

# R&D-Report

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## ECoC Bodø2024: Artists and cultural workers expectations and experiences

Bjørn Willy Åmo

Alena Nelaeva

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Nord University  
R&D-Report no. 134  
Bodø 2026

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# ECoC Bodø2024: artists and cultural workers expectations and experiences

This report explores the expectations and experiences of artists and cultural workers in relation to the European Capital of Culture (ECoC) event—Bodø2024. The ECoC initiative aims to strengthen and expand artistic and cultural activities with the broader goal of enhancing citizens' quality of life, thereby fostering a stronger desire to remain in the region.

Bodø2024 promises to increase both the quantity and quality of artistic and cultural offerings in Bodø and across Nordland County by facilitating a wide range of events throughout the cultural year of 2024. This report presents the perceived impact of these efforts as experienced by the artist community. It highlights both short- and long-term effects and examines how artists perceive the enhancement of cultural infrastructure resulting from Bodø2024's initiatives.

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## List of Abbreviations

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

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# Executive summary

This report is prepared by the Monitor2024 team.

This report discusses the expectations and experiences of artists and cultural workers in relation to the European Capital of Culture (ECoC) event—**Bodø2024**. The ECoC initiative aims to strengthen and expand artistic and cultural activities with the broader goal of improving citizens' quality of life, thereby increasing their desire to remain in the region.

Bodø2024 promises to enhance both the quantity and quality of artistic and cultural offerings in Bodø and Nordland County by facilitating a wide range of events throughout the cultural year of 2024. This report presents the perceived impact of these enhancing efforts as experienced by the artist community. It highlights both short- and long-term effects and examines how artists perceive the enhancement of cultural infrastructure resulting from Bodø2024's initiatives.

A strategic goal of the ECoC program is to broaden the range, diversity, and European dimension of cultural offerings in cities, including through transnational cooperation. Bodø2024 has successfully invited international artists and cultural workers to collaborate with local counterparts, thereby expanding professional networks across borders.

Another strategic goal of the ECoC initiative is to strengthen the capacity of the cultural sector and its connections with other sectors. Bodø2024 addressed this by facilitating co-produced programs, projects, and events that demonstrated the benefits of extending and reinforcing professional networks. In doing so, Bodø2024 responded to the operational objective of improving cultural infrastructure — not only physically, but also through the development of professional relationships. The artist and cultural worker community now expresses a strong desire for physical spaces as arenas that can support and further strengthen these newly established networks.

Bodø's strategic objectives relevant to this report include expanding the cultural production base, internationalizing Bodø's cultural offerings, and improving career opportunities for cultural professionals. These goals have been initiated through Bodø2024's efforts to build and extend professional networks. Sustaining these networks will require long-term commitment.

This report concludes with targeted recommendations for policymakers. These include the need to develop physical infrastructure that supports the growth of professional networks, integrate volunteers and the general public into the cultural community, and continue the educational programs initiated by Bodø2024. The experiences from Bodø2024 offer valuable insights for future ECoC initiatives, emphasizing the importance of clearly articulating their societal goals, outlining how art and culture contribute to these goals, and planning for a lasting legacy beyond the cultural year.

# 1. Introduction

## 1.1 Objectives related to the ECoC Bodø2024

The European Union outlines a hierarchy of objectives for the European Capital of Culture (ECoC) initiative (EU, 2018), as shown in Table 1.1. Among these, the most relevant **Specific Objectives** for understanding how the ECoC event positively affects artists are:

- SO1: Enhance the range, diversity and European dimension of the cultural offering in cities, including through transnational cooperation.
- SO3: Strengthen the capacity of the cultural sector and its links with other sectors.

Additionally, the relevant **Operational Objective** is:

- OO5: Improve cultural infrastructure.

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 on these EU-level ECoC objectives, the Bodø bid-book translates them into a set of locally adapted goals. In particular, the following **Bodø-specific objectives** are directly related to artists and their professional context:

- BO2: To widen the production base for culture.
- BO6 To make our cultural offer more international.
- BO7 To improve the careers and opportunities for cultural professionals, relates to artists and their situation.

Table 1.2. presents Bodø's objectives for engaging in the ECoC Bodø2024 project.

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

Drawing from both the EU-level and local objectives, the Monitor2024 team developed a set of **Key Performance Indicators (KPIs)** to assess the extent to which these goals are being achieved.

## 1.2 Key Performance Indicators (KPIs)

A KPI is a measurable and operationalized indicator used to assess goal achievement. An effective KPI should be easy to measure and closely aligned with the specific goal it is intended to evaluate. In most cases, multiple indicators are needed to reliably determine whether the desired change has occurred.

In this report, we focus on KPIs that allow us to evaluate the extent to which ECoC Bodø2024 has contributed to the goals and objectives outlined by the EU, Bodø municipality, and the Bodø2024 initiative (see Tables 1.1. and 1.2.). Our focus is specifically on **artists and cultural workers**.

The KPIs selected to assess the impact of ECoC Bodø2024 on this group relate to changes in their ability to produce more art and culture, as well as improvements in the quality of their work. These KPIs are presented in Table 1.3.

- **KPIs OCE012, OCE013, OCE014, and OCE015** measure the percentage of art and cultural professionals working locally, regionally, and internationally — providing insight into the quantity of artistic and cultural production.
- **KPI OCV010** captures the emergence of new arenas for cultural production, offering access to new audiences and innovative ways to present and perform art and culture.
- **KPI OEE006** records the age distribution of art and cultural workers, which informs potential growth in the sector and its capacity to serve the population.
- **KPI OEE009** evaluates the development of support capacity among those who administer and facilitate the work of artists and cultural workers.

Together, these indicators provide a comprehensive view of how ECoC Bodø2024 has influenced the professional landscape for artists and cultural workers.

Table 1.3. Selected KPIs for the report

OCE012	% of cultural professionals producing, co-producing, or cross working locally
OCE013	% of cultural professionals employed in the regional cultural sector
OCE014	% of international cultural professionals employed in the regional cultural sector
OCE015	% of local cultural professionals involved in international cooperations
OCV010	Number of new cultural spaces developed
OEE006	Age of cultural professionals
OEE009	Level of support for development of cultural professionals

### 1.3 The purpose of the report

The purpose of this report is to explore whether artists and cultural workers perceive improvements in their working conditions and in the quality and quantity of their artistic and cultural output during the ECoC Bodø2024 year. The findings aim to provide evidence-based input for both local and EU policymakers working to address the challenge of improving working conditions for artists and cultural workers, while also enhancing the role of art and culture in building liveable societies.

According to Nordland County's cultural strategy—A Sustainable Nordland (2023)—the region faces a significant challenge with out-migration, particularly among young people aged 20 to 40. The strategy emphasizes that for the population to thrive, there must be strong and accessible offerings in the field of art and culture. Crucially, such offerings depend on ensuring good working conditions for artists and cultural workers.

The strategy further highlights the broader societal contributions of art and culture, including strengthening creativity, tolerance, and democratic values. It also identifies specific challenges faced by artists and cultural workers in Nordland County; long distances hinder the establishment and maintenance of professional networks, and low income from artistic and cultural activities makes it difficult to sustain or expand offerings. To address these issues, Nordland County provides physical and organizational infrastructure aimed at supporting the sector.

Additional insights are provided by Menon Economics (2011), which notes that Nordland County has fewer artists per capita than the national average, and that artists in the region generally earn less than their counterparts elsewhere in Norway.

### 1.4 The context for the report

ECoC Bodø2024 has made substantial efforts to achieve the goals of both the EU-level ECoC initiative and the local Bodø objectives on behalf of the artist and cultural worker community. In total, Bodø2024 invested approximately 135 million NOK into the cultural program, with larger part of the budget—103 million NOK (76%)—allocated to activities in Bodø.

The Monitor2024 team has registered 434 program events carried out during the title year. Notably, around 40% of these events took place outside Bodø, primarily in major cities and larger municipalities. Bodø2024 events attracted over 300,000 participations, indicating the number of interactions (as individuals may have attended multiple events). The cultural program offered a rich

mix of artistic genres, with one-quarter of events focused on various types of art exhibitions, including painting, sculpture, and crafts, each fifth event was aimed to engage children and young people and music-related events, when combined, make up 23% of the overall program.

Key outcomes observed by early 2025:

- **International engagements:** Bodø and Nordland experienced over 3,000 engagements with international cultural workers. This figure reflects the number of participations rather than individual artists, as some individuals were involved in multiple events. These cultural workers came from 57 countries across Europe, Southeast Asia, Africa, the Middle East, North and South America, and New Zealand.
- **European dimension:** Based on event leaders' self-reflection, we see that over 60% of events carried out under Bodø2024 promote Norwegian cultural heritage and around 65% of events promote European diversity themes.
- **Local participation:** Cultural workers from various fields participated in 88% of the cultural program, resulting in at least 9,300 performer-engagements. Again, this number reflects the quantity of engagements rather than the number of unique individuals.
- **Professional backgrounds of the cultural workers:** The cultural workers that participated in Bodø2024 events have various professional backgrounds. Artists with music-related background (as conductors, composers, musicians and singers) participated in 57% of events, followed by photographers and cinematographers, who were involved in 31% of events, and performing artists, who participated in 30% of events. Around a quarter of events engaged visual artists and choreographers/dancers. Finally, around 1/5<sup>th</sup> of events included sports-related performers.
- **Cross-sector collaboration:** Bodø2024 significantly contributed to strengthening the capacity of the cultural sector and its links with other sectors. Around 90% of event organisers reported collaborating with other institutions or individuals. There are more than 700 distinctive organizations, institutions, and people, mentioned as collaboration partners. The most frequently cited partners were Nordland fylkeskommune [Nordland County Municipality], Bodø2024 (73% indicate that they collaborated with Bodø2024), and Bodø kommune [Bodø Municipality]. Huge parts of the mentioned partners were public institutions based in Nordland, including local municipalities, schools, libraries, universities, churches, banks and news agencies. Some events collaborated with industry actors (like Nordlaks, IRIS, and Yara), and local restaurants, hotels and tourist agencies. International collaborations feature producers, museums, other cultural capitals, and sport organizations. 87% of event leaders reported that their event contributed to the development of skills, knowledge and competence – supporting long-term capacity-building.
- **Innovative use of cultural infrastructure:** Bodø2024 also worked to improve cultural infrastructure by organizing events in unusual locations. For example, 11% of events were held in natural settings, such as walking tours and nature-based experiences. These included cave concerts, gastronomy tours with outdoor cooking, music performances, and sculpture exhibitions along scenic routes—emphasizing physical activity and environmental engagement.

## 1.5 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 is presented in chapter 2. 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 the artists and cultural workers feeling of belonging and local attachment, to what extent the artists and cultural workers regard ECoC Bodø2024 as a personal opportunity, and their expectances regarding short- and long-term effects from the ECoC Bodø2024 initiative. 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 ECoC itself. The appendix shows the survey instrument which consists of the base for the data analysed in this report.

## 2. Theoretical framework

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 results—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:

- **Result (the desired change):** An increased number of people who want to live in Bodø.
- **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.
- **Input (the resources enabling change):** An influx of artistic and cultural resources—facilitated by the ECoC initiative—triggering and fuelling the process.

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 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.

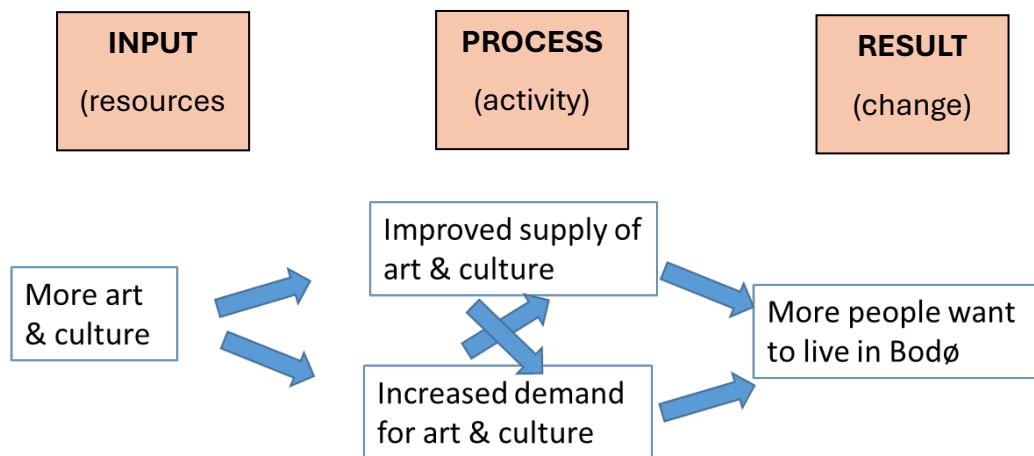


Figure 2.1. The model for the evaluation of Bodø2024

## 2.3 The Model Applied to artists and cultural workers

While the general ECoC framework targets the population as a whole, this report focuses specifically on one critical subgroup: art and cultural workers in Nordland County. Art and cultural workers represent the production base for art and culture of the region. Their life decisions regarding how to engage in art and culture shape the offerings related to art and culture in Bodø and Nordland.

The focus of this report is to present the effects of ECoC Bodø2024 on the artist and cultural worker community, and to capture their perceptions of how the initiative has enhanced their ability to produce and deliver high-quality artistic and cultural events. The ECoC Bodø2024 project stimulated the art and culture sector by generating demand for cultural services, introducing new networks of artists and cultural workers, and establishing new arenas for collaboration, production, and presentation.

As local and international artists co-create new cultural experiences, both professional and public audiences are exposed to a broader and more diverse range of artistic offerings. This contributes to the strengthening of cultural infrastructure and enhances the social vitality of the region, creating a reinforcing cycle of supply and demand. The intention is that this increased demand will persist beyond the title year, helping to sustain and further develop the expanded supply of cultural offerings.

Figure 2.2. translates our general theoretical model to the specific art and culture setting. We see that ECoC Bodø2024 injects resources and an impetus for enhanced art and cultural offerings into the system. ECoC Bodø2024 offers fundings along with demands for quality. The demand for quality is accompanied by quality enhancing offers; courses, networks, framing programs, announcements and suggestions. This leads to a multitude of inspiring art and cultural offerings, leaving space for complementing new creative art and cultural initiatives. This increase in cultural offering might spur latent interest in art and culture consumption or engagement among the general population. This increased interest will then sustain a heightened level of cultural and artistic production. This heightened production will then uphold enhanced professionalism among the regional art and cultural industry and provide a base for creating new cultural infrastructures. Thus, this framework guides both our survey design and the analysis in this report.

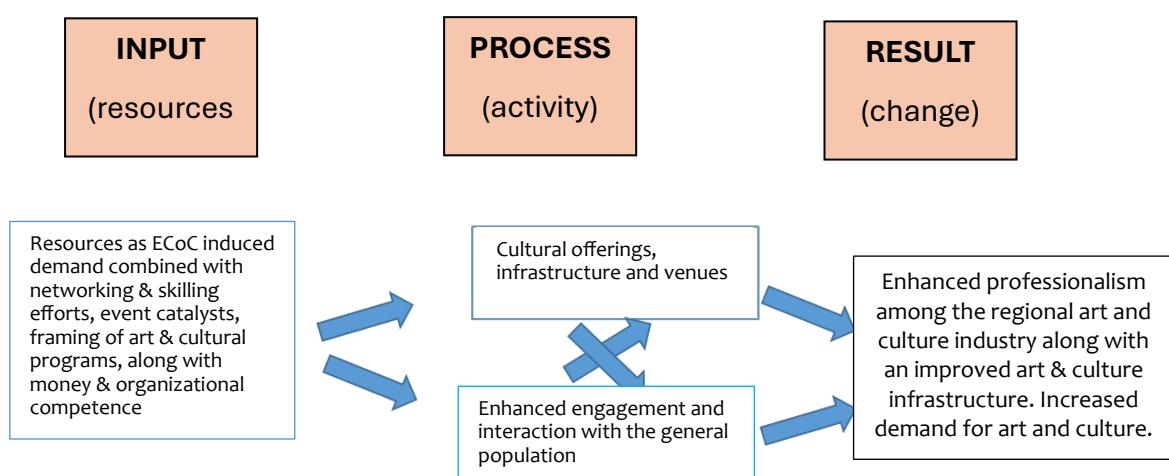


Figure 2.2. The Model applied to the group of artists and cultural workers

## 3. Our process

In this report we express the expectations and experiences from the artist and cultural worker community affected by the ECoC event of Bodø2024. Hence, we needed to address artists and cultural workers.

### 3.1 Data and our data collection procedure

“Artist” is not a protected title; anyone can call themselves an artist. Not everyone that calls themselves an artist is an artist. All artists do not necessary label themselves as artists. Also, there is no complete and updated register of artists and their artistic interests. Similarly, there is no register of individuals producing, presenting or facilitating cultural events.

We solved this by addressing organizations that represent artists and cultural workers. We presume that an artist organization representing artists interested in a particular art genre would be able to act as gatekeepers securing a sufficient level of artistic quality among their member bases.

Nordland County administer several funds and financial incentive systems that are to spur art and culture in the region where the city of Bodø is the main city. Nordland County offered a list of 12 such organizations representing regional art and cultural workers facilitating art and culture in the region. Discussing the matter with local artists and cultural workers revealed that their organizational homebase did not need to be locally, indicated that we needed to address organizations also outside the region, even nationally. Snowballing from interactions with organizations and local artists and cultural workers, we ended with a list of 67 Norwegian organizations representing art and cultural workers potentially affected by the ECoC event Bodø2024.

We then contacted these 67 organizations, asking them to forward a survey to their member base. In return, we offered a short report focusing on their particular organization and compare the findings for this organization with the general picture among all organizations. The survey is added in the appendix, see appendix 1.

The artist and cultural worker presented in this report representing organizations are geographically positioned in Bodø, Nordland County outside Bodø, Troms and Finnmark county, and counties south of Nordland County. The organizations represent a diverse set of art and culture; authors, crafts, dance, film, music, performing arts, visual art as well as Saami art, some represent several types of artists, we group these as mixed art.

Table 3.1. shows how the 67 organizations position themselves geographically and artistically.

*Table 3.1. The 67 addressed organizations and how they position themselves geographically and artistically.*

<b>Art organizations</b>	<b>Bodø</b>	<b>Nordland County</b>	<b>South of Nordland County</b>	<b>Troms &amp; Finnmark</b>	<b>Total</b>
Author			1	2	3
Crafts			1		1
Dance	1			4	5
Film				7	7
Music	3	1		8	12
Performing arts		3	4	8	15
Sami art				11	11
Visual art	2	2	1	4	9
Mixed			2	2	4
Total	6	6	9	46	<b>67</b>

As indicated in table 3.2., not all of the 67 organizations managed to engage their member base to reply to our survey. We received replies from in total 17 of the 67 organizations.

*Table 3.2. The 17 replying organizations and how they position themselves, geographically and artistically.*

<b>Art organizations</b>	<b>Bodø</b>	<b>Nordland County</b>	<b>South of Nordland County</b>	<b>Troms &amp; Finnmark</b>	<b>Total</b>
Author		1		1	2
Crafts		1			1
Dance				1	1
Film				2	2
Music		1		1	2
Performing arts	1		2	1	4
Sami art				1	1
Visual art	2				2
Mixed			1	1	2
	0	3	6	8	<b>17</b>

We addressed these organizations in January 2024, shortly before the ECoC event, Bodø2024, were to start. Then Bodø2024 had announced much of their program and had already made arrangements with most of the artists and cultural workers that was to be included in the events during the program year. In total we received 148 replies from the members of the 17 organizations. Not all artists answered all items of our survey. We experienced that the address of the organizations did not decide the address of the replying artist or cultural worker. Table 3.3. showcase the type of artistic interest, as well as the location where the artists reported to have their homebase.

*Table 3.3. The 148 replying artists and cultural workers and how they position themselves geographically and artistically.*

<b>Artist &amp; cultural workers</b>	<b>Bodø</b>	<b>Nordland County</b>	<b>South of Nordland County</b>	<b>Troms &amp; Finnmark</b>	<b>Total</b>
Author	5	6	30	3	44
Crafts	1	6	1	2	10
Dance		1			1
Film	1	1		5	7
Music	8	2	8	3	21
Performing arts	1	4	1	4	10
Sami art	4	1	4	6	15
Visual art		21	3	16	40
Mixed					0
	20	42	47	39	<b>148</b>

We did a follow up survey in January 2025, after the completed Bodø2024 event. We asked the 17 organizations that previously successfully engaged their member base to repond to our initial survey, to again engage their member base in responding to our survey. As indicated in Table 3.4., 4 of the 17 organizations succeeded in this.

*Table 3.4. The 4 replying organizations and how they position themselves geographically and artistically.*

<b>Art organizations</b>	<b>Bodø</b>	<b>Nordland County</b>	<b>South of Nordland County</b>	<b>Troms &amp; Finnmark</b>	<b>Total</b>
Author					0
Crafts					0
Dance					0
Film			1	1	1
Music					0
Performing arts		1	1	2	
Sami art			1	1	
Visual art					0
Mixed					0
	0	0	1	3	<b>4</b>

Table 3.5. shows how the 43 replies on this follow-up survey relate to location and artistic interest. There was 1 artist reported to be a dancer, this was recoded as Performing art due to the risk of being recognized in the reporting.

*Table 3.5. The 43 replying artists and cultural workers and how they position themselves geographically and artistically.*

<b>Art &amp; cultural workers</b>	<b>Bodø</b>	<b>Nordland County</b>	<b>South of Nordland County</b>	<b>Troms &amp; Finnmark</b>	<b>Total</b>
Author					0
Crafts					0
Dance					0
Film	1	2		6	9
Music					0
Performing arts	2	1		8	11
Sami art	1	8	2	12	22
Visual art					0
Mixed					0
	4	11	2	26	<b>43</b>

The main bulk of our items were rated on a Likert scale from 1 to 7. The respondents were 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. Other items were rated Yes/No, and some again asked the respondent to enter a text describing their status. The Before-survey and the After-survey contained the same list of items, except for a few items. Appendix 1 further details this.

As the last item in the survey, we included a question asking if the respondent would provide their personal phone number, allowing us to contact them for an interview. The interview was explained to be stipulated to 30 min to 1 hour. Table 3.6. shows that about 30% of the respondents, both on the Before- and After-survey, have provided their phone number for further discussions on the topic. A total of 57 (30%) would like to detail their engagement with Bodø2024 further. Of the 148 responders to our Before-survey, 44 indicated a wish for further discussion. Of the 43 respondents to our After-survey, 13 indicated a wish for further discussion. The large interest in further discussion indicates that the survey topic concerned the artists and cultural workers.

*Table 3.6. Number of the respondents who provided their phone number, Before- and After-survey*

<b>Have provided their phone number for further discussions</b>	<b>No</b>	<b>Yes</b>	<b>Total</b>
Before	104	44	148
After	30	13	43
Total	134	57	191

In August 2025, we addressed 22 artists of the 57 and managed to interview 8 on topics related to their interaction with ECoC Bodø2024. We sent them and SMS, and then we called them to make an appointment for the interview. We include such statements from interviews in this report as to underpin or enrich the survey results. Among the 8 who responded we find 7 females and 1 male, 2

in the age-group 35-44, 1 in the age-group 45-54, 3 in the age-group 55-64, and 2 in the age group 65+. Moreover, we find 2 located in Bodø, 3 located in Nordland County outside Bodø, and 3 are located in Troms and Finnmark. We also find there to be 1 artist within the field of Craft, 1 in Performing arts, 2 Authors, and 4 in Visual arts.

### 3.2 A technical note regarding Before- and After-data

The purpose of collecting data before the ECoC Bodø2024 year started and add another survey among the same population after the ECoC Bodø2024 year, was to compare and look for where their responses differ. This will allow us to show changes in how the art community regard their situation, and allow us to speculate to what extent this change relates to the efforts of ECoC Bodø2024.

There are some challenges related to this approach. Some are mathematical, some practical and some are more philosophical. For the follow-up survey (After), we addressed the art organizations that were successful in addressing their members in the initial survey (Before). We wanted the differences to be due to changes within the group, and not to be linked to the groups being different. Still, as will be shown in later tables, the sub-groups are not necessarily comparable in size. The low response rate on our After survey also raises concerns.

As we do not follow individuals, but groups, we can only compare the group mean, while taking account of the spread in the group responses. This procedure is labelled Two Sided Independent Samples T-test. An independent samples t-test is a statistical test used to determine if the means of two unrelated groups are statistically different from each other on a single continuous variable, when also taking account of the spread in the responses in the explored continuous variable. This procedure fits for some of our items as they are measured through a 7-point Likert scale, resembling such a continuous variable. There is no universal minimum sample size for an independent samples t-test, but a common rule of thumb is to have at least 15 to 30 observations per group.

Other of our variables is a dichotomous Yes/No variable. Comparing expected and experienced distributions of dichotomous variables ask for chi-square tests. Chi-square analysis is sensitive to sample size. There is no universal minimum sample size for a chi-square test, but a common rule of thumb is to have at least 10 to 15 observations per cell.

The main output from such tests is the significance value. It states the likelihood that you are wrong when stating a group difference. In social science we usually accept to be wrong in 1 of 20 occasions, i.e. a significance level of 0.05 or lower. There are many more conditions to be met before one can present sound statistical claims regarding group differences. As this report aim for indications, rather than evidences, we omit further discussions and investigations on the conditions for applying such tests. The groups we study is the Before group contra the After group.

Our data is of more explorative character. We do not claim strong evidence regarding the artists perceptions of their situation; we draw a picture leaving room for interpretations. Our results are more indicative than confirmative. Still, we present tables, figures and graphs showing the group mean and express our interpretations of such.

The Before group counts 148 respondents, while the After group counts 43. This invites for us to test if there are differences between Before and After for aspects of interest.

If there are such differences, we wish to know which of the sub-groups (Gender: male/female, Age-Group: 25-34/35-44/45-54/55-64/65+, locations and art types) that show differences.

As evidenced below, not all sub-groups are big enough for us to explore sub-group means in a meaningful way. Exploring sub-group sizes (i.e. cell sizes) in Table 3.7., Table 3.8., Table 3.9., and Table 3.10., indicates that only gender invites for studying differences between subgroups. This implies that we will only investigate differences between the sub-groups males and females when discussing differences between the Before and the After data.

Table 3.7. shows the replying artists and cultural workers gender, and then per survey. Gender was recorded as Male, Female, and Other. There were 2 Other in the sample of 148 in the Before sample. With sufficient knowledge in the field, samples under 4 could be disclosed. Hence, these 2 responders were randomly allocated to 1 male and 1 female. The table indicate that all sub-groups are big enough allowing us to look for differences also related to gender.

*Table 3.7. The replying artists and cultural workers gender per survey.*

Sample	n	Males	Females
Before	148	55	93
After	43	19	24
Total	191	73	116

Table 3.8. further specifies the age per survey of the replying art and cultural workers. We see that the older ones were more eager to reply to our first survey than to our last survey. We also see that not all sub-group sizes exceed 20, and we then restrain from exploring sub-group differences due to age.

*Table 3.8. The replying artists and cultural workers age, per survey.*

Age group	25-34	35-44	45-54	55-64	65+	Total
Before	10	29	34	34	41	148
After	9	10	12	7	5	43
Total	19	39	46	41	46	191

Table 3.9. further specifies the geography per survey of the replying art and cultural workers. We see that artists from Troms and Finnmark were more eager to reply to our last survey than to artists from other locations. We also see that not all sub-group sizes exceed 20, and we then restrain from exploring sub-group differences due to geography.

*Table 3.9. The replying artists and cultural workers geography, per survey.*

Geography	Bodø	Nordland County except Bodø	South of Nordland County	Troms & Finnmark
Before	20	42	47	39
After	4	11	2	26
Total	24	53	49	65

Table 3.9. further specifies the art type per survey of the replying art and cultural workers. We see that the Sami artists was more eager to reply to our last survey then to our first survey. We also see that no artists related to crafts, music, or visual arts opted to respond to our latest survey. We also see that not all sub-group sizes exceed 20, and we then restrain from exploring sub-group differences due to art type.

*Table 3.9. The replying artists and cultural workers art type, per survey.*

Art type	Sami	Crafts	Music	Visual art	Performing arts	Film	Author
Before	6	10	17	49	12	7	7
After	23	0	0	0	11	9	9
Total	29	10	17	49	23	16	16

In cases where we find differences between Before and After, we will explain if there has been an increase or a decrease in the group mean. We will also show this graphically for to ease the readings. As indicated in the previous discussion, such differences will only be explored between Males and Females.

In cases where we do not find differences between Before and After, we still would like to know how artists relate to the subject. We then collapse the data for Before and the data for After into one pool of data, and display it as for the total.

Then we face a problem as some of our respondents have answered both on our Before and our After survey. When collapsing the two data sets, we allow for 1 respondent to be represented 2 times, giving this respondent twice the weight as the others.

We asked the respondents to provide us with their phone number in case they wanted us to call them for a longer interview. 57 of the 191 respondents did so. Among the 57 phone numbers, 7 (12%) is duplicate. This indicates that 23 (12%) of the 191 respondents have answered both Before and After. The voluntary phone number is the only indication of their identity allowing us to sort out the duplicates. We do not know who to check for same answer both before and after, so we do not know who to remove from the dataset for to have only genuine answers.

If the 7 Before answers are equal to the 7 After answers, we could delete the Before answers for to get a clearer view of the perceived situation as of January 2025. This will not solve a similar problem for the ones that might have answered both the Before and the After survey without providing their phone number both times. The After survey is too small to offer insight into the explored issues. We did run some tests to see if the 7 responses Before equals the After responses, and they do vary a bit.

We chose to keep the duplicates in the total dataset to be explored further. We urge the reader to have this in mind when interpreting this report.

## 4. Findings & insights

The main purpose of the ECoC Bodø2024 series of events was to increase the populations wish to stay in the region. To achieve this goal, the Bodø2024 wanted to stimulate artist and cultural workers to produce more volume of art and cultural event, and doing so with higher artistic and cultural qualities.

Achieving the main goal presumes that the local artists are able to produce their art and cultural work in a way that engages the population. The artists then need an arrangement inviting the artist to engage with the local community. The artists similarly need access to a network of artists inspiring quality and facilitators putting in place arenas and facilities suited for production and presentation of enhanced art and cultural events and projects. This is what ECoC Bodø2024 set forth to do.

We are interested in how these recourse-supporting efforts from ECoC Bodø2024 are perceived, received and enacted upon – as well as the outcome of these interactions. We then investigate the artists local attachment, their networks, and their expectations and experiences on how the ECoC Bodø2024 event increases these opportunities. The following analysis is based upon the combined data from the Before and the After survey, unless otherwise stated. This then includes 191 respondents (n=191). The few responses and the spread in the respondents' answers indicate that we are not always able to show statistically significant differences among the groups. Our tables and figures are then more illustrative and indicative than evidence.

### 4.1 Feeling of belonging

In this section we discuss the artist/cultural workers attachment or feeling of belonging. The list of items below shows that we measure this feeling of belonging along geography. We measure their local belonging, as this is their residence. County or region is usually where they relate to their nearest hub of peers, nationally as the state inflict rules and structures affecting the artist, and European as the artists and cultural workers interact in a broader arena than the local one, sharing basic assumptions and cultural framework.

To assess how artists and cultural workers perceive these conditions, we included a set of targeted survey items that reflect this attachment. The following 4 statements offering a 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 have a strong local attachment to the place where I live
- 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

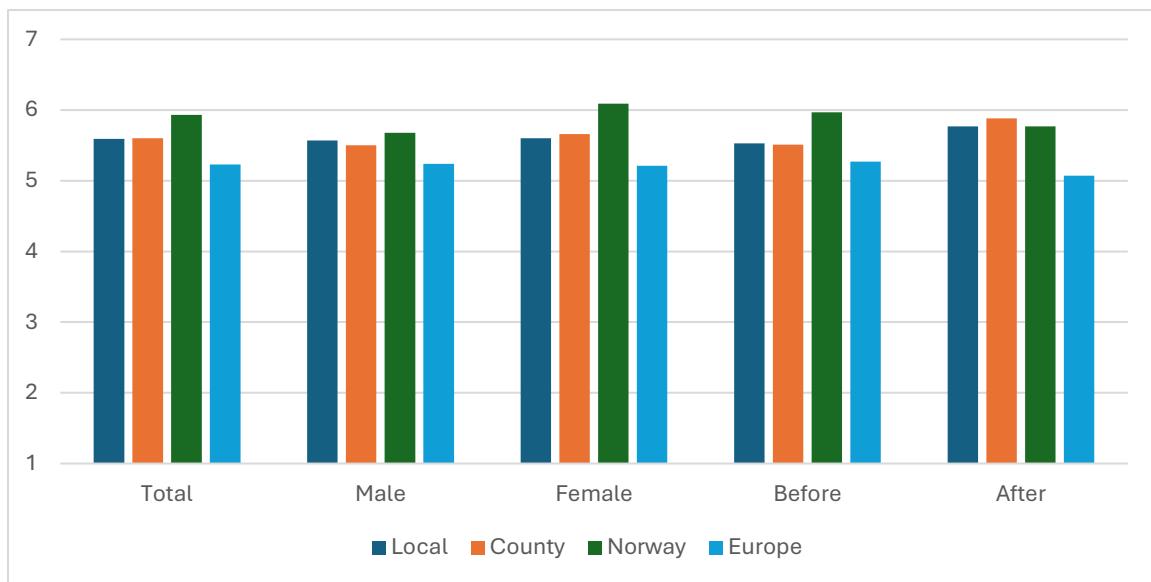
### Key findings: Sense of Attachment and Outward Orientation

- **Strong Multi-Level Attachment:** Artists and cultural workers report a strong sense of belonging to their home municipality, county or region, Norway, and Europe, regardless of their residence or artistic discipline. Attachment with Norway is slightly stronger than with Europe.
- **Regional Differences:** Respondents living south of Nordland County report a stronger European attachment than those residing in Nordland or further north.
- **Generational Differences:** Younger artists and cultural workers tend to report weaker European attachment compared to older respondents.
- **Disciplinary Differences:** Artists working in music and film appear to be more outward-oriented, showing stronger connections beyond the local and national levels than those in other art genres.
- **Change due to time:** We do not find evidence for changes in pattern of attachment between January 2024 and January 2025.

The Two-sided Independent T-test did not reveal any statistical differences between Before and After at a p-level of 0.05 on any of our 4 items. This implies that we do not find any changes in the artists mean score on measures of attachment to their municipality, their county, Norway or to Europe between January 2024 and January 2025.

We then explore the full data set of 191, consisting of Before (n=148) and After (n=43).

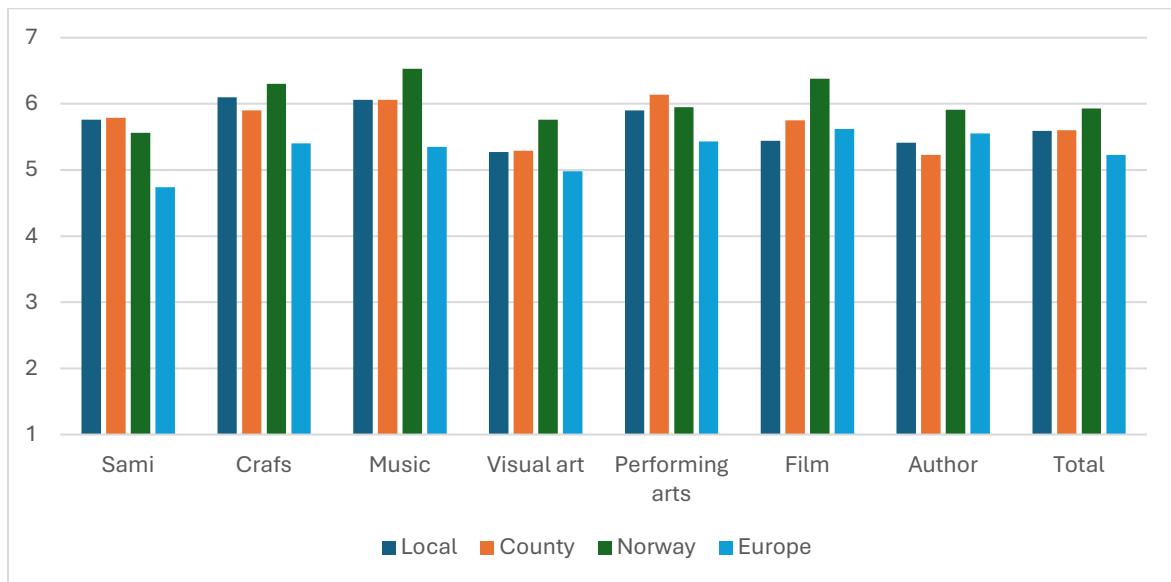
Figure 4.1.1. displays the artists and cultural workers' feeling of belonging as the total average score, for males and females, and as total average score on the Before and the After survey. The table shows a strong attachment to all four geographical or mental places. Maybe a little higher score for Norway than for Europe. It seems as if males score a bit higher on the attachment to Norway than do females. It looks like the scores are a bit higher in the After survey than in the Before survey. Still, as indicated by the t-test, there are no statistically significant differences between Before and After.



**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 4.1.1. Feeling of belonging: Total average, gender and Before/After*

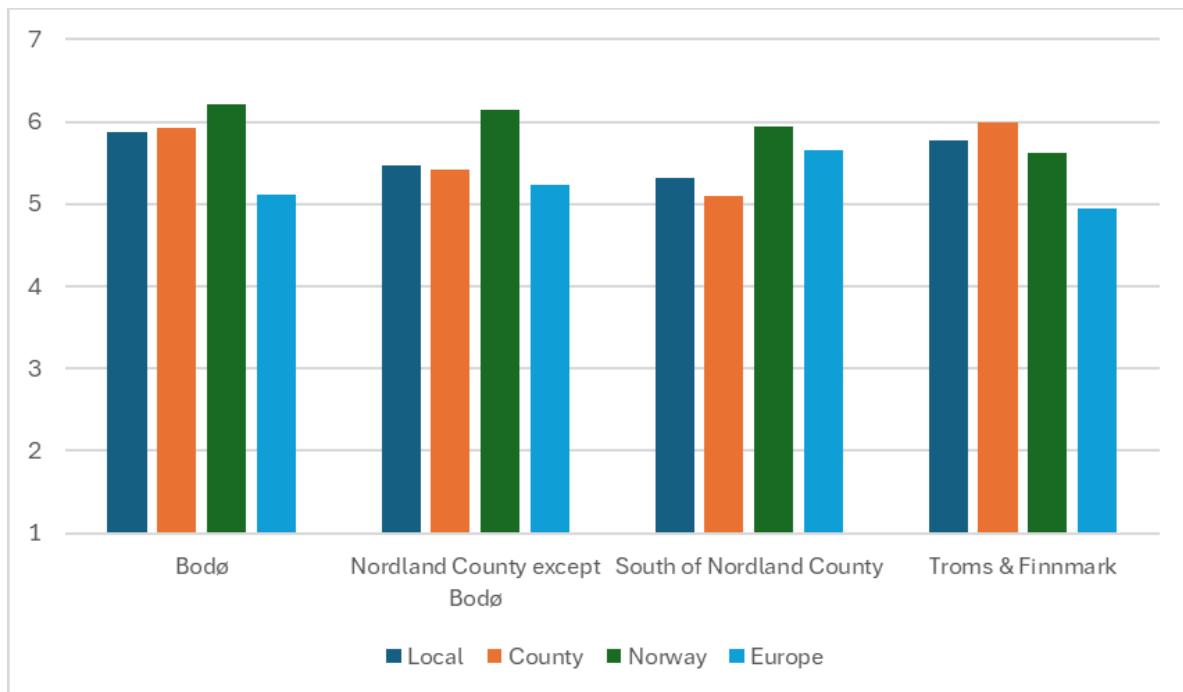
Figure 4.1.2. displays the artists and cultural workers' feeling of belonging per their artistic interests. The figure shows that European attachment is the weakest for near all groups. The Norwegian attachment is strongest for all groups, except for the Sami group who is more attached to the local. Music and Film seem to be more outward oriented than the other art genres.



**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 4.1.2. Feeling of belonging: artistic interest differences*

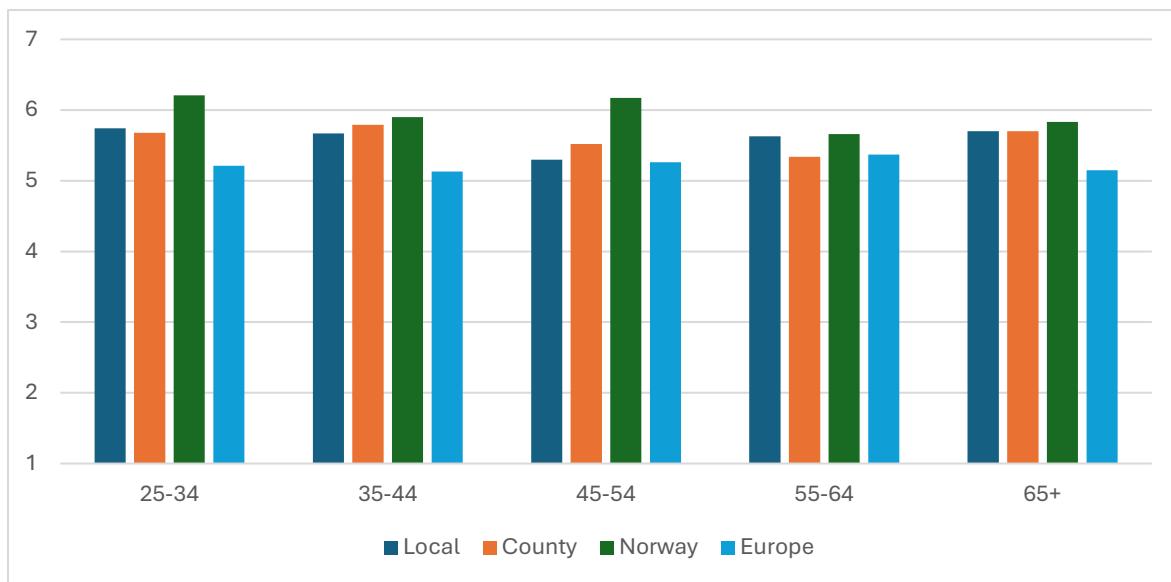
Figure 4.1.3. displays the artists and cultural workers' feeling of belonging per geographical location. It seems like the artists and cultural workers residing south of Nordland County are more internationally oriented than the other groups. The further north in Norway, the less (marginally less) is the Norwegian attachment, and the more strongly is the local attachment.



**Note:** The respondent was asked: To what extent do you agree on the following item, where 1 equals 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 4.1.3. *Feeling of belonging: geographical differences*

Figure 4.1.4. displays the artists and cultural workers' feeling of belonging per their age. The Norwegian attachment is strong over all age groups, so is the local attachment. It seems as if the European attachment is weaker among the young artists and cultural workers.



**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 4.1.4. *Feeling of belonging: age-wise differences*

The statements from the interviews support that the artists are engaged in their local community. A female artist in Visual art, aged 65+, from Nordland County except Bodø states “... I’m deeply engaged in the northern”.

## 4.2 Local attachment and access to networks

The next section of this report investigates deeper into the artists and cultural workers’ feeling of belonging. We also investigate how the artists and cultural workers view their access to networks.

We measure to what extent the artists and cultural workers are satisfied with the cultural life and living where they live, if they show interest in local community, and if their network provides them with sufficient support. We also added an item measuring their intent to move, as this is a strong indicator of satisfaction with their livelihood and practice.

To assess how artists and cultural workers perceive these conditions, we included a set of targeted survey items that reflect both current evaluations and future priorities. The following 6 statements 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 satisfied with the cultural life in the municipality where I live.
- Overall, I am satisfied with living in my municipality.
- I am interested in what is going on in my hometown.
- I intend to move to another municipality within the next 3 years.
- I have a professional network where I live.
- I am part of a professional network at regional or national level.

### Key findings: Local Satisfaction and Professional Networks

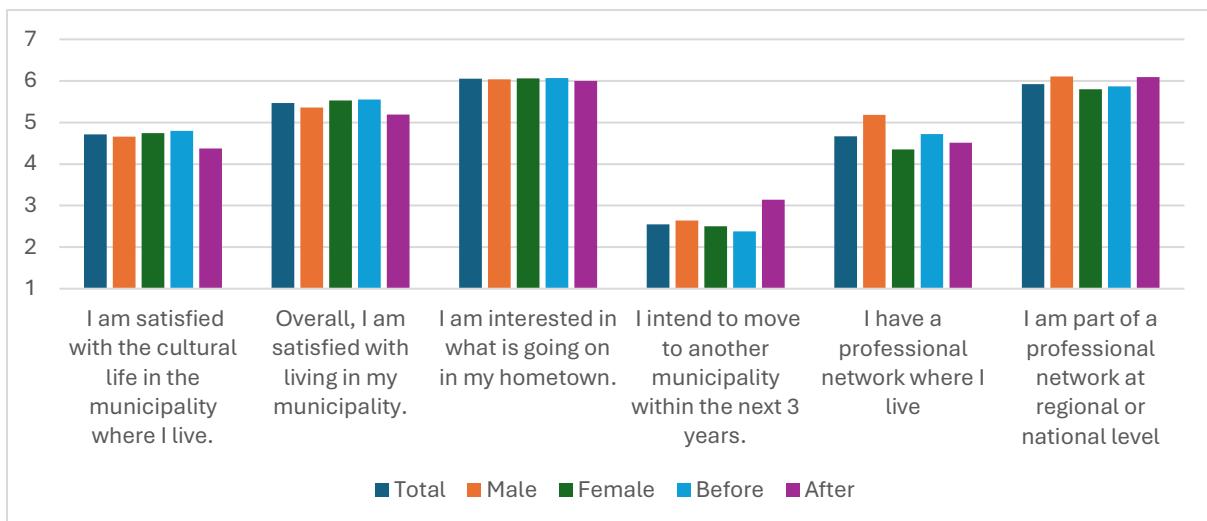
- **General Satisfaction:** Artists and cultural workers report being generally satisfied with the cultural life in their municipality and with living locally. They also show a strong interest in local events, and most do not intend to relocate.
- **Field-Specific Gaps:** Filmmakers report missing local professional networks, suggesting a lack of regional support for their field.
- **Network Scope:** Across the sample, professional networks are described as being primarily national, rather than local.
- **Change due to time:** We do not find evidence for changes in pattern of attachment between January 2024 and January 2025, except that Males tend to show higher intentions to move away from their home municipality within the next 3 years.

The Two-sided Independent T-test did not reveal any statistical differences between Before and After at a p-level of 0.05 on 5 of our 6 items. This implies that we do not find any changes in the artists mean score on measures of satisfaction, interest, or professional network between January 2024 and January 2025.

The difference between January 2024 and January 2025 we find relate to the item “I intend to move to another municipality within the next 3 years”. The mean score for the artists in January 2024 was 2,4 (Disagree to Disagree somewhat) while the score in January 2025 was 3,1 (Disagree somewhat). On average, the artists are a bit more prone to move to another municipality within the next 3 years. Further analysis reveals that it is the males that show this difference. Females score about the same on this item both Before and After.

For the further analysis, we then explore the full data set of 191, consisting of Before (n=148) and After (n=43).

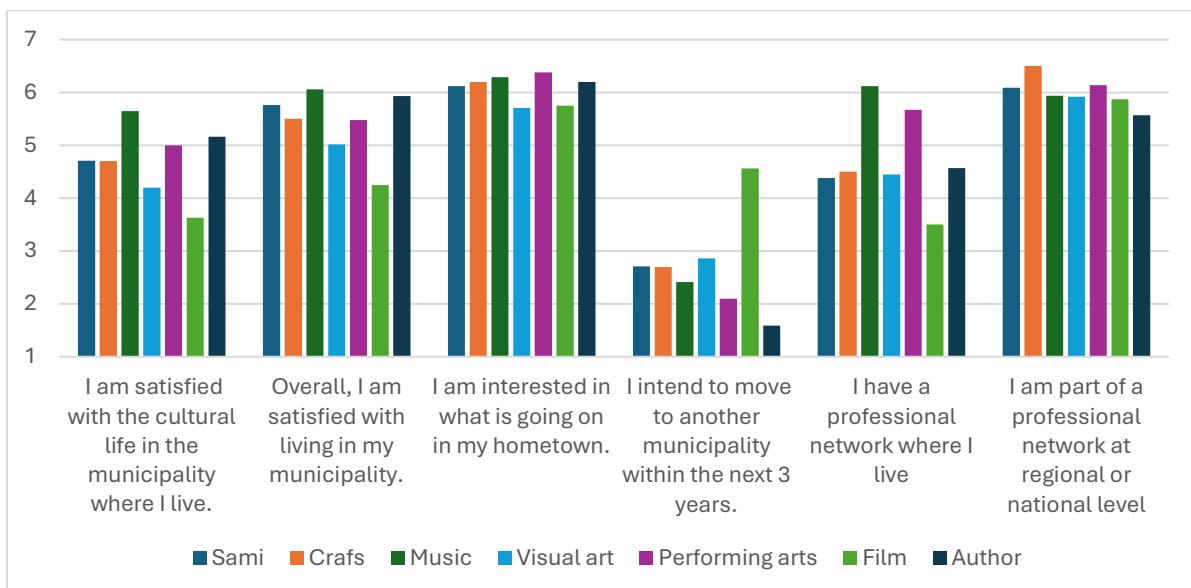
Figure 4.2.1. shows the artists and cultural workers satisfaction with conditions for artistic work as the total average score, the score for males and females, and the total average score on the Before and the After survey. The table shows that there are no gender differences to what extent the artists are satisfied with the cultural life where they live, they are equally satisfied with living in their community, and equally interested in what is going on in their community. Males tend to report a stronger professional network than do females. The score on these items is fairly equal regarding answers on the Before and the After survey.



**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 4.2.1. Satisfaction with artistic conditions: total average score, gender and Before/After*

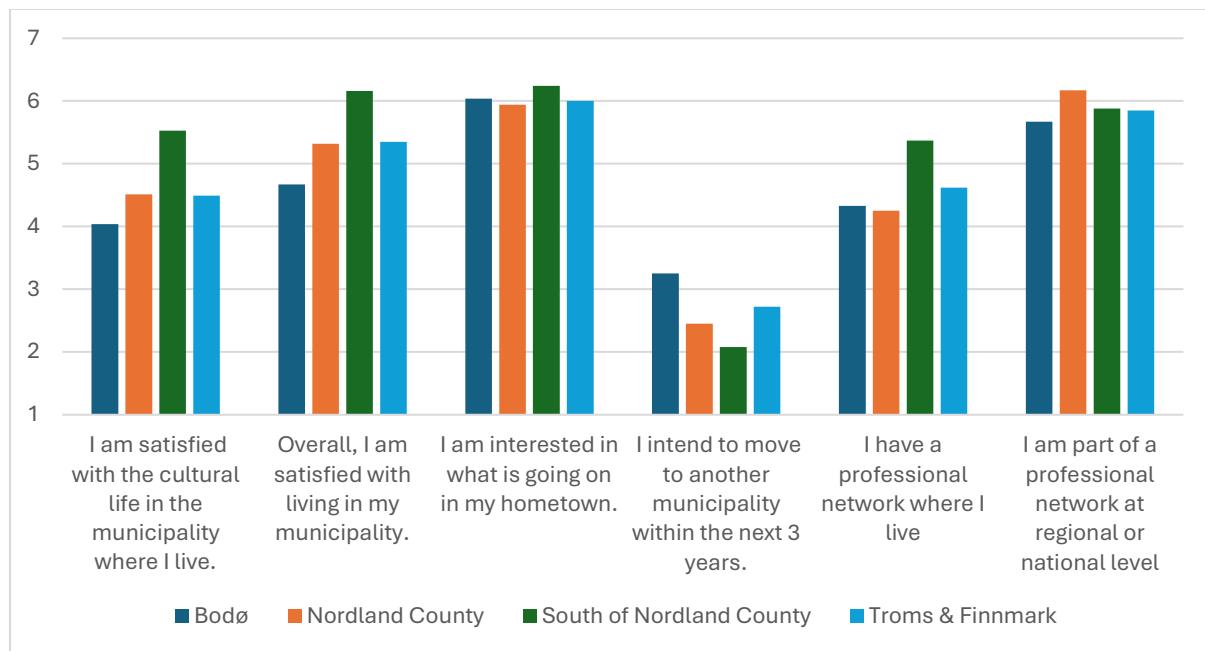
Figure 4.2.2. shows the artists and cultural workers satisfaction with their conditions for artistic work, and then sorted by artistic interest. The artists and cultural workers are on average satisfied with the cultural life where they live, and they are satisfied living where they live. The only ones not happy and that would like to move, is those working with Film. They do also report that they miss a professional network near their residence. The artists and cultural workers engaged in Music seems to be the most satisfied with their artistic possibilities nearby where they live. The access to a professional network in the region is strong for all artistic interests, except for the Film group.



**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 4.2.2. Satisfaction with artistic conditions: artistic interest differences*

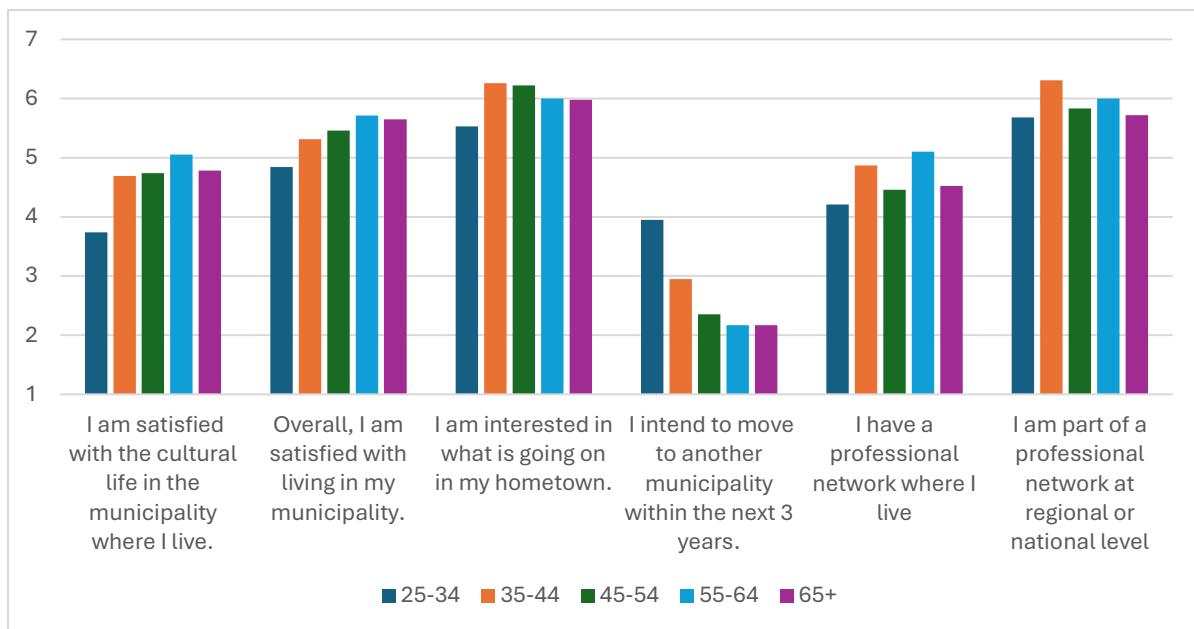
Figure 4.2.3. shows the artists and cultural workers satisfaction with these conditions for artistic work, and then sorted by their location. It appears that those living south of Nordland County are the artists and cultural workers most satisfied with their working conditions. The artists and cultural workers in Bodø are the ones that is most likely to move to another municipality within the next 3 years. The Bodø artists and cultural workers are the least happy with the cultural life in their municipality, and are the least satisfied with living where they do. All groups are equally interested in what is going on in their place of residence.



**Note:** The respondent was asked: To what extent do you agree on the following item, where 1 equals 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 4.2.3. Satisfaction with artistic conditions: geographical differences**

Figure 4.2.4. shows the artists and cultural workers satisfaction with these conditions for artistic work, and then sorted by age-group. The table indicates that it is the young artists that are the least happy with their working conditions as artists and cultural workers. They are the least satisfied age-group with the cultural life in the municipality where they live, they are least satisfied with living where they do, are the most likely to move and feel less included in relevant professional networks. It appears the older the artists and cultural workers are, the more satisfied he or her is with their working conditions as an artist or cultural worker.



**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 4.2.4. Satisfaction with artistic conditions: age-wise differences**

In the follow-up interviews we asked the artists about their local professional networks. Their answers are more mixed when asked about their professional network at their homeplace. Here are some statements showcasing this:

“No, I don’t really have such a network”, female, 65+, Visual arts, Nordland County except Bodø.

“No, the network is not large where I live, we are maybe 2-3 professional artists in the municipality where I live”, female, 55-65, crafts, Troms & Finnmark.

“Yes, we have a well-functioning professional network where I live here in Tromsø, and we work all across Northern Norway, and even all over Norway. It works fine”, female, 55-65, performing arts, Troms & Finnmark.

“Yes, Tromsø has a good arts infrastructure, from art education, to artist-run exhibition venues, art galleries and art museums.”, female, 35-44, visual art, Troms & Finnmark.

“My experience is that it is great to be an artist in the municipality I live in. There is both interest and understanding for what I do as an artist, which is reflected in local media coverage. In my municipality, there are few of us who practice my particular art, but there are a couple of people with whom I occasionally discuss art and work.”, female, 55-64, visual arts, Bodø.

## 4.3 ECoC Bodø2024 as a personal opportunity

ECoC Bodø2024 offers a personal opportunity for being inspired to improve one's art together with other likeminded artists, building and reinforcing ones network, as well as providing improved sources of income for the artists that are included in the program, or those who see an opportunity to piggy-back the event and offer their own contribution to a willing and interested audience.

Here we investigate if the respondent has been invited, or has taken the opportunity themselves, to be a part of this artistic and cultural mega-event, as is ECoC Bodø 2024.

To assess how artists and cultural workers perceive these conditions, we included a set of targeted survey items. The following 6 statements offering a were used both for the January 2024 survey and the January 2025 survey, all measured as No=0 and Yes=1.

The items used:

- The Bodø2024 Capital of Culture year concerns me
- The Bodø2024 Capital of Culture year concerns my company
- My company has an event on the Bodø2024 program
- My company has participated (or plans to participate) in a course organized by Bodø2024
- My company has participated (or plans to participate) in orientation meetings under the auspices of Bodø2024
- My business had (or has planned) its own arrangements or events as a side effect of the Bodø2024 Capital of Culture year

The items were a Yes/No questions, and we then display the percentage of the respondents who responded Yes to a particular question.

A series of chi-square tests shows acceptable cell-sizes, and shows significant differences between January 2024 and January 2025 for all the 6 variables. This implies that we then display the percentage of the respondents who responded Yes to a particular question, per Before and After survey.

To further assess how artists and cultural workers perceive these conditions, we included another set of targeted survey items. The following 6 statements offering a were used only for the January 2024 (Before), all measured as No=0 and Yes=1.

- Have you or your business had a desire to be part of Bodø 2024
- Do you plan to participate in meetings/events with Bodø 2024
- Have you a desire to be invited as part of the Bodø 2024 program
- Have you a desire to be invited as a partner for Bodø 2024
- Have you a desire to contribute expertise and networks to Bodø 2024
- Have you applied for the announced funds from Bodø2024/SNN

The items were a Yes/No questions, and we then display the percentage of the respondents who responded Yes to a particular question.

### Key findings: Participation and Perceived Relevance

- **Gender and Age Differences:** Female artists report feeling more affected by ECoC Bodø2024 than their male counterparts. Middle-aged artists and cultural workers perceive the event as more relevant to their professional practice than other age groups.
- **Direct Involvement:** Around one-third of respondents had an event directly related to ECoC Bodø2024. Many more expressed a desire to be involved, even if they were not formally included.
- **Disciplinary Differences:** Artists working in film and performing arts were more likely to be engaged than those in other disciplines.
- **Regional and Age-Based Engagement:** Younger artists and those living in northern Norway were more likely to organize side events and participate in courses, meetings, and other activities offered by Bodø2024.
- **Change due to time:** Both males and females were less agreeing that the ECoC Bodø2024 mega-event concerned them and their company After the ECoC year than Before.

As table 4.3.1. indicates, about half of the respondents up front of the ECoC Bodø event started, agree that the ECoC Bodø2024 mega-event concerns them and their artistic business. This fell to about a quarter after the event.

About a third of the respondents has an event related to the Bodø2024 program, plan to or has engaged in courses or orientation meetings, or other meetings or events organized by Bodø2024, or has arranged their own side-events, before the start of the ECoC Bodø2024 events. This increased to about half of the respondents actually reported to have been engaged with an event during the actual year. More than 9 of 10 participated in courses organized by Bodø2024, and 3 of 4 arranged their own side events in relation to the official Bodø2024 events. We see a steep rise in participation in courses, meetings and other arrangements organized by Bodø2024 in the After survey compared to the Before survey. Many more wanted to engage with Bodø2024 than actually managed to do so. Bodø2024 and one of the main sponsors, a local bank, Sparebank1 offered funding for events related to Bodø2024. Artists and cultural workers were invited to apply, and about 20% of the respondents have applied for such fundings.

Chi-square tests shows that all the changes from Before to After for the replying artist as a whole is statistically significant at 0.05 level.

**Table 4.3.1.** The % of replying artists and cultural workers engagement with ECoC Bodø2024, in total and per survey.

Total score, gender, before/after	Total	Before	After
The Bodø2024 Capital of Culture year concerns me	49 %	55 %	26 %
The Bodø2024 Capital of Culture year concerns my company	40 %	46 %	21 %
My company has an event on the Bodø2024 program	32 %	26 %	53 %
My company has participated (or plans to participate) in a course organized by Bodø2024	25 %	6 %	91 %
My company has participated (or plans to participate) in orientation meetings under the auspices of Bodø2024	36 %	25 %	72 %
My business has (or has planned) its own arrangements or events as a side effect of the Bodø2024 Capital of Culture year	38 %	26 %	77 %
Have you or your business had a desire to be part of Bodø 2024		72 %	
Have you participated in meetings/events with Bodø 2024		30 %	
Have you a desire to be invited as part of the Bodø 2024 program		78 %	
Have you a desire to be invited as a partner for Bodø 2024		51 %	
Have you a desire to contribute expertise and networks to Bodø 2024		60 %	
Have you applied for the announced funds from Bodø2024/SNN		18 %	

**Note:** The respondent was asked: Please answer Yes (1) or No (0) to the following items regarding you and your artistic business.

Chi-square tests shows that the sub-group sizes are sufficient for to run chi-square tests looking for differences between males and females in their Before and After responses. Table 4.3.2. then display average percentages of Yes-replies for males and females as reported in the Before and the After survey for these items. Furthermore, the chi-square tests shows that all the changes from Before to After is statistically significant at 0.05 level, except for Males regarding the items “My company has an event on the Bodø2024 program”. The increase from 25% to 42% was not statistically significant at 0.05 level.

As table 4.3.2. indicates that both males and females were less agreeing that the ECoC Bodø2024 mega-event concerned then or their company After the ECoC year than Before. This even as a larger proportion of the responders actually participated in courses arranged by Bodø2024, or participated with more events or side events than they planned to do. The overall engagement seems lower among the males than among the females.

Many more wanted to engage with Bodø2024 than actually managed to do so, this goes for both male and female artists and cultural workers.

*Table 4.3.3. The % of replying artists and cultural workers engagement with ECoC Bodø2024, per gender and per survey.*

<b>Total score, gender, before/after</b>	<b>Males (Before)</b>	<b>Females (Before)</b>	<b>Males (After)</b>	<b>Females (After)</b>
The Bodø2024 Capital of Culture year concerns me	47 %	60 %	26 %	25 %
The Bodø2024 Capital of Culture year concerns my company	44 %	47 %	16 %	25 %
My company has an event on the Bodø2024 program	25 %	27 %	42 %	62 %
My company has participated (or plans to participate) in a course organized by Bodø2024	7 %	5 %	89 %	92 %
My company has participated (or plans to participate) in orientation meetings under the auspices of Bodø2024	16 %	30 %	79 %	67 %
My business has (or has planned) its own arrangements or events as a side effect of the Bodø2024 Capital of Culture year	24 %	28 %	68 %	83 %
Have you or your business had a desire to be part of Bodø 2024	64 %	77 %		
Have you participated in meetings/events with Bodø 2024	20 %	35 %		
Have you a desire to be invited as part of the Bodø 2024 program	71 %	82 %		
Have you a desire to be invited as a partner for Bodø 2024	44 %	56 %		
Have you a desire to contribute expertise and networks to Bodø 2024	47 %	68 %		
Have you applied for the announced funds from Bodø2024/SNN	13 %	20 %		

**Note:** The respondent was asked: Please answer Yes (1) or No (0) to the following items regarding you and your artistic business.

The sub-group sizes regarding age-groups do not invite for to look for significant differences between sub-groups in relation to Before and After for art-type and location. We then display the averaged values for the applied age-groups across surveys.

Table 4.3.3. displays age differences in how the respondents engaged with ECoC Bodø2024. The table indicate that the middle-aged artists and cultural workers are those who see ECoC Bodø2024 concerning them and their company the most. The young one's report to be more engaged in the Bodø2024 program than does the other art and cultural worker age groups. They also seem to participate more in courses, meetings and other arrangements offered by Bodø2024. The young ones are also the group that has the highest desire to work more closely with Bodø2024, and that apply most for the offered fundings.

*Table 4.3.3. The % of replying artists and cultural workers engagement with ECoC Bodø2024, per age-group.*

<b>Total score, gender, before/after</b>	<b>25-34</b>	<b>35-44</b>	<b>45-54</b>	<b>55-64</b>	<b>65+</b>
The Bodø2024 Capital of Culture year concerns me	42 %	46 %	54 %	44 %	52 %
The Bodø2024 Capital of Culture year concerns my company	47 %	31 %	46 %	44 %	37 %
My company has an event on the Bodø2024 program	53 %	28 %	43 %	24 %	24 %
My company has participated (or plans to participate) in a course organized by Bodø2024	53 %	21 %	30 %	24 %	13 %
My company has participated (or plans to participate) in orientation meetings under the auspices of Bodø2024	53 %	41 %	41 %	37 %	17 %
My business has (or has planned) its own arrangements or events as a side effect of the Bodø2024 Capital of Culture year	47 %	36 %	48 %	29 %	33 %
Have you or your business had a desire to be part of Bodø 2024	100 %	72 %	79 %	71 %	61 %
Have you participated in meetings/events with Bodø 2024	20 %	38 %	41 %	32 %	15 %
Have you a desire to be invited as part of the Bodø 2024 program	100 %	72 %	91 %	68 %	73 %
Have you a desire to be invited as a partner for Bodø 2024	60 %	48 %	65 %	53 %	39 %
Have you a desire to contribute expertise and networks to Bodø 2024	80 %	59 %	68 %	56 %	54 %
Have you applied for the announced funds from Bodø2024/SNN	30 %	21 %	21 %	12 %	15 %

**Note:** The respondent was asked: Please answer Yes (1) or No (0) to the following items regarding you and your artistic business.

From table 4.3.4. we see that artists and cultural workers living in Bodø, the county of Nordland, as well as south of Nordland, all equally much see ECoC Bodø2024 concerning them and their artistic company. Replying artists in Nordland except Bodø, as well as in Troms & Finnmark are more engaged as having an event in Bodø2024.

The sub-group sizes do not invite for to look for significant differences between sub-groups in relation to Before and After for location.

Respondents from Bodø, Nordland and Troms & Finnmark seems to be more inclined to arrange side-events outside ECoC Bodø2024, than do artists and cultural workers south of Nordland. Likewise, these artists are also more inclined to take part in course, arrangements, meeting and such arranged by Bodø2024, than the responders from south of Nordland County. The desire to be a part of the ECoC Bodø2024 program is most eminent in Bodø. Artists and cultural workers from Bodø and Nordland County except Bodø were more eager to apply for funding provided by Bodø2024 and its main sponsors.

*Table 4.3.4. The % of replying artists and cultural workers engagement with ECoC Bodø2024, per art-type.*

Total score, gender, before/after	Bodø	Nordland County except Bodø	South of Nordland County	Troms & Finnmark
The Bodø2024 Capital of Culture year concerns me	50 %	47 %	59 %	42 %
The Bodø2024 Capital of Culture year concerns my company	42 %	34 %	45 %	42 %
My company has an event on the Bodø2024 program	25 %	36 %	24 %	38 %
My company has participated (or plans to participate) in a course organized by Bodø2024	17 %	25 %	8 %	42 %
My company has participated (or plans to participate) in orientation meetings under the auspices of Bodø2024	46 %	47 %	14 %	38 %
My business has (or has planned) its own arrangements or events as a side effect of the Bodø2024 Capital of Culture year	46 %	43 %	16 %	46 %
Have you or your business had a desire to be part of Bodø 2024	90 %	74 %	64 %	72 %
Have you participated in meetings/events with Bodø 2024	50 %	50 %	6 %	26 %
Have you a desire to be invited as part of the Bodø 2024 program	95 %	81 %	68 %	77 %
Have you a desire to be invited as a partner for Bodø 2024	70 %	67 %	30 %	51 %
Have you a desire to contribute expertise and networks to Bodø 2024	75 %	69 %	38 %	69 %
Have you applied for the announced funds from Bodø2024/SNN	35 %	33 %	6 %	5 %

**Note:** The respondent was asked: Please answer Yes (1) or No (0) to the following items regarding you and your artistic business.

Table 4.3.5. reveals the replying artists and cultural workers engagement with ECoC Bodø2024, per artistic interest. The sub-group sizes do not invite for to look for significant differences between sub-groups in relation to Before and After for art-types.

The table informs that those engaged in crafts perceive Bodø2024 to concerns them and their business a lot, while Saami and visual artists to a lesser extent seem to agree that Bodø2024 concerns them. Authors seem to be less engaged the other groups, while those engaged in Film and Performing arts seem to be more engaged in the ECoC Bodø2024 mega event. Film and Performing arts as well as Sami artists seem to be more likely to attend Bodø2024 courses, meetings and arrangements than do other artist groups. The desire to be a part of the ECoC Bodø2024 program is extensive among all artist groups. Performing artists seem to be more eager to apply for ECoC funding than are the other groups.

**Table 4.3.5. The % of replying artists and cultural workers engagement with ECoC Bodø2024, per location.**

<b>Total score, gender, before/after</b>	<b>Sami</b>	<b>Crafts</b>	<b>Music</b>	<b>Visual art</b>	<b>Performing arts</b>	<b>Film</b>	<b>Author</b>
The Bodø2024 Capital of Culture year concerns me	31 %	90 %	65 %	41 %	39 %	44 %	60 %
The Bodø2024 Capital of Culture year concerns my company	28 %	50 %	47 %	37 %	39 %	44 %	47 %
My company has an event on the Bodø2024 program	48 %	30 %	35 %	27 %	43 %	56 %	15 %
My company has participated (or plans to participate) in a course organized by Bodø2024	72 %	0 %	6 %	2 %	57 %	50 %	9 %
My company has participated (or plans to participate) in orientation meetings under the auspices of Bodø2024	69 %	40 %	29 %	31 %	48 %	44 %	13 %
My business has (or has planned) its own arrangements or events as a side effect of the Bodø2024 Capital of Culture year	62 %	40 %	29 %	27 %	61 %	50 %	21 %
Have you or your business had a desire to be part of Bodø 2024	83 %	80 %	82 %	76 %	75 %	71 %	62 %
Have you participated in meetings/events with Bodø 2024	50 %	20 %	29 %	39 %	50 %	29 %	15 %
Have you a desire to be invited as part of the Bodø 2024 program	100 %	80 %	76 %	80 %	83 %	71 %	72 %
Have you a desire to be invited as a partner for Bodø 2024	67 %	60 %	53 %	61 %	67 %	57 %	32 %
Have you a desire to contribute expertise and networks to Bodø 2024	67 %	90 %	65 %	63 %	75 %	71 %	43 %
Have you applied for the announced funds from Bodø2024/SNN	17 %	30 %	18 %	20 %	33 %	14 %	9 %

**Note:** The respondent was asked: Please answer Yes (1) or No (0) to the following items regarding you and your artistic business.

We also asked the informants to tell us about their relationship with ECoC Bodø2024. Here again, their experiences are mixed. Some are positive to the contact and the engagement:

*“Yes, we were supported on one of our projects. We had several meetings with Bodø2024, mostly through my engagement in our art-organization. Even as we had these meetings, I did not really good understanding on our potential role in Bodø2024, what they could offer, and what we could contribute with”, female, 45-54, Crafts, Troms & Finnmark.*

*“We have been involved since before the application, and this has offered us many opportunities. We have experienced a lot of activity in relation to Bodø2024.”, female, 35-44, visual art, Bodø.*

Some more neutral:

*“I learned about Bodø2024 through media, and also through an orientation meeting held by Bodø2024 where we artists regularly meet”, female, 55-64, author, Bodø.*

*“I learned about Bodø2024 through media after they were granted the ECoC”, female, 55-64, visual art, Bodø.*

And some negative to the process:

*“We were in Bodø for another occasion and came in contact with a representative from Bodø2024, but it was hard to follow up the initial contact”, male, 55-64, performing arts, Troms & Finnmark.*

*“Innovation Norway arranged a meeting in my hometown and promised a lot, we did not see much of it coming our way later”, female, 65+, visual art, Nordland County except Bodø.*

*“Via media and friends. Yes, I was at some presentations they gave in advance, where they made a big fool of themselves when asked about sustainability and tourism - topics that we in the field work seriously and concretely with. What emerged was that they had not reflected on how to combine tourism and sustainability, two of the project's focus areas.”, female, 35-44, visual arts, Troms & Finnmark.*

## 4.4 ECoC Expected and experienced short-term effects for artist and cultural workers

According to the theoretical model presented in Chapter 2, ECoC Bodø2024 is expected to strengthen the position of artists and cultural workers by enhancing their capacity to produce greater volume and higher quality art and cultural offerings. This, in turn, should lead to increased income opportunities. The mechanism driving this change is the addition of quality networks to the artists' and cultural workers' existing resources. The model assumes that increased production of high-quality art and culture will stimulate greater public demand, creating a positive feedback loop of supply and demand.

In this section, we explore to what extent respondents share this belief in the expected and promised short-term effects of the ECoC Bodø2024 initiative.

All of these outcomes are considered in relation to the respondents' own artistic or cultural practice. To evaluate these perceptions, we included a set of seven targeted survey statements, each rated on a 7-point Likert scale (1 = Totally Disagree, 7 = Totally Agree) -

Due to ECoC Bodø2024 I expect my artistic business during 2025, 2026 and 2027 achieve:

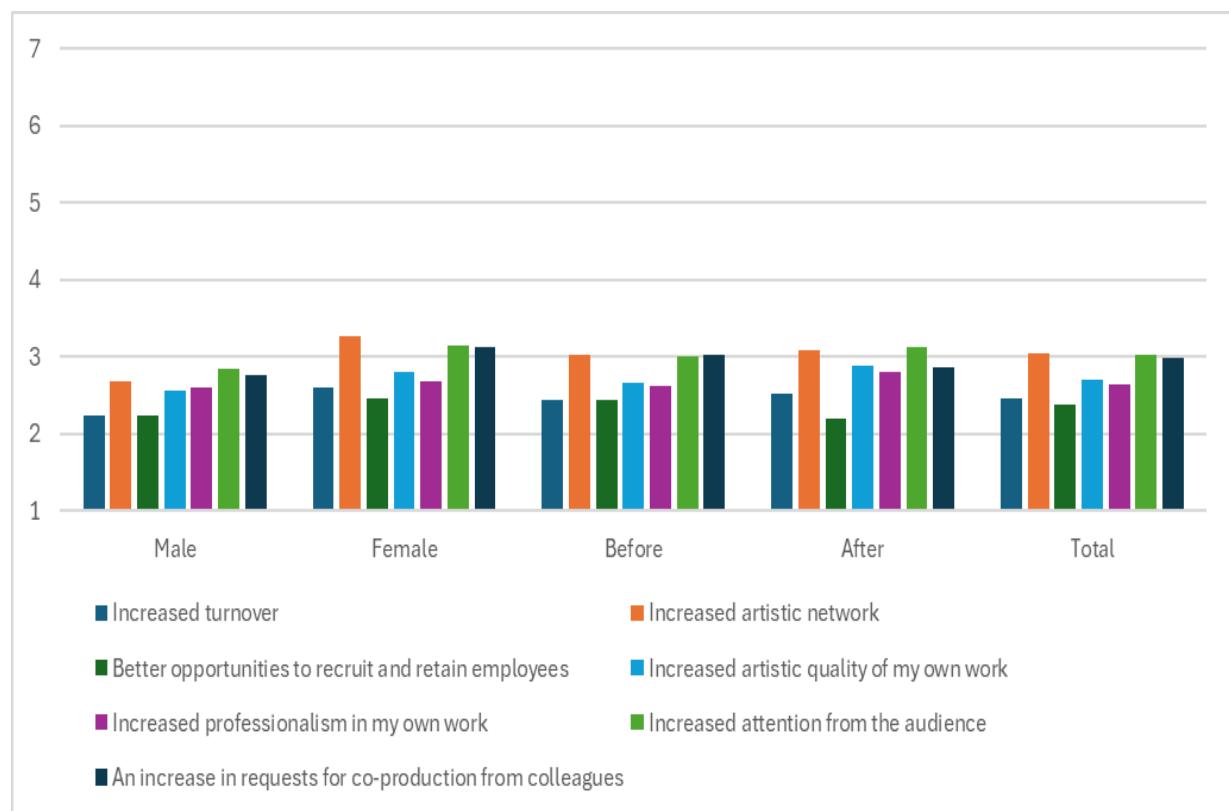
- Increased turnover
- Increased artistic network
- Better opportunities to recruit and retain employees
- Increased artistic quality of my own work
- Increased professionalism in my own work
- Increased attention from the audience
- An increase in requests for co-production from colleagues

### Key findings: Short-term Effects – Artist Perceptions

- **Limited Expectations:** Artists and cultural workers generally do **not** anticipate strong short-term effects from Bodø2024 (ECoC) on their artistic or culturally oriented businesses.
- **Hope for Visibility:** Despite low expectations for direct impact, many hope for an expanded professional network and increased public attention.
- **Gender and Age Differences:** Women tend to be slightly more optimistic than are males. Middle-aged respondents show more optimism compared to younger and older groups.
- **Geographic and Artistic Group Variation:** Artists based in Bodø are more optimistic than those in other regions. Sámi and craft artists express more hope for positive outcomes than those working in film-related fields.
- **Change due to time:** We do not find evidence for changes in pattern of expected short term effects between the January 2024 and January 2025 survey.

The Two-sided Independent T-test did not reveal any statistical differences between Before and After at a p-level of 0.05 on our 7 items. This implies that we do not find any changes in the artists mean score on measures of expected short term effects between the January 2024 and January 2025 survey. We then explore the full data set of 191, consisting of Before (n=148) and After (n=43).

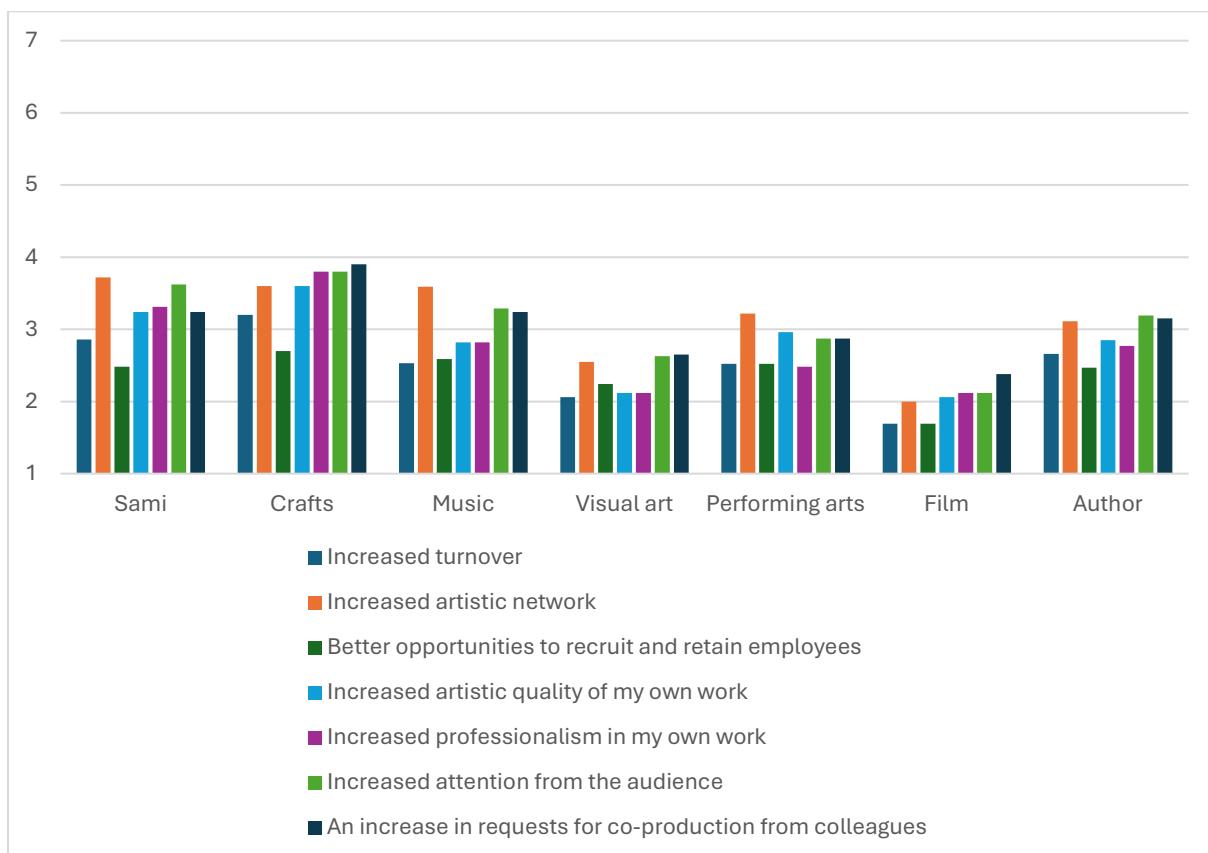
Figure 4.4.1. display the expected short-term effects, in total average score, gender-wise and according to the Before/After survey, and in total, as expressed by the 191 respondents. Figure 4.4.1. shows that the respondents do not share the modelled expectation that there will be short-term spill-over effects for artists and cultural workers from ECoC Bodø2024. The total average score is between 2 and 3, indicating that the respondents on average are disagreeing to somewhat disagree with the statements expressing positive short-term effects for the respondent and their artistic business. We see that females are less negative to the statement that ECoC Bodø2024 will bring with it an increased artistic network, then are males to the same statement. The respondents do not have high hopes that ECoC Bodø2024 will give grounds for recruiting more employment to their artistic businesses, and less so After than Before. It seems as if the most hoped-for short-term effect is increased artistic network and in increase in requests for co-production from colleagues.



**Note:** The respondent was asked: To what extent do you agree on the following item, where 1 equals 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. Expected short-term effects, in total, per gender, and Before and After*

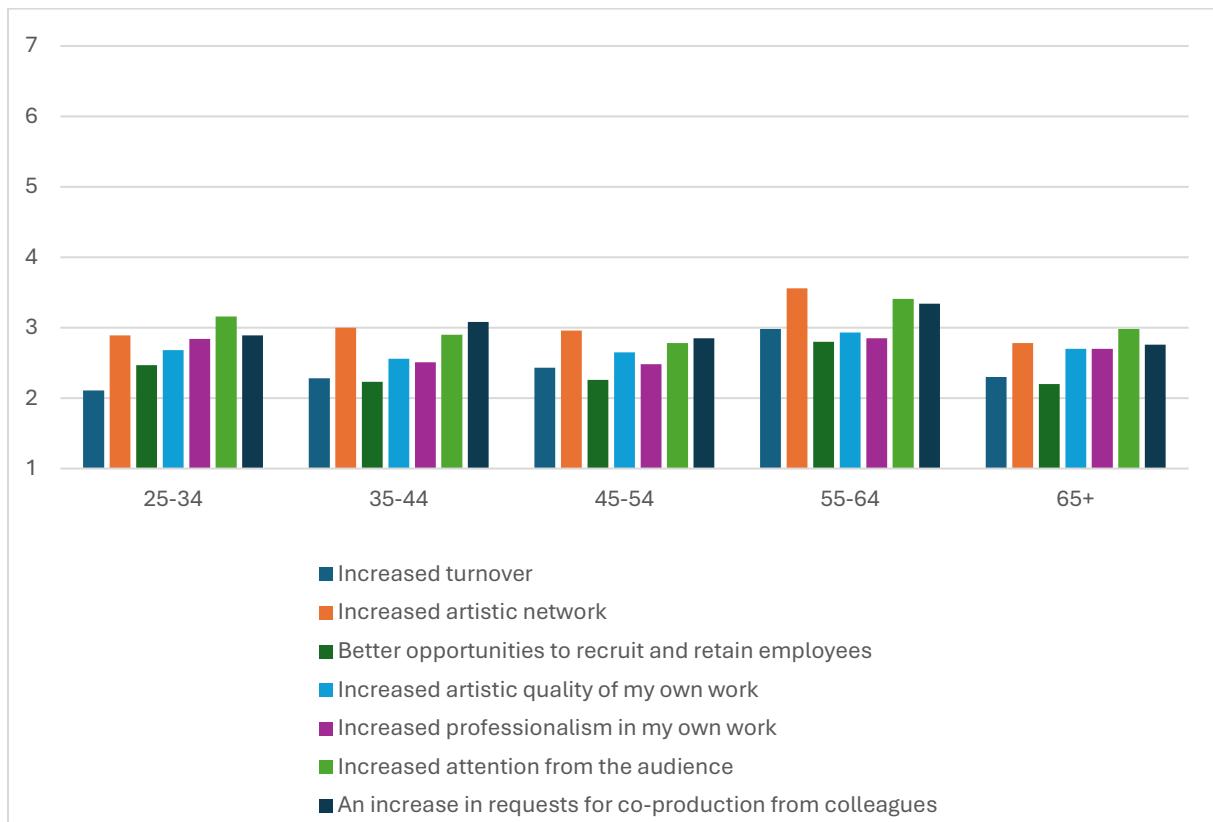
Table 4.4.2 shows that the Sami and the crafts artists and cultural workers are most optimistic, while film and visual artists are least optimistic regarding the short-term positive effects from ECoC Bodø2024.



**Note:** The respondent was asked: To what extent do you agree on the following item, where 1 equals 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. Expected short-term effects, per artistic interests

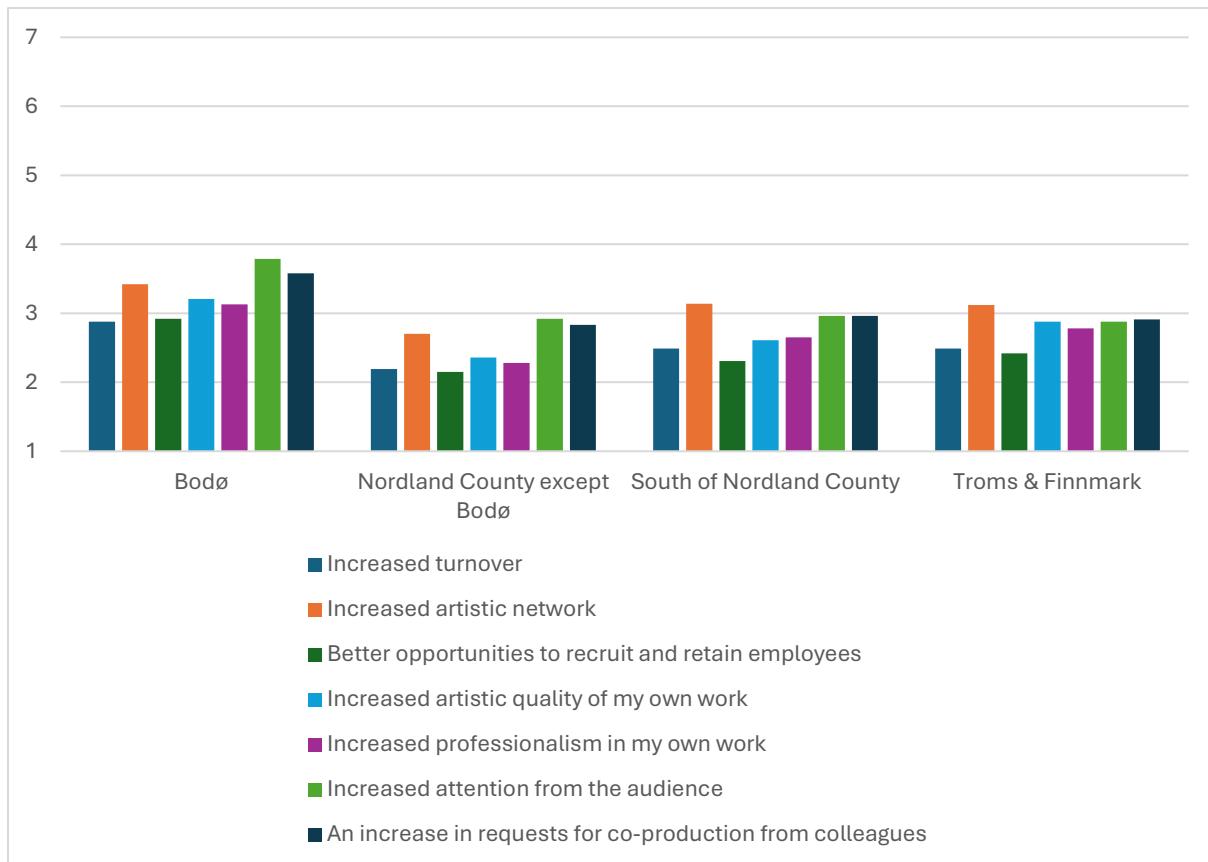
Table 4.4.3. indicate that the middle-aged artists and cultural workers are the most optimistic, while the young and elder art and cultural worker groups are the least optimistic groups reading the short-term positive effects of ECoC Bodø2024. The respondents are more likely to believe in an increased artistic network than they are toward hoping for an increased income. They all hope for an increased artistic network.



**Note:** The respondent was asked: To what extent do you agree on the following item, where 1 equals 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. Expected short-term effects, age-wise differences*

Table 4.4.4. indicate that artists from Bodø are more optimistic reading the short-term positive effects of ECoC Bodø2024, than are the other groups. The least optimistic group reading the short-term positive effects of ECoC Bodø2024 are the artists and cultural workers residing in Nordland County, but outside Bodø.



**Note:** The respondent was asked: To what extent do you agree on the following item, where 1 equals 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. Expected short-term effects, geographical differences*

We asked the artists to tell us about their experiences and expectations regarding short-term effects of ECoC Bodø2024. The interviews confirms that artists and cultural workers do not expect strong short-term effects from the ECoC Bodø2024 for their artistic or cultural oriented businesses. They hope for an increased professional network and increased attention from the audience. Here are some statements from the interviews that underline this:

*“I don’t think anyone had more income due to Bodø2024”, female, 65+, visual arts, Nordland County except Bodø.*

*“Unfortunately, I must say that it has not directly generated anything like it should, such as strengthening the performing arts activities personally for me or in general in the region. I probably had too high hopes that the cultural year would lead to the arts and cultural life in the region being strengthened and given energy, funds and new power.”, male, 55-64, performing arts, Troms & Finnmark.*

*“No, we did not see any direct short-term effects for our artistic business. Well, we might have received a bit more local attention”, female, 45-54, Crafts, Troms & Finnmark.*

Some reports on some positive short-term effects, not necessary for their own artistic business, but for the art and culture sector in large:

*“Maybe art and culture have received more focus now than before?”, female, 55-64, author, Bodø.*

*“The ECoC Bodø2024 has brought the art-organization I’m involved in many opportunities both in terms of external funding both nationally and internationally, and it has brought more audiences and more collaborators nationally and also locally. But as an individual artist who has not had a formal collaboration, it has really been quite pointless. Or it is not pointless, but how should one put it, culture has come up in the debate to a greater extent and people have discussed culture, but as an artist I have not seen any improvement in my personal artistic engagement”, female, 35-44, visual art, Bodø.*

*“The short-term effects of Bodø2024 can be said to be the media coverage that my artistic work received at the exact time that the events took place. Now it is possible to say that my art would still have been discussed quite widely at that time, regardless of whether Bodø2024 was involved. I still see it as positive that Bodø2024 was involved”, female, 55-64, visual arts, Bodø.*

Not all agree on these potential short term positive effects:

*“I am thinking about whether there is more artistic activity in general now, whether the public is more interested and whether there are more enthusiasm and attention now in the aftermath of Bodø2024? My experience is that Bodø2024 has had a rather negative effect on local cultural life. Bodø municipality has closed down its youth program at Gimle, which has been an important hotbed for the music scene in the city. Bodø2024 contributed minimally to the visual arts field.”, female, 35-44, visual arts, Troms & Finnmark.*

## 4.5 ECoC Expected and promised long-term effects for artist

The planned short-term effects of ECoC Bodø2024 are intended to support and transition into longer-term impacts. This section of the report explores how artists and cultural workers perceive the potential for such long-term "roll-over" effects.

To assess perceptions of these potential long-term effects, we developed a set of survey questions targeting both current evaluations and future expectations. Figures 4.5.1. to 4.6.1. illustrate responses to 21 statements (H01-H21), each measured on a 7-point Likert scale (1 = Totally Disagree, 7 = Totally Agree):

- H01 - Increased investments in the cultural sector
- H02 - Increased competence and professionalism in the cultural sector
- H03 - Increased cooperation between the cultural sector and private business
- H04 - Increased national attention from professional journals/media
- H05 - Increased artistic activity
- H06 - Increased international contact surface
- H07 - Increased number of network arenas
- H08 - Increased number of physical arenas for creative arts
- H09 - Increased capacity in arenas for creative arts
- H10 - Increased number of physical arenas for cultural production
- H11 - Increased capacity in arenas for cultural production
- H12 - Increased diversity in artistic work
- H13 - Increased representation among minorities and weak groups in artistic expression
- H14 - Better gender balance in the arts and the cultural industry
- H15 - Increased recruitment to the arts and cultural industry
- H16 - Increased number of artists and cultural practitioners
- H17 - Increased recruitment of young artists and cultural practitioners
- H18 - Increased political attention
- H19 - Improved the quality of the bureaucracy that will support artists and cultural practitioners
- H20 - Increased interest in arts and culture among the local population
- H21 - Increased participation among the population as an audience/customer

The Two-sided Independent T-test did reveal statistical differences between Before and After at a p-level of 0.05 on all our 21 items. All averaged item values were significant higher before the ECoC Bodø2024 than after. This implies that the artists were less optimistic for a positive long-term effect after than before the events.

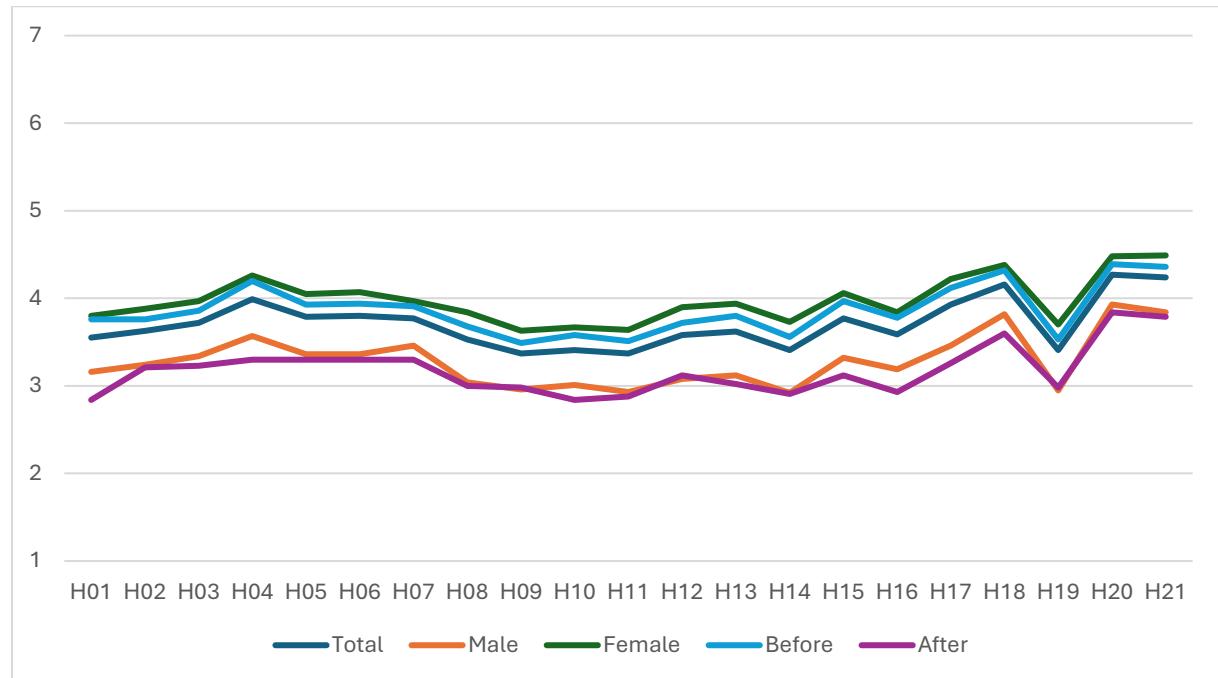
### Key findings: Long-Term Expectations and Sector-Specific Insights

- **Decreased Optimism Post-Year:** Expectations for long-term effects are lower *after* the ECoC Bodø2024 year than they were *before*.
- **Demographic Differences:** Female respondents, authors, Sámi artists, and craftspeople are more optimistic about long-term impacts compared to male respondents and filmmakers.
- **Geographic Variation:** Respondents located *south of Nordland County* express greater optimism than those in Nordland or further north.
- **Hopes for Visibility:** There is a shared hope for increased interest from the media, politicians, and the general public.
- **Scepticism Toward Structural Change:** Respondents do not expect significant public investment or improvements in bureaucratic structures as a result of ECoC Bodø2024.
- **Change due to time:** We find evidence for changes in pattern of expected long term effects between the January 2024 and January 2025 survey; the artists were less optimistic after than before the ECoC Bodø2024 year.

Figure 4.5.1. tells that the artists had higher expectations for long-term effects in the *Before* survey than in the *After* survey. We also see that females tend to be more optimistic than are men regarding the expected long-term effects from ECoC Bodø2024. The artists and cultural workers

tend to be optimistic regarding attention from the media (H04) and increased political interest (H18). The artists and cultural workers have low expectations toward to what extent the ECoC Bodø2024 will result in public investments benefitting the art and cultural workers (H10 & H11). Likewise, they are not expecting that the bureaucracy regarding art and culture will improve either (H19).

There is some optimism regarding public interest: to a certain extent, respondents agree that ECoC Bodø2024 will lead to increased interest in art and culture among the general population (H20).



**Note 1:** 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.

**Note 2:** A numeric representation of the figure is to be found in appendix B.

**Figure 4.5.1. Expected long-term effects, in total, gender-wise and Before/After**

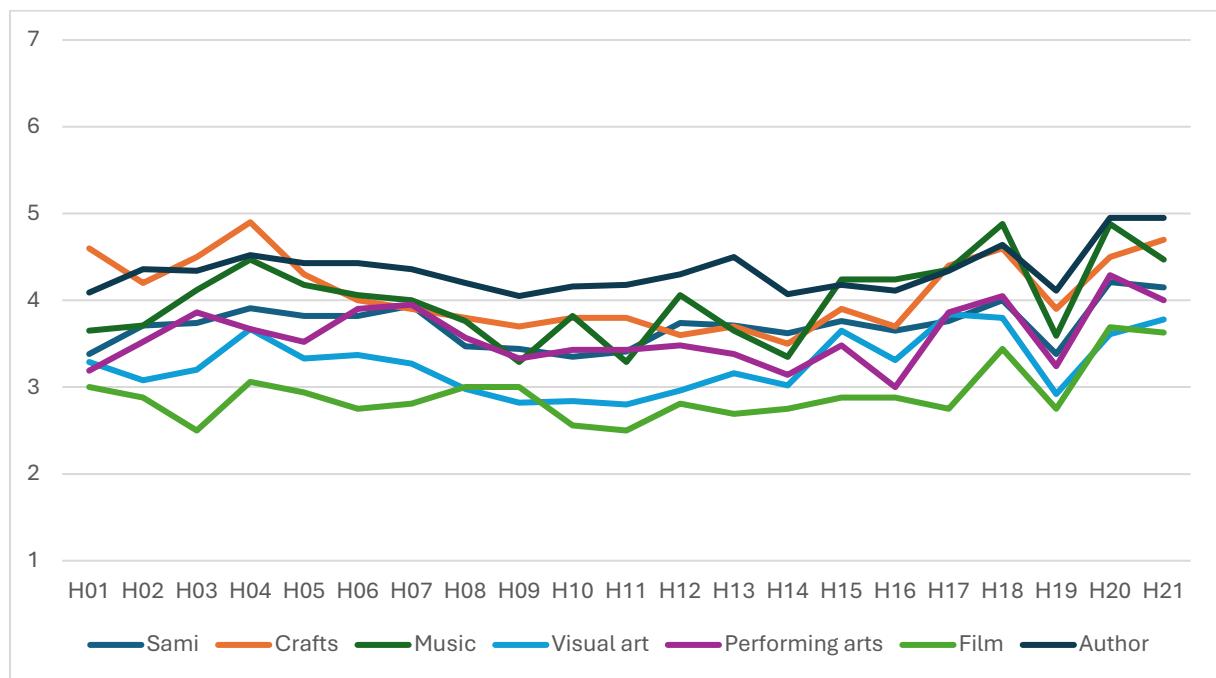
**(1) Legacy read aid:**

- H01 - Increased investments in the cultural sector
- H02 - Increased competence and professionalism in the cultural sector
- H03 - Increased cooperation between the cultural sector and private business
- H04 - Increased national attention from professional journals/media
- H05 - Increased artistic activity
- H06 - Increased international contact surface
- H07 - Increased number of network arenas
- H08 - Increased number of physical arenas for creative arts
- H09 - Increased capacity in arenas for creative arts
- H10 - Increased number of physical arenas for cultural production
- H11 - Increased capacity in arenas for cultural production

**(2) Legacy read aid:**

- H12 - Increased diversity in artistic work
- H13 - Increased representation among minorities and weak groups in artistic expression
- H14 - Better gender balance in the arts and the cultural industry
- H15 - Increased recruitment to the arts and cultural industry
- H16 - Increased number of artists and cultural practitioners
- H17 - Increased recruitment of young artists and cultural practitioners
- H18 - Increased political attention
- H19 - Improved the quality of the bureaucracy that will support artists and cultural practitioners
- H20 - Increased interest in arts and culture among the local population
- H21 - Increased participation among the population as an audience/customer

Figure 4.5.2. display how the different art and cultural workers perceive the expected long-term effect of ECoC Bodø2024. The figures show that filmmakers are less optimistic about the long-term effects. The Saami, the Author and the craft artists and cultural workers are the most optimistic group regarding positive long-term effects of ECoC Bodø2024. All groups more or less follow the same pattern in which aspects of long-term effects they anticipate appearing after ECoC Bodø2024.



**Note 1:** 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.

**Note 2:** A numeric representation of the figure is to be found in appendix B.

**Figure 4.5.2. Expected long-term effects, per artistic interests**

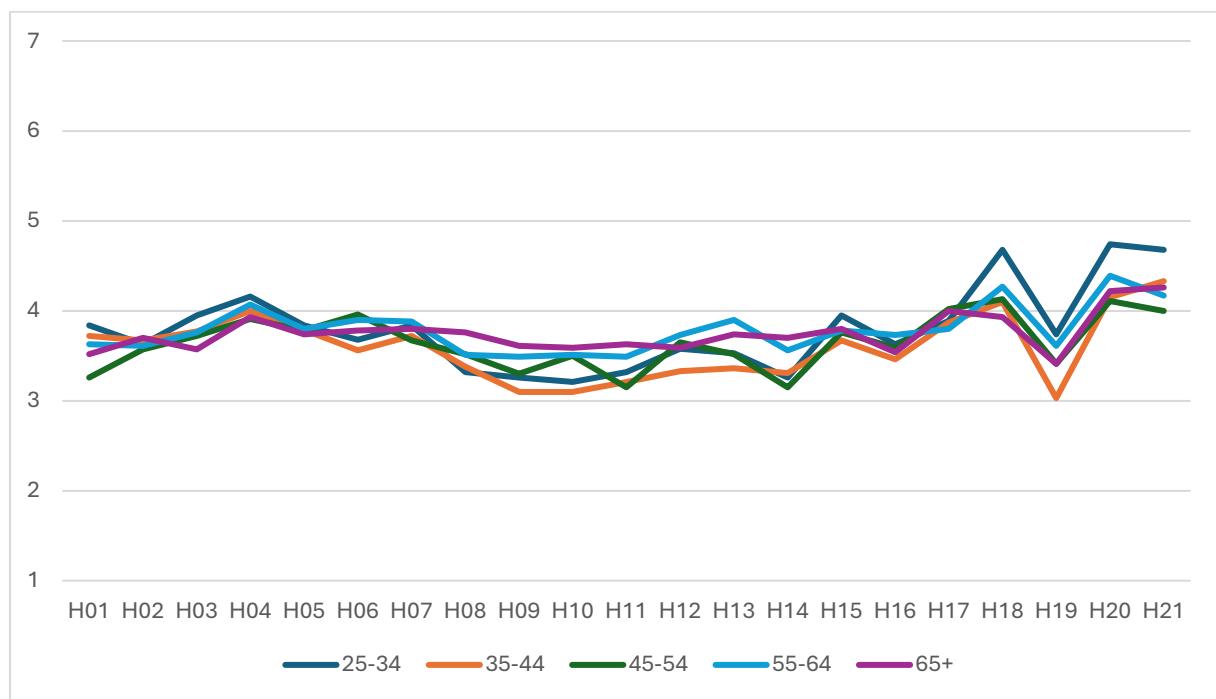
**(1) Legacy read aid:**

- H01 - Increased investments in the cultural sector
- H02 - Increased competence and professionalism in the cultural sector
- H03 - Increased cooperation between the cultural sector and private business
- H04 - Increased national attention from professional journals/media
- H05 - Increased artistic activity
- H06 - Increased international contact surface
- H07 - Increased number of network arenas
- H08 - Increased number of physical arenas for creative arts
- H09 - Increased capacity in arenas for creative arts
- H10 - Increased number of physical arenas for cultural production
- H11 - Increased capacity in arenas for cultural production

**(2) Legacy read aid:**

- H12 - Increased diversity in artistic work
- H13 - Increased representation among minorities and weak groups in artistic expression
- H14 - Better gender balance in the arts and the cultural industry
- H15 - Increased recruitment to the arts and cultural industry
- H16 - Increased number of artists and cultural practitioners
- H17 - Increased recruitment of young artists and cultural practitioners
- H18 - Increased political attention
- H19 - Improved the quality of the bureaucracy that will support artists and cultural practitioners
- H20 - Increased interest in arts and culture among the local population
- H21 - Increased participation among the population as an audience/customer

Figure 4.5.3 presents how different age groups expect the legacy of ECoC Bodø2024 to unfold. The figure indicates that age-related differences are minor.



**Note 1:** 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.

**Note 2:** A numeric representation of the figure is to be found in appendix B.

**Figure 4.5.3. Expected short-term effects, age-wise differences**

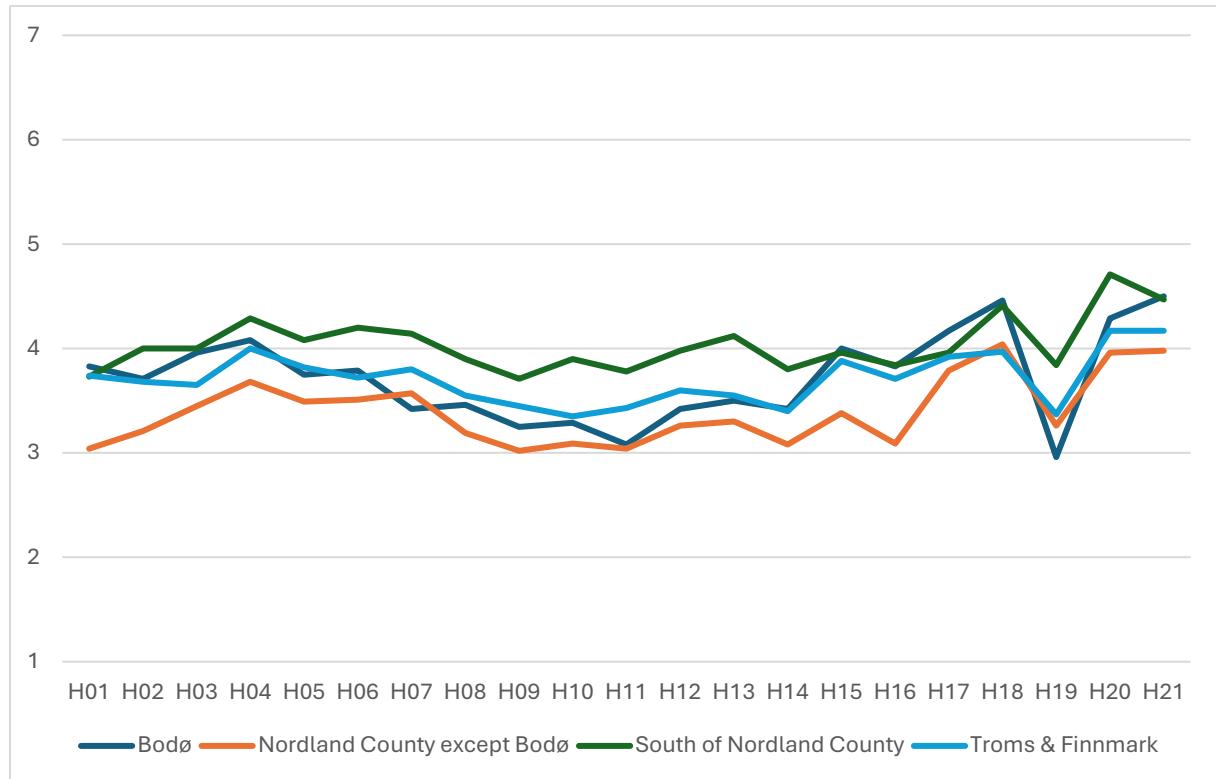
**(1) Legacy read aid:**

- H01 - Increased investments in the cultural sector
- H02 - Increased competence and professionalism in the cultural sector
- H03 - Increased cooperation between the cultural sector and private business
- H04 - Increased national attention from professional journals/media
- H05 - Increased artistic activity
- H06 - Increased international contact surface
- H07 - Increased number of network arenas
- H08 - Increased number of physical arenas for creative arts
- H09 - Increased capacity in arenas for creative arts
- H10 - Increased number of physical arenas for cultural production
- H11 - Increased capacity in arenas for cultural production

**(2) Legacy read aid:**

- H12 - Increased diversity in artistic work
- H13 - Increased representation among minorities and weak groups in artistic expression
- H14 - Better gender balance in the arts and the cultural industry
- H15 - Increased recruitment to the arts and cultural industry
- H16 - Increased number of artists and cultural practitioners
- H17 - Increased recruitment of young artists and cultural practitioners
- H18 - Increased political attention
- H19 - Improved the quality of the bureaucracy that will support artists and cultural practitioners
- H20 - Increased interest in arts and culture among the local population
- H21 - Increased participation among the population as an audience/customer

Figure 4.5.4 display regional differences in how art and cultural workers expect the long-term effects of ECoC Bodø2024 to turn out. It seems as if the art and cultural workers situated south of Nordland County, are the most optimistic group. Furthermore, the art and cultural workers living in Nordland, except Bodø, is the least optimistic group.



**Note 1:** 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.

**Note 2:** A numeric representation of the figure is to be found in appendix B.

**Figure 4.5.4. Expected long-term effects, geographical differences**

(1) Legacy read aid:	(2) Legacy read aid:
<p>H01 - Increased investments in the cultural sector</p> <p>H02 - Increased competence and professionalism in the cultural sector</p> <p>H03 - Increased cooperation between the cultural sector and private business</p> <p>H04 - Increased national attention from professional journals/media</p> <p>H05 - Increased artistic activity</p> <p>H06 - Increased international contact surface</p> <p>H07 - Increased number of network arenas</p> <p>H08 - Increased number of physical arenas for creative arts</p> <p>H09 - Increased capacity in arenas for creative arts</p> <p>H10 - Increased number of physical arenas for cultural production</p> <p>H11 - Increased capacity in arenas for cultural production</p>	<p>H12 - Increased diversity in artistic work</p> <p>H13 - Increased representation among minorities and weak groups in artistic expression</p> <p>H14 - Better gender balance in the arts and the cultural industry</p> <p>H15 - Increased recruitment to the arts and cultural industry</p> <p>H16 - Increased number of artists and cultural practitioners</p> <p>H17 - Increased recruitment of young artists and cultural practitioners</p> <p>H18 - Increased political attention</p> <p>H19 - Improved the quality of the bureaucracy that will support artists and cultural practitioners</p> <p>H20 - Increased interest in arts and culture among the local population</p> <p>H21 - Increased participation among the population as an audience/customer</p>

The comments from the interviews are mixed regarding the potential long-term gains as well. Some do not expect much long-term effects from ECoC Bodø2024.

“None”, Female, 65+, visual arts, Nordland County except Bodø.

“I think Bodø miss physical infrastructure inviting artists, and that will hamper long-term developments”, female, 65+, visual arts, Nordland County except Bodø.

“I don't think Bodø2024 has had an aftereffect. There was a lot of focus on the change of leader and German organizers of the opening, and a feeling that the focus of the organization was more mercantile than artistic. To the local forces we spoke to, it seemed as if there was no strategy for long-term thinking on these points. Unrest and replacements in the staff/organization perhaps led to poor communication, both with cultural life at the forefront and with the public along the way. It was also a paradox that the cultural year coincided with municipal cutbacks that affected the field.”, male, 55-64, performing arts, Troms & Finnmark.

Others are not conclusive on this matter:

“It is difficult to be conclusive on the long-term effects, my art-friends in Bodø discuss the potential long-term effects, but fear reductions in budgets for art and culture due to the current economic situation”, female, 45-54, crafts, Troms & Finnmark.

“Art life will continue to be very important, but it's too early to say anything about it to the extent that they are not properly established yet. So I hope they succeed. I can say that, and I think they have perhaps succeeded in creating contact both locally and nationally to a greater extent. That there is a bit more cooperation between the institution and within the cultural field. I think you could say that.”, female, 35-44, visual arts, Bodø.

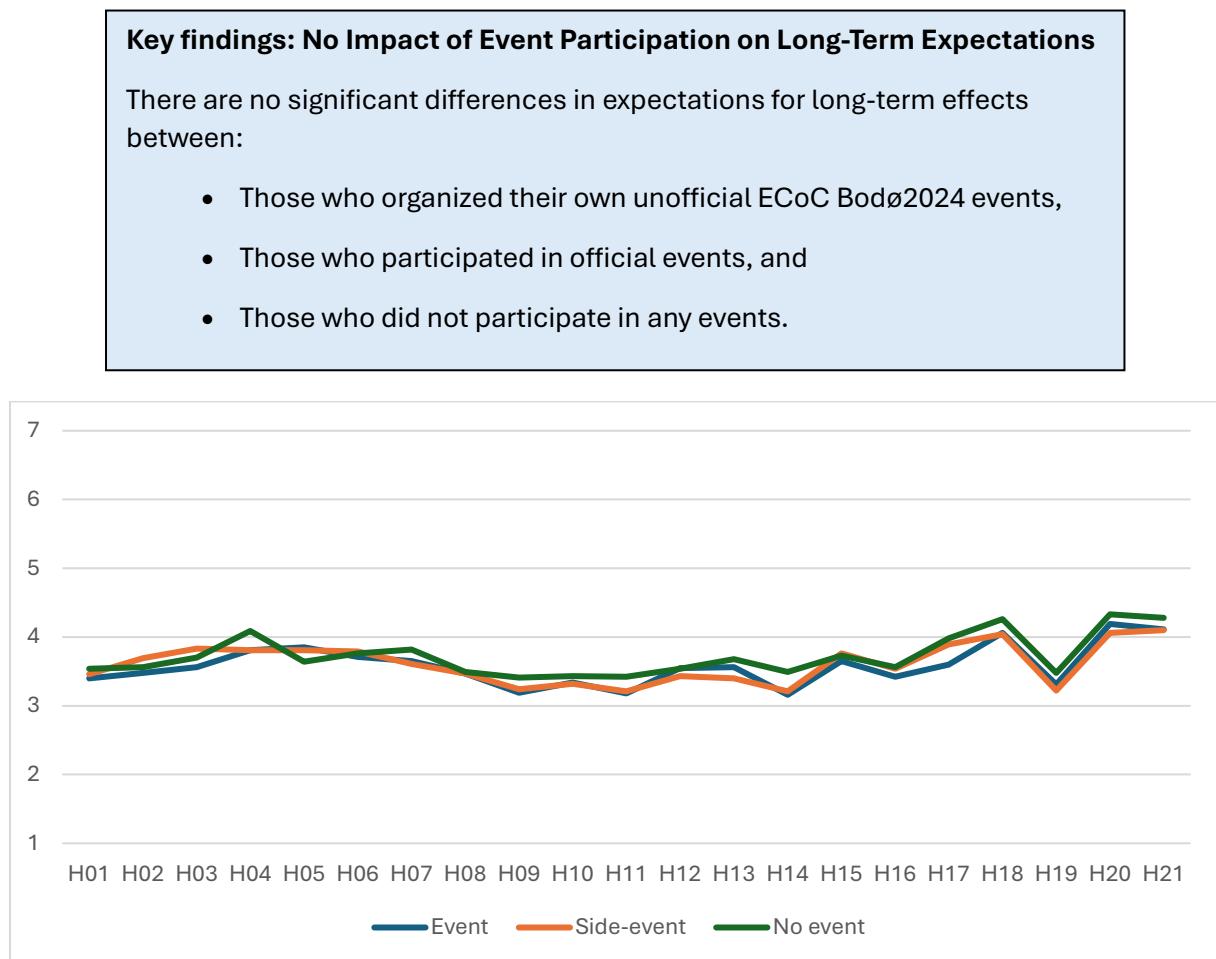
Some see potential for long-term positive effects:

“I think there is an increased interests for art and culture than before. I believe the audience is more interested no, they have seen and tried new art and culture offerings, and gained new and increased taste for art and culture. My art organization has received increased attention, and I guess this will show long-term positive effects, but I doubt that my personal artistic engagement will experience long-term effects from Bodø2024.”, female, 35-44, visual arts, Bodø.

“I think that the fact that Bodø became the European Capital of Culture made perhaps more people notice the diversity within culture and art than before. When it comes to the place where I live, the interest in art and culture is probably about the same as before Bodø2024, that is, there is a lot of interest, as I experience it.”, female, 55-64, visual arts, Bodø.

## 4.6 ECoC Expected long-term effects for participating artist

Figure 4.6.1. express the expected and promised long-term effects for artist and cultural workers comparing those who was invited to host an ECoC Bodø2024 official event (n=62), to those who took the initiative to prepare their own, unofficial, ECoC Bodø2024 side-event (n=72), to those who did none of these (n=98). The figure shows no differences in expected long-term effects among these three groups.



**Note 1:** 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.

**Note 2:** A numeric representation of the figure is to be found in appendix B.

Figure 4.6.1. Expected long-term effects, event, side event or no

<b>(2) Legacy read aid:</b>	
H01 - Increased investments in the cultural sector	event
H02 - Increased competence and professionalism in the cultural sector	
H03 - Increased cooperation between the cultural sector and private business	
H04 - Increased national attention from professional journals/media	
H05 - Increased artistic activity	
H06 - Increased international contact surface	
H07 - Increased number of network arenas	
H08 - Increased number of physical arenas for creative arts	
H09 - Increased capacity in arenas for creative arts	
H10 - Increased number of physical arenas for cultural production	
H11 - Increased capacity in arenas for cultural production	
<b>(2) Legacy read aid:</b>	
H12 - Increased diversity in artistic work	
H13 - Increased representation among minorities and weak groups in artistic expression	
H14 - Better gender balance in the arts and the cultural industry	
H15 - Increased recruitment to the arts and cultural industry	
H16 - Increased number of artists and cultural practitioners	
H17 - Increased recruitment of young artists and cultural practitioners	
H18 - Increased political attention	
H19 - Improved the quality of the bureaucracy that will support artists and cultural practitioners	
H20 - Increased interest in arts and culture among the local population	
H21 - Increased participation among the population as an audience/customer	

The figure shows no significant differences in expected long-term effects among these three groups. When averaging responses across all 21 items related to anticipated long-term effects from ECoC Bodø2024, there are no notable differences between the group that provided their phone numbers and the group that did not. This suggests that the respondents who shared their contact information were not disproportionately positive or negative in their expectations compared to those who did not.

## 4.7 Summing up the influence from art and culture on the art and cultural workers ability to deliver more and better art and culture

Some KPIs relate to the quantity of art and cultural production. Table 1.3. presents the KPIs relevant to the artist and cultural worker population. KPIs OCE012, OCE013, OCE014, and OCE015 explore the percentage of art and cultural professionals who engage locally, regionally, and internationally. Tables 3.3. and 3.5. indicate that artists and cultural workers operate across municipalities and regions.

Furthermore, Tables 4.1.1. to 4.1.4. show that artists and cultural workers feel equally affiliated with their home municipality, region, Norway, and Europe. Attachment with Norway is slightly stronger than with Europe.

### Key findings: Mobility, Audience Reach, and Support Capacity

- **Cross-Regional Engagement:** Artists and cultural workers are active across municipalities and regions, indicating a high level of mobility in their professional practice.
- **Audience Outlook:** Respondents express modest optimism about reaching new audiences and increasing interest from their existing audience.
- **Generational Imbalance:** There are fewer artists among younger cohorts compared to older ones, suggesting a potential challenge for generational renewal in the sector.
- **Popular Support Initiatives:** ECoC Bodø2024 allocated resources to develop support capacity through courses and meetings, which were well received by artists and cultural workers.
- **Change due to time:** We find evidence for changes in pattern of expected long term effects between the January 2024 and January 2025 survey; the artists were less optimistic after than before the ECoC Bodø2024 year.

ECoC Bodø2024 did not aim to establish new physical infrastructure for performing or displaying art and culture, and this is reflected in the experiences reported by artists and cultural workers in Tables 4.5.1-4. Instead, ECoC Bodø2024 aimed to stimulate new artistic and cultural networks that enhance new ways of performing and presenting art and culture. As shown in Table series 4.2.1-4,

artists and cultural workers report being part of professional networks at the regional and national levels, but less so locally.

KPI OEEo06 measured the age of artists and cultural workers, providing insight into the potential growth of the sector and its ability to offer art and culture to the population. Since there is no official registry of artists, this report is based solely on those who responded to the survey. Table 3.7. indicates that there are fewer artists among younger cohorts than among older ones.

Through KPI OEEo09, we also examined how ECoC Bodø2024 contributed to developing support capacity among those who administer and facilitate the work of artists and cultural workers. Bodø2024 allocated resources for this purpose through courses and meetings, which, according to Table series 4.3.1-4., were well received by the artist and cultural worker community.

As Bodø2024 is a temporary organization ending in 2025, its role in facilitating networking efforts is limited. Not all artists and cultural workers expect long-term effects, as shown in Table series 4.5.1 - 4.6.1.

In our interviews, we asked informants to share what they felt Bodø2024 succeeded in, and what could have been done differently. Some of their comments include:

*“The most important thing for a vibrant cultural life is to get artists to settle in the county. Nordland is poor at this. Troms and Finnmark have subsidized studio spaces. Studio places create a living and vibrant artistic work community.”*, female, 45-54, crafts, Troms & Finnmark.

*“I like the emphasis on the Saami as in the opening ceremony, but I think there should have been a more local engagement, both as artists, curation and in production. That would have shown a trust on local competence.”*, female, 65+, visual arts, Nordland County except Bodø.

*“I think the volunteer arrangements were great, I even participated as a volunteer. Regarding artists, I think they should have engaged local artists to a greater extent. I also missed that Bodø2024 colored the city with banners and posters. I did not see much evidence of Bodø2024 when walking in the city. I did not feel overwhelmed by the ECoC Bodø2024 presence.”*, female, 55-64, author, Bodø.

*“It could have been conceived as a regional initiative, a collaboration throughout the entire region, and to a greater extent focused on generating revenue for the local and regional cultural sector afterwards. Instead, there remains a perception that culture and art were used to boost tourism and business in a short-term effort. Several artists and cultural workers in the Bodø region and in the region tell of how they tried in vain to get Bodø2024 talked about, and who experienced that inquiries and pitches were not answered at all. That comes across as arrogant. And the changes in the organization probably led to a decrease in professional competence, and to agreements being broken and conversations being ended. It seemed as if internal communication was not working. I also believe that efforts should have been made to communicate to the potential audience from the start. Bodø itself is not large enough for the audience potential to be there for a whole year of “cultural overdose”. Even for those who are overly interested in culture, it was also a financial question of what one could bring. The Harstad Festival is only one week long, and has had to work hard to get the local audience along. What would have been the effect of Bodø2024 if they had done it instead? It is easy to be in hindsight, but I believe that the after-effect would have been better for cultural life, both for those of us who work in it and for the audience”*, male, 55-64, performing artists, Troms & Finnmark.

Some are more positive, as stated here: “They have done a great job linking up to the youths, but I think they could have engaged more with the local artist- and culture organizations”, female, 65+, visual arts, Nordland County except Bodø.

“Bodø2024 has succeeded in fulfilling the requirements set for the title "European Capital of Culture", and I am thinking in particular of this with a focus on culture by and with children and young people, a focus on local culture, Sami culture. The criticism that was raised against Bodø2024 that global celebrities and other figures were not brought to the city, I believe, was misplaced. Those who made this criticism should have familiarized themselves with the criteria in advance. My impression is that many visited Bodø in the capital year, and I also remember that Bodø had the largest increase in hotel nights in the country, first or second half of 2024.

What should Bodø2024 have done differently? Without being able to vouch for the statement, I heard criticism that they did not advertise well enough in newspapers in other cities, for the various events that were to take place in Bodø. The local market for art became saturated, I think”, female, 55-64, visual arts, Bodø.

## 5. Conclusions & implications

### 5.1 Summary of Key Findings

There is no complete list of artists or cultural workers detailing where they live, which type of art or culture they engage in or how occupied they are in their art or culture engagement. We solved this by addressing organizations representing artists and cultural workers. Not all of these organizations were willing to or able to give us such a list or such statistics, nor to forward our survey to their members.

As we do not know how many artists and cultural workers we could potentially reach, we do not know the response rate. Hence, we do not know how representative our findings and conclusions are toward the population of artists and cultural workers in Bodø, Nordland or Norway. Based upon the present data we present our main key findings:

#### Key findings: Engagement, Expectations, and Infrastructure Needs

- **Social Awareness:** Artists and cultural workers are generally interested in and concerned about the living conditions in the societies where they live and work.
- **Local vs. Global Practice:** Some artistic and cultural disciplines are more locally bound, while others are less dependent on local interaction.
- **Network Building for Young Professionals:** Younger artists and cultural workers are in a formative phase and have a greater need to build professional networks.
- **Modest Expectations for Structural Change:** Respondents do not expect deep or transformative changes in the artistic or cultural landscape as a result of ECoC Bodø2024.
- **Value of Networking:** Artists and cultural workers recognize the value of the extended professional networks facilitated by Bodø2024.
- **Call for Infrastructure:** There is a clear demand for physical venues to help reinforce and sustain the professional connections gained through Bodø2024.

Our tables and figures show that indicators are stable across gender, type of artistic or cultural engagement, age, and place of residence as well as over time. The findings are also consistent between those who engaged with ECoC Bodø2024 and those who did not. The high number of respondents who were willing to provide their phone numbers for follow-up conversations suggests that the responses are sincere.

The relatively low number of responses (n=191), combined with the many subgroups (gender, art type, age-group, location), does not allow for rigorous statistical analysis or strong claims. Nevertheless, the consistency in our data enables us to draw a picture and tell a story from the

artist and cultural worker community about how they perceive their expectations and experiences regarding ECoC Bodø2024.

The theoretical framework used in this ECoC evaluation postulates that adding more art and culture to a social system will improve the quality and increase the quantity of artistic and cultural production. The findings in this report to a certain extent support that claim.

Artists and cultural workers are generally interested in and concerned about the living conditions in the society where they live and work. Sometimes, they need to reach beyond their immediate surroundings to find peers to inspire or be inspired by. They often wish for a more vibrant art and cultural life and seek ways to contribute to it.

Some artistic and cultural disciplines appear to be more locally bound, while others are less dependent on local interaction. Film, literature, and music can be produced and stored, reaching broader audiences elsewhere. Crafts and performing arts, on the other hand, often rely on immediate physical interaction, requiring a stronger connection to the local audience. This has implications for how artists and cultural workers engage with peers and audiences.

Young artists and cultural workers are in a formative phase and need to build networks to a greater extent. ECoC Bodø2024 has served as a useful arena for building and strengthening such networks. The artists and cultural workers who responded to our survey do not expect deep or transformative changes in the artistic or cultural landscape. They do not anticipate new arenas for production or presentation, nor do they expect major political shifts in how art and culture are prioritized. However, they do seek new and inspiring networks and hope for increased attention and interaction among themselves and with the public as an audience for their work.

The interviews highlight the need for physical infrastructure that enables artists and cultural workers to continue collaborating with newly established professional networks. Many respondents pointed to reduced public support for such arenas and expressed a desire for increased support. Some suggested the creation of an "art all-house" where different artists could work together with both international and local peers to create new art.

## 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.

## 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 the trends discussed above:

1. **Support professional networks through infrastructure:** Many artists wish to build on the professional networks they developed during ECoC Bodø2024. We recommend establishing an art and culture all-house that facilitates meetings and collaborative artistic and cultural production. This space should include various ateliers, short-term guest housing, and a café that invites public interaction with artists and cultural workers.
2. **Extend educational support for funding and outreach:** Many artists and cultural workers report challenges in securing funding. We recommend continuing the educational offerings initiated during ECoC Bodø2024, with a focus on how to apply for funding, seek sponsorships, and attract audiences and customers interested in artistic and cultural offerings.
3. **Strengthening collaboration with volunteers:** Artists frequently express a need for more support. Volunteers represent an untapped resource that could be better utilized to assist artists. Fostering deeper understanding and interaction between artists and volunteers could be highly beneficial. Local municipalities are well-positioned to take an active role in facilitating this collaboration.

## 5.4 Implications for Future ECoC Programs

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

1. **Treat culture as a central element, not an add-on.** Require a clear model explaining how the ECoC initiative will contribute to solving a societal challenge identified in the bid book.
2. **Improve success measurement.** Request better-aligned indicators of success that reflect the main goals stated in the bid book. Not all ECoC initiatives will share the same primary objectives as Bodø2024.
3. **Encourage learning for future success.** Research is conducted to achieve more with less. Ask for suggestions on how future ECoC initiatives can build on past experiences to increase their impact.
4. **Include legacy planning.** Ensure that legacy plans are a required component of the bid book from the outset.

In conclusion, the findings suggest that Bodø2024 as an ECoC has the potential to contribute to a further strengthened art and culture sector, offering more art and culture, more varied art and cultural offerings, and art and culture of improved quality, if accompanied by complementary policies addressing structural needs. By combining cultural vitality and empowerment with employment opportunities, housing, and social infrastructure, Nordland can move closer to reversing its demographic decline and securing a sustainable future for the region.

## 6. References

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Menon (2011). Kartlegging av kulturnæringen i Nordland – særtrekk og utfordringer, Menon publikasjon nr. 33, Oslo.

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# Appendices

## Appendix A: Survey Items and Constructs

Appendix 1. Table with list of items used in the Before and the After survey

Demographic variables
Year born
Male-Female-Other
Work experience - years as an artist/cultural worker
Postal code for residency
Sami - Crafts - Music - Visual arts - Performing arts - Film - Author - Dance
Phone number for callbacks
How much do you disagree or agree that the following statements apply to you and your situation? 1=Totally disagree, 2=Disagree, 3=Somewhat Disagree, 4=Neutral, 5=Somewhat Agree, 6=Agree, 7=Totally Agree
Your relationship with your hometown -
I am satisfied with the cultural life in the municipality where I live.
Overall, I am satisfied with living in my municipality.
I am interested in what is going on in my hometown.
I intend to move to another municipality within the next 3 years.
I have a professional network where I live
I am part of a professional network at regional or national level
Question about belonging - Where do you feel a sense of belonging?
I have a strong local attachment to the place where I live
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
Your relationship with the Bodø2024 Capital of Culture year - Your and your company's relationship with Bodø2024 (No=0, Yes=1)
The Bodø2024 Capital of Culture year concerns me
The Bodø2024 Capital of Culture year concerns my company
My company has an event on the Bodø2024 program
My company has participated (or plans to participate) in a course organized by Bodø2024
My company has participated (or plans to participate) in orientation meetings under the auspices of Bodø2024
My business has (or has planned) its own arrangements or events as a side effect of the Bodø2024 Capital of Culture year
Have you or your business had a desire to be part of Bodø 2024
Have you participated in meetings/events with Bodø 2024
Have you had a desire to be invited as part of the Bodø 2024 program
Have you had a desire to be invited as a partner for Bodø 2024

Have you had a desire to contribute expertise and networks to Bodø 2024
Have you applied for the announced funds from Bodø2024/SNN
<b>The short-term effect you expect from Bodø2024 for your own artistic activity during 2024 - My artistic activity will have increased turnover due to...</b>
deliveries to Bodø2024 or related cultural projects
audience for Bodø2024 events
That my business has had its own arrangements or events as a side effect of the Capital of Culture year Bodø2024
<b>The long-term effect you expect from Bodø2024 for your own artistic activity for the 3-year period 2025, 2026 and 2027 - Due to Bodø2024, my artistic activity in 2025, 2026 and 2027 will achieve...</b>
Increased turnover
Increased artistic network
Better opportunities to recruit and retain employees
Increased artistic quality of my own work
Increased professionalism in my own work
Increased attention from the audience
An increase in requests for co-production from colleagues
<b>The long-term effect you expect from Bodø2024 for art and culture as industry for the 3-year period 2025, 2026 and 2027 - Due to Bodø2024, the arts and culture industries in 2025, 2026 and 2027 will experience</b>
Increased investments in the cultural sector
Increased competence and professionalism in the cultural sector
Increased cooperation between the cultural sector and private business
Increased national attention from professional journals/media
Increased artistic activity
Increased international contact surface
Increased number of network arenas
Increased number of physical arenas for creative arts
Increased capacity in arenas for creative arts
Increased number of physical arenas for cultural production
Increased capacity in arenas for cultural production
Increased diversity in artistic work
Increased representation among minorities and weak groups in artistic expression
Better gender balance in the arts and the cultural industry
Increased recruitment to the arts and cultural industry
Increased number of artists and cultural practitioners
Increased recruitment of young artists and cultural practitioners
Increased political attention
Improved quality of the bureaucracy that will support artists and cultural practitioners
Increased interest in arts and culture among the local population
Increased participation among the population as an audience/customer

## Appendix B1: A numeric representation of the data for figure 4.5.1., and 4.5.2.,

Type of expected long ter effect stemming from ECeC Bode2024	Figure 4.5.1.						Figure 4.5.2.					
	Expected long-term effects, per ... total, gender-wise and Before/After						artistic interests					
	Total	Male	Female	Before	After		Sami	Crafts	Music	Visual art	Performing arts	Film
H01 - Increased investments in the cultural sector	3,6	3,2	3,8	3,8	2,8	3,4	4,6	3,7	3,3	3,2	3,0	4,1
H02 - Increased competence and professionalism in the cultural sector	3,6	3,2	3,9	3,8	3,2	3,7	4,2	3,7	3,1	3,5	2,9	4,4
H03 - Increased cooperation between the cultural sector and private business	3,7	3,3	4,0	3,9	3,2	3,7	4,5	4,1	3,2	3,9	2,5	4,3
H04 - Increased national attention from professional journals/media	4,0	3,6	4,3	4,2	3,3	3,9	4,9	4,5	3,7	3,7	3,1	4,5
H05 - Increased artistic activity	3,8	3,4	4,1	3,9	3,3	3,8	4,3	4,2	3,3	3,5	2,9	4,4
H06 - Increased international contact surface	3,8	3,4	4,1	3,9	3,3	3,8	4,0	4,1	3,4	3,9	2,8	4,4
H07 - Increased number of network arenas	3,8	3,5	4,0	3,9	3,3	3,9	4,0	4,0	3,3	4,0	2,8	4,4
H08 - Increased number of physical arenas for creative arts	3,5	3,0	3,8	3,7	3,0	3,5	3,8	3,8	3,0	3,6	3,0	4,2
H09 - Increased capacity in arenas for creative arts	3,4	3,0	3,6	3,5	3,0	3,4	3,7	3,3	2,8	3,3	3,0	4,1
H10 - Increased number of physical arenas for cultural production	3,4	3,0	3,7	3,6	2,8	3,4	3,8	3,8	2,8	3,4	2,6	4,2
H11 - Increased capacity in arenas for cultural production	3,4	2,9	3,6	3,5	2,9	3,4	3,8	3,3	2,8	3,4	2,5	4,2
H12 - Increased diversity in artistic work	3,6	3,1	3,9	3,7	3,1	3,7	3,6	4,1	3,0	3,5	2,8	4,3
H13 - Increased representation among minorities and weak groups in artistic expression	3,6	3,1	3,9	3,8	3,0	3,7	3,7	3,7	3,2	3,4	2,7	4,5
H14 - Better gender balance in the arts and the cultural industry	3,4	2,9	3,7	3,6	2,9	3,6	3,5	3,4	3,0	3,1	2,8	4,1
H15 - Increased recruitment to the arts and cultural industry	3,8	3,3	4,1	4,0	3,1	3,8	3,9	4,2	3,7	3,5	2,9	4,2
H16 - Increased number of artists and cultural practitioners	3,6	3,2	3,8	3,8	2,9	3,7	3,7	4,2	3,3	3,0	2,9	4,1
H17 - Increased recruitment of young artists and cultural practitioners	3,9	3,5	4,2	4,1	3,3	3,8	4,4	4,4	3,8	3,9	2,8	4,3
H18 - Increased political attention	4,2	3,8	4,4	4,3	3,6	4,0	4,6	4,9	3,8	4,1	3,4	4,6
H19 - Improved the quality of the bureaucracy that will support artists and cultural practitioner	3,4	3,0	3,7	3,5	3,0	3,4	3,9	3,6	2,9	3,2	2,8	4,1
H20 - Increased interest in arts and culture among the local population	4,3	3,9	4,5	4,4	3,8	4,2	4,5	4,9	3,6	4,3	3,7	5,0
H21 - Increased participation among the population as an audience/customer	4,2	3,8	4,5	4,4	3,8	4,2	4,7	4,5	3,8	4,0	3,6	5,0

**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.

## Appendix B2: A numeric representation of the data for figure 4.5.3., 4.5.4., and 4.5.6.

Type of expected long ter effect stemming from ECOC Bodø2024	Figure 4.5.3.				Figure 4.5.4.	Figure 4.5.4. geographical differences	Figure 4.6.1.	Figure 4.6.1. event, side event or no
	Expected long-term effects, per ...	age-wise differences						
H01 - Increased investments in the cultural sector	3,8	3,7	3,3	3,6	3,5	3,8	3,0	3,7
H02 - Increased competence and professionalism in the cultural sector	3,6	3,7	3,6	3,6	3,7	3,7	3,2	4,0
H03 - Increased cooperation between the cultural sector and private business	4,0	3,8	3,7	3,8	3,6	4,0	3,5	4,0
H04 - Increased national attention from professional journals/media	4,2	4,0	3,9	4,1	3,9	4,1	3,7	4,3
H05 - Increased artistic activity	3,8	3,8	3,8	3,8	3,7	3,8	3,5	4,1
H06 - Increased international contact surface	3,7	3,6	4,0	3,9	3,8	3,8	3,5	4,1
H07 - Increased number of network arenas	3,8	3,7	3,9	3,8	3,4	3,6	4,1	3,8
H08 - Increased number of physical arenas for creative arts	3,3	3,4	3,5	3,5	3,8	3,5	3,2	3,9
H09 - Increased capacity in arenas for creative arts	3,3	3,1	3,3	3,5	3,6	3,3	3,0	3,7
H10 - Increased number of physical arenas for cultural production	3,2	3,1	3,5	3,5	3,6	3,3	3,1	3,9
H11 - Increased capacity in arenas for cultural production	3,3	3,2	3,2	3,5	3,6	3,1	3,0	3,8
H12 - Increased diversity in artistic work	3,6	3,3	3,7	3,7	3,6	3,4	3,3	3,6
H13 - Increased representation among minorities and weak groups in artistic expression	3,5	3,4	3,5	3,9	3,7	3,5	3,3	3,6
H14 - Better gender balance in the arts and the cultural industry	3,3	3,3	3,2	3,6	3,7	3,4	3,1	3,8
H15 - Increased recruitment to the arts and cultural industry	4,0	3,7	3,8	3,8	4,0	3,4	4,0	3,9
H16 - Increased number of artists and cultural practitioners	3,6	3,5	3,6	3,7	3,5	3,8	3,1	3,8
H17 - Increased recruitment of young artists and cultural practitioners	3,9	3,9	4,0	3,8	4,0	4,2	3,8	4,0
H18 - Increased political attention	4,7	4,1	4,1	4,3	3,9	4,5	4,0	4,4
H19 - Improved the quality of the bureaucracy that will support artists and cultural practitioner	3,7	3,0	3,4	3,6	3,4	3,0	3,3	3,8
H20 - Increased interest in arts and culture among the local population	4,7	4,2	4,1	4,4	4,2	4,3	4,0	4,7
H21 - Increased participation among the population as an audience/customer	4,7	4,3	4,0	4,2	4,3	4,5	4,0	4,5

**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.