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OCA

Office for
Contemporary
Art Norway

Gatekeeper or facilitator?

A study of OCAs role in the field of contemporary art

PROSJEKTFORUM - Spring 2024

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Preface

The following report is written as a part of the course Prosjektforum – SVPRO4000. The course is a major part of the master's program "Organisation, leadership and labour at the University of Oslo.

First of all, we would like to say thank you to OCA for taking part of Prosjektforum this spring, giving students the opportunity to work with an existing issue. We have learned a lot during this process.

We would also like to show our gratitude towards Beate Karlsen (UiO/AFF) for providing thorough guidance and lectures during the spring semester of 2024. Finally, this report would not be the product that it is today, without the helpful guidance from Gudrun Rudningen (Oslo Metropolitan University). We are grateful for your advice, methodological guidance, insights, many inspirational tips, and motivational meetings during this project.

Thank you so much!

Oslo, April 29th, 2024

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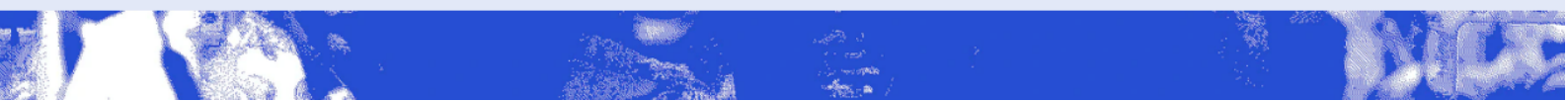
Abstract

This report explores OCA's role in the field of contemporary art and discusses whether they are fulfilling the expectations of their key stakeholders. As an organisation operating with complex statutes within multifaceted surroundings, the conducted interviews demonstrate how OCA is facing several, at times conflicting, expectations at the same time. The title *Gatekeeper or facilitator* refers to the dualism in OCA's mandate: as a grants distributor, they can be seen as a gatekeeper to the professional and international field of contemporary art, while *facilitator* refers to how they promote and facilitate Norwegian contemporary art and artists internationally. Their broadly defined mandate must be interpreted by the director in position, and it also allows a large degree of flexibility within leadership strategies. Our findings reveal that OCA's goal complexity provide the need for an ongoing sensemaking by their leadership to communicate openly to their surroundings which direction they are taking to accomplish their mandate in a given time. The term "OCA's paradox" will be coined to express the ambiguity of OCA's position, and to demonstrate how OCA is continuously juggling and navigating several interests on a daily basis. In other words, OCA can never satisfy all of their expectations at the same time, as fulfilling one goal might hinder the accomplishment of another. However, the paradox should not be solved, but rather managed; it is the paradox itself that makes OCA both necessary and wanted from their surrounding actors.



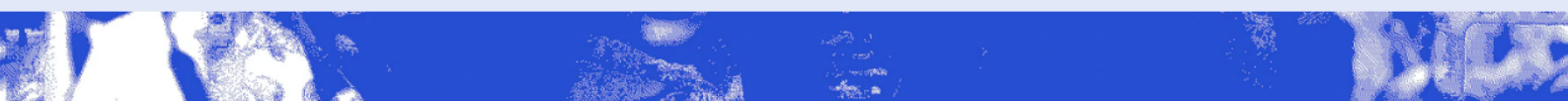
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1. Introduction

The Office for Contemporary Art Norway (OCA) is a non-profit foundation, created to increase and professionalize Norwegian participation in international cooperation within the field of contemporary art. The OCA foundation was established by the Norwegian Ministry of Culture and the Ministry of Foreign Affairs in 2001. OCAs core objectives is to promote Norwegian artists internationally, attract international artists and curators to Norway and to facilitate various lectures, forums for artists with interests for the field of Contemporary Art.



“Its principal aim is to foster dialogue between art practitioners in Norway, including Sápmi, and the international arts scene, and support artists based in Norway in their activities around the world” (OCA, 2024).

Today, the non-profit foundation consists of seven employees and a board of five members. The organisation is still funded by the Norwegian Ministry of Culture and the Ministry of Foreign Affairs, giving the foundation a financial framework that is highly affected by the Norwegian politics and the countries incumbent governments. OCA is by that an organisation that relies on governmental funding and decisions to be able to carry out their mandate.

This report has been written on the basis of a mandate from OCA in Project Forum (Prosjektforum) at Universitetet i Oslo. The institutional art field has undergone several changes since the establishment of OCA, and since the review from Telemarksforskning. This is the basis for the report. The mandate we received described some of the changes in the art field, such as the establishment of large museums, such as MUNCH, Nasjonalmuseet, Astrup Fearnly and Kistefoss, and a general experience that more and more artists and institutions

have international ambitions. The report is an analysis of the perceptions and expectations of key stakeholders in the Norwegian art field of OCA's role and function. Our main object has been to identify how the informants understand OCA's role and what potential role and function they consider OCA to have (OCA's mandate, Prosjektforum).

Gaining and maintaining a good brand reputation is one of the most important tasks in an organisation. Previous research has shown that organisations relying on public funds are especially dependent on a good brand reputation amongst their central actors to legitimate their continuous financial funding and survival (Brønn, 2019, p. 13; Jacobsen & Thorsvik, 2013, p. 204). However, maintaining a good brand reputation can be a challenging task when operating with an extensive mandate in multifaceted surroundings with several interests, such as the art field. Therefore, gaining insight in the perception of OCA amongst their significant stakeholders is crucial to understand OCA's function in the art field, as well as whether they are succeeding at legitimizing their role.

In order to do this, we have developed the following research question:

How does OCA contribute to the Norwegian contemporary art field, and to what extent do they meet the expectations of key stakeholders?

This report will analyze OCA's mandate using the theory of goal complexity and wicked issues. Secondly, our findings will present what OCA's stakeholders perceive of OCA and their work. Thereafter, the report will examine the changes within OCA's leadership throughout their different director periods, and how this is tied to the accomplishment of OCA's statutes. Finally, our report will introduce the concept of "OCA's paradox" to highlight how OCA can navigate their conflicting demands to maintain a good brand reputation.

The following report starts off by presenting previous research (Telemarksforsking, 2013) before introducing the theoretical framework of the paper. The conduction of findings has been done through 13 semi-structural interviews. The thirteen informants consist of both internal employees and external stakeholders. Our findings are presented following the theoretical chapters, and then analysed, and discussed thoroughly. The analysis constitutes the majority of this report and is also the basis for our final conclusion and recommendations.

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2. Context

OCA is directed by Ruben Steinum, who has led the foundation since the 1st of august 2022. Steinum is educated from the Art Academy in Oslo (KHiO), with previous positions as the elected president of The Association of Norwegian Visual Artists (Norske Billedkunstnere - NBK) and Young Artists' Society (UKS). OCAs previous directors have been Katya García-Anton, Marta Kuzma and Ute Meta Bauer (OCA,2024). OCA is a non-profit foundation founded by The Ministry of Culture and The Ministry of Foreign Affairs.

In 2013 Telemarksforsking carried out a review of OCA. A summary of this review will be made in Ch. 2.4. Since then, OCA has been through several changes, and with a new director in 2022, it was said that this directorial change: *"sends a signal that OCA is now thinking differently"* (Drønen, 17.10.2022).

OCA's core objectives, obtained from OCA's own website (OCA, 2024), are:

- *To raise awareness internationally of artistic and cultural practice in Norway.*
- *To promote internationally outstanding work by artists and cultural practitioners.*
- *To be the leading conduit of information about contemporary art practices, for – researchers and audiences both in Norway and abroad.*
- *To present in lectures, symposia and visual key developments in international contemporary art practice in Norway.*
- *To explore synergies between the artistic and academic worlds.*
- *To act as a forum for discussion and for the production of intellectual discourse on art and culture.*

2.1. Clarification of relevant terminology

Terminology	Explanation
OCA	Office For Contemporary Art Norway
Institution	An institution can be a set of norms, but in this rapport meaning the structural framework, e.g. institutions in the artistic field.
Contemporary Art	<i>“The term contemporary art is loosely used to refer to art of the present day and of the relatively recent past, of an innovatory or avant-garde nature” (Emin, 2004).</i>
Non-profit foundation	<i>“A foundation is understood to be an asset value which, by will, gift or other legal disposition, is independently made available for a specific purpose of an ideal, humanitarian, cultural, social, educational, financial or other nature. A legal entity that meets the conditions in the first sentence is a foundation according to this Act, regardless of whether it is designated as a legacy, institution, fund or otherwise.” (Stiftelsesloven, 2001, §2).</i>
Grant manager	OCA’s administrative role of grant funding from the Ministry of Foreign Affairs and the Ministry of Culture.
ISGIES	<i>“This grant scheme aims to strengthen the participation of Norway based galleries, independent exhibition space and publishers at art fairs abroad, contributing to increased demand and internationalisation of contemporary art and contemporary crafts in Norway” (OCA, 2024).</i>
International Support	<i>“This grant is aimed at supporting the participation of Norwegian artists and artists living and working in Norway, when they are invited to projects abroad.” (OCA, 2024).</i>
Residencies	<i>“OCA offers the following application based international residencies: an artist residency at WIELS Contemporary Art Centre, Brussels, Belgium; an artist and a curator residency at International Studio & Curatorial Program (ISCP), New York, USA, an artist residency at Künstlerhaus Bethanien, Berlin, Germany; and a pilot artist residency at Kyoto Art Center, Kyoto, Japan.” (OCA, 2024).</i>
Showroom	Previous showroom connected to OCA’s locations suitable for e.g exhibitions.

2.2. Previous research – Telemarksforsking 2013

The mandate for Telemarksforsking’s review examines the extent to which OCA achieve their objectives that are formulated in statutes, grant letters and other management documents (Røyseng og Haugsevje, 2013, p. 11). First, the report was critical towards OCA’s operational

challenges. This was followed by critique towards their lack of financial control. Finally, the report were critical of their narrow catchment area, as well as their management.

According to Parliamentary notice (Meld. St. 23 (2011-2012) p. 66 in Røyseng & Haugsevje, 2013, p. 9) is OCA one of the most important institutions on the visual field, it's said to be a vital and competent mediation institution which holds a high profile with professional seminars, lectures and the institution's discursive program. According to another parliamentary notice (Meld. St (2012-2013) p. 37-40 in Røyseng & Haugsevje, p 10), OCA contributes to presenting Norwegian contemporary art abroad and obtaining impulses from the art environment from abroad, including through the studio program in Norway and abroad. The criticism concerning the operational challenges of OCA is lack of financial control, including criticism from the Ministry of Foreign Affairs, particularly linked to Bjarne Melgaard's contribution to the Venice Biennale. Accounts of negative annual result in 2011, and in 2012 there were signals of distrust in OCA's current board from the Ministry of Culture, after OCA's application for additional funding to the Venice Biennale. The Board of OCA resigned with immediate effect January 2013, and a new board appointed in February 2013.

Another criticism, is that OCA has a too narrow catchment area, too little cooperation with other Norwegian institutions and there is a call for more dialogue between OCA and the Norwegian art scene in general. (Røyseng & Haugsevje, 2013, p. 9-10).

According to the review in 2013, the artistic profile of OCA was disputed, with a narrow view of art. Many also believe that for an actor like OCA, elitist practice is a necessity. A narrow profile receives support from parts of OCA's environment, but many also believe that it is problematic, that a large part of the visual art field is excluded. (Røyseng & Haugsevje, 2013, p. 22-23). The criticism in the review from Telemarksforsking when it comes to elitism, is that OCA can be an institution with a closed entrance which is difficult to get through, and that there is a hidden elite in the art field. Another point is that it seems difficult to gain access to, and knowledge of the experts' arrival in Norway, and several people want OCA to allow artists and exhibition venues to register their interest in advance of the experts visits to greater extent. OCA themselves said that a strategic selection of artists is important, especially because of the experts limited time spent in Norway. (Røyseng & Haugsevje, 2013, p. 33-34).

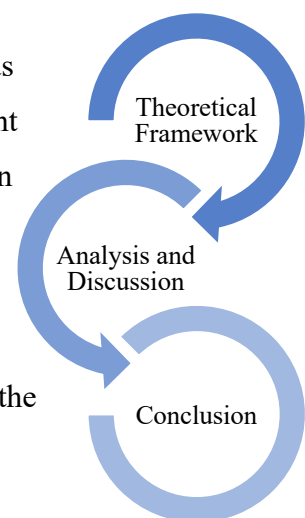
A debate concerning OCA is the move from Kunsternes Hus to Nedre Gate 7 in 2008. According to the review from 2013, there has been criticism concerning the expenses of the locations, whilst also the need for OCA to be available to the public and the artistic field with their program (Røyseng & Haugsevje, 2013, p. 36-40).

Internal to OCA, the criticism is that it has been difficult to work under the management and with lots of replacements when it comes to employment. What comes from the review of Telemarksforskning is that internal in OCA, the employees want an organisation that values independent thinking, professional development, an organisation that gives trust to the employees and a certain degree of autonomy (Røyseng & Haugsevje, 2013, p. 45, 47).

What is obvious is that internal and external to OCA, there has been challenges concerning openness and communication, and a lot of people has been critical to the structure of OCA, when it comes to power, whereas the director holds a lot of power, and how OCA should work around their role as supporting other artists and their own production in the visual field on contemporary art (Røyseng & Haugsevje, 2013, p. 61). Telemarksforskning had a different mandate than we do, which also led them to different findings than our report does. However, the Telemarksforskning still provides a relevant background for our findings and overall report.

3. Theoretical framework

The theoretical Framework is divided into four different categories, as visualised in the figure underneath. This chapter discusses the relevant theories within each category, which is eventually further discussed in chapter [6. Analysis and discussion](#). The following report follows the layout visualised in the figure on the right side. First, we will present our theoretical framework, then our findings will be presented, analysed, discussed and finally our conclusion will create the basis of our final recommendations for OCAs way forward.



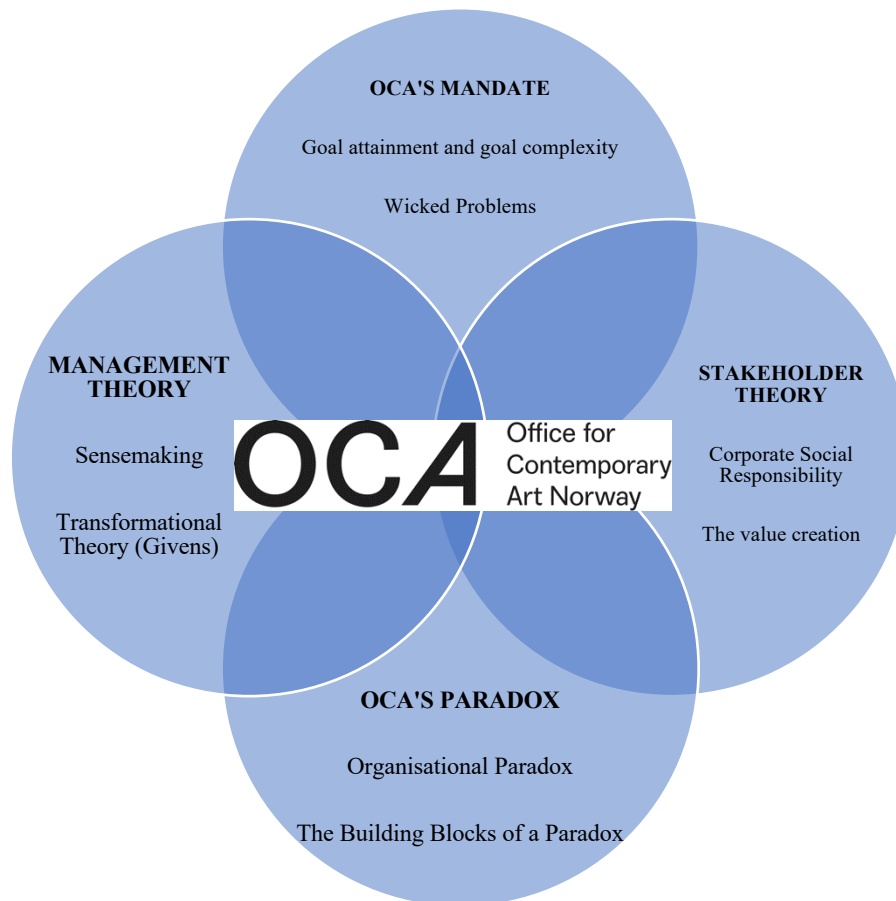


Figure 1 - The four spheres of our Theoretical Framework.

In the following chapter, theory framing goal attainment and goal complexity will be presented first with an aim to give insight into why organisational goals matter, and how they function as an indicator of legitimacy to OCA's organisational surroundings. Then, stakeholder theory will be introduced as a background for OCA's relation to their external surroundings, and their mandate within the art field. Finally, we will present relevant management theory and some theories framing the paradox of OCA. OCA's mandate, goal attainment and complexity is broadly related to the stakeholder theory. The management theory which follows is also correlated to the previously presented theory and creates a bridge to the final theory that summarizes one of the reports most important aspects, which we have named OCA's paradox. As mentioned initially, this figure visualises the four spheres of the reports Theoretical Framework which also creates the structure of the following chapters.

3.1. Goal attainment as a part of the legitimization process

Obtaining and maintaining a good brand reputation might be one of the most crucial and difficult strategic tasks to undergo in an organisation (Brønn, 2019, p. 13). Previous research has shown that organisations relying on public funds are particularly reliant on their funders to perceive their work as legitimate regarding their organisational objectives to ensure ongoing financial support (Jacobsen & Thorsvik, 2013, p. 204).

Organisations are always established to achieve certain aims and goals (Jacobsen & Thorsvik, 2013, p. 36). One can define an organization as a group of individuals, involving a set of authority relations with a clear purpose and goals (Giddens & Suttons, 2017, p. 1008). Organising is an issue of prioritizing which objectives, identities, and targets one should prioritize to achieve specific targets, and organisational goals can be defined as the specific objectives that an organisation wants to accomplish through their work (Christensen et al., 2020, p. 29). Secondly, organisational goals provide the guidelines and the framework of the formal activities, and the organisational structure established within the organisation, as well as its output towards its surroundings (Christensen et al., 2020, p. 99). Hence, all organisations must establish and identify which goals and aims it is going to prioritize in their work, and subsequently determine which strategies they are going to apply to achieve these goals (Jacobsen & Thorsvik, 2013, p. 36).

Organisational goals can function as factors of legitimization (Jacobsen & Thorsvik, 2013, p. 36). However, the perceived performance and effect of an organisation will depend on which organisational objectives they are evaluated on, and which goals they state to their surrounding actors (Christensen et al., 2020, p. 118). Therefore, the potential legitimization process through goal attainment depends on whether the organisation is perceived to work towards achieving the goals that they have proclaimed.

Studying which goals an organisation is working towards, and the degree of complexity within attaining these goals is crucial when identifying whether an organisation' goal structure is supporting or hindering their legitimization process.

3.2. Goal complexity and the mandate of OCA

Previous literature identifies various types of goals in organisations. A classic distinction lies between official goals, also termed visions, and what is seen as operational, instrumental, and concrete goals. Official goals, or visions, are characterized by being rather vague guidelines for an organisation. An example of an organisational vision could be “*Providing opportunities for all*” (Christensen et al., 2020, p. 100). These goals are often stated to get a widespread legitimacy and support for the organisation, and they are typically found in public organisations that wishes to prioritize many different interests and activities at the same time (Christensen et al., 2020, p. 108). However, they are also typical for organisations in an early phase of reorientation. Vague goals provide great flexibility within leadership strategies, and in some cases, they are intentionally constructed as unclear and vague to bridge conflicts of interests and de-couple leaders from being required to complete tasks they conceive as difficult or impossible. However, these types of goals also offer many different operational activities to choose from, which requires persistent evaluation and prioritization based on the limited resources of the organisation (Christensen et al., 2020, p. 101).

Earlier findings have presented that organisations with multifaceted surrounding actors, and with competing interests and overlapping policy areas will be categorized by a large degree of goal complexity. In these cases, the stated goals of an organisation are often the result of compromises and negotiations between different, and sometimes competing interests. This results in unclear, as well as potentially contradictory goals (Christensen et al., 2020, p. 105). Consequently, organisations that wishes to realize competing interests at the same time, within the framework of vague and open leadership strategies, often find themselves balancing wicked issues. Wicked issues are characterized by high complex issues, where interdependent factors across multiple policy-areas make them seem extremely difficult to solve. In these cases, the solution or accomplishment of one organisational goal will hinder the accomplishment of another, resulting in dilemmas of resource management and potentially contradictory strategies and policy activities regarding the organisations goal attainment (Christensen et al., 2020, p. 108).

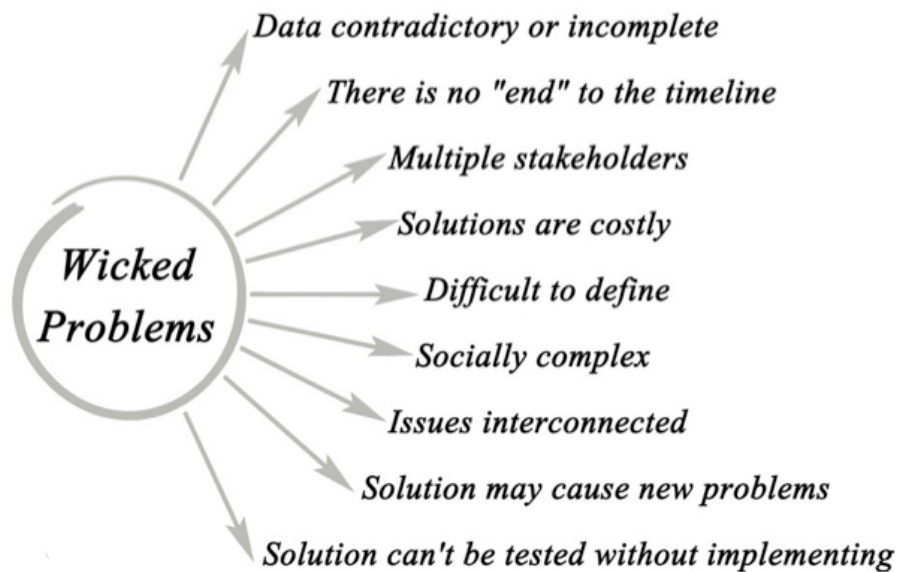


Figure 2 – Wicked problems (James, 2021).

To summarize, organisational goals matters because they can tell us something about which expectations OCA faces from their surrounding actors, as well as which factors these actors are basing their judgement of legitimacy on. Additionally, the degree of goal complexity within these goals, gives an indicator of how difficult it is for OCA to meet the expectations in their surroundings. The next chapter introduces stakeholder theory to give further insight into how organizational goals and surrounding expectations are mutually dependent.

3.3. Stakeholder theory

3.3.1. Corporate social responsibility and value creation

According to Mallin (2009, p. 1 in Giddens & Sutton, 2017) the term corporate social responsibility (CSR) is defined as “*the ways in which a business seeks to align its values and behaviour with those of its various stakeholders*” (Giddens & Sutton, 2017, p. 252-253). The social responsibilities are open to different interpretations, but often referred to as meaning how a corporate meets the need for environmental sustainability. It also refers to the ways an organisation will try to fulfil or meet the needs of key stakeholders, such as the government, customers and employees, or other interest groups. To create a sustainable future for organisations, stakeholder theory sees that it cannot do it without knowledge about concrete stakeholders and ways to meet their needs.

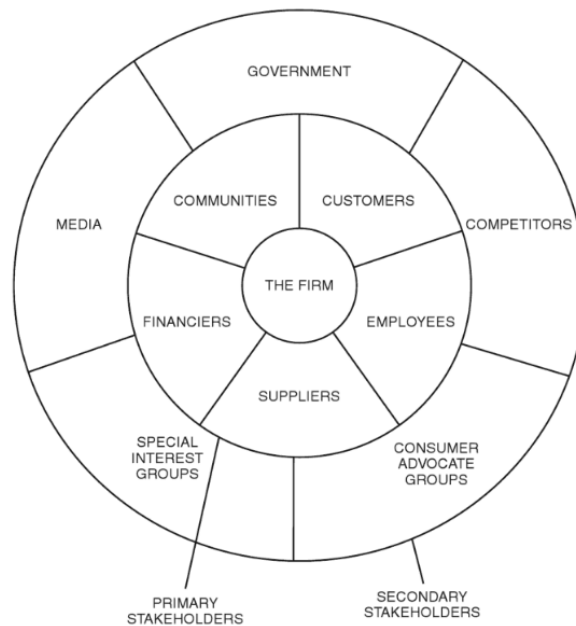


Figure 3 – The value creation model (Freeman et al., 2010, p. 24).

Freeman and colleagues tries to define who the key stakeholders to an organisation or firm is, and they say that a narrow definition is “*those groups without whose support, the business would cease to be viable*”, a broader definition is “*any group or individual that can affect or be affected by the realization of an organisations’ purpose*” (Freeman et al., 2010, p. 26). The narrow perspective shows to the inner circle of the figure 3, while the broader perspective will bring in the entire circle, which, according to Freeman et al. is relevant to an organisation.

The key elements in the theory is value creation and trade, and in essence to make business work in today’s environment, an organisation must meet the needs of its stakeholders. People who work with value creation, has a responsibility to its stakeholders and this is the problem that this theory tries to solve. For most organisations this means employees, customers, communities and so on. (Freeman et al., 2010, p. 8-9). For stakeholder theorists, to maximize profit, they believe this means creating great products and services, good relationships with their suppliers etc., inspired employees and supportive communities that will allow their business to thrive (Freeman et al., 2010, p. 11).

Complaints is a value creation question an organisation will soon meet in terms of the relationship with stakeholders. A lot of theorists’ points to the internal conflict between different stakeholders, but often will stakeholder interests also be joint. Many theorists will

also assert the question of which stakeholder is the most important, but according to Freeman et al. (2010, p. 23), all stakeholders cannot be equally important at all points of the time, but they all have the right to negotiate whatever their interests are.

3.3.2. The value and the stakeholders

We have examined the question of how to identify who the stakeholders are, and that these might have different, but also joint interests, but the question then is, what is value creation, what is value itself and for whom? One need to know the effects of what are being done and identify the risks of this. According to Haksever, Chaganti and Cook (2004) it is possible to create and destroy value for stakeholders along three dimensions; financial, nonfinancial and time. Haksever et al. operate with a definition of value from Baier: “*Value is the capacity of a good, service, or activity to satisfy a need or provide a benefit to a person or legal entity*”. (Baier, 1969, p. 40 in Haksever et al., 2004, p. 292): They argue that creating value for certain stakeholders with certain activities may benefit one group, while reducing it for another at the same time, which means that value creation is bidirectional. According to the model of Haksever and colleagues. (2004, p. 296-302) you will have to consider the stakeholder, value dimension (financial, nonfinancial and time) and the value created: benefits/reward, value dimension (financial, nonfinancial and time) and the value destroyed: risk/cost, as shown with examples of possible benefits and risks in figure below.

Stakeholder Group	Value Dimension	Value created	Value Dimension	Value destroyed
Any key stakeholder	Financial	Quality product, Revenue, Wages.	Financial	Better benefits in another company, unsatisfactory product.
	Nonfinancial	Empowerment, Safe environment, Less uncertainty about future.	Nonfinancial	Stressful work environment, stress created because of uncertainties about current and future status of relationship.
	Time	Long-term job security, long-term financial security.	Time	Long-term viability may be jeopardized if there's delays in information transmission.

Table 1 – Stakeholder Relations. Table based on tables in Haksever et al. (2004, p. 296-302).

3.4. Strategic management theory

3.4.1. Sensemaking: How can leaders support collaborative reflection?

According to Weick, Sutcliffe and Obstfeld (2005) sensemaking is a theory concerning how an organisation understands and reacts to their surroundings. Sensemaking theories can also describe how leaders makes sense of complex or unsure situations to act in a significant way. This is done through creating narratives, helping the organisations members to understand their role and the organisations direction. When the leader of an organisation conducts to telling these narratives, the common understanding of the organisational identity, strategy and direction will be increased. Any organisation will face major changes, influenced by both external and internal factors. The leader's role is to generate these narratives and assure its members how they meet changes or crisis (Weick, Sutcliffe and Obstfeld, 2005, p. 412-420).

3.4.2. Transformational leadership

Transformative leadership is conducted through *Idealised influence*, *Intellectual Stimulation*, *Individualised consideration*, and *Inspirational Motivation* (Visualised in figure 4). These four factors will contribute to creating organisations that align with a common culture and the same shared values and visions (Stewart 2006; Givens 2008). Both articles discuss Burns *Transformational leadership theory* (1978) and how this type of leadership contribute to creating organisations where the employees' performance improves. This type of leadership will not only create better working organisations, but also employees with increased motivation and trust towards their leader(s). Givens (2008) also emphasizes the broader relevance within this theory and the positive impacts of transformative leadership, resulting in growth and development both to the whole organisation, but also to its individual members.

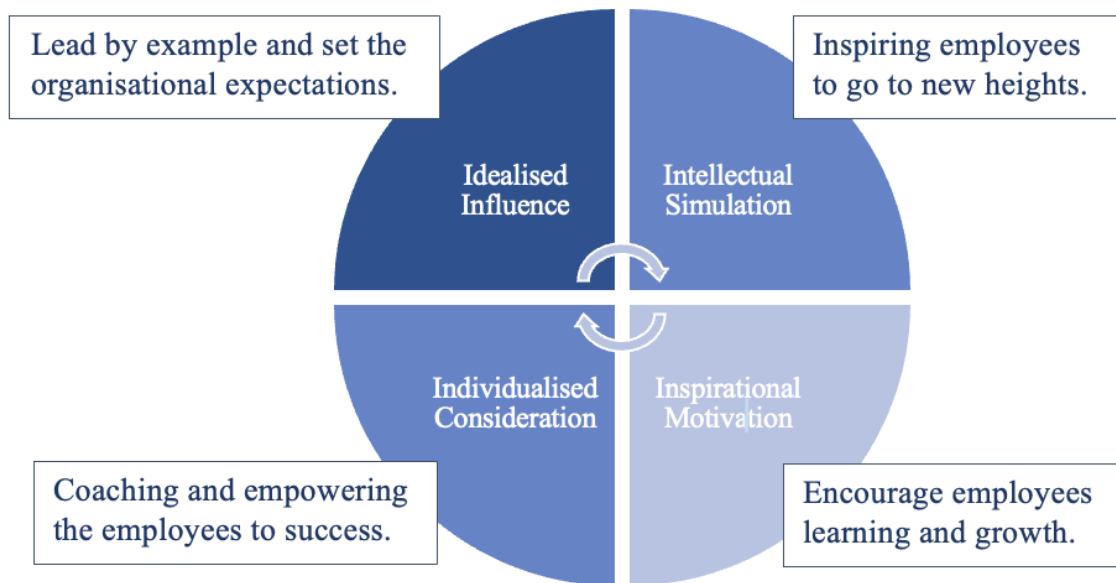


Figure 4 – Transformational leadership (Givens 2008).

“Transformational leaders inspire followers to accomplish more by concentrating on the follower’s values and helping the follower align these values with the values of the organisation” (Givens 2008, p. 4).

3.5. Organisational paradox

In an era of globalisation, complexity and competing demands, the world has become increasingly organisational. Competing demands, interests and expectations from the political sphere, the civic sphere and groups of people affected by the organisations’ work leads a lot of organisations into a situation of paradox, defined as “persisting interdependent oppositions” (Schad et al., 2019 in Gaim et al., 2022, p. 2). The building blocks of a paradox can be seen in Table 2. Working under paradoxical terms can be frustrating and cause stress and anxiety, but it can also root creativity, willpower, and energy (Gaim et al., 2022, p. 24).

The theory on paradoxes is a tale of two dominant stories: the *either-or* or the *both-and*. Their content is as logical as you would presume; the *either-or* is the approach where the organisational members choose one opposite over the other, while the *both-and* approach is a way in which both opposites are considered more or less equal, hence being taken into consideration and dealt with in the daily work of the members. “By contrast to the *either-or* approach, a *both-and* approach enables organisation members to recognize and become comfortable with, even profit from, paradoxical experience” (Gaim et al., 2022, p. 25).

Element	Explanation
<i>Opposition</i>	Denotes the presence of elements that seem mutually opposed – such as planning and improvisation or stability and change.
<i>Interdependence</i>	Expresses the fact that the elements that exist in opposition are also mutually dependent: we understand one element because of our understanding of the other.
<i>Persistence</i>	Denotes the fact that interdependent elements cannot be solved by choice of one or another. For example, the tension between exploring and exploiting cannot be solved by picking one side.

Table 2 - The building blocks of paradox (Gaim et al., 2022, p.8).

A paradox can be recognised in the tension between exploitation and exploration. Exploitation in this context refers to the process of improving and harnessing of current capabilities and improve existing product offerings (Andriopoulos and Lewis, 2009, p. 697). Exploration, on the other hand, demands being open to discovering and embracing new ideas (ibid.). The two dimensions requires opposite approaches; therefore, they constitute a paradox, and intensifies the managerial challenges. Andriopoulos and Lewis (2009) argues that the means to navigate this tension is through *organisational ambidexterity*, by both refining the current projects and products, while at the same time exploring new ideas, fields and innovations. Managing the tension includes thinking creatively about current and upcoming projects, not having a pre-set formula of operations. Hence, an organisation that manage to navigate in this tension can be seen as both redundant, creative and relevant.

4. Methodological Approach

4.1. The qualitative method

Why use a qualitative method? This method is often referred to as the opposite to the quantitative method, with emphasis on a couple of basic differences: the qualitative method seeks *understanding* rather than *explanation*, a “closer look at” and relation to the people or phenomena being studied, the data are transformed into texts and discourses rather than

numbers or statistics, and an *inductive* method is preferred over the *deductive* (Tjora, 2017, p. 24). We found that our mandate would be best fulfilled using a qualitative method, enabling us to talk to a network of people and institutions related to OCA and gaining an understanding of the organisations current position and role in the contemporary art field.

Following the work of Tjora (2017), we used the stepwise-deductive inductive method (SDI) where the starting point of the analysis is the empirical material that we gather through semi-structured interviews ([Ch. 5.2 Semi-structured interviews](#)). By looking at the empirical data, and analysing it with use of relevant theories, we develop understandings regarding the research question in an inductive way. A critical part of inductive research is the idea of having no prejudices about the theme of study in advance. This is a challenge; as human beings, we have conceptions about mostly everything. An advantage of ours was the fact that we had little to no knowledge about the field of contemporary art in advance, nor about OCA itself. This made it easier to be the neutral, non-biased scientists we desire to be.

4.2. Semi-structured interviews

What the qualitative interview aims to uncover, is what Merleau-Pontys called *Lebenswelt*: the informant's perceived conceptions of the world, or of a certain phenomenon (Dreyfus and Todes, 1962). A concept within social science is rarely, if not never, something that can be dissected, studied, and made natural laws of as in the sciences of nature. Everything we as humans know, see, and make sense of is based on our previous conceptions and knowledge, and many other factors. Therefore, in order to theorize and make meaning of the social world, we as scientists must gather information about different actor's perception of the phenomenon of subject. The semi-structured interview is giving unique access to peoples *Lebenswelt* (Kvale & Brinkmann, 2009, p. 46-47). By making use of the semi-structured interview, we aim to let the informant speak as freely as possible within the overall framework of the research question, while asking open questions that is guiding them to talk about things that is of relevance to the study. A challenge for us as interviewers is to guide the informant enough by asking relevant questions, while at the same time being passive enough to not affect the informant in any way, as it is their honest opinions and perceptions we wish to gain.

4.2.1. The interviewing process

We considered it relevant to interview a broad specter of actors in the sphere of contemporary art in Norway, to keep the results as representative as possible. We had to limit ourselves to informants based in Norway, due to the time and resources available. Director at OCA and our main contact during the project, handed us a list of actors he found relevant. As we did not have much experience with contemporary art in advance, this list was valuable in the recruiting process. However, it could happen that receiving a list of informants from the organisation being studied itself could make the selection biased in favour of them. We discussed this matter, and considered the list to be representative, not biased. Subsequently, we had this issue in mind as we did the interviews, making sure the data we were gathering was in fact being representative enough. A challenge we faced was to make contact with, and thus gather, enough informants. Initially, an email describing the project and requesting a meeting was sent to 33 different actors, both individuals and institutions. We managed to arrange interviews with 13 of these. We considered this a problem, but as we investigated the positions of the people we managed to meet, and their relation to OCA, we considered it to be representative enough to require the data material we needed to perform our analysis.

The interviews were conducted with two of the students present. 4 of the interviews was conducted digitally, either because of the respondent's time limit or because of their location. The remaining 10 interviews were held physically at different locations, often at the respondent's own workplace. The respondent received a consent form in advance, this was also presented at the beginning of the interview to make sure the respondent was aware of the framework of the study. We had prepared an interview guide laying the general path, hence the method of semi-structured interviews, to make sure we were able to gather data related to the research question, while at the same time the respondent was allowed to speak quite freely. The interview guide included questions regarding 3 themes: 1) OCA's function, 2) OCA's reputation, and 3) OCA's self-image (only the internal informants were asked about the latter). All interviews except one was recorded by use of the app Diktafon, that is connected to the safe storage site Nettskjema. All informants are anonymised in both transcriptions and audio files. Interviews were carried out in both Norwegian and English, depending on the preferred language of the informant. Norwegian citations are being translated to English in this report.

4.2.2. Coding and categorising

To ensure we had the same approach to the coding process, we did a work session inspired by the SDI method (Tjora, 2017). Further, all interviews were coded in accordance with this method. Examples of codes being used are: *Oslo-centred, changes in the organisation, interpretation of OCA's mandate, visibility, diversity and Sami art, and promote and sell Norwegian art internationally*. A total of 30 different codes were extracted. The next step was to categorize these codes into categories, making sure we covered the essentials of the research question. Four superior categories were found: 1) interpretation and execution of mandate, 2) external expectations and perceptions, 3) director's role and organisation, and 4) the paradox of OCA. All relevant codes and citations were put into these four categories, which made it possible to use the empirical findings and citations in the analysis.

4.3. Thematic analysis

The purpose of a thematic analysis is to sort the empirical data into categories that together answer the research question (Johannessen et al., 2018, p. 279). Each category consists of citations with common features, which provides order and thus a more consistent and clear analysing process. When doing a thematic analysis, it is not necessary to have a predetermined research question; rather, working with the categories reveals what this is all about. The question of study can in the beginning be quite broad, just enough to be able to form an interview guide that gathers the relevant data. After coding all the transcript interviews separately, we had a work session where we summed up what we found to be the recurring answers from the respondents, resulting in the four main categories mentioned in [Ch. 3.1](#). You will find that these four categories constitute in [chapter 6, Findings](#).

4.4. Validity and reliability

At every step and milestone in this project, we have taken action to ensure the validity and reliability of the research. An important aspect of the reliability of this project is the way the interviews were undertaken (Kvale & Brinkmann, 2009, p. 276). Beforehand, we formulated an interview guide providing questions that would not lead the informant's response in a biased way. We made the decision to not mention the previous report from Telemarksforskning (see [Ch. 2.3](#)) in the interviews, because being aware of the critique presented in the report could affect the respondent's answers in this study. Reliability in the coding and analysing process is a challenge when carried out of four people in a group, as we may see the same

statements as different codes. This is why we did as described in Ch. 5.2.2; we worked together with the codes in the beginning. We agreed that everyone would also read or listen to every interview, so that everyone had an understanding and overview of all the material we were to analyse. This is a way of triangulating, securing different views on the same data material, and looking at it with different sets of theory (Grennes, 2012, p. 119). In the process of categorizing the codes, we wrote down what we found to be the most important aspects separately at first, before presenting it to each other. This ensured that we had a common conception of the key take outs of the codes. In terms of validity, the question is whether you are measuring what you actually mean to measure. This requires that our mandate needs to be in focus at all steps during the project, to make sure we don't derail. We have had meetings and work sessions weekly, discussing what we have done, what we are currently doing, and what we will do further on. These meetings have ensured that we followed a productive path keeping the mandate and research question in focus. By presenting all steps of the research in this report, we ensure this validity further.

5. Findings

What do the stakeholders think about OCA's work? How do they perceive their goal attainment? What do they believe to be OCA's main activities? In this chapter, we will present our findings regarding four main paths: stakeholder's interpretation and execution of mandate, external expectations and perceptions, director's role and organisation, and OCA's paradox. Our findings shows that there is an ambiguity in OCA's mandate, which leads to different conceptions of how they should execute their daily work. While some stresses the fact that OCA is a distributor of grants, others emphasize their role as a 'tall actor' in the field of contemporary art.

5.1. "The overall mandate is so vaguely defined that you really cannot call it a goal"

To identify which goals and tasks OCA are evaluated on by their surrounding actors, our interviews included a set of questions aimed to pinpoint what our informants highlighted as OCA's most important goals, functions, and tasks. When conducting these interviews, we certainly noticed that the respondents understood OCA's mandate as quite complex and open to interpretation.

It [the goal] is also something that might be shifting throughout different director periods because the overall mandate of making Norwegian art more well-known and available is so vaguely formulated that you really cannot call it a goal itself. The goal then sort of becomes the process of how you choose to accomplish it.

This quote by one of our informants seems to sum up how a lot of the informants understands OCA's mandate. Although OCA is given their mandate through a set of formal statutes, there appears to be a common belief that their tasks and goals are vaguely defined, broad and difficult to manage, hence providing a large flexibility within individual, directorial interpretations. Several of the informants mentioned that OCA's mandate is so extensive and complex, that in a lot of ways, identifying ways to turn the mandate into specific goals and tasks is a large part of the mandate itself. Some of the informants also mentioned that it is crucial for the organisation to present their interpretation of the mandate as credible towards their surrounding actors to maintain their legitimacy.

It is also up to how you make the mandate become a goal. It happens in the interpretation of the mandate, and maybe that is a large part of the task; to create credibility regarding the goals identified and the ways by which you want to accomplish them. This also creates a challenging leadership role, as you must unite a Norwegian arts field which is very decentralized, to a project which you have to formulate clearly for yourself, at the same time as it has to be credible and unifying.

Another interesting quote from one of our informants stated that there has been a lot of different interpretations of how to complete OCA's mandate throughout their different director periods. This informant explained that this has affected their credibility at times.

Sometimes it can be hard to know [what their main task is], as OCA is a sort of variegated institution where it is difficult to see what their target and tasks are in relation to their mandate. Hence, it can be confusing, if in one moment, they are presenting the task of publishing research articles as an essential part of their work, but then three years later when there is a new team, this task completely vanishes. This shift can affect their credibility, because if you initially state that a certain task is crucial, but then you stop doing it, well then one of those things must be wrong.

Although OCA's mandate is regarded as comprehensive, there were some reoccurring words and phrases used by the informants to describe what OCA is, and what they are supposed to do. However, the informants differed quite a lot in which tasks and aspects within the organization that they highlighted as their most important ones. In quite a few of the interviews, the informants mentioned that OCA's main role is to increase the international activity for Norwegian contemporary art. One informant described OCA as a cultural diplomat and mentioned that the organization was somewhat modeled into a channel for establishing international relations. Others emphasized their role as a grant manager, and distributor of grant schemes to individual artists and galleries, as their most significant task. Conversely, several of the informants warned against merely viewing OCA as a grant manager primarily.

I think that you can very narrowly define OCA as a grant manager [...], but I think that this is a very unambitious and failed way to think about them. I think OCA has worked best when its leaders have attempted to create an institution that plays a role internationally, or as an institution that participates in arenas where Norwegian art institutions and Norwegian artists often do not have access themselves, creating a way in for them.

In other words, it does not seem to exist a universal, straightforward understanding of what OCA does, and are supposed to do. This understanding often varied between the informants, and in many cases, the informants seemed to reflect their own position within the arts field when identifying which tasks and goals that constitutes OCA's core activities. However, when deciphering which goals OCA are evaluated on by their surrounding actors our interviews appear to narrow it down to how well they succeed within four separate overall tasks; promoting Norwegian contemporary art internationally, receiving international visitors and showing them a wide range of Norwegian art, sending artists to international residencies, providing grant schemes, and serving as both a gatekeeper and a facilitator of activity within the Norwegian arts field.

An important core value of OCA, as well as expectation from their surroundings, seems to be to maintain a professional and diverse artistic profile while completing their formal tasks and goals. This brings us into the next theme of our interviews; what can be coined as contemporary art and who is OCA supposed to represent?

5.1.1. What is contemporary art, and who is OCA supposed to represent?

OCA's formal statutes states that one of their main objects is to "assist in the presentation of Norwegian contemporary art abroad" (Statutes of the Foundation Office for Contemporary Art Norway, §3). Defining the concept of contemporary art is therefore a necessary part of deciding which artists and which part of the art field that OCA is supposed to represent in their work. When asked to define the concept of Contemporary art, our informants coined the term in several ways. In general, contemporary art was described as "art being made in the present", but it was also something that was presented as a bit unattainable and scary for the public viewers. A couple of informants also mentioned that it could be challenging to represent a diverse set of contemporary art simultaneously, as one often tends to focus on one specific field within the contemporary arts at a time.

They did an amazing job for the Sami art, but that led to it being considerable amounts of Sami art in that period. This was very enjoyable and important, but I think it led to a lot of people feeling like other aspects of the Norwegian contemporary art was forgotten. [...] In a way, you could say that OCA forgot about other parts of the art field, but maybe that is inevitable when working with contemporary art.

A different informant proclaimed that if you are going to present Norwegian contemporary art, you must present diverse forms of it. This informant stressed that there will always be continuous currents of Norwegian art that criticizes the idea of the "Norwegian", and that an important task for OCA will be to navigate and connect to the different streams of critique. In the informant's words, presenting Sami art was a big part of this. However, this informant also underlined that it can take many forms to present a variety of Norwegian artists and art; and it is acceptable to pick one focus-area at the time in this process.

In addition, several informants mentioned that they were very happy and satisfied with OCA's communication towards their surroundings. One informant described their communication with OCA as such:

Our communication is good. As I said, they are very approachable. They have always been. If something happens as a collaboration, it really depends on possibilities and opportunities. But typically, we have something that's important to us. OCA is very approachable and is doing the best to help or see what's possible.

To summarize, OCA is perceived as an organization with a complex mandate, and where there historically have been several ways to complete their goals. However, they are mostly perceived as approachable and good at communicating with their surrounding actors. When we asked the informants about whether they believed that OCA had landed in their mandate, one informant responded as such:

Hopefully not. I hope that they do not land on their idea that they are just a grant manager, because if they do, I am afraid that the Arts Council will devour them. But these things are only visible from the outside. Nevertheless, I think it is difficult to make yourself necessary, if that is the only thing that they are doing.

5.2. External expectations and stakeholder relations

There seems to be a consensus among the informants that they consider OCA's mandate to be broad, but that their main object is to support artists living in Norway in the international scene. However, there is several key points that seems to be important when the external and internal informants talk about the external expectations and the relationship between OCA and key stakeholders. As mentioned earlier, stakeholders will naturally have different points of view, but they may also have joint interests (Freeman et al., 2010, p. 23).

5.2.2. Making a difference

OCA has formal requirements in their mandate, but within the principles of "arm's lengths" to the government, OCA is relatively free in the performance of its social mission in the field of contemporary art, which is something that the informants say is an important principle in their field. Through the interviews there is two important sides of OCA that all informants' points to. One the one hand OCA plays an important role in being a grant manager, on the other hand OCA must be more than that, to fulfil their function as the organisation they are supposed to be.

In the quote below one informant talks about how OCA plays an important role in helping with organizing and structuring both direct meetings between the artist and curator, on a national and international level. The informant points out that it's not only the financial aspect, but also in helping creating network.

I think that the most important task is to support the young artists in meeting the international art milieu. Either here locally, or when they are going out of the country, they do so with direct support and direct help to the artists - Regardless of the galleries. But then they also do it to the artists via the galleries, in relation to art fairs and that type of thing. So, the project-support they provide, but not only in the form of financial funds, but also in the form of setting up meetings with curators. Giving them a helping hand when they organize, going to biennales and large exhibitions and musters – helping them organize ... I think that must be the most important function.

Several of the informants point to the importance of OCA's role as a facilitator. Several of the interviewees called for more program, in form of discursive program, talks, conferences, creating meeting points, facilitating meetings with curators and a place where OCA's publications could be more easily accessed. Like one of the informants said;

If there's anything that I wish would happen more, it's like the discursive programming, the talks with curators [...] Maybe rather than having talks all over the country, which I think is difficult, creating these kind of meeting points (in Oslo) where professionals could meet. I know there's a kind of, there is a cultural conference every year, but that's quite broad, maybe because it has to appeal to so many people, a bit broad, not really kind of deep enough and theoretical enough. So, I think this could be something that would be great to see from OCA a bit more.

The interviewee points to something that is recurring in the interviews. Several of the informants speaks highly about the former location/showroom and wishes for OCA to be more proactive.

Another informant talks about the history of OCA, and how they saw OCA twenty years ago; *"At the time, it was notable because it was not an export initiative by a government. It had substance. Historically, I would say. That was my experience."*

The interviews show that the informants find it important for an organisation like OCA to support the infrastructure and the institutions, and that this is something that the individual artists depend on to make it in the art scene. Like one informant says:

There is a lot of focus on artists. That they should go out, which I think is art policy. But that means that you cannot reach out into the world as an artist alone. You need an institution. It would be wise to support the infrastructure around artists. It would be better in the long run.

Another informant also talks about the importance of the institutions:

I think it will be better for the strategic goals. It's important for the institutions to have more infrastructure, to get international cooperation. As stands now, it's dependent on the person, that a curator or a Norwegian artist perhaps leads to something. It is not a long-term path.. Maybe it turns into an exhibition. But if you support the infrastructure, it can turn into a longer path of cooperation.

In another interview, an informant explains how OCA plays an important role in different ways, which points to the financial role of OCA, but also as a door opener and facilitator, and in contributing to making Norway relevant in the international art scene.

Yes, meaning it can be significant on different scales. It was significant when I was to have a [stay abroad and do projects]. The fact that I got 5, 000 NOK in support. It made a difference in my finances. On the other hand, the Sami pavilion in Venice. That also made a difference. I believe that art means something in society, an important part of society. But that are two different approaches to how OCA can make a difference.

5.2.3 Visibility, transparency and the question of location and production

*What you could consider is how accessible you are, where you have premises.. You should be accessible. In the early days they had much larger premises [...]
So, you can always discuss that, how are you equipped to fill the role you are supposed to have? I'm talking about where you have an address, how's the premises, how's the opportunity to gather and meet people.. Because it is also a way of being visible. So, then I think that it might be possible to rethink it.*

Several of the informants mentioned the showrooms and the locations that OCA used to have, and that OCA seemed more accessible to the art scene and public earlier, but that it might

have been expensive, and therefore not possible nor wished for in the same format at earlier, but that OCA should consider being more visible in terms of a showroom or open premises. As one informant states; *“I think it was nice when they had that showroom, but I see that it might have been a bit too expensive. But I think they could be more visible.”*

Another major concern amongst the informants is the question of grants. The informants have different takes on the support that OCA offer, whereas ISGIES is the one mentioned the most. In the interviews it seems to be consensus amongst the different informants that for the single artist to make it in the art scene internationally, they need places to show their art and to create a network, and for this to happen, the structure behind must also be strengthened.

OCA was originally created for artists, not for commercial purposes. In Norway, it is somewhat in the backbone of artists and cultural people and cultural institutions that the public should support the art life and artists [...] So, the commercial art in Oslo is quite small. We are quite far behind the other Scandinavian countries. There are fewer galleries here. So, OCA is for the artists in the first place, but you have gradually seen that the galleries ... Some galleries and the artistic galleries work long-term with the artists and help build up the artists' careers over time [...]

The informant points out that the art scene in Norway is relatively small compared to other countries. There is a lack of galleries, and a lot of artists don't have a place to show their art. A recurring theme among the informants is the importance of making the entire field more visible, which also includes the galleries. In the interviews it also becomes quite clear that the informants means that the financial support granted from OCA means a lot to a lot of artists, and that this makes a difference, but for the entire field as a whole, OCA needs to be more than a grant manager. One informant said: *“OCA must ensure that it is more than a grant manager, because the Arts Council could do that”.*

5.3. Changes within OCAs management

Through the interviews with external and internal informants, several interviewees mentioned that OCA have gone through major changes within the management of the organisation. OCA is a small organisation without a large management group, and through the interviews we found that OCA have been entirely managed by its directors. The organisation's strategy and

direction are experienced to be solely dependent on their various directors' interests and visions. Several informants mention how much of an influence its directors have had on the organization, like one informant put it: *"OCA's direction has been very much influenced by its various directors"*.

5.3.1. OCAs Directors – Leading by personal interests?

The influence of previous directors is mentioned by most of the informants, with special emphasis placed on areas like Sami art under OCAs previous leadership. The personal artistic networks and interests of directors seem to have a significant impact on the organisation's direction and priorities. One of the informants mentions that: *"OCAs function is very changing. It has been strongly influenced by their directors. The various directors have changed OCAs strategy, direction, their promoted artists, and their artistic profile"*. One of the informants elaborates how two of OCAs past directors changed the artistic profile:

One of the previous directors, had a sharp focus on Sápmi, Sami artists and indigenous discourses. It was, as if ... from day one, Sami was their new art program.. The director before that, had a slightly more Anglo-American contemporary art profile [...] At that specific time OCA had an entire exhibition space where all of their promoted artists and profiles circulated in the top echelon of the Euro-American field. Largely influenced by the interests of their director of that time.

Another informant describes the clear and offensive directions of the past directors as a steppingstone for the director's personal careers:

There have been several cases where the previous directors also were the curators for all of OCAs biggest events and venues. A lot of money was spent. It's almost as if the director role became a steppingstone to building their own CVs, that's not the point ...

This showcases the perspective that some of OCAs previous directors may have led the organisation based on personal interest, rather than doing what is best for the organization itself? In which way this is correct or not, several informants have mentioned this, and we have therefore chosen to include it as a question within our findings. The directions of the

organization have changed together with the directorial changes and the organisation have been shaped and the employees have adapted after the director's direction.

5.3.2. Internal changes – *“It is much easier to work on major projects now”*.

The frequent changes of directors have caused cultural and strategic shifts within the organisation, varying the approach to OCA's role in the art field from international focuses to more localized initiatives. The organisations current focus seems to be of a more internal focus, with a differentiated strategy and focus on organisational structure. Specific internal changes aimed to improve working conditions and structure includes the introduction of *“collective agreements”* and better working time arrangements. A change that according to one of the informants have led: *“to a more predictable and structured work environment for OCAs employees”*. Another informant reflects that: *“It has become much easier to work on major projects now, when you know that you will get the overtime you have the right to get”*.

On the other hand, there have also been some internal frictions due to the various changes that the employees of OCA have faced: *“there have certainly been tensions within OCA”*. Another interviewee explains their impression of the internal culture and changes like this: *“my impression is that it has been ups and downs. Under another director I think there was a different kind of dynamic there (internally) [...] based on the organisation's director, factors like this will always change”*. It is also mentioned that the internal changes can be caused both by the various directors' different background, but also their nationalities and work ethic: *“International directors often have slightly different work culture... compared to a Norwegian manager”*. This emphasises the impression of OCA as an organisation where several changes and different directorial approaches, have had a large impact on the internal culture.

5.3.3. Organisational changes – *“OCA really needed to change”*

The interviews shows that OCAs director role have faced significant changes over time. Influenced by the distinct visions and management styles of the various directors, OCA have changed both the way the organisation is experienced internally and externally. One of the interviewees mentions that: *“I feel that there has been a cultural change [...] with their new management”* and another informant mentions that: *“OCA really needed to change”*. OCA's previous structure is also reinforced by the following quote from one of the informants:

The first director had a very open attitude about tasks and titles, so everyone was project coordinators and project assistants. After all, this caused a chaos around people's responsibilities, if something fun happened everyone would do it.

The current director is praised for a more grounded and present approach, potentially leading to *“increased trust and security within the organisation and in the art field in general”*.

Several informants have mentioned this change as something that have changed OCA's profile and the dynamics of the organisation. *“Lately there have been several structural adjustments, as separating the roles of the director and chief curator”* with an aim to *“achieve more specific focus areas and clearer divisions of responsibility”*. Another informant who also mentioned that OCA have changed, mentions a different approach to their current changes:

Perhaps they are now a bit more bureaucratic than they were before - That they are now more of an office underneath Kulturdirektoratet. An office that will do a slightly more boring job [...] The organisation is not as present in the field as they might have been in the past. Whether this is a positive or negative change, is a bit difficult to say.

In summary, all the informants have mentioned the director's role and the current changes that the organisation has gone through in the past couple of years. The changes seem to have confused several informants, as many interviewees mentions *“we do not know what OCA's function is today or what the organisations current aim and role is”*. The current director's different approach within his role is also mentioned as something that confuses several informants: *“The director may have to get some time to form the new direction of OCA. But this far, we haven't seen any clear new direction”*. Findings from the interviews, leaves an impression that OCA is an organisation on hold, where the majority of the organisation's stakeholders are waiting for OCA to express what their current function and direction is.

5.4. OCA's Paradox

Should they have a venue for art exhibitions, or should they not? Should they just be an office, should they only have artistic programs? It has always been a discussion.

This quote from one of the informants shows the paradoxical nature of OCA. On the one hand, OCA are expected to carry out grants in a fair and non-biased way, while on the other hand, they are expected to be a 'tall actor' carrying out knowledge and resources, having an artistic impact on the field through programs. This tension leads to different opinions about OCA's work in the field. One informant describes it this way: *"I believe there are many who have strong opinions, because they [OCA] are in a position of power. That's the thing, by choosing between artists, giving them grants, they have this symbolic, appreciative power"*. How OCA should deal with this dualism is not necessarily clear to the informants:

For a while, they had a venue that they spent a lot of money on. People abroad came and exhibited their art. I'm just thinking, now that I'm talking to you, if that... Was it in their core activities to run that venue? It was supposed to get artists 'out'. Yeah. That's not the situation anymore, but for a long time, they had quite high rental expenses, I believe. Well... I don't actually know this, but it makes sense, if you have a huge venue relatively central in Oslo, you need to spend some money. Money that could've been spent on promoting artists.

Another informant is expressing the same ambivalence:

OCA had a clearer role in the field in Oslo before. When they had a showroom and made fantastic exhibitions in the venues – to what they are now, an office not so active on stage in the same way as they were under previous directors. [...] So that's, well, I don't know if I think it's sad when I think about it. I think those exhibitions were nice, when they had a clearer voice. Maybe they're a bit more bureaucratic now, more like an office beneath the Ministry of Culture, doing a somewhat more boring job, but they're not so present in the field as they were before. If that's positive or negative... Maybe this is more specific, the role they're taking now... It's hard to say.

Some highlights the fact that OCA needs to have an artistic profile, even though it can be problematic due to the distribution of grants, because that is what differs them from *Kulturdirektoratet*. When talking about focusing only on the role as grants distributor, an informant says: “*It generates nothing for the art field that Kulturdirektoratet is not already doing. So that approach makes OCA redundant*”. Another informant follows this by saying:

Maybe it’s about thinking of it more like a part of the Norwegian art ecology, that it has a power dispersion effect. That not all of the eggs are put in Kulturdirektoratet’s basket. Then it’s useful to have different voices or professional communities that can challenge each other.

A couple of informants tells how OCA’s artistic profile can be perceived as elitist, biased or too tone-setting by the artists that apply for the accessible grants:

Maybe [the Swiss Institute in New York], who is setting the tone the most for visual arts, and which I believe have contributed to shaping OCA periodically, as an active programming cultural institution. That’s maybe where the controversy lies, because that’s quite far away from being a distributor of grants.

However, these conflicting demands are nothing that the current director of OCA is not aware of. He describes this conflict by illustrating OCA as a Necker cube; and optic illusion of a box that can be seen in two ways, but the human eye is only able to see one at a time – or, to see the figure as a network, not a cube.

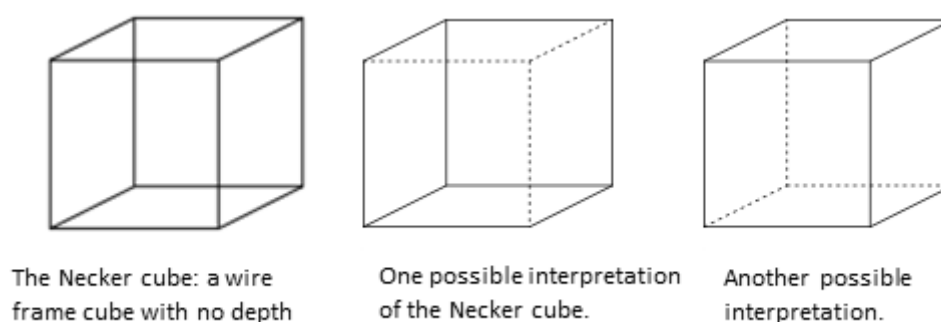


Figure 5 – The Necker cube (Wikipedia).

He exemplifies OCA as a Necker cube by saying that “[...] *to have an artistic profile, you need to have a clear voice, but as a distributor of grants, everything should be orderly done, and you would preferably not have too much of your own opinion, as the opinions should lie in the field itself*”. He tells that having to shift between these considerations at all times is both a blessing and a curse for OCA. “[...] *If we focus too much on one of them, the other slips – and vice versa*”.

When the organisation itself is a paradox – how can it survive? Most informants stress the fact that OCA is doing an important job and see the value of the work they are carrying out. In the next chapter, we will use the presented theory to explain and analyse these findings.

6. Analysis and discussion

In this section we will look into the empirical findings in light of the presented theories. Next, we will discuss how OCA contributes to the Norwegian art field, and to which extent they are satisfying the expectation of their key stakeholders.

6.1. OCA’s mandate; a wicked issue?

When reading through our findings, it is made apparent that OCA is perceived to have a complex, and vaguely defined mandate. Several of the informants highlighted that it does not exist a straightforward way to complete the various objects of OCA’s statutes. *“It happens in the interpretation of the mandate, and maybe that is a large part of the task”*. Thus, one of OCA’s most important tasks appear to be to continuously interpret their mandate in a credible manner to their surroundings to maintain legitimacy as an important institution in the Norwegian art field. This mission is even more important in an organisation relying on public funds, such as OCA (Jacobsen & Thorsvik, 2013, p. 204). OCA’s interpretation of their formal statutes, and the tasks they choose to implement to accomplish their goals, will directly affect what their surrounding actors are expecting from them, and hence what they are assessing them on (Christensen et al., 2020, p. 118). It will also determine whether they will continue to receive public funding (Jacobsen & Thorsvik, 2013, p. 204). However, as mentioned in the chapter about goal complexity ([Chapter. 3.2.](#)), this specific legitimization process depends on whether the organisation is perceived to work towards completing the goals and the expectations that their surrounding actors are evaluating them on (Christensen et

al., 2020, p. 118). Complex and vaguely defined goals can therefore make this a tedious and difficult process, while it also could provide opportunities for autonomy.

Our findings reveal that OCA's statutes, such as "assist in the presentation of Norwegian contemporary art abroad", can be categorised as official goals or visions, providing rather vague guidelines for the organisational work (Statutes of the Foundation Office for Contemporary Art Norway, §3). These visions are often found in organisations aiming to obtain a widespread legitimacy while prioritising different, sometimes conflicting, interests at the same time (Christensen et al., 2020, p. 108). One of the informants exemplifies that OCA at times have forgotten certain parts of the contemporary art field. This can be placed as one of the major challenges OCA encounters, as an organisation within a multifaceted art field. When working within a field of numerous interests, such as the field of contemporary art, but with limited funds and resources, one must continuously prioritise which artists that are going to be represented or supported through their work. This also means that you have to identify which artists that are not going to be supported or represented through the organisation.

In other words, OCA can never satisfy all the needs in the contemporary art field, but they can provide a credible reasoning for not being able to do so, thus supporting, and not hindering, their legitimacy process. This can be done through maintaining a transparent and successful dialogue towards their external actors. Our findings reveal that OCA has been perceived as an approachable organisation, and several of our informants mentioned that they have positive experiences with the communication with OCA.

Further, OCA's statutes, being rather vague visions rather than specific, instrumental goals has provided a large degree of leadership flexibility within the organisation (Christensen et al., 2020, p. 101). Consequently, our findings shows that OCA has had various ways to complete their organisational goals and mandate throughout different director periods. Specifically, OCA has had difficulties maintaining a steady path and interpretation of their organisational goals. These shifts have in turn seemed to be a challenge for OCA's credibility. Findings from our interviews emphasises the importance of being transparent towards surrounding actors when reorientating the organisational path, whilst clarifying why these changes are needed, to avoid the risk of being perceived as unreliable or irrelevant.

To summarize, it is essential that OCA discovers ways to make themselves a necessary part of the Norwegian art field, while also being perceived as a credible actor. The findings indicate that it seems to be more important that OCA keeps themselves relevant and important, rather than necessarily “landing” in their mandate. However, as an organisation with a large degree of goal complexity, satisfying all the expectations that they are met with is not an easy task. If they were to spread their resources thinly across the art field to satisfy as many interests at the same time as possible, they could easily be discredited as an actor that successfully boosts the international activity surrounding Norwegian art, as it might be difficult to present the satisfactory quality needed to do so if you prioritise quantity over quality. However, they could also be perceived as elitist and too selective if they are not able to at least consider and evaluate a large amount of Norwegian art in their work.

In simpler terms, the solution to one of OCA’s goals might cause new problems within a different set of goals. The solutions to their issues can also not be tested without being implemented as organisational output towards their surroundings. In addition, their mandate has no end point, as the art field is always changing and evolving. In other words, OCA’s statutes and mandate, as well as the concept of Contemporary art itself, contains interdependent factors that make them seem impossible to solve at the same time, thus categorising them as wicked issues (Christensen et al., 2020, p. 108). Therefore, OCA must continue to make it a priority to navigate the wicked issues that they are facing by proclaiming, in a credible manner, why they make the choices that they do.

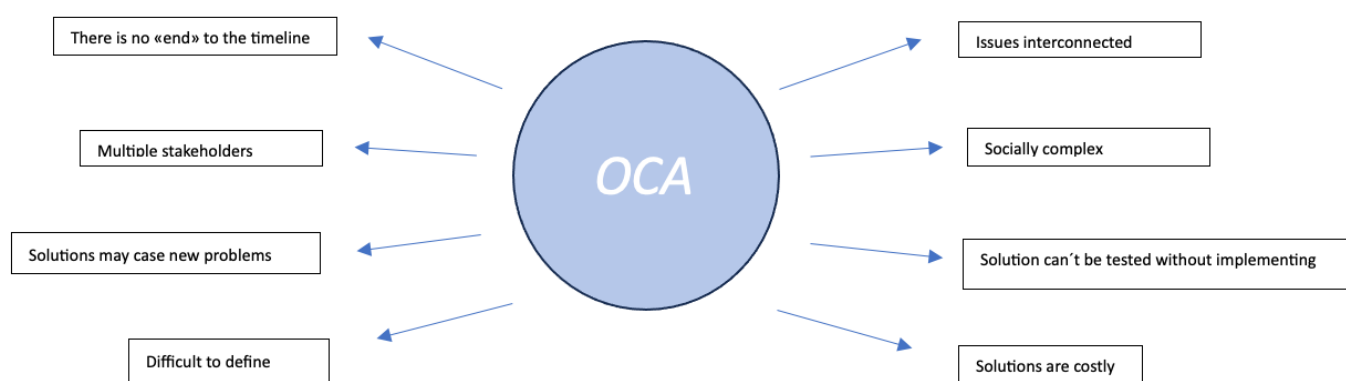


Figure 6 – OCA’s goal complexity visualized as a wicked issue.

6.2. External expectations

As previously mentioned, the stakeholders play an important role for any organisation, in terms of the goal attainments, reputation and sustainability. No organisation exists in a vacuum, and therefore it is essential to build a good relationship with the organisation's key stakeholders (Christensen et al., 2020; Giddens & Sutton, 2017).

OCA has a mandate and formal statutes they are required to follow, but in the principle of “arm's length”, they are relatively free in the performance of their duties, and with the changes of directors among other things, the organisation has also changed over time. It is therefore useful to understand what expectations the actors connected to OCA have regarding OCA's role and function as an organisation using stakeholder theory.

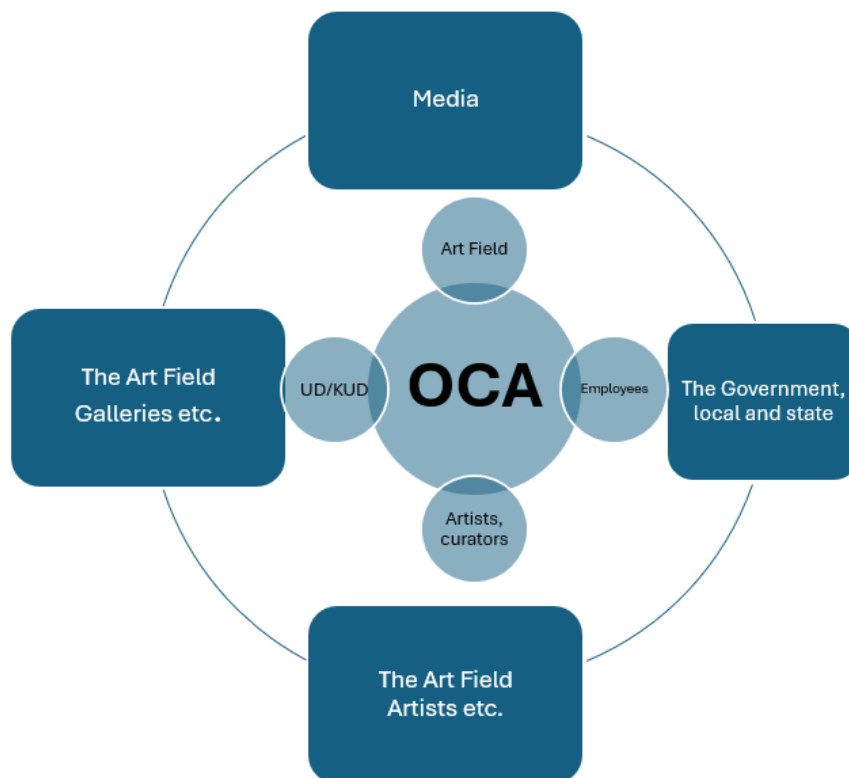


Figure 7 – Visualization of OCAs primary and secondary stakeholders.

In accordance with Freeman et al. (2010) figure ([see Chapter. 3](#)), we've made a figure that visualizes who OCA's key stakeholders are, although we would like to point out that it isn't necessarily an utterly complete list but can be used as a tool for OCA to understand its position amongst its key stakeholders. The Ministry of Foreign Affairs (UD) and the Ministry

of Culture (KUD), the art field, meaning the organisations (e.g. galleries) that OCA often has contact with, artists and curators that apply to the grants and residencies, and employees, which in this figure represents both staff and board members.

To achieve its goals and objectives, promote its values and cover the roles and functions in which the organisation is to assert itself, the organisation should, according to Freeman et al. (2010) take into account the secondary stakeholders as well, even though they don't have the direct contact with OCA as the primary ones. The secondary stakeholders are media, which could be local media, state media and social media. We propose they also take into consideration their own media channels, since building a good relationship with stakeholders goes both ways. In the secondary circle, the government, meaning how changes in government can play a part in OCAs' operations as a non-profit foundation, but also on a local level, meaning e.g. Oslo kommune. The broader art field, and population in general will also be stakeholders to OCA, in interest in visual art, purchasing power, and tendencies in the society as well as the artistic field.

6.2.1. From the stakeholders' point of view

OCA's role and function are in many regards, paradoxical. The informants themselves are quite clear when it comes to this, and believes OCA plays a crucial role in the daily life of the individual artist or curator, with managing grants and residencies and therefore help create opportunities.

As Haksever et al. (2004) points out, different stakeholders may have different or joint interests, and an organisation needs to learn at which point in time it has to prioritise the different interests. When it comes to the key stakeholders of OCA, some of the informants stresses that the differences in financial funding in ISGIES (International Support for Galleries and independent exhibition Spaces) and International Support is a concern. Informants also talk about the distribution of the funds in the sense that giving small funds to many versus increasing the rate on fewer people. The core of the issue is that OCA is an organisation that can make a difference to peoples' working life, which therefore plays into both the normative and the instrumental value creation of OCA.

The findings tell that OCA plays a crucial role in being a distributor of grants, to summarize, there are two main objects the informants focus on; on the one hand it is the distribution between the different kinds of grants, and on the other hand whether OCA should support fewer artistic profiles instead of “*spread it out thinly*” as put by one of the informants.

6.2.2. The question of Nedre Gate 7

In the findings, it becomes clear that the informants put OCA into a perspective where they compare OCA now to its previous position in the field. According to some of the informants, OCA has been a vital and important part of the field, because of its exhibitions and publications in the past. The informants emphasize the importance in OCA being available and clear in their agenda and strategic work, which there seems to be a lack of at this stage for the external parts. Whilst there seems to be positivity towards OCA’s new team, several informants are also concerned when it comes to OCA’s role and function at this point.

One of the main question’s when it comes to the external expectations, is not a new one. In previous research, Telemarksforsking, there were findings concerning OCA’s location being too expensive, but whilst at the same time it was important for a foundation like OCA in an international context to have a showroom to gain impact (Røyseng & Haugsevje, 2013, p. 36-40). In our findings the informants find today’s location making OCA too unavailable. Some of the informants say that they think that the previous location (exhibition space/showroom) might have been too expensive, but that the old showrooms were great. According to the findings, several of the informants want OCA’s location to be a place for gatherings, talks and a possibility to meet professionals in the field.

What we find is that the informants want OCA to contribute to more meeting points that link the field together. One of our informants, mentions “art talks” and “network meeting points” as something that is missing from OCA. Several informants support this, by illustrating how a previous approach where artists were invited to OCAs more frequently than they are today. As a conclusion to this, a possible improvement for the organisation, could be to develop meeting points, where professionals are invited to their locations in Nedre Gate 7.

In conclusion a possibility could be for OCA to a larger extent invite professionals to their locations in Nedre Gate 7.

6.2.3. Value creation and destruction

A definition of creating value is as described in [chapter 3](#) “[...] *the capacity of a good, service, or activity to satisfy a need or provide a benefit to a person or a legal entity*” (Baier 1969:40 in Haksever et al., 2004, p. 292). OCA is a non-profit foundation, and their value creation is therefore different than organisations that operate according to commercial market principles. We still maintain that the principle of value creation is relevant, because OCA needs to know their stakeholders, what creates value and for whom. As previously mentioned, this can be analyzed along three dimensions, financial, nonfinancial and time. What creates value for some stakeholders, may destroy value for others (Haksever et al., 2004, p. 296-302).

Using Haksever et al. (2004) model for value creation with three dimensions; financial, nonfinancial and time as a tool, we will look at the key points as to where OCA possibly can create and destroy value. OCA creates value, by being a distributor of the grant funding from UD and KUD, which is important to both artistic profiles and galleries, and when asking the informants when OCA has made a difference, there’s no question that the administrative role is an important part of OCA. In general, the informants express that they are satisfied with the work OCA is doing on this point, but questions related to whether it would be better to invest in fewer profiles than to support many, who therefore receive little, is better. Many also expressed a desire for more support for and cooperation with galleries and institutions, because artists alone will not succeed in the art field. It is also important for OCA to have a diverse and professional artistic profile and the Norwegian contemporary art should be presented in diverse forms. According to the informants “[...] *it’s okay to pick one focus area at the time*” this emphasizes that previous artistic prioritizations, also have been appreciated.

At the same time, OCA has created value especially in certain areas. According to Haksever et al. (2004) an organisation must learn to prioritise interests. A lot of the informants highlight the Sami pavilion especially, and the Nordic pavilion at the Venice Biennale in general, as an important part of OCA’s work that creates value. As told by informants, OCA has also received criticism for forgetting other parts of the field. Especially the previous promotion of Sami art, were criticized for creating a narrow representation of the field. Several parts of the field felt like they were “forgotten”. Another informant put OCA’s value creation into perspective, when saying that in one way OCA has made a difference for them by receiving 5 000 NOK in grant, but OCA also made a difference with The Sami Pavilion. Something that is frequently repeated by the informants, is this duality in the work of OCA.

On the nonfinancial dimension, there is aspects like creating meeting points and supporting the infrastructure. Several of the informants mentions that this is important for OCA's strategic goals. What the informants wishes to see more of from OCA, is them being more proactive in terms of creating meeting points, talks and arrangements. Right now it seems like the informants are not quite sure in which direction OCA is going, and several of the informants express that they don't want OCA to just be a grant manager. It's destroying value, that the external parts don't know what is going on with OCA, and it is creating uncertainties. Right now, they seem to be looking for OCA to be more present. Again, OCAs previous showroom and exhibition space is presented as something the informants are missing. The informants are not saying that they think OCA necessarily should have a showroom but is expressing what several informants are saying; OCA's role is not quite clear at the moment.

At the time dimension, value can be created or destroyed by OCA's ability to transmit information to the outer world, and therefore OCA can create value for their stakeholders by making sure their program is more clearly stated at this stage, and a lack of visibility will be value destruction. The Norwegian scene of contemporary art is small compared to other countries, and according to our findings, OCA needs to work long-term with supporting the infrastructure of the artistic field, as exemplified by several of our informants.

6.3. OCA's director role

Since the organisation was founded in 2001, OCA have faced major changes, due to the organisations frequent directorial and directional changes. Previous directors have implemented new artistical directions and the organisation have been organised in various ways. There have been several strong personalities in the director role, which naturally have had an impact on the way the organisation has been managed. OCA have quite recently faced another organisational change, which is implemented by the Board of directors and OCAs relatively new director. Several informants have mentioned OCAs organisational changes and previous tensions within the organisation. Both informants of external and internal roles have mentioned the changes, the impact of the various directors and some previous tensions as factors that have a large effect on OCAs work and directions. Several answers from the conducted interviews summarizes the informants' previous thoughts about the leadership of OCA. The organizational direction and function is described as changing, influenced by the directors personal interests. An informant points out that this also have created certain

tensions within OCA. Another informant says that tensions within the organisation, may have been caused by the fact that international directors comes from different “work cultures”. On the other hand, the current position of OCA is described as different from the past, but also as an organisation that seems to be “*on hold*”. Several informants mentions that the current directors’ different approach to the role, gives the organisation a smaller and less visible position within the artistic field. Through the interviews several informants have mentioned the factors mentioned above, as it is difficult for external stakeholders to know what OCAs function and role today is. Both findings emphasizes that the organisational changes and the need for the current director of OCA, to take a more visible approach within the field of contemporary art. Many informants seem to be waiting for a statement or some kind of signal that makes the previous changes within the organisation more visible to external stakeholders.

In periods of change, like the ones OCA have faced, sensemaking within the organisation can be critical to create an environment of collaborative thinking and common goals. Especially in organisations where there are as frequent changes within the management as there have been in OCA. As a new director of an organisation like OCA, one must be able to explain and justify the changes to employees and guide them through the transition phase with a clear and inspiring vision (Weick, Sutcliffe and Obstfeld, 2005, p. 412-420).

At the same time, the need for transformative leadership shows how important it is that directors do not only manage, but actively contribute to developing and enriching the creative and intellectual capacity of their teams. In an organisation like OCA, creativity and innovation are two important factors in order to stay relevant within the organisations field of interest. This can involve challenges, as reflected in a quote where an employee points to the challenge of understanding each other's roles in a small organisation, but also opportunities to build a more robust and flexible organizational foundations (Stewart 2006; Givens 2008).

The combination of sensemaking and transformative leadership theory highlights the important role which OCAs director has in shaping the organisation's identity and strategic course. OCAs director should facilitate for reflection to redefine the organization's priorities, such as the decision to create a stronger separation between artistic and administrative roles. By facilitating for reflection and collaborative thinking, OCAs director will create a stronger culture and perhaps also more stability when meeting new changes. This will improve the organisational culture and reduce the internal frictions (Weick, Sutcliffe and Obstfeld, 2005).

According to our findings, the organisational culture has developed to the better, as the culture now emphasizes more structure and clarity, which is vital in an organization influenced by the visions and preferences of individual directors (Stewart, 2006; Givens, 2008). On the other hand, the new organisational management is not as visible externally. Following the organisational “clean-up” the management should therefore take a more external approach, to emphasize their visible and important role within the artistic field. By re-implementing a more visible approach to their external stakeholders, OCA can also further improve the complex challenges that the organisation is facing – which we have decided to name OCAs paradox.

6.4. OCAs paradox

As described in [chapter 5.4](#), a paradox consists of conflicting, but interdependent demands. In OCA’s case, this materializes itself in their statutes: while object 1 is to *initiate and facilitate participation by individual artists in international networking, collaboration and projects*, object 5 says that OCA should *handle an application-based grants scheme for Norwegian artists’ international projects* (Statutes of the Foundation Office for Contemporary Art Norway, §3). An elaboration of OCA as a paradox can be seen in Table 3. In sight of the exploitation-exploration theory, the grants distributor role of OCA represents their exploitation part, where they seek to maximize the utility of their remedies, in addition to creating well-organized residencies abroad. A handful of staff are set to work with these areas. The exploration reveals itself when looking at the field of OCA’s work where they are set to discover, encourage, and promote Norwegian artists internationally, as well as inviting international artists and curators to Norwegian galleries and events to achieve curiosity regarding Norwegian contemporary art. Having public programmes and publications can also be regarded as an exploring dimension. As shown in [chapter 5.3](#) and [chapter 5.4](#), the latter is no longer a part of the director’s job but has been adjusted into a staff position itself.

Element	Explanation	Relevance for OCA
<i>Opposition</i>	Denotes the presence of elements that seem mutually opposed – such as planning and improvisation or stability and change.	OCA is expected to be a fair distributor of grants, while at the same time having a clear artistic profile. By having an artistic profile, you are inherently saying what section of art or artists you are prioritizing – how can you then be a fair distributor simultaneously?
<i>Interdependence</i>	Expresses the fact that the elements that exist in opposition are also mutually dependent: we understand one element because of our understanding of the other.	To be a fair, but also qualified, distributor of grants, OCA needs to have knowledge and conceptions about the field of contemporary art. Without having an artistic profile, OCA would then be nothing else than another bureaucratic official department. Further, having an artistic profile can be said to strengthen their legitimacy in the field.
<i>Persistence</i>	Denotes the fact that interdependent elements cannot be solved by choice of one or another. For example, the tension between exploring and exploiting cannot be solved by picking one side.	OCA cannot choose one or the other of the conflicting interests; there are other organisations taking care of them separately. The dualism itself works as a legitimating factor of OCA's existence.

Table 3 - The building blocks of OCA's paradox. Based on Gaim et al., 2022, p.8.

What do you believe to be OCA's core activities? The informants reveal both ambiguity and uncertainty when being posed this question. They present both exploiting and exploring elements, but the findings shows that the majority of the stakeholders have not taken stance regarding what OCA should focus most on. When questioned about what they mean to be the main activities and functions of OCA, they state the ambidexterity in a way that clarifies the fact that they do not know whether or which one of the roles OCA could or should take (as distributor of grants or as a 'tall actor'). However, some value one element over the other. This shows an *either-or* approach, where one core objective is seen more important than another, and therefore should be prioritized over the other. However, there are no informants expressing an *absolute either-or* approach, where one of the elements are regarded to be unnecessary; all seem to agree more or less that the uniqueness of OCA lies in their dualism.

Taking the both-and approach enables the organisation to engage both poles, juggle competing interests and adapt to changing demands. When creating the position *Head of Programme*, moving this responsibility from the director to another staff member working with this solely, the director enables himself to navigate in no man's land. As such, a *both-and* approach has been applied to the paradoxical existence of OCA. As an organisation of the state, OCA needs to fulfil their mandate and the expectations from surrounding stakeholders in order to survive. Is this even possible, when the paradox reveals itself already in their statutes? The findings in this study shows that their legitimacy exists in the paradox itself. If they were to fall completely into one or the other of their activities, they would not bring anything to the table that other institution are already doing. Their defining element is how this paradox is managed. By taking the *both-and* approach to the conflicting tensions, OCA enables themselves to navigate in a field of crossing interests, reacting to them in a redundant manner; not giving in to one or the other, but stretching in both directions at different times.

7. Conclusion

In this report, our aim has been to extract the point of view among central stakeholders and the contemporary art field has of OCA to evaluate their goal attainment and position in the milieu. In order to answer the mandate, we developed the following research question:

How does OCA contribute to the Norwegian contemporary art field, and to what extent do they meet the expectations of key stakeholders?

Are they fulfilling their mandate, and are they seen as legitimate and necessary? The short answer is yes. Both external and internal informants are more or less praising OCA's work, whether it's regarding their art programme, their grants or their role as a discourse settler.

OCA's mandate is broadly defined and must therefore be interpreted by the director in position – meaning they always need to do prioritizations, defining their core objectives, and communicating these choices to the field. This is not perceived as a problem and does not necessarily need to be one; rather, it enables the sitting director to be flexible, always taking the temperature in the field, estimating which priorities would be best at different times. However, it requires that the director is in fact aware of this ambiguity, as there are certain

features a director of such an organisation needs to have: supporting collaborative sensemaking processes and transformative leadership is necessary to operate a paradox, because it avoids the risk of becoming static.

A key feature is the fact that OCA is dealing with a number of wicked issues, one of them being if they should spread their grants thinly to maintain representation, or if they should prioritize fewer artists boost their career. This is also something that can be changing, following the development and expectations from the field. There must be kept a balance in this manner to avoid that parts of the contemporary art field perceive themselves as neglected or forgotten. OCA needs to be approachable and keep an open and productive dialogue with their stakeholders, to make sure they have arenas and opportunities to give their input and opinions. A way to do this is not only to visit the stakeholders, but to invite them in for dialogues, gatherings and talks.

Because of the key role of the director, there are tensions between the different actors and expectations in the field regarding what direction he will lead OCA. As he has been in the director role for only 1,5 years, it is difficult to conclude the effect of his organisational changes, as well as the stakeholders' perceptions of his work. We recommend another study similar to this one at a later date as it would be useful for OCA to see the long-lasting effects of the actions they are now taking. How will it affect the daily work of the staff, what results will it give to OCA's outcome, and how will it be received in the contemporary art field?

OCA is undoubtedly navigating in a paradox, juggling between interests on a daily basis. As this study shows, this paradox is not something that OCA should avoid or try to figure out; on the contrary, it is the paradox itself that makes OCA both necessary and wanted from the surrounding actors. It is how they approach this paradox that defines their goal attainment, their legitimacy in the field and their crucial role in the field of contemporary art. The uniqueness of OCA lies within their dualism; the paradox must be managed, not solved.

8. Recommendations

1. Clear strategic communication:

OCA should enhance their external communications to clearly outline their future directions and strategic goals. This includes defining their short-term and long-term objectives and communicating these through accessible and regular updates through their website, newsletters, and other public forums. The aim is to ensure that stakeholders are informed about OCA's vision and the specific paths they are taking within the contemporary art field.

2. Managing the paradox:

OCA's uniqueness lies in their ability to navigate the presented paradox of the organisation. OCA should continue to explicitly acknowledge and address these paradoxes in their strategy, viewing them as opportunities for innovation rather than problems to be solved ([chapter 6.4.](#)).

3. Balanced support and promotion:

To maintain their crucial role and ensure inclusivity, we would recommend OCA to diversify their support across various parts of the contemporary art field. This involves allocating resources and attention across the field, not only to prominent artists and high-profile projects.

4. Stakeholder engagement:

Regular engagement with their key stakeholders is essential for OCA. In order to develop interaction with their stakeholders, OCA can utilize surveys, feedback forms, and stakeholder meetings to gather input and adjust their strategies accordingly. This could help OCA remain relevant, by developing a more visible approach and a direct dialogue with their stakeholders.

5. Follow-up study:

We would advise OCA to commission a follow-up study in the future to assess the long-term impacts of its current strategies and initiatives. This subsequent study should evaluate how effectively OCA has managed to balance its dual role and meet stakeholder expectations.



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