

R&D-Report

ECoC Bodø2024: Students settlement intentions and their use of art and culture

Bjørn Willy Åmo

Nord University
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ECoC Bodø2024: Students settlement intentions and their use of art and culture

This report discusses BSc business students in Bodø and Nordland and their wish to stay in their home-municipalities as adults and how their engagement with art and culture influence this choice. ECoC Bodø2024 had as among its main goals to make young people from Bodø and Nordland want to stay in Bodø and in Nordland. The ECoC concept increases and enhances art and culture with the intent to improve the livelihood of citizens, which then is supposed to increase the desire to stay. The foundation for this idea is that art and culture engage people to interact. This interaction then knits bonds between people, and it is this bond that ties people to other people in the region, and then also to the region itself.

This report investigates how BSc business students relate to art and culture and how this influences their perception of their home-municipality and their bond to their home-municipality.

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Monitor2024

2025

Content

List of Abbreviations.....	- 3 -
List of Tables.....	- 3 -
List of Figures.....	- 4 -
Executive summary.....	- 7 -
1. Introduction.....	- 9 -
1.1 Objectives related to the ECoC Bodø2024.....	- 9 -
1.2 Key Performance Indicators (KPIs).....	- 10 -
1.3 The purpose of the report.....	- 11 -
1.4 The structure of the report.....	- 12 -
2. Theoretical framework.....	- 13 -
2.1 ECoC and the Conceptual Model of Cultural Development.....	- 13 -
2.2 The Model Applied to university students.....	- 14 -
3. Methodology.....	- 17 -
3.1 Target Group and Data Collection.....	- 17 -
4. Findings.....	- 22 -
4.1 Intentions to Stay or Move.....	- 23 -
4.2 Interest in home-municipality.....	- 29 -
4.3 The student's affiliation or attachment to localities.....	- 32 -
4.4 The student's interest in art, culture, and sport.....	- 37 -
4.5 Students reasons to engage in art and culture.....	- 43 -
4.6 Students wish for and actual engagement in art and culture.....	- 47 -
4.7 Students perception of the cultural offerings.....	- 54 -
4.8 Students satisfaction with the cultural offerings.....	- 59 -
4.9 Students perceptions of supply and demand regarding art and cultural activities.....	- 63 -
4.10 Students reasons for not partaking in art and cultural activities.....	- 69 -
4.11 Students knowledge of ECoC Bodø2024.....	- 75 -
4.12 Students opinion of what a ECoC as Bodø2024 should focus on.....	- 76 -
4.13 Students knowledge of European cultures.....	- 83 -
4.14 Students opinion of the ECoC Bodø2024 investment.....	- 87 -
4.15 KPI: Art, Culture, and Youth engagement.....	- 91 -
4.16 Summary: Art, Culture, and Youth Retention.....	- 92 -
5. Conclusions & Implications.....	- 96 -
5.1 Summary of Key Findings.....	- 96 -
5.2 Alignment with ECoC Bodø2024 Objectives.....	- 97 -
5.3 Recommendations for Local and Regional Policymakers.....	- 97 -
5.4 Implications for EU and Future ECoC Programs.....	- 98 -
References.....	- 99 -
Appendix.....	- 100 -
A. Survey Items and Constructs.....	- 100 -

List of Abbreviations

ECoC	European Capital of Culture
EU	European Union
KPI	Key Performance Indicator
SSB	Statistics Norway (Statistisk sentralbyrå)

List of Tables

Table nr	Table title	Page
Table 1.1.	ECoC hierarchy of objectives (EU, 2018)	9
Table 1.2.	Objectives of Bodø, the host for ECoC 2024 (Bodø2024, 2019)	10
Table 1.3.	Selected KPIs for the report	10
Table 3.1.	Replies distributed per year of data collection, gender and location	18
Table 3.2.	Replies per gender, age-group and responsibility for kids living together with the student	19
Table 3.3.	Replies per gender, work commitments and single/in a relationship	19
Table 3.4.	Replies per residency, in our outside parent's home, per gender and campus	19
Table 3.5.	The student's home-municipality per gender and campus; Bodø and Mo i Rana	19
Table 4.4.1.	Comparing the proportion of the students who report to Agree or Totally agree to the statement that they like art and culture or sport	43
Table 4.9.1.	Current frequency of engagement, per year, per art and culture engagement category – sorted as in Figure 4.9.1-4	64
Table 4.11.1.	Students' knowledge regarding ECoC Bodø2024, per gender, age-group, household status, home municipality, and in total.	76
Table 4.14.1.	Students' perception that ECoC Bodø2024 concerns them, per gender, age-group, household status, home-municipality, have/have not seen the ECoC Bodø2024 cultural program, and in total.	91
Table 4.16.1.	Students' engagement with different art and cultural offerings, per age-group 19-24 versus 30+, and the difference in attendance.	95

List of Figures

Figure nr	Figure title	Page
Figure 2.1	The model for the evaluation of Bodø2024	14
Figure 2.2.	The Model applied to a specific group of youths; students	15
Figure 3.1.	Students' issues of interest regarding art and culture	18
Figure 3.2.	Students self-reported averaged grades earned at the university	20
Figure 4.1.1.	Students' choice regarding settling down in their home-municipality, per gender and in total.	24
Figure 4.1.2.	Students' choice regarding settling down in their home-municipality, per age group.	24
Figure 4.1.3.	Students' choice regarding settling down in their home-municipality, per household status.	25
Figure 4.1.4.	Students' choice regarding settling down in their home-municipality, per home-municipality.	25
Figure 4.1.5.	Students' intentions to move to another municipality within the next 3 years, per gender and in total.	26
Figure 4.1.6.	Students' intentions to move to another municipality within the next 3 years, per age group.	27
Figure 4.1.7.	Students' intentions to move to another municipality within the next 3 years, per home municipality.	28
Figure 4.1.8.	Students' intentions to move to another municipality within the next 3 years, per household status.	28
Figure 4.2.1.	Students' satisfaction and interest in their home-municipality, per gender, age-group and in total.	30
Figure 4.2.2.	Students' satisfaction and interest in their home-municipality, per household status and per time of measurement.	31
Figure 4.2.3.	Students' satisfaction and interest in their home-municipality, per home-municipality.	32
Figure 4.3.1.	Feeling of attachment: males, females and in total	33
Figure 4.3.2.	Feeling of attachment: per age group	34
Figure 4.3.3.	Feeling of attachment: per household status	35
Figure 4.3.4.	Feeling of attachment: per home municipality	36
Figure 4.3.5.	Feeling of attachment: per survey in 2022 and in 2024	36
Figure 4.4.1.	Interest in art and culture: males, females and in total	38
Figure 4.4.2.	Interest in art and culture: per age group	39
Figure 4.4.3.	Interest in art and culture: by household status	40
Figure 4.4.4.	Interest in art and culture: by home municipality	41
Figure 4.4.5.	Interest in art and culture: per 2022 and 2024	42
Figure 4.5.1.	Students' reasons for engaging with art and culture, per gender and in total.	44
Figure 4.5.2.	Students' reasons for engaging with art and culture, per age group.	45
Figure 4.5.3.	Students' reasons for engaging with art and culture, per household status.	46
Figure 4.5.4.	Students' reasons for engaging with art and culture, per home-municipality.	47
Figure 4.6.1.	Students' wish for and self-reported engagement in art and cultural activity/attendance, per gender and in total.	50
Figure 4.6.2.	Students' wish for and self-reported engagement in art and cultural activity/attendance, per age-group.	51
Figure 4.6.3.	Students' wish for and self-reported engagement in art and cultural activity/attendance, per household status.	52
Figure 4.6.4.	Students' wish for and self-reported engagement in art and cultural activity/attendance, per home-municipality.	53

Figure 4.7.1.	Students' perception of the cultural offerings at their home municipality, per gender and total scores.	56
Figure 4.7.2.	Students' perception of the cultural offerings at their home municipality, per age group.	57
Figure 4.7.3.	Students' perception of the cultural offerings at their home municipality, per household status.	58
Figure 4.7.4.	Students' perception of the cultural offerings at their home municipality, per home municipality.	59
Figure 4.8.1.	Students' satisfaction with the cultural life in their home-municipality, per gender, age-group and in total.	60
Figure 4.8.2.	Students' satisfaction with the cultural life in their home-municipality, per household status.	61
Figure 4.8.3.	Students' satisfaction with the cultural life in their home-municipality, per home municipality.	62
Figure 4.9.1.	Perceived unmet demand for engagement in art and cultural events, per gender and in total.	66
Figure 4.9.2.	Perceived unmet demand for engagement in art and cultural events, per age group.	67
Figure 4.9.3.	Perceived unmet demand for engagement in art and cultural events, per household status.	68
Figure 4.9.4.	Perceived unmet demand for engagement in art and cultural events, per home-municipality.	69
Figure 4.10.1.	Reasons provided by the student on why not engaging more in art and cultural events, per gender and in total.	71
Figure 4.10.2.	Reasons provided by the student on why not engaging more in art and cultural events, per age group.	72
Figure 4.10.3.	Reasons provided by the student on why not engaging more in art and cultural events, per household status.	73
Figure 4.10.4.	Reasons provided by the student on why not engaging more in art and cultural events, per home-municipality.	74
Figure 4.12.1.	Students' ideas and expectations of what a ECoC as Bodø2024 should offer, per gender and in total.	78
Figure 4.12.2.	Students' ideas and expectations of what a ECoC as Bodø2024 should offer, per age-group.	78
Figure 4.12.3.	Students' ideas and expectations of what a ECoC as Bodø2024 should offer, per household status.	79
Figure 4.12.4.	Students' ideas and expectations of what a ECoC as Bodø2024 should offer, per home-municipality.	80
Figure 4.12.5.	Students' ideas and expectations of what a ECoC as Bodø2024 should offer, per year of survey.	81
Figure 4.12.6.	Students' ideas and expectations of what a ECoC as Bodø2024 should offer, per students who have seen the ECoC Bodø2024 cultural program and those who have not.	82
Figure 4.13.1.	Students' knowledge and appreciation of European cultures, per gender and in total.	84
Figure 4.13.2.	Students' knowledge and appreciation of European cultures, per age-group.	84
Figure 4.13.3.	Students' knowledge and appreciation of European cultures, per household status.	85
Figure 4.12.4.	Students' knowledge and appreciation of European cultures, home municipality.	86
Figure 4.14.1.	Students' student's perception of the investment in ECoC Bodø2024, per gender, age-group and in total.	88
Figure 4.14.2.	Students' student's perception of the investment in ECoC Bodø2024, per household status.	89
Figure 4.14.3.	Students' student's perception of the investment in ECoC Bodø2024, per home-municipality.	89

Figure 4.14.4. Students' student's perception of the investment in ECoC Bodø2024, per campus and if the student reports to have seen the cultural program of ECoC Bodø2024 or not. 89

Executive summary

This report is prepared by the Monitor2024 team.

The report examines how art and culture influence students' willingness to remain in or return to their home municipalities in Nordland County, in the context of the European Capital of Culture (ECoC) Bodø2024 initiative. Drawing on survey responses from 265 BSc business students, the study explores various factors shaping youth settlement intentions.

We see that students in general have not yet decided where they want to settle, this represent both opportunities and treats. It is the students without kids that are most undecisive. Students generally show interest in what is going on in their home-municipality and are fairly satisfied with living there. Students express a positive attachment to Norway, Europe, their home-county and their home-municipality, with the strongest attachment to Norway, followed by Europe, then their home county, and finally their home-municipality.

Students in general are interested in art and culture. Still, interest for art and culture tends to grow with age. Female students and those with children show higher interest in art and culture, while young male students express a strong interest in sports. We also see that students in general show low interest in modern or classical art expressions.

The most important reasons why students report to engage in art and culture are for to have fun and to spend time together with family and friends. There are some differences based on age and household status: younger singles are more likely to attend events where they can meet new people (See-Me culture engagements), while older students in established relationships prefer events they can enjoy with their close social circle (We See cultural engagements).

Students in general want to attend more art and cultural events than they actually do. Females express a stronger desire to engage in art and culture than do males. They are particularly interested in concerts, music festivals featuring popular music, performances with other performing arts (e.g. comedians), and visits to museums and historical places. Males, on the other hand, want to attend cinema and film screenings, organized tours, organized trips or nature experiences, and concerts and music festivals with popular music more than they currently do. We also observe differences in engagement in art and culture based on students' home-municipalities. Students are not thrilled by the art and cultural offerings in their home-municipalities. These offerings might be more aligned with the preferences of female and older students than with those of male or younger students. The largest differences between students from Nordland County (outside Bodø and Mo i Rana) and others relate to shopping opportunities, cinema and film screenings, cafes, restaurants, and libraries.

We observe an unmet demand for art and culture among the students. Females claim that they cannot afford attending art and culture as their reason for not attending more art and culture events, while males tend to state they are simply not interested. These reasons suggest a mismatch between supply and demand, particularly among younger students.

The data for this report were collected in February 2022 when Bodø was awarded the ECoC title, and in February 2024 when the program for the ECoC Bodø2024 events was released. Student awareness of Bodø2024 increased steadily between these two dates. About 27% of the students

had seen the program by February 2024, and about 11% had decided on what to attend. Females were more attentive to the program, but more males had decided on what to attend than had females. Students from Bodø were more likely to have seen the program. Students in general are neutral to ECoC Bodø2024 investment. There are no significant differences in how students evaluate the ECoC investment among those who have seen the program and those who are unaware of it. Students in general to a greater extent would like ECoC to offer opportunities to engage in local art and culture than international art and culture.

Students in general appreciate the diversity of cultures in Europe, but they somewhat disagree with the statement that they have a good overview of these cultures. Anyhow, students in general are neutral to the statement that they have a good overview of the cultural offerings where they live.

We conclude that the student engagement with art and culture depends on the type of cultural activity, gender, age, household status, and home municipality. Students are more concerned with their local culture and how it relates to their lived experiences than they are toward other cultures. Nevertheless, they show an attachment to Norway, Europe, Nordland County and their home municipality.

Based upon the findings, we propose a categorization of cultural engagement into “We See-culture” and “See Me-culture” engagement. Engagement in See Me-culture consumption serves to establish in-groups, while We See-culture engagement helps maintain and confirm already established social bonds. Younger students tend to engage more in See Me-culture, while the older students engage more in We See-culture. Young students miss opportunities for engaging in See Me-culture events, and we speculate that this is what they would like to see more of in their home-municipality. This presents an opportunity for art and culture to instil young students for a life in their home-municipality. Our data suggest that it becomes harder to move away once stable in-groups are established locally.

This report concludes with targeted recommendations for policymakers, allowing art and culture to serve as an arena to establish social bonds in new in-groups, including the need to integrate culture with economic and social policies, strengthen student participation in cultural life, and ensure equitable access to cultural opportunities across urban and rural areas. The lessons from Bodø2024 offer valuable insights for future ECoCs, emphasizing the importance of linking cultural initiatives to broader structural conditions that make regions liveable and attractive for young people.

1. Introduction

1.1 Objectives related to the ECoC Bodø2024

The Guidelines developed by the European Union (EU) outlines a hierarchy of the European Capital of Culture (ECoC) initiative (EU, 2018), as shown in Table 1.1. Among the general objectives, G01 states that the goal of ECoC is to increase citizens' sense of belonging, and to feel like a member of a cultural group. This sense of belonging is expected to contribute to the long-term development of cities and regions. Young people are particularly important for a region, as they represent the future population – socially, culturally, and economically.

Table 1.1. ECoC hierarchy of objectives (EU, 2018)

General Objectives								
Safeguard and promote the diversity of cultures in Europe, highlight the common features they share, increase citizens' sense of belonging to a common cultural space (Go1), and foster the contribution of culture to the long-term development of cities (Go2).								
Specific Objectives (SO)								
SO1: Enhance the range, diversity and European dimension of the cultural offering in cities, including through transnational co-operation			SO2: Widen access to and participation in culture		SO3: Strengthen the capacity of the cultural sector and its links with other sectors		SO4: Raise the international profile of cities through culture	
Operational Objectives								
Stimulate extensive cultural programmes of high artistic quality	Ensure cultural programmes feature a strong European dimension and transnational co-operation	Involve a wide range of citizens and stakeholders in preparing and implementing the cultural programme	Create new opportunities for a wide range of citizens to attend or participate in cultural events	Improve cultural infrastructure	Develop the skills, capacity and governance of the cultural sector	Stimulate partnership and co-operation with other sectors	Promote the city and its cultural programme	Improve the international outlook of residents

Based upon EU objectives, Bodø2024 developed a bid-book that translates these objectives to the local setting. Table 1.2. presents specific objectives of Bodø for its ECoC year. Several of these objectives explicitly target the region's young population. Especially the strategic objective Nr 1, which aims to reverse the image of Nordland – internally and externally. By positioning Bodø as a more attractive place to live and work, the project sets the goal to positively affect the out-migration trends, particularly among young people.

Table 1.2. Objectives of Bodø, the host for ECoC 2024 (Bodø2024, 2019)

NR	Strategic Objectives	Goals
1	To reverse the image of Nordland – Internally and externally	More attractive and exciting to visit, and to study, work, and stay in
2	To widen the production base for culture	More producing, co-producing, and cross-working
3	To connect with groups still not engaged	Addressing issues like diversity, mental health, isolation
4	To make better use of unusual spaces	New cultural areas and venues, driven by where people live
5	To create a connected web of “hotspots” especially for young people	Facilities are improved to create a strong and widely recognised cultural region
6	To make our cultural offer more international	More international collaborations. Better links with European artists and institutions
7	To improve the careers and opportunities for cultural professionals	A major capacity-building focus, which improves skills and experience, and creates jobs
8	To address freedom of expression	With our democratic experience, include freedom of expression in future cultural events

Based on both the EU-level and local Bodø2024 objectives, the Monitor2024 team developed a set of Key Performance Indicators (KPIs) that allow us to measure to what extent these objectives are met.

1.2 Key Performance Indicators (KPIs)

A KPI is an operationalized and measurable indicator for goal achievement. A well-designed KPI should be easy to measure and closely aligned with the intended outcome. Usually, one needs several measures to measure that the wanted change is achieved.

In this report, we focus on measures that allows us to evaluate to what extent ECoC Bodø2024 has contributed to the goals and objectives of EU and Bodø2024. Youths, i.e. students, are a subgroup of the general population. Hence, the KPIs for students will resemble those addressing the general population. The KPIs we aligned to understanding the impact from ECoC Bodø2024 on the students relates to changes in their attendance related to cultural events, change in interests, how they view Bodø and their home municipality, and how they relate to European cultures in large. The derived KPIs are displayed in Table 1.3.

Table 1.3. Selected KPIs for the report

KPI	Population
DEM003	Frequency of attendance
DEM0031	Museum visits
DEM0032	Cinema visits
DEM0033	Theatre performance visits
OCV003	Change in level of interest by less engaged groups
OCV0081	Bodø (cultural) reputation by local residents
OCV0091	Degree of Europeanness
OCV0092	Degree of appreciation of European diversity of cultures
OCV0093	Degree of awareness of European cultures

For example, KPI DEM003 captures frequency of participation in cultural activities (e.g. museums, cinema, theatre), while KPI OCV003 tracks shifts in interest and affiliation among previously less-engaged groups — including how students relate to their home municipality, to Europe, and to European cultures more broadly. Together, these indicators help assess whether ECoC Bodø2024 has achieved its goals related to young people (i.e. students).

1.3 The purpose of the report

The purpose of this report is to explore whether and how art and culture influence young people's desire to stay in, or return to, Bodø and Nordland after completing their education. The findings are intended to provide evidence-based input for local policymakers and EU policymakers seeking to solve the challenge of demographic decline through cultural development. This purpose is driven by a concerning demographic trend.

Ever since industrialization began in the 19th century, people have been moving from rural areas to cities and towns. This process is ongoing in most countries in the world. Norway is no exception from this world-wide urbanization process. From 1980 to 2009, the proportion of the population living in the most central municipalities increased from 61 to 67 % (SSB, 2009). Nordland County lost 2,495 inhabitants in 2024 (Nordland County Council, 2025b). Young people under 30 years of age are overrepresented among people who move out of the county.

According to Nordland County Council (2025a), the region is facing a concerning demographic trend: low birth rates, high emigration, and minimal in-migration. Nordland is among the Norwegian counties with the highest population decline. The age composition of the population is also worrying. About 1 in 4 Nordlanders will be over 67 years old in 2050. This is so even as the population of Nordland has varied little between 1951 and 2025 (SSB, 2025a). According to Statistics Norway (SSB, 2025b), Nordland is the only county in Norway that can expect a decline in population until the year 2050. The hope is that art and culture could change the negative population trend (Nordland County Council, 2025a),

While Bodø, the county capital, shows modest growth, it is insufficient to compensate for the broader regional decline. Contributing factors include limited private-sector employment and disproportionately high public-sector dependency. In addition, housing prices in Bodø remain significantly higher than in comparable Norwegian cities.

Other Monitor reports address other issues relevant to understand the effects of the ECoC Bodø2024. A list of all Monitor reports is presented in our main report.

1.4 The structure of the report

The remainder of the report is structured as follows. After this introduction to the Bodø2024 goals and context, we present the conceptual model we base our analysis on as presented in chapter 2. Here we also elaborate on the emerged culture engagement categorization of See Me and We See culture engagement motivation. Chapter 3 demonstrate the methodological approaches to analysing the data for this report. In the next chapter, chapter 4, we present the empirical analysis derived from the data. The empirical section provides evidence and insight regarding how BSc business students relate to art and culture and how this influences their perception of their home-municipality.

The chapter ends with a summary of our findings. Chapter 5 offers conclusions and implications, i.e. the main takeaways for local politicians, as well as for future ECoC and for the EU itself. The main report shows how this report fit into our stock of reports detailing particular elements of our evaluation. The appendix reveals the survey instrument which consists of the base for the data analysed in this report.

2. Theoretical framework

2.1 ECoC and the Conceptual Model of Cultural Development

Based on the objectives of the ECoC initiative and the local goals of Bodø2024, we developed a theoretical model to illustrate how a set of activities was expected to lead to specific outcomes—ultimately fulfilling both EU and local ambitions. At the core of this model lies the end goal of Bodø2024: to contribute to a better society where people thrive, prosper, and choose to live their lives. In other words, the overarching aim is to make Bodø a more attractive place to live.

To conceptualize this, we propose an Input–Process–Result (IPR) model that captures the causal logic behind the initiative:

- **Input (the resources enabling change):** An influx of artistic and cultural resources—facilitated by the ECoC initiative—triggering the process.
- **Process (the mechanism of change):** An improved supply of art and culture from artists and cultural workers, combined with increased demand for cultural experiences among the population.
- **Result (the desired change):** An increased number of people who want to live in Bodø.

In this model, ECoC Bodø2024 acts as the catalyst by providing the necessary input. When international artists are invited to collaborate with local artists, both groups benefit from mutual learning and skill development, which in turn enhances the artistic quality of their work. Additionally, the ECoC initiative increases the quantity and diversity of cultural offerings during the title year, further enriching the supply side.

As the population is exposed to more frequent, diverse, and higher-quality cultural events, they may be encouraged to explore new cultural experiences and engage more deeply with the arts. Over time, this can lead to a sustained increase in demand for cultural offerings. The hope is that this increased demand will help maintain and justify the expanded supply, even after the ECoC year ends. The result, the long-term societal impact envisioned is that greater cultural engagement fosters stronger social interaction, a deeper sense of belonging, and ultimately, a stronger desire to remain in or move to Bodø.

The underlying logic of the model is that social interaction is essential for a fulfilling life, and that art and culture serve as powerful enablers of such interaction. The theoretical Input–Process–Result model is illustrated in Figure 2.1.

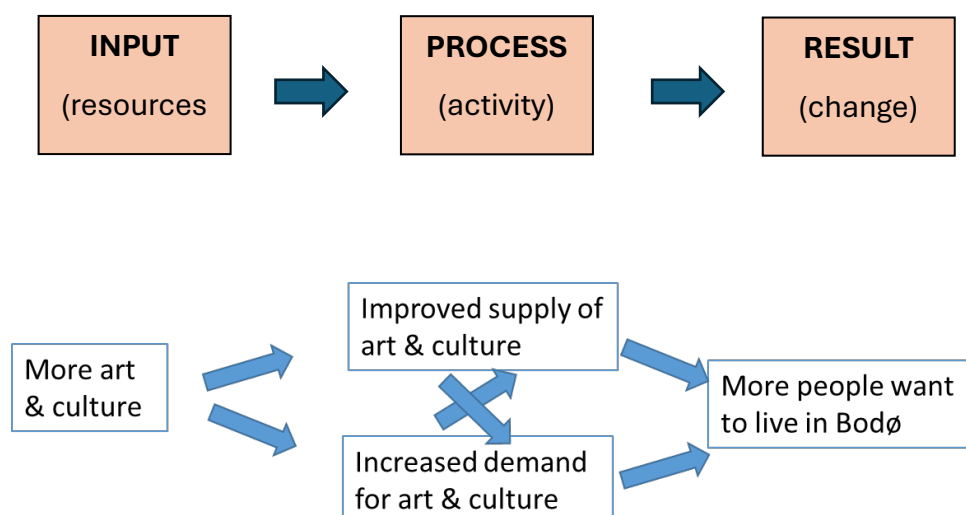


Figure 2.1. The model for the evaluation of Bodø2024

As local and international artists co-create new cultural experiences, both professional and public audiences are exposed to broader artistic offerings. This improves the cultural infrastructure and cultural vitality of the region, creating a reinforcing supply and demand cycle. The intention is then that the increased demand will last and maintain the added supply. Thus, people interact more and feel at home in Bodø and nearby regions.

The focus of this report is to present the effects of art and culture as well as ECoC Bodø2024 on youths, exemplified by BSc business students, and to capture their perceptions of how the initiative relates to how and why they engage in art and culture.

2.2 The Model Applied to university students

While the general ECoC framework targets the population as a whole, this report focuses specifically on one critical subgroup: young university students in Nordland County. Youths represent the future population base of the region. Their life decisions (where to study, work, and eventually settle) shape the demographic and social trajectory of Bodø and Nordland.

To apply the broader conceptual model to this demographic, we adapt the Input–Process–Result model to this population sub-group. In this adapted model, the input remains the same: the added cultural investments, activities, and infrastructure enabled through Bodø2024. The process, however, is filtered through the lived experiences, values, and priorities of students as young adults, who are often at a transitional stage of life, e.g., exploring identity, forming new in-groups of family and friends, developing autonomy, and considering future opportunities. The Result is, thus, more specific: the increased degree to which students feel that their home municipality or region through art and cultural offerings would be perceived as a viable and desirable place to live and act as adults.

This assumes that cultural engagement contributes not only to temporary satisfaction or entertainment, but also to deeper, longer-term perceptions of place and belonging. The main questions are then:

- Whether the region offer arenas for social interaction suited the young mind
- Whether the art and culture offerings within the region serve this purpose

As illustrated in Figure 2.2., our research model adjusted to students, assume that student's needs are met through cultural and social infrastructure. The more likely these needs are met, the more likely young people are to imagine a future in their home municipality or region.

Thus, this framework guides both the survey design and the analysis in this report. We evaluate students' satisfaction and engagement with arranged art and culture as well as how they relate to the artistic and cultural offerings present.

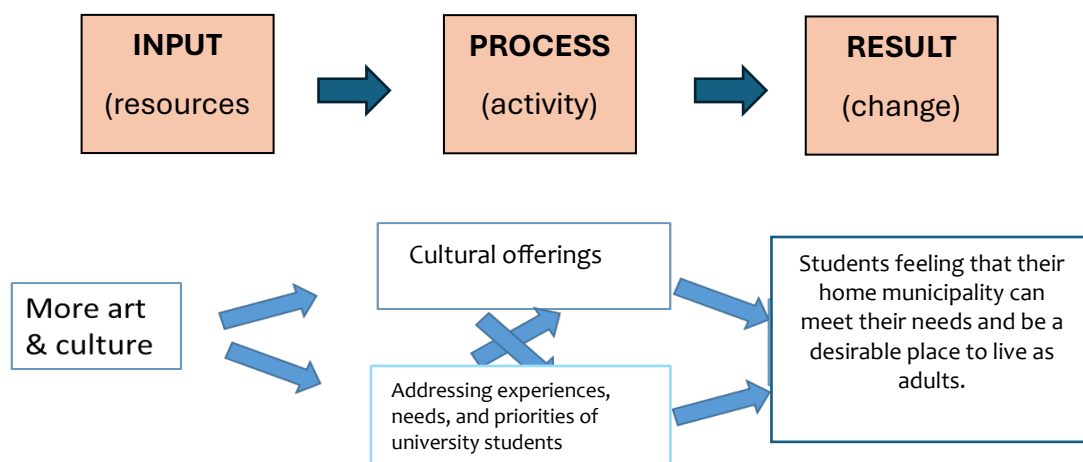


Figure 2.2. The Model applied to a specific group of youths; students

Working with this report provided insight into what characterize youths' perspective on culture. How to relate to and engage with arranged art and culture is an individual choice. Hence, we apply the individual as our analytical level. As we investigate how this engagement relates to the wish to settle down, we pose the research question: for what purpose is the individual engaging in arranged cultural events as audience.

As previous expressed, the underlying logic of the proposed model is that social interaction is essential for a fulfilling life, and that art and culture serve as powerful enablers of such interaction. As will be elaborated in the following text, we derive two different reasons for to engage in arranged art and cultural events, reasons related to this social interaction essential for a fulfilling life.

See Me-culture engagement: See Me-culture engagement refers to cultural engagement aimed at creating new social bonds by standing out as a valuable individual. It is characterized by active participation in art and cultural events where the person can be visible and express him/herselves—such as performing, volunteering, or co-creating. This form of wanted engagement is

common among younger individuals who seek to establish new in-groups and build confidence in their identity.

We See-culture engagement: We See-culture engagement refers to cultural engagement focused on maintaining and reinforcing existing social bonds. It involves shared experiences as spectators—attending concerts, exhibitions, or memorable events together—creating joint stories and memories that strengthen established relationships. This form of engagement is typical among older individuals who already have stable in-groups and use cultural activities to confirm and uphold these connections.

We derived this categorization due to several reasons. First, young adults—especially students aged 19–24—are in a transitional life phase where they prioritize identity building and autonomy. They seek arenas to stand out, be visible, and signal their uniqueness and value to peers. See Me-culture engagement captures this need because it emphasizes active participation and self-expression—being part of the crew, a performer, or a co-creator rather than a passive spectator. By contrast, We See-culture engagement presumes already established social bonds and focuses on maintaining them, which is more relevant for older individuals or those already engaged in stable in-groups. Second, while both concepts relate to sociality, their functions differ. See Me-culture is about social positioning and creation, where young people use cultural engagement to create new in-groups and gain recognition. We See-culture, on the other hand, emphasizes social bonding, strengthening existing ties with close friends—ties that younger singles often lack or are still forming. This distinction is supported by data showing that students report higher unmet demand for activities that allow visibility and interaction, and express dissatisfaction with cultural offerings that fail to provide opportunities for active roles or network-building. In this sense, See Me-culture explicitly addresses the agency and visibility young individuals seek, making the concept analytically sharp and actionable for policy and cultural programming. For youth retention strategies, the critical challenge is to create conditions for new bonds, not merely maintain old ones. Thus, See Me-culture is a robust expression summarizing empirical findings as it reflects the psychosocial needs of young individuals—to be seen, to act, and to form new networks.

We realize that these two motives for engagement could be present at the same time. One could go to an event together with friends, but still also want to meet new people. We also acknowledge that there are other reasons for to attend organized art and culture events, but we believe our distinction between We See and See Me culture engagement is the most helpful one explaining social interaction leading to youth retention. We chose this focus as this report explore how art and culture relate to young university students' willingness to stay, work, and live in Bodø and the wider Nordland region.

This implies that for the student's report, the analytical level is the individual, and the research question ask for what purpose the individual engage in arranged cultural events as audience.

3. Methodology

The primary objective of this report is to explore how art and culture relate to young university students' willingness to stay, work, and live in Bodø and the wider Nordland region. The ECoC designation for Bodø in 2024 provided a unique context in which cultural programming was intensified, enabling us to examine whether and how such interventions can influence place attachment among young adults. Young adults are a particularly significant demographic, as they represent the region's potential future socially, economically, and culturally. This report therefore focuses specifically on university student's relationships to culture, community, and future residential intentions.

In Nordland County in 2024 there were 16,435 inhabitants in the age group 19-24, and 14,836 in the age group 20-29 (SSB, 2025c). In Norway in 2024 there were 314,277 students at universities and colleges across Norway. As much as 37.2% of the youths aged 19-24 are enrolled at a university. The same goes for 17.7% of the youths aged 25-29 (SSB, 2025d).

Nord university has approximately 11,300 students and 1,400 employees, distributed across the campuses of Bodø, Levanger, Steinkjer, Stjørdal, Mo i Rana, Namsos, Nesna and Vesterålen (Nord, 2024). As many as 5,164 of those students are enrolled in Bodø, and 379 in Mo i Rana.

3.1 Target Group and Data Collection

This report builds upon data gathered through a quantitative survey administered among university students studying Business administration at Nord University. The target population includes business students in their 2nd year of their 3-year long BSc studies, students typically in their final university years before entering adulthood and making significant life decisions.

The 2nd year business administration students took part in the mandatory course *MET1001 Scientific methods*, including the part of the course engaging students in quantitative methods. This part of the course allowed the students to explore quantitative methods by applying Excel to do t-tests, correlations as well as chi-square tests on data collected in class. It was mandatory for all students to respond to the survey, as the students were to use these data themselves. Based on the survey-data, the students were to hand in a short report addressing a focussed self-selected topic on how students relate to art and culture.

In class we started by discussing potential issues, transforming the issues to survey items, and preparing the survey instrument. Figure 3.1. shows a picture of the issues raised by the students in the 2022 cohort regarding their relationship to art and culture. We discussed which interests they have, why they engage, what it does for them, how they prioritize, and why they do not attend, among other issues.

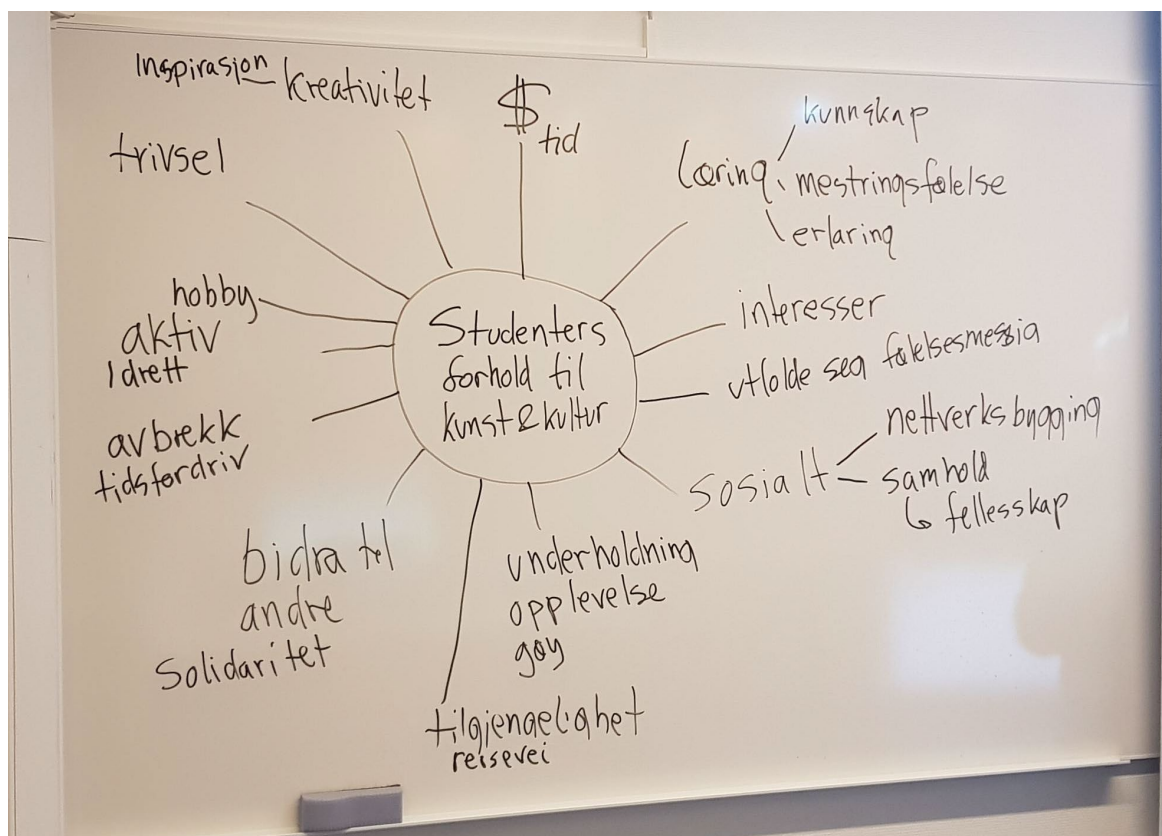


Figure 3.1. Students' issues of interest regarding art and culture

The students then completed the survey and worked on the data in small groups preparing their hand-in report. The course was held in February 2022 and in February 2024. The survey in February 2022 was conducted after the decision of appointing Bodø as ECoC for 2024 was announced. The survey in February 2024 was administered just as the cultural programme of ECoC Bodø2024 was to unfold. The two surveys do not include all the same items, as the interest of the students themselves to a large extent decided the topics addressed. The students were positioned at 2 campuses: Bodø and Mo i Rana. Mo i Rana is a major industry town south of Bodø positioned in Nordland County, in the municipality of Mo i Rana. This report then applies these survey data. Table 3.1. presents an overview of these 2 cohorts and their geographic distribution, including their gender as well.

Table 3.1. Replies distributed per year of data collection, gender and location

Cohort	Male	Female	Bodø	Mo i rana	Total
February 2022	93	66	132	27	159
February 2024	67	39	90	16	106
Total	160	105	222	43	265

The survey also included items asking for their age, if they were single or in a relationship, if they have care responsibilities for kids living together with them, if they work alongside their studies,

and how many hours per week they then work, if they live by their parents or if they have left their parents, as well as an item indicating their home-municipality.

Table 3.2. provides the breakdown of age-group and care-taking responsibility per males and females.

Table 3.2. Replies per gender, age-group and responsibility for kids living together with the student

Gender	Aged 19-24	Aged 25-29	Aged 30+	Kids	No kids	Total
Male	113	23	24	15	145	159
Female	65	20	20	19	86	106
Total	178	43	64	34	231	265

Table 3.3. provides the breakdown of work commitments and single/in a relationship per males and females.

Table 3.3. Replies per gender, work commitments and single/in a relationship

	Work	No work		In a	
Gender	commitments	commitments	Single	relationship	Total
Male	122	38	53	107	159
Female	79	26	42	63	106
Total	201	64	95	170	265

Table 3.4. provides the breakdown of where the student resides, by their parents or if they have established their own household, per gender and per campus; Bodø and Mo i Rana.

Table 3.4. Replies per residency, in our outside parent's home, per gender and campus

Place of residency	Males	Females	Bodø	Mo i Rana	Total
Resides in parents' home	27	15	34	8	42
Resides outside parents' home	133	90	188	35	223
Total	160	105	222	43	265

Table 3.5. provides the breakdown of the student's home-municipality per gender and campus; Bodø and Mo i Rana. The home-municipalities studied are then Bodø, Mo i Rana, Nordland County elsewhere, and elsewhere in Norway.

Table 3.5. The student's home-municipality per gender and campus; Bodø and Mo i Rana.

Home-municipality	Males	Females	Bodø	Mo i Rana	Total
Bodø	121	69	190	0	190
Mo i Rana	20	20	2	38	40
Nordland County elsewhere	7	10	13	4	17
Elsewhere in Norway	12	6	17	1	18
Total	160	105	222	43	265

We asked for the student's gender as young females are more likely to move away from their home-municipality than are young men. We asked if they were single or in a relationship, as single ones are more likely to move than are those established in a relationship. The same goes for those with kids, contra those who do not have responsibility for kids. Those without kids are more likely to move. Those who already have moved once, are also more likely to move later.

Hence, in the following analyses of this report we then focus on comparing males to females, comparing those single living by their parents, single living by themselves who have established their own household, those in a relationship who have established their own household, with those who has care responsibilities for kids. There are then 40 single who does live with their parents and have no kids, there are then 69 single who does not live with their parents and have no kids, and 122 are in a relationship who does not live with their parents and have no kids, and 34 who has kid(s). We are also comparing those from Bodø studying in Bodø (n=190), those studying in Bodø coming from other municipalities in Nordland County than Bodø or Mo i Rana (n=17), those studying in Bodø coming from Norwegian municipalities outside Nordland County (n=18), and those from Mo i Rana studying in Mo i Rana (n=40). We will also look for differences according to gender and the age-group the student fall into.

One item asked for the student's estimate of their average grade so far in their university study, see Figure 3.2. The self-reported grades show a fairly good normal distribution, indicating that the student's self-reported data is of good quality. The claim for data reliability is further supported by that the students were to use their own data, and had to base their conclusion in their hand-in report on their own analysis.

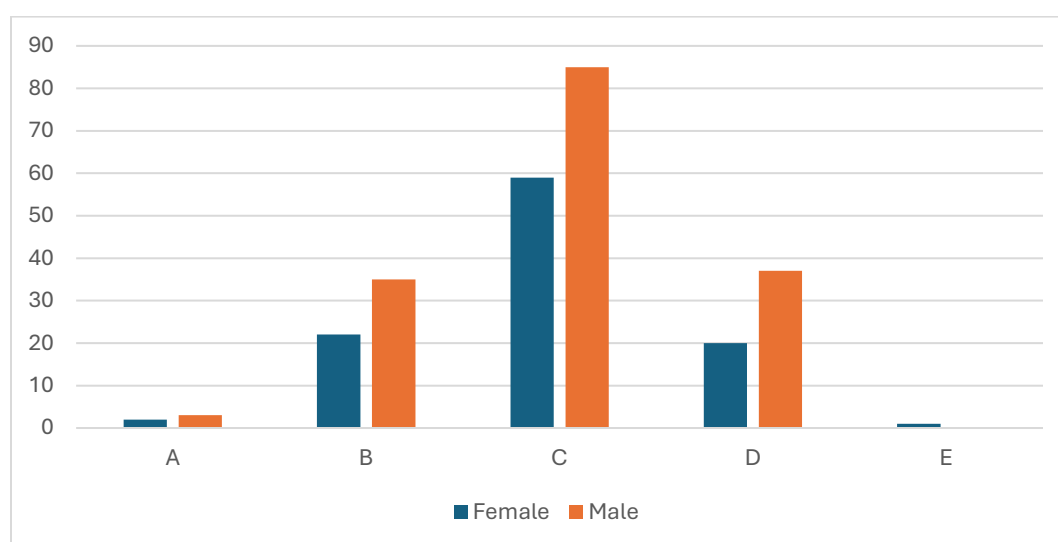


Figure 3.2. Students self-reported averaged grades earned at the university

In addition to the discussed demographic and background items, the questionnaire included a range of statements designed to assess the young university students' perceptions of the local community, cultural engagement, and future residential intentions as well as their relation to art and culture.

The majority of items were measured on a 7-point Likert scale, with the question phrased: “To what extent do you agree with the following statement: ...” Responses ranged from 1 (Totally Disagree) to 7 (Totally Agree), and some questions were posed as Yes/No items.

An overview of the applied questionnaire content is provided in Appendix A.

4. Findings

The purpose of the ECoC Bodø2024 project is to increase the local population's desire to live, work, and remain in Bodø and the Nordland County. One of its central strategies is to enhance the availability and quality of cultural experiences, with the expectation that a vibrant cultural environment will strengthen people's sense of belonging. Young adults represent a key target group, as their settlement choices will shape the region's long-term demographic and social development.

This empirical section of the report examines how BSc business students in Nordland assess their home municipality as a potential place to live and work as adults. Specifically, it investigates whether exposure to arranged cultural life and social participation influences their intention to stay, leave, or return after graduation. The guiding assumption, rooted in the ECoC model, is that youths form place attachment through social engagement. Artistic and cultural activities could then be the arena for such social engagement with their peers and wider communities.

Specifically, we explore students' intentions to move or stay, their interests in what is going on in their home-municipality, their attachment to localities, their interest in art, culture and sport, their reasons for engaging in art and culture, how much they wish to engage in a variety of art and culture offerings as well as how much they actually engage, their perception of the offered art and culture in their home-municipality, and their satisfaction with the cultural offerings. We also link the perceived supply of art and cultural offerings to their demand for such. We then discuss the students' reasons for / for not partaking in the offered art and cultural offerings.

We then explore the student's knowledge of European cultures, ECoC Bodø2024 and their opinion on what ECoC Bodø2024 should deliver as of February 2022 and February 2024. At the end we sum all this up as to how art and culture could create conditions that foster a lasting desire among residents, especially young people, to live and thrive in Bodø and the broader Nordland region.

This section draws on quantitative indicators (including regional comparisons and subgroup differences). While the number of responses limits statistical generalization, the data provide valuable indicative insights. The patterns revealed are not conclusive but serve as a basis for understanding how cultural policy can better align with youth expectations and regional development goals.

4.1 Intentions to Stay or Move

This subsection presents survey results on the student's preferences for staying in or returning to their home municipality or region as adults. The items analysed here are central to the ECoC Bodø2024 objective, as they directly measure the likelihood that young residents will view Nordland as a viable long-term place to live. The findings are broken down across gender, age groups, household status, and region to expose patterns of geographic mobility.

In 2024 we posed 1 question measuring the student's intentions to stay or return, addressing 106 students. It is worded:

- If you could choose between living in your home municipality and in another municipality, which would you prefer?

The menu of options and its numerical value for this question included:

1. I would definitely prefer to live in my home municipality.
2. I would prefer to live in my home municipality.
3. I think I would prefer to live in my home municipality.
4. Unsure, can't choose
5. I think I would prefer to live in another municipality.
6. I would prefer to live in another municipality.
7. I would definitely prefer to live in another municipality.

Key findings:	Students preferences for staying in their home-municipality
	<ul style="list-style-type: none">• On average, students have not yet made up their mind about where to settle as adults.• Those still living with their parents, those aged 30+, or has kids themselves, are most likely to want to settle in their home municipality. Those in a relationship and has left their parents' home, is more likely to see themselves moving out of the municipality.• Students from other counties than Nordland County studying in Bodø, are more likely to move to another municipality. Students from Nordland County outside Bodø and Mo i Rana are more likely to want to settle down in their home municipality.

Figure 4.1.1. presents the average preference score for staying in one's home municipality as an adult, disaggregated by gender (male/female) and in total. Lower scores reflect a stronger desire to live, work, and remain in the same municipality as they consider their home-municipality. The figure shows that there are no differences based upon gender, and that the students are unsure and do not feel fit to choose.

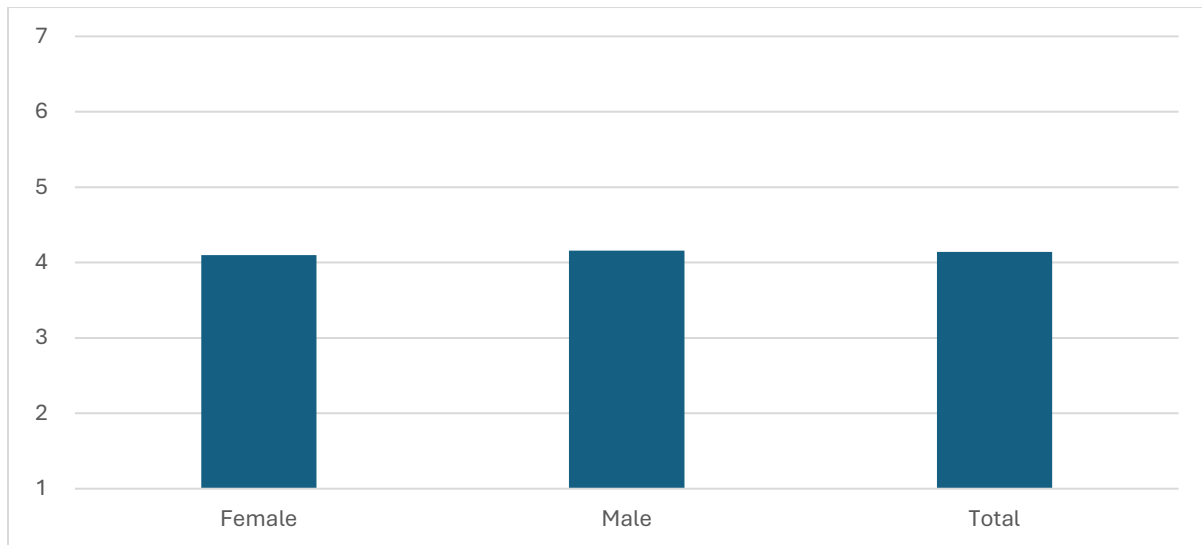


Figure 4.1.1. Students' choice regarding settling down in their home-municipality, per gender and in total.

Figure 4.1.2. presents the average preference score for staying in one's home municipality as an adult, disaggregated by age group. Lower scores reflect a stronger desire to live, work, and remain in the same municipality as the consider their home-municipality. The figure shows that the younger ones are more likely to settle down somewhere else, and that those age 30 or more, are more likely to stay.

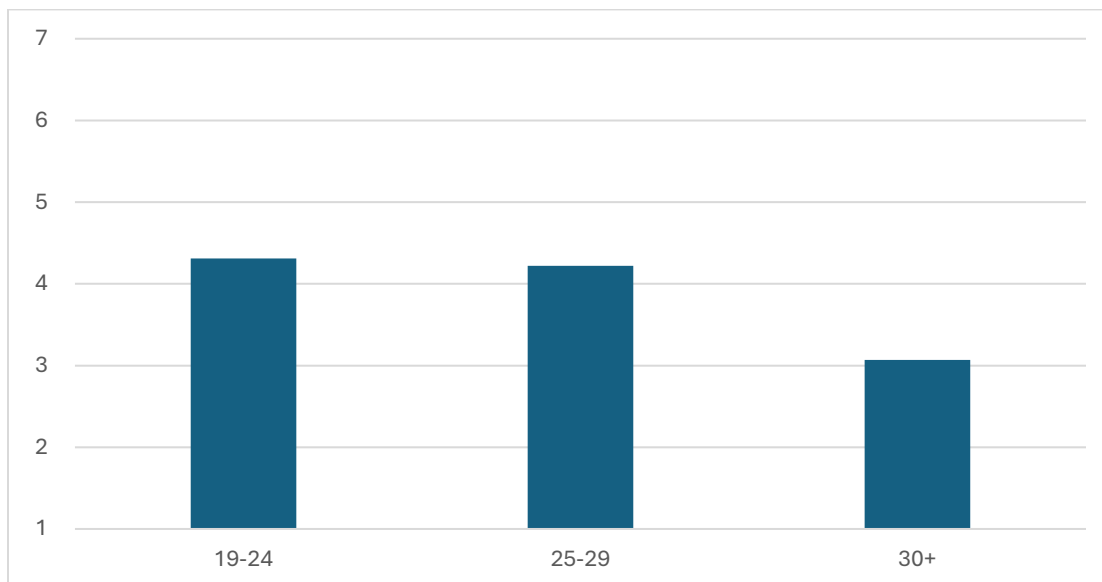


Figure 4.1.2. Students' choice regarding settling down in their home-municipality, per age group.

Figure 4.1.3. presents the average preference score for staying in one's home municipality as an adult, disaggregated by household status. Lower scores reflect a stronger desire to live, work, and remain in the same municipality as they consider their home-municipality. The figure shows that

those who still lives by their parents, and those with kids are more likely to stay. Those who has established their own household and are in a relationship, are more likely to consider leaving.

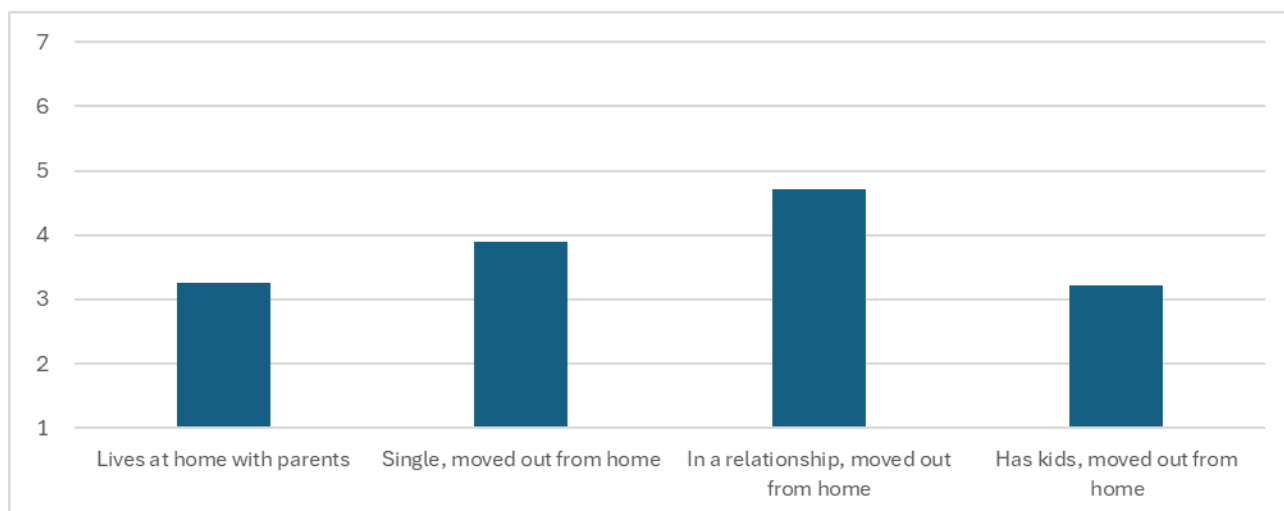


Figure 4.1.3. Students' choice regarding settling down in their home-municipality, per household status.

Figure 4.1.4. presents the average preference score for staying in one's home municipality as an adult, disaggregated by their home-municipality. Lower scores reflect a stronger desire to live, work, and remain in the same municipality as the consider their home-municipality. The figure shows that those from Mo i Rana or Nordland County elsewhere than Bodø or Mo i Rana are more likely to stay than those from Bodø. Those from Bodø are more uncertain about where to settle down. Those who entered studies in Bodø from outside Nordland County respond that they think they would prefer to live in another municipality than their home-municipality.

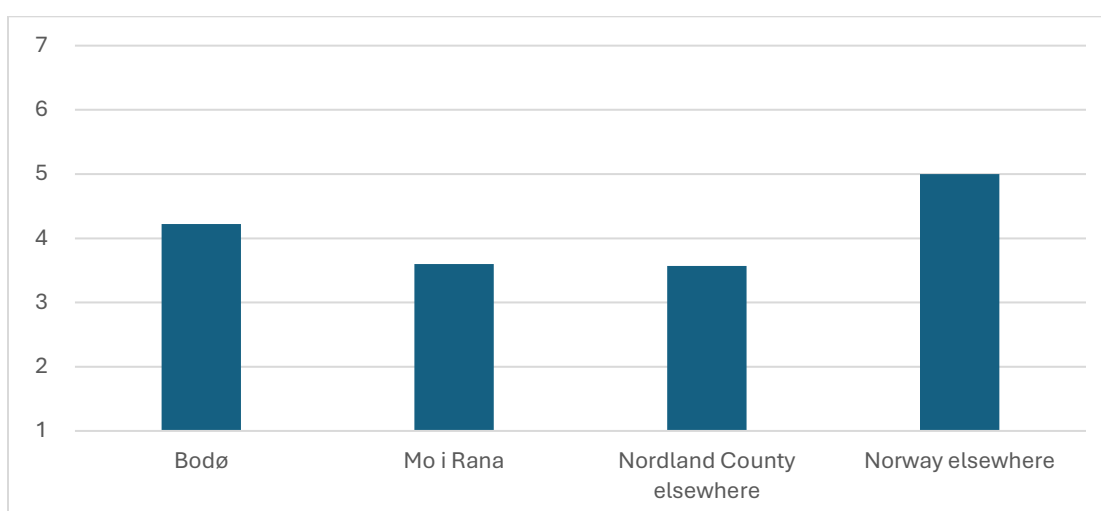


Figure 4.1.4. Students' choice regarding settling down in their home-municipality, per home-municipality.

In 2024 we posed 1 question measuring the student's intentions to stay or return, addressing 106 students. It is worded:

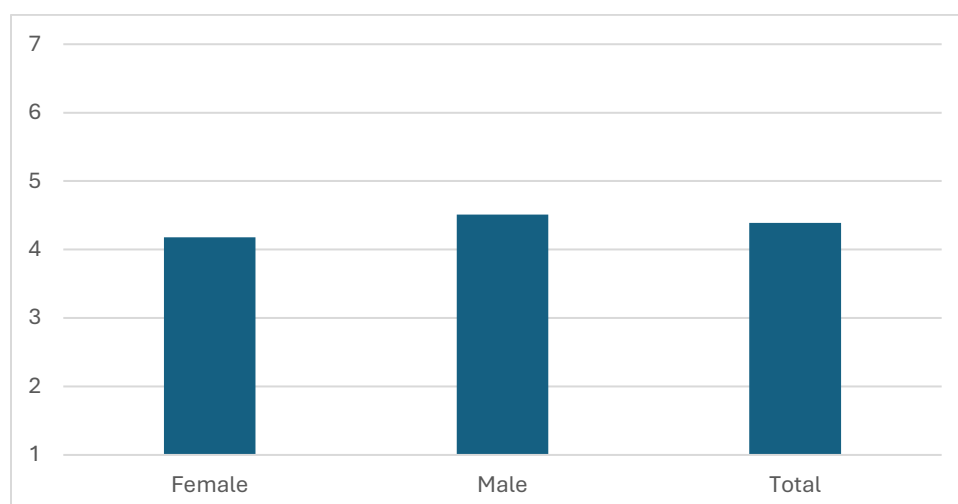
- I intend to move to another municipality within the next 3 years.

The statement regarding their reason were measured on a 7-point Likert scale where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Key findings:	Student intentions to settle in another municipality
•	On average, students have not yet made up their mind about where to settle as adults.
•	Those still living with their parents, those aged 30+, or has kids themselves, are most likely to want to settle in their home municipality. Those in a relationship and has left their parents' home, is more likely to see themselves moving out of the municipality.
•	Students from other counties than Nordland County studying in Bodø, are more likely to move to another municipality. Students from Nordland County outside Bodø are more likely to want to settle down in their home municipality.

Figure 4.1.5. presents the students intentions to move to another municipality within the next 3 years, disaggregated by gender (male/female), and in total. Higher scores reflect a higher intention to move.

The figure shows that the male students may have slightly higher intentions to move from their home municipality than does the female students.

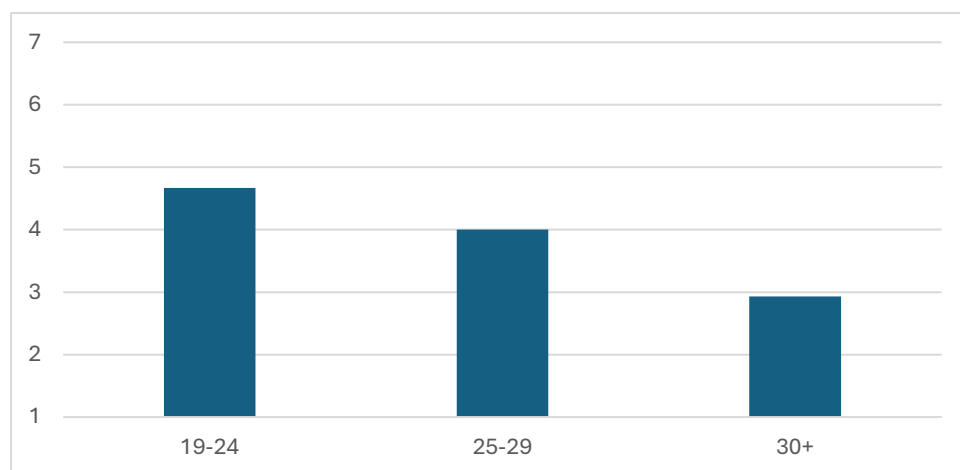


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.1.5. Students' intentions to move to another municipality within the next 3 years, per gender and in total.

Figure 4.1.6. presents the students intentions to move to another municipality within the next 3 years, disaggregated by age-group. Higher scores reflect a higher intention to move.

The figure shows that the younger students are more likely to express that they have intentions to move from their home municipality.

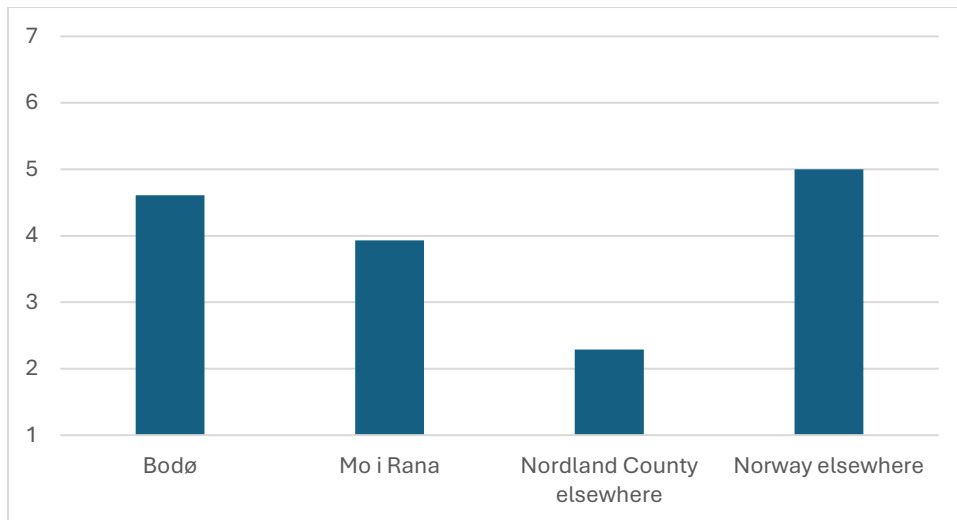


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.1.6. Students' intentions to move to another municipality within the next 3 years, per age group.

Figure 4.1.7. presents the students intentions to move to another municipality within the next 3 years, disaggregated by home municipality. Higher scores reflect a higher intention to move.

The figure shows that the Bodø students are more likely to have intentions to move from their home municipality, as they score between somewhat agree and neutral to this. Students from Mo i Rana are neutral to this item. The students from Nordland County except Bodø and Mo i Rana disagree that they have intentions to move from their home municipality. The student group most likely to move is the students from municipalities outside Nordland County, they agree that they have intentions to move.

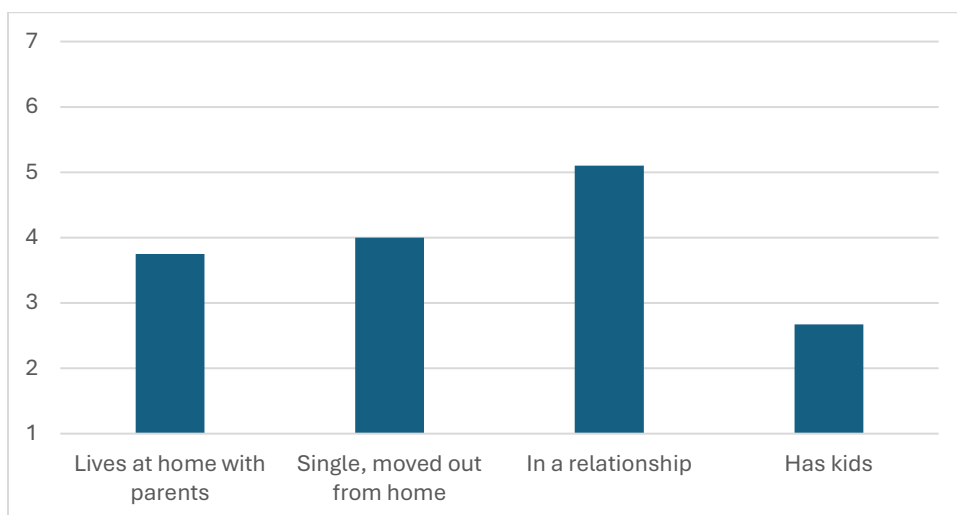


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.1.7. Students' intentions to move to another municipality within the next 3 years, per home municipality.

Figure 4.1.8. presents the students intentions to move to another municipality within the next 3 years, disaggregated by household status. Higher scores reflect a higher intention to move.

The figure shows that the students living with their parents, or are single, are neutral to the statement that they have intentions to move from their home municipality. It seems as if students with kids reports lower intentions to move than do students from in a relationship.



Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.1.8. Students' intentions to move to another municipality within the next 3 years, per household status.

4.2 Interest in home-municipality

This subsection presents survey results on student's interest in what is going on in their home municipality. The items analysed here are central to the ECoC Bodø2024 objective, as interest is a gateway to the students' attention. If the student is attentive to what is going on in their home-municipality regarding art and cultural offerings, they are more likely to attend and participate in the offered art and cultural events. The findings are broken down across gender, age groups, household status, and region to expose patterns of satisfaction and interests.

In 2022 (n=159) and 2024 (n=106) we posed 2 questions measuring the student's satisfaction and interest regarding their home municipality. It is worded:

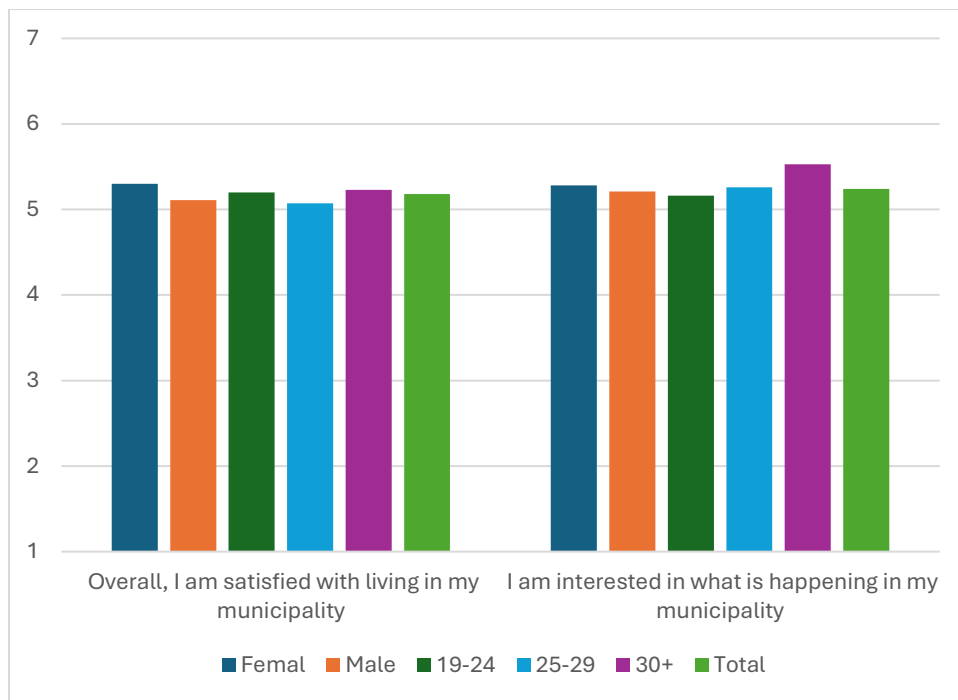
- Overall, I am satisfied with living in my municipality
- I am interested in what is happening in my municipality

The 2 statements regarding their reasons were all measured on a 7-point Likert scale where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Key findings:	Students satisfaction and interest in their home-municipality
	<ul style="list-style-type: none">• Students are generally satisfied with living in their home-municipality.• Students are generally interested in what is happening in their home-municipality.

Figure 4.2.1. presents the average satisfaction with living in one's home municipality, and interest in what is happening in one's home municipality, disaggregated by gender (male/female), age group, and in total. Higher scores reflect a higher satisfaction and a stronger interest.

The figure shows that there are no real differences based upon gender or age-group. The figure shows that the students somewhat agree to agree that they are satisfied with living in their home municipality and that they are interested in what is going on in their home municipality. It might look like female students and students aged 30+ are a bit more interested and satisfied the other student groups.

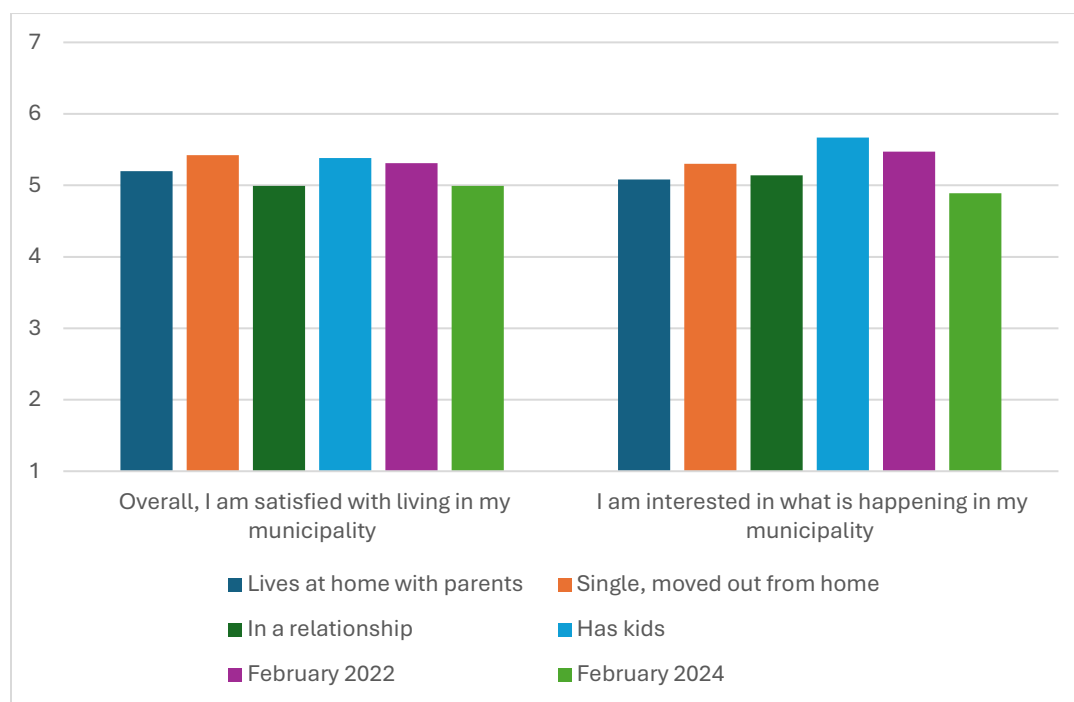


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.2.1. Students' satisfaction and interest in their home-municipality, per gender, age-group and in total.

Figure 4.2.2. presents the average satisfaction with living in one's home municipality, and interest in what is happening in one's home municipality, disaggregated by household status and time of measurement. Higher scores reflect a higher satisfaction and a stronger interest.

The figure shows that there are no real differences based upon household status or in 2022 versus in 2024, and that the students somewhat agree to agree to be satisfied with living in their home municipality and being interested in what is going on in their home municipality. It might look like the interest and satisfaction has been falling between 2022 and 2024.

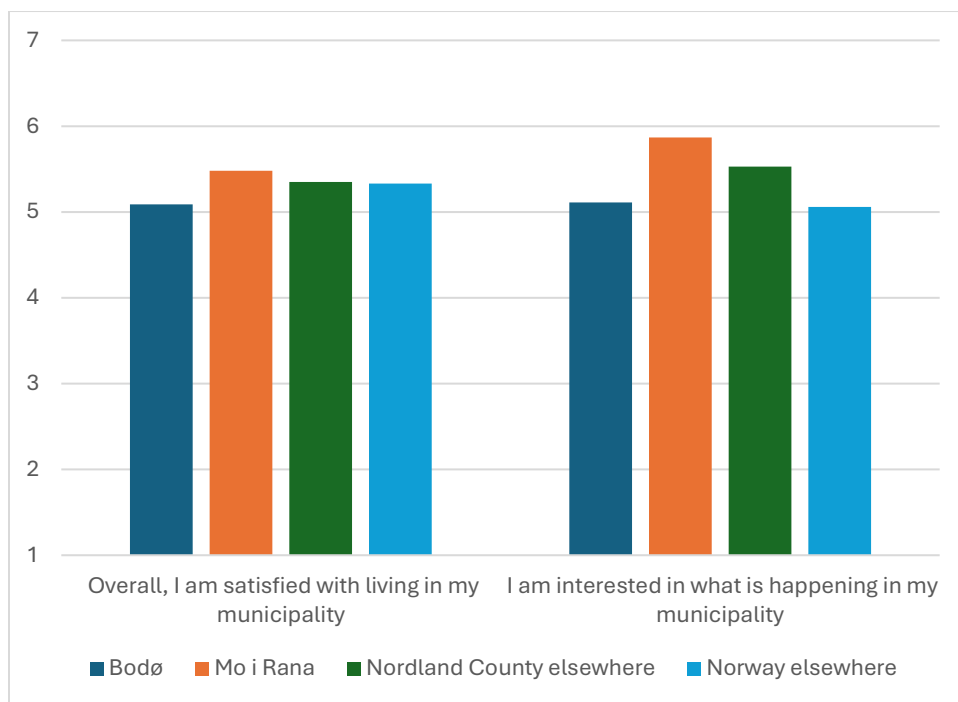


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.2.2. Students' satisfaction and interest in their home-municipality, per household status and per time of measurement.

Figure 4.2.3. presents the average satisfaction with living in one's home municipality, and interest in what is happening in one's home municipality, disaggregated by home-municipality. Higher scores reflect a higher satisfaction and a stronger interest.

The figure shows that there are no real differences in satisfaction based upon their home-municipality. Still, it might be so that students from Mo i Rana reports to be more interested in what is going on in their home municipality than are students from other municipalities.



Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.2.3. Students' satisfaction and interest in their home-municipality, per home-municipality.

4.3 The student's affiliation or attachment to localities

The main goal of ECoC Bodø2024 is to instigate a want to stay, work and live in Bodø. Nordland County, as a main investor in ECoC Bodø2024, wish for the same for the whole county. The ECoC organization expresses that the ECoC would like to promote the idea of the European Union and the Europeanness. We then explore the student's attachment to Bodø, Nordland County, Norway and Europe.

In 2022 (n=159) and 2024 (n=106) we asked the student to inform their attachment to Bodø, Nordland County, Norway and Europe. The following 4 statements regarding their attachment used, all measured on a 7-point Likert scale where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

- I have a strong local attachment to my home municipality
- I have a strong attachment to the county and region where I live
- I have a strong attachment to Norway
- I have a strong European attachment

Key findings: Students affiliation

Students show a positive attachment to Norway, Europe, their home-county and their home-municipality.

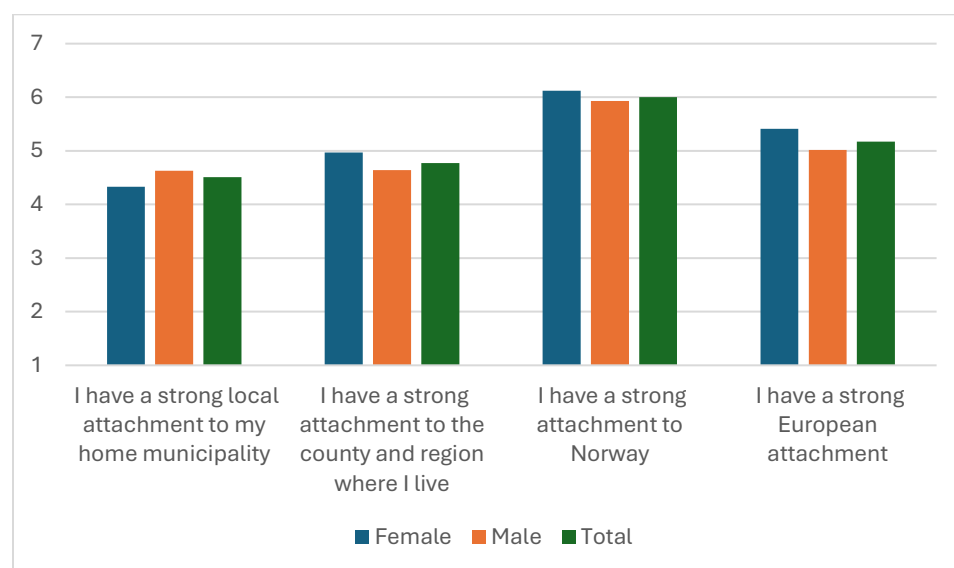
Students' strongest attachment is toward Norway, then to Europe, then to their home county, and then toward their home-municipality.

Students living by their parents show a strong attachment to their home-municipality.

Students from Nordland County except Bodø show a stronger attachment toward Nordland County.

Figure 4.3.1. shows to what extent the 113 males and the 65 females show attachment to their home-municipality, the county where they live, to Norway and to Europe.

We see that in general, the replying students feel a stronger attachment to Norway, than to Europe, and a stronger attachment to Europe than to their home-county, and least attachment to their home-municipality. Even so, their attachment to their home-municipality is strong. The responding students report to Neutral to Somewhat agree to the statement regarding attachment to their home-municipality.

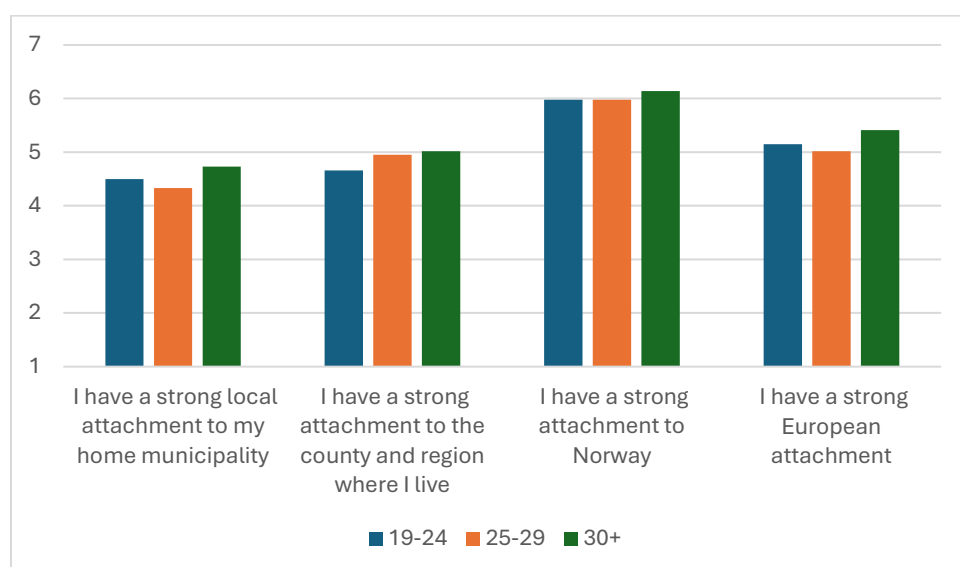


Note: The respondent was asked: To what extent do you agree on the following item, where 1 equal Totally Disagree, 2 equals Disagree, 3 equals Disagree somewhat, 4 equals Neutral, 5 equals Agree Somewhat, 6 equals Agree, and 7 equals Totally Agree.

Figure 4.3.1. Feeling of attachment: males, females and in total

Figure 4.3.2. display how the age groups show attachment to their home-municipality, the county where they live, to Norway and to Europe. The analysis includes 178 students aged below 24 years old, 43 aged between 25 and 29 years old and 44 students older than 30 years old.

We see the same pattern here, the attachment to Norway is strongest, and the attachment to their home-municipality is the weakest. Still, the attachment to their home municipality is positive. We see no differences in this pattern due to age.



Note: The respondent was asked: To what extent do you agree on the following item, where 1 equal Totally Disagree, 2 equals Disagree, 3 equals Disagree somewhat, 4 equals Neutral, 5 equals Agree Somewhat, 6 equals Agree, and 7 equals Totally Agree.

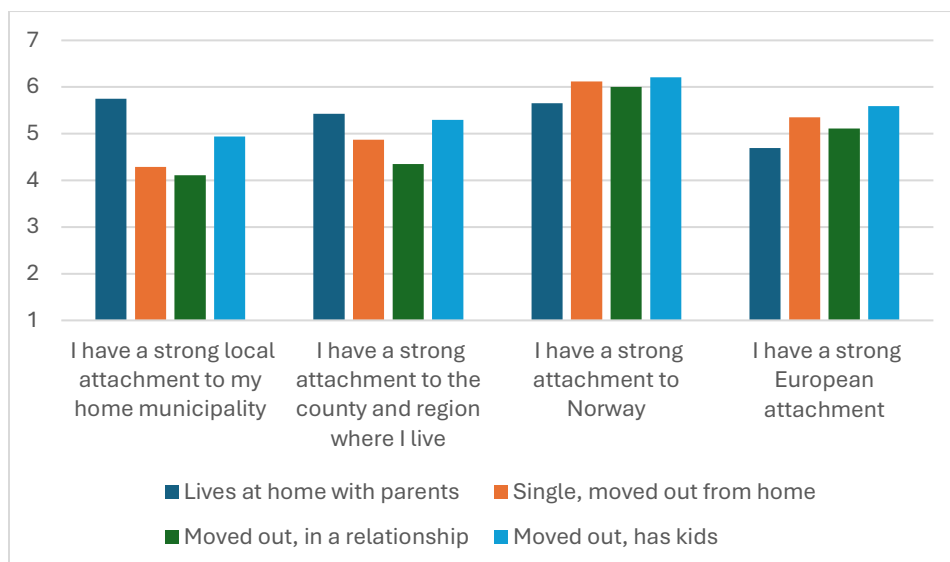
Figure 4.3.2. *Feeling of attachment: per age group*

Figure 4.3.3. shows to what extent different household status show attachment to their home-municipality, the county where they live, to Norway and to Europe. The analysis includes 40 students still living with their parents, 69 students who are single and have moved out of their parents' house, 122 students who are in a relationship and have moved out of their parents' house, and 34 students who has kids.

We see that those living by their parents tend to report higher levels of attachment to their home-municipality than toward their county and toward Norway and lowest toward Europe.

The single ones report highest attachment toward Norway, then toward Europe, then toward the county and least, but still positive, toward their home municipality.

The data also indicate that the students in a relationship as well as those with kids, show similarly report highest attachment toward Norway, then toward Europe, then toward the county and least, but still positive, toward their home municipality. The attachment to Norway seems to be strongest.

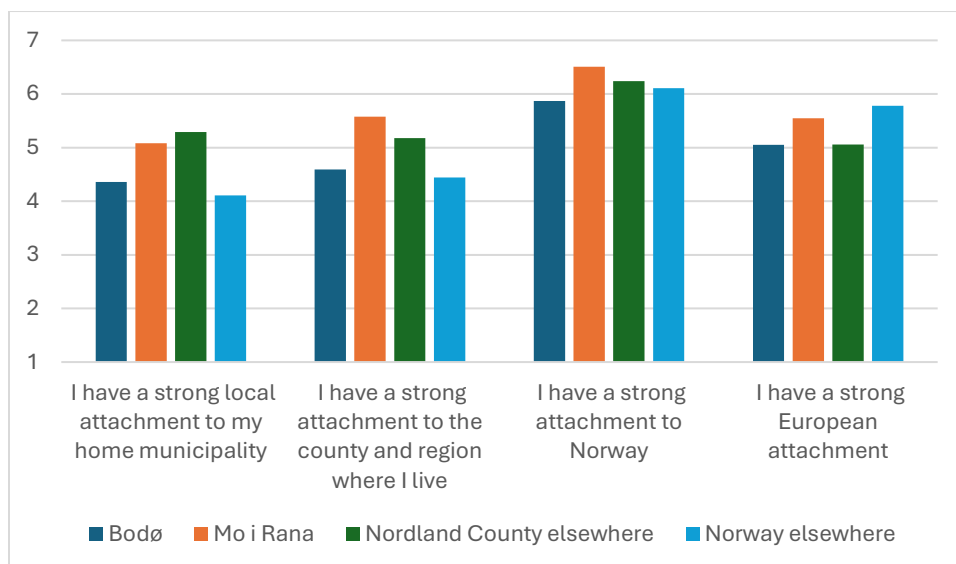


Note: The respondent was asked: To what extent do you agree on the following item, where 1 equal Totally Disagree, 2 equals Disagree, 3 equals Disagree somewhat, 4 equals Neutral, 5 equals Agree Somewhat, 6 equals Agree, and 7 equals Totally Agree.

Figure 4.3.3. *Feeling of attachment: per household status*

Figure 4.3.4. shows how students from Bodø (n=190), Mo i Rana (n=40), other municipalities in Nordland County excluding Bodø and Mo i Rana (n=17), as well as students from municipalities outside Nordland County (n=18), show attachment to their home-municipality, the county where they live, to Norway and to Europe.

We see that students from Nordland County outside Bodø tend to report higher levels of attachment to their home-municipality, and to their home county than does those residing in Bodø or outside Nordland County. The strongest attachment toward Europe is shown by the students from outside Nordland County.

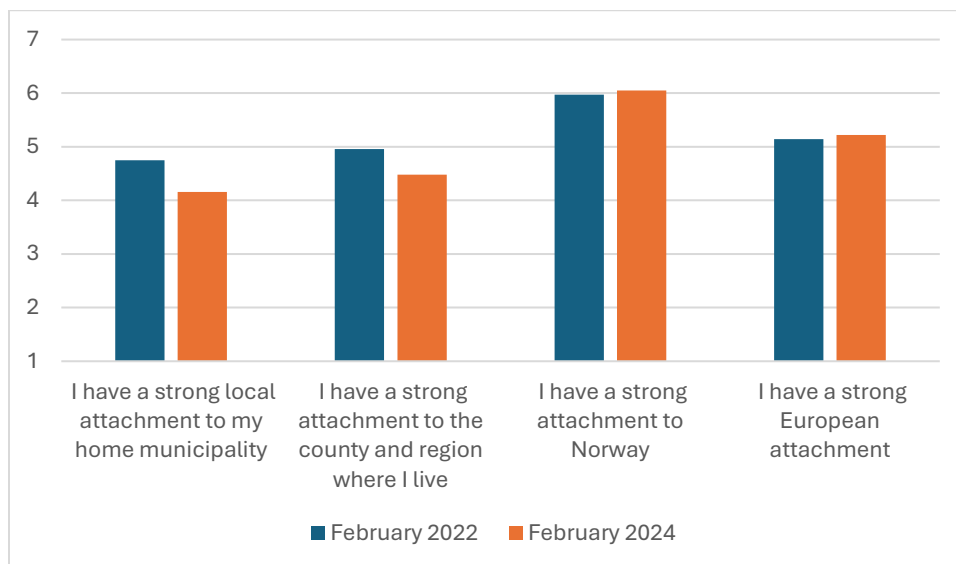


Note: The respondent was asked: To what extent do you agree on the following item, where 1 equal Totally Disagree, 2 equals Disagree, 3 equals Disagree somewhat, 4 equals Neutral, 5 equals Agree Somewhat, 6 equals Agree, and 7 equals Totally Agree.

Figure 4.3.4. *Feeling of attachment: per home municipality*

Figure 4.3.5. shows how students in total, show attachment to their home-municipality, the county where they live, to Norway and to Europe, as measured in February 2022 and in February 2024.

We see that the attachment to their home municipality and to their county might have fallen a bit, while the attachment to Norway and to Europe has remained high and strong over the measured time period.



Note: The respondent was asked: To what extent do you agree on the following item, where 1 equal Totally Disagree, 2 equals Disagree, 3 equals Disagree somewhat, 4 equals Neutral, 5 equals Agree Somewhat, 6 equals Agree, and 7 equals Totally Agree.

Figure 4.3.5. *Feeling of attachment: per survey in 2022 and in 2024*

4.4 The student's interest in art, culture, and sport

Art and culture are seen as means for social inclusion leading to a wish to stay. Art and culture can take many forms. Likewise, social interaction can take place in many different arenas. Here we explore and compare the students' interest for such organized art and culture arenas. We explore the interest in sport, art and culture, modern and classical art, and to what extent the student already has formed an opinion regarding which specifies they prefer, and their knowledge on different art and cultural expressions.

In 2022 (n=159) and 2024 (n=106) we then asked the student respond to items measuring their interest regarding art, culture and sport. The following 7 statements regarding their reasons were used, all measured on a 7-point Likert scale where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

- I am interested in sports
- I'm quite specific about what I like about art and culture
- I am interested in art and culture
- I have good knowledge of the cultural offerings where I live
- I like many different arts and cultural expressions
- I am interested in modern artistic expressions
- I am interested in classical art

Key findings: Students interest in art and culture

Students in general are neutral interested in art and culture.

Interest for art and culture grow by age.

Interest for art and culture is higher for females and for students with kids.

Young male students express a strong interest in sports.

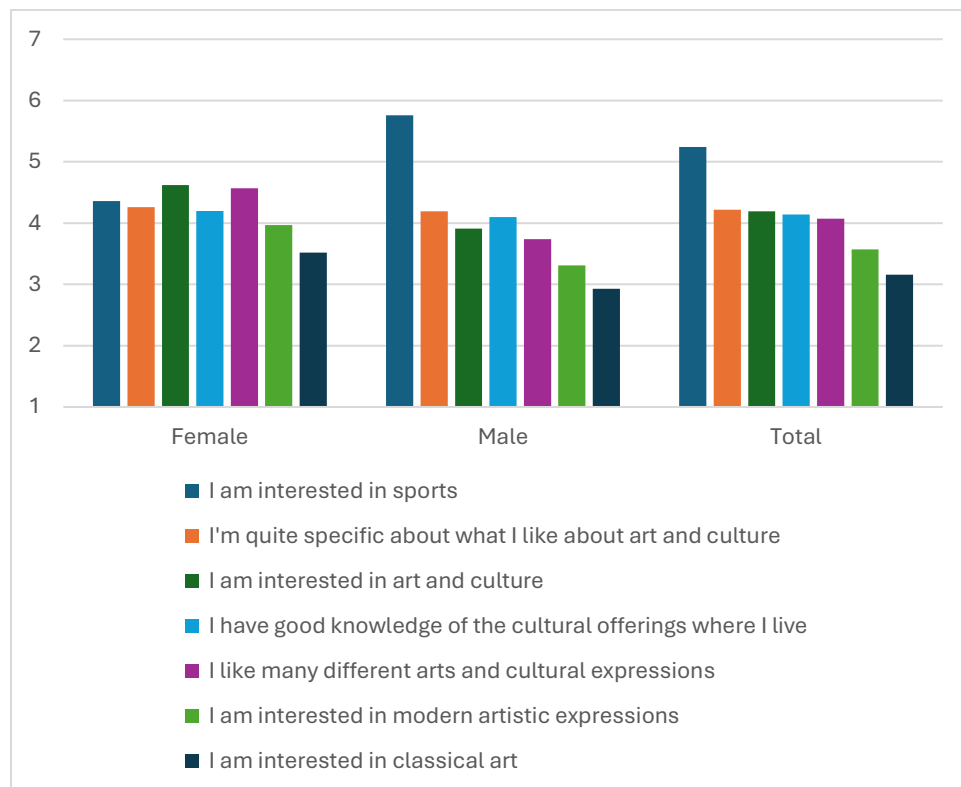
Students in general show lower interest in modern or classical art expressions.

There are no differences in interest in art and culture due to home-municipality.

There are no differences in interest in art and culture from 2022 to 2024.

Figure 4.4.1. explore the students' interest in sports, art and culture, disaggregated by gender and in total.

We see that students in general do not have strong opinions regarding their interest in art and culture. They tend to report a neutral position to these items. The scores are somewhat lower on the items measuring their interests in modern at or classic arts. Females report a bit higher score on the item measuring an interest in art and culture, and an interest in many different art and cultural expressions, than do males. Males tend to report a stronger interest in sports than does females.

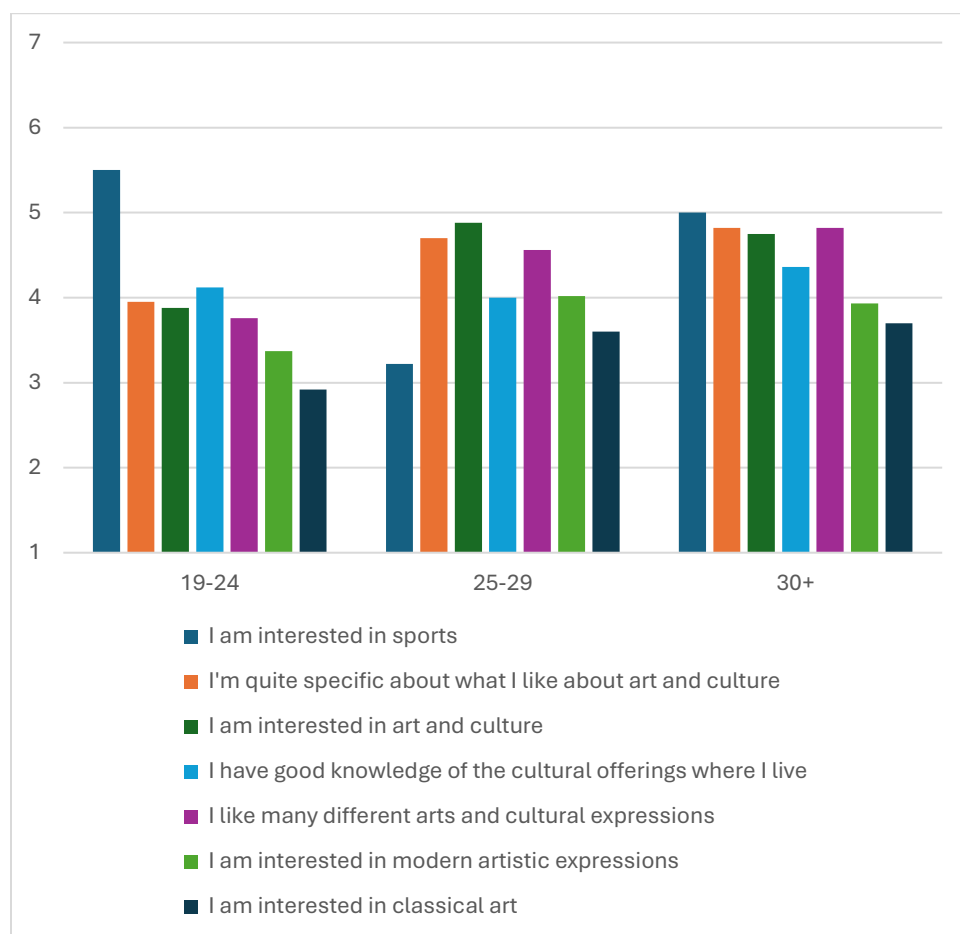


Note: The respondent was asked: To what extent do you agree on the following item, where 1 equal Totally Disagree, 2 equals Disagree, 3 equals Disagree somewhat, 4 equals Neutral, 5 equals Agree Somewhat, 6 equals Agree, and 7 equals Totally Agree.

Figure 4.4.1. Interest in art and culture: males, females and in total

Figure 4.4.2. explore the students' interest in sports, art and culture, disaggregated by age group. The analysis includes 178 students aged below 24 years old, 43 aged between 25 and 29 years old and 44 students older than 30 years old.

We see that the youngest cohort are most interested in sports. They are also the age cohort least interested in modern artistic expressions or classic art. The students aged between 25 and 29 years old are the one least interested in sports. This age group report to somewhat agree that they are specific about which art and culture expressions they like, and somewhat agree that they are interested in art and culture. We see the same pattern for the students aged 30+ as for the student group aged between 25 and 29 years old, except that the students aged 30+ also show an interest in sports.

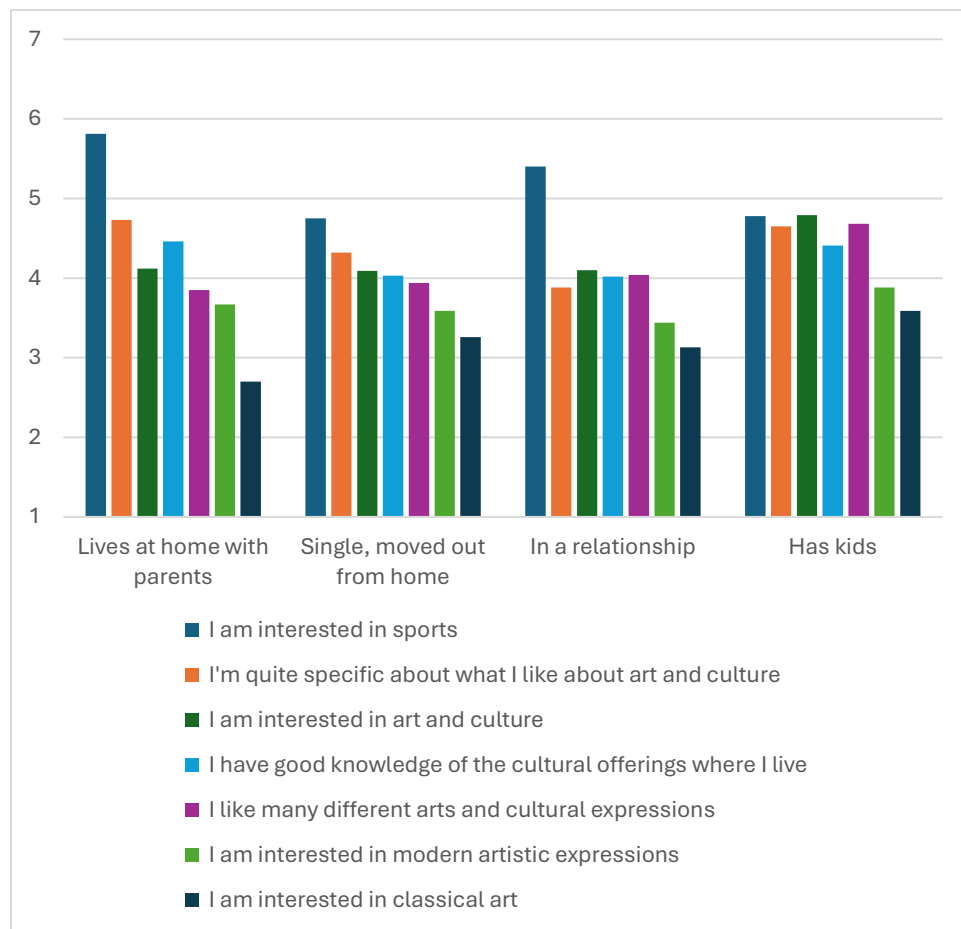


Note: The respondent was asked: To what extent do you agree on the following item, where 1 equal Totally Disagree, 2 equals Disagree, 3 equals Disagree somewhat, 4 equals Neutral, 5 equals Agree Somewhat, 6 equals Agree, and 7 equals Totally Agree.

Figure 4.4.2. Interest in art and culture: per age group

Figure 4.4.3. explore the students' interest in sports, art and culture, disaggregated by household status. The analysis includes 40 students still living with their parents, 69 students who are single and have moved out of their parents' house, 122 students who are in a relationship and have moved out of their parents' house, and 34 students who has kids.

We see that sports interest students in all household statuses. Furthermore, we see that students living by their parents are the student group that show least interest in classic arts. Students with kids show higher interests for art and culture all over than the other household groups.

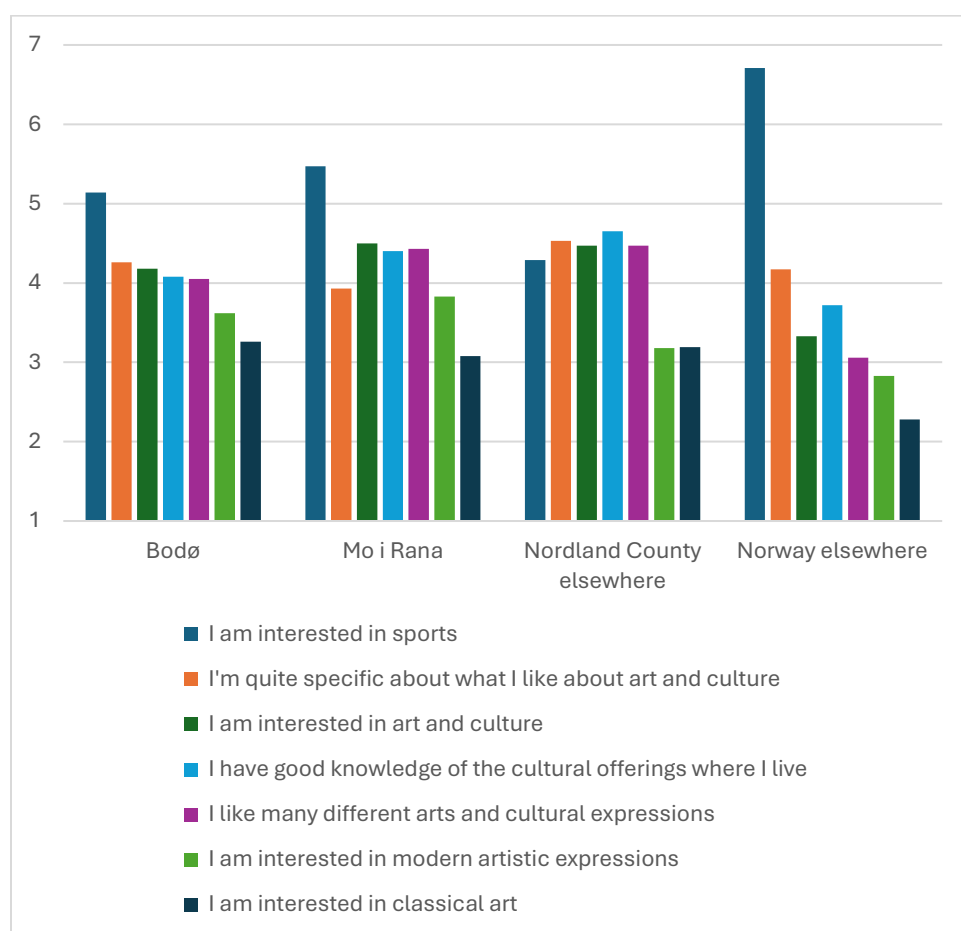


Note: The respondent was asked: To what extent do you agree on the following item, where 1 equal Totally Disagree, 2 equals Disagree, 3 equals Disagree somewhat, 4 equals Neutral, 5 equals Agree Somewhat, 6 equals Agree, and 7 equals Totally Agree.

Figure 4.4.3. Interest in art and culture: by household status

Figure 4.4.4. explore the students' interest in sports, art and culture, disaggregated by home municipality. Figure 4.4.4. shows how students from Bodø (n=190), Mo i Rana (n=40), other municipalities in Nordland County excluding Bodø and Mo i Rana (n=17), as well as students from municipalities outside Nordland County (n=18), express interests for art and culture expressions.

We see the same pattern here as in other student groupings. Sport is interesting, and classic art and modern art is less interesting.

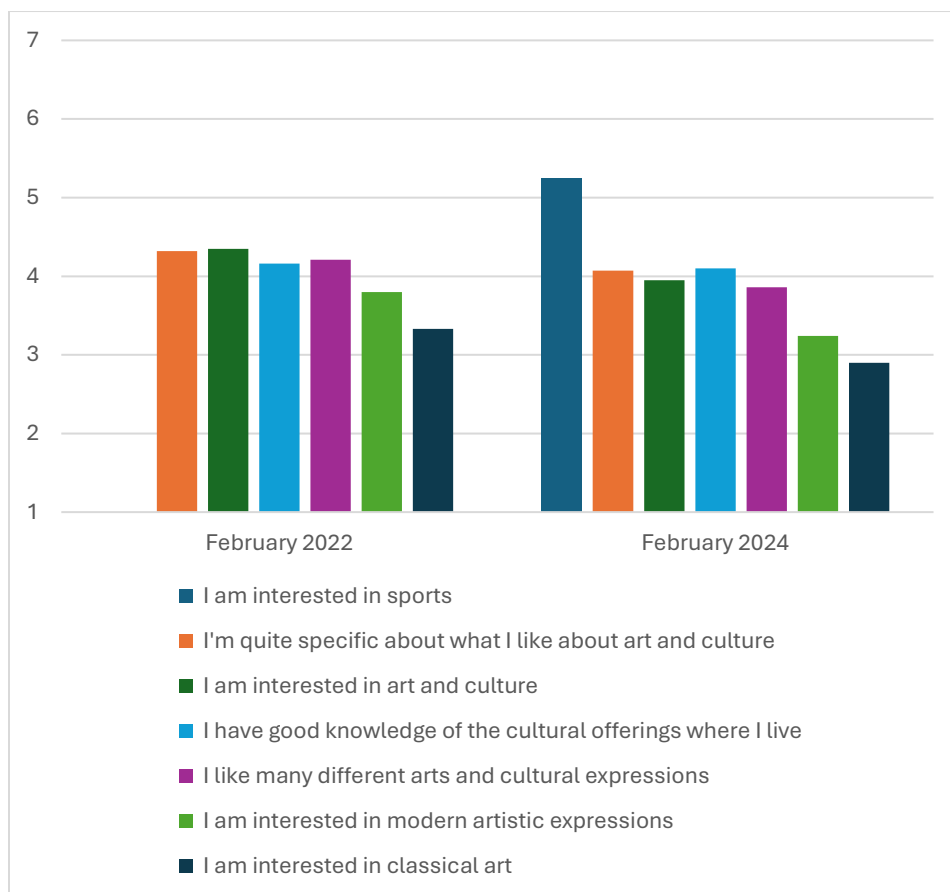


Note: The respondent was asked: To what extent do you agree on the following item, where 1 equal Totally Disagree, 2 equals Disagree, 3 equals Disagree somewhat, 4 equals Neutral, 5 equals Agree Somewhat, 6 equals Agree, and 7 equals Totally Agree.

Figure 4.4.4. Interest in art and culture: by home municipality

Figure 4.4.5. explore the students' interest in sports, art and culture, disaggregated by survey year (2022 and 2024). The item "I am interested in sports" was added for 2024 and was not posed for the 2022 students.

We see the same pattern here as in other student groupings, there has not been a change in student interest over the 2 years leading up to ECoC Bodø2024.



Note: The respondent was asked: To what extent do you agree on the following item, where 1 equal Totally Disagree, 2 equals Disagree, 3 equals Disagree somewhat, 4 equals Neutral, 5 equals Agree Somewhat, 6 equals Agree, and 7 equals Totally Agree.

Figure 4.4.5. Interest in art and culture: per 2022 and 2024

Table 4.4.1. compare the proportion of the students who report to 6-Agree or 7-Totally agree to the statement that they like art and culture, and those who also report to 6-Agree or 7-Totally agree to the statement that they like sport. Sport is far more popular among students than are art and culture. A fifth of the total student population agree or totally agree that they like art and culture, and more than half of the student population agree or totally agree that they like sport. The table show that females are more interested in art and culture than are males. Similarly, males are more interested in sports than are females. Art and culture seem to be more popular among the older students than among the young ones. Similarly, art and culture seem to be more popular among the students with kids than among the young ones still living by their parents.

Table 4.4.1. Comparing the proportion of the students who report to Agree or Totally agree to the statement that they like art and culture or sport

Type	Group	I am interested in art and culture	I am interested in sports	n
Total	Total	20 %	54 %	106
Gender	Female	26 %	36 %	39
	Male	16 %	65 %	67
Age group	19-24	12 %	59 %	83
	25-29	44 %	33 %	9
	30+	50 %	43 %	14
Household	Lives at home with parents	6 %	75 %	16
	Single, moved out from home	17 %	43 %	29
	Moved out from home, in a relationship	21 %	58 %	52
	Moved out from home, has kids	44 %	33 %	9
Home municipality	Bodø	19 %	55 %	77
	Mo i Rana	20 %	60 %	15
	Nordland County elsewhere	29 %	0 %	7
	Norway elsewhere	14 %	86 %	7

Among the total 106 students responding to all investigated items, 7% agrees or totally agree to like both sport and art and culture, and 1% totally disagree or disagree to like both sport and art and culture.

4.5 Students reasons to engage in art and culture

This subsection presents survey results on student's reasons for engaging in art and culture. The items analysed here are central to the ECoC Bodø2024 objective, as for to engage students in art and culture, the engagement need to make sense for the student. The findings are broken down across gender, age groups, household status, and region to expose patterns of reasons.

In 2022 (n=159) and 2024 (n=106) we posed 4 statement measuring the student's reasons for engaging in art and culture. It is worded:

- To have fun and enjoy myself
- To spend time with friends / family
- To see/experience a specific performer/artist/group
- It is educational and developing

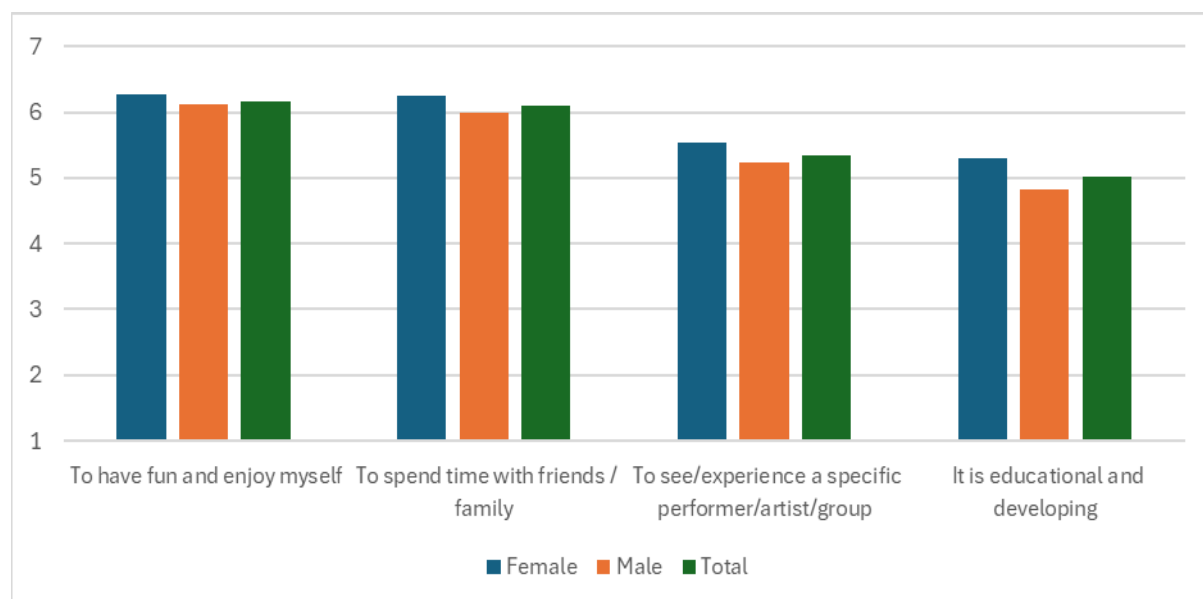
The 4 statements regarding their reasons were all measured on a 7-point Likert scale where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Key findings:**Students reasons for attending art and culture events**

- The most important reason for students to engage in art and culture is for to have fun and to spend time together with family and friends.
- Students to a lesser degree engage in art and culture for to attend a specific performer/artis/group or for it being educational or developing.
- Older students are more concerned that their engagement in art and culture is for to attend a specific performer/artis/group.

Figure 4.5.1. presents the average scores on our statements measuring the students' reasons for engaging in art and culture, disaggregated by gender (male/female), and in total. Higher scores reflect a stronger reason for to engage in art and culture.

The figure shows that there are no differences based upon gender. The figure shows that the strongest reason for students to engage in art and culture is for to have fun and to enjoy themselves together with family and friends. A lesser reason, but still strong reason, is to see/experience a specific performer/artist/group. The students agree to somewhat agree to this statement. The students somewhat agree to the statement that they engage in art and culture for its educational or developing purpose.

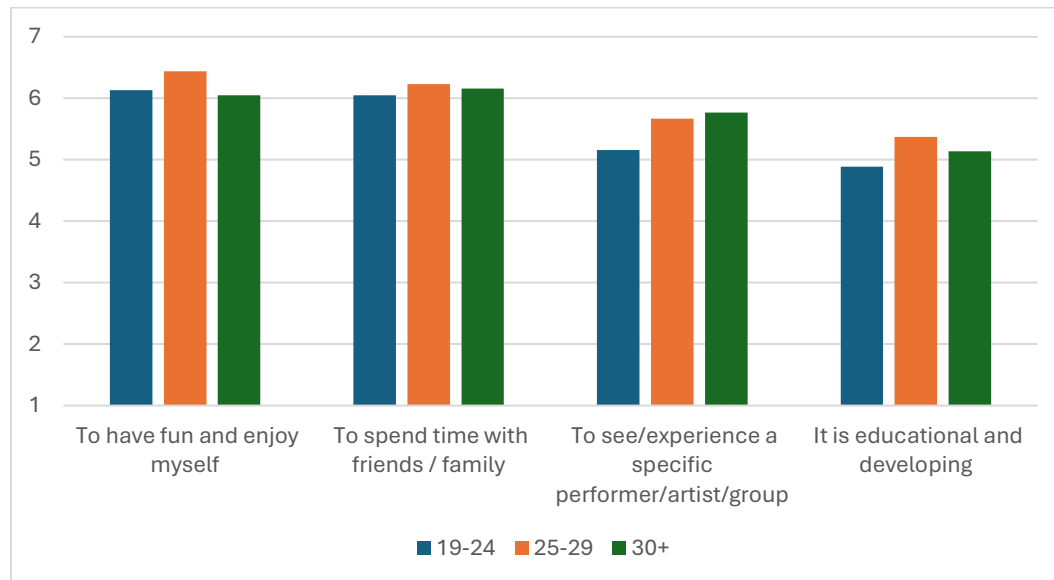


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.5.1. Students' reasons for engaging with art and culture, per gender and in total.

Figure 4.5.2. presents the average scores on our statements measuring the students' reasons for engaging in art and culture, disaggregated by age group. Higher scores reflect a stronger reason for to engage in art and culture. The figure shows that there are only minor differences based upon age groups.

The data indicate that the older students are more concerned with which specific performer/artist/group they chose to attend, than are the younger students. The figure shows that the strongest reason for students to engage in art and culture is for to have fun and to enjoy themselves together with family and friends. A lesser reason, but still strong reason, is to see/experience a specific performer/artist/group. The students agree to somewhat agree to the statement that they engage in art and culture for its educational or developing purpose.

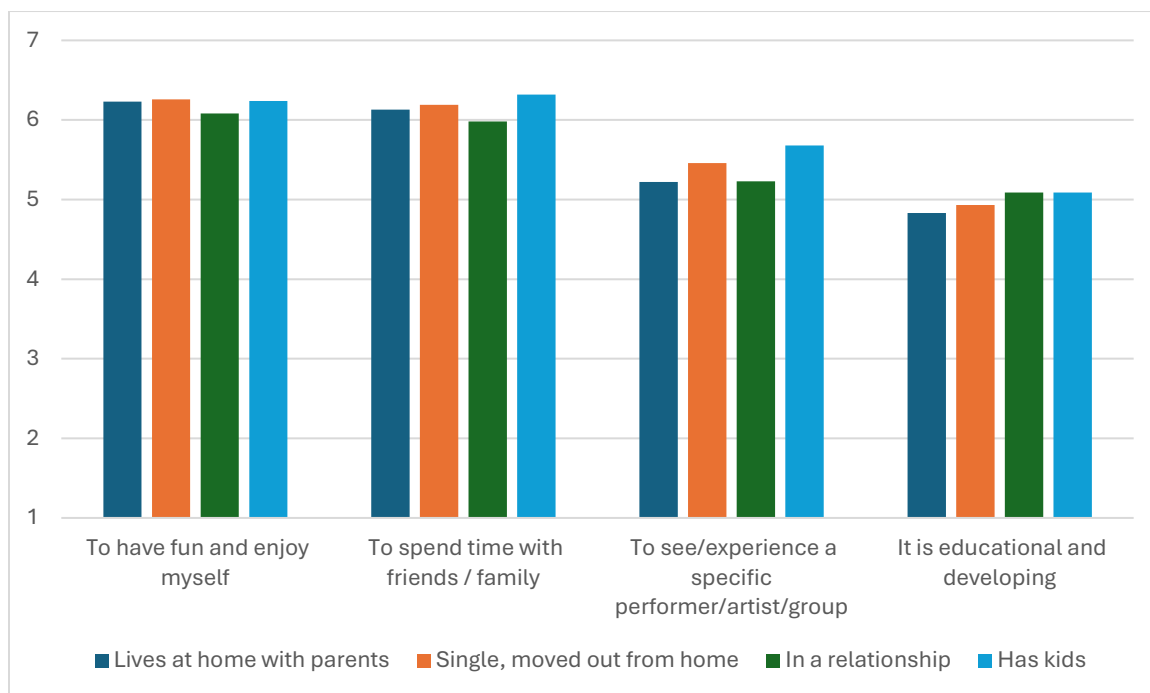


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.5.2. Students' reasons for engaging with art and culture, per age group.

Figure 4.5.3. presents the average scores on our statements measuring the students' reasons for engaging in art and culture, disaggregated by household status. Higher scores reflect a stronger reason for to engage in art and culture.

The figure shows that there are no differences in based upon household status. The figure shows that the strongest reason for students to engage in art and culture is for to have fun and to enjoy themselves together with family and friends. This insight covers all household statuses. A lesser reason, but still strong reason, is to see/experience a specific performer/artist/group. This might be most important for the student group who has kids. The student household groups all agree to somewhat agree to the statement that they engage in art and culture for its educational or developing purpose.

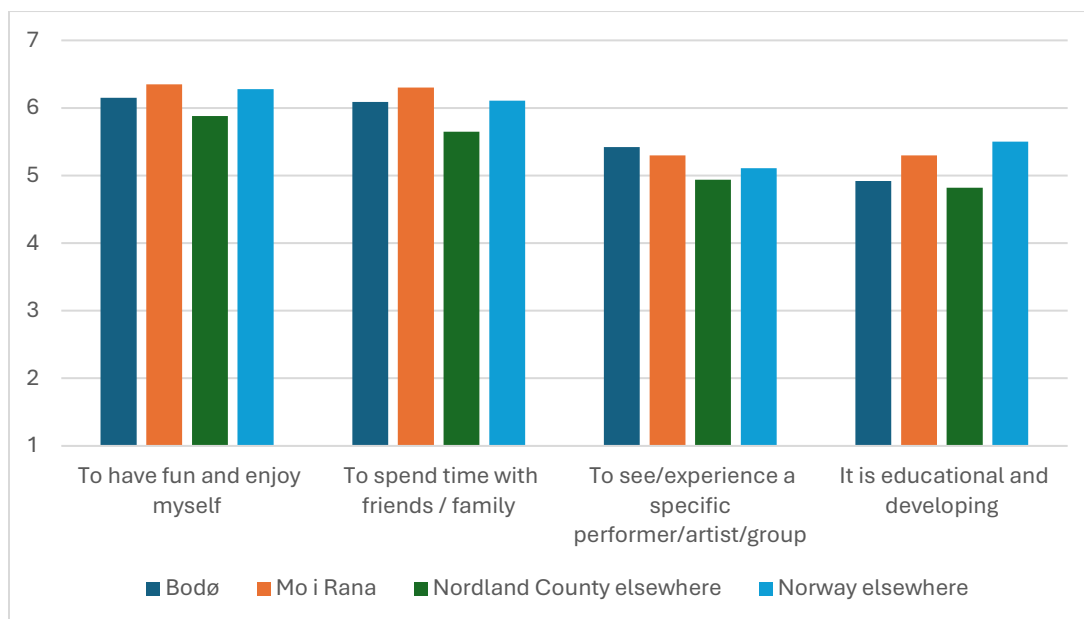


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.5.3. Students' reasons for engaging with art and culture, per household status.

Figure 4.5.4. presents the average scores on our statements measuring the students' reasons for engaging in art and culture, disaggregated by home municipality. Higher scores reflect a stronger reason for to engage in art and culture.

The figure shows minor differences based upon the students' home municipality. It seems as if students from Nordland County outside Mo i Rana and Bodø are less triggered by the stated reasons than the other student groups. The figure shows that the strongest reason for students to engage in art and culture is for to have fun and to enjoy themselves together with family and friends. A lesser reason, but still strong reason, is to see/experience a specific performer/artist/group. The students from all our home municipality categories agree or somewhat agree to the statement that they engage in art and culture for its educational or developing purpose.



Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.5.4. Students' reasons for engaging with art and culture, per home-municipality.

There were no differences in the scores on student's reasons for engaging with art and culture between the 2022 data and the 2024 data.

4.6 Students wish for and actual engagement in art and culture

This subsection presents survey results on student's interest and engagement in different categories of art and cultural events or activities. The items analysed here are central to the ECoC Bodø2024 objective, as this expresses what students want to do and does related to art and culture. It informs regarding the demand side of the supply/demand equation on art and cultural offerings. The findings are broken down across gender, age groups, household status, and region to expose patterns of engagement and interests.

In 2024 (n=106) we posed 23 questions measuring the student's *wish for engagement* with different categories of art and cultural events or activities. In 2022 (n=159) and 2024 (n=106) we investigated their *self-reported engagement* with different categories of art and cultural events and activities. The listed activities are sorted by the total average scores for *wish to do*, across all students, from most wanted to least wanted.

The statements were:

Action: How seldom or often do you attend/participate on the following:

Wish to do: How seldom or often do you wish to attend/participate on the following:

The categories are worded:

- W01 Exercising
- W02 Cafe, restaurants or eat out
- W03 Experiences in nature - alone or with friends
- W04 Party, pubs or dancing
- W05 Sports/sports events (e.g. football, handball, skiing, etc.)
- W06 Cinema and film screenings
- W07 Library
- W08 Shopping
- W09 Concerts and music festivals with popular music
- W10 Festivals
- W11 Museums and historical places
- W12 Performances with other performing arts (e.g. authors or comedians)
- W13 Fairs of various kinds (e.g. flea markets, Christmas fairs, sales fairs)
- W14 Meetings/events or club evenings organized by volunteers' organizations
- W15 Organized tours, organized trips or nature experiences
- W16 Offers that engage children and youth in cultural life
- W17 Art exhibitions (e.g. painting, drawing, sculpture, textile, photography)
- W18 Musical performances with classical music
- W19 Theatre and musical performances
- W20 Ballet/dance performances
- W21 Opera
- W22 Faith/life view meetings
- W23 Literature, poetry or poetry performances, book circles

The 23 statements regarding their wish/actions were all measured on a logarithm like 7-point scale where 1 – Never, or almost never, 2 – About 1 time a year, 3 – About 1 time per half-year, 4 – About 1 time per 3 months, 5 – About 1 time per month, 6 – About 2 times per month, and 7 - About 1 time per week or more often.

Key findings:**What art & culture activities students want to do and does**

- Students in general wants to attend/engage with more art and cultural events/activities than they actually do.
- Females want to engage more in art and culture than does males.
- Females want to attending concerts, and music festivals with popular music, performances with other performing arts and enjoying museums and historical places more than they currently does.
- Males want to attend cinema and film screenings, organized tours, organized trips or nature experiences, and concerts and music festivals with popular music more than they currently does.
- The students aged 19-24 wish for more cinema, concerts and festivals.
- The students aged 25-29 wish for more exercise opportunities, cafes, eateries, nature experiences.
- The students aged 30+ wish for more museums and historical places, art exhibitions, and musical performances with classical music.
- Students with kids wish for more offers that engage children and youth in cultural life.
- Students which home-municipality is outside Nordland County wish more sports/sports events (e.g. football, handball, skiing, etc.) and nature experiences.

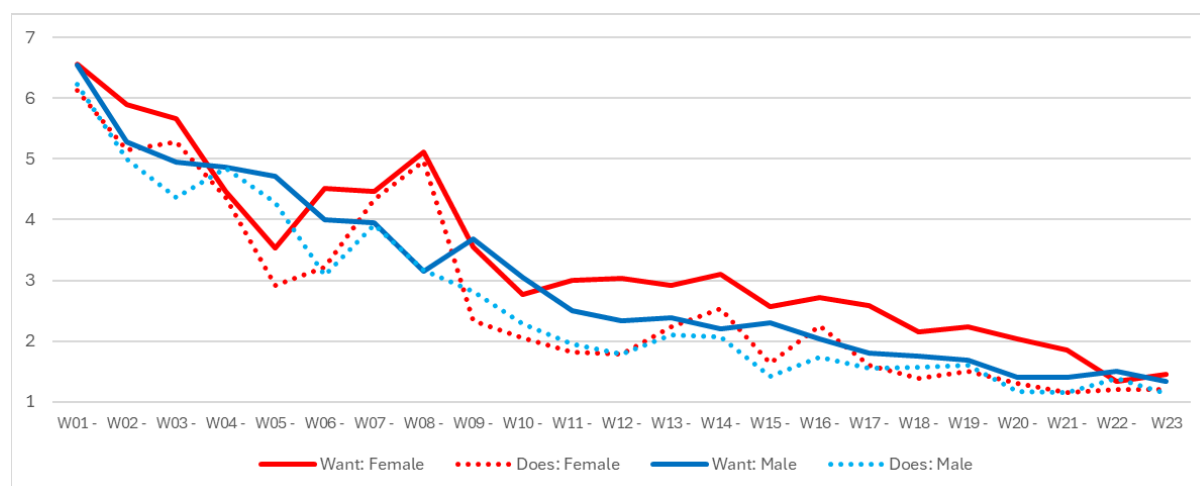
Figure 4.6.1. presents the average score per art and culture category, aggregated by gender and wish-to-do and self-reported action. Higher scores reflect a more often engagement/wish for engagement. A solid line represents how often the student want to attend a given category of art and culture; a dotted line represents the self-reported engagement/attendance for a given category.

The figure shows that students in general wants to attend/engage with more art and cultural events/activities than they actually do. The solid line is higher up in the figure than the dotted line. There are some gender differences as well. The red lines representing females is generally positioned higher in the figure than the blue lines representing males, indicating that females are more interested in art and culture in general than are males. The most marked difference between males and females in their wish for engagement and actual engagement, is that females report to go shopping as a social event, while males report to attend sports.

Females wish to engage more in art and culture than does males, but the averaged level of self-reported attendance/participation is about the same across genders. This indicate that females need for art and culture is less satisfied than are the same need among males. The largest differences in what females want and what males wants sums to that females would like to go to cafes, restaurants, and eateries more than does males. Females also more often would like to enjoy museums and historical places, performances with other performing arts, art exhibitions (e.g. painting, drawing, sculpture, textile, photography), and musical performances with classical

music, than does males. Females more often than males goes shopping and enjoys experiences in nature - alone or with friends.

The largest difference between what females want and what they do relates to attending concerts, and music festivals with popular music, performances with other performing arts, and enjoying museums and historical places. The largest difference between what males want and what they do relates to attending cinema and film screenings, organized tours, organized trips or nature experiences, and concerts and music festivals with popular music. The total group seems to be satisfied with their level of attendance at shopping, visits to the library, and faith or life view meetings.



Note: The respondents were asked: How often do you wish to attend/attend the following, measured on a 7-point Likert scale where 1 – Never, or almost never, 2 – About 1 time a year, 3 – About 1 time per half-year, 4 – About 1 time per 3 months, 5 – About 1 time per month, 6 – About 2 times per month, and 7 - About 1 time per week or more often.

Figure 4.6.1. Students' wish for and self-reported engagement in art and cultural activity/attendance, per gender and in total.

Figure 4.6.2. presents the average score per art and culture category, disaggregated by age-group and wish-to-do and self-reported action. Higher scores reflect a more often engagement/wish for engagement. A solid line represents how often the student groups want to attend a given category; a dotted line represents the self-reported engagement/attendance for a given category.

The figure shows that student groups in general wants to attend/engage with more art and cultural events/activities than they actually do. The solid lines are higher up in the figure than the dotted line.

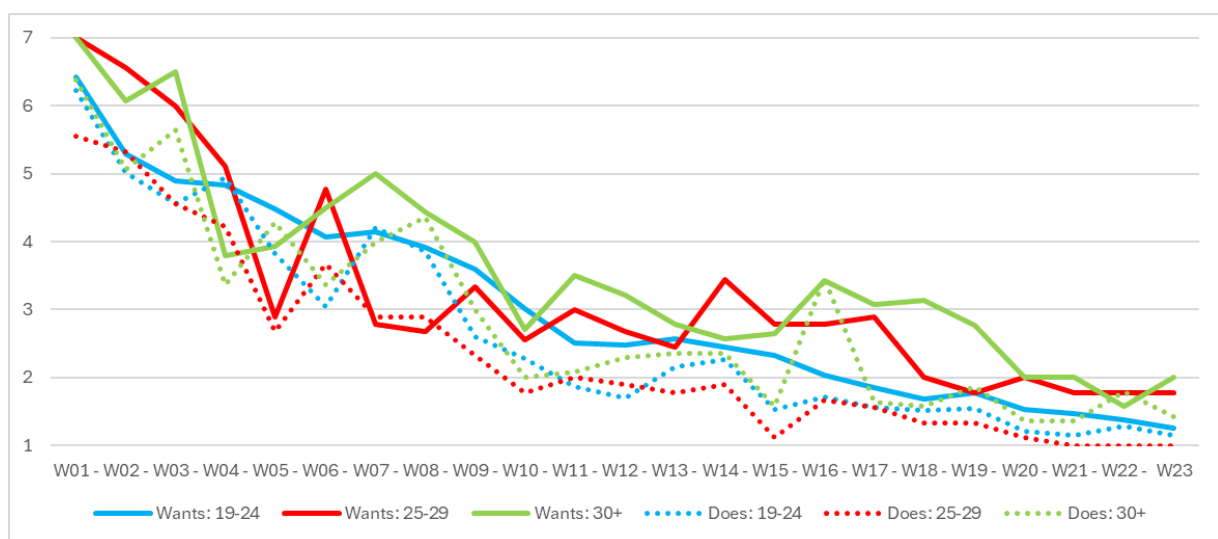
There are some age-group related differences as well. The blue lines representing students aged 19-24 years old is generally positioned higher in the figure than the red lines representing students aged 24-29 and the green lines representing students aged 30+. The green lines representing students aged 30+ seems to be the lines positioned lowest in the figure.

The most marked difference between the age groups in their wish for engagement, is that the students aged 19-24 wish for more cinema and film screenings and concerts and music festivals with popular music. The students aged 25-29 wish for more exercise opportunities, cafe,

restaurants or eat out occasions, experiences in nature - alone or with friends and organized tours, organized trips or nature experiences. The students aged 30+ wants more museums and historical places, art exhibitions (e.g. painting, drawing, sculpture, textile, photography), and musical performances with classical music. On average, all age groups are satisfied with their level of engagement in shopping.

The largest difference between what the groups want seems to be regarding going to the library. The students aged between 20 and 25 wishes to attend the library less than does the other to student groups.

The largest difference between what the groups does seems to be regarding offers that engage children and youth in cultural life, here those aged 30+ is more likely to attend this activity.



Note: The respondents were asked: How often do you wish to attend/attend the following, measured on a 7-point Likert scale where 1 – Never, or almost never, 2 – About 1 time a year, 3 – About 1 time per half-year, 4 – About 1 time per 3 months, 5 – About 1 time per month, 6 – About 2 times per month, and 7 - About 1 time per week or more often.

Figure 4.6.2. Students' wish for and self-reported engagement in art and cultural activity/attendance, per age-group.

Figure 4.6.3. presents the average score per art and culture category, disaggregated by household status and wish-to-do and self-reported action. Higher scores reflect a more often engagement/wish for engagement in art culture related activities. A solid line represents how often the student want to attend a given category; a dotted line represents the self-reported engagement/attendance for a given category.

The figure shows that student groups in general wants to attend/engage with more art and cultural events/activities than they actually do. The solid lines are higher up in the figure than the dotted line. There are some differences related to household status as well. The blue lines represent students living at home together with their parents, this line is lowest and display that they are the household group that engage the least in art and culture. The red lines represent single students who has moved out of their parents' home. These lines are second highest in the figure, informing that this household status engage second highest in art and culture. The green

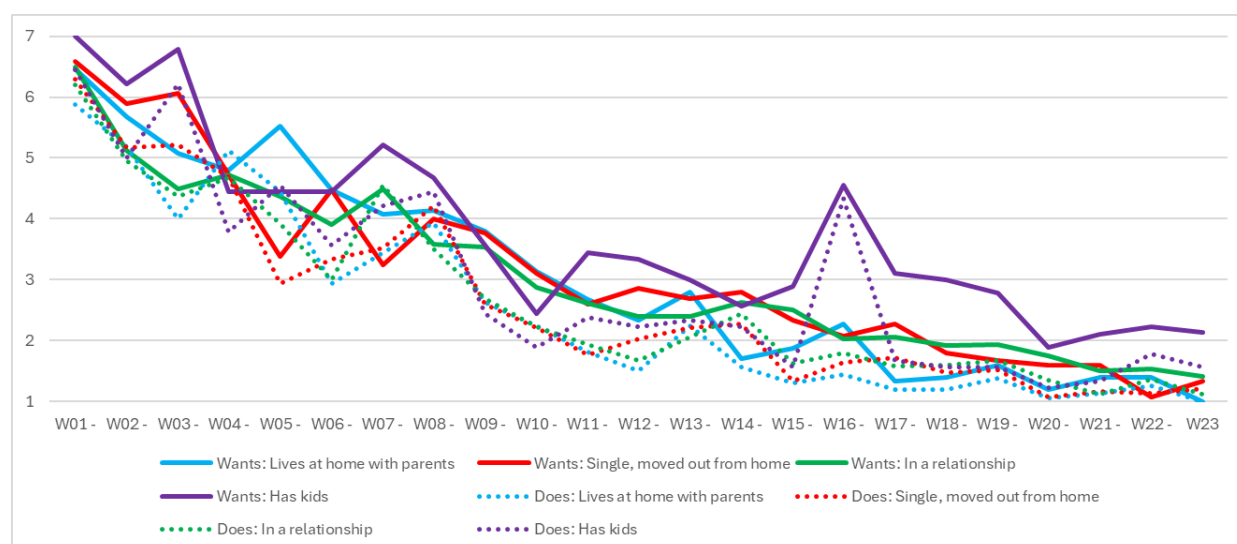
lines represent students who has moved out from their parent's home and are in a relationship, these lines are second lowest in the figure. The purple lines represent students who has parental responsibility for kids living in their household. These lines are highest in the figure, informing that this household group is the student group that engages most with art and culture.

Students who have parental responsibility for kids living in their household, are the student group that are most likely to wish to engage in or engage in art and cultural events. They wish for more art exhibitions (e.g. painting, drawing, sculpture, textile, photography), musical performances with classical music, and theatre and musical performances, than they currently attend. Then the single students follow. They want more cinema and film screenings as well as concerts and music festivals with popular music. Students who are in a relationship wants more cinema and film screenings and organized tours, organized trips or nature experiences. The student group less engaged in art and culture are those still living by their parents. They wish for more cinema and film screenings.

The largest difference between what the groups want seems to be regarding offers that engage children and youth in cultural life, students with kids would like to do so more often than students without kids. Seeking experiences in nature - alone or with friends, is also more popular among students with kids than among students without kids. Students living by the parents wish to attend more sports events than other students' groups.

The largest difference between what the groups does seems to be regarding experiences in nature - alone or with friends, students with kids exercise this more often than other student groups.

On average, the total group seems to be satisfied with their level of attendance at shopping and attending literature, poetry or poetry performances, and attending book circles.



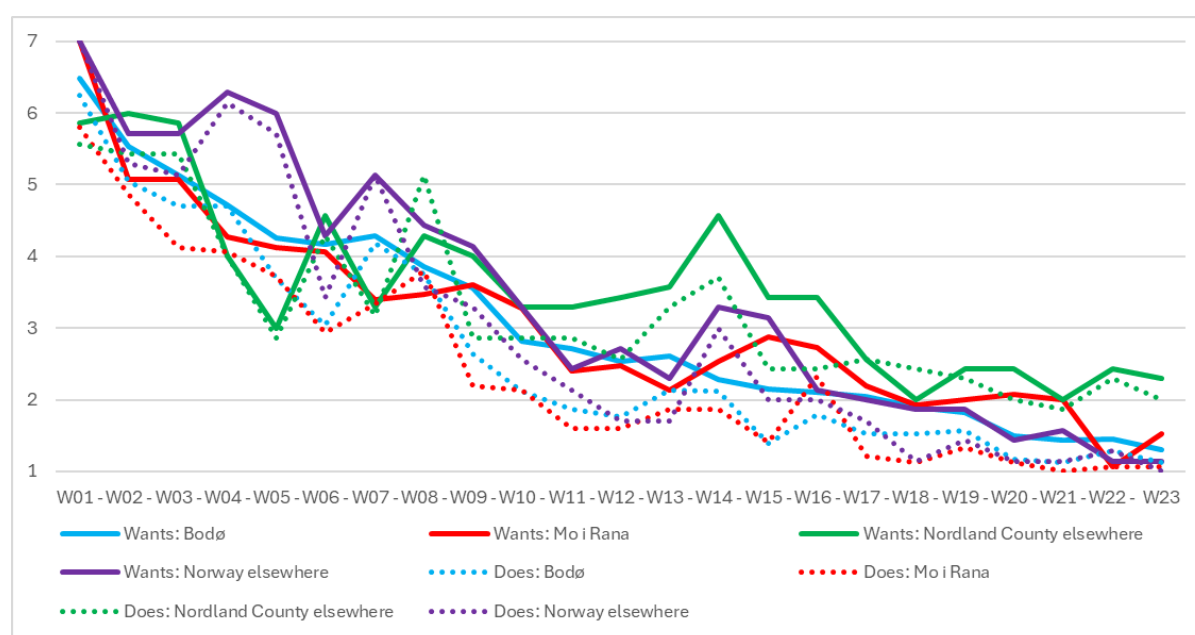
Note: The respondents were asked: How often do you wish to attend/attend the following, measured on a 7-point Likert scale where 1 – Never, or almost never, 2 – About 1 time a year, 3 – About 1 time per half-year, 4 – About 1 time per 3 months, 5 – About 1 time per month, 6 – About 2 times per month, and 7 - About 1 time per week or more often.

Figure 4.6.3. Students' wish for and self-reported engagement in art and cultural activity/attendance, per household status.

Figure 4.6.4. presents the average score per art and culture category, disaggregated by home-municipality and wish-to-do and self-reported action. Higher scores reflect a more often engagement/wish for engagement. A solid line represents how often the student want to attend a given category; a dotted line represents the self-reported engagement/attendance for a given category.

The figure shows that student groups in general wants to attend/engage with more art and cultural events/activities than they actually do. The solid lines are higher up in the figure than the dotted line. There are some differences related to the student's home-municipality as well. The blue lines represent students from Bodø. The red lines represent from Mo i Rana. The green lines represent students from Nordland County outside Bodø and Mo i Rana. The purple lines represent students from municipalities outside Nordland County.

The figure indicates that the student group from Nordland County outside Bodø and Mo i Rana engage more in art and culture than do those from Norway outside Nordland County. Students from Norway outside Nordland County engage more in art and culture than those from Bodø. Students from Bodø engage more in art and culture than do those from Mo i Rana.



Note: The respondents were asked: How often do you wish to attend/attend the following, measured on a 7-point Likert scale where 1 – Never, or almost never, 2 – About 1 time a year, 3 – About 1 time per half-year, 4 – About 1 time per 3 months, 5 – About 1 time per month, 6 – About 2 times per month, and 7 – About 1 time per week or more often.

Figure 4.6.4. Students' wish for and self-reported engagement in art and cultural activity/attendance, per home-municipality.

The largest difference between what the groups want seems to be regarding sports/sports events (e.g. football, handball, skiing, etc.), and it is the students which home-municipality is outside Nordland County that wish to attend such activities the most. The same group is also keener on attending party, pubs or dancing arenas. This is also the activities that differentiate the groups

regarding their actions as well. The students which home-municipality is outside Nordland County reports to attend these activities more often than does the other student groups. The total group seems to be satisfied with their level of attendance at shopping, visits to the library, and faith or life view meetings.

There were only minor differences in the scores on student's engagement in art and culture expressions between the 2022 data and the 2024 data.

4.7 Students perception of the cultural offerings

This subsection presents survey results on students' perceptions regarding the supply of the cultural offering at their home municipality. The items analysed here are central to the ECoC Bodø2024 objective, as it informs regarding the supply side. The findings are displayed for the grand total.

In 2022 (n=159) we posed 20 questions measuring the student's perception of the art and cultural offerings in their home municipality. It is worded: In my home-municipality there are ...

- O01 Many opportunities to exercise and stay fit
- O02 Many facilitated nature experiences (e.g. hiking trails, parks, mountain hikes and rental cabins)
- O03 A good library
- O04 Many sporting events (e.g. football, handball, skiing)
- O05 Many cafes, restaurants and eateries
- O06 Many opportunities for parties and social gatherings
- O07 Many offers that engage children and young people in cultural life
- O08 Many good shopping opportunities
- O09 Many active voluntary organizations
- O10 A good selection of cinemas and film screenings
- O11 A good range of museums and historical sites to visit
- O12 Many concerts and music festivals with popular music
- O13 Many local successful artists and performers
- O14 Many fairs of various kinds (e.g. flea markets, Christmas fairs, sales fairs)
- O15 Many performances with other performing arts (e.g. writers and comedians)
- O16 Many performances with theatre and dance
- O17 Lots of exciting architecture, street art, public sculptures and performances in the outdoor space
- O18 Many exhibitions (e.g. painting, drawing, sculpture, textiles, photography)
- O19 Many concerts and music festivals with classic music
- O20 Performances and exhibitions by many international artists and performers

The 20 statements regarding their reasons were all measured on a 7-point Likert scale where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree. The 20 categories regarding the student's perception of the offer for art and cultural engagement, is sorted by total score, from highest score to lowest score.

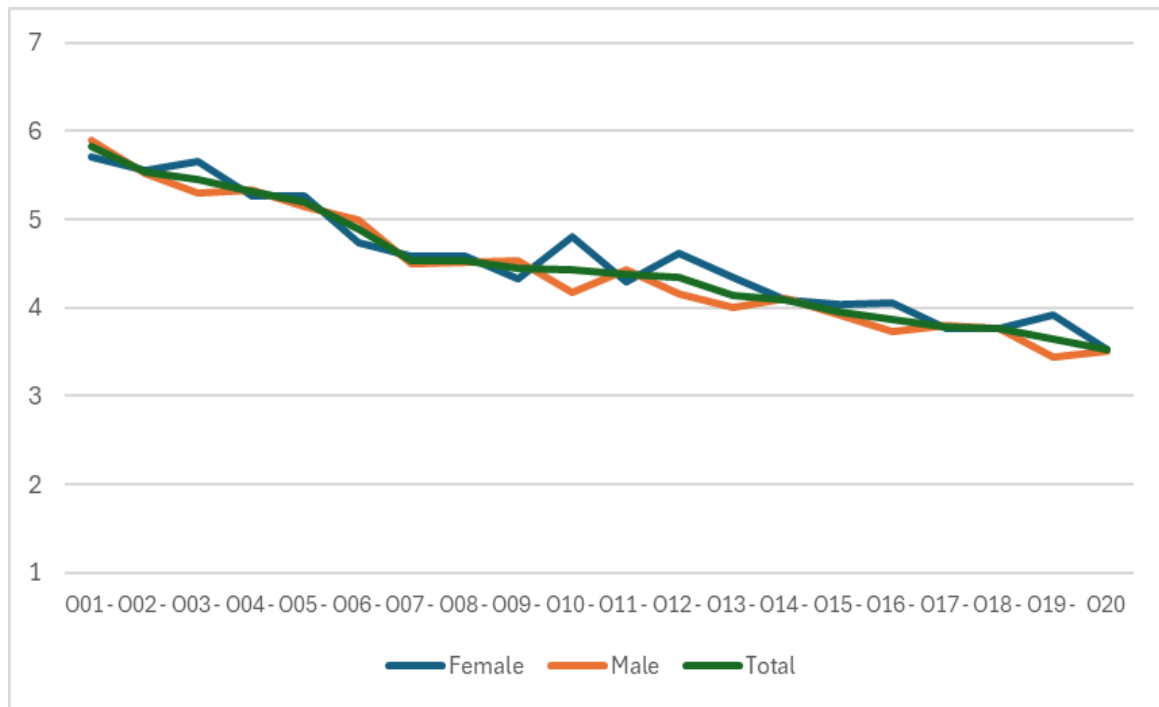
Key findings: Supply of art & culture as seen from the student

- The students respond between agree and neutral on close to all items measuring their perceptions on how well the supply of art and cultural offerings is at their home municipality.
- Females perceive the art and culture offer slightly better than does males.
- The older students regard the art and cultural offer as better than do the younger student.
- The students with kids see more art and culture opportunities than does the other students.
- The least satisfied group is the student group from municipalities in Nordland County outside Bodø and Mo i Rana.
- The largest deviations between students from Nordland County outside Bodø and Mo i Rana and the other students relates to shopping opportunities, cinema and film screenings opportunities, cafes, restaurants and eateries, and library.

Figure 4.7.1. presents the average scores for the students' perception regarding the art and cultural offering at their home municipality, per gender and in total. Higher scores reflect perceived higher supply.

The students respond between agree and neutral on close to all items measuring their perceptions on how well the supply of art and cultural offerings is at their home municipality. They respond neutral to somewhat disagree that there are many performances with theatre and dance, lots of exciting architecture, street art, public sculptures and performances in the outdoor space, many exhibitions (e.g. painting, drawing, sculpture, textiles, photography), many concerts and music festivals with classic music, and performances and exhibitions by many international artists and performers.

Females perceive the art and culture offer slightly better regarding cinema and film screenings, local successful artists and performers, performing arts, concerts with classical music, than does the males. On average, females perceive the art and cultural offer as better than does the males.



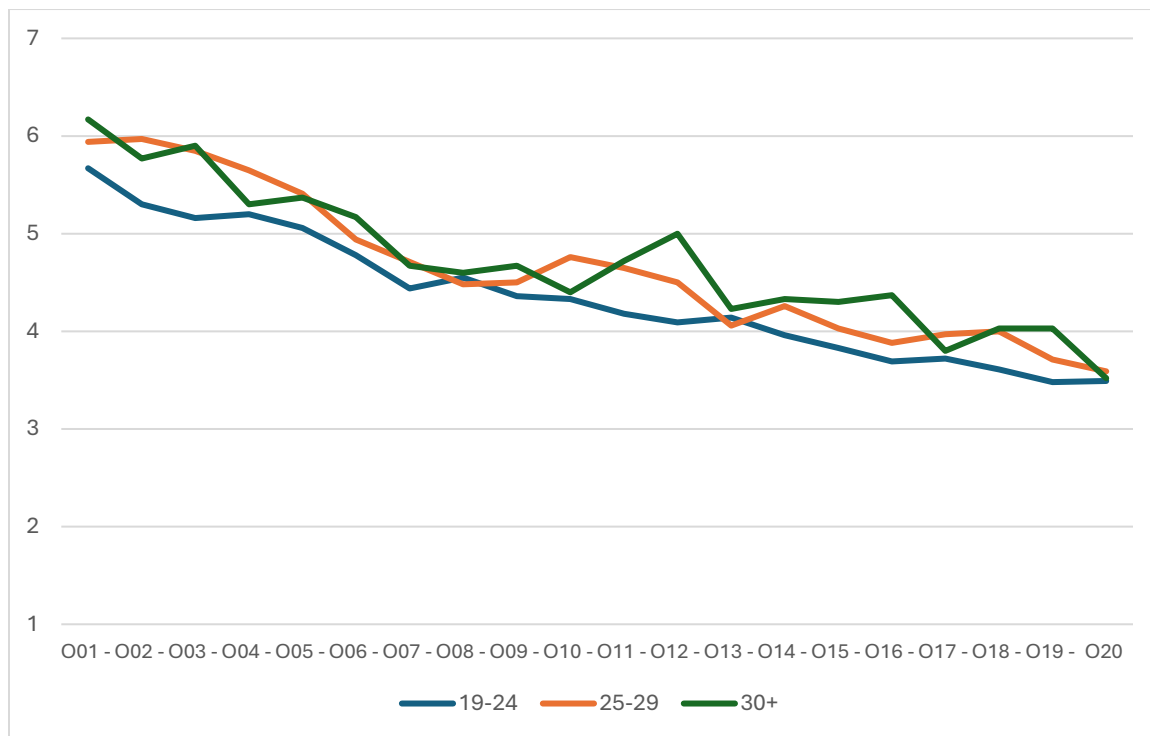
Note: Red line - The respondents were asked: To what extent do you agree on the following item regarding the cultural offerings in your home-municipality, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.7.1. Students' perception of the cultural offerings at their home municipality, per gender and total scores.

Figure 4.7.2. presents the average scores for the students' perception regarding the art and cultural offering at their home municipality, per age group. Higher scores reflect perceived higher supply.

The students respond between agree and neutral on close to all items measuring their perceptions on how well the supply of art and cultural offerings is at their home municipality. The students aged 30+ regard the offer of art and cultural to be better than does the students aged 25-29, and those aged 25-29 regard it on average, as better than does the students aged 19-24.

The students aged 25-30+ scores higher on all art and culture perceived cultural activities offering than does the students aged 19-25. The differences in particularly high in perceptions of opportunities to exercise and stay fit, enjoy facilitated nature experiences (e.g. hiking trails, parks, mountain hikes and rental cabins), attend library, attend sporting events (e.g. football, handball, skiing), and enjoying cafes, restaurants and eateries. The students aged 30+ see more offerings regarding concerts and music festivals with popular music, and dance and theatre performances, than do the student aged 25-29.



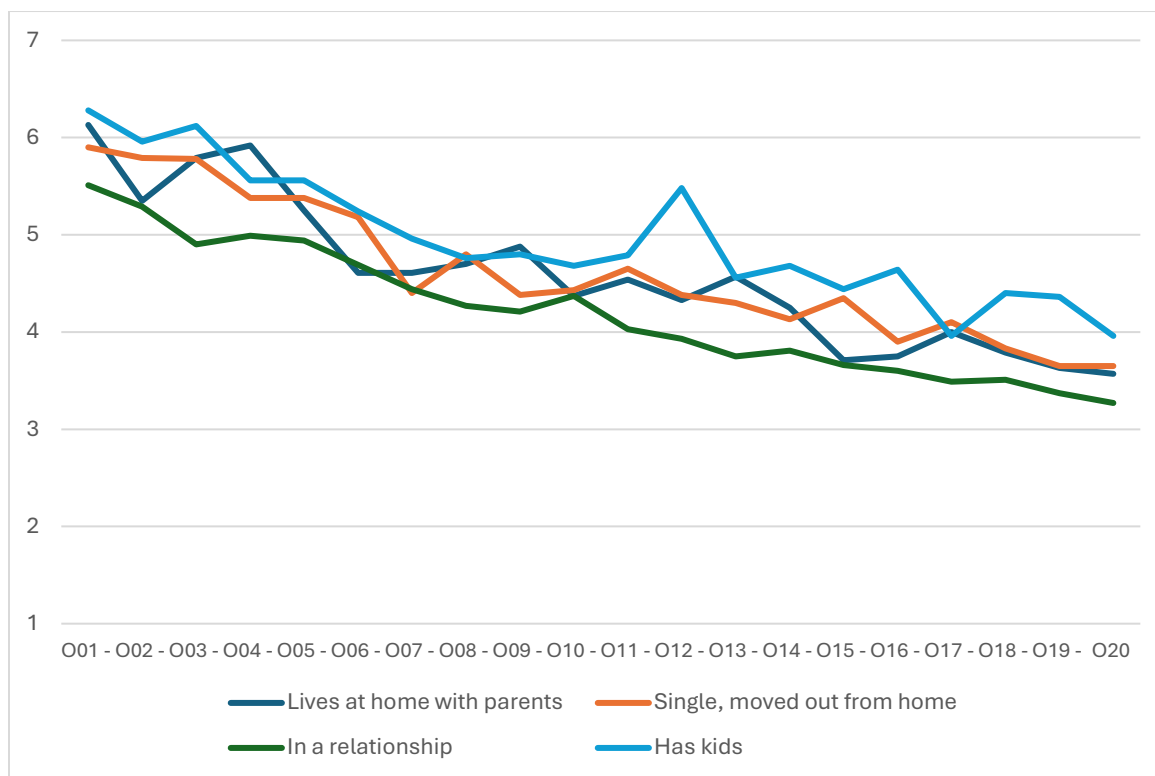
Note: Red line - The respondents were asked: To what extent do you agree on the following item regarding the cultural offerings in your home-municipality, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.7.2. Students' perception of the cultural offerings at their home municipality, per age group.

Figure 4.7.3. presents the average scores for the students' perception regarding the art and cultural offering at their home municipality, per household status. Higher scores reflect perceived higher supply.

The students respond between agree and neutral on close to all items measuring their perceptions on how well the supply of art and cultural offerings is at their home municipality. The students with kids see more art and culture opportunities than does the single students and the students still living by their parents. The student in a relationship rates the art and cultural offerings lowest.

Those with kids see more offerings than the other student groups on the offer for kids, concerts and music festivals with popular music and dance, theatre performances, exhibitions, and concerts and festivals with classic music. The single students see less offerings related to library, sporting events, local artists, and exciting architecture, than do the other student groups.



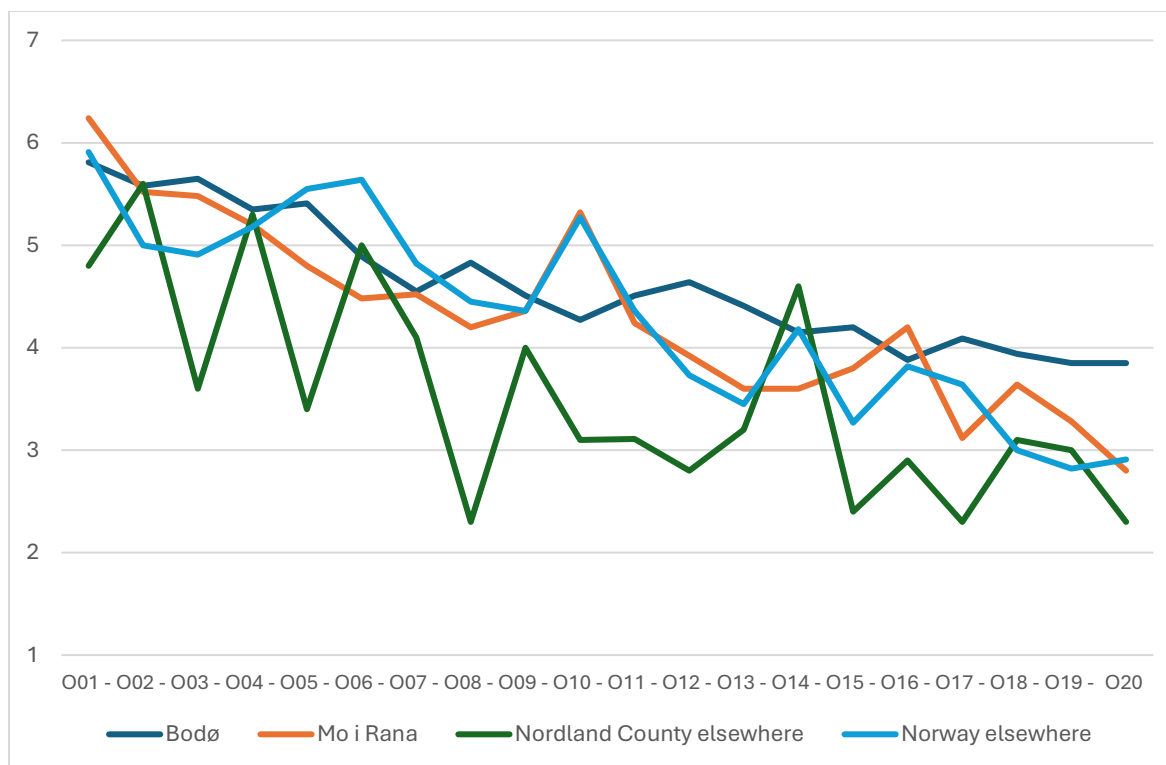
Note: Red line - The respondents were asked: To what extent do you agree on the following item regarding the cultural offerings in your home-municipality, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.7.3. Students' perception of the cultural offerings at their home municipality, per household status.

Figure 4.7.4. presents the average scores for the students' perception regarding the art and cultural offering at their home municipality, per home municipality. Higher scores reflect perceived higher supply.

The students respond between agree and neutral on close to all items measuring their perceptions on how well the supply of art and cultural offerings is at their home municipality. The students from Bodø are the student group that see most art and cultural offerings. The group that see least offerings is the student group from municipalities in Nordland County outside Bodø and Mo i Rana.

The largest deviations between students from Nordland County outside Bodø and Mo i Rana and the other students relates to shopping opportunities, cinema and film screenings opportunities, cafes, restaurants and eateries, and library. They miss shopping opportunities, performances with other performing arts, and exciting architecture, street art, public sculptures and performances in the outdoor space. The students from Norway outside Nordland County see opportunities to enjoy parties and social gatherings.



Note: Red line - The respondents were asked: To what extent do you agree on the following item regarding the cultural offerings in your home-municipality, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.7.4. Students' perception of the cultural offerings at their home municipality, per home municipality.

4.8 Students satisfaction with the cultural offerings

This subsection presents survey results on student's satisfaction with the cultural offerings in their home municipality. The items analysed here are central to the ECoC Bodø2024 objective, as satisfaction is an indication on involvement. The findings are broken down across gender, age groups, household status, and region to expose patterns of satisfaction.

In 2022 (n=159) and 2024 (n=106) we posed 1 question measuring the student's satisfaction with the cultural life in their home municipality. It is worded:

- I am satisfied with the cultural life in the municipality where I live

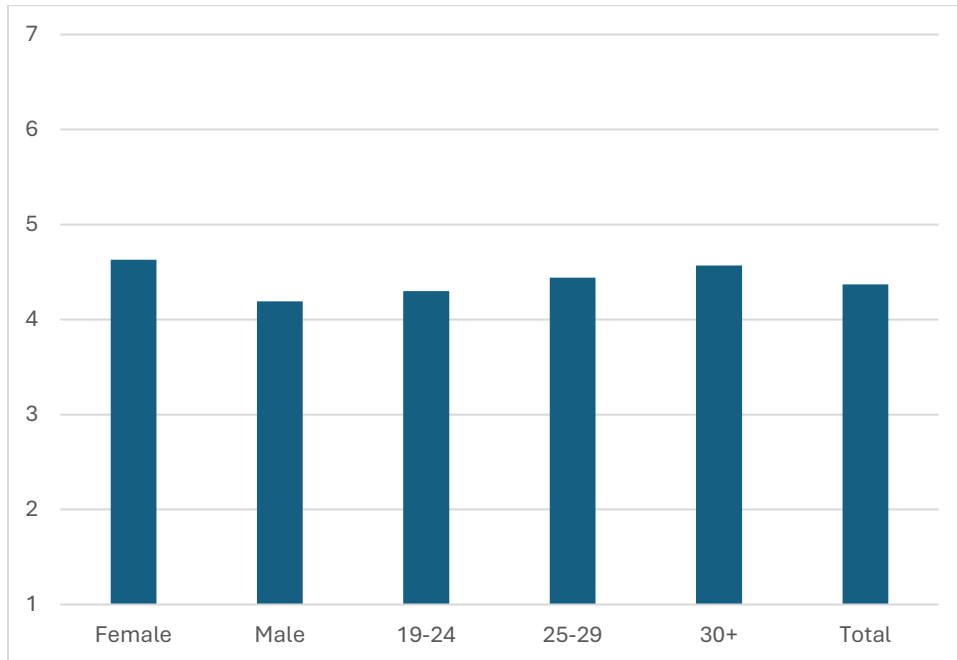
The statement regarding their satisfaction were measured on a 7-point Likert scale where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree:

Key findings:**Students satisfaction with the cultural life in their home-municipality**

- Students somewhat agree to agree that they are satisfied with the cultural life in their home municipality.
- Students with kids are more satisfied with the cultural life in their home municipality than are other student groups.
- The youngest students are the least satisfied student group.
- The student satisfaction per group resembles their engagement in art and culture as depicted in section 4.7.

Figure 4.8.1. presents the students average satisfaction with the cultural life in their home municipality, disaggregated by gender (male/female), age group, and in total. Higher scores reflect a higher satisfaction.

The figure shows that there are only minor differences based upon gender or age-group, but it seems as if the youngest students are the least satisfied student group. The figure shows that the students somewhat agree to agree that they are satisfied with the cultural life in their home municipality.

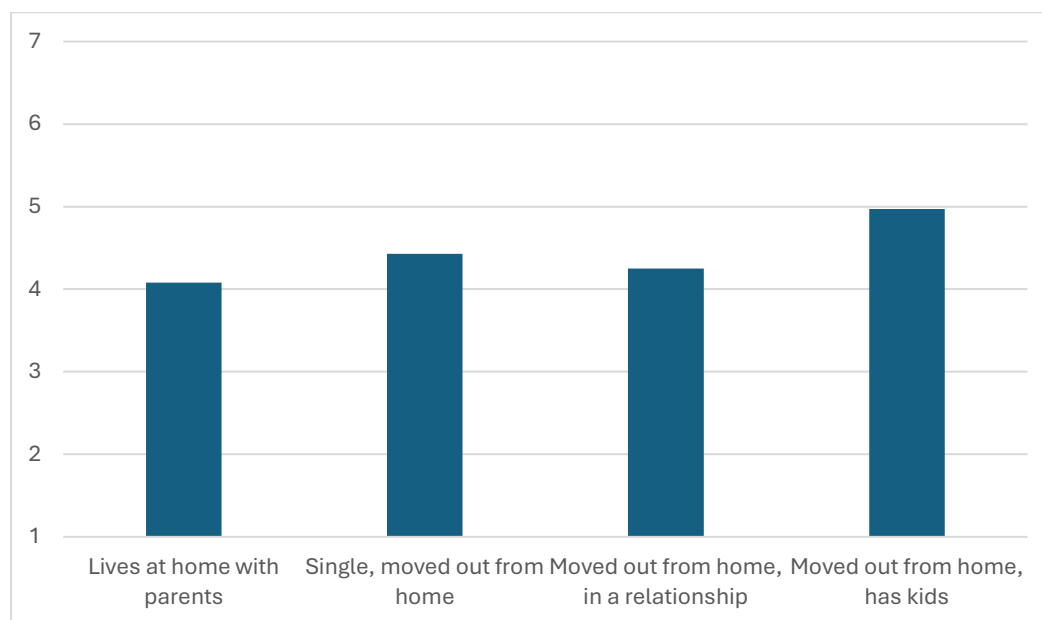


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.8.1. Students' satisfaction with the cultural life in their home-municipality, per gender, age-group and in total.

Figure 4.8.2. presents the students average satisfaction with the cultural life in their home municipality, disaggregated by household status. Higher scores reflect a higher satisfaction.

The figure shows that there are only minor differences based upon household status. The figure shows that the students somewhat agree to agree that they are satisfied with the cultural life in their home municipality. The student group who has kids seems to be the most satisfied group.

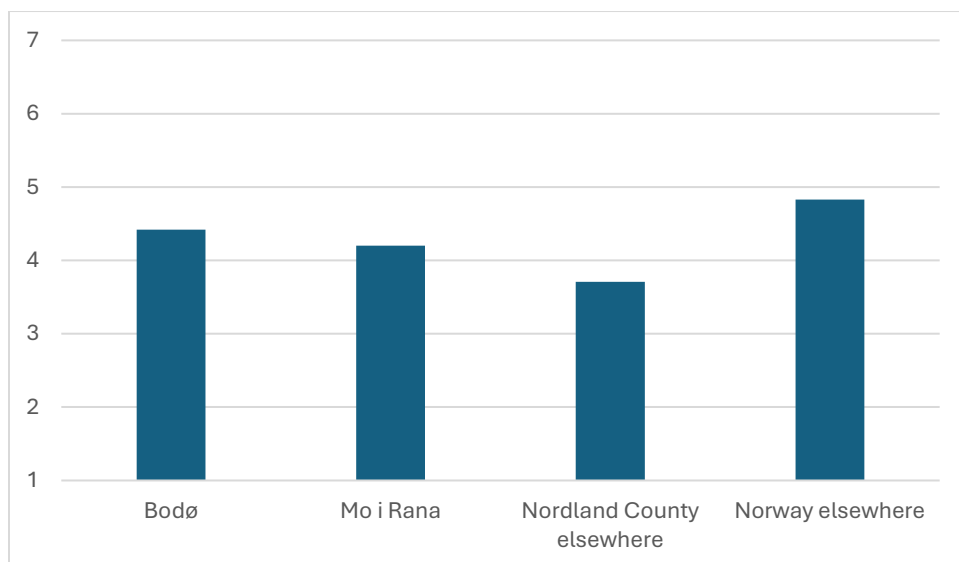


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.8.2. Students' satisfaction with the cultural life in their home-municipality, per household status.

Figure 4.8.3. presents the students average satisfaction with the cultural life in their home municipality, disaggregated by home municipality. Higher scores reflect a higher satisfaction.

The figure shows that there are only minor differences based upon home municipality. The figure shows that the students somewhat agree to agree that they are satisfied with the cultural life in their home municipality. The students from municipalities outside Nordland County seems to be the least satisfied group, while the students from municipalities in Nordland County outside Bodø and Mo i Rana seems to on average satisfied.



Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.8.3. Students' satisfaction with the cultural life in their home-municipality, per home municipality.

There were no differences in the scores on student's satisfaction with the cultural life in their home-municipality between the 2022 data and the 2024 data.

4.9 Students perceptions of supply and demand regarding art and cultural activities

Here we compare the perceived offer (i.e. supply) with the unmet demand (i.e. the difference between the wish and the actual engagement) for different categories of art and cultural engagement.

This subsection presents survey results on student's perceptions of the supply of art and cultural events compared to their demand for such. The items analysed here are central to the ECoC Bodø2024 objective, as attending art and cultural events should lead to a wish to stay. It is voluntary to attend, hence, there need to be a demand. Similarly, there need to be an offer for the demand to be fulfilled. The findings are broken down across gender, age groups, household status, and region to expose patterns of perceived supply and demand.

In 2024 (n=106) we posed 23 questions measuring the student's *wish for engagement* with different categories of art and cultural events or activities. In 2022 (n=159) and 2024 (n=106) we investigated their *self-reported actual engagement* with different categories of art and cultural events and activities. When subtracted averaged the *self-reported engagement* with the student's *wish for engagement* with different categories of art and cultural events or activities, we get the unmet needs, i.e. the *demand* for different categories of art and cultural events or activities. The items were measured by a logarithm-like scale about doubling the frequency of attending a given art or cultural event category per response step. For each category art and culture activity, the respondents were asked to : How often do you wish to attend/attend the following, measured on a 7-point Likert scale where 1 – Never, or almost never, 2 – About 1 time a year, 3 – About 1 time per half-year, 4 – About 1 time per 3 months, 5 – About 1 time per month, 6 – About 2 times per month, and 7 - About 1 time per week or more often.

In 2022 (n=159) we posed 20 questions measuring the student's perception of the art and cultural offerings in their home municipality. As much as 17 of these items were comparable to the items poking into the want and the actual action. These offering items were measured along a 7-point scale where 4 represented neutral. The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree. An example of the statements is; In my home-municipality there are ... Many opportunities to exercise and stay fit. Considering neutral (i.e. 4) as baseline, equally that the need for such art and cultural events is met, subtracting 4 points from the 7-point scale gives us a measure of the perceived *supply*. If the average score for a given art and cultural event category then is negative, then we presume there is an unmet demand for such events.

Not all art and culture categories were explored regarding the wanted activity, the actual activity and the perceived offerings. We then end up with the art and cultural categories listed in table 4.9.1. under. The value for Current frequency of engagement represents the total average across all student groups score for the specific activity translated along the scale; 1 – Never, or almost never, 2 – About 1 time a year, 3 – About 1 time per half-year, 4 – About 1 time per 3 months, 5 – About 1 time per month, 6 – About 2 times per month, and 7 - About 1 time per week or more often.

The sort order in Table 4.9.1. is by the art and category total score for wish for attending. The data is sorted by the total score per category across all student groups. The total average score for wish for exercising, W01 Exercising – Action is 6.23, translated to 40 times per year. Then this equal to that the average student exercises 40 times a year, attend a cinema 2.2 times a year, and attend art exhibitions 0.7 times a year.

Table 4.9.1. Current frequency of engagement, per year, per art and culture engagement category – sorted as in Figure 4.9.1-4.

U##	Current frequency of engagement, per year	Engagement category
U01	40	Exercising
U02	14	Cafe, restaurant or eat out
U03	11	Experiences in nature - alone or with friends
U04	10	Party, pubs or dancing
U05	4	Shopping
U06	3,5	Sports/sports events (e.g. football, handball, skiing, etc.)
U07	3,5	Library
U08	2,2	Cinema and film screenings
U09	1,5	Concerts and music festivals with popular music
U10	1,2	Fairs of various kinds (e.g. flea markets, Christmas fairs, sales fairs)
U11	1,2	Meetings/events or club evenings organized by volunteers' organizations
U12	1	Museums and historical places
U13	1	Offers that engage children and youth in cultural life
U14	0,8	Performances with other performing arts (e.g. authors or comedians)
U15	0,7	Art exhibitions (e.g. painting, drawing, sculpture, textile, photography)
U16	0,6	Theatre and musical performances
U17	0,5	Musical performances with classical music

Key findings:**Students perception of the supply and demand**

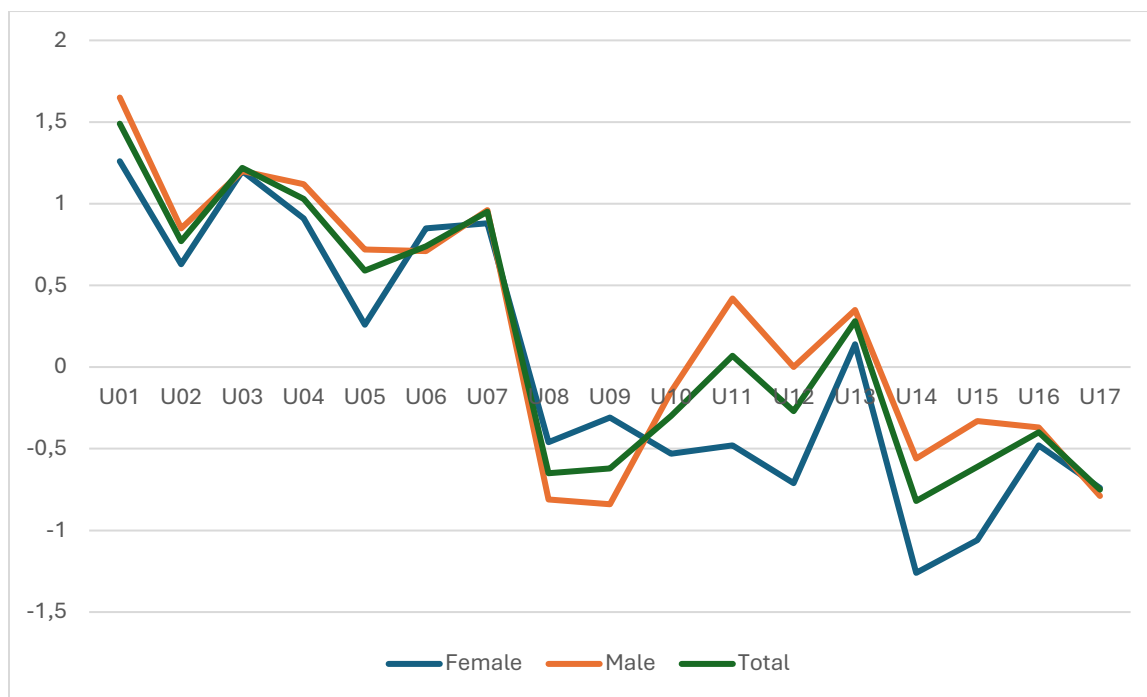
- Males perceive less unmet cultural demand than do females.
- The students miss going to concerts and music festivals with popular music.
- The students would like to see more offerings for cinema and film screenings.
- Those aged 19-25 are the least satisfied age group.
- Those in a relationship is the least satisfied student household group.
- The student from outside Nordland County on average miss art and culture opportunities.
- In addition to concerts and music festivals with popular music and cinema and film screenings which they engage often with, and want more often, students also wants slightly more meetings/events or club evenings organized by volunteers' organizations, performances with other performing arts, art exhibitions (e.g. painting, drawing, sculpture, textile, photography), and musical performances with classical music.

Figure 4.9.1. presents the students perception of the unmet demand for art and cultural events, disaggregated by gender (male/female) and in total. Here we subtract the difference between the want and the actual action from the perceived supply. The formula is $((\text{Want} - \text{Action}) - (\text{Perceived offer} - 4))$. Scores higher than zero (o) indicates that the perceived offer outweigh the demand. Even if the student doesn't engage in the art and culture category as much as wanted, the student perceives the general offer to be sufficient. If the score is lower than zero, then we interpret it as the student want to engage more in this activity, but doesn't see the offer as adequate.

The figure indicate that it is art and cultural activities that the students engage seldom that the perceive an unmet demand for. The figure shows that students in general perceive their demand for cinema and film screenings (U08) is not met by the offer. They attend such 2.2 times a year and would like to do so 5 times per year. They regard the as not good enough.

The students also miss going to concerts and music festivals with popular music (U09). The males wish to do this 3.5 times a year and do so 1.8 times a year. Females wish to do this 3.2 times a year and do it 1.6 times a year. Males in general are more satisfied with how the art and cultural offer cover their needs than are females.

The female students also miss opportunities for attending meetings/events or club evenings organized by volunteers' organizations (U11) or museums and historical places (U12), as well as performances with other performing arts (U14) and art exhibitions (U15). Females attend art exhibitions once every second year, and report to want to do so once per year.



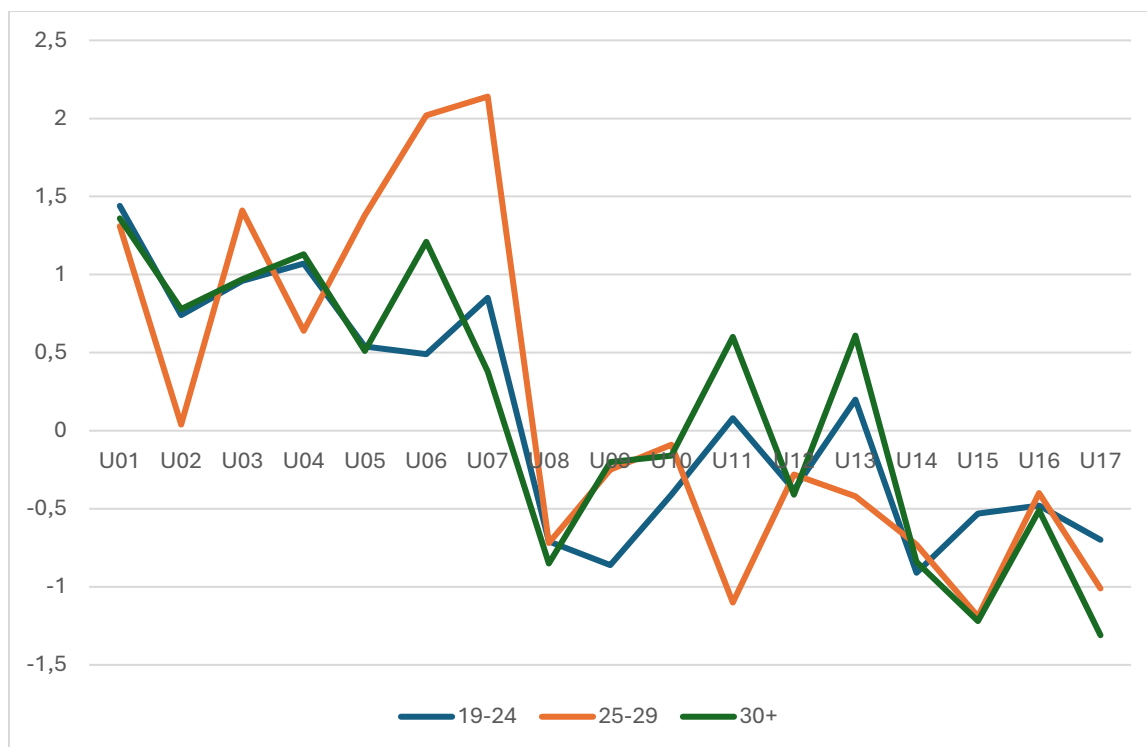
Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.9.1. Perceived unmet demand for engagement in art and cultural events, per gender and in total.

Figure 4.9.2. presents the students perception of the supply and demand for art and cultural events, disaggregated by age group. Here we subtract the difference between the want and the actual action from the perceived supply. The formula is $((\text{Want} - \text{Action}) - (\text{Perceived offer} - 4))$. Scores higher than zero (o) indicates that the perceived offer outweigh the demand. Even if the student doesn't engage in the art and culture category as much as wanted, the student perceives the general offer to be sufficient. If the score is lower than zero, then we interpret it as the student want to engage more in this activity, but doesn't see the offer as adequate.

All age groups are on average satisfied with the art and cultural offering, those aged 25-29 more so than those aged 30+. Those aged 19-25 are the least satisfied age group. We see that all student groups find the offer for cinema and film screenings (U08) not sufficient. The youngest students also miss opportunities for concerts and music festivals with popular music (U09). They attend such about twice a year and would like to do so about three times a year.

Those aged 25-29 would like to see more offers into meetings/events or club evenings organized by volunteers' organizations (U11). All student groups miss Performances with other performing arts (U14) events. The older students would like there to be more offers in art exhibitions (U15) and musical performances with classical music (U17). The older students attend musical performances with classical music (U17) every second year and would like to do so once a year.

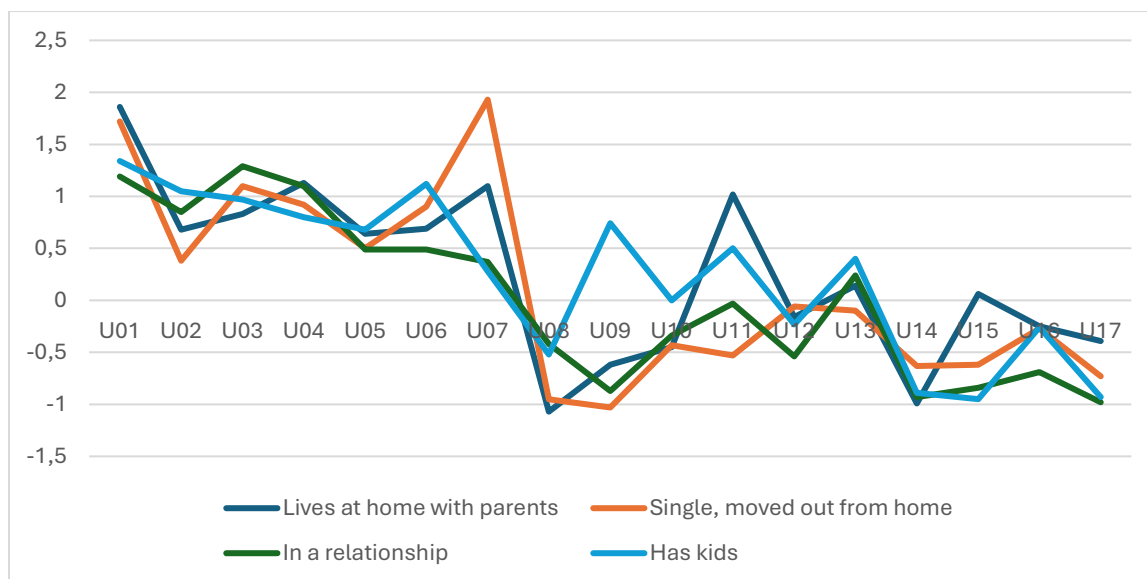


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.9.2. Perceived unmet demand for engagement in art and cultural events, per age group.

Figure 4.9.3. presents the students perception of the supply and demand for art and cultural events, disaggregated by household status. Here we subtract the difference between the want and the actual action from the perceived supply. The formula is $((\text{Want} - \text{Action}) - (\text{Perceived offer} - 4))$. Scores higher than zero (o) indicates that the perceived offer outweigh the demand. Even if the student doesn't engage in the art and culture category as much as wanted, the student perceives the general offer to be sufficient. If the score is lower than zero, then we interpret it as the student want to engage more in this activity, but doesn't see the offer as adequate.

The student household group living by their parents and those with kids are the most satisfied household student group. Those in a relationship is the least satisfied student household group. Here we see that it is the students without kids that would like to see more cinema and film screenings and concerts and music festivals with popular music. All student household groups seem to want more performances with other performing arts (e.g. authors or comedians), while those in a relationship or those with kids are the ones wanting more art exhibitions (e.g. painting, drawing, sculpture, textile, photography) and musical performances with classical music.



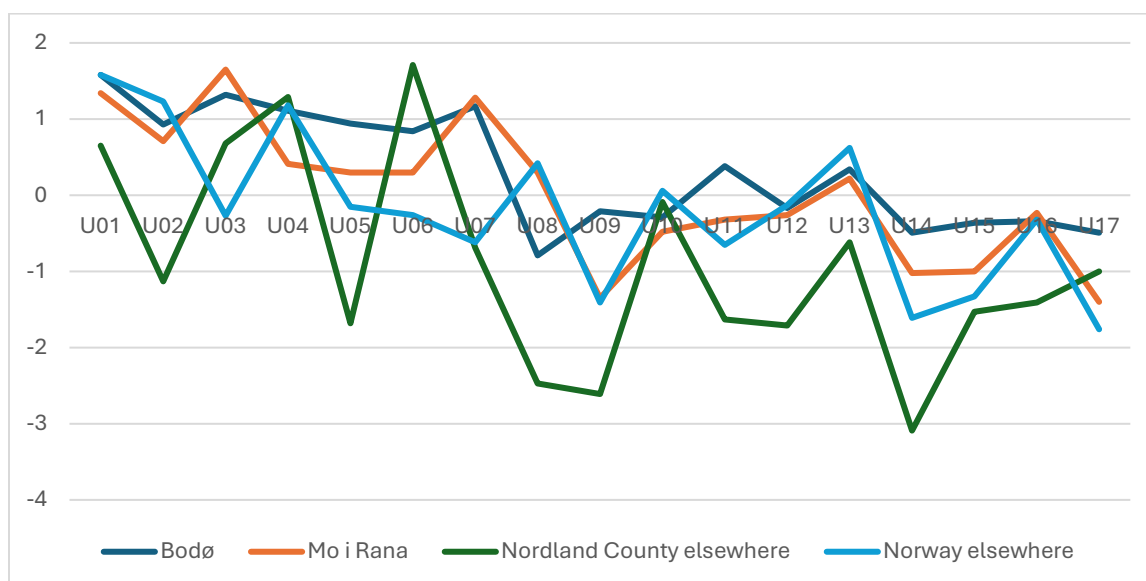
Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.9.3. Perceived unmet demand for engagement in art and cultural events, per household status.

Figure 4.9.4. presents the students perception of the supply and demand for art and cultural events, disaggregated by home-municipality. Here we subtract the difference between the want and the actual action from the perceived supply. The formula is $((\text{Want} - \text{Action}) - (\text{Perceived offer} - 4))$. Scores higher than zero (o) indicates that the perceived offer outweigh the demand. Even if the student doesn't engage in the art and culture category as much as wanted, the student perceives the general offer to be sufficient. If the score is lower than zero, then we interpret it as the student want to engage more in this activity, but doesn't see the offer as adequate.

The figure shows that students from Bodø are very satisfied with the art and cultural offerings. Those from Mo i Rana are satisfied. The student from outside Nordland County on average miss art and culture opportunities. The students from municipalities in Nordland County, but outside Bodø and Mo i Rana report that much is missing in the offer for art and culture.

The Bodø student as well as the Mo i Rana student still see lacks in the offer regarding cinema and film screenings (U08) and regarding concerts and music festivals with popular music (U09). They also miss opportunities for to engage with performances with other performing arts (U14), art exhibitions (U15), theatre and musical performances (U16), and musical performances with classical music (U17). The student from municipalities outside Nordland County would like to see more offerings within concerts and music festivals with popular music, performances with other performing arts (e.g. authors or comedians), and musical performances with classical music. The student from municipalities in Nordland County except Bodø and Mo i Rana misses library, Concerts and music festivals with popular music, Meetings/events or club evenings organized by volunteers' organizations, performances with other performing arts (e.g. authors or comedians), art exhibitions (e.g. painting, drawing, sculpture, textile, photography), and musical performances with classical music.



Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.9.4. Perceived unmet demand for engagement in art and cultural events, per home-municipality.

4.10 Students reasons for not partaking in art and cultural activities

The previous subsections informed on which art and cultural offerings that are in demand, which is offered and how offer meets demand.

This subsection presents survey results on student's reasons for not attending more art and cultural events than they actually do, even if there is an offer for such. The items analysed here are central to the ECoC Bodø2024 objective, as interest in attending is a precursor to attending art and cultural events. If we know their reasons for not attending art and culture, it is possible to change the offer so that it fits the needs of the attending population. The findings are broken down across gender, age groups, household status, and region to expose patterns of reasons and interests.

In 2024 (n=106) we posed 4 questions measuring reasons for why the student's do not engage more in art and cultural events. It is worded:

- I'm not interested
- I can't afford it
- I can't find time for it
- I miss someone to go together with
- I do not have access to transport

The 4 statements regarding their reasons were all measured on a 7-point Likert scale where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Key findings:	Students reasons for not attending art and culture events
<ul style="list-style-type: none"> Females claims that they cannot afford attending art and culture as their reason for not attending more art and culture events. Males claims that they are not interests in attending art and culture as their reason for not attending more art and culture events. Males and females regard time constraints equally as a reason for not attending more art and culture events. Access to transport is not an issue. Time and money are an issue particularly for the students aged 25-29. Money is an issue for the students with kids. Lack of interest is an issue for the students from outside Nordland County, while lack of time and money is an issue for students from Nordland County outside Bodø. 	

Figure 4.10.1. presents the average score for students' reasons for not engaging more in art and cultural events, disaggregated by gender (male/female) and in total. Higher scores reflect higher agreement with the statement.

The figure shows that females more often claim that they cannot afford to attend art and culture events as reasons for not attending. Males more often state a lack of interest. Both males and females are neutral to the statement that lack of time restrict them from attending more art and cultural events than they do at present. Females more often than males state that they miss someone to go together with, and that that is a reason for not attending more art and cultural events. Lack of transport means does not seem to be a problem.



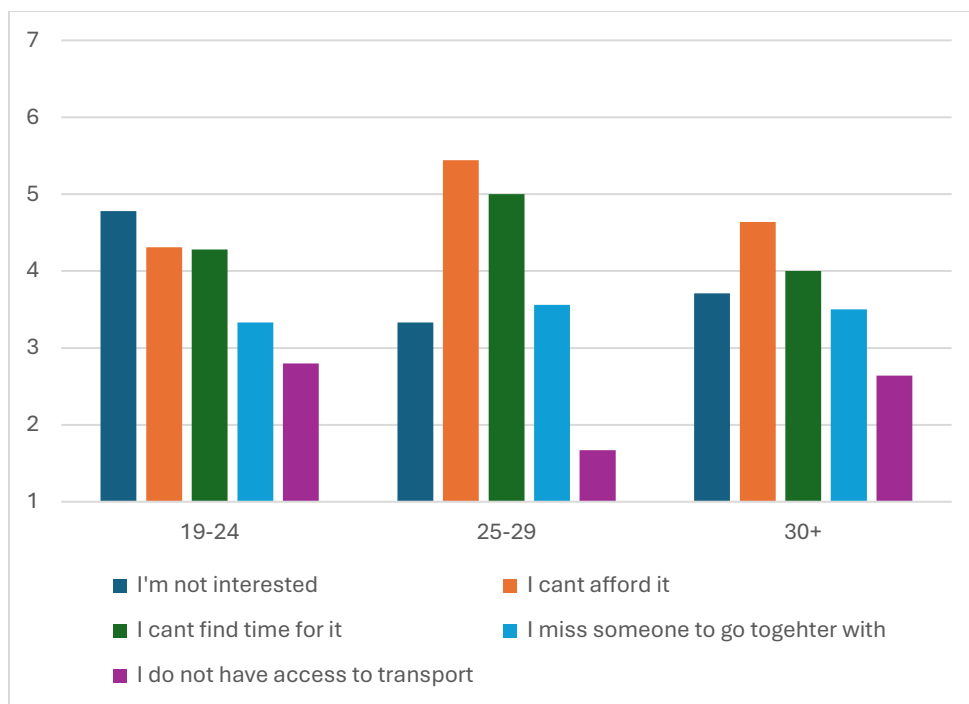
Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.10.1. Reasons provided by the student on why not engaging more in art and cultural events, per gender and in total.

Figure 4.10.2. presents the average score for students' reasons for not engaging more in art and cultural events, disaggregated by age-group. Higher scores reflect higher agreement with the statement.

The figure shows that the young ones, aged 19 to 24 years old more often state a lack of interest. Those aged 25 to 29 years old more often claim that they cannot afford or have time to attend art and culture events as reasons for not attending. Similarly, those aged 30+ also claim that they lack time for attending more art and cultural events than they currently do.

Students aged 19-24 and students aged 30+ are neutral to the statement that lack of time restrict them from attending more art and cultural events than they do at present, while students aged 25-29 somewhat agree on this statement. Those aged between 25 and 29 more often than the other age groups state that they miss someone to go together with, and that that is a reason for not attending more art and cultural events. Lack of transport means does not seem to be a problem.

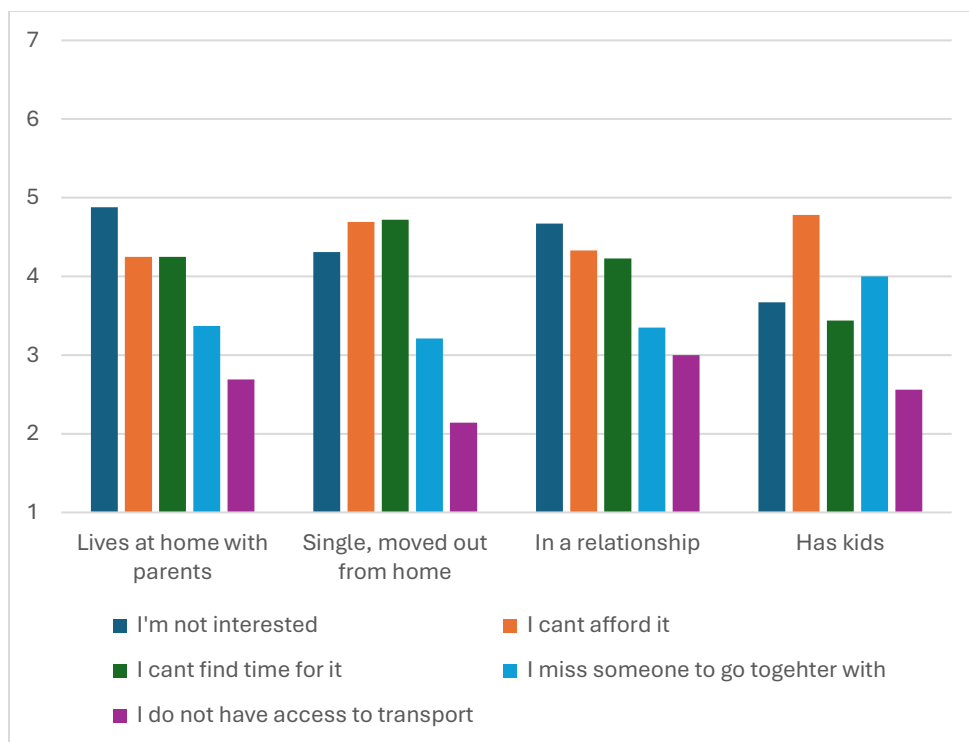


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.10.2. Reasons provided by the student on why not engaging more in art and cultural events, per age group.

Figure 4.10.3. presents the average score for students' reasons for not engaging more in art and cultural events, disaggregated by household status. Higher scores reflect higher agreement with the statement.

Students living at home with their parents more often state a lack of interest. Single students who have moved out from their parent's house more often state that they cannot afford or cannot find time to attend more art and cultural events than they currently do, they also miss someone to go together with. That student who is in a relationship report that their lack of interest is a concern when they chose to not attend more art and cultural events than currently. The figure shows that students with kids more often claim that they cannot afford to attend art and culture events and that they lack someone to go together with as reasons for not attending. Lack of transport means does not seem to be a problem for any of the groups.

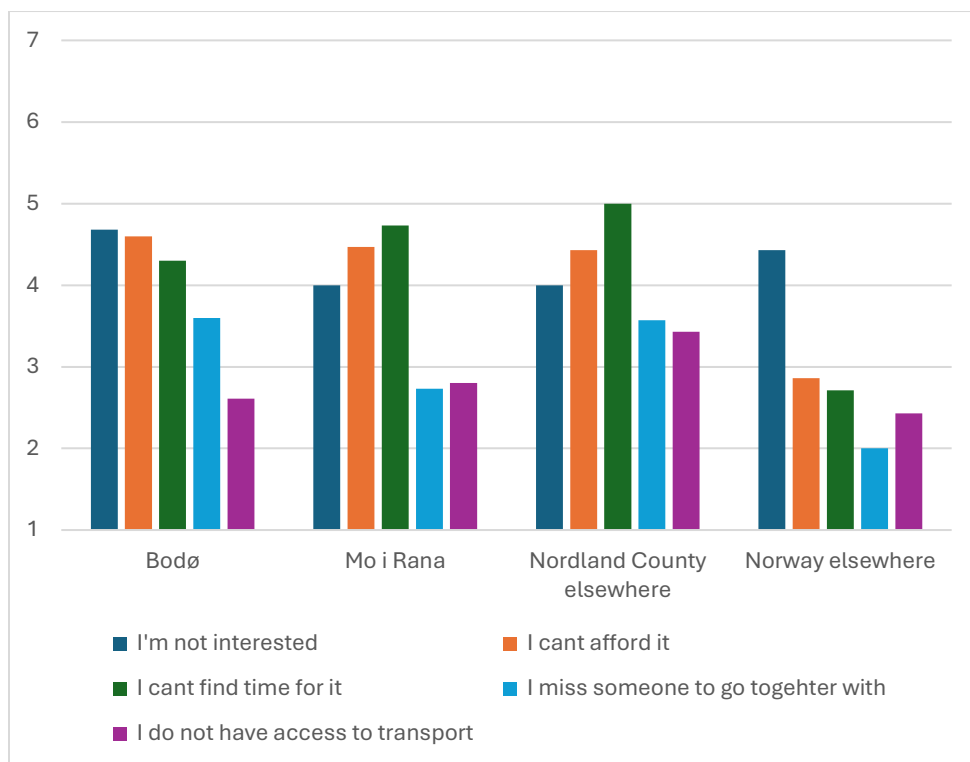


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.10.3. Reasons provided by the student on why not engaging more in art and cultural events, per household status.

Figure 4.10.4. presents the average score for reasons for not engaging more in art and cultural events, disaggregated by home-municipality. Higher scores reflect higher agreement with the statement.

The figure shows that the students from Bodø more often claim that they are not interested, cannot afford to attend, and do not find time to attend art and culture events as reasons for not attending. The students from Mo i Rana more often state that lack of time and lack of funding restrict them from attending more art and cultural events than they do at present. Students from municipalities in Nordland County outside Bodø and Mo i Rana state that they cannot find time for it, and that is a reason for not attending more art and cultural events. Students from municipalities outside Nordland County more often state a lack of interest as their reason for not attending more art and cultural events than present. Lack of transport means does not seem to be a problem also among these student groups, except for the students from Nordland County except Bodø and Mo i Rana.



Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.10.4. Reasons provided by the student on why not engaging more in art and cultural events, per home-municipality.

4.11 Students knowledge of ECoC Bodø2024

This subsection presents survey results on student's knowledge of the ECoC Bodø2024 year. The items analysed here are central to the ECoC Bodø2024 objective, as knowledge is a gateway to participation. The findings are broken down across gender, age groups, household status, and region to expose patterns of satisfaction and interests.

In 2022 (n=159) and 2024 (n=106) we posed 1 question measuring the student's awareness of Bodø being awarded ECoC status. It is worded:

- Did you know that Bodø was appointed ECoC for 2024?

In 2024 (n=106) we posed 3 questions measuring the student's awareness of Bodø being awarded ECoC status, and their engagement with the event. It is worded:

- Did you know that Bodø was appointed ECoC for 2024?
- Have you seen the program for Bodø2024?
- Have you decided on what to attend?

The 3 statements regarding their knowledge of ECoC Bodø2024 were all measured along a Yes/No format.

Key findings:	Student's knowledge of ECoC Bodø2024
	<ul style="list-style-type: none">• There was a steady increase among the students in their awareness of ECoC Bodø2024 from February 2022 to February 2024.• About 27% of the students has seen the program by February 2024, and about 11% had decided on what to attend.• The females were more attentive to the program, but more males had decided on what to attend than had females.• Students from Bodø had more often seen the ECoC Bodø2024 event program.

Table 4.11.1. presents the findings regarding the students' knowledge of ECoC bodø2024 program and the status of Bodø as ECoC for 2024. The table reports the % of the student groups who in 2022 and in 2024 knew that Bodø was awarded ECoC status, that in February 2024 had seen the program for Bodø2024 events, and had decided on which events to attend.

We see a steady increase among the students in their awareness from February 2022 to February 2024, we see an increase from 77% to 87%. The increase was steepest for the male students, from 76% to 91%. By February 2024, all students aged 25 and older knew that Bodø was awarded ECoC status. The students from municipalities outside Bodø were less aware of the new status of Bodø, also so by February 2024.

About a quarter of the students has seen the program by February 2024, and about 1 of 10 had decided on what to attend. The females were more attentive to the program, but more males had decided on what to attend than had females. The youngest and the oldest students were more aware of the program and has to a higher degree decided on what to attend than had the student

group aged 25-29 years old. The single students who had moved out from their parents were more aware of the program and has to a higher degree decided on what to attend than had the students in other household groups. Here again, students from Bodø more often had seen the program.

Table 4.11.1. Students' knowledge regarding ECoC Bodø2024, per gender, age-group, household status, home municipality, and in total.

Type	Group	Did you know that Bodø was appointed ECoC for 2024?	Did you know that Bodø was appointed ECoC for 2024?	Have you seen the program for Bodø2024?	Have you decided on what to attend?
Total	Total	77 %	87 %	27 %	11 %
Gender	Female	79 %	79 %	36 %	5 %
	Male	76 %	91 %	22 %	15 %
Age group	19-24	73 %	83 %	29 %	11 %
	25-29	79 %	100 %	11 %	11 %
	30+	90 %	100 %	29 %	14 %
Household status	Lives at home with parents	87 %	96 %	19 %	0 %
	Single, moved out from home	75 %	83 %	34 %	21 %
	Moved out from home, in a relationship	70 %	87 %	27 %	10 %
	Moved out from home, has kids	84 %	100 %	22 %	11 %
Home municipality	Bodø	85 %	91 %	32 %	9 %
	Mo i Rana	72 %	73 %	0 %	13 %
	Nordland				
	County elsewhere	70 %	71 %	29 %	43 %
	Norway elsewhere	18 %	86 %	29 %	0 %
Note:		n=159, 2022	n=106, 2024	n=106, 2024	n=106, 2024

4.12 Students opinion of what a ECoC as Bodø2024 should focus on

This subsection presents survey results on student's opinion regarding what a ECoC as Bodø2024 should focus on. The items analysed here are central to the ECoC Bodø2024 objective, as expectations shape experiences. The findings are broken down across gender, age groups, household status, and region to expose patterns of opinion and interests.

In 2022 (n=159) and 2024 (n=106) we posed 7 questions measuring the student's opinion on what a ECoC as Bodø2024 should focus on. It is worded:

To what extent do you think a European Capital of Culture should include opportunities to experience the following themes?

- Local places or landscapes
- Innovative or new work
- Local art and culture
- Work by new artists or emerging talents
- The local culturally diverse community
- Traditional arts and cultural expressions
- International culture or art

The 7 statements regarding their reasons were all measured on a 7-point Likert scale where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Here again, the options were derived from discussions with the students who later answered the survey

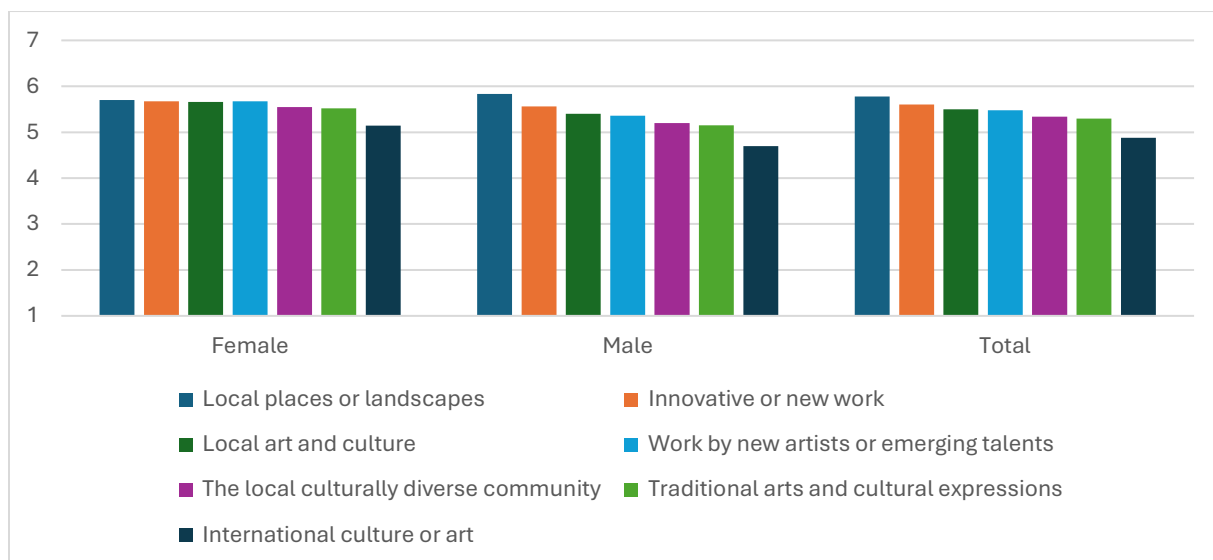
Key findings:

What students want to experience through ECoC

- Students in general to a greater extent expect ECoC to offer opportunities to engage in local art and culture rather than international art and culture.

Figure 4.12.1. presents the students opinions and expectations of what a ECoC as Bodø2024 should offer, disaggregated by gender (male/female) and in total. Higher scores reflect higher agreement with the statement.

The figure shows that the students in general would like a varied repertoire for a mega event as that of ECoC Bodø2024. The data indicate that the students envision a more local content and focus than an international focused cultural year. Males seem to be more locally oriented than are the female students in their expectations for what artistic and cultural events the ECoC Bodø2024 should offer.

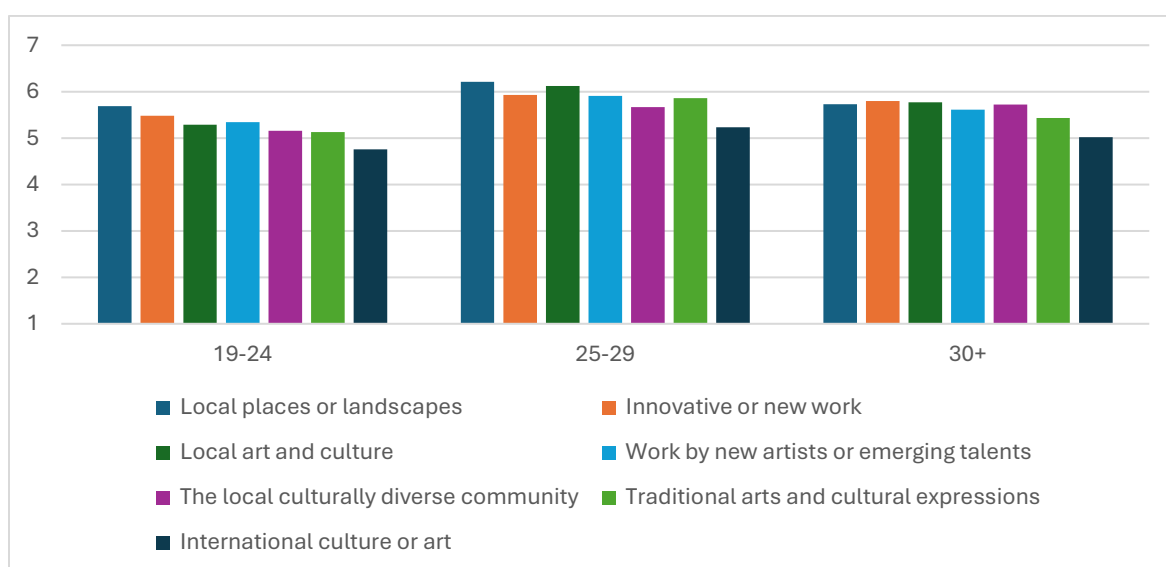


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.12.1. Students' ideas and expectations of what a ECoC as Bodø2024 should offer, per gender and in total.

Figure 4.12.2. presents the students opinions and expectations of what a ECoC as Bodø2024 should offer, disaggregated by age-group (19-24, 25-29, 30+). Higher scores reflect higher agreement with the statement.

The figure shows that the student aged between 25 and 29 show higher expectations for the content of Bodø2024 as they are more likely to report higher scores on all aspects listed for what a ECoC could offer.

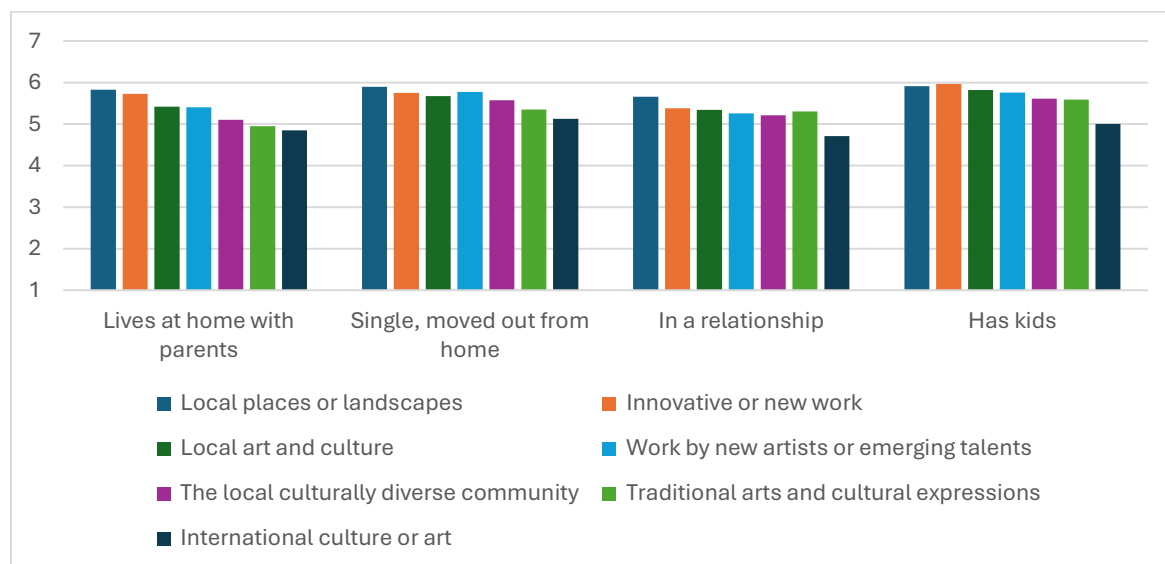


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.12.2. Students' ideas and expectations of what a ECoC as Bodø2024 should offer, per age-group.

Figure 4.11.3. presents the students opinions and expectations of what a ECoC as Bodø2024 should offer, disaggregated by household status. Higher scores reflect higher agreement with the statement.

The figure shows that the students household status has little influence on their expectations to the artistic and cultural offerings of Bodø2024.

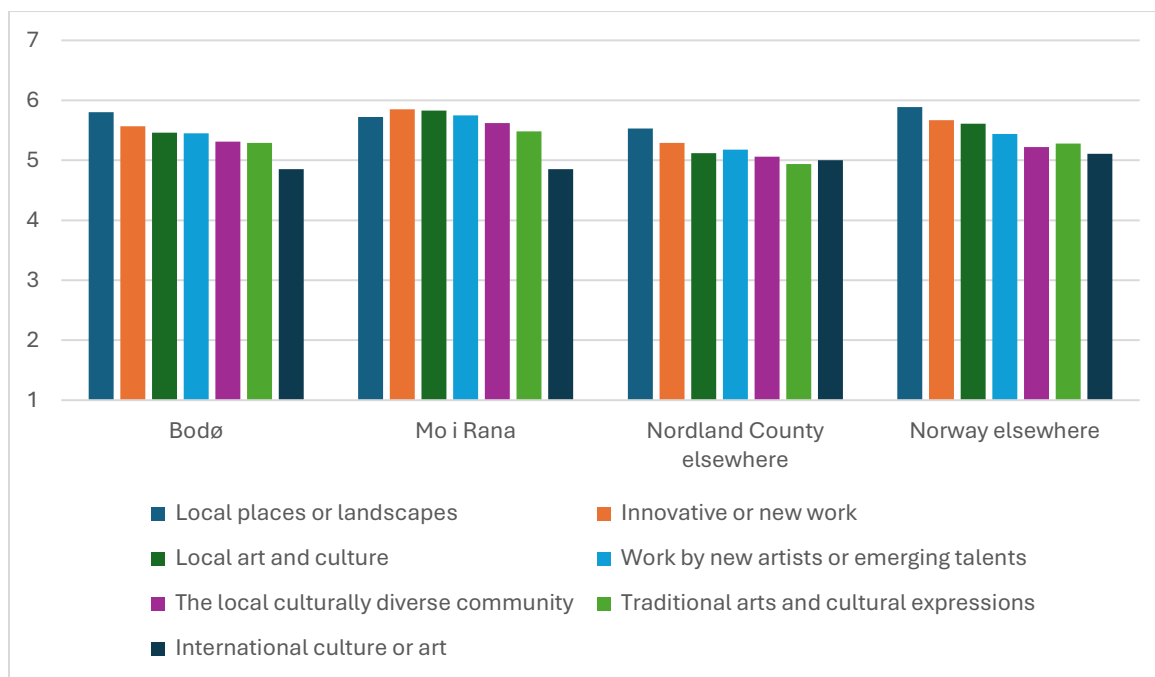


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.12.3. Students' ideas and expectations of what a ECoC as Bodø2024 should offer, per household status.

Figure 4.11.4. presents the students opinions and expectations of what a ECoC as Bodø2024 should offer, disaggregated by home-municipality. Higher scores reflect higher agreement with the statement.

Likewise, the figure shows that the location of the student's home municipality has little influence on the student's expectation for the artistic and cultural offerings of Bodø2024.

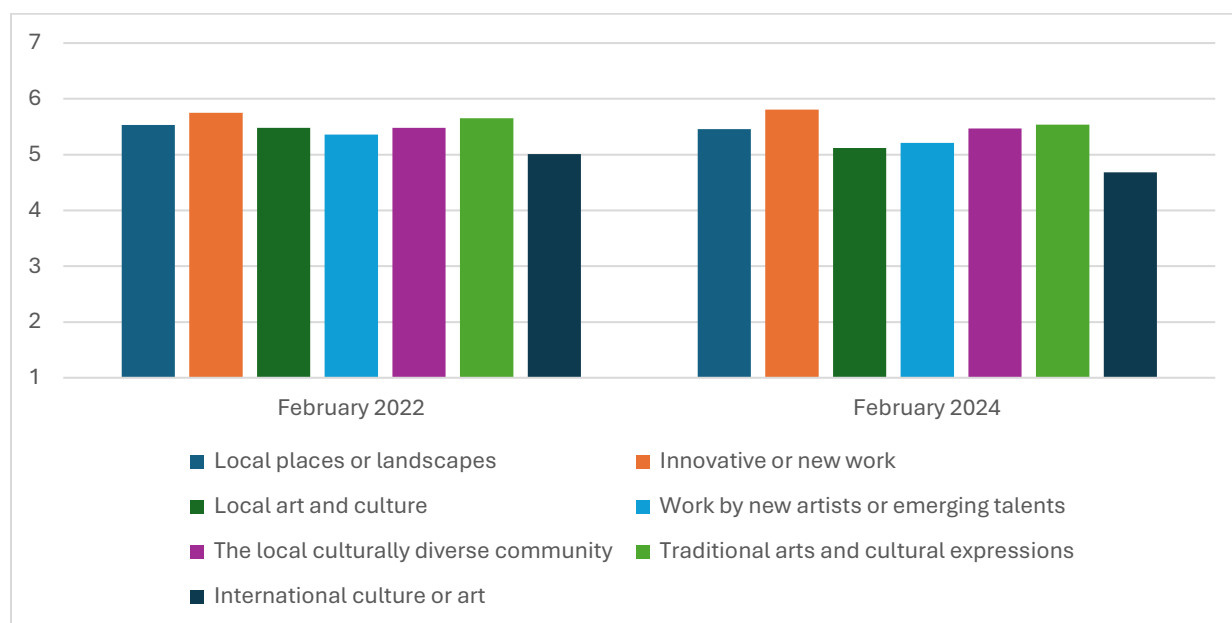


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.12.4. Students' ideas and expectations of what a ECoC as Bodø2024 should offer, per home-municipality.

Figure 4.12.5. presents the students ideas and expectations of what a ECoC as Bodø2024 should offer, disaggregated by year of survey. Higher scores reflect higher agreement with the statement.

The figure shows that there are basically no differences in students' ideas and expectations of what a ECoC as Bodø2024 should offer according to the year of survey.

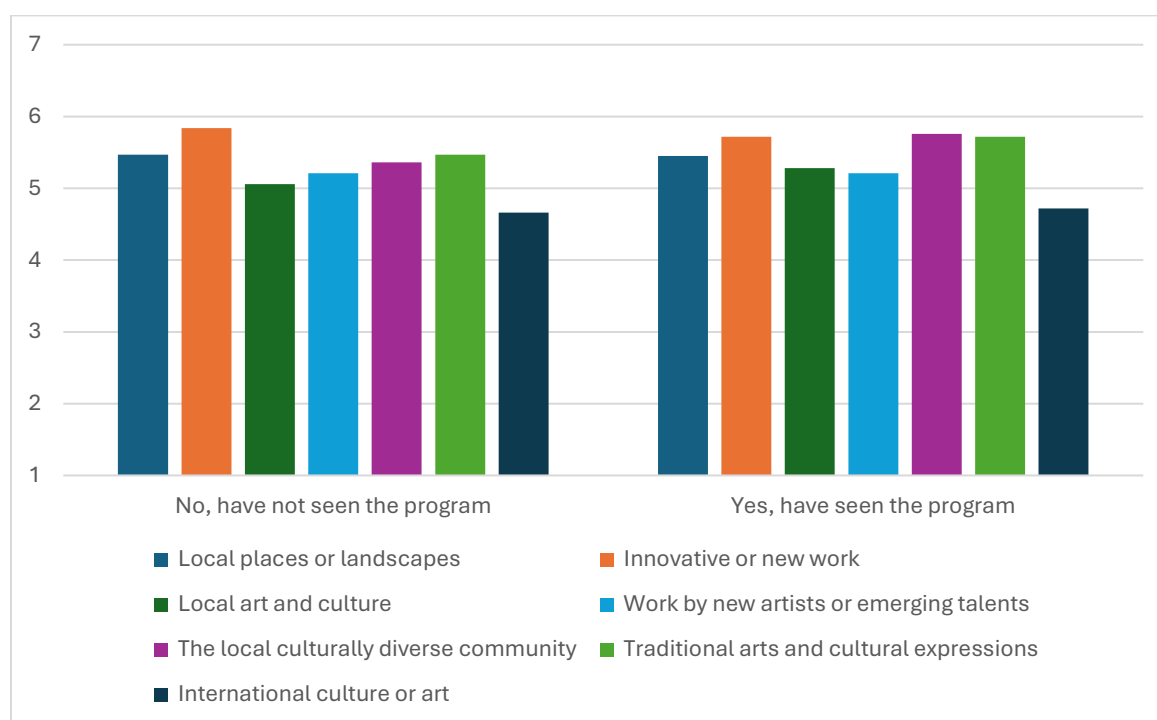


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.12.5. Students' ideas and expectations of what a ECoC as Bodø2024 should offer, per year of survey.

Figure 4.12.6. presents the students ideas and expectations of what a ECoC as Bodø2024 should offer, disaggregated by students who had seen the cultural program of Bodø2024 and those who had not. Higher scores reflect higher agreement with the statement.

The figure shows that there are basically no differences in students' ideas and expectations of what a ECoC as Bodø2024 should offer according to if they have seen the cultural program of ECoC Bodø2024 or not.



Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.12.6. Students' ideas and expectations of what a ECoC as Bodø2024 should offer, per students who have seen the ECoC Bodø2024 cultural program and those who have not.

4.13 Students knowledge of European cultures

This subsection presents survey results on student's appreciation of and the knowledge on the diversity of European cultures. The items analysed here are central to the ECoC Bodø2024 objective, as the European aspect of the ECoC is important for EU. The findings are broken down across gender, age groups, household status, and region to expose patterns of satisfaction and interests.

In 2022 (n=159) and 2024 (n=106) we posed 3 questions measuring the student's appreciation of and the knowledge on the diversity of European cultures. It is worded:

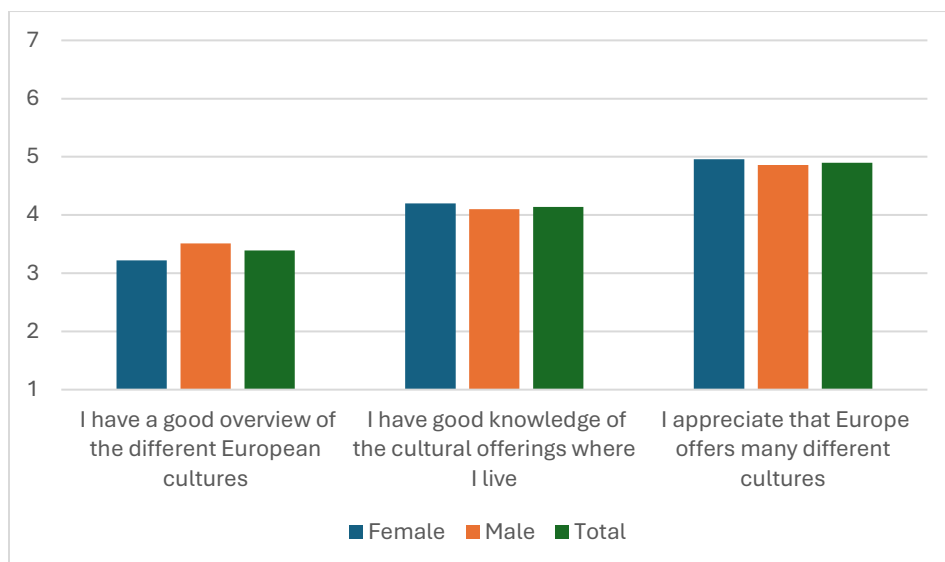
- I have a good overview of the different European cultures
- I appreciate that Europe offers many different cultures
- I have good knowledge of the cultural offerings where I live

The 3 statements regarding their reasons were all measured on a 7-point Likert scale where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree:

Key findings:	Student's knowledge of European cultures
	<ul style="list-style-type: none">• Students in general appreciate that Europe offers many different cultures.• Students in general somewhat disagree that they have a good overview of the different European cultures.• Students in general are neutral to the statement that they have a good overview of the cultural offerings where they live.

Figure 4.13.1. presents the average score regarding the students' knowledge on local culture, European cultures and their appreciation of the diversity among the European cultures, disaggregated by gender (male/female) and in total. Higher scores reflect a higher knowledge and a stronger appreciation.

The figure shows that there are no differences based upon gender on these topics. The figure shows that the students somewhat disagree that they have a good overview of the different European culture, are neutral to the statement that they have a good knowledge on the cultural offerings where they live, and somewhat agree that they appreciate that Europe offer many different cultures.

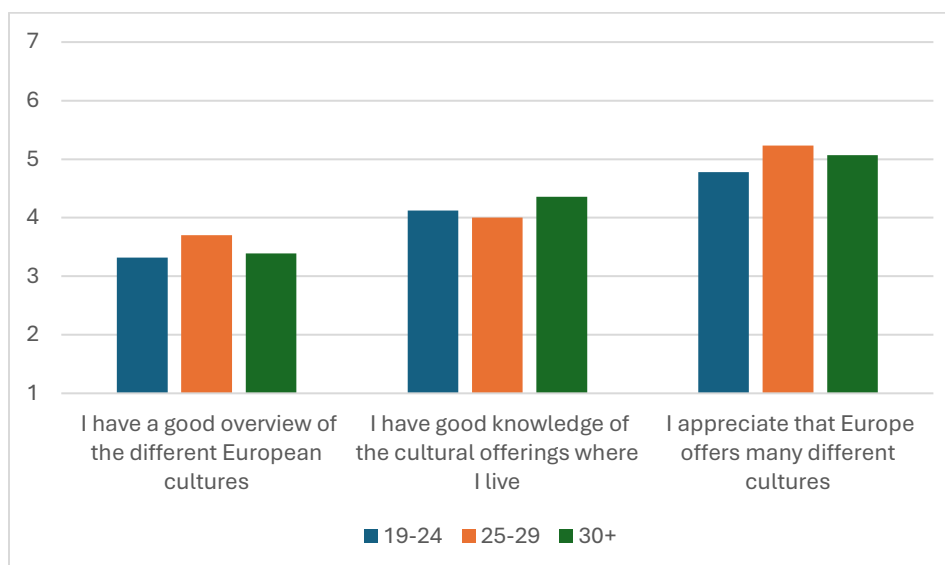


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.13.1. Students' knowledge and appreciation of European cultures, per gender and in total.

Figure 4.13.2. presents the average score regarding the students' knowledge on culture, European cultures and their appreciation of the diversity among the European cultures, disaggregated by age group. Higher scores reflect a higher knowledge and a stronger appreciation.

The figure shows that there are no differences based upon age-group on these topics. The figure shows that the students somewhat disagree that they have a good overview of the different European culture, are neutral to the statement that they have a good knowledge on the cultural offerings where they live and somewhat agree that they appreciate that Europe offer many different cultures.

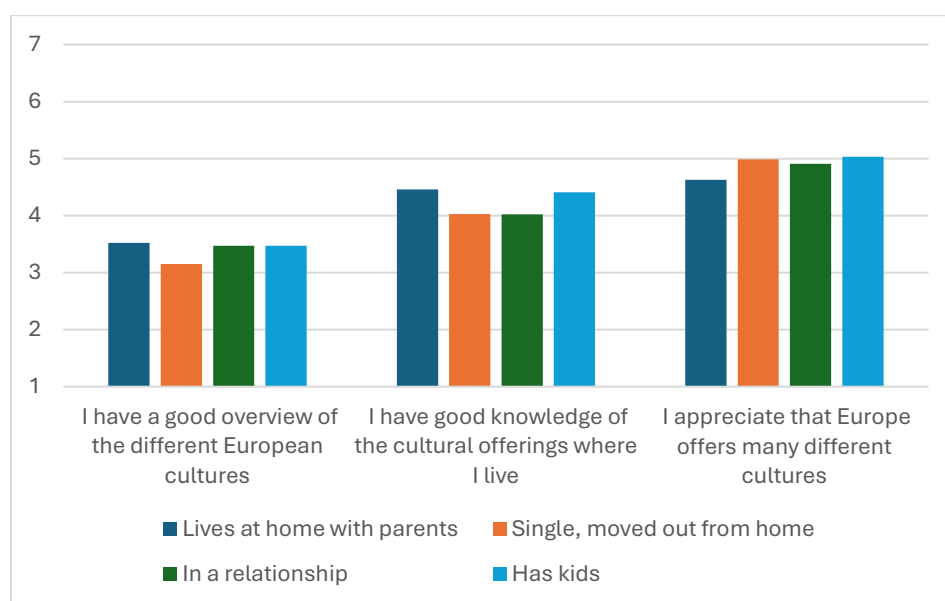


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.13.2. Students' knowledge and appreciation of European cultures, per age-group.

Figure 4.13.3. presents the average score regarding the students' knowledge on culture, European cultures and their appreciation of the diversity among the European cultures, disaggregated by household status. Higher scores reflect a higher knowledge and a stronger appreciation.

The figure shows that there are no differences based upon household status on these topics. The figure shows that the students somewhat disagree that they have a good overview of the different European culture, are neutral to the statement that they have a good knowledge on the cultural offerings where they live, and somewhat agree that they appreciate that Europe offer many different cultures.

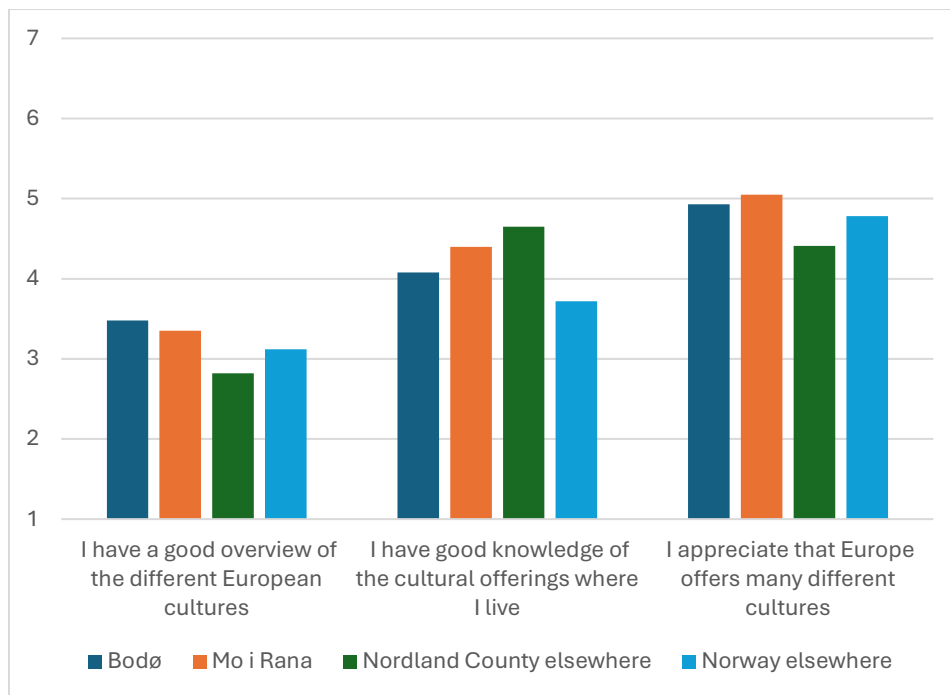


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.13.3. Students' knowledge and appreciation of European cultures, per household status.

Figure 4.13.4. presents the average score regarding the students' knowledge on culture, European cultures and their appreciation of the diversity among the European cultures, disaggregated by home-municipality. Higher scores reflect a higher knowledge and a stronger appreciation.

The figure shows that there are only small differences based upon home-municipality on these topics. The figure shows that the students somewhat disagree that they have a good overview of the different European culture, and maybe students from Nordland County outside Bodø and Mo i Rana report slightly lower scores on this than the other student groups. This maybe as they have moved from their home municipality to Bodø for to study there. Students are neutral to the statement that they have a good knowledge on the cultural offerings where they live, and students from municipalities outside Nordland County report slightly lower scores on this than the other student groups. Students somewhat agree that they appreciate that Europe offer many different cultures, and maybe students from Nordland County outside Bodø and Mo i Rana report slightly lower scores on this than the other student groups.



Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.13.4. Students' knowledge and appreciation of European cultures, home municipality.

4.14 Students opinion of the ECoC Bodø2024 investment

This subsection presents survey results on student's perception of the investment in ECoC Bodø2024 and to what extent they feel that ECoC Bodø2024 concerns them. The items analysed here are central to the ECoC Bodø2024 objective, as the perceived value and concern creates engagement. The findings are broken down across gender, age groups, household status, and region to expose patterns of satisfaction and interests.

In 2024 (n=106) we posed 1 question measuring the student's perception of the investment in ECoC Bodø2024. It is worded:

- The Capital of Culture year Bodø2024 is a good investment

The statement regarding the investment were measured on a 7-point Likert scale where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

In 2024 (n=106) we also posed 1 question measuring to what extent the student's felt that the ECoC year of Bodø2024 concerned them. It is worded:

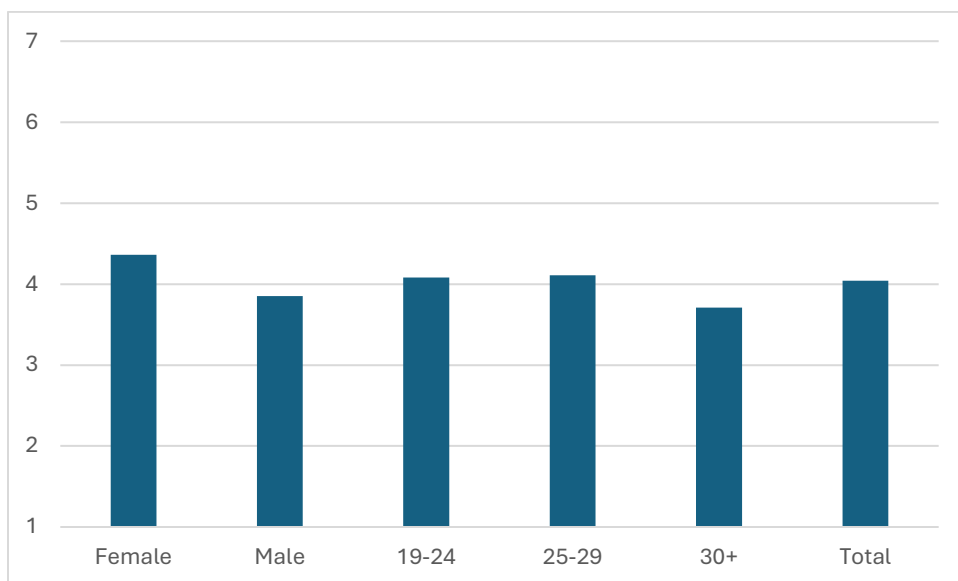
- The Capital of Culture year Bodø2024 concerns me

The statement regarding to what extent the student's felt that the ECoC year of Bodø2024 concerned them were measured along a Yes/No format.

Key findings:	Students opinion of the ECoC Bodø2024 investment
	<ul style="list-style-type: none">• Students in general are neutral to ECoC Bodø2024 investment.• Students with kids, female students and older students are more positive to the investment than are students still living by their parents.• There are no geographical differences in how students evaluate the ECoC investment.• There are no differences in how students evaluate the ECoC investment among those who have seen the program and those who are unaware of the ECoC Bodø2024 program.

Figure 4.14.1. presents the average score regarding to what extent the student agrees on the statement that the Capital of Culture year Bodø2024 is a good investment, disaggregated by gender (male/female), age group, and in total. Higher scores reflect more agreement that the Capital of Culture year Bodø2024 is a good investment.

The figure shows that the students to a large extent are neutral to the statement that the Capital of Culture year Bodø2024 is a good investment. The figure indicates that there only minor to no differences based upon gender and age-group. Females might be more positive than do males, and those aged 20-25 might be slightly more positive than are the students aged 30+.

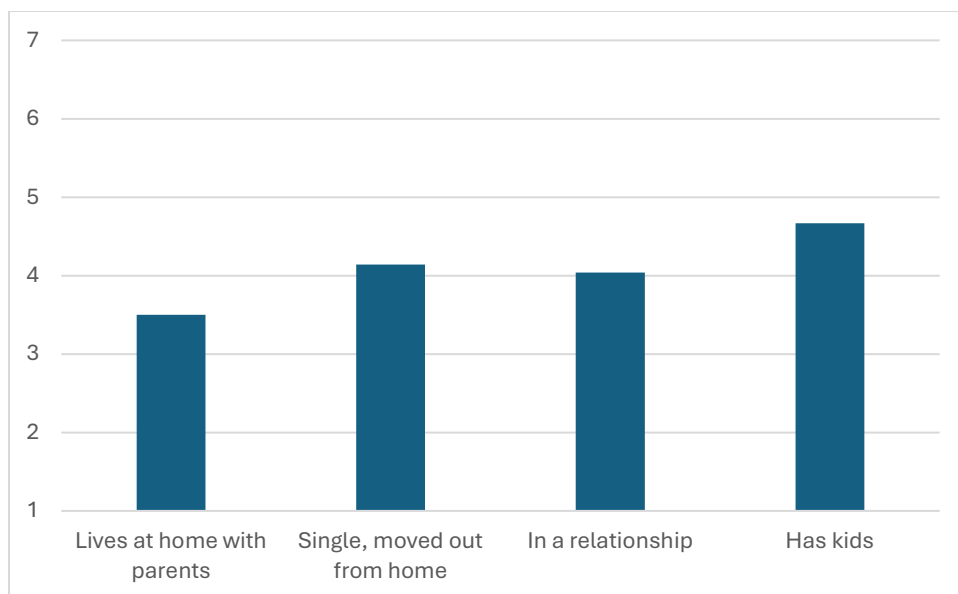


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.14.1. Students' student's perception of the investment in ECoC Bodø2024, per gender, age-group and in total.

Figure 4.14.2. presents the average score regarding to what extent the student agrees on the statement that the Capital of Culture year Bodø2024 is a good investment, disaggregated by household. Higher scores reflect more agreement that the Capital of Culture year Bodø2024 is a good investment.

The figure shows that the students to a large extent are neutral to the statement that the Capital of Culture year Bodø2024 is a good investment. The figure indicates that there only are minor to no differences based upon household status. The students with kids might be more positive than do the students who still lives by their parents.

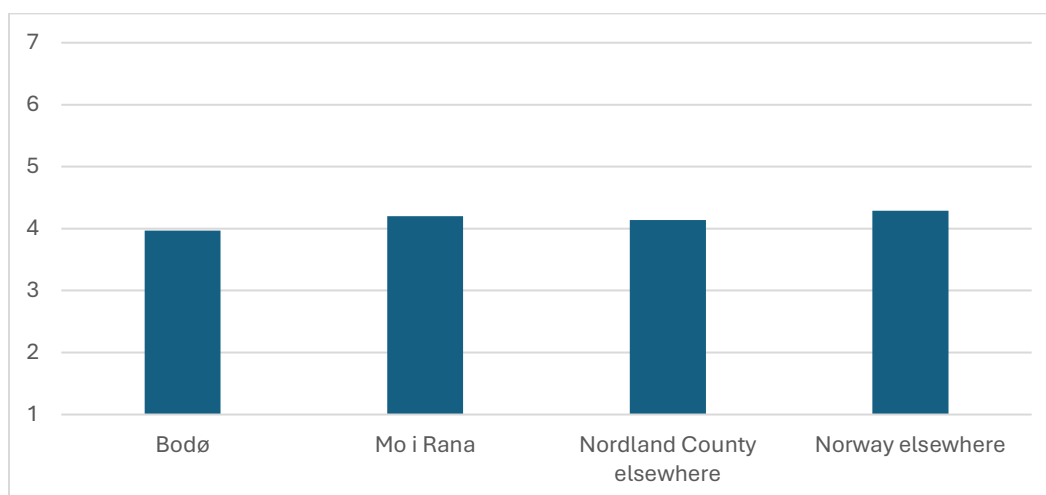


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.14.2. Students' student's perception of the investment in ECoC Bodø2024, per household status.

Figure 4.14.3. presents the average score regarding to what extent the student agrees on the statement that the Capital of Culture year Bodø2024 is a good investment, disaggregated by home-municipality. Higher scores reflect more agreement that the Capital of Culture year Bodø2024 is a good investment.

The figure shows that the students to a large extent are neutral to the statement that the Capital of Culture year Bodø2024 is a good investment. The figure indicates that there no differences based the students' home-municipality.

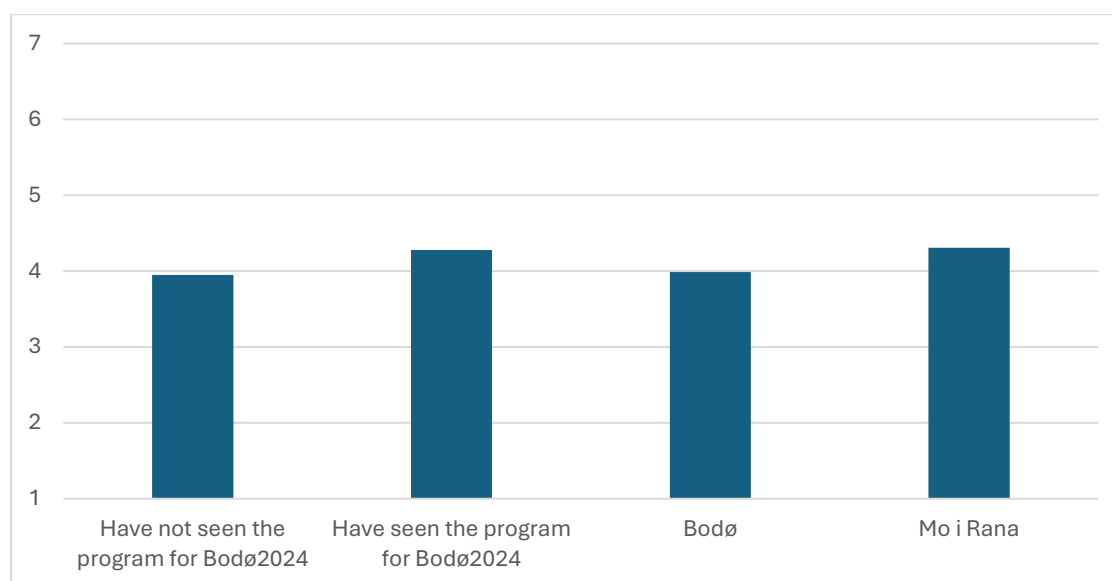


Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.14.3. Students' student's perception of the investment in ECoC Bodø2024, per home-municipality.

Figure 4.14.4. presents the average score regarding to what extent the student agrees on the statement that the Capital of Culture year Bodø2024 is a good investment, disaggregated by campus (Bodø/Mo i Rana) and if the student reports to have seen the cultural program of ECoC Bodø2024 or not. Higher scores reflect more agreement that the Capital of Culture year Bodø2024 is a good investment.

The figure shows that the students to a large extent are neutral to the statement that the Capital of Culture year Bodø2024 is a good investment. The figure indicates that there are only minor differences based upon gender and age-group. Those who has seen the program might be more positive than do those who report to not have seen the cultural program of ECoC Bodø2024.



Note: The respondents were asked: To what extent do you agree on the following item, where 1 - Totally Disagree, 2 - Disagree, 3 - somewhat Disagree, 4 - Neutral, 5 - somewhat Agree, 6 - Agree, and 7 - Totally Agree.

Figure 4.14.4. Students' student's perception of the investment in ECoC Bodø2024, per campus and if the student reports to have seen the cultural program of ECoC Bodø2024 or not.

Table 4.14.1. presents the average score regarding students' perception that ECoC Bodø2024 concerns them, per gender, age-group, household status, home-municipality, have/have not seen the ECoC Bodø2024 cultural program, and in total.

The table shows that as much as 43% of the students reports that ECoC Bodø2024 concerns them, females score a bit higher than does males. None of the students aged between 25 and 30 reported that ECoC Bodø2024 concerns them. The students with kids, and the students from the Bodø campus, are more inclined to report positively on the statement that ECoC Bodø2024 concerns them. Similarly, those who have seen the cultural program of ECoC Bodø2024 are more inclined to report positively on the statement that ECoC Bodø2024 concerns them.

Table 4.14.1. Students' perception that ECoC Bodø2024 concerns them, per gender, age-group, household status, home-municipality, have/have not seen the ECoC Bodø2024 cultural program, and in total.

The Capital of Culture year Bodø2024 concerns me		% of population
Total	Total	43 %
Gender	Male	41 %
	Female	46 %
Age group	19-24	48 %
	25-29	0 %
	30+	43 %
Household status	Lives at home with parents	25 %
	Single, moved out from home	39 %
	In a relationship	48 %
	Has kids	56 %
Campus	Bodø	49 %
	Mo	6 %
	Bodø	47 %
Home municipality	Mo i Rana	13 %
	Nordland County elsewhere	43 %
	Norway elsewhere	57 %
Have you seen the program for Bodø2024?	No	33 %
	Yes	69 %

4.15 KPI: Art, Culture, and Youth engagement

The overarching goal of the Bodø2024 project is to create conditions that foster a lasting desire among residents, especially young people, to live and thrive in Bodø and the broader Nordland region. For to explore this, we derived the Key Performance Indicators (KPIs) presented in section 1.2. In this report, we focus on KPI measures that allows us to evaluate to what extent ECoC Bodø2024 has contributed to the goals and objectives of EU and Bodø2024 related to youths, i.e. students, as a subgroup of the general population.

Key findings:

The student's engagement with art and culture depends on the type of art and culture, the students' gender, the students age and household status as well as their home municipality.

The students are more concerned about their local culture and how it relates to their lived life than they are toward other cultures.

The students are interested in and show an attachment to Norway, Europe, Nordland County and their home municipality.

The overarching goal of the Bodø2024 project is to create conditions that foster a lasting desire among residents, especially young people, to live and thrive in Bodø and the broader Nordland region.

We have presented students frequency of attendance for a variety of art and cultural expression, broken down across gender, age groups, household status, and region to expose patterns in student behaviours, preferences and perceptions. For instance, we see that students in general attend museums about 1 time a year, cinemas or film screenings 2.2 times a year, and theatre about every second year. We also see that the least engaged group, the students still living by their parents, did not change behaviour or attitude during the uprun toward ECoC Bodø2024.

Our study also revealed a stable attachment, satisfaction of and interest in their home municipality. We also show the degree of Europeanness by showing their attachment to Europe, their knowledge of and interest in European culture as compared to their local culture.

4.16 Summary: Art, Culture, and Youth Retention

The overarching goal of the Bodø2024 project is to create conditions that foster a lasting desire among residents, especially young people, to live and thrive in Bodø and the broader Nordland region.

We proposed a model where ECoC Bodø2024 added resources facilitating an increase in the production of art and culture together with an increase in the quality of the produced art and cultural offering. This increased and improved supply was then to spur a latent demand among the population, all leading to increased consumption of and engagement in art and culture. This increased consumption should then lead to more people wanting to stay or move to Bodø and Nordland County. The underlying logic of the model is that social interaction is essential for a fulfilling life, and that art and culture serve as powerful enablers of such interaction.

Key findings:

We propose a *We See-culture / See Me-culture* engagement categorization.

We see that the young students to a greater extent engage in *See Me-culture*, while the older students engage in *We See-culture*.

See Me-culture serve the purpose of establishing in-groups.

We See-culture serve the purpose of upholding and confirming bonds within existing in-groups.

Young students miss opportunities for engaging in *See Me-culture* events.

The previous subsections have shown that there are differences in the perception of the offer for art and culture events, in addition to differences in preferences and use of art and culture due to gender, age, household status as well as to the student's home municipality. All student groups would like to engage more in art and culture than they currently do, some student groups are more prone to report a stronger want than others, and some art and culture offerings are more wanted than others.

We see that the reasons the student provide for not closing the gap between what they want and what they currently do, claims to be lack of interest or lack of time or money. A lack of time and money usually indicates that it is not prioritized, and the reason for it not being prioritized is usually due to a lack of interest. A lack of interest in an offer stems from the offer not serving the needs. We see that lack of transport is a minor concern. You cannot attend if you lack transport, and you will not attend if you lack interest. We then presume that the lack of engagement among the young is due to the offerings not serving the needs of the young.

We speculate on why certain art and culture engagements does not interest and engage certain student groups, and propose an explanation.

Culture is on the one hand about a system of ideas, concepts, values, and rules—in short, beliefs of various sorts—and on the other about a system of behaviours, activities, and resource exploitations-practices, i.e. a cognitive technology (Goodenough, 1966; Levinson, 2024). A set of practices, values, and norms, common for a group of people form a cultural identity. Different groups of people, exploiting their surroundings in different ways, exercise different cultural identities in different ways. The expression of cultural identity is done through institutions, practices, and artifacts. Partaking in activities that represent this cultural identity creates bonds between people experiences similar conditions or contexts, and this strengthen the feeling of group belonging. Group belonging is important, as it acts as an insurance ensuring help and support from the cultural group, a so-called “social glue”. One needs to possess cultural capital for to exercise this cultural identity in a way that the other in the group accept as proper behaviour, i.e., accepting the person as one of them. The expression of one’s cultural identity needs to be visible for oneself and others. One way to express cultural identity is through cultural consumption. Cultural consumption refers to the consumption of goods and services with primarily aesthetic functions and only secondarily instrumental uses (Rössel, Schenk & Weingartner, 2017) and links to the sphere of art, culture and leisure through rational choice theory. This purpose of cultural consumption is to signal social status and group belonging. This use of art and culture engagement seeks to ensure a belonging to a larger group.

We propose that engagement in art and culture also could act as means for to create and uphold bonds in smaller groups. These two purposes for engagement in art and cultural events differ in who is in focus. Young people entering adulthood in particular are in need of establishing a family of their own as well as an inner circle of friends. They then need to build confidence in their one’s own abilities and worth. For to attain this they need to stand out and be visible to the others they would like to bond with. Partaking in art and culture events or sports could be an arena for such. For engaging in art and culture events to be an arena for such, the engagement needs to allow for the partaker to shine and stand out. We label this as *See Me-culture engagement*. *See Me-culture* allows the partaker to be active and visible for others of interest. This allows for creating new in-group bonds.

Those who already have established their in-groups could use their attendance in art and cultural events to uphold and confirm these bonds. They could do so by together being spectators to an event, and then later on recall memories and by such reinforce and strengthen the already established bonds. We label this *We See-culture*. Those who use art and cultural offerings for such purposes would attend events allowing for creating joint in-group stories and memories. This

could be done by attending a particular famous artist, a high-status exhibition, or other arrangements standing out as memorable.

Those who are in need to draw attention to themselves and stand out as an interesting and valuable person worth to include in new emerging in-groups, would like to be seen as such. We label this *See Me-culture*. Those engaging in such, need to active in their engagement in art and culture, and the engagement need to be visible for others. This could be as crew, as performers, as facilitators, or if the artist allows; a co-creator.

We became aware of this dimension in art and culture consumption when we studied the volunteers at ECoC Bodø2024, where the young ones insisted on being crew, not volunteers. Crews are a vital part of a production and should be recognised for their contribution. Volunteers on the other hand are replaceable and invisible.

In table 4.16., we compare how young adults as students aged 19-24 and how students aged 30+ relate to art and culture. The table indicate that the younger students engage more in activities where they self are in focus or could express themselves, than do the older students. They seek actions that allow them to meet new people. They go to parties, pubs or dances, or to festivals. Holding the findings reported in this report together, we see that the younger students are more active and want more art and cultural engagement. Still, they are less interested in the present offerings, and are more often dissatisfied with the supply they perceive offered. We guess they miss arenas where they could establish new in-groups.

The older students engage more in activities that they could do together with their already established in-groups. They do experiences in nature together with friends, they attend café, restaurants and eateries, they go shopping or visit museums or historical places. Actions that they can do together with their family or close friends, creating a joint in-group history. They prefer to attend concerts with specific artists, offering memorable experiences.

We see that all groups report to engage in art and culture for to have fun and be with friends. The single student group who has moved out from home more often report to miss someone to go together with. The social aspect of engaging in art and culture seem important to all groups, but the reason for the importance seems to be different. Those with an established in-group engage in art and culture that builds such bonds; we see students with kids more often report trips in the nature allowing bonding with the kids, as well as wanting to attend art and cultural events that allows to bond as adult couples. Those who seek arenas to build such new in-groups attend social settings where they meet new people; festivals, concerts and such.

We did not from the start categorise the art and cultural activities for to look for *See Me-culture* and *We See-culture* differences. We expect that many art and cultural offers could serve both *See Me-culture* and *We See-culture* needs simultaneously, but to different degrees and for different types of attendees. Sports could serve both *See Me-culture* and *We See-culture* purposes. One could attend a football game together with one's kids or together with a friend, and pursue this as a *We See-culture* event. One could also join a fan-club and use the sport as a mean for to build relationships with peers, then pursuing this as a *See Me-culture* opportunity. Many others of our art and cultural categorizations do not aim to sort between *See-culture* and *Me-culture*. We urge future studies to explore this further.

Table 4.16.1. show students' engagement with different art and cultural offerings, per age-group 19-24 versus 30+, and the difference in attendance. The table show that young students engage in art and cultural events that allow them to meet many new people, while the older students prefer to attend art and cultural events that they could do in smaller established groups. We also see that many of these art and cultural events categorizations could serve both We See-culture and See Me-culture engagement purposes.

Table 4.16.1. Students' engagement with different art and cultural offerings, per age-group 19-24 versus 30+, and the difference in attendance.

Uses to do – comparing students' engagement in art and culture, per age group 19-24 and 30+	19-24	30+	Difference
Party, pubs or dancing	5.12	3.75	1.37
Library	3.84	3.48	0.36
Festivals	2.28	2	0.28
Exercising	6.2	6.19	0.01
Organized tours, organized trips or nature experiences	1.53	1.57	-0.04
Sports/sports events (e.g. football, handball, skiing, etc.)	3.77	3.84	-0.07
Fairs of various kinds (e.g. flea markets, Christmas fairs, sales fairs)	2.2	2.3	-0.1
Art exhibitions (e.g. painting, drawing, sculpture, textile, photography)	1.71	1.82	-0.11
Concerts and music festivals with popular music	2.65	2.8	-0.15
Ballet/dance performances	1.21	1.36	-0.15
Cinema and film screenings	3.03	3.25	-0.22
Opera	1.14	1.36	-0.22
Literature, poetry or poetry performances, book circles)	1.14	1.42	-0.28
Theatre and musical performances	1.6	1.89	-0.29
Musical performances with classical music	1.5	1.8	-0.3
Performances with other performing arts (e.g. authors or comedians)	1.74	2.07	-0.33
Meetings/events or club evenings organized by volunteers' organizations	2.16	2.5	-0.34
Museums and historical places	1.95	2.37	-0.42
Shopping	3.9	4.34	-0.44
Cafe, restaurants or eat out	4.98	5.48	-0.5
Faith/life view meetings	1.28	1.79	-0.51
Experiences in nature - alone or with friends	4.56	5.7	-1.14
Offers that engage children and youth in cultural life	1.8	3.37	-1.57

Note: The respondents were asked: How often do you wish to attend/attend the following, measured on a 7-point Likert scale where 1 – Never, or almost never, 2 – About 1 time a year, 3 – About 1 time per half-year, 4 – About 1 time per 3 months, 5 – About 1 time per month, 6 – About 2 times per month, and 7 - About 1 time per week or more often.

5. Conclusions & Implications

5.1 Summary of Key Findings

The survey results among 265 BSc business students at Nordland County provide an interesting insight on youth perceptions regarding their home municipalities and its offer. Despite the limited sample size, indicators remain rather stable across gender, age groups, household status, home-municipality and year of survey, reinforcing the reliability of the findings.

Key findings:

We see contours of an art and cultural typology, mainly divided into We See-culture and See Me-culture.

We See-culture consumption aims to strengthen established social bonds within smaller in-groups, and can be facilitated by participating in memorable art and cultural events, presumable high-status events as spectators.

See Me-culture consumption seeks to establish smaller in-groups, and takes place in art and cultural events where the consumer is given space to stand out as an attractive and active participant.

Many arts and cultural events allow aspects of both We See-culture and See Me-culture engagement, serving both purposes for different audiences at the same time.

Younger students report less satisfaction with the art and cultural offer.

The supply of art and culture does not meet the demand for such.

If youth retention is among the goals, ensure a local stream of events that allow for See Me-culture engagement to flourish.

The data for this report were gathered 2 years prior to, and just as, the launch of ECoC Bodø2024.

Students are generally undecided about where to settle, especially young singles without children—this presents both opportunities and challenges. Students show strong attachment to Norway, followed by Europe, their county, and their home-municipality. While neutral toward art and culture overall, interest grows with age and is higher among females and students with children. Young males are more drawn to sports.

Art and culture are mainly valued for socializing and fun. Younger singles prefer events that help them meet new people, while older students favour joint experiences with their established in-groups. Students want to engage more in cultural activities than they currently do, with females leaning toward concerts, museums, and performances, and males toward cinema, nature experiences, and popular music festivals.

Cultural offerings in home municipalities often don't match student preferences—especially for younger males. Students outside Bodø and Mo i Rana report lower satisfaction with the availability for shopping, cinema, cafés, and libraries. There's unmet demand for art and cultural events. Similarly, there appear to be available offers for such, but the offer does not suit the need. Females

explain this mismatch by stating that they cannot afford to attend, where males citing lack of interest. This suggests a mismatch between supply and demand. The offer does not suit the need.

Awareness of ECoC Bodø2024 grew from 2022 to 2024, with 27% having seen the program and 11% deciding what to attend in February 2024. Females were more aware of the offerings, but more males had made decisions on what to attend. Students prefer local over international cultural engagement and are neutral, maybe awaiting, toward making up their opinion regarding the ECoC investment.

Students appreciate Europe's cultural diversity but feel they lack a good overview of it or of local offerings. Engagement depends on age, gender, household status, and municipality. Students care more about local culture tied to their everyday lives.

We propose two types of cultural engagement: See Me-culture (personal, in-group forming) and We See-culture (personal, in-group bonding). Young students seek See Me-culture experiences, which are currently lacking. Offering more of these could help anchor them in their home municipalities.

5.2 Alignment with ECoC Bodø2024 Objectives

ECoC Bodø2024 aimed to reverse out-migration trends by making the region a more attractive place for young people to live and work. The findings demonstrate the role of culture in reaching this objective. While cultural activities alone are insufficient to ensure retention, they are an essential component of a broader ecosystem that includes:

- We see that art and cultural events can strengthen social infrastructure through providing meeting places and community networks.
- We see that such meeting places and community networks are in demand.
- The unveiled demand represents an opportunity for ECoC Bodø2024 and municipalities who want to retain young people and have them to want to live in Bodø or other municipalities in Nordland County. We urge such municipalities to create arenas where young people could establish new in-groups, art and culture could serve such duties.

In this sense, Bodø2024 can lay a foundation for long-term cultural development. As indicated in other of our reports, this full potential will only materialize if cultural policies are integrated with regional development strategies in education, labour markets, and housing.

5.3 Recommendations for Local and Regional Policymakers

The following recommendations outline concrete steps for local and regional policymakers to address the interconnected nature of abovementioned trends:

1. If wishing for youths to thrive and settle in your municipality or region, you should prepare occasions, arenas and events where the youth could stand up and shine, be regarded as important and valued by their peers – this will allow them to establish smaller in-groups which they would like to be upheld.

2. Art and culture engagements could be such arenas, but this need to be prepared purposely.
3. Different population groups have different needs - needs that could be served by art and cultural engagements. Some would like to strengthen already established social bonds, other need to establish such. Those with young kids have different needs from those who are single, those who are old couples, those who have moved to a new town or municipality have different needs regarding establishing or upholding social bonds. The common denominator is that there need to be an arena for such, and the arena need to be created.

5.4 Implications for EU and Future ECoC Programs

The experience from Bodø2024 provides several lessons for future ECoC initiatives:

- Every ECoC cultural year have different goals stated. Ensure that the goals are supported with suited strategies aligned with the needs of the stakeholder who one intends to serve by the ECoC concept.
- If youth retention is among the goals, ensure a local stream of events that allow for See Me-culture engagement to flourish.
- Focus on inclusivity and accessibility. Efforts should reach beyond urban centres to ensure cultural benefits for rural youth.
- Stronger evidence-based governance. Using data-driven evaluation methods, including multivariate analysis as correlation and regression analyses, can help policymakers track the impact of cultural initiatives on demographic trends and refine interventions accordingly.
- Sustainability and continuity. The ECoC year should not be seen as a one-year event but as a catalyst for long-term cultural, social, and economic transformation. Mechanisms for maintaining momentum after the ECoC year are essential.

In conclusion, we see great potential for youth retention to evidence itself from the efforts of ECoC Bodø2024. As we were only able to attain data before the ECoC Bodø2024 year, we are not able to line out evidence of such as seen from the student perspective as detailed as in this pre-year data report.

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Appendix

A. Survey Items and Constructs

Table B.1 Table with list of items used in the student surveys

DEMOGRAPHICS
Gender
Year for data collection
Age group
Singles live by parents, singles moved out, in relationship, with kids
Campus
Home municipality
Work obligations besides your study
Average grade so far at the university
SATISFACTION WITH HOME MUNICIPALITY
Overall, I am satisfied with living in my municipality
I am interested in what is happening in my municipality
If you could choose between living in your home municipality and in another municipality, which would you prefer?
I intend to move to another municipality within the next 3 years.
SATISFACTION WITH CULTURAL OFFERINGS
I am satisfied with the cultural life in the municipality where I live
ATTACHMENT
I have a strong local attachment to my home municipality
I have a strong attachment to the county and region where I live
I have a strong attachment to Norway
I have a strong European attachment
ENGAGEMENT IN ARTS AND CULTURE AS AN AUDIENCE
To have fun and enjoy myself
To spend time with friends / family
To see/experience a specific performer/artist/group
It is educational and developing
A CLASSIFICATION AS CULTURE USER
I am interested in art and culture
I like many different arts and cultural expressions
I'm quite specific about what I like about art and culture
I am more interested in sports than in art and culture
I am interested in classical art
I am interested in modern artistic expressions
I have a good overview of the different European cultures
I appreciate that Europe offers many different cultures
I have good knowledge of the cultural offerings where I live
I am interested in sports
DESCRIPTION OF THE CULTURE OFFERINGS
Many opportunities to exercise and stay fit

Many facilitated nature experiences (e.g. hiking trails, parks, mountain hikes and rental cabins)
A good library
Many sporting events (e.g. football, handball, skiing)
Many cafes, restaurants and eateries
Many opportunities for parties and social gatherings
Many offers that engage children and young people in cultural life
Many good shopping opportunities
Many active voluntary organizations
A good selection of cinemas and film screenings
A good range of museums and historical sites to visit
Many concerts and music festivals with popular music
Many local successful artists and performers
Many fairs of various kinds (e.g. flea markets, Christmas fairs, sales fairs)
Many performances with other performing arts (e.g. writers and comedians)
Many performances with theatre and dance
Lots of exciting architecture, street art, public sculptures and performances in the outdoor space
Many exhibitions (e.g. painting, drawing, sculpture, textiles, photography)
Many concerts and music festivals with classic music
Performances and exhibitions by many international artists and performers
WANTS TO USE CULTURAL OFFERS
Exercising
Cafe, restaurants or eat out
Experiences in nature - alone or with friends
Party, pubs or dancing
Sports/sports events (e.g. football, handball, skiing, etc.)
Cinema and film screenings
Library
Shopping
Concerts and music festivals with popular music
Festivals
Museums and historical places
Performances with other performing arts (e.g. authors or comedians)
Fairs of various kinds (e.g. flea markets, Christmas fairs, sales fairs)
Meetings/events or club evenings organized by volunteers' organizations
Organized tours, organized trips or nature experiences
Offers that engage children and youth in cultural life
Art exhibitions (e.g. painting, drawing, sculpture, textile, photography)
Musical performances with classical music
Theatre and musical performances
Ballet/dance performances
Opera
Faith/life view meetings
Literature, poetry or poetry performances, book circles)
USE OF CULTURAL OFFERINGS
Exercising
Cafe, restaurants or eat out
Experiences in nature - alone or with friends

Party, pubs or dancing
Sports/sports events (e.g. football, handball, skiing, etc.)
Cinema and film screenings
Library
Shopping
Concerts and music festivals with popular music
Festivals
Museums and historical places
Performances with other performing arts (e.g. authors or comedians)
Meetings/events or club evenings organized by volunteers' organizations
Organized tours, organized trips or nature experiences
Offers that engage children and youth in cultural life
Art exhibitions (e.g. painting, drawing, sculpture, textile, photography)
Musical performances with classical music
Theatre and musical performances
Ballet/dance performances
Opera
Faith/life view meetings
Literature, poetry or poetry performances, book circles)
Fairs of various kinds (e.g. flea markets, Christmas fairs, sales fairs)
Offers that engage children and youth in sport
WHAT AN ECoC SHOULD OFFER
Local art and culture
Local places or landscapes
The local culturally diverse community
Traditional arts and cultural expressions
Work by new artists or emerging talents
Innovative or new work
International culture or art
WHY YOU DO NOT ENGAGE YOURSELF IN ART AND CULTURE
I can't find time for it
I can't afford it
I'm not interested
I do not have access to transport
I miss someone to go together with
ECoC Bodø2024
The Capital of Culture year Bodø2024 is a good investment
Did you know that Bodø was appointed ECoC for 2024?
The Capital of Culture year Bodø2024 concerns me
Have you seen the program for Bodø2024?
Have you decided on what to attend?