporary Art Kiasma (FI) together with Art as Forum Research Centre (DK) have formed a creative learning network for developing and sharing new perspectives on the art museum of the future. Rooted within a Nordic tradition, they wish to expand this network to question and experiment – and ultimately ask the question: museum Why? Museum Why aims to investigate two fundamental and intertwined

questions in a specific Nordic context: Why do we have museums? What would they look like were we to invent such a concept today?

Network partners from following countries:

Denmark, Finland, Norway and Sweden

Field of art: Cross-disciplinary (cultural heritage, crafts, media, visual arts)

NB8 Circle – Mentoring Program 2021–2023

NB8 Circle – Mentoring Program is a capacity building mentorship program and network for freelance dance producers. The aim is to strengthen the infrastructure for management, production and distribution of contemporary dance in the Nordic and Baltic region, and to help the freelance dance sector to recover from COVID-19. NB8 Circle is a joint initiative of contemporary dance organizations in 5 Nordic countries, with 6 associate partners in the Baltic countries and other Nordic regions.

Network partners from following countries: Denmark, Finland, Faroe Islands, Greenland, Iceland, Norway, Sweden, Åland Islands, Estonia, Latvia, Lithuania

Field of art: dance

Results and effects for Network Funding

The pandemic has made it difficult for networks to carry out their activities and at the end of 2021 there are only 4 projects from year 2020 that have managed to see through their activities.

Nordic/Baltic Creative Arts Incubators Network that received Short-term funding in the spring 2020 originally applied for four physical meetings in four Nordic and Baltic countries but had to transform the meetings into 18 digital meetings over Zoom with some adjustments to the time schedule. For their final conference, however, restrictions had lifted enough to allow for some of the members of the network to travel to Tallinn in October 2021 – with the rest of the network on Zoom – and meet there to discuss the future and next steps of the network.

Network Platform for Participatory Art did 11 interviews with artists published online, produced a public program consisting of 7 participatory art projects with invited artists and 2 public talks by art professionals for a digital audience. The experiences of

the network activities will lay the base of the continued work with network FLOCK. The network also held digital network meetings with the organisations connected to FLOCK as well as a number of meetings with artists involved in the productions where both artistic processes and production were discussed. The activities were accessible by being both digital and open for an audience outside the network and meant us reaching new people. FLOCK works continuously with making art accessible to a larger audience – both in the role of art consuming audiences and as co-producers of the art.

Funding for Artist Residencies

Tendencies in applications

The module received 62 applications in 2021 of which 12 were granted support. The share of granted applications was 19,4 % which is a slight decrease from last year's 21,8 %. The total granted amount was 412 801 euro and total applied amount was 2 337 980 euro. The share of granted amount of the total applied amount was 17,6 %. The applied amount as well as the number of applications was more or less the same as in 2021.

With Funding for artist residencies, residency centers cover direct costs connected to invited artists and or curators/other arts professionals from other Nordic and Baltic countries than the center is located at. The programme requires that the residency centers invite at least 2 artists from two different countries and encourages longer working periods of approximately 2–4 months. The number of invited artists varied between 3–12 depending on the duration of the residency programme. This year's grants will cover 109 artists' residency stays in the Nordic and Baltic countries in years 2021–2023.

Of the 12 residencies that received support as many as 7 have selected cross-disciplinary as the main field of art they are working with. As in previous years, visual art remains the most popular single discipline, also among the residencies that work cross-disciplinary. Music, film and circus were also represented among the supported residency centers, and the granted residencies covered also other areas such as architecture, artistic research, media and cultural heritage.

In 2021, there were as many as three supported residency centers in Latvia and Lithuania and two in Norway. The rest of the grants went to Denmark,

Finland, Sweden and Estonia that all have one supported residency center. Greenland was in 2021 the only country that did not apply at all. The share of first-time applicants in 2021 was approximately 32 % which is lower than last year. Among the 12 granted projects were only two first-time applicants.

Even though COVID-19 pandemic has had a huge impact on the field of arts and culture, it did not affect the number of applications for Funding for artists residencies. The chair for the Expert Group, Kati Laakso, says:

We were happy to receive a great number of applications, and to have the opportunity to delve deeper into all these inspiring residency organizations in the Nordic and Baltic regions. Even though the pandemic has made international mobility challenging we can see the great value the residencies have on building long-term connections and projects across the whole region, enabling many artists to continue their work in an international creative setting. Residency periods can have a tremendous impact on an artist's career, and we hope the chosen residency organizations will be able to continue their great work besides the limitations set by the pandemic.

Several residency centers have had to postpone their activities but there are also many residency centers that have managed to carry out their activities. The situation is still difficult at the end of 2021 and there are several postponements and changes to granted projects. The travel restrictions have eased off compared to 2020 but uncertainty remains and many residencies have had to rearrange their schedules.

Examples of supported residencies 2021

Pikene på Broen

Pikene på Broen's 'Bar International' Programme and the newly introduced 'Barents Centre for Artistic, Curatorial and Practice-led Research' will give the opportunity for artists and researchers from Nordic and Baltic region to spend a longer period in the borderland Barents area, Norway. Using Terminal B run by Pikene på Broen as a base, participants will undertake production residencies with a deeper focus on practice, local community engagement, artistic research sharing & networking.

Country: Norway

Field of art: cross-disciplinary



VV Foundation was one of the first-time applicants with their PAiR Residency programme.

VV Foundation

The PAiR Residency programme will give artists-in-residence from Baltic and Nordic countries a possibility to develop their practice, offer a chance to meet with Latvian local art scene professionals, meet with each other, strengthen international and local art communities and cover public programmes that will create platform for conversation and learning. The residency programme aims to provide infrastructure for critical thinking and artistic experiments, as well as the development of intercultural cooperation, the development of interdisciplinary knowledge and the promotion of location-related artistic research within the goal to provide collaboration and artistic development within Baltic and Scandinavian region.

Country: Latvia

Field of art: cross-disciplinary

The Union

The "Hjemmefra/low-residency program 2021" consists of two editions that are each a three-month grant for six Nordic and Baltic based artists to take part in a remote art residency from home. As a way to provide insight into the extraordinary situation of being confined to home during the Covid-19 pandemic when public spaces and activities are being restricted.

Country: Norway

Field of Art: visual arts



FABRIKKEN carried out most of their previously granted residency activities in 2021.

Results and effects of Funding for artist residencies

VV Foundation that was granted in 2021 has been able to carry some of their activities during the year. The residency center had two open calls focusing on artists and theoreticians from Baltic and Nordic region to exchange knowledge, contacts, presence and interest in Nordic and Baltic art and culture scene. They selected Hildur Elísa Jónsdóttir, Icelandic artist and composer based in Reykjavík; Maike Statz, an artist and interior architect living in Bergen, Norway; Eeva Rönkä & Jane A. Purhonen, a Finnish collaborative duo; Sille Kima, Estonian artist and Rasmus Myrup, a Danish born artist living and working between Paris and Copenhagen.

In Riga the residents have been introduced to the local art scene and they are to participate at the weaving workshops with local community, as well as conduct open classes with children from local Pavilosta school of music and art. The possibility to create a connection to the local community and the local arts scene is considered important for the success of a supported residency programme. A chance to create new collaborations and new contacts is crucial for both the artist and the residency organisation in order to develop their work.

The FABRIKKEN residency center in Copenhagen, Denmark, was granted in 2020 but carried out most of the granted activities for its FAIR residency programme in 2021. Funding for artist residencies covered three artists: Jonas Liveröd from Sweden, Kaisa Maasik from Estonia and Camilla Edström Ödemark from Norway. FABRIKKEN was pleased that it turned out to be possible to conduct high

quality and Covid-safe residencies even during lockdown. The residency center took the necessary precautions and met the safety guidelines, and each resident had a fruitful residency with benefits to their careers and respective practices.

The pandemic still changed some of the activities: the residents are often invited to give talks etc. at partnering institutions, but this season was a bit different in that regard due to the virus. However, several meetings and 'studio visits' were conducted as outdoor walks, which proved a good format for exchange of knowledge and experiences and for network building. The format was less formal and as such a good catalyst for new relations.

FABRIKKEN is often approached by other agents who are looking for knowledge and inspiration in order to establish similar institutions, either nationally or internationally. This year, FABRIKKEN advised agents from Norway and Estonia and have contributed knowledge to the establishment of a new collaborative residency program in Taastrup in Denmark.

A very important synergy on a larger scale is the growth of new residencies in Denmark. The Nordic-Baltic Mobility Programme for Culture was among the very first to support residency centres, and this has contributed to the establishment of new funding sources, an increased understanding of the value of residencies and new Danish residencies, which means more opportunities for Nordic and Baltic artists and for exchange and development.

Expert group for Nordic-Baltic Mobility Programme for Culture (2021–2023)

Ragnhild Hemsing (chair)

Country: Norway

Art and culture field: music

Kristoffer Lindhardt Weiss

Country: Denmark

Art and culture field: architecture

Zane Onckule

Country: Latvia

Art and culture field: curating, contemporary art

David Kozma

Country: Finland

Art and culture field: theater, cross sectorial, diversity

Per Ananiassen

Country: Norway
Art and culture field: theater, Sápmi

Karina Lykke Grand

Country: Faroe Islands
Art and culture field: art history, museums

Expert group for Network Funding

Daniel Urey (chair)

Country: Sweden
Field of art and culture: sustainability

Anna Júlía Fríðbjörnsdóttir

Country: Iceland
Field of art and culture: visual art

Søren Burholt Kristensen

Country: Denmark
Field of art and culture: music

Triinu Aron

Country: Estonia
Field of art and culture: dance

Expert group for Support for Artist Residencies

Kati Laakso (chair)

Country: Finland
Field of art and culture: visual arts

Karl Henrik Edlund

Country: Åland
Field of art and culture: photography

Kajsa Sundin

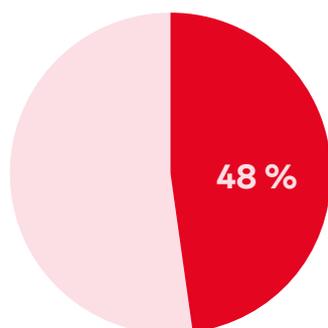
Country: Sweden
Field of art and culture: literature

Jonas Tertelis

Country: Lithuania
Field of art and culture: theatre

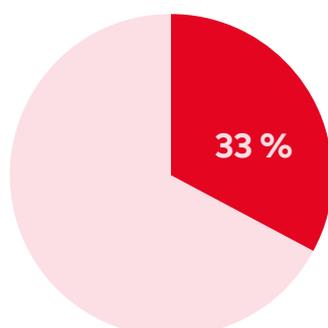
Summary of applications and amounts

Total number of applications and number of grants



Total number of applications	906
Total number of grants	432
Number of denied applications	474

Total amount applied for and total amount granted (euro)



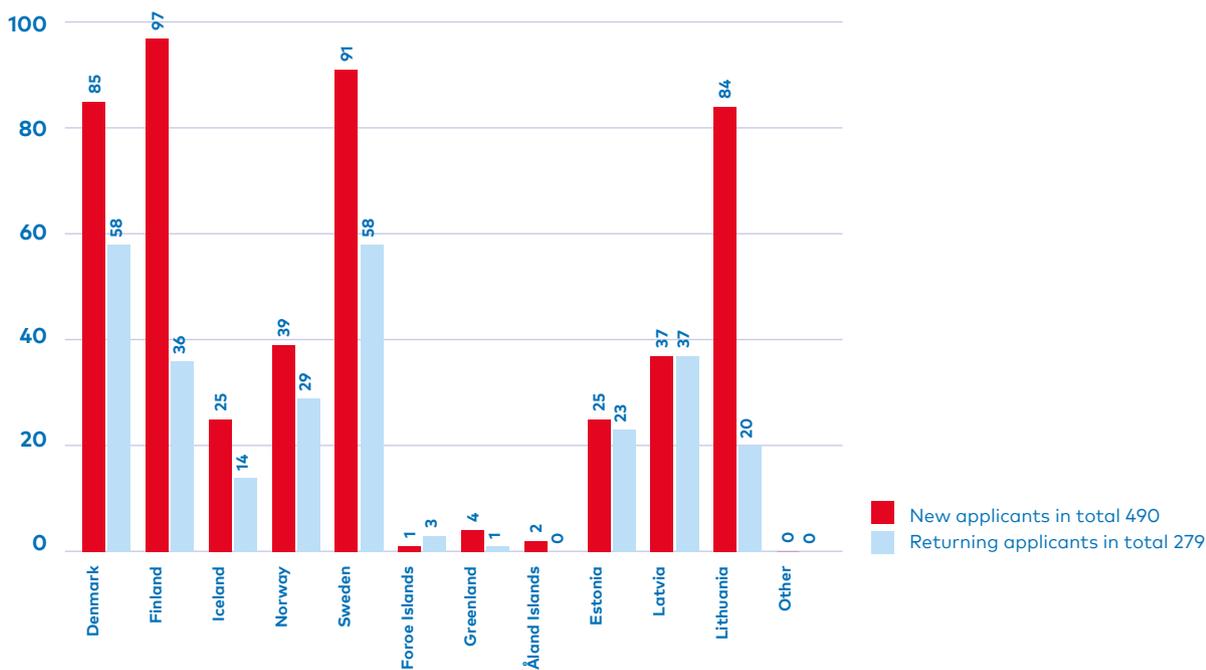
Total applied for	5 514 193
Total granted	1 835 274

Amount granted to each country (euro)

Country	2020	2021	2022	Total
Denmark	189 810	42 230	28 000	260 040
Finland	104 870	90 020	36 696	231 586
Iceland	31 300	0	0	31 300
Norway	68 100	17 445	75 000	160 545
Sweden	120 370	338 078	40 000	498 448
Faroe Islands	9 980	0	0	9 980
Greenland	3 540	0	0	3 540
Åland Islands	3 820	0	0	3 820
Estonia	26 155	118 300	22 475	166 930
Latvia	26 015	112 835	117 450	256 300
Lithuania	67 435	52 170	93 180	212 785
In total	651 395	771 078	412 801	1 835 274

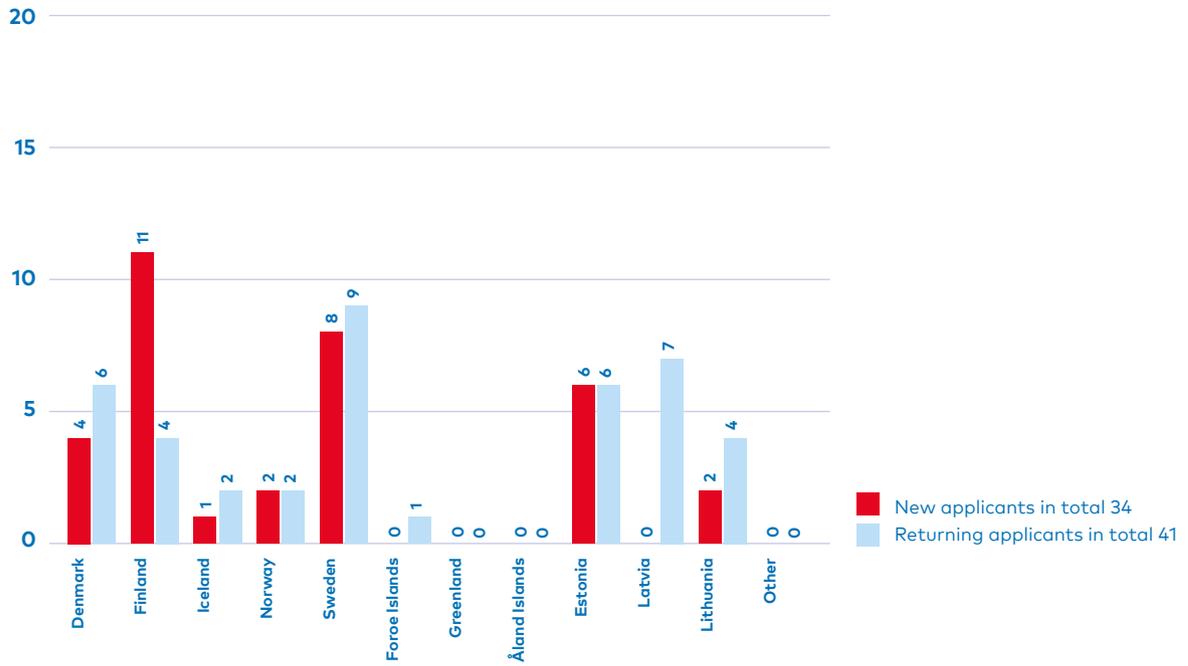
New vs returning applicants

Mobility funding

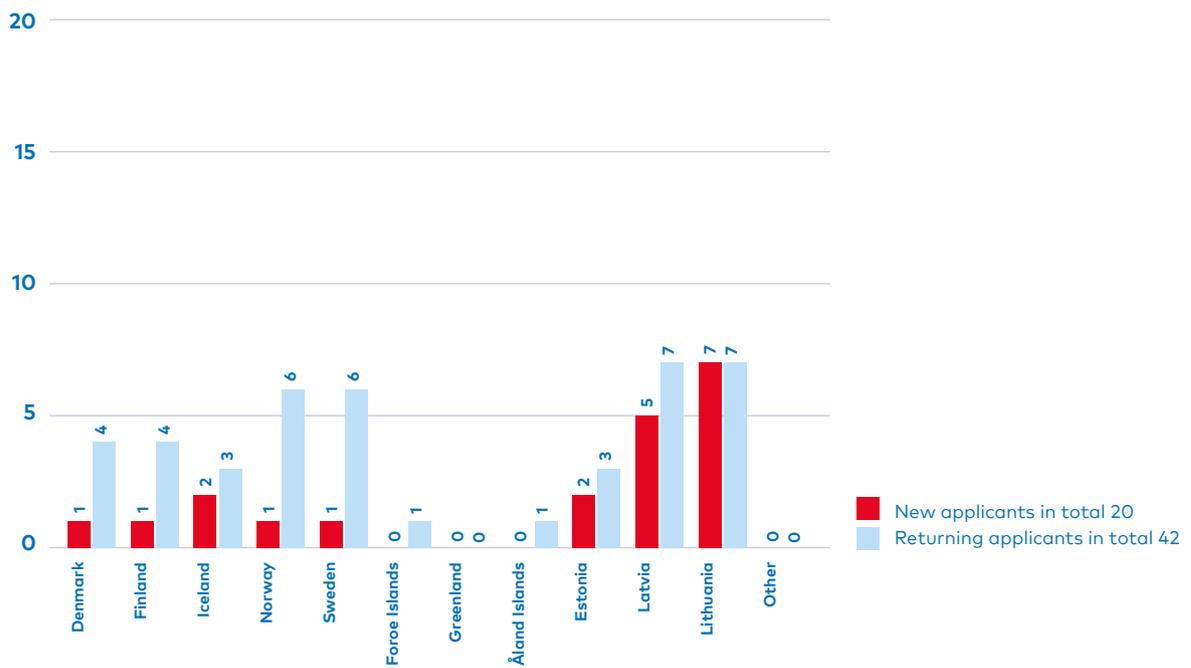


New vs returning applicants

Network funding

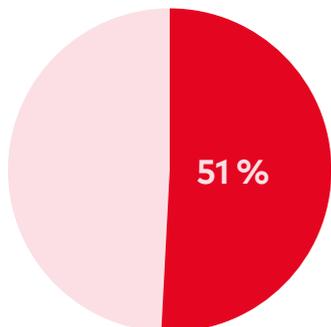


Funding for Artist Residencies



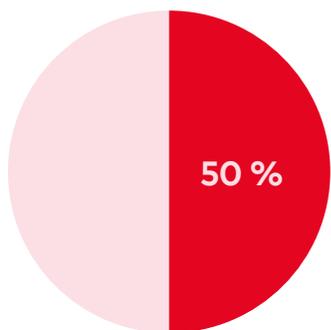
Mobility Funding

Total number of applications and number of granted applications



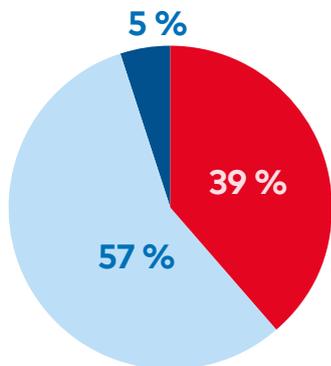
No. of applications	769
No. of granted applications	395
No. of denied applications	374

Total amount applied for and total amount granted (euro)



Total applied for	1 298 805
Total granted	651 395

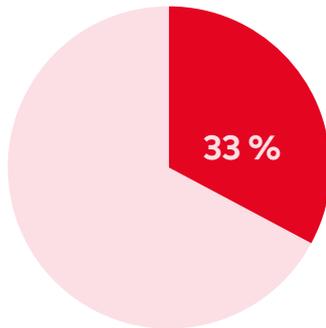
Gender of grant recipients, including members involved in group applications



Men	153
Women	224
Unspecified	18
Total	395

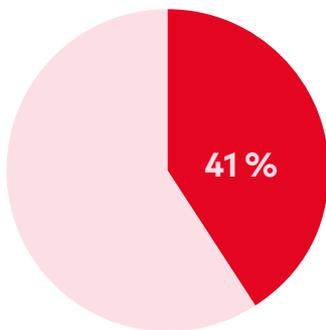
Network Funding (long-term and short-term)

Total number of applications and number of granted applications



No. of applications	75
No. of granted applications	25
No. of denied applications	50

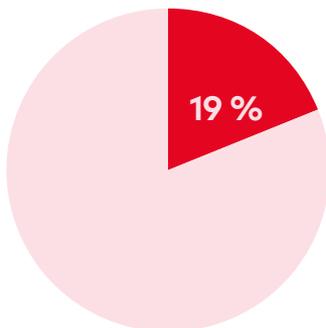
Total amount applied for and total amount granted (euro)



Total applied for	1 877 408
Total granted	771 078

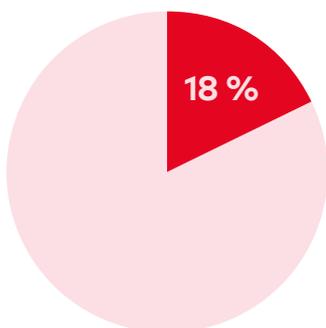
Support for Artist Residencies

Total number of applications and number of granted applications



No. of applications	62
No. of granted applications	12
No. of denied applications	50

Total amount applied for and total amount granted (euro)

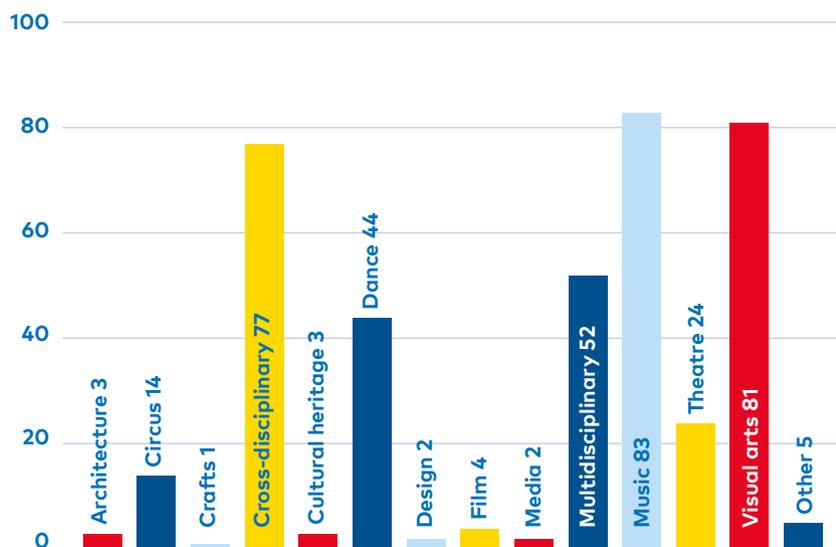


Total applied for	2 337 980
Total granted	412 801

Distribution by field of art

Mobility Funding

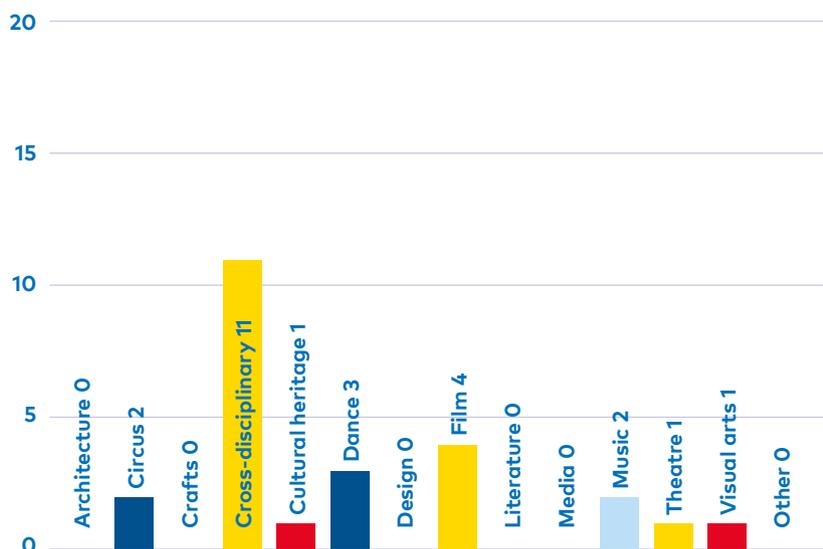
Number of granted travels per main field of art



Please note: Cross-disciplinary can consist of a variety of sub-fields which may include one or several of the main fields of art.

Network Funding (long-term and short-term)

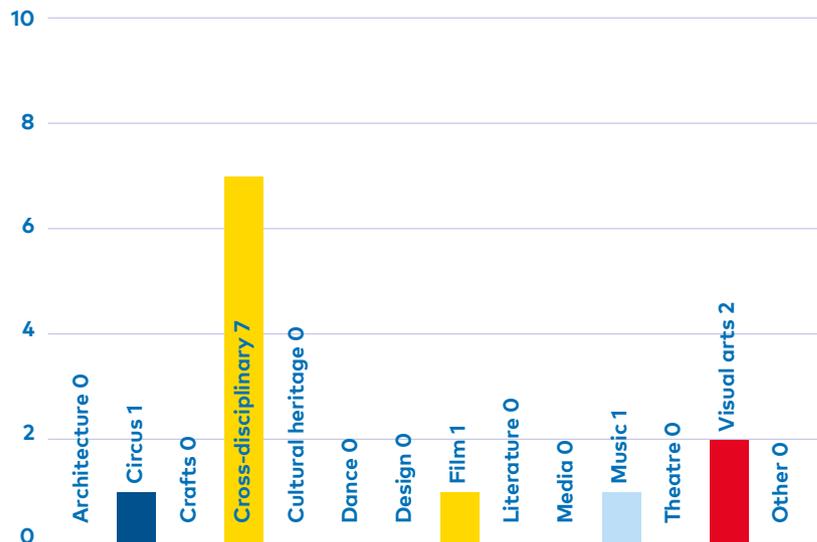
Number of granted projects per main field of art



Please note: Cross-disciplinary can consist of a variety of sub-fields which may include one or several of the main fields of art.

Support for Artist Residencies

Number of granted residencies per main field of art

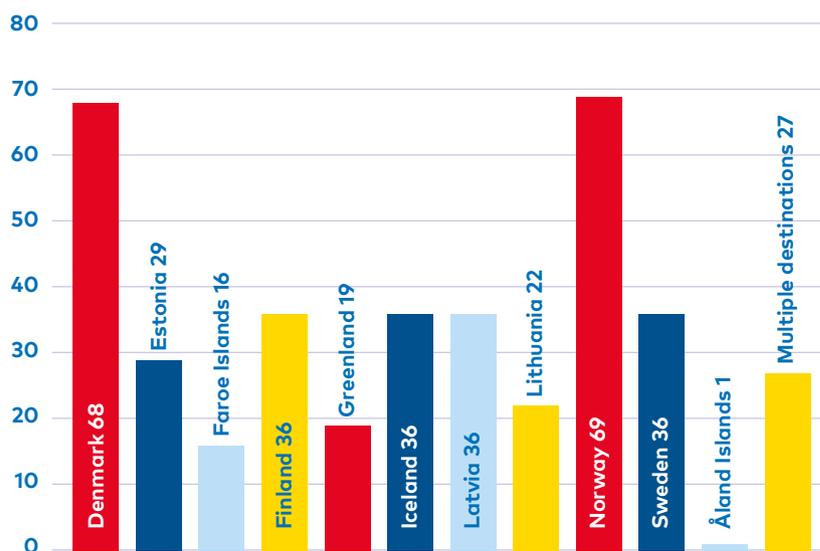


Please note: Cross-disciplinary can consist of a variety of sub-fields which may include one or several of the main fields of art.

Distribution of countries participating in projects funded

Number of granted Mobility Funding applications – Destination country

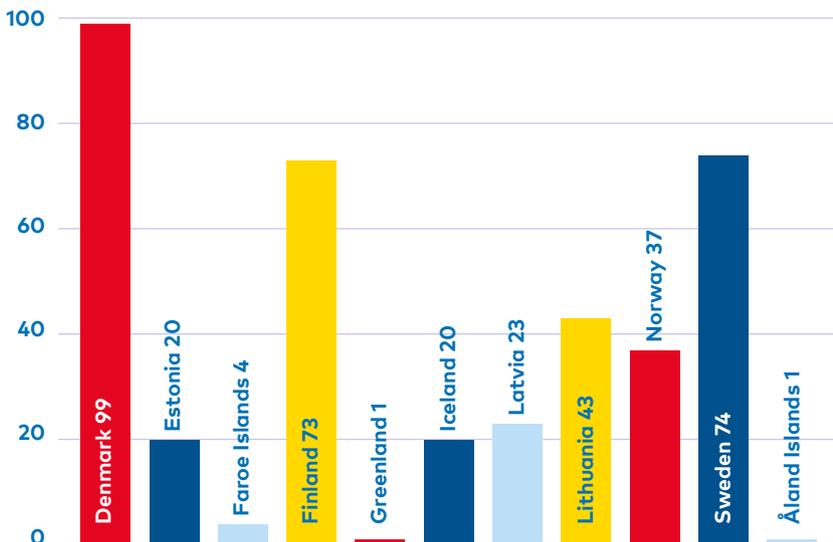
Traveling destination



Granted applications in total: 395

Number of granted Mobility Funding applications – Country of departure

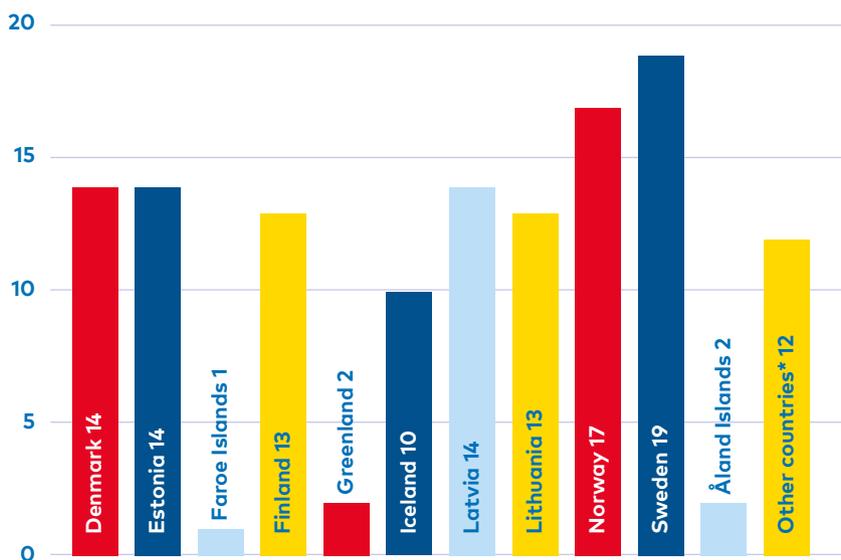
Traveling from



Granted applications in total: 395

Network Funding (long-term and short-term)

Which Nordic and Baltic countries participate in the networks



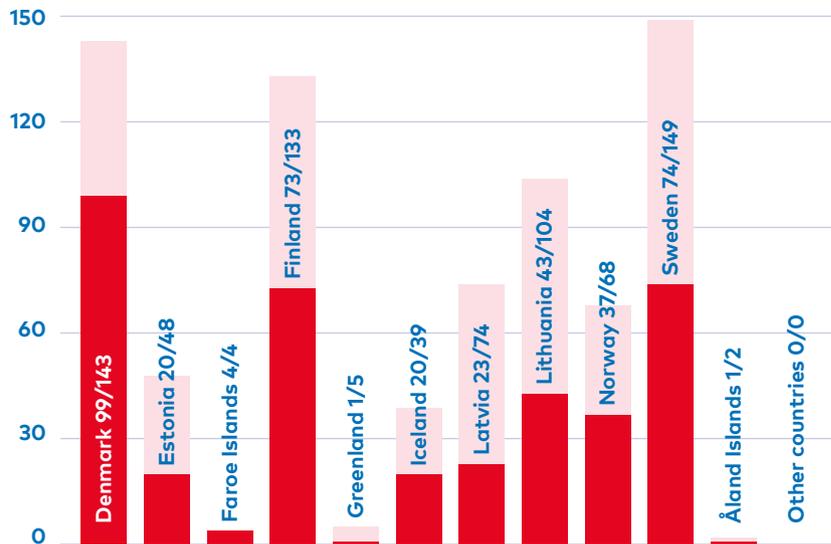
Please note that each granted network has participants from at least three different countries.

*UK 3, Germany 3, Italy 1, Portugal 1, Romania 1, USA 1, Canada 1, South-Korea 1

Granted applications in total: 25

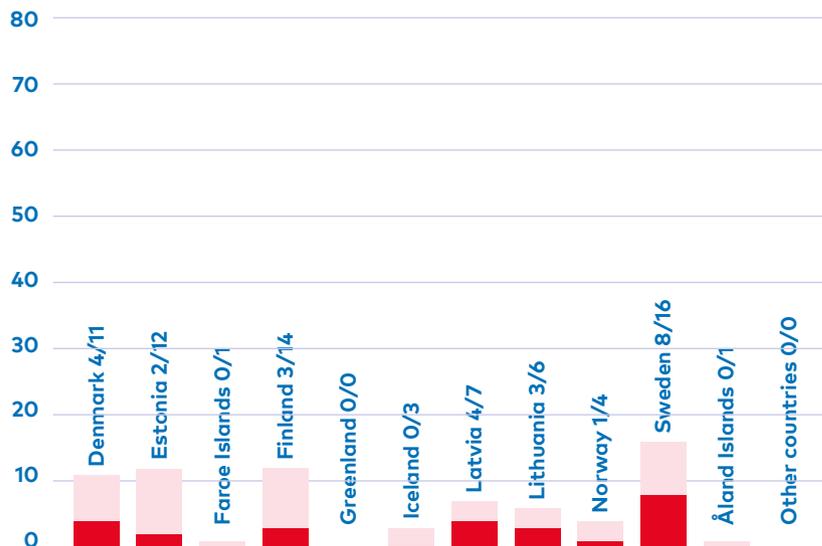
Number of applications and grants per country in 2021

Mobility funding



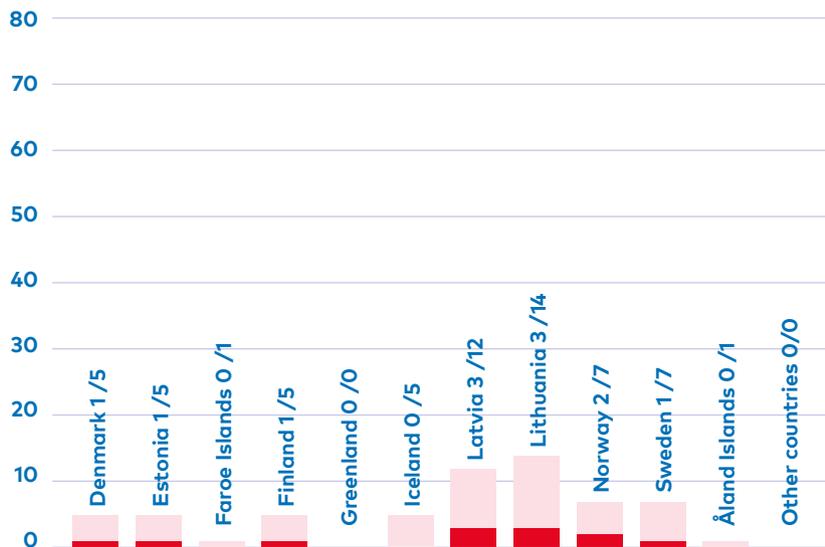
Granted applications in total: 395

Network funding



Granted applications in total: 25

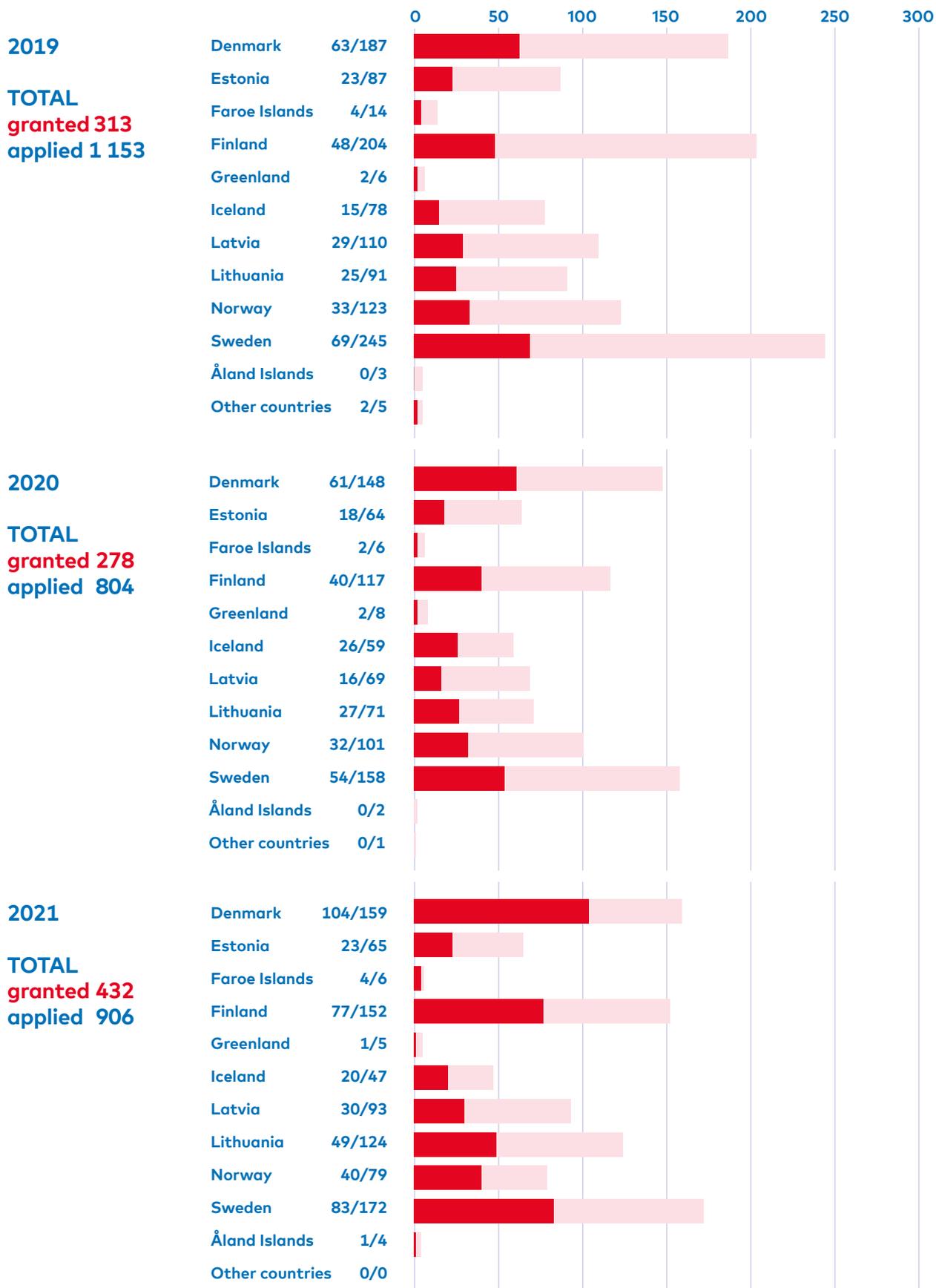
Funding for Artist Residencies



Granted applications in total: 12

BILAGA A2

Development in the number of applications and grants per country, 2019–2021



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